

MUSICWEEK



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United Business Media

Mixed news prompts fighting talk

IFPI set for 2004 P2P battle

Retail

By Joanna Jones

The international music industry was putting on a brave face last week, after a series of legal judgments sent out mixed messages in the ongoing battle against online piracy.

On Friday, the Dutch court threw out a challenge by copyright organisations Buma/Stemra against the peer-to-peer service Kazaa, ruling that the software company cannot be held liable for how individuals use it.

The IFPI dismissed the ruling as a "flawed judgement", saying it was based on a "one-sided presentation of the facts as put forward by Kazaa" which still leaves no doubt the vast majority of people using file-swapping services like Kazaa are acting illegally, whatever country they are in.

The ruling came days after the Copyright Board of Canada ruled at the beginning of last week that downloading copyrighted music from P2P sites is legal, even if uploading is not. Consumers are allowed to make personal copies of music under Canadian law, which in 1998 a sales tax levied on blank media; in its ruling, the Copyright Board also levied a fee of up to \$20 on MP3 players. The issue is expected to be argued in the Canadian courts during 2004.

Both judgments came as IFPI chairman and CEO Jay Berman

raised the possibility that 2004 could herald RIAA-style legal suits against European consumers who exchange music illegally using peer-to-peer sites.

Berman says there will be no let-up in the offensive on piracy next year. "Our campaign will only intensify in 2004 - and the need to communicate our message effectively has never been more important," he says. "Lawsuits on a large scale have so far been restricted to the US; this 'fightback' will almost inevitably have to take place internationally as well."

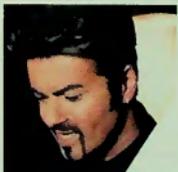
Berman adds that those who ignore the reality that the bulk of all file sharing is illegal in practically every country in the world, "may have to face the consequences."

IFPI executive director and general counsel Allen Dixon argues that a ruling in Japan, which had been widely overlooked, offers reason for optimism. Last Wednesday, the Tokyo District Court ordered the company Japan MMO to pay Yen 36.9m (£190,000) to record labels and music publishers for infringing copyright through its file-sharing service FileRogue.

Dixon adds, "The Dutch ruling last Friday is an aberration and, even if you look at the Canadian decision, the trend is clear to people - file-sharing is not permitted. The reporting of the Canadian decision missed the bigger point - what people are doing on P2P sites is uploading, it is distributing." joanna@musicweek.com

Retail hears Michael tracks

Sony Music last week began the set up for its key George Michael album, *Patience*, which is scheduled for release in March. **p3**



Pre-Brits show confirms line-up

Three contrasting UK talents will be on display at London's Park Lane Hotel on January 12, with Mute-signed Goldfrapp and Island Records acts Busted and Amy Winehouse (pictured) playing the 2004 Brits nominations launch.

The three acts' live performances will come amid the tightest-yet security around the Brits shortlist, in a bid to stop leaks to the media ahead of the official announcement.

For the first time, only Brits TV executive producer Lisa Anderson will know who has made the shortlist before the day of the Park Lane launch.

"One of the things that's diminished the impact of the nominations is the leaking of information over the past few years," says Brits TV producer Guy Freenan, who will not know the shortlist before nominations launch day. "It has been a small group of people who have known the nominations, but that has had to include each of the labels, so it doesn't take much for journalists to find out by phoning round."

The nominations launch will be broadcast live on ITV2, heralding the start of another bumper package of Brits coverage on the station and its sister feed, ITV1. This will include four half-hour Brits Are Coming programmes which will go out on the four Saturdays before the main Earls Court 2 ceremony, in a slot to still be determined, and which will feature performance footage from three concerts under the Brits Are Coming banner.

Winehouse's single *Talk A Box* was among the fastest growing airplay hits last week, ahead of release on January 12.

Tills ring in sales boom

Retailers could be on for a record year after initial OCC figures report that music sales are up compared with last year. **p4**

Gambo marks 30-year career

We celebrate Paul Gambaccini's past three decades at the centre of the UK radio industry. **p6**

This week's Number 1s Albums: Dido
Singles: Gary Jules
Airplay: Will Young



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Digest

Your guide to the latest news from the music industry

Exposure
Kerrang! digital paves the way

● **Enap** is preparing for the West Midlands opening of a Kerrang! FM station next year with the launch of a digital Kerrang! service in the region. The Kerrang! digital station will start broadcasting in the new year on the NMR West Midlands Regional Multiplex to a potential audience of 3.3m adults, ahead of the launch of the Kerrang! FM station sometime in the summer. The digital service is already available on the London digital multiplex and nationally on the BBC-backed digital TV platform Freeview.

● The British launch of the **Martin Scorsese movie series** The Blues begins in the new year with branding on *The Sunday Times* CD-Rom The Month. The disc, which will appear on January 4, comes three weeks before a charity premiere of the series of seven movies, at the West End's The Other Cinema on January 28. Directors including Wim Wenders, Mike Figgis and Clint Eastwood have each filmed movies on the blues for the series.



Yorkie: week-long 6Music takeover

● Radiohead frontman **Thom Yorke** has recorded two specially recorded acoustic numbers as part of his band's spell overseeing BBC digital music station 6Music's programming from today (Monday) until next Sunday (28). The tracks will go out this morning on Gordon Cole's show, while group members will also guest on programmes during the week.

● **Warner Music Division's** Led Zeppelin DVD, which sold a then best-selling 22,000 copies for a music DVD in its first week of release in May, is among the nominations in the best DVD category at the Britfa Interactive Awards. BMG's Westwood Unbreakable Hits and the Walt Disney-Island King - Special Edition are also shortlisted in the same category, with the awards taking place on February 19 at Baffa's London Home.

Bottom line

Wal-Mart sparks online price war

● **Wal-Mart**, the parent of UK supermarket chain Asda, is preparing for the full launch of a music downloads service in the Spring. The

US company has quietly begun offering songs for download at \$0.99 a track (£0.50) or \$9.44 an album (£5.34) on Walmart.com, undercutting the prices offered by other services such as Apple's iTunes Music Store.

● **Apple** has sold more than 25m tracks through its iTunes Music Store since its April launch - or 15m per week - the company announced last week. Apple also reveals more than \$1m worth of iTunes online gift certificates and awards - which allows parents to deposit funds directly into their children's iTunes Music Store account - have been bought since the facility was added to the service in October. Meanwhile, Apple's Eddy Cue is expected to discuss plans for the company's expansion into Europe at a summit in Cannes in January (see Midem story p5).

● **Pamra's** success at persuading four new overseas societies to pay out to UK performers for the first time this year helped the performer organisation to distribute a record £2.4m in benefits derived from overseas sources in 2003. This compares with just £897,215 last year. For the first time, Pamra managed to secure payments from its equivalents in Belgium, Denmark, Republic of Ireland and Japan, the latter paying out just over £200,000 to UK performers.

● **Adventure Records** was yesterday (Sunday) bidding to top the Christmas chart, just a year after forming the company. p4

● Independent publishing outfit **Big Life Music** is launching an online music catalogue, Songsearch, providing a simple and effective song search tool. Songsearch is available at www.biglifemusic.com.

● Supermarket **Morrisons's** E3bn offer for rival Sainsbury's has sparked questions over who will supply entertainment product to the combined chain. p4

● **New regulator Ofcom**, which launches next Monday, will not be issuing new radio licences until it has completed a consultation on its radio licensing framework in the new year. The consultation, due to be held in January, will explore various options for radio licensing. Ofcom is taking over the role of handing out radio licences from the Radio Authority.

● The **French Music Bureau** is issuing a CD-Rom featuring a study of the French and English music markets in a bid to encourage greater collaboration between the countries. The CD-Rom includes a guide to, and a comparative survey of, the French and British music industries, as well as statistics by a string of French acts. The report highlights the UK as France's biggest export market after Belgium, an increased number of releases and tours from French artists in the UK and a growing number of UK acts signing to French labels.

● UK companies planning to attend January's **Midem** conference have doubled on last year, p5

● **Brighton Underground**, a non-profit organisation backing the music

● 'Suing consumers runs absolutely counter to the PR battle - we remain unconvinced' - Editorial p20

Your guide to the latest news from the music industry



Rising singer-songwriter **Katie Mehta's** remarkable year hit a peak last Tuesday as her debut album *Call Off The Stars* overtook the cover UK sales passed the 100,000 sales mark and she signed a deal with Sony/ATV Music Publishing.

The deal, signed just months after the album's producer Mike Batt (right) struck an agreement with the same publisher for new songs and selected back catalogue, comes as a 19-year-old's gold-certified album was yesterday (Sunday) expected to take its place in the Christmas Top 40 chart. Sony/ATV managing director Charlie Pinder (left) notes that his company has signed only a few deals this year, but in Mehta says he has spotted a talented songwriter with plenty of potential.

The deal, signed just months after the album's producer Mike Batt (right) struck an agreement with the same publisher for new songs and selected back catalogue, comes as a 19-year-old's gold-certified album was yesterday (Sunday) expected to take its place in the Christmas Top 40 chart. Sony/ATV managing director Charlie Pinder (left) notes that his company has signed only a few deals this year, but in Mehta says he has spotted a talented songwriter with plenty of potential.



Lauren: new Xfm drivetime host

controler Andy Ashton says, "Xfm has one of the most enviable DJ line-ups and it's about to get better. Not only do we keep Zoi, but we have Lauren on the daytime line-up, too."

● **NME's** one-time music projects director Ian Jenkinson has linked up with travel and leisure website Lastminute.com to help secure greater ticket allocations for music concerts and land event sponsorship. Lastminute.com says the Jenkinson's arrival marks its intention to become a bigger player in music events.

● **Dieter Vogel** has been elected chairman of the Berlin-based supervisory board. Vogel, who was previously vice-chairman, takes up his new role on January 1, Jürgen Straube replacing over his former role. Vogel replaces the departing supervisory board chairman Gerd Schulte-Hillen, who is leaving at the end of the year.

Merry Xmas!

This is the final Music Week of 2003. The first issue of 2004 will be published in the week beginning January 5, and will feature two weeks' worth of charts. In the meantime, the Music Week offices will remain open until the end of December 23, reopening again on January 2. From all of the Music Week staff to all of our readers, have a very Merry Christmas and a happy new year.

Button is pressed on rapid turnaround for TV winner after 10.2m votes are cast in Saturday-night climax

All systems go for BMG's Idol strategy

by Martin Talbot

BMG will this week put into place a rapid turnaround release plan for the first single by Pop Idol 2003 winner Michelle McManus, who won Saturday night's grand final.

McManus won after 10.2m votes were cast - compared to the 8.7m votes when Will Young tipped Gareth Gates almost two years ago - with the show attracting an estimated 15m viewers.

McManus's debut single, *All This Time*, went into production the moment her victory was announced, in preparation for its release on January 5.

On Friday, BMG was urging retailers to ensure they meet their strict deadline - all orders must be placed by the end of today (Monday). The company expects advance orders of between 400,000 to 500,000 units.

McManus, 23, was a rank outsider in the early weeks of Pop Idol. Judge Pete Waterman famously insisted she should not be put through the final 10 because her weight meant she could never become a pop 'idol'.

BMG UK & Ireland chairman Tim Bowen said yesterday (Sunday), "I am very pleased for Michelle, she should be very proud of herself. She has come a long way, despite having a lot of detractors. But her voice has been what has counted."

"She has an interesting voice; it is not your archetypal pop voice. I think you will do very well with the single, written by Wayne Hector and Steve Mac, and produced by Mac, was recorded two weeks ago, in parallel with a version by the other two Pop Idol semi-finalists.



McManus won majority of 10.2m votes

Deluxe Media in Blackburn was holding down the single on Saturday night, ready to begin manufacturing stocks immediately after the name of the winner was confirmed. Two sets of artwork, as well as promo materials, were also ready for the button to be pressed after Saturday's final.

BMG was expecting the first stocks to begin arriving at its Arva-to distribution centre in Totton this morning (Monday). All stocks are due in by the end of tomorrow (Tuesday), when picking and packing will begin.

The first stocks will begin being despatched over the weekend of December 27 and 28, to ensure that all orders are with retailers by January 2, ready for the January 5 release date.

McManus was due to be spending most of the Christmas break recording her debut album, which

will follow on January 26. BMG also has a debut single from the runner-up scheduled for release on February 2, although this has yet to be fully confirmed.

Last week, BMG, S Records and 19 Management were refusing to comment on plans for the third-placed Pop Idol contender Sam Nixon, who was unexpectedly voted out by the public on the semi-final evening 10 days ago.

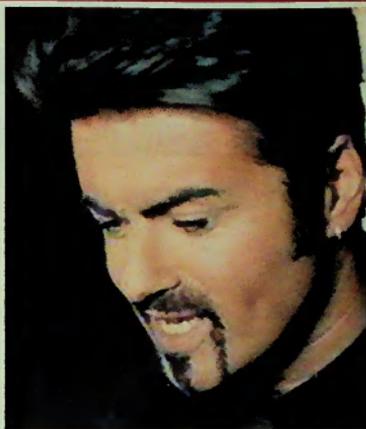
Sources within all three companies stressed it would be inappropriate to talk about plans for the 17-year-old former favourite, but it is understood deals will be firming up over the next fortnight.

Some retailers report they are scaling down their orders for the record following the disappointing performance last week of The Idols' Christmas record, Happy Xmas (War Is Over).

One retailer says, "We are downgrading our expectations. Pop Idol is always a risk for specialists in any case, but The Idols has performed way below where we expected."

BMG music division president Ged Doherty says that the Pop Idol release will come after a strong end to the year that could see BMG score its third successive record Christmas, driven by Dido's *Life For Rent* album - which has shipped 2.2m in the UK - and Will Young's *Friday's Child*, which shipped its millionth unit last Tuesday.

"The dream start to the new year, to come out of the box so strong," says Doherty. "Two Christmases ago we had our record year. Last year we beat that, and this year looks like it is going to beat that again."



George Michael: retailers heard seven tracks from the album at a playback session

Sony paves way for Michael album launch

Sony Music last week began preparing for the March release of its new George Michael album, *Patience*.

Retailers were the first to hear tracks from the album at a specially convened playback attended by Michael himself at London's Queensway Whiteley's last Monday.

The playback came before Sony begins allowing media and press to hear selected tracks from early January.

Among the tracks heard were the first single, *Amazing*, for which there is no finalised release date. Other album tracks include *John And Elvis*, an atmospheric tribute to John Lennon and Elvis Presley.

Virgin Retail head of music, Joe

McNicholas, says, "It is a strong record. We heard seven tracks and three are really strong."

"Sony's challenge is going to be getting him across to a broad range of ages, but *Amazing* is a very good single."

The final album tracklisting will continue to be refined into the new year, as Michael continues to work on the album in London's Air Studios.

It is understood that one of the new, yet-to-be-submitted tracks features Michael playing the piano, formerly owned by John Lennon, which he bought in auction for £15m.

Sony Music vice-president of communications Gary Farrow says the singer has committed to actively promote the record.

Michelle has come a long way; she should be very proud of herself.

Tim Bowen, BMG Records

THE MUSIC WEEK PLAYLIST



GEORGE MICHAEL
Amazing (Sony Music)

What we love to hear: the strong vocals, an infectious rhythm and a singer who has rediscovered his pop sensibility. (single, March)



JIMMY EDGAR
Access Rhythm (Warp)

Another smart signing from the house of electronic label. Edgar's tip hay/techno fusion looks set to cause a buzz. (EP, Jan 12)



DEEPEST BLUE
Give It Away (MOS)

Already shaping up to be one of the first singles of smashies of 2004. (single, February)



VARIOUS:
Back To Mine - Death In Vegas (DMC)

A fantastic murky and steamy bawl through the Fearless and Holmes' personal archive. (album, Jan 26)



ZERO 7
When It Falls (Ultimate)

Typically, as with the *Death In Vegas* set, this is low artist-cowritten sound - insightful and original. (album, Feb 16)



VARIOUS:
Late Night Tales - White Brakes (Whoa/Azul)

No wonder these Glaswegians are hotly tipped for 2004. A strong debut from this rapper who previously produced and appeared on Dione Rosca's *Just A Rascal*. (single, Feb 16)



FRANZ FERDINAND
Franz Ferdinand (Domino)

No wonder these Glaswegians are hotly tipped for 2004. A strong debut from this rapper who previously produced and appeared on Dione Rosca's *Just A Rascal*. (single, Feb 16)



TAZ
Only God Can Judge Me (Def Jam UK)

A strong debut from this rapper who previously produced and appeared on Dione Rosca's *Just A Rascal*. (single, Feb 16)



BRANDY
Turn It Up (White Label)

She's back and doing serious discoloration damage on this Tin-bomb standard on the sampler leading the *Sakin' Last*. (single, Feb)



YOUNG DISCIPLES
Step Right On (Dubs) (Blink)

Pioneering Brit soul track is a standout on the sampler leading the *Sakin' Last*. (single, Feb)

It's a chart first, as alternative trio outsell pop hopefuls

Guitar-based artists claim Xmas Top Three

Charts

by Paul Williams

Paul Conroy's Adventure Records was yesterday (Sunday) poised to make its mark a year after launch, as Michael Andrews feat. Gary Jules' *Mad World* chased for Christmas number one glory.

The Tears For Fears cover, released jointly by Adventure and Sanctuary, was on course to be part of a first-ever, exclusively non-pop festive Top Three, with The Darkness' Christmas Time (Don't Let The Bells End) and Ozzy and Kelly Osbourne's *Changes* completing the threesome.

For Paul Conroy, the sales success of *Mad World* firmly puts on the map his and wife Katie's Adventures In Music records, publishing and management operation, which was launched in September 2002, just eight months after he vacated his position as Virgin Records UK president following an EMI-wide restructure. "For us it's absolutely perfect for going into next year with all the other things we want to do," says Conroy.

He believes the popularity of the record, which by the end of business last Tuesday was little more than 3,000 sales behind the East West-issued Darkness sin-



Jules (l), Andrews Christmas hit

gle, is due to the fact that it "crosses all age groups and draws on people's emotions". However, hopes it has been a long process convincing people of its merits, although Capital's London-based Xfm was playing the track direct from the Donnie Darko movie soundtrack in which it features around a year ago.

"People are now saying 'we're not sure, it's a bit slow' and Katie and I both said 'put it on after the news'. People like Richard Park tell me 'we want reactive records' and this record just reacts at radio," adds Conroy. "Gary Jules album, *Trading Snake Oil For Wolf Tickets*, will be released by Adventure and Sanctuary on the same day as a reissue of the Donnie Darko soundtrack on January 19, as the

first 2004 releases for the Conroy's label. The Jules album will be backed by two solid months of European promotion. The company is also preparing releases for 17-year-old young rapper Verbalicious and 16-year-old singer Francesca Bailey, while it expects to release a solo album on its Connection imprint by one-time Fleetwood Mac singer-songwriter Christine McVie around late spring/early summer. On its artist management side, classical crossover act *Duel's* first album will be released through Decca on February 16.

The *Mad World* success was yesterday also due to give Sanctuary Records its second-ever Top 10 hit, achieved just seven days after its Ozzy & Kelly Osbourne duet debuted at number one. While the company has previously been associated almost exclusively with albums success, Sanctuary's senior A&R vice-president John Williams says more singles activity is expected next year.

