

The year in review: a 10-page spotlight on the highs and lows **See p6**

MUSICWEEK



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2003: a year of light and darkness

The future of the business was up in the air, but new music kept sales on an upward curve



**Celebrating the stars of 2003: Dido Busted Justin Timberlake
Dizze Rascal Beyoncé Robbie Williams Sean Paul Damien Rice
Outkast The Thrills Keane Will Young The Coral
Blur The White Stripes The Darkness and more**



20.12.03/£4.00

► 'There was lots of great music around in 2003, so long as you knew where to find it' - Editorial, p16

2012/03

Digest

MUSICWEEK

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Your guide to the latest news from the music industry

Bottom line

MCD buying into Mean Fiddler

► Irish entertainment company **MCD Productions Limited**, which owns venues including Dublin's The Point and Olympia, last week completed a deal to buy 16.2% of Mean Fiddler Music Group shares. It means Mean Fiddler chairman and CEO **Vince Power** no longer has majority control of the company; he continues to own 34.9% of the firm he founded in 1982.



Simon Jones reached the first sales mark

► Warner Music's *The Darkness* achieved their first **IFPI Platinum Europe Award** in November for 1m pan-European sales of *Permission to Land*. **BMG's Dido** reached 3m award status for *Life For Rent*, as did Sony's *Music Don't Do for a New Year's Day*. **While Bruce Springsteen's Sony** issued *Greatest Hits* reached the 5m mark, **Elton John's Universal album** *The Greatest Hits 1970-2002* hit 2m sales, while there were 1m awards for Sony's *Beeyond* and *Indochine*, **Vale Music's David Bickel**, **Warner's Red Hot Chili Peppers**, and **Sling**.

► UK independent labels have received their first revenues from **Apple's iTunes Music Store** service following the delivery of the repertoire by UK technology company Consolidated Independent (CI) in October. CI, which also delivered those labels' repertoire to MusicMatch, O2 music and EMI, is lining up future releases from Dorado, Mute, Ninja Tune and Tommy Tunny.

► **Dido and Will Young** are pushing **BMG** to its best Christmas, **p4** ► Gay rights activists were claiming victory last Monday after **VP Records** acid **Boutley Killer**, whose lyrics they allege promote violence against homosexuals, cancelled gigs in Birmingham and London. Gay rights group **OutRage!** had called on police to take action against the artist for inciting violence against gay people. But a statement on Boutley Killer's website cites contractual and flight problems as reasons for the cancellations.

► A report into the music-buying habits of over-45 males in the UK, Germany, Spain, Mexico and Canada shows the percentage of that age group buying recorded music is rising. According to the study, funded by pharmaceutical company Lilly-LoCo, the over-40 demographic will account for 10% of all recorded music sales by 2008 in the UK. Currently, it takes

43.7% of all recorded music sales in the UK, compared with 32% in 1998.

► **Cultura Club** have issued a writ against **Virgin Records** over alleged accounting discrepancies, **p4**

► **The BPI** has stepped up its country-wide action on music piracy to coincide with the Christmas period, conducting more than 20 major raids and seizing more than £2.5m worth of illegal material in the process.

► Further raids are planned at 10 secret locations before the end of the year. ► **The Radio Advertising Bureau** says commercial radio gained a 7% share of display advertising revenue during quarter three, up 6.9% on the same period in 2002.

► **Universal Music Group** has been accused of paying music TV broadcaster **Viva** to guarantee its videos are broadcast. **Der Spiegel** magazine says the music company struck a deal with **Viva** last year, saying the music TV channel would play 50 videos in its "Newcomer" rotation slot during the next 12 months for a payment of €18,000 per track plus 20 cents of any related album unit sales.

► **The Music Week Awards** will inaugurate three new awards next March, **p4**

► **All New Top Of The Pops'** ratings gains in its launch week were wiped out in the following week, the next week having averaged 5.5m viewers in the first, two-week, new show, it dropped to 4.3m when it went back to its regular half-hour Friday-evening slot, opposite *Coronation Street*.

► **Guardian Media Group** says it is rebranding **Manchester's Jazz FM** as **Smooth FM** from March 1 next year after research found the jazz FM name "literally turned people off". At present, the station, which is in its new guise under a broader remit of artists including **Norah Jones** and **Rod Stewart**, attracts 361,000 listeners in a region with a 5.3m reach.

► **Virgin** is retooling a download-only Air single for the new year, **p4**

► **Immedia Broadcasting**, which owns and operates radio stations broadcasting to more than 3,000 retail outlets nationwide, last Friday began trading on the Alternative Investment Market (AIM). Trading opened at 110p per share, with the company reporting it added £4.5m through an institutional placing. The company this month signed a deal with **Dixons** to trial a station in 50 stores.

on December 18, in a bid to address their long-running wrangle over electronic measuring devices.

► **Cuban pianist Ruben Gonzalez**, who helped popularise dance music like the cha-cha-cha and later became a member of **Buena Vista Social Club** on Ry Cooder's 1997 recording



Smittie has enjoyed rapid rise at Virgin

project, died last Monday aged 84.

► **Virgin Radio** is moving **Kyle Annon Smittie** to the key drive-time slot in January, just four months after he joined the station from **Century** in Nottingham, to present the 7-10pm show, **Most Wanted**. Current drive-time presenter **Daryl Denham** is switching to weekend breakfast, while 10 to 11pm presenter **Smittie** will take over **Smittie's slot**.

► **The 3pm**, weekday music recognition company, has appointed **Will Mills** as head of music, to replace **Ryan Mills**, who for the past two years has been label manager at **Honeybeat Records**, licensing tracks and CDs to third parties, is to drive **Shazam's** music industry partnerships.

► **Forth One** and **Forth Two's** programme director **Kris Goodman** has been appointed a director of parent operation **Radio Forth**. He joined the Edinburgh-based stations, owned by **Scottish Radio Holdings**, in October 2002 from **EMAP's Kiss 100**.

► **Paul LaFontaine**, previously **Ticketmaster's** LA-based emerging markets executive vice-president, has been appointed business development director at **Ticketmaster Europe**.

► **The RIAA** has named the US's **Bureau of Alcohol, Tobacco, Firearms and Explosives'** director **Brendley A Buckles** as head of anti-piracy. **Buckles** has been with **AFFE** for 30 years and became director in 1999. He will join the **RIAA** next year.

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Expire

Future closes Bang! magazine

► **Future Publishing** has confirmed that it has made a "commercial decision" to close monthly music title *Bang!* magazine, which employed eight people full-time, launched in March and will publish its 10th and final issue next week. A **Future** spokesman says, "Sales never reached the right level."

People

New Rajar head set for storm

► **Sally De La Beyere** is expected to fly straight into a brewing storm over audience measurement techniques, when she takes over from **Gene O'Hara** as **Rajar** managing director on January 5. In one of her last roles in the job, O'Hara is scheduled to meet **Ticketmaster's** **Wireless Group** executives, including the station's boss **Kevin Mackenzie**.



Having become the influence of choice for a new generation of acts ranging from **The Ragtimes** to **The Killers**, **British Legends**, **The Cure** received a frenzied reception when they played a rare intimate show last Thursday as part of an evening raising money for **Nordoff-Robbins Music Therapy**. The fancy dress evening at **Islington's Curlew Academy** - billed as **Hair, Stars &**

Air Guitars - served as an unofficial Christmas party for the music industry, with many small companies rewarding their staff to tickets instead of their usual Christmas lunch. **The Cure**, who took time out of the studio to play the event, treated the audience to a greatest hits package, including their rarely-seen classics **Love Cats** and **Friday I'm In Love**.

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

THE BPI AWARDS
ALBUMS
 Mylene Faus -
 Abbing Du
 (Universal) (silver)
 Various -
 Renaissance Ta Land
 (WSM) (silver)
 Various - Pure

Garage Classics
 (WSM) (silver)
 Various - The
 Ultimate Chick Flick
 Love Songs (WSM)
 (gold)
 Various - Pure
 Urban Essentials 2
 (WSM) (gold)

Various - The
 Ultimate Cheese
 Party (WSM) (gold)
 Eagles - The
 Complete Greatest
 Hits (WSM) (gold)
 Various - Live and
 Swinging - The
 Ultimate Rat Pack

Collection (WSM)
 (gold)
 Joe Brown - Golden
 Greats (Universal)
 (gold)
 Luther Vandross -
 Dance With My
 Father (BMG) (gold)
 Goldfrapp - Black

Cherry (Mute)
 (gold)
 Cliff Richard - All
 At Christmas (EMI)
 (gold)
 Alex Parks -
 Introduction
 (Polygram) (platinum)
 Andrea Bocelli -

Vagogo Italiano
 (Universal)
 (platinum)
 Various - The
 Number One
 Classical Album
 2004 (Universal)
 (platinum)
 Sci Not Deli

Peppers - Greatest
 Hits (WEA) (double
 platinum)
 Blue - Golly
 (Virgin) (double
 platinum)
 Various -
 Various Western -
 platinum
 Frank Sinatra - My
 Way (WSMO) (5 x
 platinum)

Will Young -
 Friday's Child (BMG)
 (double platinum)
 REM - In Time: The
 Best of 1988-2003
 (WEA) (triple
 platinum)
 Frank Sinatra - My
 Way (WSMO) (5 x
 platinum)

(platinum)
 Norah Jones -
 Come Away With
 Me (EMI) (5 x
 platinum)
 Coldplay - A Rush
 Of Blood To The
 Head (EMI) (5 x
 platinum)

Major's artist album chart sales are better than ever BMG rivals Universal to win at Christmas

Retal

by Paul Williams

BMG is having its most successful Christmas yet, capturing more than a quarter of all artist album chart sales with a fair fight to go.

A year after the 2002 festive market took it to previously new heights, the major has surpassed itself this season to stand within touching distance of established market leader Universal.

A week ago, BMG accounted for 27.5% of artist album sales in the Top 75, compared with 18.6% in the equivalent week 12 months ago, with Universal just 4.8 points ago, ahead on 32.1%. Last year no company came within 10 percentage points of Universal in the Christmas market.

BMG's charge is being led by Will Young's Friday's Child and Dido's Life For Rent, which together claimed the top two places a week ago, they were yesterday (Sunday) vying for the number one post once again. Another BMG album, Westlife's Turnaround, was battling for a top five place, while a further six of the major's releases - including two from its newly opened operation Jive - were set to finish in the 40s.

BMG chairman Tim Bowen is particularly pleased his company is achieving success with UK



Westlife: battling for a top five place

reertoire, including albums by Dido and Will Young.

"With Will Young, we've known for a long time this was not going to be a Pop Idol album, it was going to be a Will Young album, and with a slightly different take than just pop," he says.

Bowen says the Dido album, which sold more than 400,000 copies in week one, was the best set-up record he has been involved on. "As soon as I heard it I knew it was going to be massive," he says.

Universal looks poised to top the Christmas market shares for artist albums for the fourth successive year, having taken an unbeatable 32.1% of the market a week ago. In an unprecedented showing, four of its 10 top-selling titles last week came from its division, Classical & Jazz division, which has seen albums from Jamie Cullum, Bryn Terfel and Hayley Westenra all reach platinum status.

and Andrea Bocelli's Vagogo Italiano move up the chart. Although several of Universal's more mainstream, fourth-quarter priorities have fallen out of the Top 75 in a heavily crowded market, it was expected to claim around 15% of the Top 40 in yesterday's chart.

Strong-selling best of sets from Red Hot Chili Peppers and REM have helped to improve Warner's fortunes from last Christmas, with an artist album share last week of 14.1% compared with 9.0% in the same week in 2002. Sony's performance has been lifted by Michael Jackson's Number Ones - now seemingly locked into the top five for Christmas - the main contributor to a 12.2% artist album share last week (5.6% a year ago).

Without a new Robbie Williams studio album, EMI's artist album share has dropped to 11.7%, after being the main challenger to Universal last Christmas, with around 23% of the market. But it continues to be one of the top dominant players on the chart as market leader Universal and EMI account for around 80% of chart sales between them.

The independents' share of Christmas artist album chart sales has dwindled from around 16% in 2001 to a little under 3% now, partially explained by EMI takeover last year of key indie labels. paulw@musicweek.com

Three new categories added to MW Awards

The Music Week Awards is to honour three previously unrecognised sectors of the music business when it returns on March 4 next year.

International marketing, catalogue exploitation and the use of music in ads, games, film and TV will be rewarded for the first time when next year's event takes place at London's Grosvenor House Hotel.

MW's new Best International Marketing Campaign category will recognise creative and effective UK-driven campaigns which made a difference in the international market. The award replaces the International Breakthrough Award, which previously recognised artists rather than the teams behind them.

The new Best Catalogue Marketing Campaign group will be awarded to the marketing team behind a project in the last year that has achieved particular success. And the Best Music Exploitation category will recognise outstanding creativity in securing, executing and maximising the potential for a sync project in areas such as ads, games, TV and film.

Music Week editor-in-chief

Ajax Scott says: "We are constantly reviewing the Music Week Awards so they recognise excellence in every sector of the business."

"Catalogue marketing accounts for more than a third of UK sales, while international sales are more important than ever and sync revenues are being pursued ever more aggressively by companies right across the business."

"Therefore we thought it appropriate to start rewarding the best work in these areas."

All three awards will be decided by panels of judges, in the same way as last year's two new judged awards, for Best Radio Station and Best Music DVD, and the established Best PR Campaign and Best Marketing Campaign categories. Judging sessions will begin at the end of January.

Entries for all judged awards can be submitted from this week onwards, with the final deadline falling on January 23 next year. Entry forms and further details of the awards are available by sending an email enquiry to info@musicweekawards.com.

AIR

Virgin Records is attempting to break new ground with the use of downloads as part of an album campaign, by releasing the lead single from Air's new album with no physical product.

The single, Cheryl Blossom Girl, will be available for downloading on radio and TV in the usual way, but will be available commercially only as a download from January 12, costing £1.

"We really want to be first in the market with these kinds of downloads and Air is a very good match for the kind of older, iPod-savvy consumer who is starting to buy downloads," says Air's product manager, Clara Goldsmith.

The download single precedes the new Air

SNAP SHOT

album, Talkie Walkie, which is due to be released on the initiative.

The album has been created in partnership with The Guardian and The Observer group, which will be pushing the download via its website, in print and via its database mail-out.

Readers will be offered special incentives for downloading the track, including a chance to win a trip to Paris and limited edition iPod covers.

In addition, the February 1 issue of The Observer Music Monthly, is set to be a download special, coinciding with the week of release of Talkie Walkie.

Virgin is also due to launch a new website, co.uk to further promote the release.

Culture Club in royalty case

Boy George and his Culture Club colleagues are heading for a High Court clash with their record label Virgin Records after issuing a writ seeking royalties they could number into the millions.

In the 20-page document, lodged with the Chancery Division last week, George O'Dowd (Boy George), Jon Moss, Michael Craig and Roy Hay allege 10 claims against their label, including incorrect accounting on US compilation/soundtrack albums; failure to account for broadcast and public performance income; incorrect royalty rates for records sold in sales campaigns; and unlawful packaging deductions.

