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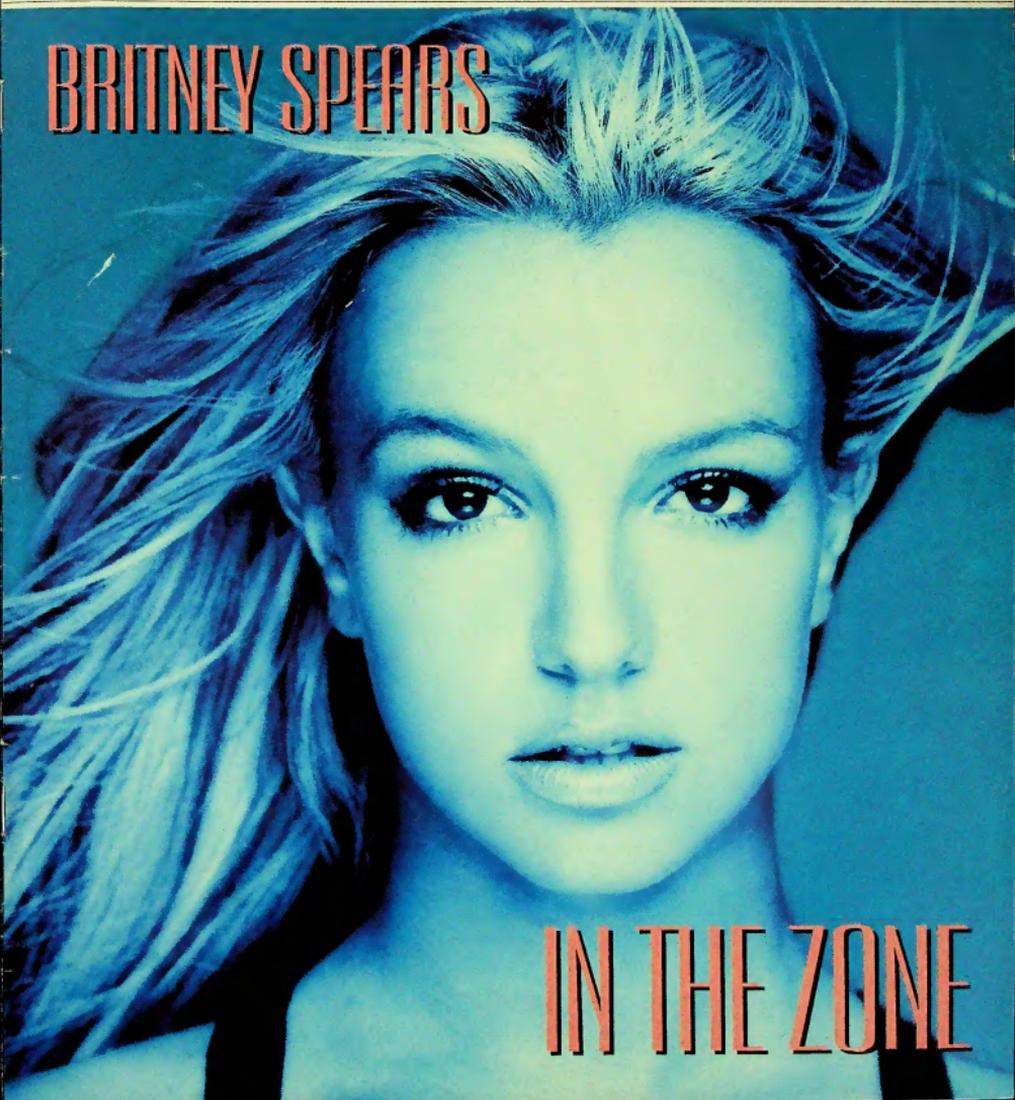
In this week's issue: TOTP goes live in radical revamp;
Indies back PlayLouder ISP plan Plus: the charts in full

MUSICWEEK



CMP
Direct Business Service

BRITNEY SPEARS



IN THE ZONE

IN THE ZONE

THE ALBUM
RELEASED 17TH NOVEMBER

ME AGAINST THE MUSIC

THE SINGLE FEATURING **MADONNA**

RELEASED 10TH NOVEMBER



TV: PERFORMANCES / INTERVIEWS ON - THIS MORNING, POPWORLD, T4, CDUK, RICHARD & JUDY, DIGGIN IT, GRAHAM NORTON.

RADIO: INTERVIEWS ON - RADIO 1, CAPITAL AND RADIO 2 ALONG WITH PLAYLIST AT ALL MAJOR STATIONS.

PRESS: FRONT COVERS - CDUK, Q, POPWORLD, GO, SUNDAY TIMES STYLE, COSMO GIRL.

MARKETING: HEAVYWEIGHT NATIONAL TV ADVERTISING ALONG WITH PRESS AND NATIONAL POSTER CAMPAIGN.



Inside: Britney Spears Simple Kid 2 Play Kylie Pink Busted Jamie Cullum

MUSICWEEK



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Creative Music Publications

Live broadcast to help create 'event'

All new' TOTP set to go live

Television

by Martin Talbot

Andi Peters says he is aiming to turn Top Of The Pops into a weekly 'event' with his dramatic new move to broadcast it live from the end of November.

'All New Top Of The Pops' is to be beamed live from BBC TV Centre at 7.30pm every week, starting on November 28, in a move which has received approval from BBC1 controller Lorraine Heggessey.

Peters - who will this week have been in his new role full time as BBC TV's executive editor, popular music, for just two weeks - says he wants to turn the show into the BBC1's stepping stone into the weekend schedule. "The thinking is that I need to create an event," he says. "I want it to be the launch for the weekend on BBC1."

Peters adds, "At the moment, the show is recorded in a modular fashion. The performances and the links are recorded separately and then sewn together in the edit. I think that, as an audience, you can tell that."

The new live show will continue to go out at 7.30pm every Friday, with its entire production encapsulated on the last day of the week, with rehearsals starting early in the morning.

Peters - who this week tells *Music Week* of a range of changes

to the BBC's flagship music show - says confirmation of each week's line-up will also be made earlier with the new-look show.

"We will know for certain at least seven days in advance," he says. "But we should know 10 days in advance." Currently, bookings are often not finalised until the week of the show itself, he says.

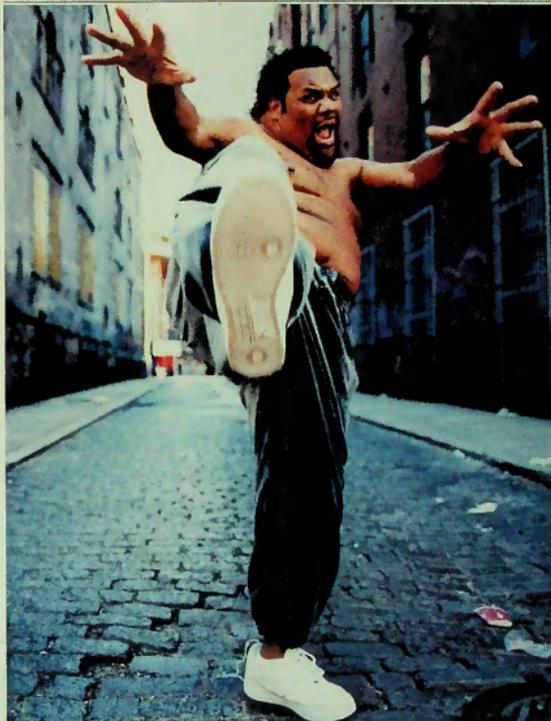
The move to a live broadcast is one part of a raft of changes to the BBC's flagship music show, including the introduction of new theme music, a new set, new titles, new graphics and new hosts.

Peters gave pluggers first details of the changes at an informal presentation hosted by the BPI on Monday last week. Informing pluggers is a key step because of the impact which such a move will have on promotional diaries.

The move to a live broadcast has received a mixed reception. One independent pluggers says, "It is great news. It will bring a bit of life back into the show and, hopefully, make it more exciting. There might also be the occasional bit of controversy, too, which will help raise its profile, too."

Another independent TV pluggers says, "I don't think the public care. It would be better if they moved it to Thursday - Friday evening against Coronation Street is a losing battle."

● **TOTP overhaul**, p6
martintalbot@musicweek.com



Fatman rolls into singles top spot

Fatman Scoop's single *Be Faithful* this week scores the biggest success to date for Mercury's Def Jam UK imprint.

The US artist, who is signed for the world to Def Jam UK, pipped *Blue's Guilty* for pole position in the singles chart yesterday

(Sunday 26). Def Jam also recently signed *Music Week*-championed female dancehall trio FYA.

Be Faithful will be followed by the release of a party mix album on November 10, while Fatman Scoop's own artist album will be released in the new year.

The Finkbom-directed video for *Be Faithful*, which features an animated Fatman Scoop scaling Scoop FM Towers in the style of

King Kong, is among the highlights of a DVD distributed with the latest issue of *Music Week*'s sister title *Promo* this week.

Twenty groundbreaking new promos are featured on the *Heroes* DVD, including those for Scissor Sisters (directed by Alex & Laine), Magnet (Scott Lyon) and Funeral For A Friend (Richard Fenwick). *Promo* subscription enquiries should be directed to dpagendam@cmpinformation.com.

Indies back music ISP launch

Labels support PlayLouder's launch of new broadband service for fans which promises royalties for sharing of files p3

Charity event tops £2m mark

Music Industry Trusts appeal reaches new high after tribute to Rob Dickins brings in more than £200,000 p8

Baptiste revives King's dream

As the London Jazz Festival nears, *Music Week* profiles saxophonist Demis Baptiste in an extended jazz special p11



This week's Number 1s
Albums: Dido
Singles: Fatman Scoop
Airplay: Dido



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► 'Going live could prove the (re)making of Top Of The Pops. It will inject excitement into the show.' - Editorial, p16

Digest

Your guide to the latest news from the music industry

Sign here



Rascal: publishing deal

Dizzee signs deal with Hero Music

● **XL Recordings, artist Dizzee Rascal**, winner of this year's Mercury Music Prize, has signed a publishing deal with the label's sister company Hero Music.

● The forthcoming **MusicWorks** convention this week is featuring an exclusive seminar by Bond movie composer David Arnold. Arnold will provide delegates to the October 31-November 1 conference in Glasgow with an insight into film score

gaming activities on its UK and Ireland site.

● **Sainsbury's** has cut its chart CD prices by 20p to £9.79 in a move to become the cheapest retailer on the market. Its CD buyer Julian Moughan says the price cut "will ensure that our customers are getting the best deal possible". However, Tesco's senior music buying manager Alan Hunt describes the decision as "shortsighted", insisting that it will start another round of price cuts.

● **Windows Users** downloaded more than 1m copies of **Apple's next iTunes** for Windows digital jukebox software in the first three-and-a-half days after its launch and bought more than 1m songs in the same period.

The company with 1m songs downloaded in the first five days when the original iTunes was launched for Mac users in April.

● **Increased piracy** and a lack of hit releases were highlighted by **Sony** as contributing to a 83% slip in sales and operating revenue to \$1.1bn for the second quarter ended September 30, 2003. However, the operating loss recorded in the same period last year has been turned around with the group's rationalisation of manufacturing and distribution and reductions in ads and promotion generating \$2m operating income.

● **Time Warner** saw mixed third quarter results with a decline in the music, America Online and publishing divisions as strong growth was reported in the company's cable, television and film arms.

The company posted profits of \$541m compared with \$57m a year earlier, with revenues 4% higher at \$1.03bn in the quarter. But the music division slipped into the red, with revenues of \$958m - a 2.5% decrease year-on-year and an operating loss of \$1m.

● The **BPI's** anti-piracy unit celebrated another success against illegal music traders last week after a year-long jail sentence was handed down to persistent offender Thomas Reilly at Leeds Crown Court.

● **BACS** chairman David Ferguson highlighted the potential dangers to artists of the BBC Charter Renewal last week. p4

● A new report by music business research group Five Eight questions the effectiveness of cover-mounts as a record industry marketing tool. The study shows that almost 23m CDs were produced for cover mounts in 2001 - around 10% of trade deliveries - but that 62% of the record labels using them say they fail to increase sales.

● The members of the original band **Saxon** have reached a settlement after a long-running dispute.

● **Oliver/Dawson Saxon**, consisting of original Saxon members Graham Oliver and Steve Dawson, have acknowledged that the band featuring **Bill Wyrd** and **Paul Quinn** will continue to be known as **Saxon** and have use of the logo. In return, **Byford** and **Quinn** acknowledge that **Oliver/Dawson Saxon** have legitimate use of the name in that form.

pages of information and promotions.

● **Enmap** has moved over **Kerrang's** deputy editor Dave Everley to become New editor for sister magazine **Q**. Meanwhile, **Michelle Garnett**, acting editor of **Enmap's** **Sneak Magazine**, has been promoted to editor. **Rarratt**, previously deputy editor, replaces **Jennifer Cawthron**, who is returning from maternity leave to become editorial director.

● **Kylie Minogue's** international push for new album **Body Language** will focus on a free November concert in London. p8

● **Heart 106.2 FM** has overtaken **95.8 Capital FM** as London's number one commercial radio station. p9

● **Incentive Music** has teamed up with **Kingfisher** for a unique promotion on a compilation titled **Paltania's Indian Sunset**, releasing the album at a discounted rate to its network of Indian restaurants and retailers, which total 6,000 in the UK.

People



Smith: tragic death

Industry mourns Elliott Smith loss

● **DreamWorks**-signed **Elliott Smith** died aged 34 last week, in what the Los Angeles coroner's office says is thought to be a self-inflicted stabbing. The US singer-songwriter was initially part of alternative rock band **Heatmiser** before putting out a series of critically-acclaimed solo albums, including **Ether** (1997) and **XO**.

● **Booking agent** The Agency Group has recruited **Neil O'Brien** from the Mean Field to join its London office in early November.

● **Nominations** for the special achievement award at this year's annual **Women Of The Year Awards** have been opened up to the whole of the music industry with the deadline closing this Thursday. The shortlist is expected to be announced by early November. This year's ceremony, in support of **Norfolk-Robbins Music Therapy** and the **Hotel In Trust**, takes place on December 4 at the Intercontinental Hotel in London's Park Lane.

● **Delta Music** has taken on **Phil Wolford**, previously with the Sound and Media Group, as its commercial director.

● **IPC** **Ignite's** **NME** has promoted associate editor **Alex Needham** to deputy editor.

Exposure

Enmap's Freeserve goes digital

● **Enmap** says it has become the first radio company to offer red button interactivity for its six digital radio services on the Freeserve platform. The service, launched this month, gives listeners access to multiple

composition and tips on breaking into the movie business.

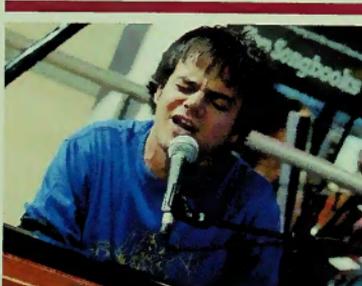
● The **British Academy of Composers and Songwriters** and **Radio Three** have lined up conductor **Sir Andrew Davis** to present their first **British Composer Awards**, taking place at London's Barbican Centre on November 18.

● **Metrophonic Music** has signed a long-term administration deal with **Universal Music Publishing**, p6

● **The Darkness** and **The White Stripes** are set to boost the rock performance content of the line-up at **MTV's Europe Music Awards** in Edinburgh on November 6. **Christina Aguilera** hosts the show at the Ocean Terminal Arena in Western Harbour, Leith, while presenters include **Brentny Spears**, **Justin Timberlake** and **PixieL Williams**.

● **Byoncé**, **Eurythmics** and **Queen** are among the first acts confirmed for **Nelson Mandela's AIDS/HIV awareness project**, 45656, p4

● **Simple Kid** is about to sign a licensing deal with a leading US company, p8



Jazz wunderkid Jamie Cullum **kick-started** The biggest week of his career to date last Monday, with a packed performance and in-store signing at HMV's Oxford Street store in London. The in-store appearance was to mark the release of **Cullum's Universal Classics** debut **Twentysomething**, which was on charge to make its debut in the Top 20 yesterday (Sunday). But with the addition of the massive exposure generated

from **Cullum's** appearance on **Parkinson** and **CDUK** at the weekend, album sales were set to explode further, with retailers expecting strong demand throughout this week. As usual, **Cullum's** set featured a wide range of influences, with songs by **Jeff Buckley** sitting comfortably next to **Cole Porter** classics, all of which saw **Cullum's** rapidly growing army of groupies singing along.

Bottom line

BT signs dotmusic to Yahoo group

● **BT Openworld** will announce today (Monday) it has sold its music website **dotmusic** to **Yahoo** in a deal which also includes the sale of BT's leading gaming website **Games Domain**. The acquisition follows an alliance between the two organisations to deliver live BT Yahoo broadband service in September.

Yahoo intends to integrate the content and activities of both sites into its BT Yahoo broadband service offering and into **Yahoo's** music and

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Playlouder's broadband subscribers set to tap into Beggars, XL, V2, Pias and Ninja repertoire

Key labels back PlayLouder launch

Online

by Martin Talbot

A string of key independents are backing the launch of what is being billed as the world's first broadband music ISP.

PlayLouder MSP, which is being prepared for launch in the first quarter of next year, will also allow rights owners to earn royalties from file-sharing of their tracks.

The service is being pitched as a broadband ISP targeted specifically at web surfers who want to use the internet for the downloading and sharing of high quality music.

Subscribers to PlayLouder MSP – a joint venture between PlayLouder and Paul Saniers' software development company State 51 – will pay a monthly fee of £29.99 for a broadband internet connection, bundled together with a range of music services.

Companies including Beggars Group, XL, Recordings, V2, Pias and Ninja are among the first to bring their music via the service, giving users unlimited access to music

files featuring repertoire by acts including Badly Drawn Boy, Basement Jaxx, Dizzee Rascal, Sigur Ross, Stereophonics, Underworld and the White Stripes. Royalties will be paid to the rights users for any music shared.

PlayLouder MSP director Paul Hitchman says, "We think that any consumer who is using broadband to access music will get a better service from us, because we are setting up a service particularly tailored to them. This will be the ISP for music fans."

"If BT and AOL are the BBC and ITV of the internet world, we believe that we are the MTV."

Beggars Group chairman Martin Mills says the new service "offers record companies a way to monetise file-sharing and represents a potential solution for the record industry". Pias co-chairman and Impala chairman Michel Lambert adds that the service "could represent the perfect compromise between the artist and copyright owners always wanted to see."

Fans will be able to use existing peer-to-peer applications such



Hitchman (left), Saniers: tailoring Playlouder's internet service to music lovers

as those acquired through KaZAa and Gnutella and share files with other subscribers through the ISP, which will initially be seeded with licensed repertoire. Hitchman says it will be unable to guarantee that users will share unlicensed files, but he adds, "We will be doing everything that is possible to minimise any illegitimate activity."

Hitchman says the £29.99 a month subscription fee is slightly

cheaper than the average monthly fee for broadband access, but that it will bring wider benefits to those wanting to use the internet to access music.

The service will be technically configured to optimise music and file-sharing; broadband access is being supplied through BullDog Communications. The service will also include exclusive access to targeted news, information and offers, as well as radio streaming,

websites and a video jukebox.

Hitchman, who says an MCPS/PRS online licence has already been secured for the service, is beginning to talk to the major labels and is confident of securing a licensing deal with one of them by the time the service launches in the first quarter of 2004. Testing of the service by a closed user group will begin on November 1.

Royalties will be paid on a pro-rata basis, adds Hitchman. If XL accounts for 25% of all the music used through the service, it will earn 25% of the revenue set aside for distribution.

Details of the PlayLouder service were revealed at the end of last week, as Wipitit announced that it had struck a deal with EMI to make the major's repertoire available via its service. Wipitit offers a legitimate peer-to-peer service, allowing its 165,000 registered users and 6,000 subscribers to share files with each other, for a £29.99 a year flat fee.

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Pinnacle founder sells remaining stake to Bertelsmann

Steve Mason has relinquished complete ownership of his Pinnacle/Windsong empire, 20 years after founding the group.

Mason told his staff at the end of business last Thursday that he had sold his remaining 25% stake in the Orlington-based Pinnacle Group operation, which encompasses a range of companies including Pinnacle Records, Pinnacle Distribution and Windsong Records.

In a statement issued last Friday afternoon, Bertelsmann's global media service operation Arvato – which runs all of BMG's physical distribution functions –

confirmed the deal which sees it taking over the group.

In its statement, Arvato said the deal would not affect the senior management at Pinnacle/Windsong, with Steve Mason retaining a position as managing director. In addition, it added, Mason would take responsibility for Arvato's logistics functions in Oldbury near Birmingham, which handles distribution for all BMG product, as well as third-party clients.

Mason, who will report into Arvato's headquarters in Gutersloh, Germany, says, "I look forward to optimising the co-

operation of the two locations and the excellent opportunities it presents for our customers and both companies in the future."

Arvato executive board member with responsibility for the company's UK business, Rolf Buch, says, "Taking over the Windsong Holding/Pinnacle is an important step on our way to sustainable expansion of Arvato Services UK. Having already taken over Zomba's sales and distribution activities in Germany, Austria and Switzerland, the acquisition of Windsong Holding/Pinnacle is, in addition, a significant milestone in the strategic extension of our

European distribution and logistics activities."

It is understood that Arvato has committed to invest in the Orlington-based distribution and export organisation. An Arvato spokesman declined to comment, but confirmed that there are no immediate plans to rename the Pinnacle Group under the Arvato brand.

The deal marks the end of an era. Steve Mason has built Pinnacle into the UK's biggest independent distributor over the past three decades. After setting up Windsong in 1975, Mason bought the old Pinnacle

distribution business from record receivership in 1994. Mason sold 75% of the company to Zomba in July 1996 for £15.5m, a stake which BMG bought through its acquisition of the Zomba Group at the end of last year.

The deal will also throw further focus on the ongoing debate about the UK's official Independent Charts, which define "independence" by distribution. The criteria on which the indie charts is based has been the subject of discussion within the OCC since BMG bought Zomba – and its stake in Pinnacle – last autumn.