Williams says, "We're not going to sign Pop Idols and play that game, but we've got a great new album from a band called South with potential hit singles. We've just signed Saint Etienne and Tim Booth of James, which's got a potential huge record in him." paul@musicweek.com

Tills ring out in Xmas boom

By Robert Ashton

Lower CD prices, special offers, the arrival of DVDs and a rejuvenated singles market were all conspiring to help keep retailers' tills ringing to the sound of a record Christmas last week.

Despite nervousness in other high street sectors, music retail goes into the final few days before Christmas with business booming. OCC figures show that 4.8m artist albums were sold in the first week of December compared to just 4.5m in the same week last year. The second week of this month saw sales pull ahead further, to 5.3m artist albums, compared to 5.2m last year. By Wednesday last week, unweighted sales of the Top 200 artist albums were already standing at 2.2m - ahead of 2002. Sales of compilations are just as healthy with 3.7m of these sold in the first couple of weeks of December, compared to 3.4m last year.

The picture for singles is almost

as rosy: although the whole market slipped around 30% during the course of the year, the four weeks starting mid-November (when the new singles format was introduced) are only 8% down on the same period (weeks 46-50) last year. And, by Thursday evening last week, the market was about 72% up on the previous week.

On top of this, singles by The Darkness and Michael Andrews Feat. Gary Jules had both sold around 130,000 units by the end of last Thursday. OCC's James Gillespie says this is the first time two singles have passed 100,000 in the same week in 2003.

"It's a bumper week for singles. The market is up on last year because of the new singles format and because there are some decent records around," says Gillespie.

Customers are being enticed into stores by lower prices for CD albums. According to a new BPI music buyers' survey, almost half of all CD albums now cost less than

£10, with the average - for the 12 months to the end of September - standing at £10.40p, a 1% decline on the same period last year and 72p cheaper than the average album in 2000.

Independent store owner Adrian Rondeau of Essex-based Adrians issues his top ten albums at 49.99, adding that record companies have become more realistic with prices, making parallel imports less attractive". Similarly, Philippa Jarman, co-director of Piccadilly Records in Manchester, says she racks the top ten of its staff top 50 at £10.99 to compete with the chains and supermarkets.

Non-pop releases are also performing strongly, with the singles chart led by three rock-focused albums by The Darkness, Red Hot Chili Peppers and REM. In turn, retailers point to titles from acts such as The Thrills, The Strokes and Kings Of Leon as the strongest performers from the new crowd. robert@musicweek.com

BPI AWARDS

SINGLES

Black Eyed Peas - Shut Up (silver)

ALBUMS

Various - The Best

Club Artisans -

Ever (silver)

Various - The Lord

of the Rings - The

Return of the King

(silver)

Various - The

D.I.S.C.O. Album

(silver)

Various - School

Ravens - The

Essential Sims &

Carlisle (gold)

Lerner - Dedicated

(gold)

R Kelly - The R in

R&B - Greatest Hits

Simon and

Garfunkel - The

Essential Simon &

Garfunkel (gold)

Lerner - Dedicated

(gold)

R Kelly - The R in

R&B - Greatest Hits

SNAP SHOT

East West Records is to follow-up its strong 2003 - it up by its success with acts including Sean Paul, The Darkness and Muse - with the launch of its new Zero 7 album. *When It Falls*, set for release on March 1 2004, comes weeks after lead off single *Horn*.

The single, which will feature the vocals of Tina Turner, will be released in several formats, including 12-inch vinyl, DVD single and a download, all of which are intentionally ineligible for entry into the UK charts.

East West head of A&R Max Koussala says he hopes that such a move is intended to encourage Zero 7's loyal fanbase to purchase the

single as well as

the album.

As the follow up

to the band's

debut album,

Simple Things,

which sold

350,000 copies in

the UK, the

project will see

heavy promotion

throughout UK

universities.

"One of

the ideas is to

release loads of

albums and

whatever gets one

will be eligible to

attend a special

Zero 7 event,"

says Koussala.

The band will

perform at a

string of media

appearances and

production

showcase gigs. A

full UK tour is

scheduled to start

on March 11,

extending into

Europe and

culminating in

America. A live

DVD release is

also planned for

late 2004.

CASH LIST: Press: Heather Friday, Saint Etienne, Richard Herring, The Darkness, East West, International marketing: Theo Gupta, Warner Music National radio & TV: Kate Bennett, Force Five Regional: Suzanne Siman Bell, Bestwave Communications.

Distributors vie for Morrison contracts

Supermarket Morrison's bid to control Safeway looks likely to spark a chase among distributors to supply the combined business with entertainment product.

Morrison last week tabled a £3bn cash-and-shares offer for the rival chain, prompting a question mark over who would win the lucrative contract to handle the enlarged chain's entertainment releases if the deal goes ahead.

In one corner is The, which currently supplies Morrison with entertainment product, while in the other is the Woolworths Group-owned EUK, which supplies Safeway among a portfolio of retailers also including Tesco.

Given that his company currently handles product for the takeover partner in the equation, Ian Jahn hopes the contract would ultimately end up in THE hands. However, John, whose company also supplies entertainment product to J Sainsbury, adds, "From a supplier's point of view, there won't really be any discussions about this until the deal's confirmed, but we would be keen to supply the whole group."

ZERO 7



If shareholders do approve the Morrison bid, it would create the UK's third biggest supermarket chain and give the Bradford-based group an estimated 40% of the music market, moving it closer to Tesco, Asda and J Sainsbury, but still leaving a some distance behind the big supermarket three. Morrison presently has 125 stores and Safeway 479, although as part of its takeover bid it has agreed it would sell 53 of Safeway's stores because of local competition issues.

Tesco dominates the music market among the supermarkets with 9%+ of all sales of this month saw sales pull ahead further, to 5.3m artist albums, compared to 5.2m last year. By Wednesday last week, unweighted sales of the Top 200 artist albums were already standing at 2.2m - ahead of 2002. Sales of compilations are just as healthy with 3.7m of these sold in the first couple of weeks of December, compared to 3.4m last year.

One record company source notes that, from a music point of view, Morrison is coming from a low base, while many of the Safeway stores it wants to purchase are small, so restricting its entertainment ranges.

Collection Vol 1 (2 x platinum)
Black Eyed Peas - Elephunk (3 x platinum)
Michael Jackson - Number Ones (3 x platinum)
REM - In Time: The Best of 1988-2003 (3 x platinum)



Midem: British Village helps boost UK contingent by 48%

by Joanna Jones

UK companies currently registered for Midem next month are up by an estimated 48% on a year ago, boosted by the establishment of a combined British Village, slashed registration prices and new technology forums at the annual Cannes trade fair.

So far, 532 UK companies have registered for the January 25 to 29 event, while those exhibiting has increased from 157 to 200. Midem director Dominic Leguena notes that a number of businesses are preparing to make the new year trek to the South of France for the first time.

"In a crisis, people need to exchange ideas and meet and do business," she says. "The price changes have paid off and people have registered earlier."

News that UK company numbers have almost doubled in 12 months ago came as the Department of Trade & Industry announced last week that minister for trade, investment and foreign affairs Mike O'Brien will be visiting the British Village on the Monday of the conference. The minister will give a speech tackling a range of



Moray: part of UK showcase at Midem

issues concerning the music industry at the combined British stand.

Meanwhile, the line-up for the acoustic stage at the British At Midem's annual talent showcase has also been unveiled, with singer songwriters Adam Masterson, Aziz Ibrahim, Cathy Burton and Jim Moray planning to take the stage at the Martinez Hotel on the Monday of the conference.

The showcase, hosted by the BPI, PPL and British Music Rights in association with Aim, UK Trade & Investment and *Music Week*, is being produced in conjunction with Metropolis Music and The Kashmir Klub's Tony Moore.

The main showcase, taking

place later the same night, is due to feature Kosheen, Martina Topley-Bird, Razorlight and Zoat Woman.

Music Week, in partnership with UK Trade & Investments, is supporting the British Village with an official 12-page brochure, which will appear in the pre-Midem issue of the magazine.

The brochure will tell the story behind the creation of the British Village, and include a focus on each of the showcase acts, as well as full listings of all the companies and organisations attached to it.

Elsewhere, Apple's plans to roll out its iTunes service in Europe will be a key subject discussed by Apple's VP of applications and internet services Eddy Cue, who joins the line-up of key executives participating in music and technology forum MidemNet.

Other highlights include *Music Week's* editor-in-chief Ajax Stewart hosting a Q&A session with Roxio president Chris Gorge in the morning, and a one-day Mobile Music Forum on the Sunday (January 25), which will tackle the burgeoning mobile sector through a series of conferences and workshops.

joanna@musicweek.com

∞

Dotmusic brand adds kudos to Yahoo service

Yahoo is pressing ahead with the integration of music website dotmusic with the European version of Launch.

Yahoo bought dotmusic from BT in November in a deal worth around £1m. Yahoo Europe director entertainment and media Shannon Ferguson says the dotmusic brand will be retained alongside Launch in an editorial capacity.

"It is a very strong brand and dotmusic has been very progressive in combining video coverage with editorial, which has been popular across Europe," says Ferguson.

Three dotmusic staff, two from editorial and one from production, have been retained by Yahoo as part of the deal.

Launch's most popular US services include the streaming of music videos and personalised internet radio Launchcast.

Launch streamed 1bn videos between January and November this year.

"The UK market is different to

America in that people like their content to have an editorial element, which is how dotmusic and Launch will fit together," says Ferguson.

However, the integration of dotmusic and Launch will come as a blow to online distribution company OD2, which provides the fulfilment for dotmusic's "on demand" consumer download service. Yahoo will be discontinuing the service, which is understood to be OD2's second biggest account.

"It's partially a technology issue, in that it is difficult to transfer to the Launch platform," says Ferguson, who adds that the end of the service does not mean that future download initiatives have been ruled out. "But if and when we do move into that space, it will be in a globally consistent way," she says.

Launch's American site is the region's most popular music magazine website, with around 9m regular users.



J Records' Rod Stewart led the charge of UK artists in the *Billboard* end of year charts last week, with his Great American Songbook series claiming two spots on the *Billboard* 200 albums of 2003. Stewart's *It Had To Be You* album ranked 24th on the all-year chart, while his follow-up *As Time Goes By* charted at 116. The latter album, last week certified platinum, returned to the *Billboard* 200's Top 10 at 7, while its predecessor is also in the Top 40.

The only other UK-signed or -originated act to claim two albums in the 200 was Fleetwood Mac, with placements at 84 and 135. Meanwhile, Capitol's Coldplay scooped top honours with *A Rush Of Blood To The Head* the highest-placed UK-originated album in the year-end chart at number 17, ahead of The Rolling Stones (56), Elton John (62), Paul McCartney (71), Radiohead (83), Dido (122), Annie Lennox (103), Sting (122), Floetry (162) and Seal (162).

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30 Years
of Gambro



Working the board:
an 18-year-old
Gambro at WDR

In the 30 years since he made his Radio One debut as a young American still studying at Oxford, Paul Gambaccini has gone on to stamp an indelible mark on broadcasting in the UK, as well as making a far broader contribution to the music industry, writes *Hamish Champ*

Gambaccini: for the love of music

"When I was young, I couldn't conceive of doing the things I have done and lived the life I have, because it hadn't been done before."
Paul Gambaccini, London, December 2003.

Few broadcasters have carved themselves a niche in the nation's creative consciousness in quite the way Paul Gambaccini has. And fewer still have careers that have lasted as long at such a consistently high level.

For 30 years, Gambaccini has been a presence on the UK arts scene, either on our TV screens in the guise of a film reviewer or observer of musical

trends, or as a radio broadcaster whose eclecticism illustrates the epithet given to him by friend and colleague Tim Blackmore: 'renaissance man'.

His broadcasting career has witnessed stints at virtually every major radio station in the country, while he has interspersed such prolific activity with roles as a film reviewer for the then-fledgling UK breakfast experiment TV-AM and its now-established successor, GMTV. He has written or contributed to more than 40 books, including the best-selling Guinness Book Of British Hit Singles, co-authored with Tim Rice, Jo Rice and Mike Read, and has also undertaken tireless work for

more than 20 years on behalf of Amnesty International and the Terence Higgins Trust.

His colourful career has also run parallel to some of the most important developments in UK radio. He has seen Radio One – the station he joined 30 years ago – ebb and flow, witnessed the commercial radio revolution at close quarters, and, more recently, helped popularise classical and jazz music among an audience that otherwise might have balked at both.

He is a huge fan of music, has interviewed most of the greatest artists of our time and helped turn other people onto their music. "Paul has an intel-

30 years
of Gambo



An earnest young Gambaccini (bottom right): early college radio days in the US

lectual approach to popular music more commonly associated with studies of ancient Rome or English literature, which was very unusual when he started out. He does it without being pretentious and he instills in people the view that popular music is a part of our culture, one that is as important as jazz or classical or whatever. He's very knowledgeable and he's become a good friend," says Tim Rice.

In recent years he has also become synonymous with a number of high-profile UK music industry award events, including the Ivors, the MMF Awards, and the Music Industry Trust Dinner, through his seamless - and generally notes-free - MC'ing.

That he won the Sony Award for music broad-

caster of the year at this year's ceremony - the latest in a long string of awards - is perhaps the most fitting testament to the longevity of his career and the strength of his personality, after first hitting the UK airwaves some three decades ago.

Born in the Bronx in 1949, Gambo's broadcasting story begins in September 1966, when he began studying history at Dartmouth College, New England. He chose Dartmouth following an earlier look-see visit during which he had been impressed by the college's radio station. "They were ahead of New York in hit records, and I was very excited by that," he says. "It was a block-formatted station, like WBZ Boston, meaning every couple of hours was different. You don't have that nowadays, what with station-sound formats."

The two records that got excited Gambaccini about the Dartmouth station all those years ago were I Am A Rock by Simon & Garfunkel - "because New York was still on Homeward Bound" - and Did You Ever Have To Make Up Your Mind by the Lovin' Spoonful ("New York was still on Daydream"). "I thought, 'this is great, we're like CKLW and WBZ, we're always ahead of New York!'" New York was ahead on R&B records because of its big urban scene, but it was behind on pop records."

Gambaccini took and passed a voice test in his freshman week and joined the news training stream of the college station as a reporter covering local news and reading out national news from the UPI wires. During the summer holiday of his first year, the station went year-round for the first time and Gambaccini, along with five others, kept it going while doing free coursework that they wouldn't have to do in the regular year. This was



his first taste of being a DJ. "We had to do everything, including firing up the station at 5.30 in the morning, playing the college anthem - Men Of Dartmouth - and then combining attending those free courses with broadcasting. My first test as a DJ was a jazz programme on a Saturday night, when I figured no-one was listening. I remember playing Lou Rawls' 'Love Is A Hurtin' Thing, just because I loved it."

It was a great education. "That was my life, day in, day out. But I learnt. It's amazing how four years of that prepares you professionally," he says. "In my last year, I was the general manager of the station - one of the happiest days of my life was when the ratings came in and we went from two to number one in the three station market and I was the highest-rated DJ in the tri-town area. I couldn't believe it. I was number one. Who cares that the combined population of the area was around 50,000."

Following a row in his first year with the station's news director, Gambaccini was offered a DJ slot, presenting a show called the Rhythm & Blues Hall Of Fame on a Friday night. He then moved onto Sounds Of The Tri-Town, daily from three to five, which he did for two years. It was in his words, "heaven".

Radio wasn't his only forte, however. At a loose end early one morning in his senior year, he was inspired to write a handful of record reviews and send them in on spec to *Rolling Stone* singles reviews editor Ed Ward. To his surprise, Ward

30
YEARS

Paul

you reign supreme!

It's good to know someone who's been
around for nearly as long as me!!

Congratulations on 30 fabulous years.

Love - Cliff

TEN PEOPLE WHO INFLUENCED GAMBO

JACK BENNY
"Not Edmond's, used to ask 'What's the secret of comedy?' and then,

at the absolute correct second, answer his own question: 'Timing.' I learned timing, not necessarily for comic effect, from TV comedian Jack Benny. I am sorry I

was not yet born when this great man was a radio star, but he made the transition to television so easily you would never have known he hadn't debuted on

the small screen."
ALAN FREEMAN
"Often the influences on me, however, is performers can be subtle, as in my citing Jack Benny above or Kate Bush

answering in one word, 'punk.' Fluff's influence on me, however, is ennoblingly obvious. He was the first person I ever heard use a record as a noun capable of

ending a sentence or thought. This was the most direct way of getting into a song I ever heard. I loved it then, and I love doing it now. My current Radio Two producer, Kevin

Hewlett, will occasionally say over the back, 'That was a fluff' - meaning I had used what I learned from Alan Freeman. Golly, and proud, m'lord."

All that's good and bad about the record industry

For someone who has spent so much of his professional career in close contact with the record industry, not to mention its recorded output, Gambaccini has clear and strongly expressed views.

It is not surprising, since he has been there at the start so many artists' careers, among them names as diverse as Elton John, Andrew Lloyd Webber and Duran Duran.

"Success for record companies is now measured in quarterly statements, rather than in artistic development. Much of the industry's ills have conspired to bring about the biggest criticism of the music business today, namely the growth of the TV reality music show," he says.

He insists that reality TV is not an inherently bad thing. "I'm not knocking Simon Fuller, but rather his imitators, who are his lessers. Simon performed an inconceivable feat by lowering the age of the single-buying public from 10 to about five, with the

Spice Girls. And then there's the tremendous success of Pop Idol: the three that have emerged from the UK and US - Will Young, Kelly Clarkson and Ruben Studdard - have all been good.

"The same cannot be said of most of the other reality TV artist winners. The business has copied someone who actually knows what he is doing. I don't begrudge him his success, but what bothers me is the lack of equal success in other areas. No-one would begrudge Will Young's success if there were also successes that magnitude in other forms of music."

Despite these reasons for pessimism about the state of the business, Gambaccini says that he is optimistic about the future. "This is the first year that I've been encouraged about things again - I have a show on Radio Two on Wednesday evenings, called the Class Of 2003, in which I choose artists who have emerged or done their best work this year who I am excited by. Jamie Cullum and Katie Melua are two new artists who



Gambaccini with friends (left to right): Bob Geldof, Kate Bush, Tom Robinson, Paula Yates and Elton John

have both been nurtured locally, and they made it without the help of the radio stations who focus on the demographics that they are a part of. This follows on from their lack of support for Norah Jones," he says.

In part, the problem lies at radio, he says. "I'd have thought that it's in the interests of the UK

industry for radio stations to pay attention to the youthful UK artists who are making true breakthroughs across all genres. I don't buy for a second the argument that these artists aren't supported by their peers," he says.

"Radio is missing many major artists because the older people, who are still making up the

playlists in the spirit of the days when they were hip, feel like they have to look like they are with it. What they are actually doing is playing several inappropriate records at any point, records that are never going to be big hits, but are in genres that are considered to be 'in', when in fact, they're not."

A really special relationship



It's not only the different musical worlds of the UK and the US that Paul Gambaccini's fabulous career has brought together, but the really special relationship is between Paul and his audience. Throughout his 30 years in radio, Paul has enriched the lives of his listeners by virtue of his unique encyclopaedic musical knowledge combined with an intimate sense and subtle humour.