Angel Angel, principal at Angel & Co, acting for Culture Club, says he has been "instructed to pursue the matter with utmost vigour". However, he will not elaborate on the details of the claims.

He also says he has been unable to "quantify" the precise size of the



Culture Club: 10 claims against Virgin

claim, but believes that it is "significant".

Culture Club's long-standing manager Tony Gordon declined to elaborate on the claim, offering only "no comment". An EMI spokesman also declines to comment.

In some of the more serious allegations in the writ, Culture Club allege that the defendants have breached their agreement by accounting on a flat fee basis, instead of by royalty payments.

The writ also alleges the group have been short-changed on performance income.

The writ states, "In the UK, the defendant has received 50% of the licence fees and the claimants have received 37.5%. Accordingly, the claimants are entitled to a further 6.25% of the licence fees from the defendant, so as to ensure that the parties receive a 50/50 entitlement," as required by the agreements.

One claim relates to a £30,000 advance made to Boy George, which the writ alleges was then recouped against the royalties paid to all the band instead of just the singer.

Since splitting in 1986 after a string of number ones, George went on to pursue a solo career before linking with his bandmates again in 1998. Earlier this month his play Taboo, centring on the Eighties' nightclubbing scene, opened on New York's Broadway.

CAST List Product Manager Clara Goldsmith, Virgin Radio, Jo Kenney, Virgin TV, Amanda Warner, Virgin Press, Heather Pinky, Statist, Gilex, Sean Sharpy, Virgin

Universal win battle to land Darkness publishing deal

by James Roberts

The Darkness rounded off a remarkable year last week by signing a worldwide publishing deal with Universal Music Publishing.

The race to sign the British breakthrough act of the year has been the most fiercely contested publishing deal of 2003, with the band finally signing for two albums for a sum understood to be in the region of £2m.

For much of the year, Warner/Chappell was widely expected to close the deal, although EMI Music was also competing to sign the band until a late stage in the negotiations.

"The fact we have waited so long before signing for publishing is quite unique," says the band's manager, Sue Whitehouse.

"It has meant we have got fantastic terms on the deal. We are very pleased to be working with Universal, as we have developed a fantastic relationship with them over the past few months."

The deal was signed in Birmingham last Monday, where the group were performing that evening at the city's Academy venue.



The Darkness: have had a whirlwind year

"The courtship and negotiation was so lengthy, convoluted and talked about that no press release seems necessary," says Universal Music Publishing managing director and Europe executive vice president Paul Connolly. "We are, simply, very pleased to have signed the band and to represent such fine songwriters."

Following the release of their single Christmas Time (Don't Let The Bells End) this week, The Darkness will spend much of 2004 in America, beginning their first extensive US tour in March.

Their debut album *Permission To Land* - which has sold 800,000 copies over the counter in the UK - last week jumped 18-7 on Bill-

board's Heatseekers chart for development acts, after being added to MTV's main US channel as a buzzworthy act.

"Once the band are on the road properly in the US, the same thing will happen to the album as it did over here," predicts Whitehouse.

At least two further singles are expected to be released from *Permission To Land* in the UK during 2004, followed by summer festival appearances.

The Darkness were last week confirmed alongside David Bowie as headliners of 2004's T In The Park festival in Scotland.

"It's quite amazing to think that this time last year the band were going into Christmas with so little money they couldn't afford to feed themselves properly," says Whitehouse. "It's been a whirlwind year."

Meanwhile, The Darkness were last week forced to postpone the advertised launch of a series of paid-for downloads of tracks from their recent London Astoria Homecoming concert. The band hope to make the downloads available before Christmas, once technical problems have been resolved. james@musicweek.com



Sanctuary Records is this week bidding to achieve its second top 10 single, with Michael Andrews Featuring Gary Jules' version of *Mad World*, following in the slipstream of Ozzy and Kelly Osbourne's *Changes* (pictured). *Mad World* - which is released today (Monday) by Sanctuary, together with Paul and Katie Courry's *Adventure Records* - has shipped 250,000 copies following a slow but steady campaign, which eventually led to it going on the Radio One and Radio Two A-lists.

The release comes after the Osbournes' release was challenging to enter the chart at one yesterday (Sunday), despite a promotional campaign that was hit by Ozzy Osbourne's mad-dad crash last Monday. Sanctuary's UK head of marketing Giles Green says the independent only really started operating in the singles market about 18 months ago, and adds: "This year's push to show we can compete on singles as well as albums. The same effort goes in."

Former Our Price MD weighs up Sanity bid

Former Our Price managing director Mike McGinley is considering another takeover attempt for the troubled chain, which was placed into administration in November.

However, McGinley, who left the business in March 2000 when it was still owned by Virgin Entertainment Group, is adopting a cautious approach to any bid, after seeing previous efforts fail. While at Virgin, McGinley was part of an unsuccessful management buyout for the chain, then lost out again this year when Australian retailer Brazi overlooked his group's bid and sold the chain to another group, in a reported £5m deal.

McGinley says, "I've had so many attempts to buy this that it's run its course, really." But he concedes he is rethinking his position over any possible bid.

Stoy Hayward's Shay Bannon and Simon Michaels, who were appointed joint administrators of the business by the High Court on November 21, are confident of finding a buyer for the chain, which is continuing to trade. An advertisement went into the

Financial Times last Tuesday for the business - registered as Our Price Entertainment (UK) - which it says comprises 104 stores, around 700 staff and an experienced management team.

Turnover for the 12 months to October 31 this year's put at £81m and the ad states the company refrains stock worth around £8m, at cost value.

Whoever takes over will become the fifth owner in five years, with the stores having passed from a WH Smith/Virgin consortium to Virgin alone before being split up, with more than 100 stores sold off to Brazi and traded as Sanity.

The chain was sold in September to Primemist, fronted by businessman Lee Skinner, but within two months Skinner sold back his interests to his backers, who then placed the chain into administration.

Sources say the retailer's festive trading plans have been hit by credit and supply problems from the main UK suppliers, although BDO Stoy Hayward says the administrators note that the business is trading positively.



2003: stormy clouds

As another year draws to a close, *Musica Week* looks back at the key issues, the iconic acts and hears your views on the months gone by, before highlighting our tips for 2004.

Overview

It has been a year of contrasts. A year of devastation and celebration, of nightmares and dreams, of a bleak outlook onto an underlying positive future.

What has made 2003 so strange is that the positives and the negatives have most often been embodied within the same developments.

For the past two or three years, the growth of the internet as a means of delivering music has been driven by an exploding pirate market; yet this has also emphasised the consumer's willingness to adopt new means of distribution, and 2003 was the year when the industry got a taste of the potential upside with the runaway success of iTunes.

Declining CD prices have driven down the profits of suppliers and retailers alike, but they have also meant that the UK has remained a miracle market – the only established territory to buck the global downward sales trend. The January audit of the Christmas market will reveal who won and who lost in the spending splurge.

In music, 2003 was a year when traditional pop began to lose its lustre, when consumers demanded something a little more edgy. Yet it also showed that the public are still ready to connect with reality pop stars with talent, among them Alex Parks and the returning Will Young, who reminded us that taking Simon Cowell out of the recording studio has not been Pop Idol's only gift to the world. Only kidding, Simon.

While Dido and Coldplay flew the flag for the modest and the understated, The Darkness exploded from Lowestoft with leopard-print catsuits and a falsetto. Critics decried the grip of short-termist, bonus-boosting, shareholder-pleasing, no-risk A&R, yet some major labels still attempted to ensure their commitment to long-term talent development in tough circumstances – and a handful of indies reaped hay.

Some of the most keenly contested bands and artists signed in 2003 spent their time issuing "low profile" mini-albums and EPs. Look out for their launch of full-scale albums in 2004.

Whatever the genre, music has seemingly become ever more omnipresent in every sphere of existence. It sits at the heart of the biggest new TV formats, it is embedded within the coolest advertising and movie concepts, and it is consumed in more ways than ever.

Music has also been obsessively fussed over by more of the printed media than ever before, too. While the tabloids have become more celebrity-fixer than ever, the broadsheets obsess about merger mania and all other music industry revelations, while *Daily Telegraph* voices outrage at The Darkness's plans to buy the sleepy seaside village of Southwold.

The unanswerable question of the year was: what is the value of music? It was year when punters balked at paying more than £10 for a CD, but happily spent far more for a weekend in a field at Glastonbury or an afternoon at Knebworth.

And, as consumers turned away from the single in the thousands – apparently unhappy with the

The state of the music industry in 2003 was dependent on whether your glass was half-full or half-empty

price and value for money – phone users showed oblivious disregard for the £4 price tag slapped on most ring tones.

Generally, music is cheaper, often free (through an unparalleled wave of giveaway CDs), stolen (via peer-to-peer services and dodgy download dealers) or demanded for nothing, by ad agencies and games developers.

In turn, the supermarkets have taken music to a sector of the UK population which never dreams of setting foot inside an HMV or Fopp, but would happily slip a £9.73 Hayley Westenra, Michael Bublé or Cat Stevens CD into its trolleys. But, in doing so, the specialists are increasingly forced to look beyond the commercial charts and fight back with their own multi-buys.

Everyone is feeling the pinch – from the biggest to the very small – everyone has cut their cloth and there is more bloodletting to come, as M&As (mergers and acquisitions) replaces A&R (artists and repertoire) in the music industry lexicon.

But, while the imminent move to four (or three?) majors is seen by some as heralding a period of growing concentration in power, more powerful, hands, others foresee a greater range of opportunities for independents, who can still make decent money from a career based on gold albums.

It is a time of opportunity or oppression, depending on your disposition. The state of the music industry in 2003 was dependent on whether your glass was half-full or half-empty.

It is a choice that will continue to face everyone in the industry well into 2004 and beyond. MT

Media: Government takes lead role in setting agenda

When it comes to radio and TV, the music industry spent much of 2003 – and through into 2004 and 2005 – looking to the Government for a helping hand.

As one piece of new legislation passed into law – the Communications Act, in the summer – the music industry turned its attention towards a long-term game, that of the BBC's impending charter renewal. It may still be two years away, but the industry's bureaucrats are determined to remain on top of the issues and maximise their influence over the nation's public broadcast network.

The Communications Act threatened much, but its most dramatic repercussions are still to be felt. The far-reaching bill was seen as a script for further consolidation and, perhaps, takeover of the UK's airwaves by overseas operators. But, while TV

saw the move towards ITV consolidation reach some kind of conclusion, the spectre of a broadcast magnate – with Clear Channel cast as the invading force – descending on UK radio groups remains unfulfilled. For now.

Among the commercial sector's greatest moans about the act was the continuing freedom it gives the BBC from its own regulator. For the BBC from its own regulator.

The debate has already begun in earnest. The music industry called for Radio One to give greater support for British music in the summer, in a period when the chart dominance of American artists was reflected by a playlist with, at one moment, as few as three British artists filling 20 positions.



Kylie performed live album track on Andi Peters-hosted All New TOTP

In the past month, too, Radio One has again come under the microscope in the light of a chart sponsorship deal with Coca-Cola which will see the pop channel, as well as Top Of The Pops, obliged to carry credits for the fizzy pop brand. With the BBC receiving not a penny through the deal, it is a pretty spurious debate though, driven by lobbyists with a clear

agenda – to bring attention to the corporation's commercial activities.

The charter renewal is set to dominate all broadcast talk through 2004, along with the continuing debate around Andi Peters' rously named relaunch of Top Of The Pops.

In parallel, Chrysalis Radio's Heart 106.2 will battle to retain its

newly-claimed role as the leader of London radio, while Smooth FM takes over as producer of commercial radio's Hit 40 UK chart show in the new year. Meanwhile, Lesley Douglas's succession of Jim Moir as controller of Radio Two is expected to herald more of the same old success.

More tabloid-focused fare will be provided by the arrival of Chris Moyles and Johnny Vaughan as the new breakfast DJs at Radio One and Capital FM respectively, not to mention the departure of Pop Idol star Neil Fox from the Hit 40 countdown. And, over on TV Pop Idol or Fame Academy or P&A's is likely to again attract big audiences, but achieve patchy results for the "artists' it produces.

Indeed, the performance of such reality TV pop shows perhaps highlights the growing dissonance between broadcasters and music companies. What is best for the TV or radio stations, is not always best for those who generate talent. It was ever thus, but the tensions are growing, it seems. MT

With a platinum lining

Consolidation: talks prompt action as majors regroup

To merge or not to merge: that was the question taxing some of the most senior major record industry executives during 2003. The answer provided by most of them was a strong "yes". But as the year draws to a close, most have been disappointed: it is two of the less likely candidates who are preparing to come together.

In fact, although it was EMI and Warner who stumped the business almost four years ago with the announcement of their intention to merge, they have both ended 2003 on their own – but not for lack of trying.

This year alone, the story of merger and counter merger has been a dizzying one. During the summer, it seemed BMG and Warner were on the verge of sealing a deal, until both parties ultimately failed to agree terms at the last minute and EMI's Eric Nicoli resumed his courtship of AOL Time Warner chief Dick Parsons, publicly confirmed at the end of September. Meanwhile, BMG's Rolf Schmidt-Holtz had turned his attentions to Sony Music newbie Andy Luck and Edgar Bronfman Jr emerged as the dark horse stalking Warner. Just two months later, Sony and BMG stumped their rivals with the confirmation of their intention to form Sony BMG. And then there

was the nail-biting wait for top EMI and Warner executives, as the Time Warner board deliberated on whether to sell their music arm to the UK-based major or Seagram dynast Bronfman.

Confused? You should be – and the story is still far from played out.

The regulatory authorities on both sides of the Atlantic still have to approve Sony BMG and, although the consensus seems to be that this stands a strong chance of receiving a green light, EMI is just one of the players which is still watching closely to see if there is still an opening for it.

Meanwhile, Bronfman has yet to reveal whether he has a bigger gameplan. He insists not, but the gossip mill is still churning with alternative scenarios whereby he sells off Warner/Chappell, buys EMI or plans some other friendly complex move. And then, of course, there are private venture capitalists (some named, some unnamed) who continue to sniff around a market whose value some (including clearly Bronfman) believe is close to bottoming out.

In fact, in major label land there is only one certainty looking forward over the next 12 months: that every company is going to undergo radical surgery, if it isn't



BMG's Dido (left), Sony's The Coral: recording for the same company if proposed merger gets the green light



already. The changes have been afoot for months. Every major has been reducing headcount and most have been preparing bigger strategic changes, such as quitting manufacturing and distribution. And the more fundamental reviews continue.

"To have a hit record only takes a handful of people – someone to sign and develop it, someone to market it and people to press and promo – it isn't rocket science," says the worldwide CEO of one of the majors. "We've all got too many people."

And having hit records – which used to be the only important focus of any music company – is

now only one of a number huge challenges. Among them are new pricing models and licensing structures, let alone the extent to which companies need to retain a physical presence around the world in order to maximise international talent. Underlying all of them is the need to devise new ways of making money from the wider exploitation and distribution of music via new channels while presiding over the gradual decline of the physical sound carrier.