THE MUSIC WEEK PLAYLIST



WILL YOUNG
Friday's Child (S/BMG)
For the first time Young sounds completely at home on record, with a new Eighties white boy soul direction (album, December 1)



NELLY FURTADO
Follies (Interscope)
A superb return that blends strong Latin and hip hop vibes with a sophisticated pop framework (album, Dec)



KYLIE MINOGUE
Body Language (Parlophone)
Kylie prepares to clean up with the record's many pop gems are winking that they had made Gilman, November 17



2 PLAY
So Confused (Inferno)
The next massive tune to crossover from the streets, with a little help from Kiss (single, November 10)



MIS-TEEQ
Style (Telstar)
The scandalous ladies return with a cover take on Pet Shop Boys' West End Girls (single, November 17)



MISSY ELLIOTT
Piss That Dutch (East West)
Missy delivers the goods once again with a funky taster from her forthcoming album (single, November 10)



MICHAEL JACKSON
Number Ones (Epic)
Not every track matches his early high points, but his classics certainly outshone the filler (album, November 17)



DEAD COMBO
You Don't Look So Good (Output)
Dry, rocking sounds from this New York-based duo (single, Dec)



SIMPLE KID
Drugs (2M)
Word of mouth continues on this artist who appears on Later... this Friday (single, November 17)



JAVINE
Surrender (Innocent)
Furry and catchy as hell, a clever reworking of an old Ashford & Simpson song should earn a second hit for Javine (single, November 10)

Ferguson warns of possible "devastating effect" on artists if charter renewal is mishandled

BACS head voices BBC charter fears

Broadcasting

by Paul Williams

British Academy of Composers & Songwriters chairman David Ferguson last week voiced fears that the renewal of the BBC charter could have a "devastating effect" on the UK's creative community if it is not handled properly.

Ferguson issued the warning during a conference focusing on the future of the BBC last Tuesday as he urged the Government "to listen very carefully" to creators when deciding how the corporation should be run or funded beyond 2006.

"The BBC is absolutely vitally important to the creative community in the UK," he told the event at London's Royal Society of Arts. "As far as music writers are concerned, it generates £42.5m in royalties to the music community. It's the biggest player in town."

Classical composer Sally Beamish told the event, which was



Ferguson, BBC "vitally important"

organised by British Music Rights with the Creators' Rights Alliance, that the BBC had a unique role, which was "the lifeblood of classical music" in the UK.

Her views reflected overwhelming support for the BBC's backing of the arts from conference speakers, although there was criticism over some aspects of how the BBC was run. Several called for a creative representative to be allowed onto the BBC board.



Yentob: BBC investing in creativity

Meanwhile, the BBC's current financial funding method, the licence fee, came in for both support and criticism in a conference debate on how the organisation should be funded in the future. The University of Westminster's professor of communications Steven Barnett concluded that the licence fee remained the best form of funding compared to the alternatives of receiving direct government financing, taking

THE BPI AWARDS ALBUMS
Various: *Kill Bill* Vol. 1 (Globe/Warner) (Silver)
Aind Jones: *Higher* (Universal) (Silver)
Iron Maiden: *Dance of Death* (EMI) (Gold)

(Gold)
Various: *Fame Academy - The Finlists* (Polygram) (Gold)
The Chemical Brothers: *Singles 93-03* (Verve) (Platinum)

RECORD AWARDS
REM: *In Time - The Best of REM* (BB-03) (Warner) (Platinum)
The Roots: *So Much For The City* (Virgin) (Platinum)

advertising or sponsorship or having subscriptions.

He said advertising was not on the agenda because there was already too much competition, while direct funding from the Government would bring into question the BBC's political independence. A subscription model, he added, would mean the end of BBC Radio as no such funding existed in the radio sector.

His views were echoed by the Liberal Democrats' leader in the House of Lords, Lord McNally, who said the BBC had for more than 80 years made a "unique contribution" to the country's cultural life. "These are assets which should not be gambled with or given away lightly," he added. However, Shadow Secretary of State for Culture, Media and Sport John Whittingdale said the world had changed since the last BBC charter renewal, as people now had access to a range of TV programming that did not exist before.

But Whittingdale, who wants the licence fee initially halved and ultimately replaced, acknowledged there was still a very strong case for a state-owned broadcaster "as long as it's doing something not filled by the market". Radio One, he believed, "definitely" fell into that category. "Radio One does have a remit to broadcast the type of music which otherwise would not be heard on the radio; Radio One in particular should avoid being a wall-to-wall pop chart show and in the main it does," he said.

The BBC's director of drama, entertainment and children's output, Alan Yentob, stressed the £20m annual licence fee did not just "disappear into a black hole". "They are a prime source of investment in the UK's creative economy," said Yentob, who pointed out the BBC was responsible for 40% of all spending on TV in the UK, even though its market share was markedly less.

pa21w@musicweek.com

SNAP SHOT

2 PLAY



The UK producer responsible for creating the white label that eventually led to **KNOXVILLE'S** Current hit *Time Is On My Side* is preparing for a hit of his own in the

coming weeks under the name of 2 Play. UK garage veteran Wesley's new track *So Confused* was the highest climber on **The Box** last week and is also one of

the most-requested tracks on credible urban station **Channel U**. The track has been added onto the **Big City** playlist, **Kiss A2** playlist and on **Sky TV** music

channel **Flaunt**. The track has been signed by independent dance label **Inferno**, which plans to release it on **November 10**. "It is the natural follow-up

to **Turri Me On** and already feels like it will be just as huge," says **Inferno** head **Steve Long**. **So Confused** features vocals from **Black D**, who is best known for

his work with **Lamb, Outkast** and **Liberty X**. 2 Play is currently on the **IXtra** tour alongside **Punjabi Hit Squad** and is also working on a debut album.

CAST LIST: Label: Inferno; Management: Steve Marshall, Set It Off; Radio: Karen Hendry, Impact; TV: Tony Byrne, Single Minded; Press: Charlotte Clark, Impact

Virgin Megastores to rock Oxford St

Virgin Megastores is flagging up its rock 'n' roll credentials in a newly-launched campaign to push a £1m revamp of its Oxford Street store.

The six-figure "Roxford Street" campaign, which is launched today (Monday) across the London Underground, will highlight what head of marketing Andy Kendrick says is a bid by the retailer to "put some rock 'n' roll back into Oxford Street".

In an effort to differentiate itself from other outlets selling music, Virgin has drastically extended the CD and music DVD ranges in the flagship store, while adding music instrument seller **Sound Control** to the ground floor. Kendrick says, "The last refit of the store was about three years ago and going back and looking at it again we felt there was a need to be more rock 'n' roll. There are a lot of bland, white boxes on the High Street and what we wanted was to capture the spirit of live music and the energy and glamour of the industry."

Another 28,000 music titles have been added to the store's range as part of the 10-week revamp, which was completed at the end of last week, while the in-store section has increased in space by around 300% and swelled by an increase in imports



Virgin poster: announcing new look

from the US to become what Kendrick says is the biggest selection of titles in the UK.

Virgin, which this year won a **Time Out** award for best free live music venue with its Oxford Street store, has spent £200,000 on a new stage and sound system for the ground floor. And, for the first time, it will be able to broadcast live in-store performances from the store to the entire chain.

"If you have a flagship store, you want it to be seen as the best in the UK," says Kendrick. He acknowledges, "We spent a lot of time working on the Xpress stores over the past two years and we felt we neglected Oxford Street a bit."

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More editorial content and fewer performances planned for TOTP, says Andi Peters, as the BBC's flagship music show nears its 40th anniversary

BBC boss takes bold steps in overhaul of Top Of The Pops

Television

by Martin Talbot

The move to take Top Of The Pops absolutely live is the key part of a huge overhaul for the BBC's flagship music TV show, which celebrates its 40th anniversary next year.

New executive producer Andi Peters is planning a raft of changes to the show, which is being rebranded as All New Top Of The Pops from November 28.

Peters - who has installed an enlarged production team at BBC TV Centre - is also planning to:

- reduce the number of performances to around seven;
- increase the amount of editorial content;
- introduce a regular weekly anchor person;
- launch new theme music, branding, logo and set.

Peters says the move towards less performance and more "editorial content" is designed to free up the show's format, which has remained largely unchanged for its 40-year history.

"There will be a lot more editorial going into the show," he says. "There will be fewer performances - we will have music features and news features."



Peters: implementing adventures

"This is a great show and this will be the first time that it will have had a diversion from performance, performance, performance. I want to make a show that the audience can take something away from. Watching 11 performances back-to-back is very pass-

We are working on a way to reflect what songs will be new in the chart

Andi Peters, BBC

sive. These days, people want something more."

He says that, although the chart will remain at the heart of the show, his new production team is working on ideas to help free that up.

"The chart will still be the nerve of the show," he says. "But we can put on new songs that haven't had their chart position yet." A new rule will allow the show to feature a track up to two weeks before its release, adds Peters.

"We all know that the chart is five days old by the time TOTP is broadcast," he says. "We are working on a way to reflect what songs will be new in the chart without giving it away."

Peters says that this may be achievable through the introduction of interactivity, such as a viewer vote on their favourite songs among the biggest releases of the week.

The show will be anchored by one sole presenter - who will be announced in mid-November - as well as a presenter for the news features and a presenter based in the US, he says.

Peters says he is aware that any changes to the show will cause a reaction. "I am dealing with something which people have emotional ties to," he says. "But I have got

to distance myself from that."

Calls from some quarters for the show to be moved back to a Thursday broadcast slot highlight this issue, says Peters. "A 14-year-old girl doesn't know that it ever existed on a Thursday," says Peters. "To anyone up to the age of 24, it has always been on a Friday. The Thursday idea is completely emotionally driven."

Peters' new role will also see him establish a new production division to make pop music programmes for the Beeb, although he says that he will launch into this with a vengeance after concentrating on the TOTP relaunch.

Peters has already established a 10-strong production team for the All New Top Of The Pops show, working in parallel with the production team working on the existing show. "I have got different people, because the new show will have a very different feel," he says.

Peters has also hired renowned live music TV director Tony Gregory as the new show director. Gregory has worked on a range of programmes in the past, including live performances for MTV, and shows such as Big Brother and Fame Academy. "He is the best music TV director there is," says Peters.

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Publisher in Metrophonic signing coup

Brian Rawling has struck a worldwide administration deal with Universal Music Publishing for Metrophonic Music and his newly-acquired Ministry of Sound song catalogue.

The long-term agreement comes just four months after the hit writer and producer took back full control of Metrophonic's publishing venture with the premature ending of a five-year agreement he struck in 2001 with Ministry of Sound. He also took control of Ministry's publishing arm, giving Metrophonic a combined empire of 200 clients and 17,000 copyrights.

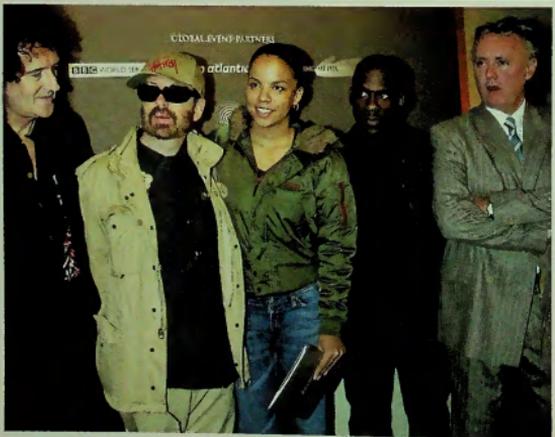
Rawling, who additionally bought out Ministry's 50% stake in Metrophonic Music as part of MoS's wider withdrawal from song publishing, says his decision to opt for Universal Music Publishing followed conversations over the past 12 to 18 months with its managing director and Europe executive vice president Paul Connolly. "He's got to be one of the best guys in the world and he's very inspirational - he's helped me a lot more already," says Rawling, whose Metrophonic writers have been responsible for four *Billboard* number one hits.

Rawling says that under the previous arrangement with Ministry he realised that, about a year-and-a-half into the deal, it was unlikely to evolve into a long-term relationship. "I don't think they were very interested in running the publishing company," he says. "Their philosophy had changed a bit, I guess."

Connolly says Rawling is "one of the true great music entrepreneurs", and describes the company's Paul Barry and Mark Taylor as "two of the world's best songwriters". "They're up there with Diane Warren and that kind of calibre of writer," he says. "That's what makes Metrophonic so special."

"They've got an amazing set-up at Ripley with several studios, producing amazing results. It's a truly vibrant, independent place and Brian makes the whole thing tick."

The deal coincides with a number of forthcoming releases involving Metrophonic Music and its sister production company, Metrophonic has eight songs/productions on the next Enrique Iglesias album (out Nov 24), including first single Addicted, which was last week the most added track at US radio. It also claims eight productions and six songs on Ronan Keating's Turn It On About (Nov 17), plus six songs/productions on forthcoming Lionel Richie and Holly Valance albums. There are also two songs apiece on new albums by Lemar and Britney Spears. The company is now working with Charlotte Church.



The Nelson Mandela-backed 46664 charity initiative is aiming to harness telephone and internet technology to raise money for the fight against Aids/HIV in Africa.

Recordings will be available via the phone or the Tiscali-powered www.46664.com for £1, where users can hear more music, buy tracks, download ringtones and make donations. The first of these is 46664 Long Walk To Freedom, written by the late Joe Strummer, Bono and Dave Stewart and performed by Bano, Youssou N'Dour and Alheld Wright. Solo tracks recorded by Beyoncé, Ms Dynamite and Paul McCartney among others will follow. On November 29, a three-hour concert featuring the likes of Beyoncé, Eurythmics and Queen will be staged at Cape Town's Greenpoint stadium. It is also being offered rights-free to broadcasters; MTV will broadcast highlights on World Aids Day (Dec 1), the EBU and ABU will distribute the show to member broadcasters and BBC World Service will air the concert in 13 languages. Tiscali will webcast the event.

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Stars line up to pay tribute to man of the year Dickins

Awards

by **Alex Scott**
The Music Industry Trust dinner passed the magic £2m barrier in its 13th year last week, as Rob Dickins was honoured as man of the year.

The event, which was sponsored for the first time by RealOne Music by this year, raised an excess of £200,000 for the Brits School and Nordoff Robbins Music Therapy charities with its packed dinner at the Grosvenor House Hotel. The raffle alone raised £16,500, with the remainder raised through ticket sales.

Sony Music's Gary Farrow, who is vice-chairman of the organising committee, says, "It has developed into a really prestigious event now. It is up there with the biggest events in the industry calendar."

The grand finale of the evening was provided by Rod Stewart, who Dickins signed to Warner Music, performing with Eighties star Howard Jones - another Dickins signing - on piano. "Rob, this shows how much I love you - I had two tickets for Celtic tonight, but I didn't go," quipped Stewart.



Dickins with wife Cherry at dinner

Other high-profile artists and industry colleagues including Cher, Rod Stewart, the Corrs, Sugab, Seymour Stein, Bill Holland, Ahmet Ertegun, Bill Roedy, Peter Reichardt, Max Hole and Paul Conroy appeared on film to congratulate Dickins. In a telegram, Madonna described Dickins as "the Mother Teresa of the music business", while David Geffen said in a statement, "You are the best record executive I ever met."

In his address to the MIt's dinner, Michael Fuchs, the HBO executive who briefly headed the Warner Music Group, warmly highlighted some of the traits that

made Dickins such a strong executive. "I was briefly Rob Dickins' boss. Now, how's that for an ex-bossman - Rob Dickins' boss?" he said. "We both had a lot in common; both had strong streaks of humility and dignity." Elsewhere Fuchs paid tribute to Dickins as "one of the smartest, most charming, entertaining, mischievous" executives.

In his own speech, Dickins thanked a string of people who had helped and inspired him during his career, among them his father Perry and brother Barry, his wife Cherry, Bob Dylan, Marvin Gaye, Otis Redding, James Brown, Brian Wilson, The Beatles, George Martin and author Saul Bellow.

He urged record companies to take control of their own destinies by exploiting their catalogues. "We don't need Apple to do it," he said. "Let's digitise all our libraries from the past 50 years, let's make it available - at the right price we will see things grow and grow. Napster showed us the way. We should have learnt five years ago and we still haven't solved it. Digitise everything."
ajm@musicweek.com

Kylie album campaign talks global language

The international launch of Kylie Minogue's Body Language album is to centre on the one-off concert, Money Can't Buy, at London's Hammersmith Apollo on November 15, when she will perform songs to fans and media.

The special show, devised by Minogue and creative director William Baker, will be broadcast live by AOL worldwide, while it is also the subject of a one-hour TV special to be aired on ITV1 on November 22.

Tickets for the Hammersmith show are being given away free via AOL, radio stations, CD-UK and various publications. The televised version will feature backstage footage alongside the artist's only major TV interview with Cat Deeley.

EMI says it is currently in discussion with a number of broadcasters in key international markets, with a view to broadcasting the TV special, which will feature local presenters, before Christmas.

Ahead of the London performance, Minogue last week embarked on the first wave of European promotion in support of

the November 17-released album, visiting Paris and Cologne for press conferences and Milan for further promotion.

EMI senior international marketing vice president Mille Allen says, "The show is designed to be as global an event as we are capable of making it and that includes a worldwide live webcast and a rapid conversion of the event from live in London to being on TV screens around the world before Christmas."

He adds, "This is not an average showcase. This will be a true Kylie Minogue spectacular."

A US release of the album has been held back until February 10, with Stateside promo timed to coincide. "While Kylie did in units the last time, she is still not as established an artist in the US as she is in the rest of the world," says Allen.

Minogue will hit the European promotion trail again following the London concert, but before then she will play the MTV Europe Music Awards in Edinburgh on November 6, where she is nominated in the pop and female categories.

SIMPLE KID

ZM Recordings is in the final stages of securing a high-profile licensing deal with a US label for its artist Simple Kid.

Label founder Cheryl Robson explains that the deal, which will be for the world excluding the UK, is the result of negotiations which started at South By South West in March this year.

"The enthusiasm for new artists in the US was incredible," she says. "Having always worked in large international companies, it was the first time I had done licensing myself, but the interest was immediate."

The artist has already secured high-profile agent Mary Diamond in the US and is expected to visit

SNAP SHOT

the territory in the new year. "Simple Kid fits into our label's philosophy of only signing artists that have appeal on a worldwide scale," says Robson.

The deal comes as ZM continues developing the UK profile of Simple Kid with the release of a single on November 17 titled Drugs.

"The guest has been phenomenal so far and we are building on that with this single, which has already had its first daytime play on Radio One," adds Robson.

Simple Kid has just completed a short UK tour with Travis, which will be followed by a further extensive theatre tour throughout November as special guest to The Thrills.

CAST LIST Management: Richard Lowe, Secondary Modern Agent: Mick Griffin, Agency: Publisher: Charlie Peeler, Song: JTV, Radio: Rio Lynch/Dylan White, Airplay: Popping: TV: Karen Williams/Lucy Lamb, Big State: Press: John Best/Simona Blackmore, Book: PR.



Chrysalis station snatches top share of London listening as Capital celebrates 30th birthday

Heart beats Capital to London crown

Radio

by Robert Ashton

It is perhaps churlish to dampen spirits at a birthday party. But there was little avoiding the big story as the latest radio audience figures were unveiled last Thursday.

95.4 Capital FM is delivered the most possible present to mark its 30th anniversary celebrations, with Heart 106.2 FM ending the Leicester Square station's three-decade dominance of London's commercial radio airwaves.

In its eighth year of broadcasting, Chrysalis's Heart 106.2 FM has blown out Capital's candles by posting a market share of 7.2% - up from 6.7% in the previous quarter and the highest of any London station. Heart also ensures it will not get invited to any of Capital's celebratory shindigs (it turned 30 on October 16) after posting record listening hours at 16.2m and a best-year station share of 1.94m listeners each week.

In contrast, Capital scored just 7.0% share of listening (down from 8.9% with 2.3m listeners - in the last quarterly Rajar survey to September 14 2003).

Heart's programme director Francis Currie says he suspects that with his station becoming "market leader" it has been "slightly disappointing" for Capital's celebrations. "It is a momentous day for the

whole of the Chrysalis group, adds Currie. "The dynamics of the London radio market have shifted."

Currie puts the achievement down to a simple programming idea: to "play songs that people love and to say what they want to hear in an entertaining way".

Currie believes the result is not just a "blip" and that Heart can maintain its number one position after wresting in from Capital. "This has been part of a trend over the past five or six surveys," he says. "At breakfast we are rapidly closing the gap with Capital and, in the 25- to 44-year-old group, Heart is the number one in keeping people listening, so I think this is something where we can stay on target. The next job is to increase the lead."

Capital's director of operations Paul Davies admits that losing the number one spot in London has "seriously pissed us off", despite offering up that Capital still has more listeners than Heart's 1.9m. He adds, "You can't be happy moving from number one to number two, but it is a trend for the capital that has been happening for a decade or more and we have taken some decisions to stop it." The fightback includes the appointment of managing director Keith Pringle, who Davies says is steadily putting in place "great programming" initiatives. The group has also sorted out the successor to Chris Tarrant, with Johnny Vaughn

starting in the breakfast show seat in the spring.

Davies' headache is worsened by the success of Emap's two London stations in both increasing listeners in the capital, with Magic now taking a 5.0% market share and Kiss 4.1%. At the same time, Kiss added 100,000 listeners nationally, taking its reach to 2.7m.

Some observers, such as former Capital Radio group head of programmes Clive Dickens, are staggered that 95.4 Capital has lost its crown. Dickens, now group programme director at Absolute Radio UK, says that the station has lost almost half its market share since he left three years ago, when the station commanded 13.3% of listening. "I think the market place is confused about what Capital is with the programming line-up, presenter changes and so on. It has lost the unique association it had with London, where people always thought of black cabs as the transport, the *Evening Standard* as the paper and Capital as its radio station," he says. However, Dickens is certain Capital can regain ground, suggesting that in a "developed market-place" the number one station will change every year.

Davies also believes the days of relying on one "blooming big" flagship are over and that the capital group should be recognised for its increasing portfolio of stations, which includes Xfm. He can take

solace from Xfm boosting its market share to a record 2.1% with just over 500,000 listeners in the London region with another 132,000 listening through their TV sets or on the internet around the country.

This listening shift to digital was a recurring theme last week among station chiefs and programmers, who believe the industry is on the threshold of a radio revolution if DAB sets race out of the shops this Christmas. Although hardly explosive, the revolution got off to a better-than-expected start with nearly half a million new listeners in total tuning in to the BBC's new digital music services 6Music and 1Xtra, which reported for the first time last week. Five commercial stations - GWR's Core, Planet Rock and The Storm and Emap's Q and The Hits - also debuted on the Rajar survey, accounting for more than 2m listeners between them. BBC Director of radio and music Jenny Abramsky says, "The age of digital radio has come at last" and Digital Radio Development Bureau chief executive Ian Dickens adds, "We didn't expect fireworks in the first report, but the figures are encouraging."