Paul is a master broadcaster, a true professional and a perfect gentleman. We congratulate him on his continued success and are proud to have him with us on BBC Radio 2.



Find a different perspective at 88-91FM

www.bbc.co.uk/radio2

TOP 10 INFLUENCES

STEPHEN FRY
"The *MI 5* novels
characters were
guests on an
edition of *Sally*
James Six Five

Special that
included the debut
television
appearance of
Almeida, a comedy
group consisting of
Stephen Fry, High
Laine, Paul
Shearer and Emma

Thompson. I was
full of admiration
for how these
young stars were
used to try to
material on *ITV*.
Years later, I
attended the first
of many live events

I have seen
Stephen here, and I
was struck by his
courage in offering
tricky subject
matter and self-
deprecating
humour. Of course,
it hit me, it doesn't

matter if a joke or
two doesn't hit the
target. People only
come to large
functions to have a
good time. They
don't want to see
you fail because
that would mean

ceremonies that I
would never
attend on an..."

Decade-by-decade:
Gambo's Top 10s

The Seventies

This list starts from the autumn of 1970, partly because this coincides with my *Radio One* debut, but also because it would have been impossible to produce a *Top 10* - the Seventies were so strong for music. This is why a host of albums, such as *All Things Must Pass* and *American Pie*, are missing.

Band On The Run - Paul McCartney & Wings will be a 'who-was-he?' in history books of years from now because there exists a photograph of me with Diana, Princess of Wales, and because I interviewed Paul McCartney more than anyone else in his post-Beatle days. Thanks, folks.

Songs In The Key Of Life - Stevie Wonder
Of all my favourite

Motown artists of the Sixties, Stevie continued to excel the longest. He really has been the Sir Duke of the post-Ellington era.



Beethoven: Symphony No. 5 Vienna Philharmonic, conducted by Carlos Kleiber
This is so far superior to every other wonderful other readings of Ludwig Van's masterpiece that you have to wonder what Kleiber was on. I am told the personnel rapport he enjoyed with almost all the players enabled this definitive performance to be produced.

Blood On The Tracks - Bob Dylan

Here is the finest album about the disintegration of a relationship I know. I rarely had the patience to listen through a complete album while driving, but this lasted the course. I first heard this at the Columbia Records playback in Anthony's Pier Four restaurant in Boston.

Born To Run - Bruce Springsteen

I concluded my last appearance on *Rock Week* with John Peel and began my own *Radio One* series with the then-current title track of this New York metropolitan area classic. This was produced by my old *Rolling Stone* colleague John Landau, who had told me after seeing Springsteen in a club for the first time that he would "throw it all in" for a chance to produce Bruce. I was shocked, but I'm glad he did.

Manhattan - OST

Woody Allen's cinema love letter to my home town is still the best tribute to New York film. The extended opening sequence to *Gershwin's Rhapsody In Blue* is one of the greatest in movies. The performance, by pianist Gary Graffman with the New York Philharmonic conducted by Zubin Mehta, is my favourite of this evocative piece. This was my "if-you-could-only-take-one" Desert Island Disc.

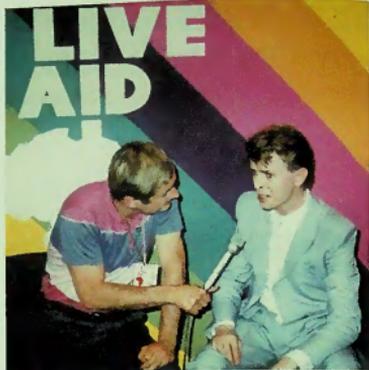
Someone Saved My Life Tonight - Elton John
Producer Gus Dudgeon invited me to the band playback of *Captain Fantastic And The Brown-Dirt Cowboy* at the Marquee Studio. I listened lying down, as was my habit. Had I not already been on the floor, this track would have sent me there. I knew at once it was a classic. Bear in mind that Bernie Taupin wrote the words about Elton's harrowing real-life experience. There was no distance between the lyricist and the vocalist, an incredible achievement. It became the first album to enter the US chart at number one.

► *Gambo's Top 10s continued, p12*

wrote back a week later saying how much he loved the reviews and would he do more (the letter is framed in pride of place in Gambo's bathroom). "So that's how I became a record reviewer for *Rolling Stone*, in one unsolicited attempt. Whenever I have confirmation of Ed Ward's continued existence, as I did last year when I heard him on the radio in the US, I shout out 'Thank You Ed!'"

Yet the *Rolling Stone* connection was to prove even more pivotal in Gambaccini's future than he could have ever imagined. In 1970, Gambaccini went up to Oxford to read politics, philosophy and economics (inspired in part by a desire to get as far away from Richard Nixon's America as possible - "I hated that man"). During his first term he visited *Rolling Stone's* London office and a meeting with the editor of the UK section, Andrew Bailey secured him what for any writer would be their dream job: he could write whatever he wanted and he could interview whoever he wanted. In the course of the next few months he met and interviewed the likes of Elton John, Paul McCartney, Tim Rice and Andrew Lloyd Webber and Radio One DJ John Peel.

By a circuitous route, it was the Peel interview which finally set the UK broadcasting ball rolling. When Gambaccini did his first *Rolling Stone* cover story in 1973 on Elton, his publicist, Helen Walters, asked him out to lunch as a thank you and brought along her husband, John, who was of course Peel's producer and had sat in on the Peel interview. "He said he was launching a rock music magazine on *Radio One* later that year called *Rockspak*, and asked me if I'd like to do a ten-minute 'An American Looks At The Scene' slot in the programme. Would I like to do it? Would I like to fly to the moon under my own



Live Aid role: interviewing stars including David Bowie (right)

power?" recalls Gambaccini. Walters' invitation was even more gratifying since some months earlier, Gambaccini had offered his services to local BBC station Radio Oxford and had unceremoniously been shown the door.

Gambaccini's 10 minutes on *Rockspak* rapidly became 15, and he was getting noticed within the corporation. "George Fisher, who was head of talks on Radio Four, heard me on *Rockspak* and recommended me to Rosemary Tagg, who was the editor of [arts programme] *Kaleidoscope*.

A passion for radio

Paul Gambaccini's strength as a music broadcaster derives not only from his encyclopaedic knowledge of music, but also from his instinctive skill and deep knowledge and experience of the medium of radio on both sides of the Atlantic. He is a professional and a passionate fan. And, not surprisingly, his passion breeds strong views on all that is good - and bad - about radio in this country.

He is passionate about the BBC, the biggest constant throughout most of his career. "The BBC is the world's greatest broadcast organisation, period. Nothing comes close. It encompasses the interests of politics, governments do not recognise this, and that in the interests of competition, commercial moguls do not publicly acknowledge this. But the BBC would win a world poll by a landslide," he says.

This does not mean that everyone of the five domestic services are all being successfully operated at the moment, but it does mean that the continuation of the BBC's fundamental public service brief is a necessity to the life of this nation. When John Humphries won his Sony Radio Award earlier this year, he made a beautiful spot-on speech in which he opined that *Radio Four* was one of the most civilising



elements in our nation."

Radio Two and *Radio Four* come in for strong praise, while Gambaccini suggests that *Radios One* and *Three* need an overhaul, though it is "through no fault of the present controllers." "I think everyone involved should sit down and really talk through *Radios One* and *Three* with people who know radio and represent the full scale of interests from Gerald Kaufman to Rupert Murdoch," he says.

Noting that "whenever a former *Radio One* DJ like me makes what he even hopes to be a constructive comment about the station he always risks being labelled a bitter and twisted sod," he has strong views on his one-time station. "In the breakfast show department, there have been some disasters. Listening to Sara Cox is like watching a car crash. You can't

just hire someone from TV for hundreds of thousands of pounds and expect them to be great presenters on radio," he says.

"Nevertheless, I think *Radio One* has many things going for it. Zane Lowe is fabulous. He could be the next great. He's that committed to the music and to radio and he's that excited to listen to. And I think Wes is the most important hire since Steve Wright. The second day of his show I thought 'this is going to work', by the fourth day it was humbled.

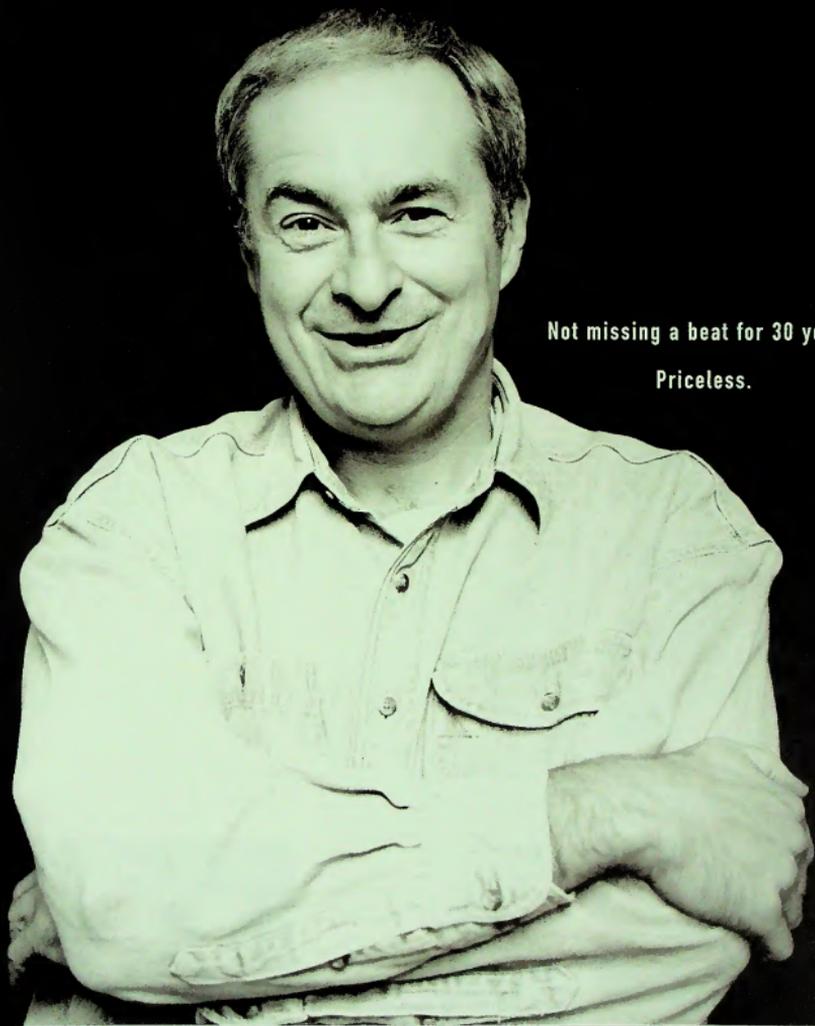
Everything I've heard since tells me I'm right. He has the instincts, the wit and the commitment. Listening to him, I can hear his links being the result of several decisions, some thought out, some instinctive. And I can't make that same kind of analysis with DJs who aren't prepared; what comes out is spur-of-the-moment stuff."

The infamous *Radio One* football team: pictured standing second left is Gambaccini's executive producer (and team coach) Teddy Warwick

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Not missing a beat for 30 years:
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TOP 10
INFLUENCES

BOB GELDOF
"Bob and I were
great friends of the
charity heads of the
Bounteous Rats,
Watching them do

She's So Modern on
Top of the Pops
one night, I had an
epiphany. Bob
played directly to
camera, looking
through it straight
at the viewer.
That's how to do it.

I thought. The radio
relationship is one-
to-one, and the
television one can
be. I see from three
m in I was refused
to peer deep into
the camera. This is
I suppose, one

reason I lasted 13
years on broadcast
television.
DAN INGRAM
"The 2-20p
weekday noon on
WABC during the
Sixties was as

great a DJ here as I
have ever had. He
was the master of
the talkover, able to
speak over the
introduction of a
record and just
before the artist
started singing.

Ingram could also
place remarks in
between gaps of a
weak program.
Shiffly do, this
can create the
impression of
conversing with the
artist."



► Garbo's Top 10s continued

Sultans of Swing – Dire Straits
Gee whizz Charlie Gillett. This great music man
played the demo on his Radio London show and
managed to get the Straits signed. I picked them
on Radio One as my act-to-make-it in
1979 and the rest, as they say, is Ed Bicknell's
career.

Tubular Bells – Mike Oldfield
John Peel insisted I listen to this when I was a
guest at his house in Stowmarket. As was the
case so often, he was right. I wrote a rare
review for *Rolling Stone* which was reproduced
on the sleeves of the American single. Seeing as
the sales on this album started Richard
Branson on the road to riches, I figure he owes
Peel and I an airline.

Saturday Night
Fever – Bee
Gees and various
artists
It so
dominated this
era we tend to
forget that it
deserved to. Stayin' Alive really was one of the
singles of the century.



The Eighties

Don't You Want Me – Human League
Dancing to the 12-inch of this was nightclub
nirvana. When I told producer Martin Rushent
I loved every second of the record, he
despaired that he couldn't enjoy listening to it
because there was an errant drumbeat he
couldn't fix. I told him I thought the offbeat
had been intentional and loved it.

Like A Prayer – Madonna
If you're a lapsed Catholic, this is fantastic.
Maybe you don't even have to be a lapsed
Catholic.

Pretenders

The first new number one album of the Eighties
was one of the best of the decade, filled with
hit songs and hot stuff from Chrissie Hynde and
pals. A couple of years earlier, her manager
Dave Hill had enthused to me about a great new
American singer he was going to match up with
some British musicians. We became friends,
and I passed on to Chrissie and Pete the very
first computer game I was ever given. I had no
need for this sort of stuff.

Private Dancer – Tina Turner

I interviewed Tina several times during her
comeback period. I was shaken by the
humiliation she had endured and inspired by
the courage she showed in rebuilding her life
and career. When her manager played me Mark
Knopfler's demo of what became the title tune,
I thought it would be a smash for Tina.

The Joshua Tree – U2

U2 are the best band since the Beatles. Thank
heaven they have stayed around twice as long
as the Beatles.

Synchronicity – Police

I knew the Police were not new for groupdum
when interviewing them in New Orleans for my
Channel 4 series *The Other Side Of The Tracks*.
When Andy Summers explained that
synchronicity was a concept he had picked up
in Jungian therapy, I stammered "You
needed it. You still need it." The next day he
wrote *Moon Over Bourbon Street* and was
out the door.



And so I started doing reviews for that."

After his first year on Roccspak, Peel took over
the programme and its name changed to Rock
Week. Gambaccini was now working directly with
Peel, while sharing an office with Walters. "In his-
torical terms, it's a brief period to me. Peel, Walters
and my executive producer Teddy Warrick –
another of the late, great lamented ones – are my
radio triumvirate of the people who helped make
my career here. The reason I recently chose Peel
as my Soul Model [for a forthcoming piece in *The
Times*] is because he has absolute integrity about
music. He was always going to play the music he
thought was good, whether it was popular or not."

Peel himself has fond memories of Gambaccini
– and in particular of a party his young American
colleague hosted when he moved out of a flat by
Buckingham Palace, overlooking Hyde Park. "It
happened to be on [my wife] Sheila's birthday so
Paul had gone out to get her some chocolate
letters to spell out 'Happy Birthday Pig', but being a
greedy bugger, he ended up eating half of them so
it said 'Happy Day Pig'. She was wearing a white
cheese cloth dress," he says. "He poured her a glass
of red wine and then made a lovely speech, but
at the end he grabbed her arm and shook it rather
too enthusiastically so the red wine went all over
her. She never wore the dress again. But he's a very
sweet man and we don't bear a grudge."

A brief sabbatical in 1979 as executive producer
at Boston's legendary WBZ station – "at 50,000
watts as big as they come in America" – gave
Gambaccini a clearer view of the role of management
at a radio station. It was one he realized was not
for him. "I'm glad I did because it taught me from
an early age that I wanted to be talent and not
management, although nowadays there are
moments when I sometimes think 'Now I'd like to
be management', not because I want to stop being
talent, but rather when you disagree with a station
controller, you'd like to be able to run things."

On his return from WBZ after a year, Gambaccini
was offered the American Hits programme,
which aired on Radio One on Saturday after-
noons from the end of September 1975 for nearly
a decade. "Having that show was very exciting,
and intimidating. The first number one I had was
I'm Sorry by John Denver and the next week it
was *Fame* by Bowie. So there I was, on Radio
One. Unless you blew it, you were in for a good
number of years."

After 10 years, however, things began to sour.
"Around 1985, the station was falling apart in
terms of its unity. The glory days were in the mid-
to-late-Seventies, when we had around 25m lis-
teners a week. Then everyone worked together
as a team, the struggle for the soul of the station had
been resolved, and it's easy to get along when
you're successful. We played charity football
matches against local BBC radio sides around the
country. I was in midfield, alongside Kid Jensen –
meaning crap. We vied for who knew the least, but
that didn't stop us from scoring the odd goal.

Chart-topping
line-up: The
Business Bank of
British Hit Singles
co-authors (l-r)
Gambaccini, Mike
Read, Jo Rice and
Tim Rice

The events surrounding his departure from
Radio One gave Gambaccini's first taste of how
the UK press can run totally untrue stories with
zero regard for the individual concerned's reputation.
"The *Daily Mail* ran a story that said I had a
blazing row with Beerling and been fired and that
I was going to move to Manchester. All false and
all, so we learned later, from the same insidious
Radio One DJ who had poisoned the well on so
many occasions." Gambaccini prefers not to name
the DJ concerned.

More generally, he says the way he has been
treated by newspapers has taught him some harsh
lessons about being in the public gaze, not least
about his sexuality.

"Learning about the shortcomings of every
British newspaper has been very sobering and I've
been fortunate not to have been subjected to the
sort of titillation campaigns that Elton and Kenny
[Everett] had to endure, or Russell Harty, or
Freddie Mercury. The people who do those sort of
things are infantile." In fact, he says his sexuality
has never impinged on his work. "I've never been
'in' so I couldn't be said to have to come out, but
when some people finally noticed, I'm not aware
of it having had an impact on my career," he says.

One lesson that Gambaccini learnt early on in
commercial radio is that its leading stations "just
wanted money, not any specific type of show".
The American Hits show on Capital acquired a sponsor
in the form of Pepsi, while the stations carrying
the album show crossed over to the American
Hits show because it was sponsored. Then Pepsi
executives in the US heard American Hits and
decided they wanted a different kind of host, leaving
Gambaccini doing shows on Capital and Book
Capital Gold, alongside his TV broadcasts and book

Featured below:
Gambaccini with
Kajagoogoo's
Lincoln (left) and
Elton John
(centre)



OWEN LEACH

"Leach was general manager of my college radio station, WDCB. One evening in 1967 I was part of the two-man team broadcasting what

became known in campus history as 'The Wallace Riot'. George Wallace, racist governor of Alabama, was speaking at Dartmouth in an attempt to build

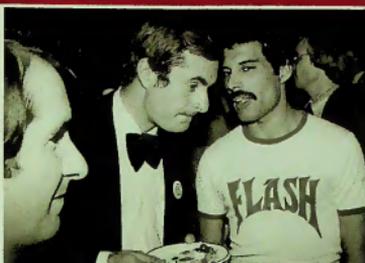
credibility in the North prior to a Presidential campaign. The students would not be party to his strategy, so drowned out his speech and razed

the stage. I was providing the commentary from inside the hall. Another newsmen was outside watching Wallace and his armed guards trapped

inside their car. Owen went outside to get an overview of the situation, came back into the hall, casually reached for the microphone and said very calmly

"George Wallace's car is outside, but he isn't going anywhere." In the middle of a riot, my boss was completely dispassionate. The contrast made him

sound even more authoritative. The lesson I learned was that you don't have to shout to get attention."



writing. And then Capital boss Richard Park dispensed with his services entirely – though thanks to an old-standing promise from Johnny Bearling he was able to return to Radio One immediately.