Will it be easier for Sony and BMG to figure out some of the answers as they embark on a merger which could effectively take them out of the game for 18

months? Or for Universal, which has the strength and weakness of being the biggest player out there at present? Or how about Warner, whose new (private) owners are itching to cut out costs? Or for EMI, whose record division has arguably spent longer pursuing its "new" strategy even if most of the details hitherto remain secret.

At this stage it is too early to call. Most of the mergers discussed during 2003 have essentially been defensive moves. Whether defence proves the best means of attack will become clearer in 2004. AS

Quote unquote

Jan Grenfell

Managing director, Silentway Management Ltd/managing director SimplyRed.com

High point of 2003: Putting together a great team of people and proving that it is possible for artists to successfully market and release their own music on a global scale.
Low point of 2003: Lynn Peacock passing away.
Best record of 2003: Sunday by Grandaddy.
Best event of 2003: Rugby World Cup final.
Act to watch in 2004: Snowy Tool.
Executive to watch in 2004: Sean Adams, Drowned In Sound.
Biggest threat/opportunity to the business in 2004: Threat – losing touch with the consumer (for example, RIAA suing a 12-year-old girl). Opportunity – other major artists realising that there's life outside the corporation if they want it.

David Munn

Vice-Chairman, EMI Music Worldwide; CEO/Chairman North America, EMI Music
High point: Eight Norah Jones Grammys.

Low point: EMI/Warner Music Group deal.
Best record: Beyoncé's Crazy In Love.
Best event: Grammys.
Act to watch: Courtney Love.
Executive to watch: Niel Van Hoff.
Biggest threat/opportunity: Digital in Europe.

Lesley Douglas

Controller, Radio Two and 6Music

High point: Getting the controller of Radio 2 & 6 Music job.
Low point: In one of life's ironies, not working with Jim Mair will make the end of 2003 a sad time for me.
Best record: Beyoncé's Crazy In Love.
Best event: Robbie Williams in front of 300 people at Abbey Road for Radio Two.
Act to watch: Katie McLaun... supported by Terry Wogan's Breakfast Show. She has obviously touched a nerve with the public.
Executive to watch: Hugh Goldsmith. I will be interested to see what he does in 2004. His instinct for music and talent is exceptional.
Biggest opportunity: Digital Radio – music is so dependent on a vibrant radio proposition and additional services such as iXtra and 6Music will extend choice.

My high point of 2003 was selling 1m Darkness albums in the UK.

Korda Marshall, East West

Korda Marshall

Managing director, East West Records

High point: Selling 1m Darkness albums in the UK, hearing the Muse album for the first time and Chelsea being top of the league.
Low point: The closure of Mushroom Records and hearing the Pop Idols' cover version of John Lennon's Happy Xmas (War Is Over). It's not.
Best record: Re-release of the full original Who concert, Live at Leeds and the Led Zep DVD.
Best event: The Darkness opening at Glastonbury, Muse at Wembley and Chelsea beating Manchester United.
Act to watch: Glitterati.
Executive to watch: Edgar Bronfman Jr.
Biggest opportunity: The chance to change the singles chart rules and to develop a legitimate, paid download marketplace.

Steve Knott

Managing director, HMV Europe

High point: My return to HMV and being elected Chairman of Bard. Also Madonna live at HMV Oxford.
Low point: The continuing decline in the singles market remains a real concern, but I'm also

Retail: value is squeezed as sales rise, but prices fall

That a record 200m-plus units were shipped in the first nine months of 2003 offered small comfort for retailers who were faced in 2003 with the conundrum of increased album sales and total values for the year effectively stalling at last year's levels.

When the BPI revealed its most up-to-date delivery figures at the end of November, it highlighted a trend which ran throughout the year; while more than 50m albums were sold in the third quarter - up 76% on the same period last year - the strength of the UK market, at least in volume, was partly bolstered by the main chains' year-round approach to sales. Indeed, store discounting and multi-buy campaigns, offered in a bid to compete with the growing might of the supermarkets, masked a deeper malaise, with the value of CD shipments rising by only 4% between July and September, failing to match the pace of volumes.

The UK, however, appeared a winner by global standards as the worldwide picture grew bleaker still, with the IFPI reporting declines in every region; the world's biggest music market North America fell 11.7% in value and 15.6% in volume. Meanwhile, in Germany - once the third largest market in the world and now the fifth biggest and still slipping - the downward spiral continued, as trade body BPW reported half year declines for 2003 of 16.3% in volume following a 8.4% decrease in the same period the previous year.

encouraged by the lead that some labels, working with Bard members, are now taking to try and reverse this trend, and the fact that we finally have a serious debate taking place.

Best records: The Darkness's *Permission To Land*, Jamie Cullum's *Twentysomething* and Kate Melua's *Call Of The Search*.

Best event: HMV conference, held in Dublin in May. And Glastonbury, which had a good effect on sales.

Acts to watch: Franz Ferdinand, Joss Stone.

Executive to watch: I will be watching all of them like a hawk.

Biggest threat/opportunity: The ongoing development of new acts, but there are huge opportunities for us all if we get that right. From a purely HMV perspective, we remain committed to the continuing expansion of all our retail markets.

Richard Manners

Managing director, Warner/Chappell Music

High point: Damien Rice live in my office.

Low point: Mergers - too much talk, not enough fixing of our business.

Best record: The Strokes' *Room On Fire*.

Best event: The rise of The Darkness.

Act to watch: Kristian Leontiou.

That the pressures on traditional high street retailers are intense is undeniable. These pressures were brought into sharp focus when, within a few weeks over the summer, it emerged that Australian retailer Sanity was pulling out of the UK market less than two years after buying the loss-making Our Price chain from Virgin Entertainment Group, swiftly followed by the chain Andy's Records' descent into administration.

The Sanity saga rumbled on when it too was placed into administration in November, a mere two months after being sold by its Australian owners Brazin to Primetost. The stores, meanwhile, continue to trade, while a buyer is sought.

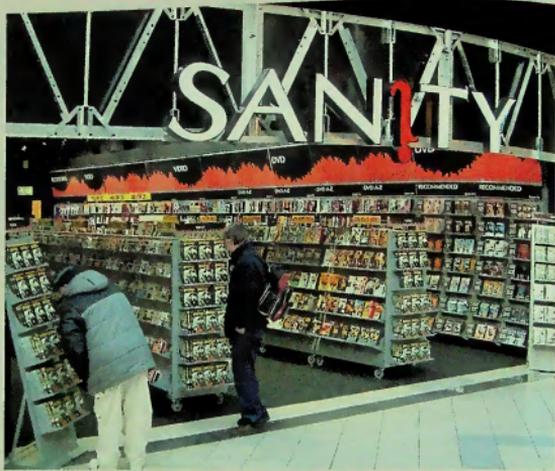
If tougher margins continued to take their toll on retail all round, the industry rallied on one particular score - to take action on the ailing singles market, in an attempt to stem the 40% downward slide.

EMI was among those in the vanguard, responding to retail by unveiling a £1.99 two-tracker single back in August as part of a three-tiered initiative to revive the format. The £1.99 single was to be accompanied by a three-track £2.99 version alongside "blockbuster" releases by big-name artists dealer-priced to retail at £3.99.

The OCC-driven pan-industry consultation instigated in the spring - the Future Of The Chart project - eventually produced changes to the chart rules in October, driving through new rules for a two-track single, a relaxation of content rules to

The best event of 2003 was the BPI's British Music Showcase XSXW featuring The Darkness.

Peter Jamieson, BPI



Sanity: a tough and increasingly competitive market contributed to the former Our Price chain falling into receivership

allow CD singles to include additional content and the creation of a download chart.

But some were not so quick to embrace the £1.99 single as the panacea and, just last month, newly-installed Universal UK sales director Brian Rose hit back at the two-tracker, ruling out a blanket move to the new format for the major and cautioning it was unlikely to "turn the singles market around". Don't rule out an initiative of its own in 2004, however.

Meanwhile, the indies moved to revive interest on a different

Executive to watch: Thomas H Lee and Partners. **Biggest threat/opportunity:** Don't be afraid of the future - buy an I-Pod, get involved, help to promote the businesses that deliver digital music securely.

Mark Ellen

Editor, Word

High point: Lucinda Williams at the Shepherd's Bush Empire, London.

Low point: The All New Top Of The Pops.

Best record: Welcome Interstate Managers by Fountains Of Wayne.

Best event: Glastonbury Festival.

Act to watch: Blind Blake.

Executive to watch: Steve Jobs at Apple.

Biggest threat/opportunity: Releasing records to radio months before they come out.

Peter Jamieson

Executive chairman, BPI

High point: The new Copyright legislation passing through parliament.

Low point: Reading sales information from our beloved music industry around the globe.

Best record: All versions of *Swing Low Sweet Chariot*.

WHAT WILL BE THE BIGGEST TECHNOLOGY BREAKTHROUGH IN 2004?

Alan Morris, Kazaa executive chairman Networks executive vice president: "Not so much a technology breakthrough, but

more realism and a call of the hopefuls joining the online music gold rush. And maybe some versatile convergent devices, like P2P-enabled MP3 players."

Leslie Golding, Os head of music: "The mobile channel to market for music. Until now two prohibitive factors have prevented the mobile channel opening up to full

music downloads, technology - artists' royalties are not good enough to send full tracks over the air instantly, and rights - it has been prohibitively

front with the Beggars Group offering a series of digital releases throughout August and September, offering B-sides, downloadable artwork and video footage with singles.

If it was the winter of retail's discontent, the first shoots of hope for 2004 are starting to emerge though, with the launch of the download chart some time next year.

With download sales still relatively low - despite successes such as Muse's 10,000-selling *Shockholm Syndrome* - it is

difficult to gauge precisely what impact this will have going forward. Early test data has been compiled by OCC since November, ahead of the possible launch of a public download chart in the first quarter of next year.

With the first payments coming through from Apple's iTunes Music Store launch in the US, and EMI indicating that global income from downloads was up three-fold to £2.1m in the half-year to the end of September, optimism is certainly growing. JJ

Best event: BPI's British Music Showcase at SXSW featuring The Darkness.

Act to watch: Duran Duran

Executive to watch: Kate Pulton

Biggest threat/opportunity: Illegal downloading/legal downloading

Chris Moyles

Breakfast show presenter, Radio One

High point: Getting the Radio One Breakfast Show.

Low point: Getting the Radio One Breakfast Show - I had a £100 bet on Colin and Edith.

Best record: The Thrills album *So Much For The City*.

Best event: Robbie at Knebworth.

Act to watch: Moped - the Scooter tribute band from Battenberg, Germany.

Executive to watch: Andy Parfitt.

Biggest threat/opportunity: Home taping, which is killing music.

Paul Connolly

Managing director, UK, and executive VP, Europe, Universal Music Publishing

High point: England's Rugby World Cup win.

Low point: November 2.

expensive to buy music from content owners. In an era of rampant piracy, it's no longer ahead.

Paul Hitchman,
PlayLover MSP
director

"PlayLover MSP will be the first ISP in the world to pay royalties to the music industry for music that is downloaded via file-sharing networks. This will be a

massive breakthrough for the music industry in the UK as it will create a legal online music market." **Paul Smith, MD**
UK marketing, O2

manager. "2004 will certainly be the year of the download and their services, coupled with a sales explosion of MP3/portable

music players."

Steve Johnston,
MusicWeek head
of licensing: "In 2004 I expect one or more services that puts P2P centre stage to

make great strides. Stage one is users being able to sit up and listen to music and recommend and pass content between friends - licensing, technology and

billing should now all be able to cope with this stage two is that the labels will get more involved with feeding user communities directly and offering

considerably more content in the options usage menu."

Ben Drury,
EMPI's worldwide head
of music: "Higher speed broadband - 2003 was a great year for broadband and the next stage is to introduce higher speeds - 10M, 20M and 30M. This will allow a wide range of services and content such as

video-on-demand and the next stage is to see a proliferation of new broadband gadgets that can play music such as MP3, iPod variants, and set-top boxes."

Technology: new approach as download era dawns

Never before can the launch of one record shop have held out so much hope to so many.

To a much-bemoaned music industry, Apple's iTunes Music Store concept offered the greatest hope yet that all was not lost in a world "polluted" by ever-rising levels of music piracy. To Time magazine, it was the invention of the year. And, for good reason.

Despite only initially being available in the US to Mac users (representing little more than 3% of the domestic computer market), iTunes sold 200,000 tracks at 99 cents apiece in its first 12 hours of trading in May. And when a Windows version became available Stateside in October, more than 7m copies of the digital jukebox software were downloaded in the first three-and-a-half days and more than 1m tracks bought.

Apple founder Steve Jobs' launch of iTunes, fellingily undertaken at a press conference attended by such industry captains as Universal's Doug Morris and Warner's Michael Uslan, first appeared to mark some harbinger in the music business's seemingly losing battle with computer users stealing their wares wholesale from the internet. Maybe, just maybe, it really was possible to make money in this new digital age. What is an incontestable fact is that the demand for music is now greater than it has ever been, it is just that the old-style record companies have, at least previously, failed to get their acts together to capitalise on that demand. Typically, it took an outsider in Steve Jobs to show them the way.

Ahead of any announced launch of iTunes in Europe, others have already been jockeying for position. Among them, O2, which has reportedly dealt in secret with all the majors and A&M, teamed up with Microsoft to launch a download service across Italian internet service provider Tiscali. O2 became the first UK mobile operator to offer a paid-for

download service for its O2 Digital Music Player, while Sony revealed it was planning to launch a download service next year, initially in Japan and then rolling out across the US and Europe.

As an alternative to the many legally-razed sites where tunes can be downloaded illegally, there are already countless legal services being run by both traditional and online-only retailers, although too many music fans have no idea of their existence. But, some shrewdly, one such site will have the marketing might behind it: quite possibly the planet's most famous brand: Coca-Cola's mycolumnic.com site will initially offer 250,000 tracks from 8,500 artists.

At the same time record companies, too, are finally beginning making their repertoires more widely available after finally

acknowledging that if they want music to be available, they need to offer the legitimate route they leave to offer them something to buy. In the UK, downloads of some singles started going on sale before their physical release, while in one notable move, legitimate peer-to-peer website Napster finally won access to some major record company repertoires to a deal struck with EMI.

That more co-operative attitude from the record industry was also reflected in the establishment of a "one-stop" international licence for companies wanting to webcast the files of artists/concords. Rather than having to strike deals territory by territory for rights, webcasters can now secure their rights to broadcast with the signing of a single licence across the globe.

The ever-growing penetration of broadband in the UK during the year also furthered the opportunities online for music companies to sell and market their products. Among the most significant steps were PlayLover's



Apple's iPod menu has a more than a dozen of the year

launch of what it billed as the world's first broadband music ISP, while AOL prepared to follow its portfolio of radio services with a European radio service with a AOL subscribers on broadband. The AOL launches also marked the first licensing deals carried out by PPL for internet-only radio stations.

But the current approach being widely adopted by the industry was counter-balanced by the thick-fearing RIAA, which issued hundreds of civil lawsuits against those it believed were illegally downloading. Among them was 32-year-old school girl Britney LaBrie, sporting just the kind of negative media publicity that the business could do without right now.