John Sugar and Willbir Wolfenbarger, the respective programme editors at 6Music and classic music station 1Xtra, both maintain their satisfaction at reaching 154,000 and 331,000 (390,000 when including under-

100% of adults who listen to the radio
22.1% of people listening to the radio via a website
or more to radio via TV 61.0%
% of people visiting a station website to listen to the radio
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Source: RAJAR 2003
% of people listening to the radio via a website or more to radio via TV 61.0%
% of adults who listen to the radio via a website or more to radio via TV 61.0%

15-year-olds) listeners respectively. 6Music's Sugar says his listeners are tuning in to a diet of archive and specials such as Joe Strummer Day for an average of five hours, which proves "they like what they hear" and are sticking around. Similarly, Willbirforce says he would have been happy with just 100,000 listeners in the first Rajar and says most of his audience are still hearing the station through their TV sets before moving for portable digital players and car sets are still too high. The BBC is planning a major digital ad campaign prior to Christmas and Sugar and Willbirforce believe their stations will benefit.

Emap's The Hits was the most successful digital debutant, scoring 1.0m listeners, while the company Q won 553,000 listeners. Emap managing director of radio programming Mark Story says the record companies are beginning to "see what we can do with digital and are lending more support". He adds that "the radio industry is still a bit of a mess" and that Nick Piggin says, "If we have a great Christmas, with radio flying out of the store, we will ramp up our investment in digital."

At 1Xtra's sister station, Radio One controller Andy Parfitt says the station's share of listening has halted. Average listening is also up by around half an hour. "The message is that it is a tough year for competition, but it is encouraging to see some signs that it is turning around," he says, adding that he is looking forward to launching the new schedule with Chris Moyles.

Radio 2 remains the nation's biggest station, although listenership dipped from last quarter's record 15.0m to 12.5m. BBC research manager Jo Hamilton says these half million losses came from right across the schedule.

Classic FM's breakfast host Simon Bates continues to add listeners - 100,000 over the past three months - helping the station reach an audience of 6.5m, while Pete & Geoff's breakfast show played a part in Virgin's recovery. The station added nearly 10% of listeners across the UK, with a further 120,000 joining in London to take market share to 1.7%.

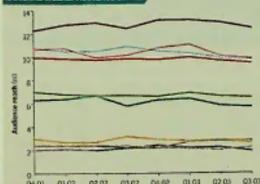
GMG's Jazz FM also recorded a record audience, with 1.5m listeners tuning in across the UK and adding a further 89,000 listeners in London this latest quarter.

Regionally, Dickens' Absolute group claimed the fastest-growing radio station title, with Liverpool-based Juice delivering its seventh successive audience increase - this time total listening increased by 39% - with the weekly audience reaching almost 200,000.

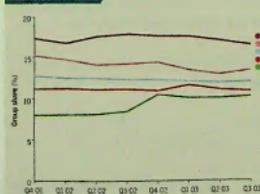
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Radio 2003: third-quarter performance

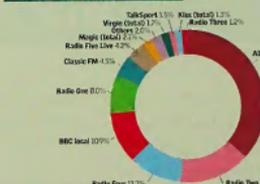
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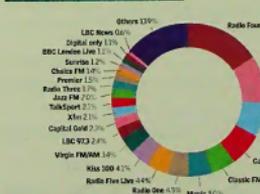
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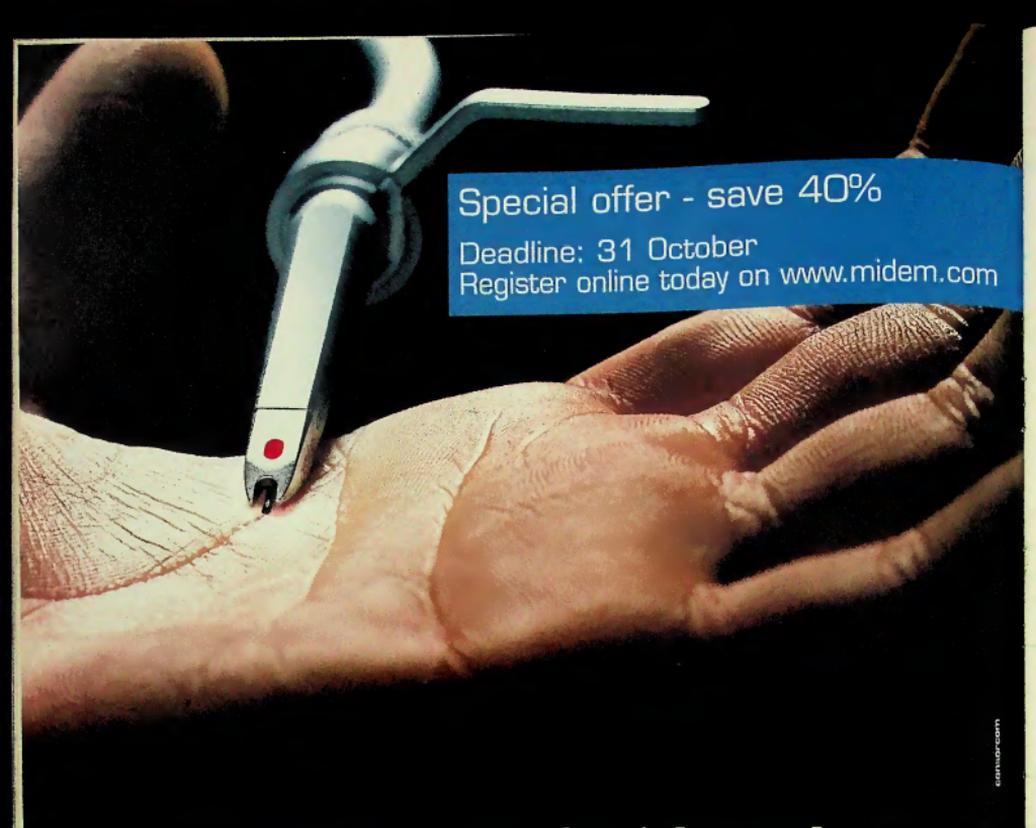


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 **MIDEM**

British saxophonist **Denys Baptiste** brings Martin Luther King's I Have A Dream speech back to life. *By Kevin Le Gendre*

Baptiste: dream becomes reality

Jazz musicians were doing concept albums way before the Beatles and Floyd. You only have to look at the masterpieces that were Duke Ellington's *Black, Brown And Beige*, Sonny Rollins' *Freedom Suite* and Max Roach's *We Insist!* to see that improvisers were already thinking about more than chord changes in the late-Fifties. Tackling a major theme – social, cultural or political – by way of an extended suite of music fascinated the aforementioned players.

British saxophonist Denys Baptiste, the man who is the link between Courtney Pine and Soweto Kinch, has taken his cue from albums such as Roach's *We Insist!*, an important example of jazz's engagement with civil rights, to create his most ambitious work to date, *Let Freedom Ring!* (Dune). The four-part suite is directly inspired by Martin Luther King's famous I Have A Dream speech, a rousing call for equal rights made on the steps of the Lincoln Memorial centre in Washington DC in August 1963.

"It was one of those pivotal moments," says Baptiste, who graduated from Gary Crosby's Tomorrow's Warriors school and plays at the Queen Elizabeth Hall on November 14 as part of the London Jazz Festival's opening-night programme. "The speech was something that all those people at the Lincoln Memorial really had to believe. It was on TV all across America and that was critical. I Have A Dream wasn't just a speech that applied to the black community, my understanding is that the speech was so important because it turned on a lot of white Americans to the idea of equal rights.

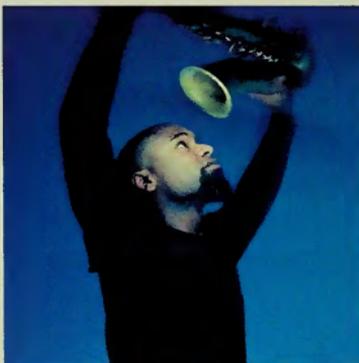
"As far as my project was concerned, the main idea was to take the speech out of its context and highlight its timeless and universal meaning. If you apply the same words that Dr King used then today, in how many places in the world would they fit? Unfortunately, in too many. How far have we come from civil rights, then? The work is really about then and now."

Baptiste has already proved himself to be one of the most promising and intelligent young players on the British jazz scene, having dropped two fine releases in the shape of 1997's *Be Where You Are* and 2001's *Alternating Currents*.

Full of articulate writing and sharp playing, these first records revealed an original voice within a largely post-bop idiom, one that could bring in subtle shades of funk, gospel and Caribbean folk music without compromising any rights of swing.

Let Freedom Ring! takes things to the next level, however. This is a concept album of depth and complexity, an ambitious project for which Baptiste set himself the daunting task of evoking both the emotion of King's historic speech as well as expressing his own thoughts on the extent to which the late Nobel Peace Prize winner's vision has been realised.

Baptiste put together an excellent 12-piece



Baptiste is inspired by the musical quality of Martin Luther King's oration

band for the task (Violinist Omar Puente. Also saxophonist Donald Harrison and bassist Gary Crosby are just a few of the guests) and wrote highly evocative movements that veer from Afro-Cuban rhythms to post-bop, free improv to Charles Mingus style gospel choruses.

Award-winning Nigerian writer Ben Okri was brought in to recite some powerful passages of spoken word, but the session is ultimately defined by Baptiste's ability to tune right into the content and form of the source material. King's words sang to the saxophonist.

"What I discovered was there was an awful lot of music in the way he delivers the speech," says Baptiste. "There is melody and he's singing and that adds weight to the words, the use of higher and lower tones is the skill of a really great orator. I realised that there was so much music in I Have A Dream. It's something that you listen to superficially and think it's just a guy talking, but then you listen again closely and you soon realise that part of the impact of the words was their music.

"Some of my melodies are extrapolated from what King actually said," says Baptiste. "If he reaches a crescendo, I use it to play higher tones against the structure of the rhythms used in the speech and I've also tried to find his strongest melodies and tag my own on top.

"As a human being, I needed to say something about it that was thought-provoking and hopefully inspiring. I was always trying to make it a bit more than a piece of music.

"It's a humble attempt to get people to think about what's happening around them. If everybody read the I Have A Dream speech a couple of times a day, the world would be a better place."

FESTIVAL DIARY



The forthcoming 11th London Jazz Festival's 10 nights and almost 120 gigs – among them free events, one-off collaborations, new commissions and rare appearances by giants of the musical world – kick off with a head-spinning opening night, which sees

Denys Baptiste's second public performance of his *Let Freedom Ring!* suite (November 14, Queen Elizabeth Hall), taking place just yards away from the thoroughly forward-looking *Esbjorn Svensson Trio* (Royal Festival Hall). All this is on the same evening that *U2* and *Alan Skidmore* can be heard at Ronnie Scott's, *Incognito* and the *Average*

White Band at the Forum, while experimental composer Frederic Rzewski takes command of the Purcell Room. The festival's strength and eclecticism precludes a full run-down here, but a catnip selection of highlights includes a rare performance from *Bobby McFerrin* (RFH, November 15); the first London show in two years from the mighty *Dianne Reeves* (RFH, November 17); an appearance by pre-eminent Scottish saxophonist *Tommy Smith* (with Joe Lovano, John Scofield, John Taylor, John Patitucci), and Bill Stewart and support from *The Bad Plus* at the Barbican on November 18; *Gilles Peterson's Future Sounds Of Jazz* with the *Matthew Herbert Big Band* and *Two Banks Of Four* (the RFH on November 18); the British debut of the *Charles Mingus Orchestra* (November 20, Queen Elizabeth Hall), whose music is curiously by Mingus's widow

Susan Graham Mingus, appearances by British firebrands including recently-crowned *Mobo* best jazz artist, *Soweto Kinch* (pictured above) (with *David Sanborn* at the RFH on November 19) and *Jamie Cullum* (pictured right) (RFH, November 23), the latter of whom competes



for precedence on the closing night's bill with *Lizz Wright* (Plaza Express Jazz Club, November 23) and *Maffezzi* (Pura Omos *Sangare* (Barbican, November 23). Full listings for the event, which runs in association with Radio Three, can be found at the website of the festival's promoter, Serious International Music Producers: www.serious.org.uk

PLAYLIST

Cleveland Watkiss/Nikki Yeoh

Conscious Mind (Wax) 10

This is a brilliant reprise of one of singer Watkiss' best compositions to date. This reggae-tinged spiritual soul works well in the company of pianist Nikki Yeoh.

Basil Hodge

Bailes Connington (Zee) 10

This fine contemporary hard-bop features Horace Silver, a relatively unknown pianist who has worked with Byron Wallen and Gary Crosby, among others.

Fredrick Hubbard

This Is Combat I Know (Warner) 10

This is a timely release of an incredibly psych-edelic anti-war treatise from the revered trumpeter.

Tim Berne

Jalapeño Democracy (Screwgun) 10

This lava flow of sonic trickery from the alto saxophonist segues groove and improvisation.

Bembe Segue, Jason Yarde

Times'Nift (Unreleased) 10

Tricky time signatures do not get in the way of this driving groove blends Latin, funk and jazz influences.

Art Ensemble Of Chicago

The Meeting (Harmonia Mundi PJ07)



With the passing of trumpeter Lester Bowie, AEC will never return to the full force of its long-running quartet, but The Meeting does mark the return of Joseph Jarman, the saxophonist who had been absent from the group for the latter stages of Bowie's life. The Meeting starts with an absolute gem of a Jarman tune, Hail We Now Sing Joy, a vaguely Son Ralle number that has a graphic sense of cosmic mystery infused with the kind of elegiac yet earthy swinging groove that bassist Malachi Favors and drummer Don Moye nurture with consummate ease. Thereafter one of the most enduring and outward-looking groups in the history of the avant-garde weaves a familiar spell, exploring all manner of musical culture. They get into a deliciously twisted toy town funk groove on Tech Ritter And The Megabytes, turn It's The Sign Of The Times into an austere series of musical miniatures imbued with subtle oriental textures, create an

African ambient trance on Wind And Drum and engage in a turbulent collective improvisation on the title track. This is statuesque, symmetric music from players who have a telepathic understanding of each other and of how sound can create bold, graphic reflections of the world around us.

Ray Barretto

La Cuna (Sony/CTI ZK66126)



You may know Barretto as one of the last surviving legends of Latin-jazz. Especially now that Mongo Santamaria and Tito Puente are no longer with us, he is a vital living embodiment of the historical marriage of African-American and Afro-Cuban musical cultures. Barretto brought the heat of his congas to the hard-bop stylings of Lou Donaldson, Donald Byrd and Red Garland among others in the Fifties and, in the successive decades, he embraced anything from boogaloo to salsa fusion but by 1979, when La Cuna was recorded, he was far from his earlier hits such as El Watusi and



Acid. Producer Creed Taylor always had commercial inclinations and the motley crew assembled on this album reflects a somewhat uneasy alliance of streetfighters and draftdodgers; Barretto's peers Tito Puente and pianist Charlie Palmieri provided

the old-school flavour, saxophonist Joe Farrell both fusion and straightahead sensibilities and Spyro Gyra keyboard player Jeremy Wall a touch of jazz-funk lite. The resulting music swings hard in places and skirts dangerously

ALBUM OF THE MONTH

Cassandra Wilson

Glamoured

(Blue Note 5818602)

Wilson's embrace of her own Delta blues heritage - she is from Jackson, Mississippi - Afro-Brazilian rhythms and soul and her penchant for percussion rather than a drum kit-led arrangements have enabled her to nurture a signature that is lithe yet powerful. This set showcases her remarkably flexible baritone, an instrument whose natural bass in no way precludes deliciously airy ascents. Since delving into her Southern roots on the landmark Blue Light Titi Dawn, Wilson has simply refined and sharpened her sense of self and Glamoured is a resounding endorsement of that desire to create a personal world as well as a personal sound.

close to asinine smoothness in others. Yet Barretto drives the slightly unwieldy vehicle forward with undeniable verve and the rendition of Stevie Wonder's Pastime Paradise, the most authentic Latin-fusion cut on offer, is an absolute gem.

3
10-12pm

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15 November 7:30pm
Royal Festival Hall
Supporting Bobby McFerrin

DANILO PEREZ
...Til Then
out now on CD

"amongst the most gifted pianists in jazz, he's not only establishing a musical vocabulary of his own, he's expanding it every chance he gets"
Chicago Tribune



18 November 7:30pm
Purcell Room

TERJE ISUNGSET
Iceman Is
out now on CD

Featuring, Ice Harp, Ice Trumpet and Ice Percussion, Iceman Is can claim to be the World's first serious recording of musical instruments made from ice!



19 November 7:30pm
Royal Festival Hall

DAVID SANBORN
Timegain
out now on CD

The sax legend makes a welcome return to the studio for his Verve label debut.
"One of the saxophonist's finest albums." Jazzwise



20 November 8pm
PizzaExpress

REBEKKA BAKKEN
The Art of Trying
to Fall
release date
January 2004

Norwegian born Bakken is nothing short of a singing sensation. Not to be missed.



21-23 November 8pm
Pizzapress

LIZZ WRIGHT
Salt
out now on CD

"a constant delight... enthralling" Mojo****
"Wright's voice is at once rich and elusive... exuding warmth and intelligence"
The Daily Telegraph



23 November 7:30pm
Royal Festival Hall
Supporting Jamie Cullum

RICHARD BONA
Munia (The Tale)
out now on CD

A truly extraordinary talent, Bona is a virtuoso bass player with "an angelic yet masculine voice up there with Youssou N'Dour, Bamba Maal or Salif Keita"
Downbeat



23 November 8pm
Royal Festival Hall

JAMIE CULLUM
Twentysomething
out now on CD

"outstanding" ****
- Daily Mail
"A star has been born"
**** - Daily Express
"Immersive grown-up pop" **** - Mojo



Michel Camilo

Live At The Blue Note (Telarc 83574)



Pianist Camilo is an intriguing subject; more of a jazz player inside a Latin piano than a Latin player who has embraced the vocabulary of jazz piano. Since he emerged in the Eighties, the Dominican has been one of the few Latin-jazz players who can negotiate a tune without falling into standard clave riffs. A flexible and very delicate pianist, his approach owes as much to Americans such as it does Cubans and at times it is almost as if you are hearing Chucho Valdés flourish evoked out by the tranquility of Ahmad Jamal. Camilo swings hard and true in the company of bassist Charles Flores and drummer Horacio El Negro Hernandez and this live double CD highlights a match-winning empathy between the players. They have a desire to push each other forward in a set that has as much harmonic finesse as big boned groove.

Gerald Wilson
New York New Sound (Mack Avenue MAC1009)



Veteran bandleader Wilson is a West Coast hero. During the Forties, he

formed his own LA-based big band and also arranged for such as Count Basie, Duke Ellington and Dizzy Gillespie. As well as being able to write a chart for a well-known piece, Wilson also penned some excellent originals, the most well-known being the sneaky Latin sidewinder Viva Tirodo. This new set – an all-star affair featuring such respected seniors as Clark Terry and Kenny Barron – is a gentle reminder that some of those Wilson originals have really stood the test of time. Wilson always had the knack of weaving subtle harmonic twists into the narrative of his pieces: there is an excellent balance of light and shade on Theme For Monterey where some deliciously dark hues pervade the intelligently placed horns. Elsewhere, sharp counterpoint marks the gently strutting Blues For Yna Yna and Coltrane's Equinox is treated with the reverence it deserves. New sound? Maybe not. Fresh sound? For sure.

Various

Good And Evil Sessions (Thirsty Ear 1397183)



The Blue Series has been a revelation over the past year or so. Spooky, Matthew Shipp, Guillermo E Brown, Spring Heel Jack and Tim Berne have all been important links in a chain that has connected improvisation to electronica, but something has snapped, with a couple of disappointing Thirsty Ear releases. On paper this set looks more promising though; producers Good & Evil/Miso team up with trombonist Josh Roseman, trumpeter Roy Campbell, bassist William Parker and pianist Matthew Shipp, all brilliant players. Yet if ever there was an example of musicians being totally under-employed by micrologists, then this is it. Good & Evil/Miso's idea of what a producer is supposed to bring to a collaboration with jazz players is all mechanics and no dynamics. They have essentially placed New York's best soloists into a cut and paste straitjacket that could have been done by a studio head with some samples 10 years ago.

Barbadian trumpeter Harry Beckett is one of those musicians who's been on the British jazz scene forever, it seems. Flare Up, reissued on Jazzprint this month, was cut in the early-Seventies and brought together sax players John Surman, Alan Skidmore and Mike Osborne, vibes player Frank Ricotti, bassist Chris Lawrence and drummer John Webb on a session during which musical sparks did fly. The flavour of the music is Coltrane-like, but it pulls skilfully towards rock rhythms in places without getting into jazz-rock per se. At times you would think you were listening to a Strata East album. The interplay of the horns is superb, but the way that Lawrence and Webb drive the rhythm section is also worthy of note... Tough-but-tender saxophonist Gary Thomas, one of many underrated Miles Davis alumni, sounds particularly good on the standard session which gave us While The Gate Is Open (Winter & Winter), which includes bassist Dave Holland, drummer Dennis Chambers and guitarist Kevin Eubanks. His flute on Invitation is a most wistful, yet nonetheless wily affair, full of smart, off-kilter asides, but delivered with a consummate

sense of proportion and lightness of touch. It is a real pleasure to hear Holland and Eubanks in the rhythm section... Over at Sony, the harvesting of the CTI catalogue continues apace. Latest titles to be dusted off include Freddie Hubbard's First Light, Ron Carter's Blues From Nina, Simone's Baltimore, Paul Desmond's Slinkyark, Ethier Phillips' Black Eyed Blues, Hubert Laws' In The Beginning, Jeremy Steig's Firefly, Milt Jackson's Sunflower, Patti Austin's Havana Candy, Stanley Turrentine's Don't Mess With Mister T and Salt Song, the latter of which is a real cracker. It features a fine rendition of Milton Nascimento's samba classic Vera Cruz – a worthwhile bonus cut that was not on the original vinyl... Blue Note, as we know, has seemingly bottomless vaults and coming back this month are Larry Young's Mothership, Hank Mobley's The Flip, Charlie Rouse's Bossa Nova Bacchanal, Les Morgan's Sonic Boom, Andrew Hill's Passing Ships and Sam Rivers' Fuchsia Swing Song. The last two releases – from a pair of the most inventive avant garde-inclined composers in the label's history – are particular scorches.