"So when I went to see Richard, I knew I was going back to the BBC; you don't know what a great feeling that was. Parky was notorious in the industry for his savage and heartless terminations. This incredibly talented man is peerless in his knowledge of radio and his ear for music, but not so good in his interpersonal skills," he recalls with a hint of triumph.

By now, Gambaccini was broadcasting on the new Classic FM. Programme controller Michael Bukht had stunned him with an approach to do the first ever classical chart show two months before the ground-breaking station went on air. "I thought, well, it's either going to be a huge hit or a

Above left: Paul McCartney (right) and John Walters (left) were among the guests at this record launch in London in the Seventies

Above right: Freddie Mercury (right) opted to go casual at the launch of the GRN1 team's Hits Of The Seventies in the House Of Commons. Also pictured (left) is former Queen manager John Reid

massive flop. But, as Shirley MacLaine once said, 'no-one remembers your failures, because they were failures.' So I said yes, and he said here's three hours – fill it. What trust?"

The station exceeded its original audience figure projections thanks in no small part to three immediate hit shows – Henry Kelly at breakfast time, Nick Bailey on Classic Romance and Gambaccini's Classic Countdown (a name he insisted upon despite initial demands that it should be called the Classic FM Chart Show – "I thought that was so dull. Eventually they gave in").

Some years later, Gambaccini was dropped from the show he created, but there was no shortage of work offers, and he was tapped once more, this time by both Radio Two, for whom he currently presents America's Greatest Hits, and by Jazz FM, where he has hosted the station's first

► **Gambro's Top 10s**

The Boys of Summer – Don Henley

Over the course of nearly 30 years of interviews, I watched Don Henley grow from being one of a homesick group of Americans recording *Desperado* during a cold London winter to becoming an eloquent spokesman for artists' rights. One day in Los Angeles, he pointed out the road where he "saw a Deadhead sticker on a Cadillac". It was the perfect image for the loss of youthful idealism.

Thriller – Michael Jackson

I saw him in Wembley Arena as a boy and Wembley Stadium as a man, and he is the best live entertainer I have known.

Purple Rain – Prince

Bob Marley at the Lyceum is one of my five favourite gigs of all-time, but let us not forget Prince's appearance there in support of *Controversy*. The entire audience danced like crazy people and Chris Hill sang along to *Jack U Off*. I still shake my head at the memory.

Tracy Chapman

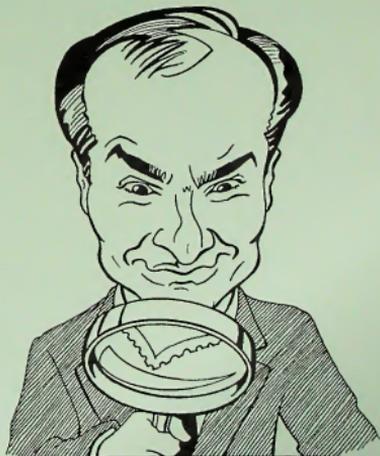
Those of us who were broadcasting the Nelson Mandela Birthday Concert from Wembley Stadium were awestruck when a small young woman with a guitar filled while we waited for Stevie Wonder. She was Tracy Chapman, effectively performing the biggest showcase of all-time. Millions of people saw her seize the moment and steal the show. In 10 minutes, she went from being virtual unknown to world star.



WHAT PAUL GAMBAGGINI DOESN'T KNOW ABOUT MUSIC...

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**TOP 10
INFLUENCES**

JOHN PEEL

When I was recently asked by *The Times* to choose my Soul Model, I found

myself going to the three men directly responsible for my Radio One career. Two of them, John Walters and Teddy Warwick, are no longer with us. Peel still thrives. Lord

and Liverpool he praised. We all advised Peel for his support for artists and records in which he believed, regardless of their apparent commerciality. I

have always tried to trust my ear, and maintain a level of integrity not too far below his. Music business, please remember: John Peel broke more acts than any other

person in the Western World between 1967-82."

► *Gambro's Top 10s continued*

The Nineties

Beethoven: Nine Symphonies - Chamber Orchestra of Europe conducted by Nikolaus Harnoncourt
This is my favourite recording of the Beethoven cycle, and I am glad to say I saw Harnoncourt perform it at the Royal Festival Hall.

Carreras Domingo Pavarotti - In Concert

This variety show shouldn't have worked, but it did. Although Carreras had the greatest single performance of the Three Tenors series in Massenet's O Souverain from the 1994 Los Angeles concert, each of the three excelled on this 1990 World Cup tie-in. Domingo always gave an intelligent interview, and Pavarotti was good value for other reasons: "I must lose weight", he told me once while eating a cream cake.

Gorecki: Symphony No. 3 - Dawn Upshaw

(soprano), London Sinfonietta conducted by David Zinman

When Classic FM's Michael Kuhlt asked me to present a weekly chart show, I insisted on having a Classic FM Sure Shot, a tribute to the WMCA (New York) Good Guy Sure Shot of my youth. The very first week Keith Shadwick and Robert Cowan selected this. I played it my first Saturday morning and every week for months. It built slowly, crossed over to the pop top ten, and went gold. We helped make a Polish pensioner a millionaire.



chart show. Jazz 20, since March this year.

"What Paul doesn't know about music isn't worth writing down. He adds weight to the schedules of Jazz FM - indeed, you could say he's the Rolls Royce of our schedules," says Jazz FM London programme director Mark Walker. "Paul is a hero in the industry and a complete specialist across all genres. As a broadcaster, he manages to combine his skills in things like take-ups with an ability not to piss off the listener. As a former presenter myself, it's amazing to watch him at work. He's a hero to my generation of broadcaster."

The greatest: Muhammad Ali's daughter steals the show while Gambaccini hangs on the master's every word

One feature of Gambaccini's life and work that everyone who has worked with him comments on is the breadth of his knowledge. "Paul has extensive knowledge of all aspects of life here and in the US, be it politics, classical music, popular music, jazz, rock & roll, movies, TV. He has contributed to almost every aspect of artistic endeavour and I am an ardent admirer of a man who is able to understand so many areas of what makes up the human condition," says Unique Productions' Tim Blackmore, who knew Gambaccini at Radio One and subsequently worked with him on the ILR American Hits show and endless awards shows

SONY
RADIO ACADEMY
AWARDS

FOR 30 YEARS IN THE MUSIC RADIO INDUSTRY

"And the winner is...
"The winner is...
"And the winner is
PAUL GAMBACCINI."

Congratulations from all at
THE SONY RADIO ACADEMY AWARDS & ZAFER ASSOCIATES



Dear Paul

*Many Congratulations
On Your Thirty Years In The Business
& Loyal Frienship*

All Our Love

Elton & Everyone At Twenty-First Artists



A man in a dark suit and blue tie is shown in profile, smiling and speaking into a microphone. The microphone has a silver grille and a black body with the word "REWARDS" printed on it. The background is dark with a single bright purple circular light source.

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Yankee in the
Court of King
Arthur!**

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30 years
of Gambo

**TOP 10
INFLUENCES**

**B. MITCHELL
REED**

"BMR was my hero on WMCA New York in the crucial years of 1963 and

1964. He was shambolic, in utter contrast to the controlled way in which I keep the reins on my shows, but he was a genuine carnival of delights. I learned

from this belly-ringing, horn-blowing barn that enthusiasm is contagious. I could share my love for the music I loved. And another thing: BMR would change

his voice level without warning for effect. Some 40 years later, I do it, and I am happy to credit him for whatever I manage to do so successfully."

PAUL VAUGHAN

"Paul was the quintessential X-rated presenter. Indeed, he was the quintessential Radio Four presenter, period.

Kerry Everett once asked me, 'What's Paul Vaughan like?' He's the wisest man in Great Britain." Knowing that Paul was a Kerry fan, I arranged lunch

with them. It was a 90-minute livefirst. I gave calm authority born of deep knowledge and listening to Paul let me know it could be achieved."



including the Ivor Novello, the Sony Radio Academy Awards and the Music Industry Trust Award.

"He is very honest, and is not someone who suffers fools gladly. Sure, some say he is prickly, but he will always ably explain why he feels the way he does at any given time. Ultimately, he is a joy to work with. When I commissioned him to do an essay to commemorate the 25th anniversary of Elvis Presley's death [on Radio Two] he began with a simple yet hugely effective statement: 'Elvis Presley. The man who gave America sex'. Paul has a gift for summing up things perfectly."

Former Radio One controller Johnny Beerling says, "Paul was a very clean cut, all-American kid when he came into the station. It was rare to find a DJ who managed to combine a great voice, an encyclopaedic knowledge of music and a nice personality. There are not many people you can say that about. He deserves all the success he's got."

It is not just broadcasters that Gambaccini has



inspired or worked alongside over the years, since his 30 years in the business have also brought him into contact with just about every senior music industry figure of note as well.

Peter Jamieson, now executive chairman of the BPI, first met him through fellow US expat Harriett Brand in the late Seventies. "I came to admire his lobbed pitch at softball in Regents Park next to where I lived," recalls Jamieson.

"As a raconteur, he is inimitable, with a great stage presence. He has an uncanny ability to commit his encyclopaedic knowledge to detailed illustration while standing on his feet in front of a huge crowd - without notes, which is quite unique in my opinion. This is also facilitated by his love of music and a whole raft of artists in particular. He is a passionate devotee of all things 'chart' and remains disenchanted by their current flavour and marketed composition."

Another record industry veteran who has

Top left, charity softball at The Oval; teaching celebs including Suggs and Jonathan Ross how to do it

Top right, in the company of music legends: with Bart Bacharach (left) and Elvis Costello at London's Royal Festival Hall

► *Gambo's Top 10s continued*

It's So Hard to Say Goodbye to Yesterday - Beyz II Men

The minute I heard this version of the old GC Cameron song, my ears hit the ceiling. These teenagers had soul and talent, and they went on to dominate the US singles chart of the Nineties.

Losing My Religion - R.E.M.

I did the voiceovers for R.E.M.'s commercials through most of the Nineties and would like to take this opportunity to thank them for buying my Christmas presents.

Nothing Compares 2 U - Sinéad O'Connor

Perfectly produced and sung, this is Exhibit A for the case that a cover version can surpass its original.

Songbird - Eva Cassidy

Time was when "Have you heard this singer Eva Cassidy?" was a conspiratorial whisper on the East Coast of America. I could not find her records in stores in either New York or Los Angeles. Courtesy of Terry Wogan and Radio Two, this classic album became number one in Britain and bounced back at The States.

The Vivaldi Album - Cecilia Bartoli

The world's leading mezzo-soprano proved there was more to Vivaldi than The Four Seasons with this astonishing programme of forgotten arias. Seeing her perform it live at the Wigmore Hall, and hearing it on this CD, were musical experiences of rare intensity.

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Paul Gambaccini

- a BFBS Radio presenter himself in his time

- as he celebrates his 30 years of great British radio.



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30 years
of Gambo



► Gambo's Top 10s continued

The Mis-education Of Lauryn Hill – Lauryn Hill has not been a fan of the Fugees' covers, preferring the originals. Imagine my surprise and delight when their female singer delivered a nearly perfect package of fresh material.

If I Could Turn Back The Hands of Time – R. Kelly. The most important figure in R&B in the past decade channels Sam Cooke with Unchained Melody, and I am 8, 16 and 50 years old, all at the same time.

The Noughties

A Rush Of Blood To The Head – Coldplay All three of their albums are good, but this is really good. A big hit single or two and this phenomenon could expand to Pink Floyd dimensions.

By The Way – Red Hot Chili Peppers Why was this album hiding for 10 years? Still, better late than never, when it comes to a CD that is consistently rewarding and generates a string of hit singles. The Zephyr Song is still ethereally beautiful.

Come Away With Me – Norah Jones One of the rare instances in which an artist emerges, as Paul McCartney sang of his dream song Yesterday, "fully hatched".

Crazy In Love – Beyoncé In Beyoncé, we could be seeing the development of a star the stature of Diana Ross. We won't know for another decade or so, just as Ross had no idea she would be as usual, as she turned out to be until she was, so let's just enjoy the ride.

Fallin' – Alicia Keys On a visit to Clive Davis' office in New York, he announced he had found his next great artist and played me the video of this song. As usual, he was right. Clive has been the outstanding cultivator of commercial recording talent in the past 30 years.

Love Yourself – Eminem This is his classic. It will outlast the rest of the rap repertoire. Love Yourself is the theme song of everyone who has no right to make it, but somehow does. Many of us can relate to it.

Room For Squares – John Mayer Mayer is deemed too Radio Two for Radio One, even though he is in its demographic. Problem is, Radio Two considered this album too Radio One. Can someone please lift No Such Thing and Your Body Is a Wonderland out of the cracks?

The Man Comes Around – Johnny Cash This all-time classic album was the first in which a major artist spoke in person from the position of having one foot in the grave and knowing it. This is profound, deeply moving and musically thrilling.

Twentysomething – Jamie Cullum Upon seeing him in a private club I thought "He's a 30-year star" – meaning that he would be an important artist for at least 30 years. I think he's the new Elton. Prove me right, Jamie.

Where Is The Love – Black-Eyed Peas Thank God for "unsolicited manuscripts", Rolling Stone's Ed Ward was in accepting my first reviews. Thank God for unexpected classic singles.

known him throughout his career (and currently works alongside him on the Music Industry Trust Awards) is Sony Music VP Gary Farrow. Farrow recalls first meeting Gambacini in 1973 while he was working at Rocket Records as the office junior. "He came in holding his trademark *New Yorker* magazine under his arm – he's been my friend ever since," says Farrow. "His vast knowledge of every genre of music is outstanding. He is a total perfectionist in everything he does and his contribution over the years to the Ivor Novello Awards, the Music Radio Conference, the Sony Awards and the MTIs is invaluable. New York's loss is the UK's gain."

Looking back over his career, Gambacini views what has done so a series of successes, interspersed with challenges, sometimes tough ones. He embraces all that has happened, regardless of how unpleasant things became at times. "The problem with the re-evaluation of one's life, in terms of what would you have done differently, is that everything you did had a result which broadened the range of your experience, whether it was

TOP 10 INFLUENCES

ROGER SCOTT
"Long before Finger was beyond of address in Britain I heard him broadcasting from

a commercial station is update New York when I was a student. What I learned from Roger was the benefit of being in the economy." When in doubt, leave it out.

Make every word count and then move on. Your own enthusiasm speaks paragraphs. Brevity is the soul of brevity. Longwindedness for the sake of

hearing your own voice is the soul of wit."

successful or not. I had an experience at Radio Three where to some people I was as welcome as a severe case of strep throat. Of course, I could have minimised my anxiety by not going there, but that would have tightened the breadth of my experience," he says.

As he approaches his fourth decade in the business Gambacini could be forgiven for wanting to ease up a bit, but he's having none of it. "This has been an almost unique and blessed career. For 30 years, people don't get to be on national media all the time, and most people don't get to know the great artists of their time. And through Kaleidoscope I've come to know and at least interview many of the great personalities in the arts other than popular music.

"I've had an astonishingly rich life and for all the downs as well as the ups, I can say that I have been alive in my time and really that's the best you can hope for. I really am aware of how fortunate I have been. And I don't want it to end."

It doesn't look like there's any danger of that happening for many years to come.

Tireless work for good causes

Though he is best known for his work as a broadcaster and writer, Paul Gambacini has also worked tirelessly for a number of charities.

As a music industry veteran he has been involved with industry charities, notably the Music Industry Trust Awards, a dinner which he has hosted for the past six years, and the related Nardoff Robbins Music Therapy for many years.

He has also used his musical contacts for other good causes as well. His involvements with Amnesty International stretch back to the Seventies when he was in his twenties. "I had been from the Vietnam generation and I was very aware of the atrocities that had been committed on both sides, from My Lai to the Killing Fields of Cambodia," he says.

That involvement deepened in 1988 when he co-edited and produced the successful Conspiracy Of Hope compilation album. Using his extensive contacts book, Gambacini recruited many of the big names who were keen to participate – with the exception of Genesis "because I'd asked for 'Land Of Confusion' and it was too quiet for them" and Bono "because he disagreed with the politics of the title of one of the tracks to go on the album – he's an Amnesty partner".

Featuring contributions from Peter Gabriel, Elton John, Paul McCartney, Simple Minds, Bryan Adams and a version of Eddie Hologan's Strange Fruit specially recorded by Sting, the album spanned an Amnesty year and was a significant success for Amnesty.

This led to Gambacini being asked to be the music coordinator for The Secret Policemen's Third Ball the following year, for which



he had to organise two nights of music at the Palladium (Obamae 4's Paul Jackson did the two comedy nights, with Lemmy Heavy the only person who appeared in both shows). "You never hear most terrified than when I went to bed that night and thought 'I've got two nights at the Palladium and the only person I've got so far is me!'," he recalls.

Fortunately, almost all the people he asked agreed to take part, leaving him with a bill that included Van Amstelring, Robbie Duran, Ozzy Osbourne, Jackson Browne, Mark Knopfler, Cliff Adams, Nile Kerozzu, World Party, Peter Gabriel and Kate Bush backed by Dave Gilmour and Nick Mason of Pink Floyd.

Gambacini is also playing a leading role in Amnesty's efforts to create a Human Rights Action Centre in Shoreditch, East London. "Paul was pivotal in the first part of the fundraising campaign, which helped raise funds to buy the building and he is helping with plans to raise further funds to develop and refurbish the building."

"He has been a great inspiration to us and we are so happy to have had his unwavering commitment for all this time."

says Amnesty's Digital Appeal Director, Carol McCormack.

The Teresa Higgins Trust is another charity with which Gambacini has also been involved with. He became a patron in 1984 and then, following a cut in its government funding by the mid-Nineties, he set up the 300 Club – a fundraising wing of THF whose aim it was to raise the £300,000 shortfall. In 1995, he was named Philanthropist Of The Year by the National Charity Funders for his work on behalf of THF.

"Since the very early days of HIV, Paul has taken every opportunity to challenge the prejudices that surround the disease and to raise awareness of the difficulties that face all those affected by it," says Alison Giddins, major gifts and celebrity manager at the Trust.

Gambacini says that the 300 Club – the idea of which was to find 300 people who can each contribute £1,000 – was an education as regards to charity fundraising. "It isn't traditionally done two things right. It's a bad people for a specific sum. And I had a goal so people know they were contributing to this effort. It took 18 months, but we did it."