But, PR headaches aside and the many false dawns of the past, 2003 may well go down as the year the music industry finally started to realise the potential of making some money in the online world. Its progress so far has been pretty slow, but with such heavy hitters as Coca-Cola now onside in can go into 2004 with genuine hope. PW

Best records: Albums by The White Stripes and Outkast.

Best event: My son's first birthday.

Act to watch: The Beatles.

Executive to watch: Edgar Bronfman Jr.

Biggest threat/opportunity: Unbalanced industry focus on the short-term cash flow and profitability. A media obsessed with exaggerating the demise of the music industry. The impact of the above on the investments and nurturing of talent in 2004.

Steve Mason

Chairman, Pinnacle Group

High point of 2003: Tony Powell's recovery.

In the headlines

JANUARY

The BPI and David Blunkett criticise gun references in song lyrics, following the shootings of two Birmingham teenagers on New Year's Eve... Busted crash into the Top 10 albums charts on the back of second single 'You 3000'... Capital FM vows to playlist more "real" music after widespread listener fatigue for reality pop acts is revealed... Rupert Perry, senior vice president with EMI, leaves after 32 years of service... Commercial Radio Companies Association chief executive Paul Brown is among those awarded a CBE in the New Year Honours list... Britain calls on Thailand to help stem the flow of pirate CDs, after evidence released by the IFLI suggesting that more than 50% of pirated discs are manufactured in the country... BMO goes 15 Brit Award nominations after capitalising on Pop Idol, Pink, Avril Lavigne and Foo Fighters' success... The Streets' Original Pirate Material creeps into the US Heatseekers chart... Tim Bowen is confirmed as successor to BMO chairman BMO from Hesse Breitholtz... Capital FM launches London's first official albums chart countdown... Midem sees "digital rights management" become the buzz-word in the fight against piracy...

FEBRUARY

The BPI reveals a 3.7% drop in the British Music Industry's value during 2002... Martin Bashir's controversial interview with Michael Jackson documentary is aired... HMV launches stores in key train stations around Britain... Radio One revamps its Sunday night Top 40 show... Robbie Williams and Ms Dynamite respectively win best male and female artist awards at the Brit Awards, before Lucie Arnall and Peter Jameson are unveiled as the event's new co-chairmen... Royaltiesreemited.com goes live to distribute unpaid royalties to recording artists... John Cale becomes first signing by EMI Records since its name change from EMI-Chrysalis... Talent management company The Firm withdraws from the UK due to lack of funding... Farmer Virgin Retail executive Neil Beattie joins WH Smith as entertainment business unit director... Universal Music International acquires 100% of Vivendi Music Network, rebranding the concern Universal Mobile... The IFLI issues big businesses with anti-piracy guidelines, highlighting security and legal risks... Virgin Retail becomes the first European ISP to offer free digital music... BBC1's Saturday Show beats ITV1 rival SM-TV for Saturday morning viewing figures for two weeks running... The first BBC victory in that slot since 1999... Virgin Retail confirms deal to take over Tower Records' remaining two UK stores...



March
Capitol Records speedily ships 200,000 copies of Coldplay's A Rush of Blood to the Head after the band's double win at the Grammys... UK record companies prepare to offer singles as downloads after Warner releases Madonna's American Life single as a download in the US... Norah Jones' 'Come Away With Me' reaches number one in the UK after winning eight Grammy Awards... BBC1's Comic Relief version of Fame

Low point of 2003: Tony Powell's illness.

Best record of 2003: Chocolate Factory - B Kelly.

Best event of 2003: Justin Timberlake gig.

Act to watch in 2004: The Veils, Keane, Katie Melua.

Biggest threat/opportunity to the business in 2004: Pricing, piracy, bankruptcy.

Emily Eavis

Bottle partner, Glastonbury Festival family member

High point of 2003: The One Big No anti war concert (including Chris Martin, Fran Healy and Faithless) at the Shepherd's Bush Empire in March.

WHO HAS MOST TO GAIN FROM THE ONGOING CONSOLIDATION OF THE MUSIC BUSINESS?

Richard Griffiths, Modest Management: "My rather cynical answer is consultants, merchant bankers and corporate lawyers."

Dennis Erlich, consultant, Spectrum Ventures: "There may be no consolidation among the majors. It is very likely the Sony BMG deal will

be contested vigorously and, without substantial concessions, will wind up in court. Bradford's acquisition of Warner shows that with manufacturing and distribution being outsourced, scale is not important to cutting costs — the majors only want to merge to enjoy the kind of market power Universal enjoys."

In the headlines

Academy pulls 7.8m viewers... The Radio Authority publishes a report that opens up possibilities of more FM stations around the country... Universal Music International accuses international mechanical rights body Biem of acting as a cartel... Artists including David Bowie, George Michael and Moby unite in a bid to raise millions of pounds for the victims of the war in Iraq... Sony UK's marketing director, Jason Guy, and marketing executive Brian Yates leave the major, while BBC's music marketing director Graham Samuels prepares to join... Universal's long-time sales director Nigel Hayward is promoted to commercial director... James Palumbo quits his role as CEO of the Ministry of Sound empire he built, being succeeded by Mark Rodol... Leading indie retailer Music Zone launches its first London store in Oxford Street... Music and media groups brace themselves for a bumpy ride as shares in the FTSE 100 experienced one of the biggest slides and recoveries in the City's history... The Darkness give one of the most talked-about performances at SXSX in Texas...

APRIL
Sony emerges as the top albums company with the 11% market share in the first quarter of 2003... HMV launches its New Music Search to uncover unsigned talent in UK and Ireland... Paul Burger departs Sony Music Europe after 26 years' service, during the major's ongoing restructuring... Warner/Chappell and Westminster Music argue over the publishing rights to Gareth Gates' remake of Spirit in the Sky... BMG releases Annie Lennox's single Pavement Cracks as a £1.60 commercial digital download... Tesco says it has leapfrogged Virgin to become the third largest music retailer for chart releases in the UK behind Wochorts and HMV... Robbie Williams breaks into the US top 50 for the first time, as his album Escapology lands at 43 in the *Billboard* 200... Channel Five commits seven hours of prime-time television to live music with Spring Break Live... Radio 20 delivers a blow to the singles market by pledging to give increased priority to album tracks... Radio 100 confirms Zane Lowe's move to the station after his contract with Xfm ends in July...

MAY
The British Video Association reveals DVD sales were greater than VHS sales in 2002, with 90m DVD units sold compared to 79m VHS units... Three David Bowie tracks from the beginning of his career are unearthed in the late Gus Dudgeon's home by royalty investigator David Morgan... Music retailer Fopp outsarms rivals by introducing CD vending machines on the outside of its Union Street, Glasgow branch... Virgin Retail's managing director Andy Randall leaves the company to take up the same role at Staples... V2 joins the growing list of record companies offering pre-release downloads with the Elbow track

Ribcage... Madonna gives a PA in front of 600 fans at HMV Oxford Circus... France announces plan to step down as director general of British Music Rights... The Darkness are signed to East West a week after its takeover of Mushroom Records... Bard chairman Simon Wright warns the

Low point: War on Iraq.
Best records: Catpower, Outkast and Kings Of Leon.
Best event: Kings Of Leon at the Astoria, Primal Scream at Glastonbury — two of the best gigs I've seen in years.
Acts to watch: The Concrete (Swedish, soon to sign UK deal) and Hamill (on Champion).
Executive to watch: Robin Turner from Heavynote Records. He knows stuff.

Neale Easterby

Empire Artist Manager

High point: Selling some albums in the US.
Low point: The death of Johnny Cash.
Best record: R Kelly, Ignition.
Best event: Rugby World Cup.
Act to watch: Vanessa Brown.
Executive to watch: Watch them all, they're all a bit dodgy.
Biggest threat/opportunity: Bad records/good records.

Tim Bowen

Chairman & CEO, BMG UK & Ireland

High point: Some 7m Dido albums sold world-wide and counting.
Low point: Ongoing global piracy.
Best record: Life For Rent by Dido.
Best event: Robbie Williams at Knebworth.
Act to watch: Nina Jayne.
Executive to watch: Hugh Goldsmith.
Biggest opportunity: Legal downloading.

Bea Ballard,

Executive producer, Parkinson

High point: Making the two biggest entertainment shows for Christmas on BBC1 — EastEnders Christmas Party and Christmas Night With The Stars. Plus, four of the artists in the top five albums chart having appeared on Parkinson.
Low point: There wasn't one.
Best record: Dido's Life For Rent.
Best event: Glastonbury.
Act to watch: Michael Bublé.
Executive to watch: That would be telling.
Biggest opportunity: The fact that grown-ups will buy grown-up music by grown-up artists if it's given as much exposure as teen-pop.

Adrienne Dunlop

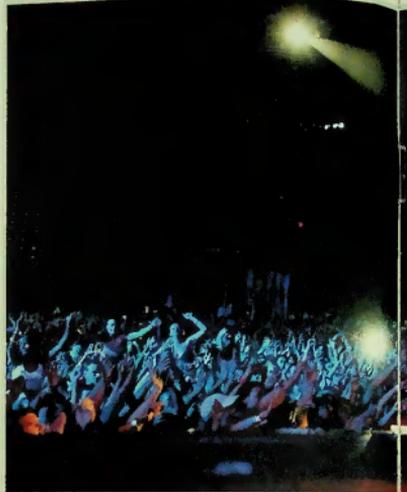
Director Commercial Markets EMI Music

High point: Postiva's Make Luv number one record as used on the Lynx ad.
Low point: End of TV series Buffy The Vampire Slayer and more Pop Idol on telly.
Best record: Janelina's Superstar.
Best event: Music industry Woman Of The Year Awards.
Act to watch: Beverley Knight.
Executive to watch: Mandy Plumb.
Biggest opportunity: The growth of commercial markets in taking one commercial opportunity like a sync and making it a license and a premium — all parties stand to gain, especially the artist.

Martin Mills

Chairman, Beggars Group

High point: Dizzee Rascal winning the Mercury Music Prize.
Low point: It's not quite happened yet.
Best record: Sout Niblett, Damien Rice.
Best event: iTunes launch.
Act to watch: Lots.
Executive to watch: Not watching.



Live: Robbie at Knebworth tops

The mainstream press coverage of the music industry in 2003 may have been almost exclusively focused on the turmoil created by piracy and downloads, but that masked the fact that certain sectors were quietly enjoying one of their best years for business to date.

Those in the business of selling tickets and putting on shows led the line of those who flourished.

In the past 12 months, the live business has become the envy of the recorded music sector, enjoying a bumper year for ticket sales and concert attendances. In an era dominated by the "virtual" experience — through games, DVD and the various reality TV formats — consumers began to look for something a little more "real". Established festivals such as

Glastonbury and the Carling Weekend sold out quicker than at any other time in their long histories, also managing to eclipse the likes of Wimbledon in the corporate entertainment stakes. In turn, new genre-based festivals emerged with strong first-year attendances, among them Clear Channel's Download Festival, which saw rock return to its spiritual roots at Donington in May. Boutique events, ranging from Cornwall's Eden Project Sessions to The Big Chill, continued to grow in popularity as music fans sought out an alternative to the mainstream events.

The summer saw the busiest season in memory for UK stadium gigs, with The Rolling Stones, Bon Jovi, Shania Twain and Eminem

High point of 2003 was

Dizzee Rascal winning the Mercury Music Prize.
Martin Mills, Beggars Group

Biggest threat/opportunity: New revenue streams.

Gordon Montgomery

Chairman, Fopp

High point: Sales increase of 60% — our most profitable year to date.
Low point: Falling off my bicycle.
Best record: Gui Tavares — Friends
Best event: Man Ut regaining Championship.
Act to watch: Paul Armfield (due Feb), Gui Tavares (Fopp unsigned network).
Executive to watch: Brian Rose or myself.
Biggest threat/opportunity: Threat — too many record shops. Opportunity — increasing sales using genre-specific CD campaigns

Alison Wenham

Chairman and CEO, AIM

Guy Holmes, Gurt Records chairman: The people who have most to lose are ultimately the artists and anyone has the most to gain. Taking two loss-making

companies and putting them together has never resulted in a profitable company. Worst's move is probably the smartest this year.

Andy Heath, 4AD Music managing director: Initially only the community of corporate financial advisers will benefit. The danger is that fewer and bigger multi-

national corporations may improve their bottom line by slashing costs, but all the same time causing even greater barriers to retail markets

(then already most for smaller operators).
David Ferguson, British Academy of Composers & Songwriters chairman

"In the long term, everyone is a loser. As consolidation takes place, choice is reduced. Briefly, some shareholders of the majors may benefit, but this will do little for the

industry. Creators, consumers and ultimately everyone loses, and the main gainers will probably be the majors. Microsoft and Apple, which are developing the real new

business models."
John Glover, Music Managers Forum chairman
"We will all benefit. In the next 12 months, I understand that the

big five will become the big one, and then give all their music away free with newspapers and magazines. The rest in the next 12 months will be developing the music business and

making sure that everyone knows that music is valuable and not free."

In the headlines

Industry to act or face the disappearance of the singles market within two years... The BPI and MCPS head to court over music DVD licensing... HMV unveils plans to open 20 new outlets across the UK and Ireland during its financial year, bringing its total up to 164...

JUNE

The Reading, Leeds and Glastonbury festivals report fastest tickets sales yet... Andys Records falls into administration after more than 30 years... The House of Lords knocks the Licensing Bill back to the Commons with a caveat to exclude small music events... From having to apply for an entertainment licence... Disctronics, Europe's largest independent CD and DVD manufacturer, is sold to the Rank Group subsidiary DGMS for more than £31m... Metallica's St Anger is leaked on to the internet after one retailer sells copies before the release embargo, prompting record company talks with retailers... Radio Two controller Jim Mair is among those receiving a CBE in the Queen's Birthday Honours... Simon Cowell sells his stake in S Records to BMG Records in a deal worth more than £20m... Mercury Records restructures its group into three label streams: Fontana, Mercury/Vertigo and Def Jam UK, to separate pop, rock and R&B acts...

JULY

Music Week unveils a new look and a new website... Mercury Records' Steve Lillywhite, Sony's Rob Stringer and EMI's Tony Wardsworth take part in Radio Two's five-hour-long Great Music Debate, discussing the price of CD singles, reality TV music shows and piracy... Radio One comes under fire from the music industry over the station's perceived lack of playlisting of UK talent... Capitol Music UK president Keith Wozencroft elevates Terry Felgate and Miles Leonard to managing directors of EMI Records and Parlophone... The Darkness play HMV's flagship Oxford Circus outlet in one of its most over-subscribed events yet... Powerplay Direct buys four of the 21 remaining Andys Records stores after the chain fell into administration... The Official Charts Company discusses possible strategies for reviving the struggling singles market... Andi Peters becomes new executive producer of BBC's Top of the Pops, replacing Chris Cowley after six years of service... Australian retailer Sanity prepares to exit from the UK music market... Apex Entertainment Group and its sales and marketing outfit Independent Distribution Limited go into liquidation under tough trading conditions... European Parliament votes to include music in the list of cultural goods given a lower VAT rating...