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Stones look to repeat Led Zep success story

by Adam Woods

Even since 1970, when Mick Jagger and Jerry Weaver's legendary label, Decca/London, CBS and Virgin have all had the Stones' signatures at one time or another, but Warner Vision's recent announcement that it will be releasing Four Flicks, a four-DVD live set filmed on their recent tour, still came as a surprise.

The Stones, who remain in contract to Virgin for their studio albums, filmed the gigs and produced the DVD in partnership with TGA Entertainment, the worldwide promoter for the Forty Licks tour. Given that the tour only finished in September, the release has been slow to hit the shelves and was little more than a rumour until mid-October, when Warner announced it would be releasing the DVD on November 17.



Jagger and Richards: DVD of 2003 tour to be released by Warner Vision

"We were their first port of call because they were aware that we are the most aggressive of DVD companies on an international basis," says Warner Vision International president Ray Still. "A couple of them came to the US premiere of the Led Zepplin DVD and they obviously saw that we take these things seriously."

Four Flicks is just as grand as that release, which has sold 700,000 copies for Warner Vision outside the US. It attempts to reflect the mixture of venues the Stones played on the Forty Licks tour, offering edited versions of three gigs at the Olympia Theatre in Paris, New York's Madison Square Garden and London's Twickenham rugby venue.

Each of the gigs features a dramatically different set list, count-

ing bonus tracks and a handful of songs filmed at other venues, there are more than 50 different songs in all, even taking into account the fact that some of them – notably Honky Tonky Women, (I Can't Get No) Satisfaction and Jumpin' Jack Flash – recur across the three shows. A fourth disc offers two documentaries, Tip Of The Tongue and Lips Around The World.

Even at a likely retail price of £40, Still says he hopes Four Flicks will sell on a similar scale to the Led Zepplin DVD, powered by music's growing share of the DVD market. "If you take Australia or Japan, music DVD represents 15% of the total DVD market, while in the UK it is about 3%," he says. "We are looking to get to the level of those territories."

Reviews

Westlife

The Greatest Hits Tour (BMG 74321984989). Out now.



This 20-track DVD captures Westlife's concert at the Manchester Evening News Arena earlier this year. Crowd-pleasers include Flying Without Wings, World Of Our Own, Unbreakable, Uptown Girl. Extras include a documentary, Bringing It Home, which covers rehearsals and the tour, and also featured are four music videos never previously included on any Westlife DVD.

The Chemical Brothers
Singles 93-03 (Virgin 4908449).
Out now.



This collection offers 10 of the act's promos, including Block Rockin' Beats, Setting Sun and Hey Boy Hey Girl. There are also five live performances including Chemical Beats from Glastonbury 1997. A variety of luminaries who have worked with the pair are interviewed, including Noel Gallagher, Beth Orton and Richard Ashcroft.

Various

The Old Grey Whistle Test 2 (BBC Worldwide BBC DVD 1279). Out now. This treasure trove of performances from the BBC archives includes: Roxy Music's first TV appearance, as well as The Who, Roy Harper, Joan Armatrading, Be Bop Deluxe, The Patti Smith Group, The Fogues, The Undertones and The Style Council. The music is framed by reminiscences about the show, which is introduced by Bob Harris and features contributions from several musicians.

Brian Wilson
Pet Sounds - Live In London (Sanctuary SVE3046). Out now.



The great man plays the classic album at the Royal Festival Hall with a nine-piece band. Time and troubles have taken their inevitable toll on Wilson's voice, but this is a hugely enjoyable concert nevertheless. The DVD also includes a photo gallery, a Brian Wilson discography and a fascinating documentary on the making of the 1966 album which features interviews with Wilson and the original session musicians who play on the album.

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Sum 41

Sake Bombs & Happy Endings Live In Tokyo (Universal 9860788). Out now. This DVD offers 20 tracks from the pop-punk funsters, which were recorded live at the Bay NK Hall in Tokyo in May this year. There are also promos for Still Waiting and Over My Head and some satirical japey on three short public service announcements.

Erasure

Hits: The Videos (Mute DVMUTEL10). November 3. Released on the same day as the corresponding best of album, this double-disc bundles all 35 of the band's promos on disc, one with more than two-and-a-half hours of TV performances, rare videos, live performances and hidden extras on disc two. There's a lengthy interview with the pair recorded earlier this year, covering the origins of Erasure, the early years and the writing process.

Belle & Sebastian

Fans Only (Jepster JPRDVD0001). November 3. The first DVD from either the band or their former record label

gathers together the visual material which spun off from the band's first four albums and is released less than a month after their Rough Trade-debut Dear Catastrophe Waitress.

Peter Gabriel

Growing Up Live (Warner 5046685962). November 3.



Filmed over two nights at the Filaforum in Milan on Gabriel's recent world tour, Growing Up Live showcases the high production values associated with the artist and looks and sounds sumptuous. The show features all the usual theatricals and was filmed using 26 cameras (one of which is positioned on the handlebars of the bike Gabriel rides during Solisbury Hill). There is also a behind-the-scenes documentary, an interview with Gabriel, bassist Tony Levin's tour photography and a remix of Growing Up.

Jane's Addiction

Three Days (Sanctuary SVE3055). November 3. This is a cult documentary, which covers the band's 1997 reunion tour for which Pery Farrell, Dave



Navarro and Stephen Perkins were joined by the Red Hot Chili Peppers' Flea on bass. The film offers a warms and all look at life on the road and includes cameos from Val Kilmer, Goldie and Ken Kesey. Song highlights include Mountain Song, Ocean Size, Three Days and Jane Says. Extras include 42 minutes of footage unused in the movie.

Depeche Mode

101 • Live 1988 (Mute DMDVD3). November 10.



This double-disc set features the DA Pennebaker documentary 101 on disc one and the band recorded live at the Pasadena

DVD OF THE FORTNIGHT

Queen

Greatest Video Hits Two

(Parlophone 490 9839). November 3. Disc one features 17 promos from 1983's Under Pressure to The Show Must Go On from 1991. Disc two divides into four sections, each relating to one of the four albums released between 1982 and 1989. Hot Space features interviews about their Under Pressure Bowie collaboration. There are also two videos and a 1982 live clip of Staying Power. The Works and A Kind Of Magic features more interviews and live clips from 1984 and 1986, plus a documentary. The Miracle features previously unseen interviews and a documentary about the making of the Breakthru video. The four-hour DVD is being promoted with a TV campaign up to Christmas.

Rose Bowl in June 1988 during the Music For The Masses tour on disc two (this was the 101st gig of the tour, hence the title). The DVD also includes recent interviews with Dave Gahan, Martin Gore and Andrew Fletcher. As well as the band, 101 follows a group of US fans who won a competition to meet the band. Some of them are re-interviewed here.



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Hats off to Andi Peters, whose bold move can only benefit the long-running BBC show

Going live is right for Top Of The Pops

EDITORIAL
MARTIN TALBOT



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When Top Of The Pops goes live from the end of November, I for one will be tuning in. I suspect plenty of other, less avid viewers, will start to make a weekly date in their viewing diary, too.

This in itself, perhaps, justifies Andi Peters' adventurous step in one go.

Live is an obvious way forward for the show, potentially putting it back on the map for many casual viewers.

Of course, it will cause nerves to flutter for many acts, and Peters may yet question his decision in the final moments before going to air for the first time on November 28.

But going live could prove the (re)making of Top Of The Pops. There might be glitches, there may be controversy, but it will inject excitement into the show. It should be seat-of-the-pants stuff – and all the better for it.

There is a huge potential, so long as Peters and the BBC keep their nerve – and there is no sign that they won't – for a show which will generate its own publicity. The Saturday gossip columns should regularly be full of the show's

most exciting happenings – and mishaps.

Peters is arguably the best man to take Top Of The Pops into the live arena, too. He has, for years, presented live Saturday morning shows, ever since the days of Live & Kicking. For him, live TV holds little fear. That, in itself, should act as comfort to the artists and pluggers who put themselves into Top Of The Pops' hands every week.

It is, above all, time for Top Of The Pops to go live to keep it in line with other high-profile TV programmes. Live performances form part of a wide range of entertainment shows these days, from Jonathan Ross, Parkinson, the Saturday morning kids shows, and many more. In turn, the advent of shows such as Pop Idol and Fame Academy, centring on weekly live broadcasts featuring amateur performers, has raised the bar too.

Every week, such shows feature young wannabes taking their courage in their hands, getting up on stage in front of 8m-plus national TV viewers. They show that live performance on peak-time telly can be done. More than that, if the amateurs can do it, then true professionals should find it a breeze.

Video games and music have a strong relationship

VIEWPOINT
STEVE SCHNUR



Music video first appeared in 1981 and, since then, a generation has been raised with an expectation of visuals attached to audio. They are a generation being raised on video games as a major entertainment source, discovering new music through these games. For this generation, a song becomes more real to them when they "play" it.

Today, video games are one of the most important breakthroughs in the history of the music industry. Video games are now about lifestyle. They are what MTV used to be: ushering in trends and creat-

Video games are one of the most important breakthroughs in music

ing the new "cool".

People are now spending more time playing video games than listening to the radio or watching TV. And, in less than two years, the recording industry has come to understand that influential new music can be delivered through video games. A recent study of consumers aged 13 to 32 revealed that 49% learned about – and bought – a CD by a new artist after hearing a song in a game. Now consider that

any given song in our snowboarding game SSX 3 will be heard – and promoted – more than 500m times. Has any medium ever created that level of exposure?

The number one rule for any EA Game is that the music we choose must drive the game while enhancing the gaming experience. This music must be so fresh and creative that not only do gamers discover their new favourite band and song, but hearing that music will always remind them of what a great time they had playing the game. It's a scenario that creates unprecedented new opportunities for labels, artists and consumers. And it only gets bigger with every title we develop.

Each generation has their measuring stick. Today it is video games. Tomorrow it will be video games. And for future generations, it will remain video games.

I believe that in five years or less, musically speaking, video games will become as significant and powerful a cultural force as MTV. And if EA's mandate, "challenge everything", truly knows no boundaries, I believe that we can create the sound of our future. Steve Schnur's worldwide executive of music at games producer Electronic Arts, based in Los Angeles.

Will Top Of The Pops be kicking when it goes live?

The big question

Following news that Andi Peters' revamp of Top Of The Pops will see the show broadcast live, will TOP live be kicking?

Phil Mount, Blaze Television head of music and CD-UK series producer

"We wish them all the best with the new live music format. It is something that has worked well for CD-UK for the past five years. From what I hear on the street, Andi Peters has a lot of back up from the BBC to get the show back where it needs to be and this is their chance. CD-UK has worked so well because it has more of a sense of occasion."

Lindsay Brown, Eagle Records Worldwide managing director

"Top Of The Pops is a British institution, there is no other programme on TV that so accurately reflects what the public are buying. It has changed its image on a regular basis over the years and has always maintained its success, so I am sure that the new changes will continue to keep it at the forefront of music TV."

Andy Parfitt, Radio One controller
"It's a good thing. The days of tipping up at a Radio One roadshow to find bands miming are long gone and we have moved

towards authentic young bands and I think that is what TOP is doing."

Lara von Ahlefeldt, 3DD managing director

"Live-to-air doesn't necessarily make a show better for the viewer, unless it's a specific outdoor event such as Glastonbury, Party In The Park or Robbie Live at Knebworth where the attraction for the viewer is to feel part of a momentous occasion. The question is, does the average TOP viewer really care whether it's live-to-air? A multi-artist, live-to-air studio show will certainly add a bit of spice as there's plenty of room for things to go wrong."

Kerry Lee, Virgin Megastores head of retail marketing

"It's a good thing to go live because potentially there's scope for a little more controversy, although I know the BBC will have regulations in place and it will also demonstrate which artists can perform live."

Tony Cooke, Screen Promotions co-founder

"It's a good move and makes it more exciting for the audience because anything can happen. Sometimes with live television things can go pear-shaped, like when the Sex Pistols swore on Bill Grundy, but it's incidents like that which add a bit of excitement and bring in the viewers."

Club Charts 01.11.03

The Upfront Club Top 40

Rank	Artist	Track	Label
1	ROOM 5 FEAT OLIVER CHEATHAM MUSIC & YOU	ROOM 5 FEAT OLIVER CHEATHAM MUSIC & YOU	Room 5
2	HOLLY VALANCE STATE OF MIND	STATE OF MIND	Mercury
3	SOLITAIRE (I LOVE LOVE (I LOVE LOVE))	I LOVE LOVE (I LOVE LOVE)	S&S
4	ACQUISITIVE LOVE EXPERIENCE PAINTED PONY	PAINTED PONY	Central
5	LINDS LOVES STAND BACK	STAND BACK	Mer
6	CA STONE DONT LOOK BACK	DONT LOOK BACK	200 Music/Tru Music
7	UNDERWORLD BOON SLIPPY	BOON SLIPPY	0072
8	LEE CARRERA SPECIAL 2003	SPECIAL 2003	Capitol
9	LUMIDEE GOSHIN A PARTY	GOSHIN A PARTY	Mer
10	DANIEL BEDINGFIELD FRIDAY	FRIDAY	Mer
11	THE LOOSE CANNONS SUPERSTARS	SUPERSTARS	Universal/Island
12	ERASURE OH LAMOUR	OH LAMOUR	Mer
13	SIGARRAS HOLE IN THE HEAD	HOLE IN THE HEAD	Mer
14	RITMO DYNAMIC CALINDA	CALINDA	200 Music
15	RADICAL NOIZ FEAT ADEBA IN & OUT	IN & OUT	Mer
16	KOESHEN WASTING MY TIME	WASTING MY TIME	Mer
17	TRANSLUZENT FEAT ODESSA I NEED YOU	I NEED YOU	Mer
18	LOSTRIBE GAMEMASTER 2003	GAMEMASTER 2003	Mer
19	DESERT BEYOND THE SUN	BEYOND THE SUN	Mer
20	UNKLE IN A STATE	IN A STATE	Mer

TOP 10 UPFRONT CLUB BREAKERS

- 1 **DAVE NAVIN** *COME TO ME* (Mer)
- 2 **DAVE NAVIN** *COME TO ME* (Mer)
- 3 **WARP BROTHERS** *COME TO ME* (Mer)
- 4 **MADONNA** *THE REINSTATE OF FAITH* (Mer)
- 5 **ERASURE** *OH LAMOUR* (Mer)

Rank	Artist	Track	Label
21	MISLEY CLARKE ITLL BE OKAY	ITLL BE OKAY	Mer
22	DIRT DEVILS MUSIC IS LIFE	MUSIC IS LIFE	Mer
23	SOLEY CLOSE TO THE EDGE	TO THE EDGE	Mer
24	ARETHA FRANKLIN THE ONLY THING MISSING	THE ONLY THING MISSING	Mer
25	EMMA HAYBE	EMMA HAYBE	Mer
26	FUTURESOCK LATE AT NIGHT	LATE AT NIGHT	Mer
27	IN-GRID TU ES FOOTU	TU ES FOOTU	Mer
28	SOULEZ/EMMY THOMAS YOU CANT HIDE MY LOVE (MIXES)	YOU CANT HIDE MY LOVE (MIXES)	Mer
29	STEVE MURANO PASSION	PASSION	Mer
30	KEELS MILLSHAKE	MILLSHAKE	Mer
31	MILK & SUGAR LET THE SUNSHINE IN	LET THE SUNSHINE IN	Mer
32	MS HOLLER	MS HOLLER	Mer
33	PAUL JOHNSON FOLLOW THIS BEAT	FOLLOW THIS BEAT	Mer
34	CHRISTINA AGUILERA CANT HOLD US DOWN	CANT HOLD US DOWN	Mer
35	SPACE CONBOY CRAZY TALK	CRAZY TALK	Mer
36	TIFANY GAYLE DO YOU WANNA DANCE?	DO YOU WANNA DANCE?	Mer
37	DAVID GUETTA JUST A LITTLE MORE LOVE	JUST A LITTLE MORE LOVE	Mer
38	THE ORIGINAL I LUV U BABY	I LUV U BABY	Mer
39	FATMAN SCOOP FEAT THE PRODIGY CLAN BE FAITHFUL	BE FAITHFUL	Mer
40	DAVID SNEEDON BABY GET HIGHER	GET HIGHER	Mer



Room 5 Feat Oliver and Commercial charts

50 Cent at summit of the Urban network

Room 5 return on top form

by Alan Jones

In a year where dance music has once again struggled to match its former prominence, Room 5's Malek-Luv was a rare success. As recently as 2000, 36 of the year's 100 biggest-selling singles were dance discs. That tally tumbled by two-thirds to just 12 in the Top 100 of 2002, and in the year-to-date listing, there are just 11 dance records among the top 100. Malek-Luv leads the way, ranking fifth for the year, with sales of 315,000, having topped the chart for four weeks in April. The only other dance disc to sell more than 250,000 copies in 2003 (and then just barely) is Junior Senior's *Make Your Beat*, which ranks 10th for the year.

Dancefloor reactions from DJs don't always translate into sales hits, but so far at least Room 5's new single *Music & You* is matching Malek-Luv, moving decisively to the top of both the Upfront and Commercial Club charts this week. Reissue-rup on both charts is Holly Valance's *State Of Mind*, which trails by a mere 14% on the Commercial Chart but, by more substantial 36% on the Upfront Chart – and that's more an indication of the strength of DJ reaction to *Music & You* than anything else. The track's tally of 874 points is the highest on the chart since Malek-Luv registered 881 points on March 8.

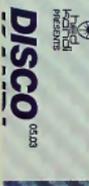
Malek-Luv was, of course, a big radio favourite too, and still is: It was ranked 41st on Music Control's airplay chart last week on its 37th appearance in the chart. It's a little early yet for airplay on *Music & You*, but it is beginning to pick up, with Vibe 101 and the Galaxy network among the 40 stations to air the record this week.

The Urban Chart, rap rudies, with hardcore heroes and Eminem acolytes **50 Cent** and **Ole Trice** taking the top two places, and Southern rap newcomer **Chingy** placed third. 50 and Ole turn in courtesy of the slowly fading *Baby Boy* (down a notch to number four) and the rapidly rising *Fighting Temptation*, which sprouts 22-9.

Unusually, the two highest new entries are both records which are already commercially available, with **Caleo Davis**'s *World Filled With Love* debuting at number 10 and **Fatman Scoop** and the **Crooklyn Clan** following at number 11 with *Be Faithful*.

COMMERCIAL POP TOP 30

- 1 **ROOM 5 FEAT OLIVER CHEATHAM MUSIC & YOU** (Mer)
- 2 **HOLLY VALANCE STATE OF MIND** (Mer)
- 3 **LINDS LOVES STAND BACK** (Mer)
- 4 **ERASURE OH LAMOUR** (Mer)





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MUSICWEEK

The Official UK Charts 01.11.03

SINGLES

1	FATMAN SCOOP/CROOKLYN CLAN BE FAITHFUL	Urban
2	BLUE GIULY	Irish
3	KEVIN LYTTLE TURN ME ON	Atlantic
4	BLACK EYED PEAS WHERE IS THE LOVE?	ARL
5	SUGABABES HOLE IN THE HEAD	Universal
6	LIBERTY X JUMPIN'	12
7	JAMELIA SUPERSTAR	Parlophone
8	OBIE TRICE GOT SOME TEETH	Interscope/Polydor
9	HILARY DUFF SO YESTERDAY	Hollywood
10	EMMA MAYBE	Polygram
11	50 CENT PIMP	Interscope/Polydor
12	STACIE ORRICO THERE'S GOTTA BE MORE TO LIFE	Virgin
13	THE DARKNESS I BELIEVE IN A THING...	Mercury/Atlantic
14	DIDO WHITE FLAG	Orion/Reprise
15	MARK RONSON OOH WEE	Elektra
16	RACHEL STEVENS SWEET DREAMS MY LA EX	101/Polydor
17	BEYONCÉ FEAT. SEAN PAUL BABY BOY	Columbia
18	FABOLOUS FEAT. TAMIA INTO YOU	Elektra
19	ASHANTI RAIN ON ME	Mercury/Atlantic
20	TIAN WAN DAHL I CAN'T LET YOU GO	Nonesuch
21	PTM RUD DAY	Mercury

ALBUMS

1	DIDO LIFE FOR RENT	Universal
2	THE STROKES ROOM ON FIRE	Reprise/Telstar
3	SHERYL CROW THE VERY BEST OF	ARL
4	ROD STEWART AS TIME GOES BY: THE GREAT...	J
5	TEXAS CAREFUL WHAT YOU WISH FOR	Mercury
6	CAT STEVENS THE VERY BEST OF	Universal TV
7	TRAVIS 12 MEMORIES	Independent
8	THE DARKNESS PERMISSION TO LAND	Mercury/Atlantic
9	R KELLY THE R IN R&B - GREATEST HITS VOL. 1	Jive
10	ROBBIE WILLIAMS LIVE AT KNEBWORTH	Cryslan
11	HAYLEY WESTENRA PURE	Doca
12	MICHAEL BUBLE MICHAEL BUBLE	Reprise
13	ROD STEWART & THE FACES CHANGING FACES...	Universal TV
14	DELTA GOODREM INNOCENT EYES	Epic
15	ERASURE HITS! THE VERY BEST OF	Mute
16	50 CENT GET RICH OR DIE TRYIN'	Interscope/Polydor
17	BASEMENT JAXX KISH KASH	XL
18	OBIE TRICE CHEERS	Interscope/Polydor
19	DANIEL O'DONNELL AT THE END OF THE DAY	Real Gone
20	CHRISTINA AGUILERA STRIPPED	Real Gone
21	DANIEL BEDINGFIELD GOTTA GET THRU THIS	Real Gone

BRITNEY SPEARS
ME AGAINST THE MUSIC
 featuring
MADONNA

THE NEW SINGLE
DO YOU GOTTA

Initial chief executive **Malcolm Gerrie** is taking on the challenge of turning the Nelson Mandela-backed 46664 charity concert in South Africa into TV gold.

Quickfire

How did you get involved?