Gambacini with Alan Armstrong (left) the singer who was interviewed many days before the One-up for an Amnesty Fund-raiser at the Palladium

MUSICWEEK

Club Charts 27.12.03

The Upfront Club Top 40

Rank	Artist	Track	Label	Weeks on Chart	Peak
1	MR. ON VS. JUNGLE BROTHERS	BREATHIN' DONT STOP	NRG	1	1
2	JAMISON FEAT. ANGEL BIT & CK	TAKE CONTROL	NRG	1	1
3	VICTORIA BECKHAM	LET YOUR HEAD GO	NRG	1	1
4	MOTORBOYC AS THE RUSH COMES		NRG	1	1
5	MOTING FEAT. JOCELYN BROWN	RIDING ON THE WINGS	NRG	1	1
6	DEL EGIUM FEAT. MERIJA PALLOT	TRULY	NRG	1	1
7	MCS	HOLLER	NRG	1	1
8	KILIAN DAHA	YOUNG HEARTS	NRG	1	1
9	SCISSORS SISTERS	COMFORTABLY NUMB	NRG	1	1
10	ATOMIC KITTEN FEAT. KOOL & THE GANG	LADIES NIGHT	NRG	1	1
11	ROGEE & PIMPS	CONDEMO TO LOVE	NRG	1	1
12	MOLODO	CANNON CONTAIN THIS	NRG	1	1
13	CHICKEN LIPS	THE NOT IN	NRG	1	1
14	CHICANE FEAT. BRYAN ADAMS	DONT GIVE UP 2004	NRG	1	1
15	SCOTT BROWN I WOULD SAY		NRG	1	1
16	FIGHT CLUB FEAT. LAURENT KNOX	SPREAD LOVE	NRG	1	1
17	SUGARBEES	TOO LOST IN YOU	NRG	1	1
18	TOOE & BENDER FEAT. CHRISSE HYND	STRAIGHT AHEAD	NRG	1	1
19	ROOM 5	MUSIC & YOU (LP SAMPLER)	NRG	1	1
20	SOPIE ELLIS-BEXTON	I WONT CHANGE YOU	NRG	1	1
21	RACHEL STEVENS	FLIMKY DORY	NRG	1	1
22	RIO KLEIN	FEARLESS	NRG	1	1
23	MEDIA BREAMAN	SHOW ME	NRG	1	1
24	LIBERTY X	EUPHORBIC GIRLS	NRG	1	1
25	SQUAB DONT TELL ME	YOUR SORRY (EUROPA ALI)ROVETENDER	NRG	1	1
26	FERRY	CONSTANT ROCK YOUR BODY ROCK	NRG	1	1
27	STUDIO B I SEE GIRLS (DRAZY)		NRG	1	1
28	MORRIS T & FRALDO	FEAT. BARBARA TUCKER LET ME BE	NRG	1	1
29	MICHAEL ANDREWS	FEAT. GARY JULES MAD WORLD	NRG	1	1
30	EYEPENER	OPEN YOUR EYES	NRG	1	1
31	LOVE INC.	INTO THE NIGHT	NRG	1	1
32	THE FORCE	PARADISE & DREAMS	NRG	1	1
33	PEI SHIP	BOYS POP ART. THE HITS (LP SAMPLER)	NRG	1	1
34	YOUNG PUNK	GOT YOUR NUMBER	NRG	1	1
35	JAYDEE	PLASTIC DREAMS	NRG	1	1
36	HOLLY JAMES	TOUCH IT	NRG	1	1
37	LAURA GREENE	MOONLIGHT, MUSIC & YOU	NRG	1	1
38	MADONNA	LOVE PROPOSITION	NRG	1	1
39	THE LOST BROTHERS	CRY LITTLE SISTER (I NEED U NOW)	NRG	1	1
40	MENDOZA	NOTHING WITHOUT ME	NRG	1	1

TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Track	Label
1	SEA LOUIS	SHINE	NRG
2	UPFRONT	SUNSHINE LIGHT	NRG
3	MONKEY HEAD	LOVE @ 15	NRG
4	ROMEO	DE ANGEL 6.1	NRG
5	NEVERTHIS	SHINE YOUR STAR	NRG

Planet Rockin' Commercial Dance Hits at 140 BPM

Rank	Artist	Track	Label
1	SEA LOUIS	SHINE	NRG
2	UPFRONT	SUNSHINE LIGHT	NRG
3	MONKEY HEAD	LOVE @ 15	NRG
4	ROMEO	DE ANGEL 6.1	NRG
5	NEVERTHIS	SHINE YOUR STAR	NRG



Bedlam: ex-top of Commercial Chart
Outcast: new single makes UK impression

Posh does the business

By Alan Jones

We're ending the year on a Postiva note, with EMI's 10-year-old dance imprint reissuing back-to-back number ones, as Mr. On's *Breathin' Dont Stop* slides into pole position in place of As The Rish Comes by *Motorboyc*. The Mr. On single – which also features the Jungle Brothers and samples the increasingly troubled Michael Jackson – has a comfortable 14% lead at the top, with *gargantuan* & bass star Jamison (who made your correspondent's favourite single of the year in *Complete*) in second place courtesy of more mainstream dance mixes of *Tae Control* by Lee Cabrera.

Meanwhile, 19 Management rides the Commercial Club Chart, with clients *S Club 8* jumping 8-2 with Don! Tell Me, *you're sorry* while latest signing *Victoria Bedlam* makes a sensational debut at #1, with *Let Your Head Go*. Bedlam's 52.5 on the new race for chart honours by a single point. Also, it improves 22.5 on the Upfront Chart.

There's a new leader on the Urban Chart, where *Alicia Keys'* two-week reign with *You Don't Know My Name* is ended by *Oh-My's* *Stunt 101*, though their title to cross between the top four. Elsewhere on the list, it's a good week for *Outcast*. Although an excellent record, their current single *Hey Yai* was never really a club hit, but the follow-up *The Way You Move Is Not out until February*. It's the highest-ranking of this week's six debuts at #16. Its arrival doesn't stop the sampler for their album *Spektrobox/The Love Below* – which debuted last week at #25 – from climbing a further five places.

Finally, a health warning for this week's chart: A combination of a malfunctioning tax machine and a dearth of postal returns due to number of DIs actually making returns, means that this week's charts have been compiled from a much reduced panel. The shortfall was particularly marked at the end of the week. This means that some tracks may have debuted lower than expected – although not Victoria Beckham – while others are declining more slowly than they normally would. Our apologies for any inconvenience this may have caused. UK's please note, that new charts are required for next Monday (22nd), but are not needed between Christmas and New Year. Happy Christmas to you all.

COMMERCIAL POP TOP 30

Rank	Artist	Track	Label
1	SEA LOUIS	SHINE	NRG
2	VICTORIA BECKHAM	LET YOUR HEAD GO	NRG
3	SCOTT BROWN	I WOULD SAY	NRG
4	MR. ON VS. JUNGLE BROTHERS	BREATHIN' DONT STOP	NRG
5	MENDOZA	NOTHING WITHOUT ME	NRG

MUSICWEEK

The Official UK Charts 27.12.03

SINGLES

1	1	M ANDREWS/GARY JULES MAD WORLD	Atlantic/Sony
2	2	THE DARKNESS CHRISTMAS TIME (DON'T...)	Mercury/Atlantic
3	1	OZZY & KELLY OSBOURNE CHANGES	Sony
4	6	BO SELECTA PROPER CRIMBO!	BMG
5	8	THE IDOLS HAPPY XMAS (WAR IS OVER)	S
6	2	WILL YOUNG LEAVE RIGHT NOW	S
7	3	BLACK EYED PEAS SHUT UP	Atlantic
8	6	ATOMIC KITTEN LADIES NIGHT	Impect
9	4	SHANE RICHIE I'M YOUR MAN	BMG
10	6	SUGABABES TOO LOST IN YOU	Universal
11	8	BLUE/S WONDER/A STONE SIGNED... SEALED...	Impect
12	6	ULTRABEAT FEELIN' FINE	All Around The World
13	5	CLIFF RICHARD SANTA'S LIST	EMI
14	6	WESTLIFE WANDY	S
15	10	THE CHEEKY GIRLS HAVE A CHEEKY CHRISTMAS	Melody
16	22	OUTKAST HEY YA!	A&A
17	14	KATIE MELUA THE CLOSEST THING TO CRAZY	Decca
18	17	EVANESCENCE MY IMMORTAL	World Circuit
19	17	UB40/UNITED COLOURS OF SOUND SWINGING...	DEP International
20	12	GIRLS ALOUD JUMP	Polyor
21	9	CHRISTINA AGUILERA THE VOICE WITHIN	BMG

ALBUMS

1	1	DIDO LIFE FOR RENT	Universal
2	2	WILL YOUNG FRIDAY'S CHILD	S
3	3	MICHAEL JACKSON NUMBER ONES	Epic
4	5	BLACK EYED PEAS ELEPHUNK	Atlantic
5	4	REM IN TIME - THE BEST OF - 1988-2003	Warner Bros
6	8	RED HOT CHILI PEPPERS GREATEST HITS	Warner Bros
7	7	WESTLIFE TURNAROUND	S
8	6	BUSTED A PRESENT FOR EVERYONE	Universal
9	16	SUGABABES THREE	Universal
10	10	THE DARKNESS PERMISSION TO LAND	Mercury/Atlantic
11	11	DANIEL BEDINGFIELD GOTTA GET THRU THIS	Polyor
12	10	HAYLEY WESTENRA PURE	Decca
13	14	MICHAEL BUBLÉ MICHAEL BUBLÉ	Reprise
14	9	CLIFF RICHARD CLIFF AT CHRISTMAS	EMI
15	12	BLUE GUILTY	Impect
16	17	ATOMIC KITTEN LADIES NIGHT	Impect
17	15	R KELLY THE R IN R & B - GREATEST HITS VOL.1	Jive
18	18	BRYN TERFEL BRYN	Decca/Emotion
19	22	JAMIE CULLUM TWENTYSOMETHING	UIC
20	20	DELTA GOODREM INNOCENT EYES	Epic
21	13	ALEX PARKS INTRODUCTION	Polyor



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20	19	QUICKS RHOOD JONNI	Rock
21	9	CHRISTINA AGUILERA THE VOICE WITHIN	Sing/Pop
22	16	SIMPLY RED YOU MAKE ME FEEL BRAND NEW	Song Music
23	18	KEVIN LYTTLE TURN ME ON	Adapt.
24	8	GARETH GATES SAY IT ISN'T SO	S
25	6	FAST FOOD ROCKERS I LOVE CHRISTMAS	Best of the Best
26	6	BILLY MACK CHRISTMAS IS ALL AROUND	Island
27	13	NELLY FURTADO POWERLESS (GAY WHAT...)	Best of the Best
28	21	LOST BROTHERS/G TOM MAC CRY LITTLE SISTER	Instrumental... Incentive
29	15	G-UNIT STUNT 101	Island
30	24	F SCOPY/CROOKLYN CLAW BE FAITHFUL	Def Jam/UKA/Heavy
31	23	BUSTED CRASHED THE WEDDING	Universal
32	20	DIDO LIFE FOR RENT	Decca/Warner
33	11	MADONNA LOVE PROOFUSION	Maverick/Warner Bros
34	14	ALICIA KEYS YOU DON'T KNOW MY NAME	Jar
35	15	BIG BROVAVZ AIN'T WHAT YOU DO	Epix/Sony/EMI
36	6	ERIN ROCHA CAN'T DO RIGHT FOR...	Best of the Best
37	15	D-SIDE REAL WORLD	BMG
38	29	NODDY MAKE WAY FOR NODDY	Sony Music
39	28	LEMAR 50:50/LULLABY	Def Jam/Heavy
40	27	JA RULE CLAP BACK/REIGNS	Universal/TV

20	12	DELTA GOODREEM INNOCENT EYES	Pop/Novelty
21	13	ALEX PARKS INTRODUCTION	Pop/Rock
22	21	LEMAR DEDICATED	Song Music
23	23	CHRISTINA AGUILERA STRIPPED	RCA
24	25	ROD STEWART AS TIME GOES BY: THE GREAT...	J
25	29	SIMON AND GARFUNKEL THE ESSENTIAL	Columbia
26	24	ALICIA KEYS THE DIARY OF	J
27	32	SIMPLY RED HOME	Sing/Pop
28	33	EVANESCENCE FALLEN	Epix
29	26	SHERYL CROW THE VERY BEST OF	Atlantic/Pop/Rock
30	27	ANDREA BOCELLI VIAGGIO ITALIANO	Philips
31	31	LIONEL RICHIE/COMMODORES THE DEFINITIVE... Universal TV	Universal TV
32	30	ROBBIE WILLIAMS LIVE AT KNEBWORTH	Dryads
33	28	JUSTIN TIMBERLAKE JUSTIFIED	Jar
34	37	KATIE MELUA CALL OFF THE SEARCH	Domino
35	39	CHER THE VERY BEST OF	UMI/RS&A
36	35	PINK TRY THIS	Asda
37	34	ELTON JOHN THE GREATEST HITS 1970-2002	Mercury
38	46	ROD STEWART THE STORY SO FAR - THE VERY...	Warner Bros
39	36	KYLIE MINOGUE BODY LANGUAGE	Pop/Novelty
40	40	CAT STEVENS THE VERY BEST OF	Universal/TV

COMPILATIONS

1	1	NOW THAT'S WHAT I CALL MUSIC! 56	EMI/Pop/Novelty
2	3	LOVE ACTUALLY (OST)	Island
3	5	THE IDOLS - THE XMAS FACTOR	S
4	2	THE NUMBER ONE CLASSICAL ALBUM 2004	Decca
5	4	POP PARTY	EMI/Pop/Classical
6	9	THE ULTIMATE CHICK FLOK LOVE SONGS	UMI/RS&A
7	8	CHRISTMAS HITS	BMG/Sony/Pop/R&B
8	10	POWER BALLADS	Virgin/EMI
9	6	HITS 57	BMG/Sony/Classical/RS&A
10	11	SCHOOL REUNION - THE 80'S	Virgin/EMI
11	7	BEST CHRISTMAS ALBUM IN THE WORLD EVER	Virgin/EMI
12	13	KISS PRESENTS HOT JOINTS	Island TV
13	12	CLUBLAND 4	UMI/RS&A
14	14	THE BEST AIR GUITAR ALBUM EVER III	EMI/Pop/Classical
15	6	LIVE & SWINGING - THE ULTIMATE RAT PACK	Spigol
16	17	THE ANNUAL 2004	Mersey of Sound
17	16	PURE URBAN ESSENTIALS 2	Sony TV/Urban Dance
18	6	SMOOTH CLASSICS - DO NOT DISTURB	Classical FM
19	15	I LOVE CHRISTMAS	EMI/Pop/Classical
20	20	R&B LOVE	Sony TV/Urban Dance

FORTHCOMING

KEY SINGLES RELEASES	KEY ALBUMS RELEASES
VICTORIA BECKHAM - LET YOUR HEAD COOL THIS	AIR, TAKE ME AWAY (Vopak)
GROOVE (P. Fisher)	MARCH 29
BENNY BLISS - NO MATTER WHAT YOU DO	ANASTACIA - ANASTACIA (Island)
(Dana M. Berman)	MARCH 29
BECKHAM - MYSELF & (Columbia)	BEK YOU GOT SERVED (Soy)
MARCH 29	DEC 22
BECKHAM - MYSELF & (Columbia)	THE BETA BAND: THE (Island)
MARCH 29	MARCH 15
DARBUS - TIC (Mercury)	BECKER (Mercury)
FEB 23	MARCH 29
JANELLA: THANK YOU (Parlophone)	THE DIVINE COMEDY - ABSENT FRIENDS
FEB 23	(Parlophone)
ELTON JOHN: THE HEART... (Sony)	MARCH 29
FEB 9	FITMAN SCOOP: The (Def Jam/UKA/Heavy)
JAN 12	FEB 16
LYLIE MINOGUE: RED BLOODED WOMAN	FOUR FORTYNANO: HANZ FERDINAND
(Parlophone)	FEB 16
WILLIAMS: SHOW ME (Universal)	LAURENCE: JAW CHANGING YOU (CINQ)
MARCH 1	CLASSIC HQ
PRODIGY: ONLY YOU'RE TO BLAME	COURTNEY LOVE: THE (Virgin)
(Mercury)	FEB 9
ELTON JOHN: THE HEART... (Sony)	THE BEST OF THE BEST VOL. 2 (Columbia)
FEB 9	FEB 23
PINK: GOD IS A MU (A&A)	MICHELLE MCANAMUS: TIC
JAN 19	MARCH 16
MICHELLE MCANAMUS: ALL THIS TIME	JAN 5
(Soy)	JAN 5
SCORIE & SPOFF: TELL ME... (Epic/Jar)	LEANN RIMMES: THE BEST OF (Columbia)
FEB 9	FEB 9
WANK: WANKER... (Cap/Wad)	ZERO 7: FALLS (Ultimate/Decca)
FEB 23	FEB 23



IT'S A MAD WORLD: THE DARKNESS MISS OUT AT LAST MINUTE



DIDO HOLDS FAST FOR THAT ALL IMPORTANT XMAS NO. 1

PRE-RELEASE AIRPLAY TOP 20

Rank	Artist	Title	Genre
1	REYNOLDS	THE CASSETT 8.1	Pop
2	JANINER	LOVE FEEL THE WAY I LOVE YOU	Pop
3	SEAN PAUL	10 THINGS WITH YOU	Reggae
4	MIDWINTER	THE RED COLORED	Pop
5	BASKIN	AXX FROM ISABELLA GOOD LUCK	Pop
6	2PAC	2000 (USA)	R&B
7	KELLY ROWLAND		Pop
8	BOONIE WILLIAMS JR		Blues
9	THE VENTURES		Rock
10	TORÉ & BERBER	THOUGH I'M DEAD	Pop
11	FRANK SINATRA	IT'S YOUR TIME	Old Timey
12	LAURENCE	TO BE OR NOT TO BE THE CLASSIC	Pop
13	VICTORIA BECKHAM	LET YOUR HAIR DO	Pop
14	SESSIE NIGEMAN	COMING FROM THE HEART	Blues
15	DIANE VAMSI	THE GREAT	Pop
16	RICHARD HILL	THE SAME YOU USED TO BE	Pop
17	VICTORIA BECKHAM	THE CLASSIC YOU	Pop
18	THE REDUCED TO ZERO	THE CLASSIC YOU	Pop
19	THE REDUCED TO ZERO	THE CLASSIC YOU	Pop
20	THE REDUCED TO ZERO	THE CLASSIC YOU	Pop

THE AIRPLAY TOP 20

Rank	Artist	Title	Genre
1	REYNOLDS	THE CASSETT 8.1	Pop
2	JANINER	LOVE FEEL THE WAY I LOVE YOU	Pop
3	SEAN PAUL	10 THINGS WITH YOU	Reggae
4	MIDWINTER	THE RED COLORED	Pop
5	BASKIN	AXX FROM ISABELLA GOOD LUCK	Pop
6	2PAC	2000 (USA)	R&B
7	KELLY ROWLAND		Pop
8	BOONIE WILLIAMS JR		Blues
9	THE VENTURES		Rock
10	TORÉ & BERBER	THOUGH I'M DEAD	Pop
11	FRANK SINATRA	IT'S YOUR TIME	Old Timey
12	LAURENCE	TO BE OR NOT TO BE THE CLASSIC	Pop
13	VICTORIA BECKHAM	LET YOUR HAIR DO	Pop
14	SESSIE NIGEMAN	COMING FROM THE HEART	Blues
15	DIANE VAMSI	THE GREAT	Pop
16	RICHARD HILL	THE SAME YOU USED TO BE	Pop
17	VICTORIA BECKHAM	THE CLASSIC YOU	Pop
18	THE REDUCED TO ZERO	THE CLASSIC YOU	Pop
19	THE REDUCED TO ZERO	THE CLASSIC YOU	Pop
20	THE REDUCED TO ZERO	THE CLASSIC YOU	Pop