AUGUST

Former PolyGram Music Publishing chief David Hoodman adopts the role of chairman of Sony/ATV, replacing Sony veteran Paul Russell... EMI unveils new singles formats, including a £1.99 two-tracker, a £2.99 three-tracker and £3.99 releases for "blockbuster" titles... Lester Mordue, Sky's head of music leaves only months after introducing the channels Amp, Scuzz and Flaunt... Universal Music launches its first online record shop, enticing customers with a



It's bonanza year for gig business



just a few of the names playing to crowds in excess of 50,000 a night.

But the summer's live schedule was dominated by the enormity of Robbie Williams' three-night stint at Knebworth, which resulted in blanket national media coverage for a weekend, partly because of the huge traffic chaos around the Hertfordshire site. Robbie's 375,000-strong audience - who would later be targeted with separate CD and DVD packages chronicling the event - ensured the gigs went down in history as the biggest the UK has yet seen (topping Oasis' previous record of 250,000 fans over two nights at the same venue).

Aside from the awesome number of people paying to watch the biggest tours, perhaps 2003's

most significant development was a surge in interest in the grassroots live music scene. The public's renewed appetite for consuming music - legally or otherwise - appears to be driving demand for the live music experience. Once again bands are building loyal fanbases through touring on their own terms.

The live circuit regained its place as a significant force in establishing new bands beyond the radar of the media (and often the gaze of record company A&Rs). Remember, it was only eight months ago that a then-unsigned Darkness were headlining the 1,500 capacity Astoria theatre in London, their loyal fanbase quickly swelling thanks to relentless touring.

Elsewhere, local venues from Tumbidge Wells to Aberdeen are

once again hives of activity, accommodating the revived toilet tour circuit, which is already producing a new generation of great live bands. Funeral For A Friend being just one good example this year.

With the live scene expected to continue to go from strength to strength in 2004, it is little surprise that the sector looks set to wield an increasing influence on the recorded music industry. EMI is among the labels already benefiting from artist contracts that take into account live income - the company earned a substantial figure from Robbie Williams' trio of Knebworth shows - with more set to follow suit in 2004, as everyone tries to grab a slice of that juicy pie. JR

Robbie Williams drew 375,000 fans to three days. Inset: aerial view of one of the Knebworth gigs

High point: Hearing the cheers of the World Cup Rugby win while out shopping.
Low point: Not getting enough music sent to me.
Best record: Gary Jules - trading snake oil for wolf tickets.
Best event: Getting to bed on time.
Act to watch: Elin Sigravardson.
Executive to watch: All of them.
Biggest threat/opportunity: not putting the customer first.

Jeremy Vine

Presenter, Radio 2 and BBC1's Politics Show

High point: Learning Roman Abramovitch's Russian anthem at Chelsea.
Low point: Forgetting it the following week.
Best record: Damien Rice's O.
Best event: The George Bush visit.
Act to watch: Saddam Hussein.

Low point: not getting enough music sent to me.

Allison Wertham, Aim

Exec to watch: What is an exec?
Biggest threat/opportunity: Fame Academy.

Simon Moran

Managing director, SJM Promotions

High point: The Coral album being number one and Warrington Wolves reaching the Super-league play-offs.
Best record: Joe Strummer Streetcore. A fitting testimony to a great talent and man.
Best event: V Festival. Brilliant performances from the Chili Peppers and Coldplay.
Act to watch: Joss Stone, Keane and McFly.
Executive to watch: Dennis Desmond.
Biggest threat/opportunity: The live music business is flourishing, so the opportunity remains to find a way of making an economic model going forward for the sale of recorded music.

In the headlines

CD price of £9.99 or less... HMV releases its first store cards to further generate customer loyalty... Gramophone Awards judge and magazine contributor Hugh Ganning resigns, protesting that planned changes to the magazine's awards represent a "dumbing down" of the event... David Massey becomes the most senior British A&R executive in the global industry after being named executive vice president of A&R for both Sony Music US and Sony Music International...



What next for Robbie? Dido's Life For Rent becomes the fastest-selling album yet by a female solo artist...

Capital FM's managing director Keith Pringle vows to push the station's share of London listeners to 10%, after first quarter market shares slip to an all-time low of 8.1%... Robbie Williams sells out three record-breaking Knebworth concerts... Dido's Life For Rent becomes the fastest-selling album yet by a female solo artist...

SEPTEMBER

EMI Music Publishing announces former Sony/ATV executive William Booth as head of business development, following Tom Bradley's departure... Retailers are furious after a series of supermarkets breach the release embargo on the Lord of the Rings: the Two Towers CD... The Darkness's Permission To Land clinches its one... Dizzee Rascal wins the Mercury Music Prize... David Bowie makes history by playing in Hammersmith to an estimated live audience of 50,000 in cinemas around the world... BskyB recruits Channel 4's head of music, youth and T4 Jo Wallace to run its three pop and rock channels... In The City has one of its most successful conference events, with an estimated 1,500 delegates attending and 54 unsigned bands appearing... Virgin Megastores launches a downloads service offering single tracks for as little as 60p... The Beatles take Apple computers to court over the launch of the company's music service iTunes... The new-look NME hits the shelves, as the magazine reclaims its title as the UK's top-selling weekly from Kerrang!...

OCTOBER

Emap wins the third West Midlands FM licence for rock service Kerrang!... Lesley Douglas is crowned as Radio Two's new controller to start on January 5, 2004... Simon Towell lures Granada Television's controller of entertainment Nigel Hall and head of development Siobhan Greene to join his TV production joint venture with BMG, SimCow...

The Copyright Directive becomes law after nearly a decade, helping the recording and publishing communities battle music piracy... Emap announces cancellation of the Smash Hits Poll Winners Party, but pledges to return in 2004, while the Top Of The Pops Awards are also scrapped so the BBC can concentrate on revamping the programme... Black Eyed Peas' Where Is The Love? becomes the longest-running UK number one single for nearly five years... PPL signs its first licensing deal for an internet-only radio service with AOL... BMG launches Extratext, a text service to supply retailers with new release information... BT Openworld announces the sale of its music website dotmusic to Yahoo... Steve Mason sells his remaining 25% stake in Pinnacle/Windson to Bertelsmann's global media service operation Arvato...



Singles rules offer hope



MW highlights the most iconic acts of 2003. There was great music across the board, but these made the biggest impression

The chart-huggers who fired up 2003

Beyoncé



In 2003, Beyoncé firmly established herself as one of the world's biggest new stars. As an icon with sex appeal, Beyoncé was equalled only by Justin Timberlake.

Crazy In Love was her debut solo track and began building a buzz in May as media were introduced to the

parent album Dangerously In Love. With this, one of the singles of the year, Beyoncé topped all four British mainstream charts - TV airplay, radio airplay, singles and albums - at the same time for three weeks in July. At its height, the single was heard by 110m radio listeners in one week, with 564 plays across 12 TV channels.

And when the clocks went back in October, it remained a Top 10 airplay track. Only the servicing of her Baby Boy duet with Sean Paul forced radio and TV to begin laying off Crazy In Love.

The promotional push continued into the autumn, as Dangerously In Love pushed towards triple-platinum, driven by a show-stealing performance at the MTV Europe Awards.

Relentlessly hard-working, the singer is certainly showing no signs of let-up. A role in the new movie The Fighting Temptations will be followed by the third single, Me Myself & I, on January 12, with a fourth set to follow later in the spring. With plans for Dangerously In Love 2 this spring now shelved, it is down to Kelly Rowland (with her second offering) and Michelle Williams (with a gospel set) to come with solo projects, ahead of a new Destiny's Child album, possibly in the autumn.

In its first six days on sale, Dido's Life For Rent sold 400,351 copies over the counter in the UK

re-appeared and, as we turned the corner into February, the album had shot to number two and has remained in the Top 75 ever since. Quick to deliver another slab of punk-pop, Busted's second album, A Present For Everyone, is currently setting into the Top Five, where it looks set to stay well into the new year.

The Darkness

Many will define 2003 as a year when rock came crashing back into the nation's consciousness, with The Darkness as its jumpsuit-wearing, stage-strutting, axe-wielding ambassador.

That the band played a free one-off Carling Homecoming gig at London's Astoria last month in celebration of the time they sold out the venue (in April 2003) before they had even signed a record deal - the first time that any band had performed such a feat at the venue - showed just how far the retro rockers had come in 2003.

Following a worldwide record deal with Warner Music via East West in May, their Must Destroy!/Atlantic-issued album Permission To Land topped the chart for four weeks in a summer which saw them opening shows for the likes of the Rolling Stones, Meat Loaf and Robbie Williams at Knebworth.

While the album topped up triple-platinum sales in the UK and clocked in worldwide, the race to sign the band's publishing accelerated. Just last Monday, Universal Music Publishing proved the victors, with a £2m deal.

As their arch-rival contender for the seasonal number one - Christmas Time (Don't Let The

The Darkness: Did you spot Justin Hawkins as MW's cover star

Busted



A little more than a year into Busted's career and it would appear that the momentum has the trio hurtling for success, which sees them cast as edgy successors to Westlife, the Spice Girls and Take That.

Matt, Charlie and James, with their innocent boy-band looks and fresh take on skate-punk, have received acclaim from all quarters. Recruiting fans across the UK, the band play an arena tour next spring that sees them grace Wembley's stage no less than six times in one month. And, it doesn't stop there. Publications from *Heat*, through to *NME*, through to broadsheets such as *The Times* and *The Guardian* have done nothing but bathe the trio in a constant stream of praise - much owing to the fact that they co-write their catchy pop songs.

Busted's eponymous debut album - released in October 2002 - initially arrived at number 30 in the UK charts. By January 2003 - coinciding with the release of the single Year 3000 - the album had



FOND FAREWELLS
Adam Faith
 musician, actor,
 businessman (1940
 - March 2003)
Johnny Cash
 (1932 - September
 2003)
Jane Carter-Cash

(1979 - May
 2003)
Maurice Gibb
 Bee Gees (1941 -
 January 2003)
Bobby Hatfield
 Righteous Brothers
 (1942 - November
 2003)

Matthew Jay
 singer-songwriter
 (1978 - September
 2003)
Michael Kamen
 composer (1948 -
 November 2003)
Ian MacDonald
 music journalist

(1948 - August
 2003)
Mickie Most
 producer (1938 -
 May 2003)
Steve O'Rourke
 producer/manager
 (1940 - November
 2003)

Robert Palmer
 singer (1949 -
 September 2003)
Ted Perry
 Hygien founder
 (1932 - February
 2003)
Sam Phillips: Sun
 Records founder

(1923 - July 2003)
Elliot Smith
 singer/songwriter
 (1969 - October
 2003)
Warren Zevon
 singer-songwriter
 (1947 - September
 2003)
Barry White:

singer, writer,
 producer (1944 -
 July 2003)
 Warren Zevon
 singer-songwriter
 (1947 - September
 2003)

Bells End) - released today caps off a remarkable year, the new year will see The Darkness returning Stateside, where MTV US has just added I Believe In A Thing Called Love, before continuing their campaign of worldwide stadium domination with tours in Europe, Australia and New Zealand.

Dido



Someone, somewhere along the line, must have forgotten to tell Dido just how the record market operates.

In this age of countless releases and fragmented sales across many genres, the days of an album rapidly selling many hundreds of thousands of copies in mere weeks has become something of an anachronism. And if you are a UK artist under the age of 40, you can virtually dismiss the notion of achieving any decent sales across the Atlantic.

But Dido is in a category all by herself, a true phenomenon of these times. In its first six days on sale at the end of September, her second album *Life For Rent* sold 400,351 copies over the counter in the UK, easily the best start yet for a female artist. By early December, merely two months after release, it had become the UK's top-selling album of the year and by last week had topped 1.5m domestic sales.

And, unlike many of her UK contemporaries, the BMG artist is also achieving staggering sales across the sea, not least in the US where the album debuted at number four. It is now approaching 7m sales globally.

Incredibly, the story of *Life For Rent* is still only two singles in. A third single, *Don't Leave Home*, will appear at the end of March with a world tour following around spring/summer as promotion for the album is lined up to continue throughout next year.

Sean Paul

When *Music Week* started championing *Gimme The Light*, Sean Paul's debut crossover hit, in the middle of last year, we had no idea that the Dutty Rock album on which it subsequently featured would be one of the 20 best-sellers of 2003. But then not even reggae's most ardent supporters could have guessed that it would cross over in such a big way during the past six months.

Beyoncé topped all four British mainstream charts - TV airplay, radio airplay, singles and albums - at the same time for three weeks in July.

Sean Paul has been the ambassador driving reggae forward internationally, enjoying a string of solo hits and collaborations with the likes of Bn Cartell and Beyoncé.

With catchy rhythmic hooks and an immediately recognisable nasal drawl (reminiscent of veteran reggae deejay Supercat), his success has also been driven by the pioneering partnership between his original label VP with Atlantic Records in the US and East West in the UK.

Paul has already recorded tracks for his next album, with producers such as Steely & Cleve and Steven "Lenky" Marsden, and collaborations are in the pipeline with Timbaland and The Neptunes.

Meanwhile, a string of Caribbean artists are following in his wake. Other successes championed by *MW* have been Wayne Wonder and Kevin Lyttle, and we have also predicted big things for a rejuvenated Beenie Man.

For now, dancehall is no flash in the pan.

Justin Timberlake



It is a sign of the UK's affection for a male singer when the press generously re-christens him with a pseudonym which flatters the size of his manhood. Cocksure he may be, but Zomba's flagship male artist, Justin "Trousersnake" has spent 2003 both working at achieving, and enjoying, the biggest success of his career so far.

Launched from NSYNC, Timberlake went solo in summer 2002 and by November had released his first solo outing. Justified (one of *MW*'s records of 2002). Debuting at six on the charts and dropping in and out of the top 20 for 12 weeks, it wasn't until late January that the album hit the top spot - owing much to the playlisting of *Cry Me A River* which peaked at number two in February.

And, there have been some amusing moments too. Timberlake won credibility from the alternative crowd by appearing on *TOTP* with The Flaming Lips dressed as a dolphin and playing bass. Next minute, he was dueting with Kylie and stroking her much-lauded bottom at the Brits.

Appearances with NERD, vocals on Black Eye Peas' *Where Is The Love?*, "cheating" on a Britney double in the video for *Cry Me A River* and dating Cameron Diaz - it has all helped the cause, the hype and the sales.

Robbie Williams



Having enjoyed phenomenal success over five studio albums, Robbie Williams is the UK's most successful domestic pop star. He still can't get arrested in the US, but across all of Europe and Australasia he is now the one major British superstar who can fill stadiums at the drop of a hat. It was this realisation that transformed the mass perception of Robbie Williams in 2003.

Three record-breaking concerts at Knexworth - and their exploitation across TV, radio, DVD and CD - did the trick, forcing those with long-held preconceptions to admit Robbie is a unique artist at the pinnacle of an incredible career.

Having concluded his world tour in Australia last week, Robbie is due to spend the next few months resting at his Los Angeles home, before embarking on recording new material, his first without long-time collaborator Guy Chambers. The first taste of Robbie's post-Chambers sound is set to be a single late in 2004, which will precede a greatest hits album released to coincide with the autumn market.