It came to us from lots of different angles. Dave Stewart is a long-standing friend who I've known for 25 years, from the days when he was busking around Sunderland, and he was talking about it when the project was a twinkle in his and Nelson Mandela's eyes. Then we got a call from Queen's manager Jim Beach asking if it was something we would like him to help with and we met with the director Dave Mallett, who has just done Fashion Rocks for us, and I just thought it was the most brilliant idea.

From tantrums and tirades at Fashion Rocks to raising money for Nelson Mandela's fight against AIDS and HIV in Africa - that's a bit of a leap, isn't it?

We've also done other charity events including launching the first Red Hot And Blue and that ended up selling albums, and TV programmes around the world.

What's the deal with the money? You don't want to do it for a loss - you have to cover costs. And with producing this, as opposed to a big commercial DVD for a premier league artist, there is a huge amount of goodwill involved. You have to take a view on how many of these things you can do a year, but I'd say it's very lucky because we have things like



Fame Academy and Big Brother. Is this your biggest project to date? What's the biggest challenge of making a show like this?

It's difficult to say. When we did the Three Tenors on the eve of the World Cup, I didn't think it could get much bigger. In the past four weeks, this has mushroomed from an acorn to Sherwood Forest and, if it carries on that way, it will be. The challenge is getting the message behind the music across and in Nelson Mandela you have got the world's best ambassador.

Can any charity event hope to rival the success of Live Aid? I think the answer is no. Live Aid was the first and just by its nature can't be rivaled. It is a dead-end debate to compare. The point is whether it has the same level of potency that Live Aid had in terms of alerting a large

demographic who perhaps would not have normally recognised the scale of the problem in Africa. Also the technology is so different now - this is multi-platform.

Is there really an appetite for these kinds of TV shows? MTV will put the show out on World Aids Day. In the UK, we are in discussion with two terrestrial broadcasters who have expressed an interest and Jim Beach will be keen to drive as much TV exposure as possible in these days you have terrestrial and digital so I'm sure it on one you can catch it on the other. **What have you got up your sleeve in terms of performances?** Now that would be telling. People are often so busy or so fearful, looking after their own patch, that you don't always sometimes fall between the cracks. I would be surprised if magic didn't happen.

Crib sheet

PlayLoud MSP is a new service, a broadband ISP established for and targeted at computer users who want to utilise the internet for delivery of music.

PlayLoud. But that's beyond being ages, hasn't it?

Yes, that's right. Set up in 2000, it pitches itself as "the UK's leading alternative music website" and claims some 130,000 unique users every month. But PlayLoud MSP (PLMSP) is something completely new.

In taking a broadband ISP infrastructure and optimising it for delivering music, it aims to become the first stop for anyone who wants to listen to music through their PC or Mac.

So how does it do that?

With Bullfrog Communications as its broadband access partner, it uses a 1 megabit ADSL circuit to provide twice the bandwidth of standard broadband connections - it says here - which they say will allow for an average music file to be downloaded in less than 30 seconds. Videos can also be watched with "smooth motion at full screen resolution".

Sounds great - how much does it cost?

The provisional retail price is £25.50 plus VAT per month, this is a 512 Kbit/s broadband connection, although a tiered service with higher



Paul Hitchman: PlayLoud founder

access speeds (at a higher price, no doubt) will be introduced over time. In addition to the basic access, subscribers will also get a bunch of extras including various community services, such as the ability to programme their own internet radio stations, share playlists, access mobile Tunes, allowing files from those services, as well as shipping and other services.

And they are going to pay royalties for music files which are shared?

Yes, so long as those shared files are licensed. The founders of the service have done deals with a string of indie labels, including Begonia, V2 and Ninja Tunes, allowing files from those companies to be shared by subscribers within the "walled garden" of PLMSP. All the files are fingerprinted and royalties will be paid - a proportion of PLMSP's revenues will be set aside for

payment of royalties and split proportionately between the various rights owners, according to the proportion of files shared. **What about music files it hasn't licensed?**

That's the tough bit. As yet, none of the majors has signed up, but PlayLoud founder Paul Hitchman is confident of doing a deal with at least one of them in time for launch. He insists that the entire approach with PLMSP is to create an environment for those who want to share legitimate - and, therefore, higher quality - files. PLMSP is working hard to put systems in place to make it as easy and unobtrusive as possible for users to share uploaded files. It can't 100% rule it out, but says it is doing everything it can. Hitchman is confident no-one will use the service to set themselves up as a mass uploader, but if anyone does they will be closed down in the blink of an eye. **And this is all thanks to PlayLoud?**

Kind of. The service is actually a joint venture between majority shareholder PlayLoud - which includes indie stalwarts Andy Health, Martyn Mills and Derek Green among its directors - and an interactive music consultancy called State 51, which was established by Paul Sanders in 1991. **So when does all this become available?**

At some point during the first quarter of next year.

Diary

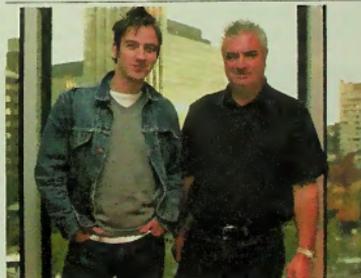
DOOLEY'S DIARY



Title tattle and grapevine news

Remember where you heard it: Reports in from CMJ reveal that US art-punk rockers The Killers have signed a deal with Mercury in the UK and Island/Def Jam in US. Word came in from a party somewhere on the Lower East Side which still hadn't finished by Bam the following morning... **Tony Wilson** hasn't yet made his mind up about LTC in New York next year, although he says last week's event was "a lot of fun". Around 300 Yanks turned up to take the numbers to a respectable 400... The days of beefy and **Chris Moyles** sharing the same headline are apparently over now that Radio One controller Andy Parfitt has revealed a previously unknown side to the new breakfast show boy. Rather than tucking into his fried eggs and a slice, it seems Moyles is healthier and fitter than many of his listeners - and detractors - imagine. He recently put in a run of under two hours in the Great North Run, which is "sort of respectable" according to his boss. **Andy Parfitt** should know. He's a half-marathon man himself, who is looking forward to a 10k right after Xmas to work off the pudding. No-one is completely sure where the white label remix of **The Darkness**'s *Believe In A Thing Called Love* came from, but late night slot plays on Radio One must mean that someone ought to step

forward and claim ownership... Score a thought for new TOTP chief **Andi Peters**. Not only has his pristine office at BBC TV Centre yet to be kitted out with a CD player, but it is sited next to the point of the Central Line where all the passing trains break their hearts... Those who thought the **Aim/BPI** discussions were as good as dead, think again. Progress is being made, according to Dooley's various moles... On the Aim front, best wishes to head honcho **Alison Venham**, who is going into hospital to have her knee opened up after last month's clash with her faithful four-legged friend. Ward is, her doc believes she may have done a Shearer and knackered her cruciate ligament. "My footballing career is over," she says. Good luck to **Warner Music International** communications head Brad Southall, who is moving on to pastures new. It may be an urban myth, but Dooley loves it. Word is that Pete Waterman's former **PWL Studios** in Bournemouth are currently being used as a location shoot on a job used to be the home of said epic **Cock Island**. World DJ Furd is holding a party on December 11 at the Carling Academy Islington. Headlined by The Cure, the line-up also features Tim Deluxe and DJ sets from Arthur Baker and Depeche Mode's Andy Fletcher, while those had their days are well taken care of with Wet's Head Games providing a makeover area. Tickets are a snip at £50 each and all monies raised will go towards Nordoff-Robbins Music Therapy Centre... Speaking of dancing the night away, the 10 years of clubbing at North London venue the Cross have been capped with a limited edition book. The Cross 1993-2003, featuring 500 shot glasses by UK music photographers, quotes, anecdotes, classic flyers and details of club nights. But perhaps even more messy could be the launch party for said tome next week with the likes of Danny Rampling, Judge Jules and Norman Jay taking to the decks - ah, Dooley can just smell the nostalgia...



Fame Academy runner-up **Allister Griffin** proved it was not all bad losing out to the spiky-haired **Caralisa** one, when Universal Music TV snapped him up this week. And, as if signing the deal were not enough, Griffin will have two limited-edition singles released within two weeks of each other this December. The first, *Bring It On*, was the self-penned song he

performed on the final of the series and will hit the shelves on December 1, swiftly followed by a duet with **Benji** Gee and **Fame Academy** judge Robin Gibb (titled *Love's Prayer*, which will be making his pitch for the Yuletide number one from December 15). Griffin, pictured here with UKTV boss Brian Berry, is in the studio working on his debut album.

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Week 43

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

KEY RELEASES

ALBUMS

THIS WEEK
Sophie-Ellis Bextor *Shoot From The Hip* (Polydor); REM *In Time – The Best Of REM 1988-2003* (Warner Bros); Sugababes *Three* (Island)

NOVEMBER 3
Blue *Gully* (Innocent); Liberty X *Being Somebody* (V2)

NOVEMBER 10
Atomic Kitten *Ladies Night* (Innocent); Pink *Try This* (Arista); Holly Valance *State Of Mind* (London)

NOVEMBER 17
The Beatles *Let It Be... Naked* (Apple/Parlophone); Michael Jackson *Number Ones* (Epic); Ronan Keating *Turn It On* (Polydor); Kylie Minogue *Body Language* (Parlophone); Britney Spears *In The Zone* (Jive)

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

DECEMBER 1
Jay-Z & Roc-A-Fella/Mercy: Will Young *Friday's Child* (S)

SINGLES

THIS WEEK
Atomic Kitten *If You Come To Me* (Innocent); Pink *Trouble* (Arista); Holly Valance *State Of Mind* (London)

NOVEMBER 3
Black & Blue *Squad Fire Reverse* (EastWest); Kylie Minogue *Slow* (Parlophone); Robbie Williams *Sexed Up* (Chrysalis)

NOVEMBER 10
Busted *Crashed The Wedding* (Universal); Janine Surrender *(Your Love)* (Innocent); Ronan Keating *Lost For Words* (Polydor); Britney Spears *feat. Madonna Me Against The Music* (Zomba)

NOVEMBER 17
Girls Aloud *Jump* (Polydor); Lemar *5/50* (Sony); Alex Parks *Maybe That's What It Takes* (Polydor)

NOVEMBER 24
Michael Jackson *One More Chance* (Epic); Madonna *Nothing Fails* (Maverick/Warner Bros); Rachel Stevens *Funky Bony* (10/10/10)

DECEMBER 1
Bia Carrilho *Make Me Want To Scream* (Arista); Dido *Life For Rent* (Cheeky/Arista)

The Market

Dido and BEP set to lead 2003 charts

Alan Jones
Fourteen albums debut on the Top 75 this week, but none of them is nearly strong enough to prevent Dido's *Life For Rent* from completing a fourth week at number one. The album declined just 27% – its smallest dip yet – to sell a further 89,500 copies. After 27 days on release it has sold more than 511,000 copies, improving its year-to-date ranking to sixth. While it is still 314,000 sales behind the year's top album – Justin Timberlake's *Justified* – it seems certain to emerge as the biggest-seller of the year, just as her previous album *No Angel* topped the 2001 rankings.

Meanwhile, *Black Eyed Peas' Where Is The Love?* single should topdebut Gareth Gates & The Kumars' *Spirit In The Sky* from the top of the 2003 singles chart as early as topazoo (see page 26). After seven weeks in a row in which its sales topped the 50,000 mark – ranging from a high of 94,308 to a low of 52,553 – *Where Is The Love* suffered its worst decline yet last week, with sales slipping 25.9% to just under 39,000. To top the 50,000 mark so on weeks in a row was an impressive feat – even the 21st Century's top single, Will Young's *Anything Is Possible/Evergreen* only did that for four weeks – and is the best success since Cher's *Believe* managed it 11 weeks in a



Black Eyed Peas: on course for biggest-selling single of the year

row in 1998.

It is a further indication that the singles chart may not yet be in permanent decline – and there is more good news on sales with the fact that half of the Top 20 are new entries this week, propelling the singles market to a 7% gain on top of last week's 12% lift. The 645,170 singles sold last week represent the sixth best tally this year, and the highest for five weeks.

Fatman Scoop grabbed a 9.7% slice of that total with his *Be Faithful* single, which provides the first ever number one just for

Def Jam UK – he's signed to the British end of the operation – but also the first ever number one here for Def Jam in the company's 18 year history.

Finally, there is a new number one on the compilations chart, where *Grassmania ends Now Decades' three-week reign*. Despite occupying an hour of prime-time television and being extensively advertised, *Grassmania* didn't exactly trounce its ageing rival, however; its sales tally of 27,637 being just 73 more than the *Now* album managed.

FAST CHART

SINGLES

NUMBER ONE
FATMAN SCOOP/CROOKLYN CLAN BE FAITHFUL Def Jam UK
He used to work in electronics shop The Wiz, models hip-hop gear for the fuller figure and is an agony uncle in *The Source* magazine – now Fatman Scoop is also a chart-topper.

ARTIST ALBUMS

NUMBER ONE
DIDO LIFE FOR RENT Cheeky
Robbie Williams has spent 17 weeks at number one in the 21st Century. Travis are second with 11 and Dido is third with 10 – six for No Angel and four for *Life For Rent*.

HIGHEST NEW ENTRY
THE STROKES ROOM ON FIRE Rough Trade

But for Dido's resistance, this would be Rough Trade's first chart-topping album since *The Smiths' Meat Is Murder* in 1985.

COMPILATIONS

NUMBER ONE
GREASEMANIA PolyGram
This high-profile project debuts at number one with 27,637 sales, as the original soundtrack of the film moves 11-2 on the chart this week.

DANCE ALBUMS

NUMBER ONE
BASEMENT JAXX KISH KASH XL
After consecutive Top Five albums with *Roadside* and *Roadside Basement*, Jaxx debut at 17 with *Kish Kash*. The dance fraternity give the album a warmer welcome, as it debuts atop the dance album chart.

SCOTTISH ALBUMS

NUMBER ONE
THE STROKES ROOM ON FIRE Rough Trade
Local pride didn't help Travis dethrone Dido north of the border, nor does it work for Texas this week. Instead, Dido beats her *Roadside* to The Strokes.

RADIO AIRPLAY

NUMBER ONE
SUGABABES HOLE IN THE HEAD Island
Sugababes' fourth airplay number one is the second record to dethrone Dido's five-week topper *White Flag*.

MARKET INDICATORS

SINGLES

Sales versus last week: +21%

Year to date versus last year: -33.7%

Market shares
Polydor 38.0%
East West 34.1%
Mercury 13.8%
Virgin 12.5%
RCA/Arista 6.9%

ALBUMS

Sales versus last week: +24%

Year to date versus last year: +10.5%

Market shares
RCA/Arista 18.2%
Polydor 24.6%
Rough Trade 8.3%
East West 6.8%
Universal TV 5.6%

COMPILATIONS

Sales versus last week: +9%

Year to date versus last year: +0.9%

Market shares
Epic/Virgin 21.5%
Universal TV 12.1%
Polydor 10.5%
RCA/Arista 10.1%
WSM 8.4%

THE BIG NUMBER: 14,968

The number of vinyl albums sold last week – the highest tally for its week since the 1970s second highest of the year.

RADIO AIRPLAY

UK SHARE
Polydor 16.9%
RCA/Arista 14.6%
East West 8.5%
Virgin 6.5%
Island 6.5%

UN SHARE

Origin of singles sales (Top 75): UK 61.3%
US: 36.0% Other: 2.7%
Origin of album sales (Top 75): UK 64.0%
US: 32.0% Other: 4.0%

alicia keys
you don't know my name
the new single

the diary of alicia keys
out 1st december

Britney's back for long haul

The Plot

The team behind Britney Spears' new album are planning a campaign to take her through 2004.

BRITNEY SPEARS IN THE ZONE (VIVE) For a major album released in three weeks' time, the profile of Britney Spears' fourth album in The Zone has, to date, been surprisingly low.

But that situation is all about to change thanks to the artists UK promotional visit, which began at the weekend with a live appearance on CD-UK. "It's a little late coming, but the profile will really take off when she arrives in the country," says Jive Records marketing manager Hans Griffiths.

Among the key publicity, generating dates in the Spears diary in the coming weeks are an appearance at London's G.A.Y. club on November 8. It will be further boosted by speculation of Spears being jointed onstage by Timbaland (who features on the album's lead single *Me Against the Music*). Key TV's include Graham Norton and a CD-UK special on December 8.

Meanwhile, the video for *Me*



Against The Music was serviced last Christmas, but will also be a priority for the whole of next year, in a similar way to Justin Timberlake was for the whole of this year," says Griffiths.

Aside from tabloid columns, cover features are secured with the likes of *Q*, *Playboy*, *Q*, *Glamour* and *Corso* Girl, ensuring all of the artist's core markets are covered.

The campaign is also not entirely focused on the fourth quarter. "It's a priority album for us this Christmas, but will also be a priority for the whole of next year, in a similar way to Justin Timberlake was for the whole of this year," says Griffiths.

CAMPAIGN SUMMARY

Single: *Me Against the Music* released November 10
Album: *In The Zone* released November 17
Radio: *Niro Severna*, *Fisting Connelly* (national), *Do Hart*, *Hart Media* (regional)
TV: Stephen Farmer, *Jive*
Press: David Fresman, *Jive*

Tipsters

A selection of UK tastemakers select their favourite upcoming releases

Lee Ennis, Enap

SUGARBABES THREE (UNIVERSAL)
"Thank God, at least someone in UK A&R has a pair of bloody ears! Darcus, these songs



you've found for the girls are top premier league. Grade A cookers. Five future smashes all lined up for 2004 in the form of Dine Warren monster *Too Lost In You*, the brilliant *In The Middle*, Caught In A Moment that sounds like an airplay number one of the future, Sly-Fox-a-like *What's New? Makes You Happy* and the absolutely stunning *Million Different Ways*. I've never met you, fella... but when I do next let me shake you warmly by the hand for the best album of its genre (or possibly any other genre come to that) this year by miles."

RADIO PLAYLISTS

RADIO 1

A LIST
30 *Just Cut*, *Swamp Dog* **19** *Angel City* **18** *Me Against the Music* **16** *The Right Intention* **15** *Sean Paul Baby Boy* **14** *Black Eyed Peas Where Is the Love* **13** *Katrina Scott* **12** *The Crowley Clan* **11** *Paulina*, *Janelle Supanor*, *Kevin Lyttle*, *Tina Turner* **10** *Kylie Minogue* **9** *Lee Ryan*, *James Blunt*, *Mark Ronson*, *Paul*, *Goodie & Nate* **8** *Drop Out* **7** *Missy Elliott* **6** *Paris*, *Tina Turner*, *Nickelback*, *Sonoma*, *Philly Dazzle*, *Rachel Stevens*, *Sweet Dreams*, *My LA Ex*, *Red Hot Chili Peppers*, *Fortuna*, *Fidel*, *Sugababes* **5** *I Did It For You*, *The Darkness* **4** *Believe* **3** *In A Thing Called Love*, *The Stripes* **2** **1**, *Teavis*, *Go-Offensive*.

B LIST

10 *Adriano*, *Rise On Me*, *Basement Jaxx*, *feat. Dizzee Rascal*, *Lucky Star*, *Bizarr*, *Squad* **9** *Missy Elliott*, *Blue Guy*, *Daedel*, *Bartlingfield*, *Friday*, *Elton John*, *Michelle*, *Nelly*, *Victoria*, *State Of Mind*, *Jan Van Dal*, *I Can't Let You Go*, *Javine Surrender*, *John Lewis*, *Kings Of Leon*, *Mashed*, *Tim Lincecum*, *Leaves*, *feat. Sam Roberts*, *Sound*, *Black*, *Lost Prophets*, *Dan Bump*, *Leads*, *Stand Up*, *Oris*, *Trice*, *Got Some Teeth*, *Outkast* **8** *Yo Yo*, *Reilly*, *Thao*, *Robbie Williams*, *Stand Up*, *Sophie Ellis-Bextor*, *Head Up*, *World*, *Staminal*, *Born Again*.

C LIST

10 *Paris*, *Maybe That's What It Takes*, *Alex Kipnis* **9** *You Come To Me*, *Maddie Me Against the Music*, *Sugababes* **8** *Madonna* **7** *Against the Music*, *Strokes*

Dan Cairns, Sunday Times Culture

M.I.A. GALANG (SHOWBIZ)

"Produced by members of Fat Tunes and Puls, this debut 12-inch from the Sri Lankan-born Maya comes from the same label that put Panjabi MC in the charts. M.I.A. has the look, the lyrics, the profile, the mongrel beats and sonic references to be huge. If the majors have any sense at all they'll pile in. Chinkii's electro-prog/dam-rock Assasinator 13 deserves radio support; ditto The Servant's grandiose, falsetto-rich Orchestra. And Mr David Viner's debut. Where the Posies Grow, is a Top Rag-recorder piece of folk-like loveliness that could just break through."

Warren Clarke, Necessary Records

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"She has been a stunning in US pop and rock for a while now but it's great that it seems to be coming back into British music with our typically inventive contemporary edge, examples being 'The Streets', 'The Andros' and 'Bullys' and a new West-London

band, Hard-Fi. After all it's the classic revival from the British ska records of the Eighties as much as the original sound from Jamaica that influenced the US scene."

Mike Longley, BBC Wales

ALEX PARKS MAYBE THAT'S WHAT IT TAKES (POLYDOR)

"Fame Academy has found a star. This song was written by Alex whilst at the academy. It moves along at a gentle pace and would fit into most radio playlists. Alex's voice really blossoms, a touch of Annie Lennox/Hazel O'Connor."

Joe Matt, Daily Star

KYLIE MINOUGE SLOW (PARLOPHONE)



"This is Kylie's first offering since *Come Into My World* and also the first release off her new album *Body Language*. An overly sexy track, co-written with British producer Dan Carey and shot through with Ms Minogue's heavy breathing and breathy wailing, it's complemented by a trademark raunchy video."

CAPITAL

A LIST
10 *Sean Paul*, *Sean Paul*, *Baby Boy*, *Black Eyed Peas* **9** *Where Is the Love*, *Blue*, *Control* **8** *Sean Paul*, *Black Eye*, *White Eye*, *Emma Bunton*, *Maybe*, *Excessence* **7** *Under*, *Janelle Supanor*, *Javine Surrender*, *Sonoma*, *Philly Dazzle*, *Rachel Stevens*, *Sweet Dreams*, *My LA Ex*, *Robbie Williams*, *Stand Up*, *Sugababes* **6** *In The Head*.