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Rank	Artist	Title	Genre
1	REYNOLDS	THE CASSETT 8.1	Pop
2	JANINER	LOVE FEEL THE WAY I LOVE YOU	Pop
3	SEAN PAUL	10 THINGS WITH YOU	Reggae
4	MIDWINTER	THE RED COLORED	Pop
5	BASKIN	AXX FROM ISABELLA GOOD LUCK	Pop
6	2PAC	2000 (USA)	R&B
7	KELLY ROWLAND		Pop
8	BOONIE WILLIAMS JR		Blues
9	THE VENTURES		Rock
10	TORÉ & BERBER	THOUGH I'M DEAD	Pop
11	FRANK SINATRA	IT'S YOUR TIME	Old Timey
12	LAURENCE	TO BE OR NOT TO BE THE CLASSIC	Pop
13	VICTORIA BECKHAM	LET YOUR HAIR DO	Pop
14	SESSIE NIGEMAN	COMING FROM THE HEART	Blues
15	DIANE VAMSI	THE GREAT	Pop
16	RICHARD HILL	THE SAME YOU USED TO BE	Pop
17	VICTORIA BECKHAM	THE CLASSIC YOU	Pop
18	THE REDUCED TO ZERO	THE CLASSIC YOU	Pop
19	THE REDUCED TO ZERO	THE CLASSIC YOU	Pop
20	THE REDUCED TO ZERO	THE CLASSIC YOU	Pop

URBAN TOP 30

Rank	Artist	Title	Genre
1	REYNOLDS	THE CASSETT 8.1	Pop
2	JANINER	LOVE FEEL THE WAY I LOVE YOU	Pop
3	SEAN PAUL	10 THINGS WITH YOU	Reggae
4	MIDWINTER	THE RED COLORED	Pop
5	BASKIN	AXX FROM ISABELLA GOOD LUCK	Pop
6	2PAC	2000 (USA)	R&B
7	KELLY ROWLAND		Pop
8	BOONIE WILLIAMS JR		Blues
9	THE VENTURES		Rock
10	TORÉ & BERBER	THOUGH I'M DEAD	Pop
11	FRANK SINATRA	IT'S YOUR TIME	Old Timey
12	LAURENCE	TO BE OR NOT TO BE THE CLASSIC	Pop
13	VICTORIA BECKHAM	LET YOUR HAIR DO	Pop
14	SESSIE NIGEMAN	COMING FROM THE HEART	Blues
15	DIANE VAMSI	THE GREAT	Pop
16	RICHARD HILL	THE SAME YOU USED TO BE	Pop
17	VICTORIA BECKHAM	THE CLASSIC YOU	Pop
18	THE REDUCED TO ZERO	THE CLASSIC YOU	Pop
19	THE REDUCED TO ZERO	THE CLASSIC YOU	Pop
20	THE REDUCED TO ZERO	THE CLASSIC YOU	Pop

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From the team at Creation

It's your 30th.... again!

Paul, we've enjoyed the many
NEW ways you've entertained
the UK over the past 30 years.



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Netherlands judgement likely to spark PR war between file-sharing companies and industry

Velvet glove needed in P2P battle

EDITORIAL
MARTIN TALBOT



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Whichever way you look at it, last week's various P2P judgements are certainly not an ideal way to end the year. The KaZaA judgement is the one that will attract most publicity. IFPI says that, while disappointing, it is not a significant ruling; its terms of reference are narrow and based on a one-sided view of the facts.

But, any defeat – and there is no doubt that KaZaA is the happier of the two sides – can only damage the industry's ongoing public relations strategy, the battle for "hearts and minds", as BPI chief Peter Jamieson referred to it in the summer.

The finer details of Friday's judgment may mean it is unlikely to be a precedent for future cases, but those who examine the top-line details will still see it as a victory for peer-to-peer services. That will be a great PR boost for services such as KaZaA.

So, what next? IFPI's Jay Berman believes one thing is inevitable – that the US "shock and awe" strategy of suing peer-to-peer users must be followed elsewhere. With many of the P2P services being based in Europe, it is hard to see that that does not mean markets much closer to home, maybe even the UK itself.

We at *Music Week* have been outspoken about our concern at such tactics in the past, and we remain so.

The public relations battle remains crucial, as the music business works to retain the goodwill of consumers who want music, but naturally would like it to be as cheap as possible. There are indications that the US legal actions deterred many P2P users, but suing consumers (which is how the legal remedies will be perceived) runs absolutely counter to the PR battle.

Many insist that the law courts are the music industry's only means of defeating the scourge of free music sharing represented by P2P. We remain unconvinced of that – the case is far from proven.

For us at *Music Week*, 2003 has been a big year. We leave 2003 looking very different to when we started it, following a thorough overhaul and redesign in the summer. And one of our primary aims in the year ahead is to push ahead, continuing to evolve and improve our service to you, our readers.

In the meantime, it is time to celebrate another strong Christmas and look forward to what is certain to be another eventful year. Our next issue returns in the week beginning January 5. Until then, we have a great Christmas and a restful new year. We look forward to seeing and speaking to you all again in 2004.

Forget Pop Idol – Sanctuary is real Christmas winner

VIEWPOINT
JOHN WILLIAMS



Not even Nostrodomus could have predicted the Sanctuary Records Christmas singles success. If I had said a year ago that not only would we have the Number 1 single in the penultimate week before the holiday (Kelly and Ozzy Osbourne's Changes), but that we would also be challenging for another chart-topper for the Christmas number one (Gary Jules's Mad World), I would have been laughed at.

That we would be breaking a new artist – Gary Jules, with our association with the Adventure label (without a Pop Idol career in

tuary to work with quality artists who have long-term potential, who are buoyant creatively, and who have a good understanding of their position in the retail marketplace.

We do things differently at Sanctuary and our business model has been much discussed. Low-risk and safe returns on investment is the formula we have adhered to in building our roster.

We have laid a firm foundation of remarkable and talented artists – including Steve Winwood, Alison Moyet, Ocean Colour Scene, Spiritualized, The Strokes and The Libertines (Rough Trade), and Ikara Colt (Fantasy Plastic) – while still working with catalogue artists such as Petula Clark, The Undertones, The Small Faces, and our Trojan Reggae range.

We aren't parsimonious with our investments, but we do calculate our A&R risk carefully. We don't do disposable pop, but we do want popular success.

With new albums by Morrissey, South, Tim Booth (James), St Etienne, and Beth Nielsen Chapman in the first quarter, you can understand why we approach 2004 with confidence. Happy Christmas everyone...It's A Mad World!

John Williams is Sanctuary Records Group senior VP of A&R

We don't do disposable pop, but we do want popular success

right) and launching a career with his fabulous album, Trading Snakeoil for Wolfcitties – makes the story even more extraordinary and a testament to our ethos.

All the diligence and hard work by the Sanctuary team has paid off and we approach 2004 with many projects by a variety of talents – and not one has originated from a TV talent contest.

The truth is that we have made a considered A&R policy at Sanctu-

What's your favourite Christmas record?

The big question

Peter Thompson, Vital sales and marketing managing director

"Fairytale of New York by the Pogues. Most Christmas songs are happy, sad or stupid. This is angry and unique."

Charlie Pinder, Sony/ATV Music Publishing managing director

"Worming Merry Christmas. It's a great song for starters. It's just the way Mike Batt managed to incorporate the word 'Wormle' into every single title, which in itself is genius. It makes me feel young. It reminds me of the feeling I had on Christmas Day morning."

Kenneth Watt, Hamley's Father Christmas

"Cliff Richard's Mistletoe And Wine. The lyrics and the tune stick in your mind. I'm not overly keen on these gimmicky records that rush for the Christmas number one spot. But I do like references to peace on Earth and things like that."

Sue Whitehouse, manager of The Darkness

"Well, of course I'm going to say The Darkness' Christmas Time (Don't Let The Bells End). But otherwise, Wham's Last Christmas. I remember the video with snow had a Christmasy feel to it."

Max Lousada, East West Records head of A&R

"The Shane McGowan and Kirsty McColl song, Fairytale Of New York.

It's raw and unique. I imagine getting drunk in a pub over Christmas with that playing. It connects with me and takes me somewhere I want to go. It's a whisky-bazed kind of track."

Miles Leonard, Parlophone managing director

"Fairytale of New York, mainly because it doesn't follow the traditional sleigh bell route. It is typically clever, but very touching, and Kirsty McColl and Shane McGowan's voices go so well together. Most Christmas songs are happy and loving and this takes a different stance."

Paul Conroy, Adventure Records

"Jona Lewisa's Stop The Cavalry. I worked on it at Stiff Records. It was never meant to be a Christmas single, but it went on to sell around a million records. It just reminds me of Christmas Time."

Factory Records and In The City founder Tony Wilson.

"New Order's Fine Time, which came out in November 1988, but had Christmas trees and angels in the video. It was also the single that fucked Factory because the album, Technique, didn't come out until January."

Paul Gambaccini, broadcaster

"The Hallelujah Chorus from Haider's Messiah. I first heard this when it was performed at school and I sang them. My favourite version is the Mormon Tabernacle Choir conducted by Eugene Ormandy."

Classified

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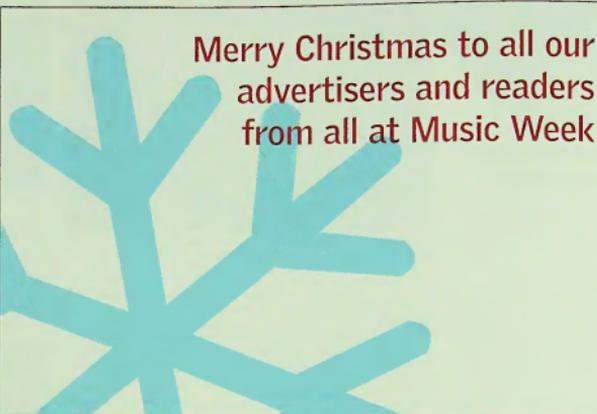
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 for 2004.

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Week 51

TV & radio airplay p26 ➔ Cued up p30 ➔ New releases p31 ➔ Singles & albums p32

KEY RELEASES

ALBUMS

THIS WEEK
B2K B2K Presents You Got... (Sony);
Beneath the Braveheart (Columbia)

JANUARY 5
D Side the (Island); Various Clubbers
Guide to 2004 (Ministry Of Sound)

JANUARY 12
Sia Colour The Small One (Island); Hans
Zimmer The Last Samurai (OST) (Elektra)

JANUARY 19
David Kitt Square One (Blanco y Negro);
Robert Randolph & The Family Band
Unclassified (WEA); Various Solid Street:
Mr Scruff (Mija Tone)

SINGLES

THIS WEEK
B2K feat. Fabolous Badia Booni (Epic);
Van Morrison One In A Blue Moon
(Blue Note)

DECEMBER 29
Victoria Beckham Let Your Head
Go/This Groove (19/Telstar); Sophie
Ellis-Bextor I Won't Change You
(Polydor); Ocean Colour Scene Golden
Gate Bridge (Sanctuary); Staice Orinico
Promise (Virgin); S Club 8 Don't Tell Me...
(19/Polydor); Wayne Wonder the
(EastWest)

JANUARY 5
Basement Jaxx feat. Lisa Kekaula Good
Luck (XL); Kells Mikolake (Virgin); Sean
Paul I'm Still In Love With You
(VP/Atlantic); Pop Idol Winner the (St.
REM Artists) (Warner Bros)

JANUARY 12
Beyoncé Me Myself & I (Columbia); Kings
Of Leon California Waiting (Hond Me
Down); Liberty X Everybody Gets (V2);
Metallica Unleashed Feeding (Vevo); The
Strokes Rhythm (Rough Trade); Amy
Studd All I Wanna... (Polydor)

JANUARY 19
Matt Dares & Marcella Woods Voice Of
An Angel (Cedevit/Mistery Of Sound);
The Offspring Hit That (Epic); Pink God
Is A DJ (Arista); Scissor Sisters
Comfortably Num (Polydor); Tugac feat.
Notorious B.I.G. Rumini (Polydor)

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releases for the next eight weeks

The Market

Mixed blessings for Christmas

Alan Jones

It was a mixed week for record retailers last week, with the singles market staging a comeback, while albums volume was slower.

With a hotly-contested battle for the Christmas number 1 and four new entries in the top five, the singles market improved 99% week-on-week to 1,467,725, the highest tally for the format for 91 weeks. The last time it was highest was in week-ending 23 March 2002, when 1,710,941 singles were sold – nearly half of them being Gareth Gates' debut single Unchained Melody. Taking chart honours this week, Michael Andrews and Gary Jules' remake of Tears For Fears' 1982 number 3 hit Mad World is released jointly on Paul Conroy's Adventures In Music label and Sanctuary. It is the latter label's second number 1 in a row, arriving a week after the first – Ozzy & Kelly Osbourne's Changes – and 20 years after it was founded. Although Ozzy & Kelly dip 1-3 this week, their single shared the bonanza, selling 96% week-on-week to nearly 185,000.

Meanwhile, although the album market was up 23% week-on-week, total sales were the weakest for the week before Christmas as 8,858,697 albums were sold last week. That is 3.94% below the same week in 2002, when 9,232,167 albums were sold.



On the throne: Dido reigns supreme as Life For Rent taps for the seventh time.

9,200 admit of 2001's 9,768,027, and 13.88% below the 2002 tally of 10,739,152. It is particularly disappointing, as the album sales in nine of the last 10 weeks were record-breakers. Maybe it was due to poor weather, which reduced consumer traffic considerably throughout the UK, a trade-off with the singles market surge, or both.

One album that more than made its contribution, however, was Life For Rent by Dido. Topping the chart for the seventh time in 12 weeks, it sold more than 270,500 copies last week, bringing its 83-day total to a stunning 1,834,520. The top eight artist albums and the top two

compilations each sold more than 100,000 copies, while 87 artist albums and 40 compilations exceeded 10,000 sales.

Now 55 continues atop the compilation chart for a fifth week. Its sales dipped only 1.1% last week to 190,500, bringing its 34-day count to 1,078,000. That is a remarkable 227,500 more than Now! 53 sold in the same time frame last year, although it trails the 1,109,000 that Now! 50 sold in the same period in 2001. Now! 56's excellent sales have overshadowed a fine effort from the soundtrack to Love Actually. Moving 15-3-3-2, it has sold 381,000, including 135,000 last week.

MARKET INDICATORS

SINGLES	ALBUMS	COMPILATIONS	THE BIG WEEK: 9,876
Sales versus last week: +22.5%	Sales versus last week: +23.3%	Sales versus last week: +16.4%	Copies sold of The Darkness' Originator. Time shared picture disc, making it the top vinyl single.
Year to date versus last year: -30.5%	Year to date versus last year: +7.6%	Year to date versus last year: +3.6%	RADIO AIRPLAY
Market shares	Market shares	Market shares	UK SHARE
Sanctuary 27.3%	RCA Arista 23.1%	EMI Virgin 22.6%	Origin of singles sales
RCA Arista 24.9%	Sony 12.7%	Universal TV 19.8%	(Top 75): UK: 65.3%
East West 17.5%	Folwyder 12.5%	Universal Island 11.1%	US: 30.7% Other: 4.0%
Polydor 6.8%	WEA London 9.3%	RCA Arista 10.7%	Origin of albums sales
Virgin 5.2%	Universal Classics 6.5%	Universal Classics 7.3%	(Top 75): UK: 53.3%
			US: 42.7% Other: 4.0%

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2/12/03

Westernra opts for Bush cover

The Plot

Aspiring Kiwi singer looks to bolster 700,000-selling album with reworking of Kate Bush classic



HAYLEY WESTENRA WUTHERING HEIGHTS (UNIVERSAL CLASSICS) Wuthering Heights last topped the charts in January 1978. Some 26 years later, the New Zealand teenager Hayley Westenra hopes to take it right back there by her own version of the classic song.

It is a tall order covering the idiosyncratic Kate Bush track, but braver still since Wuthering Heights is also the first single – albeit a rerecorded and “beefed up” version of the album track – pulled from Pure, which has already sold 700,000 since its release in mid-September. In addition, Universal Classics is also pinning its hopes on Westenra’s version of the song bringing the singer into a new orbit of record buyers.

The single will carry part of phase two of the campaign, explains head of classics Mark Wilkinson. “The album appears to an older universe, the Classic FM fan. But, we think we can open up and broaden the appeal and take it further without losing the older buyers.” Westenra has already

performed the track on several TV shows, including Blue Peter, to draw in the younger audience.

When the single is released on March 22, backed by a new track (My Heart And I) not featured on the album, it will also herald a mini UK tour and appearances by Westenra at a number of summer festivals such as Hampton Court and Kenwood House. Trips to the US are also planned.

“The plot next year is to break the States, look at how Charlotte Church has gone and consolidate the UK fan base,” adds Wilkinson. A new album is planned for autumn 2004 which – following the Wuthering Heights release – Wilkinson believes will target everyone from 18 to 65 years old.

CAMPAIGN SUMMARY
MARKETING: Oden Stahler, Mark Wilkinson & Anjali Khondri
DISTRIBUTION: Universal
PRESS: Linda Violante
TV & RADIO PROMOTIONS: Lisa Davies & Becky Kim
REGIONAL: Steve Dinawoodie

Tipsters

A selection of UK tastemakers select their favourite upcoming releases

Stuart Taylor, Presenter, Jam 1575 AM (University of Hull)

BILLY TALENT THE EX (ATLANTIC/EASTWEST)

“Billy Talent are so fresh and different in a completely inaccessible way. It’s something about their guitar sound that makes you just want to throw yourself around. Although their first album has been out since September, I’ve only recently discovered them and they’re never off my sound system. They played the Leeds festival back in the summer, was down the bill and unfortunately I missed them. I can see them breaking through huge in 2004 after this track is released in March.”

Alex Hardee, Agent, Coda Agency



SCISSOR SISTERS COMFORTABLY NUMB (POLYDOR)

“Even though getting radio play has been difficult,

I reckon there’s enough club, press and TV support behind this track to get it into the charts, after which it should go Top 10. It’s the only song I know that combines Pink Floyd, the Bee Gees and Saturday Night Fever on one record. They will be touring in February and I believe 2004 will be their breakthrough year.”

Dave McGeachan, Promoter, D Concerts

THE KILLERS SOMEBODY TOLD ME (ILZARD KING)

“I see this single as being something of a breakthrough for The Killers when it comes out early 2004. It has a kind of Eighties electro-punk feel to it without losing its modern touch. The band fit nicely into the whole Rapture/Franz Ferdinand

scene, but they have excellent hooks and there’s a smooth free-flowing edge to their music that is marvellous. They may be touring in the New Year with Steltham*, so you should try to catch them live.”