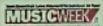
In the headlines

Virgin Megastores launches its £1m "Roxford Street" campaign to revamp its flagship outlet and strengthen its reputation for retail...
 Heart 105.2 marries Capital Radio's 30th anniversary by breaking the station's three-decade run as the commercial station with the biggest share of London listening...
 PlayLouder launches world's first broadband music ISP...

NOVEMBER
 DreamWorks sells its music division to the Universal Music Group for \$100m...
 Universal's sales director, Brian Ross, announces his company has no intention to bring in the cheaper-priced, £1.99 single, as a regular format...
 Prime Distribution makes all 50 members of its staff redundant as it is placed into administrative receivership...
 Wembley Arena proposes a £20m facelift in an attempt to restore the Grade II listed building and increase the venues standing capacity...
 The MTV Europe Awards takes place in Edinburgh, with UK acts Coldplay, Panjabi MC and The Darkness all walking away with gongs...
 Sony and BMG announce that they have signed a "non-binding letter of intent" to merge their record operations...
 Former Bard chairman Simon Barke joins THE as a non-executive director as part of a £28m investment in the company...
 Emap announces the launch of the first annual Mojo Awards next spring, as MTV plans to launch the digital channel VH2 to attract middle-youth record buyers...
 George Michael resigns from Sony Music and announces plans for his first tour in 13 years this spring...
 EMI loses out in the race to acquire Warner Music, as a consortium led by Edgar Bronfman succeeds with a \$2.6bn bid...
 EMI confirms that Hugh Goldsmith is to step down as managing director of Innocent Records at the end of this year...
 And Peters' *All New Top Of The Pops* is launched as a live broadcast...
 The Sanity UK chain is put up for sale again after the new owners fall into administration...
 Coca-Cola signs a two-year deal to become the sponsors of the Official UK Singles and Albums Charts...

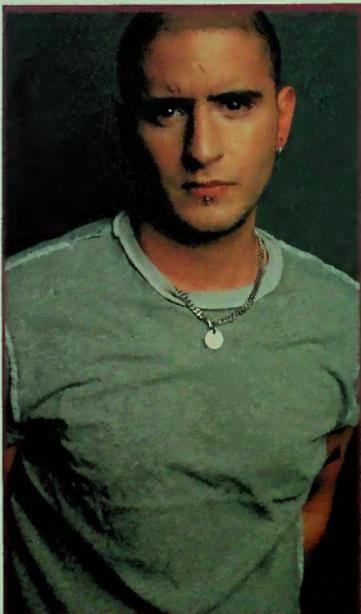


DECEMBER
 Retail figures for November show that album business was up 8% on the previous year...
 Retail receives a big boost with the news that BMG will release the debut single by the winner of Pop Idol 2003 on January 5...
 Coca-Cola follows its announcement of a chart sponsorship deal with the January launch of music download service *real.com*...
 The Grammys shortlist sees Coldplay, George Harrison and Radiohead up for eight nominations...
 MTV's Harriett Brand is named as Woman Of The Year in a ceremony at London's Park Lane Intercontinental Hotel...
 Robbie Williams' *Knexworth* release becomes the fastest-selling music DVD of the year, selling 46,000 copies in its first week on release...
 Performers strike accord with PPL to bring collection of overseas royalties under one roof...
 Universal seals the rights to The Darkness's publishing, in a deal said to be worth £2m...
 New awards for music exploitation, international marketing and catalogue marketing are announced for the Music Week Awards 2004, which are set for March 4...
 Sony and BMG sign a binding agreement to merge...



Hold to RF, January sales





Tip for 2004: Kristian Leontiou

A former barber from Harrow in north west London, Kristian Leontiou is a new, singer-songwriting talent with an enviable A&R team behind him.

A 20-year-old with suedehead looks, a mellow everman voice and an urban twist, his debut single will be finally tied up in January ready for release in April. Discovered by Dido's A&R mentor Mike Sault of Warner/Chappell, Leontiou is signed to Nettwerk Management (home to Dido, Coldplay and Avril Lavigne, among others) and the UK's market share leader Polydor.

Sault originally came across Leontiou some 18 months ago, after hearing his demo through the wall of an office where he was having a meeting. Sault pursued Leontiou, even though he had no track record as a composer.

"He wasn't even writing at that point," says Sault. "But he had one of the best voices I had heard in a long, long time." After putting him together with a number of songwriting partners, Sault struck a rich creative seam after teaming him up with fellow new signings - and husband and

wife Peter - Pete Williamson and Sarah Erasmus. The results, which first began to emerge last January, have been staggering, says Sault.

"The tracks are amazing," he says. "They have an individual sound. They are not like anything else around; really contemporary, edgy pop, but with real mass appeal."

Nettwerk's Patrick Pocklington liked what he heard at last spring's Miami Winter Music Conference, and then word reached Universal chairman Lucian Grange and Polydor managing director Colin Barlow. Finally, two months ago, Barlow signed him and the team was complete.

"The key is the strength of Kristian's songs," says Barlow. "And it has been so organic in the way everything has developed, both in terms of the music and his image."

Initial mixes of the album are being completed pre-Christmas, with Ash's new single to come. Leontiou's original demos in a studio in Williamson's front room. The album will be completed in the first half of January. MT

James Roberts revisits the winners, and losers, of 2003 and highlights four acts poised for success in 2004.

New talent set for 2004 break

The music industry will enter 2004 in a mood of optimism, tinged with a hint of realism, after a year of British music.

In 2003, British music may have struggled to live up to its international reputation as a repertoire source, but the year held plenty of cause for hope.

It was a year when acts such as The Darkness and The Thrills indicated that UK-singled bands could burst out of the box to platinum status.

But it was also a period when many record companies, smarting perhaps from post-reality pop concerns that a short-termist approach was dominating the business, repeated the mantra, "long-term development, long-term development..." But as that mantra suggests, the fruits of such a gear change will take some time to deliver.

Many of the buzz acts signed in 2003 - from Keane and 22-20s to Hope Of The States and Hal - will release their first proper records in 2004. Reason for hope, but reason to hope for project launches free from pressure.

Even the highest-profile signing of late 2003 - George Michael apart, perhaps - will be unleashed in January, even if we don't know his (or her) name yet. Reality pop continued to dominate the release schedules in 2003, and the reality pop hangover certainly kicked in.

The raft of casualties from Feme Academy and Pop Idol quickly piled up - including Sinead Quinn, Rick Waller and Rosie Ribbons - but it wasn't just the "losers" who suffered. Even the Pop Idol golden boy Gareth Gates' career ran off the track, his second album *Go Your Own Way* disappearing quickly from the charts; to date it has sold just 70,000 copies.

Some consciously opted out; Fame Academy winner David Sneddon decided to retire and concentrate on songwriting after signing to Universal Music Publishing. This move followed disappointing sales of his debut album *For Mercury*,

as long as 10 years. I only hope that it continues into 2004 and beyond."

Guy Mook, EMI Music Publishing executive vice president and

head of UK and European A&R: "I would like to see more long-term artists fix the problems of a short-term-looking industry. We need more breaks for

new acts at TV. Let's see quality music given prime-time TV slots and see what happens to sales. The continued rise of new Caribbean music/afrobeat and

There were some positive signs however. Alex Parks and Lemar are both enjoying success - albeit modest, in such a cramped market - with their recently-launched albums. Notably, neither acts feel like pop band cast-offs, a fact which could hold a valuable lesson.

Likewise, Will Young has shown that it is possible to sustain a career beyond the initial blast of TV exposure, reinventing himself to appeal to an adult audience with his second, smash album *Friday's Child*.

Reality TV pop may have dominated the headlines in 2003, including those which criticised the industry for failing to invest time and effort in talent. But the short-term glitz threatened to overshadow encouraging signs that labels were turning to the long-term.

XL extended its Mercury Music Prize track record with a victory for *MTW* favourite Dizzee Rascal, undoubtedly one of the most original artists to emerge in years.

Virgin's The Thrills broke thanks to a dedicated campaign of low-key singles and touring, which eventually saw sales of their June debut album *So Much For The City* sail past the 300,000 mark. The Coral and Cooper Temple Clause returned with strong second albums, while Muse offered a tremendous third studio album.

And a handful of acts who debuted at the end of 2002 really came into their own in 2003, driving album sales with hit after hit. Daniel Bedingfield (*Polydor*), Big Brovaz (*Epic*) and Busted (*Universal*) enjoyed campaigns which lasted the course of the year.

But one band in particular more than made up for the general lack of homegrown breakthroughs - namely, The Darkness. They were undoubtedly the musical talking point of the year, and their journey from being a joke band who no-one wanted to sign to being the public's

Tip for 2004: Natasha Bedingfield

Once in a while, a new artist emerges with a tick already in every box on the list of things needed to bring success.

For Natasha Bedingfield, the calibre of her production, a strong media hook (thanks to her already-successful brother, Daniel), the timing of the project and, most importantly, a set of world-class songs all add up to one very bright future for the 22-year-old. Her sound is

commercial, yet left-of-centre enough to sound unique.

Currently finalising her debut album, *Natasha* already has a wealth of potential singles to her name, such as *I'm The Bomb*, *Unwritten*, *Silent Movie* *Star* and *Single*, all of which she has co-written with the likes of Guy Chambers, David Arnold and Linda Perry.

With a debut single expected in the second quarter, *Natasha* will be the first artist released via a new BMG imprint Phonogenic, a venture between songwriter/producers Steve Kipner and Andrew Frampton, and executives Paul Lisberg and Topsy Henderson. The label, which has been low-key since forming around a year ago, has spent

2003 developing *Natasha's* incredible material.

The strong industry buzz on *Natasha* stems from the songwriters themselves, who recognise her as something special. "Everyone involved has stepped up their game because they know they are working with the very best people and they all want to deliver the very best they can," says Neale Esterby of Empire Management, home to both Bedingfield siblings.

"It feels very 'now'," says Esterby. "It's also very international-sounding, which was the same with Daniel. He has sold the same amount of the UK. It's the same thought process with *Natasha*." JR

the new breed of UK jazz rock singer, as in Bruce, Stone, Culham!

Bill Holland, *University Classics and Jazz* division

director: "A greater recognition in the traditional media that the wider demographic in music and the musical tastes are influenced by radio and TV, creating

spicing popstars or classical geeks."

Alice Kandall, BBH TV production music co-ordinator: "There are some amazing artists

emerging from the UK and Europe that have a commercial pop sensibility but deliver in a very cool and unique way. These brands are overlooked by Radio One and don't get

the help and exposure they so deserve. They just need a voice, and then we might have another explosion on our hands, like back in the good old days of Britpop."

Mike Batt, producer of Kate Melia's gold-selling album Call Off The Search: "I'm hoping that the industry will develop more towards real artists

who can play live. Recently (and for many years) critics's list have been more important than talent, more so in the UK than other countries. And yet so-called 'cool acts'

all wear the same uniform and act the same – neither original or truly cool. Only true talent is cool."

High Goldsmith, managing

director, Innocent: "The artists who will prosper in 2004 will have genuine talent and be brave enough to be themselves, while staying deeply original in the same vein. Some of this

year's examples would be Dido, The Darkness, Norah Jones and Wolf. No, to name a few. Needless to say, the importance of great songs remains paramount."

Tip for 2004: McFly

With Bustard earning the title of British breakthrough act of 2003 – with nearly 1m UK sales of their debut in the last 12 months and a second album already hot on its heels – perhaps the biggest surprise of 2003 was the lack of commercial acts looking to cash in on the 1960s winning formula.

With the coast still clear, Bustard's management company Prestige and record label Island will launch four-piece McFly in late March, with the full endorsement of their peers.

Some people may consider such an act to be a cynical marketing exercise, but the reality is that McFly are a cracking pop unit in the same way that The Police and Duran Duran were – commercial acts that were crucial to the music industry, writers, performers and entertainers.

Interestingly, their style is perhaps more dynamic than Bustard's, pulling in psychedelic influences from the Sixties right through to skate punk of today. And two years in development means they are ready to roll with



a batch of killer songs. McFly are poised to ride the wave of the reality-TV backlash which is currently sweeping the UK thanks to the legions of savvy teens

already turning their backs on karaoke idols.

McFly will be introduced to Bustard's fanbase as main support on the group's 29-city, sold-out,

arena tour, which culminates the day before McFly's debut single *Five Colours In Her Hair* is released on March 29. JR

musicals were spectacular.

As well as delivering some of 2003's most memorable music, the band prompted the mainstream music industry to question how it signs and develops new talent. At the other end of the musical spectrum, another act caused labels, managers, artists and many others besides to reassess traditional approaches to the market.

Simply Red enjoyed a fantastic year implementing their carefully-planned return with the *Home* album. Funded privately by Mick Hucknall and Ian Grenfell's Silenway management team, the release highlighted an alternative means for established artists to distribute their music profitably, without the support of a traditional record company.

Simply Red were also at the vanguard of a trend in the growth of the adult pop market, which exploded in the second half of the year, with artists including Dido, Jamie Cullum, Bryn Terfel, Michael Buble, Hayley Westenra dominating the albums chart in the weeks leading up to Christmas. Such success emphasised the benefits of targeting the older end of the market, as the fickle youth market continues to be chipped away with downloads, piracy and competition from DVD and games. It is a sector which is sure to become more crowded in the coming year as more and more artists are signed to appeal to the over-30s.

Another of 2003's developing genres set to lead next year's musical output is 'feisty pop', the demand for which has already seen Bustard and Pink achieve huge success.

As 2003 draws to a close, plenty of artists are already emerging as strong bets for 2004. In the first issue of 2004, *MW* will round up the signees of the old year ready for the new year. But here, highlighted on these pages, are just four new UK-signed artists who have the potential of achieving mainstream success in the next 12 months, both at home and internationally. All have unique styles, the common link being that they are among the very best that Britain has to offer the world over the coming year.



Tip for 2004: Keane

Regular readers of *Music Week* will already be aware of Keane

– at least in name – thanks to a number of appearances in the magazine throughout 2003. The trio graced the cover (pictured inset) in August, when they simultaneously signed a deal with Interscope in the US and with Go Beat in the UK.

Since then, Keane have sustained early interest by issuing a second single through *Fierce Panda*, and toured extensively in the UK and the US (including a Stateside support tour with Travis).

Although they have already done much of the groundwork, it is only now that the band are preparing to release their first full single, *Somewhere Only We Know*, which is due in February in the UK through Go Beat.

"Keane are already active in lots of places and people in America want them



straight away, which is a luxurious position to be in considering they are still recording their first album," says Go Beat managing director Ferys Unger-Hamilton.

Indeed, Keane are currently holed up in Keane-centric studios in Kent working on their album, which should be completed by the end of January. With many of their standout songs, such as *Bedshaped* and *Bend And Break*, already familiar to the band's expanding live fanbase, the album is one of the most eagerly anticipated of the year. Sessions are being co-produced by the band with Andy Green, who is ensuring Keane's simple yet effective style is captured in its true essence.