B LIST

10 *Blue*, *Clarkville*, *Heavy Soul*, *Ritorn*, *Sum*, *Don't Be Fooled*, *It's Not About You*, *My*, *Maria*, *Stromboli*, *Matt Goss*, *Im*, *Good*, *Wish You Were Here*, *Frank*, *Travis*, *REM*, *Bad Day*.

C LIST

10 *Alex*, *Paris*, *Maybe That's What It Takes*, *Angel City*, *Love Me Right*, *Adam Kipnis* **9** *You Come To Me*, *Blazin'*, *Squad*, *Philly Dazzle*, *Busted*, *Goodie & Nate*, *Drop Out*, *Cherry Seal*, *Tattoo*, *Melanie C*, *Robbie Williams*, *Stand Up*, *Rosam*, *Koolhaas*, *Lost For Words*, *Shania*, *Twain*, *YoYo*, *When You Kiss Me*, *Texas*, *Carroll*, *Wish You Were Here* **8** *For*, *Missy Morrison*, *What's Wrong With This Picture* **7** *Alanis*, *Lennox*, *Wendy*, *Adriano*, *Kipnis* **6** *You Come To Me*, *Engie-Jay*, *Cherry Seal*, *Tattoo*, *Melanie C*, *Robbie Williams*, *Stand Up*, *Rosam*, *Koolhaas*, *Lost For Words*, *Shania*, *Twain*, *YoYo*, *When You Kiss Me*, *Texas*, *Carroll*, *Wish You Were Here* **5** *For*, *Missy Morrison*, *What's Wrong With This Picture* **4** *Alanis*, *Lennox*, *Wendy*, *Adriano*, *Kipnis* **3** *You Come To Me*, *Engie-Jay*, *Cherry Seal*, *Tattoo*, *Melanie C*, *Robbie Williams*, *Stand Up*, *Rosam*, *Koolhaas*, *Lost For 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Kiss Me*, *Texas*, *Carroll*, *Wish You Were Here* **1** *Alanis*, *Lennox*, *Wendy*, *Adriano*, *Kipnis* **0** *You Come To Me*, *Engie-Jay*, *Cherry Seal*, *Tattoo*, *Melanie C*, *Robbie Williams*, *Stand Up*, *Rosam*, *Koolhaas*, *Lost For Words*, *Shania*, *Twain*, *YoYo*, *When You Kiss Me*, *Texas*, *Carroll*, *Wish You Were Here* **1** *Alanis*, *Lennox*, *Wendy*, *Adriano*, *Kipnis* **0** *You Come To Me*, *Engie-Jay*, *Cherry Seal*, *Tattoo*, *Melanie C*, *Robbie Williams*, *Stand Up*, *Rosam*, *Koolhaas*, *Lost For Words*, *Shania*, *Twain*, *YoYo*, *When You Kiss Me*, *Texas*, *Carroll*, *Wish You Were Here* **1** *Alanis*, *Lennox*, *Wendy*, *Adriano*, *Kipnis* **0** *You Come To Me*, *Engie-Jay*, *Cherry Seal*, *Tattoo*, *Melanie C*, *Robbie Williams*, *Stand Up*, *Rosam*, *Koolhaas*, *Lost For Words*, *Shania*, *Twain*, *YoYo*, *When You Kiss Me*, *Texas*, *Carroll*, *Wish You Were Here* **1** *Alanis*, *Lennox*, *Wendy*, *Adriano*, *Kipnis* **0** *You Come To Me*, 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*Twain*, *YoYo*, *When You Kiss Me*, *Texas*, *Carroll*, *Wish You Were Here* **1** *Alanis*, *Lennox*, *Wendy*, *Adriano*, *Kipnis* **0** *You Come To Me*, *Engie-Jay*, *Cherry Seal*, *Tattoo*, *Melanie C*, *Robbie Williams*, *Stand Up*, *Rosam*, *Koolhaas*, *Lost For Words*, *Shania*, *Twain*, *YoYo*, *When You Kiss Me*, *Texas*, *Carroll*, *Wish You Were Here* **1** *Alanis*, *Lennox*, *Wendy*, *Adriano*, *Kipnis* **0** *You Come To Me*, *Engie-Jay*, *Cherry Seal*, *Tattoo*, *Melanie C*, *Robbie Williams*, *Stand Up*, *Rosam*, *Koolhaas*, *Lost For Words*, *Shania*, *Twain*, *YoYo*, *When You Kiss Me*, *Texas*, *Carroll*, *Wish You Were Here* **1** *Alanis*, *Lennox*, *Wendy*, *Adriano*, *Kipnis* **0** *You Come To Me*, *Engie-Jay*, *Cherry Seal*, *Tattoo*, *Melanie C*, *Robbie Williams*, *Stand Up*, *Rosam*, *Koolhaas*, *Lost For Words*, *Shania*, *Twain*, *YoYo*, *When You Kiss Me*, *Texas*, *Carroll*, *Wish You Were Here* **1** *Alanis*, *Lennox*, *Wendy*, *Adriano*, *Kipnis* 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Words*, *Shania*, *Twain*, *YoYo*, *When You Kiss Me*, *Texas*, *Carroll*, *Wish You Were Here* **1** *Alanis*, *Lennox*, *Wendy*, *Adriano*, *Kipnis* **0** *You Come To Me*, *Engie-Jay*, *Cherry Seal*, *Tattoo*, *Melanie C*, *Robbie Williams*, *Stand Up*, *Rosam*, *Koolhaas*, *Lost For Words*, *Shania*, *Twain*, *YoYo*, *When You Kiss Me*, *Texas*, *Carroll*, *Wish You Were Here* **1** *Alanis*, *Lennox*, *Wendy*, *Adriano*, *Kipnis* **0** *You Come To Me*, *Engie-Jay*, *Cherry Seal*, *Tattoo*, *Melanie C*, *Robbie Williams*, *Stand Up*, *Rosam*, *Koolhaas*, *Lost For Words*, *Shania*, *Twain*, *YoYo*, *When You Kiss Me*, *Texas*, *Carroll*, *Wish You Were Here* **1** *Alanis*, *Lennox*, *Wendy*, *Adriano*, *Kipnis* **0** *You Come To Me*, *Engie-Jay*, *Cherry Seal*, *Tattoo*, *Melanie C*, *Robbie Williams*, *Stand Up*, *Rosam*, *Koolhaas*, *Lost For Words*, *Shania*, *Twain*, *YoYo*, *When You Kiss Me*, *Texas*, *Carroll*, *Wish You Were Here* **1** *Alanis*, *Lennox*, *Wendy*, 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*Koolhaas*, *Lost For Words*, *Shania*, *Twain*, *YoYo*, *When You Kiss Me*, *Texas*, *Carroll*, *Wish You Were Here* **1** *Alanis*, *Lennox*, *Wendy*, *Adriano*, *Kipnis* **0** *You Come To Me*, *Engie-Jay*, *Cherry Seal*, *Tattoo*, *Melanie C*, *Robbie Williams*, *Stand Up*, *Rosam*, *Koolhaas*, *Lost For Words*, *Shania*, *Twain*, *YoYo*, *When You Kiss Me*, *Texas*, *Carroll*, *Wish You Were Here* **1** *Alanis*, *Lennox*, *Wendy*, *Adriano*, *Kipnis* **0** *You Come To Me*, *Engie-Jay*, *Cherry Seal*, *Tattoo*, *Melanie C*, *Robbie Williams*, *Stand Up*, *Rosam*, *Koolhaas*, *Lost For Words*, *Shania*, *Twain*, *YoYo*, *When You Kiss Me*, *Texas*, *Carroll*, *Wish You Were Here* **1** *Alanis*, *Lennox*, *Wendy*, *Adriano*, *Kipnis* **0** *You Come To Me*, *Engie-Jay*, *Cherry Seal*, *Tattoo*, *Melanie C*, *Robbie Williams*, *Stand Up*, *Rosam*, *Koolhaas*, *Lost For Words*, *Shania*, *Twain*, *YoYo*, *When You Kiss Me*, *Texas*, *Carroll*, *Wish You Were Here* **1** *Alanis*, *Lennox*, *Wendy*, *Adriano*, *Kipnis* **0** *You Come To Me*, *Engie-Jay*, *Cherry Seal*, *Tattoo*, *Melanie C*, *Robbie Williams*, *Stand Up*, *Rosam*, *Koolhaas*, *Lost For Words*, *Shania*, *Twain*, *YoYo*, *When You Kiss Me*, *Texas*, *Carroll*, *Wish You Were Here* **1** *Alanis*, *Lennox*, *Wendy*, *Adriano*, *Kipnis* **0** *You Come To Me*, *Engie-Jay*, *Cherry Seal*, *Tattoo*, *Melanie C*,

TV Airplay Chart

Pos	Weeks	Artist	Title	Label	Pos
1	1	BLACK EYED PEAS	WHERE IS THE LOVE?	GOOD MUSIC	339
2	4	SUGABABES	HOLE IN THE HEAD	UNIVERSAL	308
3	2	KYLIE MINOGUE	SLOW	PARLOPHONE	276
4	17	BUSTED	CRASHED THE WEDDING	ISLAND	275
5	14	BLAZIN' SQUAD	FLIP REVERSE	EAST WEST	264
6	15	FATMAN SCOOP	BE FAITHFUL	DEF JAM/ROCKAWAY	261
7	14	THE STROKES	12:51	POLYGRAM	260
8	5	THE DARKNESS	I BELIEVE IN A THING CALLED LOVE	WEST END/SONANTIC	259
9	3	DIDO	WHITE FLAG	CHRISTIANE	250
10	18	LIBERTY X	JUMPIN'	XL	249
11	7	JAMELIA	SUPERSTAR	PARLOPHONE	239
11	8	BLUE	GUILTY	THUNDER	239
13	7	MUSE	TIME IS RUNNING OUT	NOVA MEDIA/EAST WEST	230
14	12	RACHEL STEVENS	SWEET DREAMS MY LA EX	IMPACTOR	212
15	13	ATOMIC KITTEN	IF YOU COME TO ME	IMPACTOR	210
16	3	THE WHITE STRIPES	THE HARDEST BUTTON TO BUTTON	XL	207
17	5	GIRLS ALoud	JUMP	POLYGRAM	206
18	36	KINGS OF LEON	WASTED TIME	WINDME DOWN/EA	184
19	4	BEYONCÉ FEAT. SEAN PAUL	BOY BOY	COLOMBIA	177
19	6	PINK	TROUBLE	ARISTA	165
21	21	PHIXX	HOLD ON ME	GENESIS	161
22	19	ROBBIE WILLIAMS	SEXED UP	CHRISTIANE	161
23	38	LOSTPROPHETS	BURN BURN	SONY	159
24	138	LEMAR	50/50	SONY	156
25	28	NICKELBACK	SOMEDAY	WINDME DOWN/EA	154
26	11	50 CENT	P.I.M.P.	IMPACTOR/PARTNER	151
27	22	OBIE TRICE	GOT SOME TEEH	DIVERS/IMPACTOR	145
28	81	R.E.M.	BAD DAY	WARNER BROS.	142
29	49	STEREOPHONICS	SINCE I TOLD YOU IT'S OVER	XL	140
31	53	GOOD CHARLOTTE	THE YOUNG AND THE HOPELESS	EPIC	140
31	7	STACIE ORRICO	(THERE'S GOTTA BE) MORE TO LIFE	FOREVER/SONANTIC	139
32	76	DAVID SNEDDON	BABY GET HIGHER	MERCURY	138
33	23	HOLLY VALANCE	STATE OF MIND	LOVEJOY	130
33	10	THE CHEMICAL BROTHERS	GET YOURSELF HIGH	FRUIT/DEF JAM/ROCKAWAY	130
35	57	FUNERAL FOR A FRIEND	SHE DROVE ME TO DAYTIME TV	IMPACTOR XL	128
36	20	S CLUB 8	SUNDOWN	POLYGRAM	124
37	1	LIMP BIZKIT	BEHIND BLUE EYES	INTERSCOPE/PARTNER	123
38	74	JAVINE	SURRENDER (YOUR LOVE)	IMPACTOR	122
39	71	HUNDRED REASONS	THE GREAT TEST	COLOMBIA	121
40	18	BLU CANTRELL	FEAT. SEAN PAUL BREATHE	ARISTA	116

■ Highest New Entry
■ Highest Top 50 Change

*Music Control UK compiled from data gathered from 0000-00 on 19/01/2000 to 24/01/00 at 25 UK radio stations. The TV airplay chart is compiled from plays on the following stations: BBC1, MTV, MTV2, MTV3, MTV4, MTV5, MTV6, MTV7, MTV8, MTV9, MTV10, MTV11, MTV12, MTV13, MTV14, MTV15, MTV16, MTV17, MTV18, MTV19, MTV20, MTV21, MTV22, MTV23, MTV24, MTV25, MTV26, MTV27, MTV28, MTV29, MTV30, MTV31, MTV32, MTV33, MTV34, MTV35, MTV36, MTV37, MTV38, MTV39, MTV40, MTV41, MTV42, MTV43, MTV44, MTV45, MTV46, MTV47, MTV48, MTV49, MTV50, MTV51, MTV52, MTV53, MTV54, MTV55, MTV56, MTV57, MTV58, MTV59, MTV60, MTV61, MTV62, MTV63, MTV64, MTV65, MTV66, MTV67, MTV68, MTV69, MTV70, MTV71, MTV72, MTV73, MTV74, MTV75, MTV76, MTV77, MTV78, MTV79, MTV80, MTV81, MTV82, MTV83, MTV84, MTV85, MTV86, MTV87, MTV88, MTV89, MTV90, MTV91, MTV92, MTV93, MTV94, MTV95, MTV96, MTV97, MTV98, MTV99, MTV100.

Sugababes close the gap on Black Eyed Peas while Busted, Blazin' Squad, Fatman Scoop and The Strokes surge upwards



2. Sugababes Black Eyed Peas top the TV airplay chart for the seventh week in a row - but only just, with Sugababes' 'Hole In The Head' closing the gap to just 11 plays, and narrowly failing to add the TV airplay title to its new radio crown. Hole In The Head's biggest supporter was MTV Hits, where it was aired 62 times, and it has even started getting support from VH1, with four plays.



6. Fatman Scoop While Kiss 100 FM put Fatman Scoop's 'Be Faithful on its A-list seven weeks before release, and Radio One has aired it more than 100 times in three weeks, the record's imitated video has won it most of the 20 video music stations down to the UK territory of Sky. The 10 on the Music Control panel managed to give Be Faithful some 261 plays last week, allowing it to catapult 15-6 on the TV airplay chart. MTV Base leads the way with 60 spins.

MTV MOST PLAYED

Pos	Artist	Title	Label
1	THE CHEMICAL BROTHERS	GET YOURSELF HIGH	FRUIT/DEF JAM/ROCKAWAY
2	DIDO	WHITE FLAG	CHRISTIANE
2	SUGABABES	HOLE IN THE HEAD	UNIVERSAL
4	BLACK EYED PEAS	WHERE IS THE LOVE?	GOOD MUSIC
5	THE DARKNESS	I BELIEVE IN A THING CALLED LOVE	WEST END/SONANTIC
6	GOOD CHARLOTTE	THE YOUNG AND THE HOPELESS	EPIC
7	FATMAN SCOOP	BE FAITHFUL	DEF JAM/ROCKAWAY
8	STACIE ORRICO	(THERE'S GOTTA BE) MORE TO LIFE	FOREVER/SONANTIC
9	MUSE	TIME IS RUNNING OUT	NOVA MEDIA/EAST WEST
10	LINKIN PARK	NUMBER ONE	WEA

THE BOX MOST PLAYED

Pos	Artist	Title	Label
1	BLUE	GUILTY	IMPACTOR
2	DAVID SNEDDON	BABY GET HIGHER	MERCURY
3	JAMELIA	SUPERSTAR	PARLOPHONE
4	ROBBIE WILLIAMS	SEXED UP	CHRISTIANE
4	SUGABABES	HOLE IN THE HEAD	UNIVERSAL
7	BUSTED	CRASHED THE WEDDING	ISLAND
7	DIDO	WHITE FLAG	CHRISTIANE
9	GIRLS ALoud	JUMP	POLYGRAM
9	BLACK EYED PEAS	WHERE IS THE LOVE?	GOOD MUSIC
13	PHIXX	HOLD ON ME	GENESIS

SMASH HITS MOST PLAYED

Pos	Artist	Title	Label
1	SUGABABES	HOLE IN THE HEAD	UNIVERSAL
1	BLACK EYED PEAS	WHERE IS THE LOVE?	GOOD MUSIC
3	BUSTED	CRASHED THE WEDDING	ISLAND
4	BLAZIN' SQUAD	FLIP REVERSE	EAST WEST
5	RACHEL STEVENS	SWEET DREAMS MY LA EX	IMPACTOR
5	S CLUB 8	SUNDOWN	POLYGRAM
7	JAMELIA	SUPERSTAR	PARLOPHONE
8	GIRLS ALoud	JUMP	POLYGRAM
9	BLUE	GUILTY	IMPACTOR
10	PHIXX	HOLD ON ME	GENESIS

MTV2 MOST PLAYED

Pos	Artist	Title	Label
1	THE STROKES	12:51	NOVA MEDIA/EAST WEST
2	THE WHITE STRIPES	THE HARDEST BUTTON TO BUTTON	XL
3	THE MAHS VALA	BIORHATIC ESP	ISLAND
4	YEAR YEAR YEARS	VAPORS	DIVERS/IMPACTOR
5	THE DARKNESS	I BELIEVE IN A THING CALLED LOVE	WEST END/SONANTIC
6	KINGS OF LEON	WASTED TIME	WINDME DOWN/EA
7	ARCADE FIRE	SHOW ME HOW TO LIVE	EPIC
8	MUSE	TIME IS RUNNING OUT	NOVA MEDIA/EAST WEST
9	FUNERAL FOR A FRIEND	SHE DROVE ME TO...	IMPACTOR XL
10	LOSTPROPHETS	BURN BURN	SONY

KERRANG MOST PLAYED

Pos	Artist	Title	Label
1	FUNERAL FOR A FRIEND	SHE DROVE ME TO...	IMPACTOR XL
2	LOSTPROPHETS	BURN BURN	SONY
3	THE STROKES	12:51	NOVA MEDIA/EAST WEST
4	HUNDRED REASONS	THE GREAT TEST	COLOMBIA
5	MUSE	TIME IS RUNNING OUT	NOVA MEDIA/EAST WEST
6	THE WHITE STRIPES	THE HARDEST BUTTON TO BUTTON	XL
7	GOOD CHARLOTTE	THE YOUNG AND THE HOPELESS	EPIC
8	P.O.D.	WILL YOU	ATLANTIC
8	LINKIN PARK	NUMBER ONE	WARRIOR BROS
10	NICKELBACK	SOMEDAY	IMPACTOR

THE BOX NUMBER ONE
Hole In The Head
HIGHEST CLIMBER
Busted Crashed The Wedding
HIGHEST NEW ENTRY
Girls Aloud Jump

MTV NUMBER ONE
The Chemical Brothers Get Yourself High
HIGHEST CLIMBER
Good Charlotte The Young And The Hopeless
HIGHEST NEW ENTRY
The Strokes 12:51

MTV2 NUMBER ONE
The Strokes 12:51
HIGHEST CLIMBER
Bills & Sebastian Eyes Like My Girlfriend, Baby
HIGHEST NEW ENTRY
White Stripes The Hardest Button To Button

KERRANG NUMBER ONE
Funeral For A Friend She Drove Me To Daytime TV
HIGHEST CLIMBER
Bills & Sebastian Eyes Like My Girlfriend, Baby
HIGHEST NEW ENTRY
P.O.D. Will You

KISS NUMBER ONE
Be Yourself feat. Sean Paul Baby Boy
HIGHEST CLIMBER
Rage Against The Machine Slow
HIGHEST NEW ENTRY
Janine Garo (Your Love)

MTV BASE NUMBER ONE
Fabulous feat. Tania Tribo You
HIGHEST CLIMBER
Lemar 50/50
HIGHEST NEW ENTRY
TV Talk A Minute

VH1 NUMBER ONE
Blue Guilty
HIGHEST CLIMBER
Sean Paul Breathe
HIGHEST NEW ENTRY
Rachel Stevens Sweet Dreams My LA Ex

SMASH HITS NUMBER ONE
Sugababes Hole In The Head
HIGHEST CLIMBER
We Young
HIGHEST NEW ENTRY
Girls Aloud Jump

Closer To The Stars
Name: **BLUB** First Appearance: **Big Breakfast**
Date Formed: **May 2000** Favourite Band: **Sugar Babes**

Message to TRL:
*we @ TRL loads!
you kick ASS.*

TRL
TOTAL REQUEST LIVE
QUESTIONS AT 4.30
*TV IS REPURPOSED ON SAT, SUN, MON AND WEDNESDAY

Sugababes ease into pole position on the radio airplay chart thanks to support from ILR, but Fatman Scoop and Mark Ronson share equal highest placing at Radio One