Hendrix, D&B Buyer, Whitelabel Records, Jersey

SHY FXA - REMIX (ECONY DURS)



“This is a wicked track that goes straight to the punch – there’s a couple of bars

intro and you’re right into the hook. It’s a huge wide open dancefloor tune. The bottom end has this great wobbly bottom end to it and there’s a crowd

breakdown in the middle that allows you to well in clubs. It got some daytime play on Radio One last week, which might help it cross over, plus there’s been a good vibe building on the net about it for the last couple of months. It’s just a great tune.”

RADIO PLAYLISTS

RADIO 1

ALICIA KEYS You Don’t Know My Name
Blackie Keys feat. Lisa Katsula Good Luck
Benji feat. Lisa Katsula Ride Like You Run
Jay-Z & **Chingy** Ohhhhh, Justin Timberlake I’m Lovin’ It
Kelly Rowland, **Michael Anderson** & **Wendie Renner** I Wish I Didn’t Love You So Much
Powerless feat. **Michelle Williams** feat. **Nelly Furtado** Powerless (Say What You Want), **Outkast** Hey Ya!, **Red Hot Chili Peppers** Fortunate Son
Sugababes Too Lost In You, **The Darkness** Christmas Time Don’t Let The Bells End, **The Lost Brothers** Cry Little Sister, **The Strakes** Rave It Up, **Travis** The Beautiful Goodbye
UltraBeat Feet First

B LIST

Anytude All I Wanna Do, **Beylene Knowles** Me, Myself And I, **Blue feat. Stevie Wonder & Angie Stone** Stayed, **Delivered** I’m Yours, **Boogie Pimps** Somebody To Love, **Busted** Overhead The Wedding, **Feeder** Comfort In The Rain, **Franz Ferdinand** Take Me Out, **Galant** Share It Out, **Good Charlotte** The Young And The Rubie’s, **Ja Rule** Reign: Normal 5050, **Kelly Rowland** I’m Lovin’ It, **Ludacris** I’m Everybody One, **Lumina** Love Profusion, **Peak God** It’s A G.I. Sean Paul feat. **Sasha** I’m Still In Love With You, **Sophie Ellis-Bextor** I Wish I Didn’t Love You, **Supreme** Backseat In Your Head, **Tommy Stinson** WB Young Love Right Now.

C LIST

2Pac feat. **Ragga & Jucci** So Confused, **Alingo** Blue & Cx, **Take Control** Jess Stone Fall In Love With A Boy, **Lost Prophets** Lost Train Home, **Maroon 5** Harder To Breathe: The Offspring H4 Hot.

RADIO 2

A LIST
ALICIA KEYS You Don’t Know My Name, **Blackie Keys** feat. Lisa Katsula Good Luck, **Benji** feat. Lisa Katsula Ride Like You Run, **Jay-Z** & **Chingy** Ohhhhh, **Justin Timberlake** I’m Lovin’ It, **Kelly Rowland**, **Michael Anderson** & **Wendie Renner** I Wish I Didn’t Love You So Much, **Powerless** feat. **Michelle Williams** feat. **Nelly Furtado** Powerless (Say What You Want), **Sheryl Crow** feat. **Corrs** Corrs, **Travis** The Beautiful Goodbye, **Westlife** Turnaround
Outkast
B LIST
Anytude All I Wanna Do, **Blue feat. Stevie Wonder & Angie Stone** Stayed, **Delivered** I’m Yours, **Christina Aguilera** The Voice Within, **Knox** You’re Not Alone, **Nelly Furtado** Powerless (Say What You Want), **Sheryl Crow** feat. **Corrs** Corrs, **Travis** The Beautiful Goodbye, **Westlife** Turnaround
Outkast

C LIST

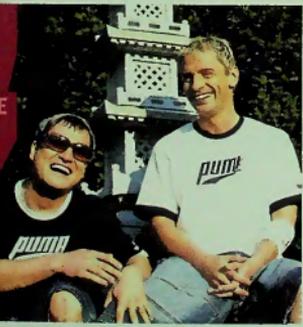
Air Cherry Blossom feat. **Alicia Keys** The Diary Of Alicia Keys, **Cliff Richard** Santa’s List, **Dee Dee** Somebody Gonna Get It On, **Delivered** I’m Yours, **Jane Collins** Wind One More, **Joss Whelton** & **His 800 Orchestra** Joy The Green, **Howard** Kelly, **Melanie C** Get The Search, **Liberty X** Everybody Crave, **Madonna** Justify My Love, **Platinum** REM Animal, **Robin Gibb** feat. **Alastair Griffin** Lover’s Prayer, **Travis** [I See It Through], **Van Morrison** Once In A Blue Moon

TOP 10 RADIO GROWERS

WEEK END	Prev	Score	Wk
1	1	1607	532
2	1	1607	532
3	2	2073	494
4	1	1607	532
5	1	581	330
6	1	530	304
7	1	1071	295
8	1	1382	278
9	1	530	274
10	1	1034	259

Music Centre UK

SNAP SHOT



BOOGIE PIMPS

Radio One B-listed Somebody To Love by the Boogie Pimps, which samples both the Box and the delights of Jefferson Airplane, is to be released on January 5, 2004. The video is gaining airtime on sales the Box and MTV Dance. It features the talents of Jefferson Airplane, is to be released on January 5, 2004.

new single, it is hoped that the German duo will be coming to the UK sometime next year to showcase their talent. The media exposure is also being supported in the UK press, as well as dance titles such as *Mixmag* and *Billboard*, which has also been supported in the UK press, as well as dance titles such as *Mixmag* and *Billboard*.

Cast List: Product Manager: Jim Hopper, Marketing: Tim, Karen Wilkinson and Lucy Leigh, Big Sister, National Radio: Rich Perry, 1999, National Press: Fiona Wilkinson and Stephen Morris, Promo: Publicity: Regional radio: Steve Tandy and Jackie MacGregor, Interviews: Chris Morris, Promotions: Matt Waterhouse, Hypocrite, Caroline Proulx, Pat, Arian Byrne, Wurzels.

Adds

BIG CITY
2 Play
Rachel Stevens
My LA Ex
GALAXY
Feltain Scorp II
Tub: Ten Feet Club
Liberty X
Crisis
VERGIN
Tim Burgess On My Carz
XFM
Keane Southwester

Saturday Night: Only We Know
KISS FM
UD Project Saturday Night
THEMIX
Anytude All I Wanna Do, Beylene Knowles Me, Myself & I, Liberty X Everybody Crave, Kelly Rowland I’m Lovin’ It, Stevie Wonder & Angie Stone Stayed, Delivered I’m Yours, Christina Aguilera The Voice Within, Liberty X Everybody Crave, Nelly Furtado Powerless, Travis I’ll See It Through, The Darkness Christmas Time Don’t Let The Bells End
C LIST
Beylene Knowles Me, Myself & I, **Boogie Pimps** Somebody To Love, **Justin Timberlake** I’m Lovin’ It, **Kevin 50**, **Maroon 5** Harder To Breathe, **Me On My Mind**, **Sheryl Crow** feat. **Corrs** Corrs, **Pink** Get It On, **Sasha** I’m Still In Love With You, **Tab** & **Berger** feat. **Christie Hinds** Somebody To Love, **UltraBeat** Feet First, **Victoria Beckham** The Groove
*Add

TV Airplay Chart

Rank	Weeks on Chart	Artist	Title	Label	Points
1	1	BLACK EYED PEAS	SHUT UP	AMERICA/SONY	342
2	3	THE IDOLS	HAPPY XMAS (WAR IS OVER)	BMG	324
3	1	THE DARKNESS	CHRISTMAS TIME...	WORLD OF WONDERS/ARTIST	317
4	4	WILL YOUNG	LEAVE RIGHT NOW	S	262
5	10	KELLY & OZZY OSBOURNE	CHANGES	SONY/ATLANTIC	234
6	7	WESTLIFE	MANDY	S	224
7	16	BEYONCÉ	CRAZY IN LOVE	COLUMBIA	224
8	6	ATOMIC KITTEN	LADIES NIGHT	BMG/CENTRO	195
9	8	GARETH GATES	SAY IT ISN'T SO	S	183
10	16	BRITNEY SPEARS FEAT. MADONNA	ME AGAINST THE MUSIC	JIVE	178
11	12	CHRISTINA AGUILERA	THE VOICE WITHIN	ROBINSON	177
12	13	DIDO	LOVE FOR RENT	CHEER/ARISTA	176
12	8	BO SELECTA	PROPER CRIMBO!	BMG	176
14	17	BLUE/STEVIE WONDER/ANGIE STONE	SIGNED, SEALED...	HYPERSTAR	172
15	18	VICTORIA BECKHAM	LET YOUR HEAD GO	TELSTAR	162
16	5	GIRLS ALoud	JUMP	POLYSTAR	152
17	26	BUSTED	CRASHED THE WEDDING	UNIVERSAL	141
18	27	ALISTAIR GRIFFIN	BRING IT ON	UNIVERSAL/SONY TV	140
19	13	BLACK EYED PEAS	WHERE IS THE LOVE?	AMERICA/SONY	138
20	18	50 CENT	IN DA CLUB	INTERSCOPE/SONY	136
21	46	KYLIE MINOGUE	SLOW	FRANCHISE	134
21	46	SUGABABES	TOO LOST IN YOU	UNIVERSAL	134
23	42	THE CHEEKY GIRLS	HAVE A CHEEKY CHRISTMAS	MULTIMUSIC	128
24	1	JUSTIN TIMBERLAKE	ROCK YOUR BODY	JIVE	127
25	18	THE DARKNESS	I BELIEVE IN A THING CALLED LOVE	WORLD OF WONDERS/ARTIST	121
26	18	OUTKAST	HEY YA!	ARISTA	118
27	39	SUGABABES	HOLE IN THE HEAD	UNIVERSAL	116
28	21	BLINK 182	FEELING THIS	ISLAND	115
29	42	FATMAN SCOOP	BE FAITHFUL	DEF JAM/UNIVERSAL	113
30	209	BEYONCÉ	ME, MYSELF AND I	COLUMBIA	112
31	30	SEAN PAUL	I'M STILL IN LOVE WITH YOU	VERBENA	112
32	71	MICHAEL ANDREWS FEAT. GARY JULES MAD WORLD	DAUGHTERS OF MADNESS	109	
33	30	BLAZIN' SQUAD	FLIP REVERSE	EAST WEST	109
34	1	BILLY MAZK	CHRISTMAS IS ALL AROUND	ISLAND	106
35	36	SHANE RICHIE	I'M YOUR MAN	BMG	105
36	48	VICTORIA BECKHAM	THIS GROOVE	TELSTAR	104
37	14	FRANZ FERDINAND	TAKE ME OUT	SONY/ATLANTIC	102
38	15	DIDO	WHITE FLAG	CHEER/ARISTA	101
39	7	EAST Y! STAY ANOTHER DAY	THE BOX	EMERSON	100
40	21	ALEX PARKS	MAYBE THAT'S WHAT IT TAKES	PRODIGY	97



1. Black Eyed Peas
In a rare concession to consensus, the most-played record of TV and radio last week was Shut Up by the Black Eyed Peas. Its radio success is dealt with elsewhere: its TV tally of 342 plays is made up of 73 on MTV Hits, 66 on The Box, 61 on Flaunt, 56 on Smash Hits TV, 39 on MTV Dance, 23 on MTV Base, 13 on MTV and 11 on VH1.



32. Michael Andrews feat. Gary Jules
Not feeling as natural for dance, urban, rock or teen formats means that Michael Andrews feat. Gary Jules, sales sensation Mad World is making a more subtle account of the TV airplay chart. Eight stations aired it last week, with 25 plays accounting from top supporter The Box, and 24 from MTV.

Black Eyed Peas knock The Darkness from the top, as The Idols break up the party in the top two

MTV MOST PLAYED

Rank	Artist	Title	Label
1	9	THE DARKNESS	CHRISTMAS TIME... HIGHEST CLIMBER
2	41	KELLY & OZZY OSBOURNE	CHANGES
3	87	MICHAEL ANDREWS/GARY JULES MAD WORLD	DAUGHTERS OF MADNESS
4	7	RED HOT CHILI PEPPERS	FORTUNE FADED
5	5	BRITNEY SPEARS/ADONNA	ME AGAINST THE MUSIC
5	10	BO SELECTA	PROPER CRIMBO!
7	14	CHRISTINA AGUILERA	THE VOICE WITHIN
8	1	LINKIN PARK	FROM THE INSIDE
9	3	VICTORIA BECKHAM	LET YOUR HEAD GO
10	15	STACIE ORRICO	I PROMISE

THE BOX MOST PLAYED

Rank	Artist	Title	Label
1	1	WILL YOUNG	LEAVE RIGHT NOW
2	2	WESTLIFE	MANDY
3	2	BLACK EYED PEAS	SHUT UP
4	5	THE IDOLS	HAPPY XMAS (WAR IS OVER)
5	4	THE DARKNESS	CHRISTMAS TIME...
6	4	DIDO	LOVE FOR RENT
7	7	MADONNA	LOVE PRODUCTIONS
8	68	XTM FT'S ANNA FAY	LET YOUR WINGS OF LOVE
8	15	KELLY & OZZY OSBOURNE	CHANGES
10	66	CHRISTINA AGUILERA	BEAUTIFUL

KERRANG! MOST PLAYED

Rank	Artist	Title	Label
1	44	THE OFFSPRING	HIT THAT
2	1	BLINK 182	FEELING THIS
4	44	FEEDER	JUST A DAY
5	27	LIAM LYNN	UNITED STATES OF WHATEVER
5	16	ALLEN ANT FARM	SMOOTH CRIMINAL
5	9	ELECTRIC SIX	DAY BAR
7	28	PURE OF MUD	SHE HATES ME
7	14	GREEN DAY	BASKET CASE
7	47	OPM	HEAVEN IS A HALFPPIPE
10	32	MARILYN MANSON	TAINED LOVE

MTV2 MOST PLAYED

Rank	Artist	Title	Label
1	1	THE DARKNESS	CHRISTMAS TIME... HIGHEST CLIMBER
2	11	FRANZ FERDINAND	TAKE ME OUT
3	3	SNOW PATROL	TRULY
3	2	THE WHITE STRIPES	HARDEST BUTTON TO BUTTON
4	5	MUSE	HYSTERIA
4	7	RED HOT CHILI PEPPERS	FORTUNE FADED
4	4	HOT HOT HEAT	TALK TO ME, DANCE WITH ME
7	6	BLINK 182	FEELING THIS
9	0	FUNERAL FOR A FRIEND	ESCAPE ARTISTS NEVER DIE
10	13	RYAN ADAMS	SO ALIVE

MTV BASE MOST PLAYED

Rank	Artist	Title	Label
1	2	LUDACRIS	STAND UP
2	3	ALICIA KEYS	YOU DON'T KNOW MY NAME
3	4	MISSY ELLIOTT	PASS THAT DUTCH
4	5	KELIS	MILKSHAKE
5	0	BEYONCÉ	ME, MYSELF AND I
6	14	SEAN PAUL	I'M STILL IN LOVE WITH YOU
7	7	FABOLOUS FEAT. TAMIA	INTO YOU
7	9	THE G-UNIT	STREET 101
9	6	MARY J. BLIGE	FEAR ONE NOT TODAY
10	11	LIL JON/ELEPHANT MAN/BUSTA RHYMES	GET LOW

THE BOX NUMBER ONE
Will Young Leave Right Now
HIGHEST CLIMBER
Busted
On Top The Widons
HIGHEST NEW ENTRY
XTM Feat. Anna
Fay On The Wings Of Love

MTV NUMBER ONE
The Darkness
Christmas Time...
HIGHEST CLIMBER
Ozzy & Kelly
Osbourne
Changes
HIGHEST NEW ENTRY
Victoria Beckham
Feat. Gary Jules
Mad World

KERRANG! NUMBER ONE
The Offspring
Hit That
HIGHEST CLIMBER
The Offspring
Hit That
HIGHEST NEW ENTRY
The Vines
The Vines
Got Free

MTV2 NUMBER ONE
The Darkness
Christmas Time...
HIGHEST CLIMBER
Franz Ferdinand
Take Me Out
HIGHEST NEW ENTRY
Rancid For A Friend
Escape Artists Never Die

MTV BASE NUMBER ONE
Ludacris
Stand Up
HIGHEST CLIMBER
Ja Rule
Crip Stack
HIGHEST NEW ENTRY
Beyoncé
Me, Myself and I

SMASH HITS NUMBER ONE
Gareth Gates
Say It Isn't So
HIGHEST CLIMBER
Beyoncé
Crazy In Love
HIGHEST NEW ENTRY
Janet Turner
Back Your Body

VH1 NUMBER ONE
The Idols
Happy Xmas...
HIGHEST CLIMBER
The Darkness
Christmas Time...
HIGHEST NEW ENTRY
Francis Goes To Hollywood
The Power Of Love

*Number and entry
week for the year

■ Entered this chart
■ Replaced top 100 entry

Music Control UK Compilations and data gathered from 1000+ UK radio stations from 2000 to 2002 on Sat 19 Dec 2002. The airplay chart is compiled based on plays on the following channels: BBC 1, BBC 2, BBC 3, BBC 4, BBC 5, BBC 6, BBC 7, BBC 8, BBC 9, BBC 10, BBC 11, BBC 12, BBC 13, BBC 14, BBC 15, BBC 16, BBC 17, BBC 18, BBC 19, BBC 20, BBC 21, BBC 22, BBC 23, BBC 24, BBC 25, BBC 26, BBC 27, BBC 28, BBC 29, BBC 30, BBC 31, BBC 32, BBC 33, BBC 34, BBC 35, BBC 36, BBC 37, BBC 38, BBC 39, BBC 40, BBC 41, BBC 42, BBC 43, BBC 44, BBC 45, BBC 46, BBC 47, BBC 48, BBC 49, BBC 50, BBC 51, BBC 52, BBC 53, BBC 54, BBC 55, BBC 56, BBC 57, BBC 58, BBC 59, BBC 60, BBC 61, BBC 62, BBC 63, BBC 64, BBC 65, BBC 66, BBC 67, BBC 68, BBC 69, BBC 70, BBC 71, BBC 72, BBC 73, BBC 74, BBC 75, BBC 76, BBC 77, BBC 78, BBC 79, BBC 80, BBC 81, BBC 82, BBC 83, BBC 84, BBC 85, BBC 86, BBC 87, BBC 88, BBC 89, BBC 90, BBC 91, BBC 92, BBC 93, BBC 94, BBC 95, BBC 96, BBC 97, BBC 98, BBC 99, BBC 100.

CLOSER TO THE STARS
Name: Diside First Appearance: 21/10/02
Date Formed: 16/09/2000 Favourite Band: Black Eyed Peas!
Message to TRL:
Great Success in the dressing Room!!!



TRL
TOTAL REQUEST LIVE
WEEKENDS RT 4 30
MTV IS AVAILABLE ON THE NEW HOME AND TELECAST RECORDINGS



SINGLE OF THE WEEK

Michelle McManus
All This Time

(S 10)

At the time of going to press, this single had yet to be serviced to media (mainly because the artist was not decided until Saturday night's final). Despite a muted response to The Idols' Christmas single, retail remains keen, especially at such a soft time for the market. While traditional exposure will be hard to come by, the new value of the show is sure to drive awareness and help build demand as the song is serviced to TV and radio this week.