Further into 2004, May will see the release of *Everybody's Changing* as Keane's second full single – a version of the song was also their debut *Fierce Panda* release in 2003 – followed by album shortly after. JR

MW team's favourites

DUGALD BAIRD

Album: *Of Course – Outkast* – *Speakerboxx/The Love Below* Single: *2003: Blur – Out Of Time* Tip for 2004: *Gales*

PHIL BROOKE

Album: *Outkast – Speakerboxx/The Love Below* Single: *Yeah Yeah Yeahs – Maps* Tip: *Scissor Sisters*

JOANNA JONES

Album: *Outkast – Speakerboxx/The Love Below* Single: *Jay-Z & Beyoncé – Bonnie & Clyde* Tip: *Joss Stone*

OWEN LAWRENCE

Album: *Four Tet – Rounds* Single: *Luke Vibert – I Love Acid* Tip: *Joy Zipper*

JAMES ROBERTS

Album: *The Darkness – Permission To Land* Single: *Junior Senior – Move Your Feet* Tip: *Keane*

AJAX SCOTT

Singles: *Wayne Wonder – No Letting Go*, *Dizzee Rascal – I Live In Blair – Out Of Time* Tip: *FYA*

NICOLA SLADE

Album: *Super Furry Animals – Phantom Power* Single: *Beyoncé – Crazy In Love* Tip: *Carina Rano*

MARTIN TALBOT

Album: *The Thrills – So Much For The City* Single: *Outkast – Hey Ya!* Tip: *Kristian Lentou*

NICK TESCO

Album: *Oumou Sangare – Oumou* Single: *The White Stripes – 7 Nation Army* Tip: *Whirlwind Heat*

SYMON WARD

Album: *Zongamin – Zongamin* Single: *Radioactive Man – Fed-Ex To Munchen* Tip: *Ulrich Schnauss*

PAUL WILLIAMS

Album: *The White Stripes – Elephant* Single: *Ron Sexsmith feat. Chris Martin – Gold In Them Hills* Tip: *Butterfly Boucher*

ADAM WOODS

Album: *Blur – Think Tank* Single: *Kelis – Milkshake* Tip: *Spoon*

The Review Of The Year was written and compiled by: Edward Chewerkin, Ash Desang, Joanna Jones, James Roberts, Ajax Scott, Martin Talbot and Paul Williams.

This year has seen forward movement in the industry and has been exciting musically too

The challenge is set to continue

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However tough 2003 may have been, it is hard to resist the temptation to look back and catalogue the year – a process which has become an essential part of the countdown to Christmas.

So we make no apologies for handing over most of this week's magazine to just such a retrospective on the year that has passed, in all its variety.

As we make clear, in some ways 2003 was a year of preparation for the years to come. Twelve months of merger talk gave way to clearer indications as to the likely shape of the corporate world by the end of the year. Meanwhile, the music industry edged forward towards what will hopefully be an avalanche of legitimate download services and flood of revenues. And artists such as Mick Hucknall continued to flex their muscles as they showed that they could go it alone.

It was also a year when negotiations within the business moved towards resolution on a number of fronts, whether it was BPI and Aim locked in merger discussions, the BPI and PRS-MCPS over the online licence or PPL, Pamra, Aura and others on the subject of public performance royalties. Even the sales charts finally found a sponsor.

January will be the beginning of a year when the

industry has to continue sorting itself out, on all of these fronts, and more. The progress achieved so far is encouraging – but as much energy and imagination needs to be put into the follow-through.

On the talent front, 2003 has also proved highly promising. When it comes to choosing the favourite artists of the year, it is striking how many of them were young and UK-signed.

There were striking works from names as diverse as The Darkness, Dizzee Rascal, The Thrills and The Coral. And there were plenty of less obvious releases, some of them contenders for the title of the lost record of the year. Aqualung, Cerys Matthews, Finley Quaye, McKay, Annie Lennox and Richard X all released work that deserved to sell in abundance, but sadly made little sales impact.

It would be simplistic to suggest that all is well in British music. Above all, the promises of commitment to long-term artist development need to be kept. But there was lots of great music around in 2003, so long as you knew where to find it. There is a lot of work left to do, when January kicks off a new year. But there is certainly plenty to be enthusiastic about.

Retailers must diversify to bring in more consumers

VIEWPOINT SIMON WRIGHT



I manage a US and UK business and can observe the market needs of both.

As a result of our recently relaunched San Francisco store we expect music sales to fall from 65% to 50% of total sales as a result of the improved space we are giving to DVDs and increased space for new products we have been trialling in some stores.

This includes fashion, with Ben Sherman franchises, but there is also a greater focus on travel and lifestyle products and books.

We have seen double-digit

We have seen double-digit music market declines in the US

music market declines for the third year in the US and it is necessary to look to other products. The same trends will no doubt extend to the UK.

Our strategy is not about suppressing music – it is about devoting space that is reflective of the level of sales we can achieve.

Music is still the core product but, by bringing in new ones, it allows us to increase overall sales. It is not about getting out of

music, it is simply about creating more options for customers; in fact, we hope music sales will improve as a result of increased footfall generated by a wide range of products.

We are more limited in the UK – the average store size in the US is 8,000 sq ft versus 25,000 in the US – but the principles can be taken forward easily.

We have to maintain music credibility and in the UK have expanded back catalogue by 20% in the past two months.

The chart market is now not as an attractive sector for specialist retailers – in the US we see Best Buy selling chart products for \$9.99 and here supermarkets are selling at £9.99.

Music retail will survive into the future if retailers create a sense of theatre and experience, but in the UK, with smaller stores, we have to be a lot smarter.

Popp has gone into books in a clever way and you will see more specialists going that way.

The challenge is managing a broader product offer across more than 100 stores and the major specialist retailers have to adapt to survive.

Simon Wright is CEO of the Virgin Entertainment Group

Which artists should keep it in the family?

The big question

Following the success of Ozzy and Kelly Osbourne's duet Changes this week, which family pairing (past, present or future) would you like to see in the charts?

Will Kinsman, The Fly editor
"Jeff and Tim Buckley might make for an interesting collaboration."

Paul Myers, WIPPI CEO
"George Bush and George W Bush singing the theme from The World is Not Enough."

Fran Nevrick, PPL chairman/CEO
"Tony and Cherie Blair would be quite an interesting pairing. She's got a good voice. We've seen that when she was singing When I'm 64 to those schoolchildren. And his outfit good at the guitar, so I'm told. So they've already got the makings of a duet there. And the song? Well, I suppose it has to be My Way."

Russel Coullart, Recordstore.co.uk

"Cliff Richard and the Virgin Mary singing Mary's Boy Child."

Wendy K, PR and new media consultant

"Didn't Marvin Goye have a son/daughter? As with Natalie and Nat King Cole that is the vocal combination that would rock it for me. Bob Marley and family, with renmies in a dub/fanccell style. In about five years there should be a

whole new Jackson family, Michael and kids saving the world...sponsored by MyCoke.com. Or what about Robbie Williams and his dad on Christmas Day?"

Paul and Corinne White, Tiger Management

"Nancy and Frank Sinatra, Natalie and Nat King Cole, Sean and John Lennon, Jeff and Tim Buckley, Jacob and Bob Dylan."

Giles Green, Sanctuary Records UK

head of marketing
"Tim and Jeff Buckley singing Rider On The Wheel by Nick Drake, would probably do it for me. In loving memory, for one reason, I'm also one of those sad people who've been to

Tanworth-in-Arden to visit Nick Drake's grave (inscribed on the back with And So We Rise, And We Are Everywhere), taken from his song From The Morning. Seeing as he didn't have a famous musical relative, I plump for the Buckleys."

Marie-Agnès Beau, French Music Bureau manager

"Past: Serge Gainsbourg and Jane Birkin. Je T'Aime Moi Non Plus, the first ever international number one hit in the British charts. Present:

Bangalter from Daft Punk and his dad (who had a few big hits with Ottawan in the Eighties). Future: Laurent Garnier and his Franco-British child to come one day."

Neil Wyatt, Metropolis Music

"Liam and Lennon Gallagher singing Pretty Vacant by The Sex Pistols."

Club Charts 20.12.03

The Upfront Club Top 40

Rank	Artist	Label	Rank	Artist	Label
1	MOTORCYCLE AS THE RICH COMES	Mercury	21	STUDIO B SEE GIRLS (GRAZY)	Mercury
2	ATOMIC KITTEN FEAT. POOL & THE GANG LADIES NIGHT	Mercury	22	VICTORIA BECKHAM LET YOUR HEAD GO	Mercury
3	CHICANE FEAT. BRIAN ADAMS DON'T GIVE UP 2004	Mercury	23	THE FORGE BARADISE & DREAMS	Mercury
4	BOBBE EMMETT SOMBODY TO LOVE	Mercury	24	MORRIS T & FEMO FEAT. BARBARA TUCKER LET ME BE	Mercury
5	MOTOLINO CAN'T CONTAIN THIS	Mercury	25	SMILEY RED YOU MAKE ME FEEL BRAND NEW	Mercury
6	KILANY DADA YOUNG FEARIS	Mercury	26	THE LOST BROTHERS CRY LITTLE SISTER (I NEED U NOW)	Mercury
7	MIR. ON VS. JUNGLE BROTHERS BREATHE DON'T STOP	Mercury	27	MENONZA NOTHING WITHOUT YOU	Mercury
8	JAMISSON FEAT. ANGEL BLU & CK TAKE CONTROL	Mercury	28	SOPHIE ELLIS BEATON I WON'T CHANGE YOU	Mercury
9	SUGABABES TOO LOST IN YOU	Mercury	29	LIBERTY X EVERYBODY CRIES	Mercury
10	RACHEL STEVENS FEAT. DORRY	Mercury	30	RICHARD X YOU USED TO	Mercury
11	MICHAEL ANDREWS FEAT. GARY JULES MAD WORLD	Mercury	31	SCOTT BROWN I WOULD SAY	Mercury
12	DETERMIN FEAT. NERINA PALLOTT TRILY	Mercury	32	ROOM 5 MUSIC & YOU (UP SAMPLER)	Mercury
13	NOVA BRENNAN SHOW ME	Mercury	33	LAYOFE IN ASHIC DREAMS	Mercury
14	SCISSOR SISTERS COMPFORABLE NUMB	Mercury	34	EYEDROPER OPEN YOUR EYES	Mercury
15	KID ALEIN FEARLESS	Mercury	35	GOLDRAP TWIST	Mercury
16	MOTING FEAT. JOCELYN BROWN RIDING ON THE WINGS	Mercury	36	ANNIE LENNOX WONDERFUL	Mercury
17	CHICKEN LIPS HE NOT IN	Mercury	37	SPONGOLE PERCEPTION	Mercury
18	NE3 HOLEY	Mercury	38	LAINA GREENE MOONLIGHT, MUSIC & YOU	Mercury
19	FIGHT CLUB FEAT. LAURENT KUROBAK SPREAD LOVE	Mercury	39	PET SHIP BOYS POP ART: THE HITS (UP SAMPLER)	Mercury
20	YOUNG PUNK GOO YOUR NUMBER	Mercury	40	ULTRABEAT FEEL IN FINE	Mercury

TOP 10 UPFRONT CLUB BREAKERS

- 1 SEAN LOVE'S DIVE
- 2 SCAR DOWNTOWN | HEY YOUR SMILE
- 3 HOLEY | AMMS TOUCH IT
- 4 TIME & BREWER | SIGHT AND SOUND

Planet Rock'n Commercial Dance Hits at 140 BPM

- 1 SEAN LOVE'S DIVE
- 2 SCAR DOWNTOWN | HEY YOUR SMILE
- 3 HOLEY | AMMS TOUCH IT
- 4 TIME & BREWER | SIGHT AND SOUND

Motorcycle zoom up list

by Alan Jones
With dance music getting less exposure elsewhere these days, #1 Upfront Club hits aren't always sure to cross over – but one that will is **As The Rich Comes** by **Motorcycle**.

A record with a buzz around it for a while – we've been getting low level support for it from May, even though it doesn't actually arrive at retail until next year – it has since built up an impressive portfolio of supporters, including Paul Van Dyk, Paul Van Dyk, Armin Van Buuren, Theo, Judge Jules and Pete Tong, while winning ecstatic reviews from both dance and mainstream publications. No wonder, then, that it explodes to the top of the Upfront Chart this week.

Radio: One is with the programme, adding the record to its 5-Bits gallery network – should see it leap from #141 to a position just outside the top 50 this week. In addition to its commanding victory atop the Upfront Chart – it heads by 18% – it leaps 19.3 on the Commercial Pop Chart.

Sleeping up to be the next big thing is the **Scissor Sisters'** 'revelation of Pink Floyd's classic 'Comfortably Numb'. The oddity reared quintet – they're surely not sisters as only one is female – have been gaining support for some time now, and they have even appeared on Graham Norton's Channel 4 show.

Ahead of commercial release, Comfortably Numb has been given a vigorous workover by none other than Fatboy Slim, which explains its arrival in a hurry on the Upfront Club Chart at #14, making it the week's highest-ranked newcomer.

Ranners-up to Motorcycle on the Upfront Chart, **Atomic Kitten** roar to the top of the Commercial Pop Chart with their double whammy promo featuring mixes of both their upcoming single Ladies Night and former chart hit Be With You. It registers the highest tally of points on the chart for more than six months and easily beats **Liberty X's** Everybody Ores, which celebrates 29-2, but ends up 26% adrift of its quarry.