The UK Radio Airplay Chart

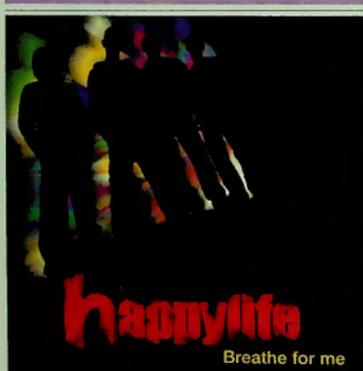
RADIO ONE

Pos	Last	Artist/Title	Pos	Last	Pos	Weeks
1	1	FATMAN SCOOP BE FAITHFUL	26	32	1	2007
2	1	MARK RONSON/DAVID NINE DOGG & GHOSTFACE OOH WEE	26	32	1	2007
3	1	LIBERTY X JUMPIN'	26	28	3	2007
4	1	KYLIE MINOGUE SLOW	22	27	2	2007
5	3	THE DARKNESS I BELIEVE IN A THING... (MUSIC VIDEO)	26	27	2	2007
6	15	SUGABABES HOLE IN THE HEAD	19	26	2	2007
7	9	PINK TROUBLE	21	25	2	2007
8	15	DIDO WHITE FLAG	19	24	2	2007
9	7	MISSY ELLIOTT PASS THAT DUTCH EAST WEST	25	24	2	2007
10	7	50 CENT P.I.M.P.	25	23	2	2007
11	24	ANGEL CITY FEAT. LARA MCALLEN LOVE ME RIGHT	15	23	2	2007
12	3	THE STROKES 125	26	22	2	2007
13	18	KEVIN LYTTLE TURN ME ON	18	21	2	2007
14	3	BLACK EYED PEAS WHERE IS THE LOVE?	26	21	2	2007
15	9	RACHEL STEVENS SWEET DREAMS MY LA EX	24	18	2	2007
16	24	JAMELIA SUPERSTAR	15	17	2	2007
17	11	TRAVIS RE-OFFENDER	22	17	2	2007
18	20	CHRISTINA AGUILERA FEAT. LIL' KIM CAN'T HOLD US DOWN	17	17	2	2007
19	6	RED HOT CHILI PEPPERS FORTUNE FADED	16	16	2	2007
20	22	OBIE TRICE GOT SOME TEETH	16	16	2	2007
21	2	BEYONCE FEAT. SEAN PAUL BABY BOY	26	16	2	2007
22	27	BASEMENT JAXX FEAT. DIZZEE RASCAL LUCKY STAR...	14	15	2	2007
23	6	NICKELBACK SOMEDAY	12	15	2	2007
24	24	DAVID GUETTA JUST A LITTLE MORE LOVE	16	15	2	2007
25	6	HOLLY VALANCE STATE OF MIND	11	14	2	2007
26	14	MUSE TIME IS RUNNING OUT	26	13	2	2007
27	17	IAN VAN DUSEN I CAN'T LET YOU GO	13	13	2	2007
28	10	R. KELLY THOIA THINGZ 2000	7	13	2	2007
29	19	LINUS LOVES FEAT. SAM OBENNY STAND BACK	26	12	2	2007
30	20	DANIEL BEDINGFIELD FREAKY	9	12	2	2007
31	4	OUTKAST HEY YEA!	5	12	2	2007

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GET MUSIC WEEK ONLINE

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Breathe for me

New Entry KTV number 3 today
XFM Playlist
KERRANG! TV Video play list - new entry number 3, 27/10/03
Radio 1 - 'Fresh Meat' Zone Love winner 23/09/03
Music8 - Lamacc plays
AMP playlist

Pos	Last	Artist/Title	Pos	Last	Pos	Weeks
1	4	1	5	15	26	28
2	1	15	11	15	14	3
3	1	32	4	15	14	3
4	2	9	10	14	10	20
5	5	9	7	10	10	7
6	9	5	6	10	10	14
7	10	5	22	10	10	6
8	7	5	2	10	10	5
9	5	26	10	10	10	4
10	18	4	0	10	10	3
11	8	7	17	10	10	23
12	11	13	25	10	10	8
13	12	4	1	10	10	3
14	14	5	0	10	10	2
15	24	4	3	10	10	31
16	18	8	38	10	10	12
17	15	4	13	10	10	9
18	16	11	41	10	10	10
19	17	10	11	10	10	52
20	37	4	15	10	10	34
21	22	1	3	10	10	7
22	21	6	11	10	10	5
23	34	3	0	10	10	54
24	30	2	0	10	10	33
25	26	2	0	10	10	15

RADIO TWO

Pos	Last	Artist/Title	Pos	Last	Pos	Weeks
1	1	SHERYL CROW THE FIRST CUT IS THE DEEPEST	26	26	1	2007
2	1	SOPIE ELLIS-BEXTOR MIXED UP WORLD	26	26	1	2007
3	3	CRAIG DAVID WORLD FILLED WITH LOVE	26	26	1	2007
4	0	SEAL LOVES DIVINE	26	26	1	2007
5	1	SUGABABES HOLE IN THE HEAD	26	26	1	2007
6	5	ANNIE LENNOX WONDERFUL	26	26	1	2007
7	5	DAMIAN RICE CANNONBALL	26	26	1	2007
8	9	DIDO WHITE FLAG	26	26	1	2007
9	12	ATOMIC KITTEN IF YOU COME TO ME	26	26	1	2007

KISS

Pos	Last	Artist/Title	Pos	Last	Pos	Weeks
1	3	BEYONCE FEAT. SEAN PAUL BABY BOY	26	26	1	2007
2	1	KEVIN LYTTLE TURN ME ON	26	26	1	2007
3	4	BLU CANTRELL FEAT. SEAN PAUL BREATHE	26	26	1	2007
4	1	50 CENT P.I.M.P.	26	26	1	2007
5	4	BLACK EYED PEAS WHERE IS THE LOVE?	26	26	1	2007
6	11	SUGABABES HOLE IN THE HEAD	26	26	1	2007
7	4	JAMELIA SUPERSTAR	26	26	1	2007
8	8	RACHEL STEVENS SWEET DREAMS MY LA EX	26	26	1	2007
9	4	DIDO WHITE FLAG	26	26	1	2007
10	4	OUTKAST HEY YEA!	26	26	1	2007

NUMBER ONES

CLYDE 1
Beyoncé Crazy In Love
50 Cent P.I.M.P.
Westlife Mandy
Clay Aiken Hey There
Westlife Mandy

DREAM 100FM

Westlife Mandy
Clay Aiken Hey There
Sade By Your Side
Beccan FM
Jamelia Superstar
Orchard FM

Jamelia Superstar

Beccan FM
50 Cent P.I.M.P.
SIGNAL ONE
Sophie Ellis-Bextor
Mixed Up World
GLOD
Jamelia Superstar

CAPITAL

Pos	Last	Artist/Title	Pos	Last	Pos	Weeks
1	1	DIDO WHITE FLAG	26	26	1	2007
2	4	SUGABABES HOLE IN THE HEAD	26	26	1	2007
3	2	RACHEL STEVENS SWEET DREAMS MY LA EX	26	26	1	2007
4	3	BLACK EYED PEAS WHERE IS THE LOVE?	26	26	1	2007
5	0	JAMELIA SUPERSTAR	26	26	1	2007
6	10	NICKELBACK SOMEDAY	26	26	1	2007
7	6	JUSTIN TIMBERLAKE SENORITA	26	26	1	2007
8	5	ROBBIE WILLIAMS SOMETHING BEAUTIFUL	26	26	1	2007
9	17	LIBERTY X JUMPIN'	26	26	1	2007
10	9	BEYONCE FEAT. SEAN PAUL BABY BOY	26	26	1	2007

GWR GROUP

Pos	Last	Artist/Title	Pos	Last	Pos	Weeks
1	3	RACHEL STEVENS SWEET DREAMS MY LA EX	26	26	1	2007
2	5	SUGABABES HOLE IN THE HEAD	26	26	1	2007
3	2	JAMELIA SUPERSTAR	26	26	1	2007
4	4	DIDO WHITE FLAG	26	26	1	2007
5	4	BLACK EYED PEAS WHERE IS THE LOVE?	26	26	1	2007
6	7	LIBERTY X JUMPIN'	26	26	1	2007
7	8	BLUE GUILTY	26	26	1	2007
8	4	CHRISTINA AGUILERA/LIL' KIM CAN'T HOLD US DOWN	26	26	1	2007
9	10	KEVIN LYTTLE TURN ME ON	26	26	1	2007
10	9	ROBBIE WILLIAMS SEXED UP	26	26	1	2007

HIGHEST NEW ENTRIES

46 & 6 FM
Westlife Mandy
Clay Aiken Hey There
Beccan FM
Jamelia Superstar
Orchard FM

Dido Live For Rent

Clyde 1 FM
Atomic Kitten If You Come To Me
Beccan FM
Alan Parks Muzik
Orchard FM
Melanie C Wish You Were Here

KISS 100FM

La Radio Boys
SIGNAL ONE
Will Young Love
Right Now
GLOD
Will Young Love
Right Now

Play Chart

music control

Wk	Wk Ago	Artist	Title	Label	Wk	Pos	Wk Ago	Pos	Wk Ago	Pos	Wk Ago	Pos
26	23	30	3	STEREPHONICS MAYBE TOMORROW	VE	951	34	28.14	-32			
27	13	31	52	JUSTIN TIMBERLAKE SENORITA	JIVE	1173	-23	2278	-47			
28	20	8	81	TRAVIS RE-OFFENDER	INDUSTRIAL	651	-24	25.23	-31			
29	31	23	81	BEYONCE CRAZY IN LOVE	COLUMBIA	803	39	22.60	-7			
30	28	14	72	KELLY CLARKSON MISS INDEPENDENT	SONY	5	2054	-6	21.64	-45		
31	23	4	47	THE STROKES 1251	ROKVA TRAC	231	-6	21.39	-28			
32	29	12	39	ULTRABEAT PRETTY GREEN EYES	ALL ABOUT THE WORLD	674	15	20.67	-18			
33	42	5	20	DAMIAN RICE CANNONBALL	BRITVIFF/DEFLECTOR	172	5	20.14	34			
34	40	2	0	MISSY ELLIOTT PASS THAT DUTCH	EAST WEST	305	78	20.10	33			
35	37	3	21	R.E.M. BAD DAY	WARNER BROS	565	3	20.07	5			
36	43	3	6	OBIE TRICE GOT SOME TEETH	INTERSCOPE/SONY	489	20	19.94	14			
37	35	17	0	ROBBIE WILLIAMS SOMETHING BEAUTIFUL	CHRYSLER	688	-20	19.89	-8			
38	19	1	0	JAYVINE SURRENDER (YOUR LOVE)	DUNOON	685	159	19.34	251			
39	38	14	40	ELTON JOHN ARE YOU READY FOR LOVE?	SOUTHERN FRIEND	2033	-12	19.14	-18			
40	17	7	26	TEXAS CARNIVAL GIRL	MOBILE	778	-32	18.17	-113			
41	0	1	0	RED HOT CHILI PEPPERS FORTUNE FADED	WARNER BROS	78	0	18.17	0			
42	46	3	0	ANNIE LENNOX WONDERFUL	BMG	68	-7	16.53	4			
43	41	35	0	ROOM 5 FEAT. OLIVER CHEATHAM MAKE LUV	POSTAL	462	35	16.19	-30			
44	53	12	24	DAVID GUETTA JUST A LITTLE MORE LOVE	VERDICI	441	-42	16.17	-12			
45	65	1	0	BRITNEY SPEARS ME AGAINST THE MUSIC	JONAS	414	39	16.07	33			
46	46	1	64	SEAL LOVE'S DIVINE	S INNOVATE	70	107	16.07	23			
47	0	1	0	ACTUAL LOVE'S DIVINE	WARNER BROS	38	0	15.58	0			
48	101	1	0	STEREPHONICS SINCE I TOLD YOU IT'S OVER	VE	234	83	15.50	115			
49	63	1	0	HOLLY VALANCE STATE OF MIND	UNION	493	15	15.34	21			
50	12	15	68	LUMINIE NEVER LEAVE YOU (UH-OOH)	IMPACT/ISLAND	648	0	15.23	31			

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■ Highest New Entry ■ Biggest increase in audience ■ Reference record ■ Biggest increase in play ■ Reference record of 50% or more



13. Fatman Scoop Fatman Scoop's *Be Faithful* has topped Radio One's most-played chart on its own for two weeks, but has to share with Mark Ronson's *Goh*. View this week, both records get heavy 32 plays. It had 35 from Radio One a week ago, and can't claw back the



19. Emma While mirroring south (6-10) on the sales chart, Emma Bunton's *Maybe I'm a Little Grown* is a fast grower on the



23. Robbie Williams Robbie Williams' *The Fourth Single* from *Robbie Williams' Escapology* album, *Seved Up* was a little below last week, when it climbed only two places. But it moves up a gear this week, climbing 34-23 while registering the biggest increase in plays



of any record on the Music Control panel. Picking up support from both Radio One (10 plays) and Radio Two (Seven), it has a tally of 432 spins. It is to top the airplay chart peaks of its Escapology predecessors - *Feel* (a number one airplay hit, came within one place of the top) and *Something Beautiful* (three).



61. Busted A hit out of the box, *Crested The Wedding* by Busted entered a busy first week. Fully of 432 spins but debuts comparatively low at number 61. Since only five of those plays came from Radio One, 37 other stations open the disc, with top supporters Biscuits exposing it to its *Blitz*, Country audience 22 times.



61. Busted A hit out of the box, *Crested The Wedding* by Busted entered a busy first week. Fully of 432 spins but debuts comparatively low at number 61. Since only five of those plays came from Radio One, 37 other stations open the disc, with top supporters Biscuits exposing it to its *Blitz*, Country audience 22 times.

INDEPENDENT LOCAL RADIO

Rank	Artist	Title	Label	Wk	Pos	Wk Ago	Pos
1	4	SUGARBABES HOLE IN THE HEAD	INDUSTRIAL	1000	201	1562	
2	RACHEL STEVENS SWEET DREAMS MY LA EX	REPOPROPER	1608	231	1683		
3	1	BLACK EYED PEAS WHERE IS THE LOVE?	ATLANTIC	2001	251	1510	
4	3	DIDD WHITE FLAG	CONQUESTA	2527	269	1571	
5	6	JAMIELLA SUPERSTAR	RAIDERS	2706	290	1561	
6	5	LIBERTY X JUMPIN' V2		1511	266	1604	
7	10	BLUE GUILTY PARADISE		1408	317	1524	
8	12	BEYONCE FEAT. SEAN PAUL BABY BOY	COLUMBIA	1363	406	1457	
9	8	CRAIG DAVID WORLD FILLED WITH LOVE	WILDSTAR	1487	1215	2426	
10	7	CHRISTINA AGUILERA FEAT. LIL KIM CAN'T HOLD US DOWN	WCA	1487	1242	2363	
11	11	BLU CANTRELL FEAT. SEAN PAUL BREATHE	ARISTA	1366	1125	3016	
12	13	SOPHIE ELLIOTT FEAT. LIL KIM MIXED UP	WORLD POLYGRAM	1254	248	1903	
13	24	ATOMIC KITTEN IF YOU COME TO ME	BRACKIS	887	1229	1824	
14	21	KYLIE MINOGUE SLOW DOWN	IMPACT	743	1121	1923	
15	0	ROBBIE WILLIAMS SEXED UP	CHRYSLER	743	1121	1923	
16	9	JUSTIN TIMBERLAKE SENORITA	JIVE	1024	1122	2627	
17	15	KELLY CLARKSON MISS INDEPENDENT		1044	1254	2316	
18	18	THE DARKNESS I BELIEVE IN A THING... MOST DESTROYED LOVE		1514	1246	1818	
19	17	NICKELBACK SOMEDAY	REPUBLIC	1443	1241	1547	
20	14	ELTON JOHN ARE YOU READY FOR LOVE?	SOUTHERN FRIEND	1404	1244	1647	
21	0	KEVIN LYTTLE TURN ME ON	ATLANTIC	751	1241	2123	
22	26	FATMAN SCOOP BE FAITHFUL	IMPACT/SONY	1511	1068	1883	
23	23	STEREPHONICS MAYBE TOMORROW	VE	1263	1047	1584	
24	16	PINK TROUBLE	ARISTA	1412	1047	1818	
25	20	ULTRABEAT PRETTY GREEN EYES ALL ABOUT THE WORLD		893	1045	1400	
26	22	BEYONCE CRAZY IN LOVE	COLUMBIA	1427	1043	1883	
27	0	ANGEL CITY FEAT. LARA MACLENN LOVE ME RIGHT	DATA/IMPACT	1113	1043	1400	
28	0	EMMA MARIE ALL OVER YOU		1005	1043	2234	
29	0	50 CENT REAR END	INTERSCOPE/SONY	1011	1043	1704	
30	19	TEXAS CARNIVAL GIRL	UNION	1113	1043	1818	

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TOP 20 PRE-RELEASE

Rank	Artist	Title	Label	Wk	Pos
1	KYLIE MINOGUE SLOW DOWN	IMPACT	4747		
2	PINK TROUBLE	ARISTA	3993		
3	ROBBIE WILLIAMS SEXED UP	CHRYSLER	3339		
4	ANGEL CITY FEAT. LARA MACLENN LOVE ME RIGHT	DATA/IMPACT	3277		
5	ATOMIC KITTEN IF YOU COME TO ME	BRACKIS	3089		
6	MISSY ELLIOTT PASS THAT DUTCH	EAST WEST	2030		
7	JAYVINE SURRENDER (YOUR LOVE)	UNION	1934		
8	RED HOT CHILI PEPPERS FORTUNE FADED	WARNER BROS	1814		
9	ANNIE LENNOX WONDERFUL	BMG	1517		
10	BRITNEY SPEARS ME AGAINST THE MUSIC	JONAS	1607		
11	SEAL LOVE'S DIVINE	WARNER BROS	1538		
12	STEREPHONICS SINCE I TOLD YOU IT'S OVER	VE	1550		
13	HOLLY VALANCE STATE OF MIND	UNION	1534		
14	R KELLY THOIA THING 2000A		1246		
15	BLAZIN' SQUAD FLIP REVERSE	EAST WEST	1215		
16	OUTKAST HETI YAY	ARISTA	1123		
17	LUDAKIS STAND UP	IMPACT	1097		
18	RONAN KEAT ING LOUD FOR WORDS	POLYGRAM	1076		
19	DIDD LOVE IN REAT	CONQUESTA	994		
20	BASEMENT JAXX FEAT. DIZZEE RASCAL LUCKY STAR	VE	940		

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DINING ROOM



Singles

Abs
7 Ways (BMG 82876572552)

Another cut from Abstract Theory, this time enlisting the producing wiles of Brian Higgins, this sees Abs nod to the likes of Justin Timberlake while an aggravatingly catchy and breathy pop chorus is provided by Eve (no, not the rapper – the new BMG signing).

Basement Jaxx
Lucky Star (XL Recordings)

The Jaxx duo join forces with Mercury winner Dizaze Rascal for this hard-hitting first single from their album *Kish Kash*. Packed with hooks, including an Eastern-sounding refrain, it provides the perfect backing over which rap's man of the moment can celebrate his rise from the streets. It is B-listed at Radio One, but plays elsewhere where so far been limited to specialist Vibe 101.

The Cooper Temple Clause
Blind Pilots (Morning MORNING37)
This Radio One C-listed track is the second to be lifted from the band's second album, which went Top Five in the summer. Blind Pilots is pleasing on the ear and is pitched somewhere between Grandaddy and Oasis.

Javine
Surrender (Your Love) (Innocent SINDX52)
B-listed at Radio One, this follows up to alrpay smash Real Things is a gem of a single, and is sure help further distance the singer from her TV show past. Blending influences including early Whitney, this offers a funky twist on a 1971 Ashford and Simpson tune. When the ponic connects Javine's two singles, it could deliver her a surprise big-selling album in the run-up to Christmas.

Ronan Keating
Lost For Words (Polydor 9813305)
Keating has positioned himself even further from his boy-band past with this precursor to third album Turn It On. His voice is

SINGLE OF THE WEEK

Busted
Crashed The Wedding

Universal Island MCSTD04345
A liberal sprinkling of the wedding march in the intro ensures the message is hammered home on this bi-energy burst of punk-lite pop. B-listed at Radio One, finding favour across commercial radio with adds at Capital, The Mix and Big City last week, and scoring heavy plays on the Box and MTV Hits, this track proves once again the teen guitar-pop formula shows no sign of tiring for Busted, whose second studio album follows this single.

smoother and the guitars are crunched, but that doesn't disguise the fact that the song is no drivetime classic. Capital and Radio Two have shown support, so the song will undoubtedly enjoy Top Five success.

Linus Loves
Stand Back (Breastfed/Data DATA62CD)
Perfectly timed to appeal to the current wave of interest in all things Eighties, this is a new version of a track by Stevie Nicks which the singer co-wrote with Prince. It is driven by Prince's rhythmic reminiscent of Prince's I Would Die 4 U, and is currently B-listed at Radio One.

Ludacris
Stand Up (Island Def Jam X814001)
Sharp, profane and funny, this You coming party track is a big US hit for the clown prince of hip hop. It has already been B-listed at Radio One.

Missy Elliott
Piss That Dutch (East West EP509CD)
Giving a nod to the Divali rhythm used by Sean Paul and Lumidee yet packed with sonic surprises, this stunning comeback shows Missy and Timbaland are still light years ahead of the competition in production terms. A-listed at Radio One, it was Sara Cox's record of the week and has won over the Galaxy network, Choice FM and other specialists.

Outkast
Hey Yeh (Arista 82876579532)
You couldn't release a single from Outkast's *Speakerboxxx/The Love Below* every three months for the next four years without putting out a dud one. Hey Yeh has been B-listed by Radio One weeks upfront, and early support from Kies and Kim should translate into heavy mainstream airplay.

Primal Scream feat. Kate Moss
Some Velvet Morning (Columbia 674402)
Released in advance of their new 10-track 3-released *Dirty Hits* compilation, this cover of Nancy Sinatra and Lee Hazlewood's 1968 song has been reproduced from Evil Hoat's twisted disco version into a disjointed,

cineomatic monster by Kevin Shields and Jaga Kooner.

Razorlight
Rip It Up (Vertigo 9814046)
Fronted by former Libertine Johnny Borrell, Razorlight have been attracting strong interest since their demos recorded in Hackney's Teering Studios, hot on the heels of the White Stripes. Produced by Steve Lillywhite, this re-recording retains the original's punkish energy. Following the August release *Rock 'N' Roll Lies*, this limited-edition cut has been backed by Xosha, John Kennedy and Radio One's Steve Lamacq.

Red Hot Chili Peppers
Fortune Faded (Warners W630001)
Though this is backed by an A-listing at Radio One, if it wasn't for the midweek, then this would hardly resemble RHCP. The chorus is very radio-friendly, but this feels as if it is designed simply to promote their excellent "best of" and – let's face it – they've got enough hits to do that already.

Seal
Love's Divine (Warner Bros W629CD)
This could well be the single to pull Seal from the brink after the baffling, fading chart fortunes of current album *Seal IV*. Simple, elegant and subtle, its gospel-sung lyrics highlight both Seal's vocals and Trevor Horn's production skills to great effect.

Britney Spears feat Madonna
Me Against The Music (Jive 82876574931)
Britney's back and her return sees the popster rose in mentor Madonna for a bit of old-school cred. Taken from her forthcoming album *In The Zone*, the track is a triumph of slick production from the Redzone team (TLC, Busta Rhymes). Radio One has backed it with a C-listing.