Reviews

ALSO OUT
SINGLES
S Club 8 - Don't Tell Me You're Sorry
(Polygram); David
Kitt Me & My
Love/When Does
Cry (Epic);
Neyro

ALBUMS
CWI - Anything
Goes (Dun Jive/It)
D'Sha - Straps
Together (Epic)
Black & Whitesoft
Memphis Dick - The
(Mercury); Various
Mr Scruff (Nepi)

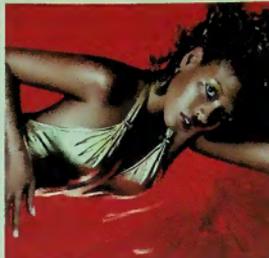
Records released between
29.12.03 and 19.01.04

SINGLE OF THE WEEK

Kelis
Milksake

(Virgin/USCD1863)

This is an impossibly catchy single which is shaping up to be an early contender for single of the year for 2004. Production comes courtesy of The Neptunes, who as ever manage to sound otherworldly yet fiercely commercial. Taken from Kelis's excellent third album *Tasty* and originally scheduled for a November release around her appearance at Fashion Rocks, the single has been much delayed. But its unique style should mean it easily stands out from the pack.



Singles

Ryan Adams

So Alive (Lost Highway RYANCD05)
It is ironic that Adams is championed as one of the musicians at the helm of the Americana scene, while he releases records which unfortunately display his limitations rather than the excellent songwriting that has been showcased on previous offerings.

Basement Jaxx feat. Lita Forcé
Good Luck (XL XLSJ78C)
Good Luck finds the duo dishing another helping of the kaleidoscopic brew they made their name with; a glorified mess of euphoric stings topped by a delicious vocal from Kékoula. This is a wise choice of single from their underperforming current album *Kish Kash*.

Victoria Beckham

This Groove/Let Your Head Go (19/Tristar 10C)
Beckham's second stab at solo success is backed this time by the clout of 19, which could make all the difference between success and failure. Both songs on offer are inoffensive pop/dance/R&B hybrids, treated to an ultra-sleek production that makes the most of her vocal proficiency.

Beoncé

Myself and I (Sony 67454462)
It's time for a slick, laid-back ballad from Beoncé which she delivers on this fourth single from *Dangerously In Love*. Whereas previous releases have displayed her ability to embrace the cutting-edge of R&B, this single relies on the genre's more traditional methods.

Janie Culum

Wind Ories Mary (Universal Classics & Jazz tbc)
The 24-year-old jazz sensation's take on the evergreen Jimi Hendrix classic comes across as a cynical choice of cover at first glance, but this rendition does have a degree of swing and grace which makes it a worthwhile exercise up to a point. Taken from his double-platinum crossover album *Twenty something*, this

could give him his first taste of singles chart success.

Sophie Ellis-Bextor

I Won't Change You (Polydor 9615123)
Co-written by Gregg Alexander and Matt Rowe, this is the second single from Ellis-Bextor's recent album *Shoot From The Hip*. It's her usual cool slice of dance-pop with arch lyrics, a formula that is both novel and refreshing in these rather banal times. It has no surprises, but then why should it?

Franz Ferdinand

Take Me Out (Domino RUG1720D)
Hito-tipped for 2004, FF's second single to date is a good starter for their album due out February 9. It is produced by Tor Johnson (The Cardigans), which will help the band establish their left-field art-pop direction on sound foundations, especially since it has been C-listed at Radio One. This is pop/Jam, but not as we know it.

Grandaddy

I'm On Standby/Stray Dog And The Chocolate Shake (V2 WRS024603)
Lifted from Grandaddy's June-released album *Sunday, I'm On Standby* is a gentle yet typically epic strummer from the Californian quintet. The flipside, driven by a chirpy keyboard line, highlights their new-found optimism. Their current UK tour will help boost awareness of this gem of a single.

Liberty X

Everybody Loves (V2 WRS023553)
After the straightforward pop of last single *Jumpin'*, the lively troupe branch out with a more adventurous sound for the second single lifted from current album *Being Somebody*. With a Bond-esque feel, it is jazzed with a rich orchestral production courtesy of top knob-twiddler Marcus De Vries. It also parodies the group's first arena tour which kicks off on February 21 in Manchester.

Metallica

The Unnamed Feeling (Vertigo 96158581)
Releasing this seven-track EP, with a variety of aesthetic incentives, from digipaks to 12-

inch picture discs, is sure to dampen the downloaders. Featuring six live tracks recorded in Paris in June 2003, The Unnamed Feeling follows the same melodramatic stadium rock clichés that the 'Tillalca are well respected for.

Motorcycle

As The Rush Comes (Positiva CDTVIS203)
Dave Dresden, Josh Gabriel and Jez's stadium pop-trance anthem has been wooing clubland's more homocentric parts of Tate and this commercial release looks certain to provide Positiva further crossover success. Mixes come courtesy of Armin van Buuren, Above & Beyond and Gabriel & Dresden.

The Offspring

Hi! (Columbia 67454772)
Hi! That will be the first single release from The Offspring's latest album *Splinter*. Currently finding favour on Xfm, Hi! That cruises into a hummable ska-punk-trumpets and all - only to crescendo into a fury of teen angst.

Sean Paul

I'm Still In Love With You (V2/Atlantic AT01700D)
The reigning king of dancehall dips into the box marked "contemporary tunes" for this remake of the Alton Ellis classic in combination with singing Sasha. Currently supported by the likes of Radio One, Galaxy, Vibe and Choice, this more relaxed offering should once again take Paul into the Top 10.

Peaches feat. Iggy Pop

Kick It (XL/Beggars Banquet XLS 176)
Fresh from supporting Marilyn Manson across Europe on his recent stadium tour comes the standout track from her *Fatherfucker* opus. With such a dream combination, Kick It could be anything less than a roaring verbal jolt that just screams rock'n'roll attitude.

Pink

God Is a DJ (Arista 8237459352)
Say what you like about Pink, but she can craft a hit. This has an almost Eighties edge to it - the

good edge - in its verse, structure and bass shape; dance rock at its best. Co-written and produced by Billy Mann, Pink and Jonathan S Davis, this Radio One C-listed track looks set to chart and give her platinum album *Try This* a shot in the arm.

Planet Funk

Inside All The People (Illustrious 12L1LDJ019)
This has already been making waves in all the right places, with all the right people. Available on three 12-inch singles, it looks set to continue playing well in clubland, but they will need a vocal on it to get it onto the radio in time for their next album, which is due early next year.

REM

Animal (Warner Bros tbc)
The intro kicks in with gentle psychedelia, as if someone has transported Stipe and co. back 40 years, then soon breaks into standard REM rock-pop territory. This is nothing an REM fan hasn't heard before, yet will help the 650,000-selling Best of collection remain buoyant in the albums chart.

Scissor Sisters

Comfortably Numb (Polydor 96158583)
Hats off to the fashionista's favourite new band, who have managed to transform the Pink Floyd classic into a Bee Gees/Pet Shop Boys-sounding club stomper and has Top 20 written all over it. It is the second track to be lifted from the New Yorkers' debut album, which is due out on February 2.

Sia

Colour The Small One (Go Beat 96660997)
Colour's major label debut for this Australian chanteuse, best known for her vocals with Zero 7, is a perfect showcase for her unique style. A strong press plot will help set this up nicely at the start of the year.

The Strokes

Reptilia (Rough Trade RTRAD155)
By no means the most obvious choice of single from The Strokes' second album *Room On Fire*, this

single nevertheless delivers more than its fair share in the short-sharp-punch department. A good spell of airplay exposure for Reptilia will do Room On Fire's waning chart fortunes no harm, and Radio One, Virgin and Xfm are already obliging.

Amy Studt

All I Wanna Do (Polydor 9615012)
The fourth single to be lifted from Amy Studt's debut album *False Smiles* is this louder, poppier rendition of Sheryl Crow's hit from 1994. Although Studt's latest offering is only backing Radio One's C-list, granting covers supplied by the aforementioned Crow and Studt's familiarity with Top 10 chart positions mean she shouldn't fare too badly with this one.

Tupac

Rumin' (Dying To Live) (Polydor 96153229)
The rapper's posthumous career rolls on as Eminem uses his production talents to bring Tupac and Notorious B.I.G. on an official track for the first time on this cut from the *Resurrection* greatest hits soundtrack from the new film made of Tupac's life.

Amy Winehouse

The Box (Island 1215840)
Winehouse delivers yet another corker with this down-tempo track taken from her debut album *Talk a Live* favourite, it will be supported with a mini-tour set to kick off towards the end of January. Winehouse is also set to play at the official *Brits* launch (see p1).

The Zutons

Pressure Point (Deltasonic DLTC0016)
The Liverpool quintet's latest single is a great example of how an catchy pop song should be done. Although not supported at radio, their upcoming support slots alongside The Coral will show how masterful the Zutons are in amalgamating indie-rock, soul, jazz and funk in one bundle.

This week's reviewers: Douglas Baird, Phil Brooker, Adrian Dawkins, Ash Doxey, Anthony Jones, Owen Lovelace, James Roberts, Alex Scott, Nicola Sliney, Martin Talbot, Nick Webb, Simon Ward and Adam Woods.

Albums

Dido is Christmas Queen, topping 270,000 sales, ahead of Will Young and Michael Jackson, as each of the top eight albums sell 100,000 units in a week.

TOP 20 MUSIC DVD

WEEK	ARTIST TITLE	LAST WEEK
1	1 ROBBIE WILLIAMS WHAT WE DID LAST SUMMER	Debut (1)
2	5 WESTLIFE LIVE 2003	EMI Video (1)
3	2 RED HOT CHILI PEPPERS LIVE AT SLANE CASTLE	Warner Music UK (1)
4	3 COLDPLAY LIVE 2003	Parlophone (1)
5	8 U2 GO HOME - LIVE FROM SLANE CASTLE	Mercury (1)
6	7 QUEEN GREATEST VIDEOS HITS - 2	Parlophone (1)
7	9 JUSTIN TIMBERLAKE LIVE IN LONDON	Jan (1)
8	9 CLIFF RICHARD THE WORLD TOUR	Video Collection (1)
9	4 BLUE CLOSE TO BLUE	Island (1)
10	6 DONNY OSMOND LIVE	Universal Video (1)
11	11 TENACIOUS D THE COMPLETE MASTERWORKS	Epic (1)
12	11 ROLLING STONES FOUR RINGS	Warner Music UK (1)
13	12 BRUCE SPRINGSTEEN & THE E STREET BAND LIVE IN BARCELONA	Columbia (1)
14	14 QUEEN LIVE AT WEMBLEY STADIUM	Parlophone (1)
15	15 LED ZEPPELIN LED ZEPPELIN	Warner Music UK (1)
16	16 JOHN LENNON LONDON LEGEND - THE VERY BEST OF	Parlophone (1)
17	17 VARIOUS CONCERT FOR GEORGE	Warner Music UK (1)
18	17 AC/DC LIVE AT DONINGTON	Epic (1)
19	18 FOO FIGHTERS EVERYWHERE BUT HOME	RCR (1)
20	21 REM IN TIME - BEST OF REM 1988-2003	Warner Music UK (1)

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TOP 10 JAZZ/BLUES ALBUMS

WEEK	ARTIST TITLE	LAST WEEK
1	1 MICHAEL BUBLE MICHAEL BUBLE	Capitol (1)
2	2 JAMIE CULLUM TWENTYSOMETHING	UCL (1)
3	3 ROD STEWART AS TIME GOES BY: THE GREAT AMERICAN SONGBOOK VOL 2	JAR (1)
4	4 KATIE MELUA CALL OFF THE SEARCH	Dunoon (1)
5	5 NORAH JONES COME AWAY WITH ME	Parlophone (1)
6	6 GEORGE BENSON THE VERY BEST OF - THE GREATEST HITS	WSM (1)
7	7 VAN MORRISON WHAT'S WRONG WITH THIS PICTURE?	Blue Note (1)
8	8 VARIOUS THE NUMBER ONE JAZZ ALBUM 2004	UCL (1)
9	9 JAMIE CULLUM POINTLESS NOSTALGIA	Cosmo (1)
10	10 VARIOUS THE MICHAEL PARKINSON COLLECTION	UCL (1)

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THE YEAR SO FAR: TOP 20 COMPILATIONS

WEEK	ARTIST TITLE	LAST WEEK
1	1 VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC 56	EMI Music UK (1)
2	2 VARIOUS ARTISTS POWER BALLADS	EMI Music UK (1)
3	3 VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC 55	EMI Music UK (1)
4	4 VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC 54	EMI Music UK (1)
5	5 VARIOUS ARTISTS POP PARTY	EMI Music UK (1)
6	9 ORIGINAL SOUNDTRACK LIVE ACTUALLY	Island (1)
7	7 VARIOUS ARTISTS NOW DECADES	EMI Music UK (1)
8	8 ORIGINAL SOUNDTRACK 8 MILE	Interscope/Parlophone (1)
9	9 VARIOUS ARTISTS CLUBNAGO II	ANTI/TVT (1)
10	10 VARIOUS ARTISTS THE NUMBER ONE CLASSICAL ALBUM 2004	UCL (1)
11	11 VARIOUS ARTISTS CLUBNAGO 4	ANTI/TVT (1)
12	10 VARIOUS ARTISTS BACK TO THE OLD SKOOL CLUB CLASSICS	Mercury (1)
13	11 VARIOUS ARTISTS THE VERY BEST OF COLD FEET	UMV (1)
14	43 VARIOUS ARTISTS THE CLOUDB - THE XMAS FACTOR 5	UCL (1)
15	12 VARIOUS ARTISTS THE CLOUDB - XMAS FRETAE	ANTI/TVT (1)
16	13 VARIOUS ARTISTS THE VERY BEST OF PURE R&B - SUMMER 2003	BMG Music UK (1)
17	15 VARIOUS ARTISTS PURE URBAN ESSENTIALS	Sony Music UK (1)
18	20 VARIOUS ARTISTS R&B LIVE	Sony Music UK (1)
19	16 VARIOUS ARTISTS ALL TIME CLASSIC TEACHERS	WSM (1)
20	17 VARIOUS ARTISTS HITS 55	BMG Music UK (1)

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RET MUSIC WEEK ONLINE TOO

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

27.12.03
Top 75

The Official UK



2. Will Young
Although unable to reclaim the top position, Will Young's second album still fares well. Slipping its own millionth unit in its eighth week, *Life For Rent* logs the 200,000 sales mark for the third week in a row. It achieved a best-of-its-kind tally of 239,000 total week to, to bring its 20-day come to more than 648,000, while logging 27-18 on the year-to-date rankings.



3. Michael Jackson
Planning 13-29-51-69 in America, where it has thus far sold 2,022,000 copies, Michael Jackson's Number One album has sold 500,000 more in the UK in the same period. Despite the firing of charges against Jackson last week, the album sticks at three, and sold more than 221,000 copies last week alone. In the UK.



4. Black Eyed Peas
Elephantrak has really taken off since *Black Eye* proved the Peas to be more than one-hit wonders. It reaches a new chart peak for the third week in a row, climbing 5-4 with more than 164,000 sales last week pushing its own *Black Eye* to 2,000, making the UK the top territory for the album, which has sold 638,000 in the US.

WEEK	ARTIST TITLE	LAST WEEK	WEEKS ON CHART	WEEKS AT NO. 1
1	1 DIDO LIFE FOR RENT	1	8	1
2	2 WILL YOUNG FRIDAY'S CHILD	2	10	1
3	3 MICHAEL JACKSON NUMBER ONES	3	10	1
4	4 BLACK EYED PEAS ELEPHANTRAK	4	10	1
5	5 REM IN TIME - THE BEST OF - 1988-2003	5	10	1
6	6 RED HOT CHILI PEPPERS GREATEST HITS	6	10	1
7	7 WESTLIFE TURNAROUND	7	10	1
8	8 BUSTED A PRESENT FOR EVERYONE	8	10	1
9	9 SUGABABES THREE	9	10	1
10	10 THE DARKNESS PERMISSION TO LAND	10	10	1
11	11 DANIEL BEDINGFIELD GOTTA GET THRU THIS	11	10	1
12	12 HAYLEY WESTENRA PURE	12	10	1
13	13 MICHAEL BUBLE MICHAEL BUBLE	13	10	1
14	14 CLIFF RICHARD CLIFF AT CHRISTMAS	14	10	1
15	15 BLUE GUILTY	15	10	1
16	16 ATOMIC KITTEN LADIES NIGHT	16	10	1
17	17 R KELLY THE R IN R & B - GREATEST HITS VOL 1	17	10	1
18	18 BRYN TERFEL BRYN	18	10	1
19	19 JAMIE CULLUM TWENTYSOMETHING	19	10	1
20	20 DELTA GOODREM INNOCENT EYES	20	10	1
21	21 ALEX PARKS INTRODUCTION	21	10	1
22	22 LEMAR DEDICATED	22	10	1
23	23 CHRISTINA AGUILERA STRIPPED	23	10	1
24	24 ROD STEWART AS TIME GOES BY: THE GREAT AMERICAN	24	10	1
25	25 SIMON AND GARFUNKEL THE ESSENTIAL	25	10	1
26	26 ALICIA KEYS THE DIARY OF	26	10	1
27	27 SIMPLY RED HOME	27	10	1
28	28 EVANESCENCE FALLEN	28	10	1
29	29 SHERYL CROW THE VERY BEST OF	29	10	1
30	30 ANDREA BOCELLI VIAGGIO ITALIANO	30	10	1
31	31 LIONEL RICHELIEU THE COMMODORES THE DEFINITIVE COLLECTION	31	10	1
32	32 ROBBIE WILLIAMS LIVE AT KNEBWORTH	32	10	1
33	33 JUSTIN TIMBERLAKE JUSTIFIED	33	10	1
34	34 KATIE MELUA CALL OFF THE SEARCH	34	10	1
35	35 GHER THE VERY BEST OF	35	10	1
36	36 PINK TRY THIS	36	10	1
37	37 ELTON JOHN THE GREATEST HITS 1970-2002	37	10	1
38	38 ROD STEWART THE STORY SO FAR - THE VERY BEST OF	38	10	1

40	40 ROBOTS & MEN 3	40	40 CLIFF RICHARD 18	40	40 EMINEM 13	40	40 HONORABLE 16
41	41 ALICE IN CHAINS 7	41	41 COLIN FERGUSON 18	41	41 EMINEM 13	41	41 JAMES CUMMIS 17
42	42 ALICE IN CHAINS 7	42	42 BRITNEY SPEARS 15	42	42 ELTON JOHN 37	42	42 JONES 14
43	43 ANITA DOUGLAS 18	43	43 BRITNEY SPEARS 15	43	43 ELTON JOHN 37	43	43 JUSTIN TIMBERLAKE 33
44	44 ANITA DOUGLAS 18	44	44 BRITNEY SPEARS 15	44	44 ELTON JOHN 37	44	44 KATIE MELUA 34
45	45 ANITA DOUGLAS 18	45	45 BRITNEY SPEARS 15	45	45 ELTON JOHN 37	45	45 KENNY ROGERS 7
46	46 ANITA DOUGLAS 18	46	46 BRITNEY SPEARS 15	46	46 ELTON JOHN 37	46	46 LEONARD 12



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**Have a great Christmas and
New Year and thanks to all our
clients for making 2003
our best yet!**