Stereophonics
Since I Told You It's Over (V2 VV95022623)
An apt choice of single since the son of a choice of drummer Stuart "son of Mabel" Cable. Since I Told You It's Over is another chunk of earnest, real and ultimately boring circa 1971 dradrock from the ever-reliable "Punks. A-listed at Radio One, and picked up by



Radio Two, Virgin and the Big City network, it looks set to follow Madame Heiga and Maybe Tomorrow into the Top 10.

Those Yorkston & The Athletes
Someplace Simple EP (Domino R0C168CD)
This gorgeously engrossing EP comprises one new track and a brace of folk covers that present a musically more barren and personal approach from Yorkston. The grizzled charm and warm instrumentation shine through as never before, resulting in a striking single from a unique and precious performer.

Albums

Atomic Kitten
Ladies' Night (Innocent CDSIN14)
After the Scouse

trio's music appears to be incidental to their career as TV celebrities. However, the girls continue to deliver tunes which hit the spot with their audience. This, their third studio album, sees the band adopt more of a tongue-in-cheek approach, with the title track heading into Steps territory. Such tracks are balanced with plenty of A-list trademark mid-tempo ballads, which should ensure plenty of ILR exposure.

Lomax
A Symbol Of Modern Living (93 Records 93CD02)
This fresh punk outfit doesn't sound too overly Eighties. The Clash and early U2 are there in spirit, but the body and soul of this record is upliftingly original and exciting. Modern pop sensibilities could assist Lomax in gaining exposure, if their live shows in November don't.

Minotaur Shock
Rinse (Melodic MEL021CD)
Rinse offers a chance for the uninitiated to catch up as it collates the early EPs from David Edwards alongside other rarities. His blend of electronics, live drums and acoustics has found a mix of many admirers and led to mixes for Badly Drawn Boy and Super Furry Animals.

Records released 10.11.03

ALBUM OF THE WEEK

Pink
Try This

Arista 82876571852
Following the five-times-platinum *Missundaztood* is no easy task, but the feisty US star here moves away from her R&B roots and reverts her sound to a rockier direction. With most of the tracks co-written by Rando's Tim Armstrong, it is a ride through rockin' yet poppy territory, with Peaches adding attitude to one of the tracks. Standouts include the single *Trouble* and the anthemic *Save My Life*, while the addition of *Fed Good Time* should help sales.

Sodastream
A Minor Revival (Lo-Max LOMAX0206)
While never making major waves, Sodastream are a band loved by those who have heard their previous two albums of heartfelt songs. A Minor Revival ploughs a familiar furrow, but it is as warm and comforting as an old jumper.

Bruce Springsteen
Essential Bruce Springsteen (Columbia S137002)
This double-CD set is a big improvement on 1995's *Greatest Hits* and includes the first disc to the six pre-Born In The USA albums. Giving the same amount of space to the patchier output of the past 19 years is illogical but commercially understandable, and a third (limited-edition) disc is also available, but bedfellow purists with its selections.

Holly Valance
State of Mind (WEA 5046700342)
The pop mix changes direction on this electro-infused offering, which is light years away from her debut *Footprints*. There is more than a hint of Kylie about her reinvention by Metrophonic's Mark Taylor and Jeff Taylor. This harder-edged sound is a laudable transformation which works best on the title track, but the pop is not as retro confessions such as *Curious* demonstrate.

Various
Late Night Tapes – Janiroqui (Winnalful ALN001)
Jay Kay's selection of weekender favourites will delight the generation of jazz-funksters. It avoids the cliched merry-go-round of artists usually picked for this sort of compilation in favour of the likes of Leon Ware, Kleeer, Sissy and Patrice Rushen.

Various
Kenny Dope In The House (Defected ITH05CD)
The Masters At Work DJ/producer blends a mix of classics and upfront tracks from the likes of DJ Gregory and Steve Everett. A limited-edition bonus disc features 12 classic MAW cuts.

This week's reviews: Dagula Bard, Phil Brown, Anna Jones, David Knight, Owen Lawrencio, James Roberts, Nicola Slide, Nick Tesco, Simon Ward and Adam Woods.

Singles

01.11.03
Top 75

Fatman Scoop's Be Faithful shades Blue's Guilty for the number one slot, while Liberty X, Obie Trice and Hilary Duff all land in the Top 10.

HIT 40 UK

Rank	Artist Title	Label
1	FATMAN SCOOP FEAT. THE CROOKLYN CLAN BE FAITHFUL	Atlantic
2	BLUE GUILTY	Atlantic
3	KEVIN LYTTLE TURN ME ON	Atlantic
4	BLACK EYED PEAS WHERE IS THE LOVE?	Atlantic
5	SUCABBAS HOLE IN THE HEAD	Interscope
6	JAMELIA SUPERSTAR	Parlophone
7	LIBERTY X JUMPIN'	Y2
8	DIDD WHITE FLAG	CherryRed
9	RACHEL STEVENS SWEET DREAMS MY LA EX	Y2
10	BLU CANTRELL FEAT. SEAN PAUL BREATHE	Atlantic
11	BEYONCÉ FEAT. SEAN PAUL BABY BOY	Columbia
12	EMMA MAYBE	Interscope
13	50 CENT PIMP	Interscope
14	THE DARKNESS I BELIEVE IN A THING CALLED LOVE	Mercury
15	OBIE TRICE GOT SOME TEETH	Interscope
16	CRAIG DAVID WORLD FILLED WITH LOVE	Wilder
17	NICKELBACK SOMEDAY	Booker
18	SOPHIE ELLIS-BEXTOR MIXED UP WORLD	Polygram
19	JUSTIN TIMBERLAKE SEXORITA	Jive
20	STACEY ORRICO THERE'S GOTTA BE MORE TO LIFE	Mercury
21	CHRISTINA AGUILERA FEAT. LIL' KIM KIM CANT HOLD US DOWN	RCA
22	MARK RONSON FEAT. NATE DOGG & CHOCFACTE KILLAH OOH WEE	East West
23	REM BAD DAY	Warner Bros
24	STEREOPHONICS MAYBE TOMORROW	Y2
25	KELLY CLARKSON MISS INDEPENDENT	Atlantic
26	HILARY DUFF SO YESTERDAY	Interscope
27	BIG BROVAVZ BABY BOY	Cap
28	ELTON JOHN ARE YOU READY FOR LOVE?	Sony
29	BEYONCÉ KNOWLES CRAZY IN LOVE	Columbia
30	KYLIE MINOGUE SLOW	Parlophone
31	PINK TROUBLE	Arca
32	ROBBIE WILLIAMS SEXED UP	Chrysalis
33	ULTRABREIT PRETTY GREEN EYES	All Around The World
34	ATOMIC KITTEN IF YOU COME TO ME	Interscope
35	ROBBIE WILLIAMS SOMETHING BEAUTIFUL	Chrysalis
36	TEXAS CARNIVAL GIRL	Mercury
37	FABOLOUS FEAT. TAMIJA INTO YOU	Elektra
38	ANGEL CITY FEAT. LARA MCALLEN LOVE ME RIGHT	Columbia
39	ASHANTI RAIN ON ME	Mercury
40	TRAVIS RE OFFENDER	Interscope

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THE YEAR SO FAR: TOP 20 SINGLES

Rank	Artist Title	Label
1	GARETH GATES FEAT. THE KUMARS SPIRIT IN THE SKY	Sony
2	BLACK EYED PEAS WHERE IS THE LOVE?	Atlantic
3	R KELLY I GATION REMIX	Jive
4	TATU ALL THE THINGS SHE SAID	Interscope
5	BLU CANTRELL FEAT. SEAN PAUL BREATHE	Atlantic
6	ROOM 5 FEAT. OLIVER CHEATHAM MAKE LUVE	Atlantic
7	EVANESCENCE BRING ME TO LIFE	Wind-Up
8	50 CENT IN DA CLUB	Interscope
9	BEYONCÉ CRAZY IN LOVE	Columbia
10	DIDD WHITE FLAG	CherryRed
11	JUNIOR SENIOR MOVE YOUR FEET	Mercury
12	DAVID SNODDON STOP LIVING THE LIFE	Mercury
13	GIRLS ALoud SOUND OF THE UNDERGROUND	Polygram
14	CHRISTINA AGUILERA BEAUTIFUL	RCA
15	EMINEM LOSE YOURSELF	Interscope
16	ULTRABREIT PRETTY GREEN EYES	All Around The World
17	RACHEL STEVENS SWEET DREAMS MY LA EX	Y2
18	JENIFER LOPEZ FEAT. LL COOL J ALL I HAVE	Cap
19	JUSTIN TIMBERLAKE CRY ME A RIVER	Jive
20	KELLY ROWLAND STOLE	Columbia

30 MUSICWEEK 01.11.03



1. Fatman Scoop *Scoping* (Atlantic) has fronted the past three weeks as Radio One's most-played record and returns to a number one debut this week with his first-week sales of over 62,500 copies. Scoop, 30, was a year after it was *Scoping*. Scoop is the first night DJ on New York radio Top 40 station Hot 97.2, spinning the hits from midnight to dawn, Monday to Friday. The record is barely known in the US, where it hit No. 100 in 1998, while reaching only number 92 on the R&B charts.

2. Blue Dusted their fourth number one hit by Fatman Scoop. Blue have to settle for runner-up, in a position with Guilty, the first single from their third album, *One Love*. Guilty sold 52,500 copies last week, and provides the group with their eighth straight Top 10 success.

6. Liberty X Following their Being Nobody collaboration with Richard X, which reached number three in March, Liberty X return with a number six debut for Jumpin', their seventh hit, and first single from their second album, *Be Wild*. It took 28,000 copies last week.

The Official UK

Rank	Artist Title	Label
1	FATMAN SCOOP FEAT. THE CROOKLYN CLAN BE FAITHFUL	Atlantic
2	BLUE GUILTY	Atlantic
3	KEVIN LYTTLE TURN ME ON	Atlantic
4	BLACK EYED PEAS WHERE IS THE LOVE?	Atlantic
5	SUCABBAS HOLE IN THE HEAD	Interscope
6	LIBERTY X JUMPIN'	Y2
7	JAMELIA SUPERSTAR	Parlophone
8	OBIE TRICE GOT SOME TEETH	Interscope
9	HILARY DUFF SO YESTERDAY	Interscope
10	EMMA MAYBE	Interscope
11	50 CENT PIMP	Interscope
12	STACEY ORRICO THERE'S GOTTA BE MORE TO LIFE	Mercury
13	THE DARKNESS I BELIEVE IN A THING CALLED LOVE	Mercury
14	DIDD WHITE FLAG	CherryRed
15	MARK RONSON OOH WEE	East West
16	RACHEL STEVENS SWEET DREAMS MY LA EX	Y2
17	BEYONCÉ FEAT. SEAN PAUL BABY BOY	Columbia
18	FABOLOUS FEAT. TAMIJA INTO YOU	Elektra
19	ASHANTI RAIN ON ME	Mercury
20	IAN VAN DAHL I CAN'T LET YOU GO	Parlophone
21	REM BAD DAY	Warner Bros
22	SOPHIE ELLIS-BEXTOR MIXED UP WORLD	Polygram
23	S CLUB 8 SUNDOWN	Polygram
24	BIG BROVAVZ BABY BOY	Cap
25	BLU CANTRELL FEAT. SEAN PAUL BREATHE	Atlantic
26	CRAIG DAVID WORLD FILLED WITH LOVE	Wilder
27	CHINGHY RIGHT THURR	Capitol
28	DANIEL BEDINGFIELD FRIDAY	Mercury
29	TEXAS FEAT. KARDINAL OFFISHALL CARNIVAL GIRL	Mercury
30	BRITISH SEA POWER REMEMBER ME	Capitol
31	SUPER FURRY ANIMALS HELLO SUNSHINE	Capitol
32	DAMIEN RICE CANNONBALL	Mercury
33	DELTA GOODREM INNOCENT EYES	Capitol
34	DAVID GUETTA FEAT. CHRIS WILLIS JUST A LITTLE MORE LOVE	Mercury
35	AMY STUDD UNDER THE THUMB	Mercury
36	ERASURE OH L'AMOUR	Mercury
37	SHERYL CROW THE FIRST CUT IS THE DEEPEST	Capitol
38	NICKELBACK SOMEDAY	Booker

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Albums Chart

WEEK	LAST WEEK	ALBUM TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
39	34	ALED JONES HIGHER	Various Artists	10	10
40	12	FUNERAL FOR A FRIEND CASUALLY DRESSED & DEEP IN CONVERSATION	Funeral For A Friend	10	12
41	NEW	MICHAEL BALL A LOVE STORY	Michael Ball	1	1
42	28	STING SACRED LOVE	Sting	15	28
43	NEW	VAN MORRISON WHAT'S WRONG WITH THIS PICTURE	Van Morrison	1	1
44	37	DIDO NO ANGEL	Dido	18	37
45	35	NORAH JONES COME AWAY WITH ME	Norah Jones	16	35
46	29	CLANNAD THE BEST OF - IN A LIFETIME	Clannad	17	29
47	43	STACIE ORRICO STACIE ORRICO	Stacie Orrico	10	43
48	44	BUSTED BUSTED	Busted	10	44
49	33	RACHEL STEVENS FLUNKY DORY	Rachel Stevens	17	33
50	NEW	JOE STRUMMER & THE MESCALEROS STREETCORE	Joe Strummer & The Mescaleros	1	1
51	37	THE THRILLS SO MUCH FOR THE CITY	The Thrills	14	37
52	48	KINGS OF LEON YOUTH AND YOUNG MANHOOD	Kings Of Leon	10	48
53	39	THE CHEMICAL BROTHERS SINGLES 93-03	The Chemical Brothers	12	39
54	40	STARSAILOR SILENCE IS EASY	Starsailor	10	40
55	42	ATHLETE VEHICLES & ANIMALS	Athlete	10	42
56	41	DMX GRAND CHAMP	DMX	10	41
57	38	BIG BROVAX NU FLOW	Big Brovax	13	38
58	61	AMICI FOREVER THE OPERA BAND	Amici Forever	10	61
59	39	FABULOUS SWEET DREAMS	Fabulous	10	39
60	NEW	AMY WINEHOUSE FRANK	Amy Winehouse	1	1
61	47	DAVID BOWIE BEST OF BOWIE	David Bowie	10	47
62	37	LUDACRIS CHICKEN N BEER	Ludacris	10	37
63	56	ROBBIE WILLIAMS ESCAPOLOGY	Robbie Williams	10	56
64	49	BELLE & SEBASTIAN DEAR CATASTROPHE WAITRESS	Belle & Sebastian	10	49
65	18	GEORGE BENSON THE VERY BEST OF - THE GREATEST HITS OF	George Benson	10	18
66	71	LIMP BIZKIT RESULTS MAY VARY	Limp Bizkit	10	71
67	63	THE WHITE STRIPES ELEPHANT	The White Stripes	10	63
68	72	OUTKAST SPEAKERBOXXX/ THE LOVE BELOW	Outkast	10	72
69	53	ELTON JOHN THE GREATEST HITS 1970-2002	Elton John	10	53
70	59	SEAL IV	Seal	10	59
71	70	LINKIN PARK METEORA	Linkin Park	10	70
72	68	DIZZEE RASCAL BOY IN DA CORNER	Dizzee Rascal	10	68
73	41	EVA CASSIDY AMERICAN TUNE	Eva Cassidy	10	41
74	66	OASIS (WHAT'S THE STORY) MORNING GLORY?	Oasis	10	66
75	64	STEREOPHONICS YOU GOTTA GO THERE TO COME BACK	Stereophonics	10	64

Chart compiled from sales data last Sunday by Saturday evening across of more than 4000 UK music outlets. In the Official UK Charts, Albums are ranked with 100% of sales including



15. Extras
Extras had five number one albums in a row between 1988 and 1994, including their 1992 competition Pop, which gathered together their first 20 hits. This double-disc successor to Pop features the group's 37 chart singles and arrives at number 15 with 14 number 10 sales.



22. Jamie Cullum
At year after his debut Pointless Nostalgic arrived on the indie Cumbid label with first-week sales of 45, UK jazz's hottest new talent Jamie Cullum's major-label debut TwentySomething (on UIC) makes a much bigger splash, debuting at number 22. Mixing covers of Hendrix and Jeff Buckley with standards and originals, it sold 125,000 copies last week. Pointless Nostalgic has sold more than 20,000 copies to date.



32. Mylene Klass
Many UK lists have made temporary room for newcomers from pop to classics, Billy Joel and Joe Jackson among them, but former Hear/Say star Mylene Klass is making an album as a classical pianist in Norway as, which scores a number 32 debut on the overall album chart, while hitting number two on the classical chart.

TOP 20 COMPILATIONS

WEEK	LAST WEEK	ALBUM TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
1	1	VARIOUS GREASEMANIA	Various Artists	10	1
2	1	VARIOUS NOW DECADES	Various Artists	10	1
3	1	VARIOUS HUGE HITS 2004 - THE VERY BEST OF HITS	Various Artists	10	1
4	3	VARIOUS HAIRBRUSH DIVAS	Various Artists	10	3
5	4	VARIOUS POWER BALLADS	Various Artists	10	4
6	16	VARIOUS KILL BILL VOL. 1 (OST)	Various Artists	10	16
7	6	VARIOUS THE VERY BEST OF COUNTRY GOLD	Various Artists	10	6
8	1	VARIOUS SMASH HITS - LET'S PARTY ON	Various Artists	10	1
9	2	VARIOUS FAME ACADEMY - THE FINALISTS	Various Artists	10	2
10	1	VARIOUS SMOOTH CLASSICS - GO NAT DISTURB	Various Artists	10	1
11	5	VARIOUS THE VERY BEST OF ALL WOMAN	Various Artists	10	5
12	10	VARIOUS BUFFY THE VAMPIRE SLAYER	Various Artists	10	10
13	9	VARIOUS CLUBNIX SUMMER 2003	Various Artists	10	9
14	7	VARIOUS CLUBNIX WINTER	Various Artists	10	7
15	8	VARIOUS ALWAYS & FOREVER II	Various Artists	10	8
16	12	VARIOUS NOW THAT'S WHAT I CALL MUSIC 55	Various Artists	10	12
17	11	VARIOUS TRANCE NATION HARDER	Various Artists	10	11
18	10	VARIOUS WORLD MUSIC CLASSICS	Various Artists	10	10
19	14	VARIOUS WORLD IN UNION 2003	Various Artists	10	14
20	15	VARIOUS LAS VEGAS LEGENDS	Various Artists	10	15

TOP 20 INDIE ALBUMS

WEEK	LAST WEEK	ALBUM TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
1	1	THE STROKES ROOM ON FIRE	The Strokes	10	1
2	1	THE DARKNESS PERMISSION TO LAND	The Darkness	10	1
3	1	BASEMENT JAXX KISS KASH	Basement Jaxx	10	1
4	1	JOE STRUMMER & THE MESCALEROS STREETCORE	Joe Strummer & The Mescaleros	10	1
5	5	DIZZEE RASCAL BOY IN DA CORNER	Dizzee Rascal	10	5
6	2	BELLE & SEBASTIAN DEAR CATASTROPHE WAITRESS	Belle & Sebastian	10	2
7	1	THE WHITE STRIPES ELEPHANT	The White Stripes	10	1
8	1	THE STROKES IS THIS IT	The Strokes	10	1
9	3	DANIEL DONNELL AT THE END OF THE DAY	Daniel Donnell	10	3
10	7	STEREOPHONICS YOU GOTTA GO THERE TO COME BACK	Stereophonics	10	7
11	1	STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM	Stereophonics	10	1
12	4	BILLY BRAGG MUST I PAINT YOU A PICTURE	Billy Bragg	10	4
13	8	FREDER COMFORT IN SOUND	Freder Comfort	10	8
14	10	EVA CASSIDY AMERICAN TUNE	Eva Cassidy	10	10
15	13	50 CENT GUESS WHO'S BACK	50 Cent	10	13
16	6	EVA CASSIDY SONGBOOK	Eva Cassidy	10	6
17	16	2PAC ALL EYEZ ON ME	2Pac	10	16
18	17	ELECTRIC SIX FIRE	Electric Six	10	17
19	10	BOOMTOWN FOLKS BEST OF	Boomtown	10	10
20	10	THE LIBERTINES RIP THE BRACKET	The Libertines	10	10

TOP 10 BUDGET ALBUMS

WEEK	LAST WEEK	ALBUM TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
1	1	VARIOUS THE INDIANA JONES TRILOGY	Various Artists	10	1
2	1	MEAT LOAF HEAVEN CAN WAIT - THE BEST OF	Meat Loaf	10	1
3	1	BINARY RAINBOW 1988/1999	Binary Rainbow	10	1
4	1	BEE SEVEN DAYS AND ONE WEEK	The Bee	10	1
5	1	ELVIS PRESLEY LOVE SONGS	Elvis Presley	10	1
6	1	BRUNBIN NIGHTMARE	Brunbin	10	1
7	3	KINKS YOU REALLY GOT ME - THE BEST OF	The Kinks	10	3
8	2	AL GREEN THE VERY BEST OF AL GREEN	Al Green	10	2
9	1	VARIOUS Q SOUNDS VOL. 1	Various Artists	10	1
10	4	VARIOUS THE ALTERNATIVE ALBUM	Various Artists	10	4

TOP 10 JAZZ & BLUES ALBUMS

WEEK	LAST WEEK	ALBUM TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
1	1	ROD STEWART AS TIME GOES BY: THE GREAT AMERICAN SONGBOOK VOL. 2	Rod Stewart	10	1
2	1	MICHAEL BUBLE MICHAEL BUBLE	Michael Buble	10	1
3	1	JAMIE CULLUM TWENTYSOMETHING	Jamie Cullum	10	1
4	2	NORAH JONES COME AWAY WITH ME	Norah Jones	10	2
5	3	GEORGE BENSON THE VERY BEST OF - THE GREATEST HITS OF	George Benson	10	3
6	5	VARIOUS THE MICHAEL PARKER/INSON COLLECTION	Various Artists	10	5
7	4	GLEN MILNER IN THE MOOD - THE DEFINITIVE	Glen Milner	10	4
8	6	LOUIS ARMSTRONG AT HIS VERY BEST	Louis Armstrong	10	6
9	8	JAMIE CULLUM POINTLESS NOSTALGIA	Jamie Cullum	10	8
10	7	ELVIS COSTELLO NOW	Elvis Costello	10	7

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THE MONTH

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

Source: Nielsen Data, Exit Survey, Brand Strategy

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