Meanwhile, there's no change at the top of the Urban Chart, where **Alicia Keys** stages a repeat victory with **You Don't Know My Name**, the first single from her new album **The Diary Of...**



Alicia Keys returns Urban number one



Scissor Sisters blast with Pink Floyd cover

COMMERCIAL POP TOP 30

Rank	Artist	Label
1	ATOMIC KITTEN FEAT. POOL & THE GANG LADIES NIGHT	Mercury
2	LIBERTY X EVERYBODY ORES	Mercury
3	SCAR DOWNTOWN HEY YOUR SMILE	Mercury

MUSICWEEK

The Official UK Charts 20.12.03

SINGLES

		Chart Position	Label
1	KELLY & OZZY OSBOURNE CHANGES	5	Atlantic
2	WILL YOUNG LEAVE RIGHT NOW	5	Atlantic
3	BLACK EYED PEAS SHUT UP	AM/Philly	
4	SHANE RICHIE I'M YOUR MAN	BIG	
5	CLIFF RICHARD SANTAS LIST	EMI	
6	WESTLIFE MANDY	5	5
8	GARETH GATES SAY IT ISN'T SO	5	5
9	CHRISTINA AGUILERA THE VOICE WITHIN	RCA	
10	THE CHEEKY GIRLS HAVE A CHEEKY CHRISTMAS	Melody	
12	GIRLS ALLOUD JUMP	Polydor	
13	NELLY FURTADO POWERLESS (SAY WHAT YOU...)	Deamwack	
14	KATIE MELUA THE CLOSEST THING TO CRAZY	Dunelm	
15	BIG BROVAZ AIN'T WHAT YOU DO	5	5
16	SIMPLY RED YOU MAKE ME FEEL BRAND NEW	5	5
17	UB40/UNITED COLOURS OF SOUND SWING LOW	BEP HA	
18	KEVIN LYTTLE TURN ME ON	Atlantic	
19	ALICIA KEYS YOU DON'T KNOW MY NAME	5	5
20	DIDO LIFE FOR RENT	Chrysalis	
21	LOST BROTHERS FEAT. G TOMI MAC CRY LITTLE...	Incite	
22	OUTKAST HEY YEA!	Arts	
23	BUSTED CRASHED THE WEDDING	Universal	

ALBUMS

		Chart Position	Label
1	DIDO LIFE FOR RENT	5	5
2	WILL YOUNG FRIDAY'S CHILD	5	5
3	MICHAEL JACKSON NUMBER ONES	5	5
4	REM IN TIME - THE BEST OF - 1988-2003	5	5
5	BLACK EYED PEAS ELEPHUNK	AM/Philly	
6	BUSTED A PRESENT FOR EVERYONE	Universal	
7	WESTLIFE TURNAROUND	5	5
8	RED HOT CHILI PEPPERS GREATEST HITS	Warner Bros	
9	CLIFF RICHARD CLIFF AT CHRISTMAS	EMI	
10	HAYLEY WESTENRA PURE	Decca	
11	DANIEL BEDINGFIELD GOTTA GET THRU THIS	Polydor	
12	BLUE GUILTY	Island	
13	ALEX PARKS INTRODUCTION	Polydor	
14	MICHAEL BUBLE MICHAEL BUBLE	Reprise	
15	R KELLY THE R IN R & B - GREATEST HITS VOL. 1	5	5
16	SUGABABES THREE	5	5
17	ATOMIC KITTEN LADIES NIGHT	Island	
18	BRYN TERFEL BRYN	Island	
19	THE DARKNESS PERMISSION TO LAND	Bluebird/Gemini	
20	DELTA GOODREM INNOCENT EYES	Mer/Culiville/BMG	
21	LEMAR DEDICATED	5	5
22			
23			



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Nettwerk Management's **Peter Leak** has helped handle the success story of the year, after his artist Dido's second album *Life For Rent* shifted close to 7m (and counting) global sales.



Quickfire

What with the release of *Life For Rent* and the success of *Avril Lavigne*, it has been an incredible year for Dido and Nettwerk Management in general. What will you remember as the high point of 2003?

Having a baby has got to be the high point of my year. But, apart from that, the launch day for *Life For Rent* was one of the most exciting days of the year. It was great just to get the record out there, but as soon as we knew how quickly it was selling in the UK on the first day it was incredible.

When *Life For Rent* – which is now the biggest-selling album of 2003 – was released in September, did you know that it was going to sell so strongly?

Life For Rent is selling half a million copies a week worldwide and is approaching 7m sales so far. Anyone who said we would be where we are right now would have been foolish. What we did know before the album was released was that *White Flag* was a great first single to lead into the album. But the album still had to have depth so that when people bought it it they would tell their friends and therefore build up a strong word of mouth on the record.

Dido's music has connected with the public in a way that few artists manage to achieve, especially on a global scale. What is her secret?

When it comes down to it, the public are craving artistry in music. That's what Dido and Coldplay have. These

sort of artists certainly exist, but maybe there are not enough of these artists being groomed in Britain. Do you think Dido's success will encourage labels to change the way they sign, develop and market mainstream artists?

I would hope that the international success of artists like Dido and Coldplay inspires labels to invest in developing real artists again. That's where the future of the business is. Maybe their success will help people realise that these type of artists can sell huge amounts of records. That's where the future of the business lies, not in short-term, TV-driven records.

Dido is a rare example of a UK artist that has sold millions of records abroad. Why do you think it is that few UK acts manage to breakthrough into the American market?

There is a path you have to take through American radio to have success in the US with formats. What radio stations look for is great songs and great melody, which is not all that complicated, really. Once you know what people are looking for you can get a sense of what will work on American radio, which is ultimately the key to the market.

The campaign for *Life For Rent* is only two singles deep. How many albums do you think you will sell in 2004 by the time Dido has toured the world?

The sky's the limit!

Peter Leak is a manager with the North America and London-based Nettwerk Management, whose artists include Dido and Avril Lavigne.

DOOLEY'S DIARY



No foul play in Ozzy accident

Remember where you heard it: They're a canny lot at Sanctuary, but despite a now-apologetic Simon Cowell making claims to the contrary on Five Live last week, staging accidents for their artists for publicity purposes isn't part of their modus operandi. With poor Ozzy laid up in a hospital bed after a quad-bike crash in the week his dad with Kelly was bidding for the number one spot, Sanctuary's UK head of marketing Giles Green is quick to point out, "I wasn't out there with a broom handle putting it into Ozzy's spokes." Dooley recovers. Aim teamed up with Direct TV at Slough last Monday night for the launch of online direct marketing channel INTV. Free-flowing champagne and canapés at a whopping £40 a head (Dooley's sources suggest) were only eclipsed by the sight of Angela Rippon and Norman Lamont bob-knocking in the crowd. Sadly, Dooley's requests for a Morecambe & Wise-style dance routine were declined but, asked about his highlight, Norm was torn. "I like the music, but the toilets are even better," the former Chancellor of the Exchequer commented about the pox-like loos. Meanwhile, a certain Ms Wehman may not have made her own party after being snowed out in Boston, but she could also be

The Thrills won the award for the maximum number of people at a disc presentation recently when they were handed a platinum award for their album *So Much For The City* backstage at a sold-out Stephenson Bush Empire show. The album has to date shipped around 350,000 copies in the UK. Pictured with the band are Virgin Records managing director Philippe Ascoli, director of media Steve Morton, marketing director Mark Terry and A&R Nick Burgess. BMG Music Publisher's Johnny Davis, as well as the radio, TV, press, college and new media teams who worked on the record. The band has flown back from the US to play their third sold-out show at the venue in six weeks.



There have been parties all week but the festive season officially arrived last Friday, when the Music Publishers' Association gathered its members together at London's Hilton on Park Lane for the annual MPA Christmas Lunch. Publishers post and present (including a growing number making a return to the fold with their own star-ops) tucked into the usual turkey feast before enjoying comedian, TV host and DJ Jimmy Carr. Among those paying particularly close attention was Chrysalis Music's Catherine Bell (pictured second left) who, with group chief Chris Wright, came in for some gentle ribbing in the front row. Also pictured getting into the spirit are, left to right, MCS's Guy Fletcher, EMI Music Publishing's Allison Hook, former EMI staffer Tom Bradley, EMI Music Publishing's Peter Reichardt and MPA chief executive Sarah Faulder.

spotted celebrating over at the good ship EMI's party, where Christmas was lavishly ushered in by legions of sailors and bunny girls lining the corridors of the Atlantic Bar. Talking of general party gossip, which executive got into the party spirit to such an extent that they threw up for their new assistant of only two weeks? First impressions. Mmm... With Midem approaching fast, details are coming together for the British Village, centring around a bigger than ever joint stand housing more than 200 companies and 300 individuals. Besides a soon-to-be confirmed visit from a British minister, read *MV* next week for the

acoustic showcase line-up which is due to be confirmed this week...And with a week to go until Christmas, the Brits have sold out in record time; that's 4,000 tickets gone already. Meanwhile, the final chance to vote arrives this Wednesday. Don't forget. If having the two biggest challenges for Christmas album number one in Dido and Will Young isn't achievement enough, BMG looks a certainty to also score the year's three top-selling artist albums. Dido is joined in the frame by Justin Timberlake and Christina Aguilera, with all three albums selling more than 1m copies in the UK this year...Word reaches Dooley that big pop producer Phil Wainman, who produced the smashers *Sweet Bottom* Rets and Aox Horvay, is about to launch a legal claim for royalties stretching back a couple of decades...It was pumpkin pie all round when Warner/Chappell's Tracey Fox and partner George Zaris celebrated the arrival of the AnnieFox/Zaris weighing in at a wee 6 pounds, 6 ounces, who joined the party just in time for Thanksgiving recently...Congratulations to the EMI Music Publishing boys who have won the MCC Promotions Music Business Fines league for the fourth time. The clever dicks have also won the cup four times out of the past five tournaments. Who cares about dropping record sales, when a recent report into the music-buying habits of over-45-year-old males should put lead in the pencil of any executive – it reveals the demographics share of overall sales is steadily rising. Funded by pharmaceutical company Lilly-1005 – the manufacturer of a treatment for erectile dysfunction – the report shows things are looking up for the grey brigade.

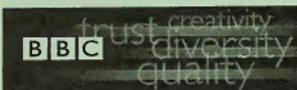
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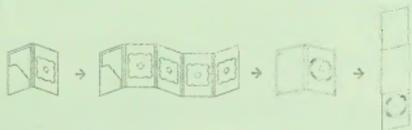
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Week 50

TV & radio airplay p22 Cued up p26 New releases p27 Singles & albums p28

KEY RELEASES

ALBUMS

THIS WEEK
Delirious World Service (Furious?)
Santana Ceremony (Arista)

DECEMBER 22

B2K B2K Presents You Got... (Sony)
Bravehearts Bravehearted (Columbia)

JANUARY 5

D Side tbc (Island); Various Clubbers
Guide To 2004 (Ministry Of Sound)

JANUARY 12

Sia tbc (Island)

SINGLES

THIS WEEK

Michael Andrews feat. Gary Jules Mad
World (Adventure/Sanctuary); Atomic
Kitten feat. Kool & The Gang Ladies
Night (Innocent); Bo Selecta Proper
Krimbo (RCA); The Darkness Christmas
Time... (Must Destroy Atlantic); Fast Food
Revolver I Love Christmas (Better The
Devil Billy Mack Christmas Is All Around
(Island); Pop Idol Happy Xmas... (S)
Sugababes Too Lost In You (Universal);
The Young Punx Got Your Number (EMI)

DECEMBER 22

Van Morrison Once In A Blue Moon
(Blue Note)

DECEMBER 29

Victoria Beckham Let Your Head Go/This
Groove (3/Telstar); Sophie Ellis-Bextor I
Wont Change You (Polydor); Ocean
Colour Scene Golden Gate Bridge
(Sanctuary); Liberty X Come On (Virgin);
S Club 8 Don't Tell Me... (3/
Polydor); Wayne Wonder tbc (EastWest)

JANUARY 5

Basement Jaxx feat. Lisa Kieulaka Good
Luck (X2); Kelis Milkshake (Virgin); Sean
Paul I'm Still In Love With You
(VP/Atlantic); Pop Idol Winner tbc (S);
REM Animal (Warner Bros)

JANUARY 12

Byronne Me Myself & I (Columbia); Kings
Of Leon California Waiting (Hoard Me
Liberty X Everybody Cries (V2)
Metallica Unrained Feeling (Vertigo)
Richard X Valentine You Used To (Virgin);
The Shakespearia (Rough Trade); Amy
Studd All I Wanna... (Polydor)

NET MUSIC WEEK ONLINE

Musicweek.com lists extended key
releases for the next eight weeks

The Market

No room for debuts in strong chart

Alan Jones

Although there are no debuts on the Top 75 artist album chart and just one on the Top 20 compilation list, the market continues to impress with its strength. Album sales were up 11.1% week-on-week, the eighth week in a row they have climbed. Sales of 7,504,622 were the highest ever for the second week in December, and comfortably outstripped the same week in 2002 (by 3.25%, or 230,000 sales), 2001 (5.36%, 371,500 sales) and 2000 (4.79%, 334,000 sales).

76 artist albums and 36 compilations topped 10,000 sales in the week, with two compilations and eight artist albums above the 100,000 mark. Biggest seller of all, at 216,900, was Dido's *Life For Rent*, which ended the reign of Friday's Child by Will Young.

Young's album achieved the very rare feat of increasing sales in its second week – by 2.7% to 207,250 – even as it was dethroned. By contrast, his 2002 debut album from *Now One* suffered a huge 68.6% decline on its second week in the shops, and took more than seven weeks to sell as many copies as Friday's Child has sold in just 13 days.

After three weeks as the biggest selling album overall, *Now That's What I Call Music 56* sold fewer



Fridays Child: Will Young gets bigger second time around

copies than Dido or Will Young last week but its fourth frame tally of 193,000 was just 9.1% down on the previous week and take its four week sales to nearly 684,000. That's a massive 198,000 ahead of *Now! 53's* sales at the same stage last year, and just 3,000 down on the high tide mark set by *Now! 50* in the same period in 2001. But *Now! 56* wasn't the only compilation to record a six figure sale last week – *The Idols: The Xmas Factor* debuts at number 2 after selling more than 115,000 copies. Featuring individual tracks by the 12 Pop Idol 2003 finalists, and two cooperative efforts, it could theoretically have been allowed

into the artist chart, since every solo track is by a member of the group that recorded *Happy Xmas and On The Day*. The previous Pop Idol compilation, *Pop Idol – The Big Band Album* sold 147,000 copies the week of its release in April of last year, and went on to sell 392,000 copies.

The ongoing boom in album sales at a time when singles sales are in crisis meant that a weak ago album sales were more than 10 times those of singles for the first time ever. But the singles market recovered a little last week, and closed the album/singles ratio from 10.08:1 to 9.63:1. Singles sales were up 17.4% week-on-week at 758,579.

MARKET INDICATORS

SINGLES

Sales versus last week: +17.4%
Year to date versus last year: -31.8%

Market shares

RCA Arista	36.2%	EMI Virgin	23.5%
Polydor	16.6%	Universal TV	12.7%
Sony	6.3%	RCA Arista	10.8%
Sony	5.3%	Universal Island	9.3%
Parlophone	5.3%	Universal Classics	6.8%
Mercury	5.3%		

ALBUMS

Sales versus last week: +11.1%
Year to date versus last year: +8.5%

Market shares

EMI Virgin	24.6%
Polydor	23.0%
RCA Arista	10.8%
Universal Island	9.3%
Universal Classics	6.8%

COMPILATIONS

Sales versus last week: +14.7%
Year to date versus last year: +3.9%

Market shares

EMI Virgin	24.6%
Polydor	23.0%
RCA Arista	10.8%
Universal Island	9.3%
Universal Classics	6.8%

THE BIG NUMBER: 63,724,856

£63,724,856 – value of album market last week up from £52,047,017 in the same week in 2002

RADIO AIRPLAY

UK SHARE	
Origin of singles sales (Top 75): UK: 57.7%	
US: 36.6%	Other: 5.6%
Origin of albums sales (Top 75): UK: 52.0%	
US: 44.0%	Other: 4.0%

FAST CHART

SINGLES

NUMBER ONE
KELLY & OZZY OSBOURNE CHANGES Sanctuary
Second number 1, by a father and daughter team; first ever number one for Sanctuary Records.

ARTIST ALBUMS

NUMBER ONE
DIDO LIFE FOR RENT Cheeky/Arista
Comprehensively beating the market with a 29% increase in sales week-on-week, Dido's sophomore set spends sixth week at number 1.

COMPILATIONS

NUMBER ONE
NOW! 56 EMI/Virgin/Universal
On the market two weeks more than its theoretical rival Hits 57 but outselling it last week by a ratio of nearly four to one.

HIGHEST CLIMBER
THE IDOLS – THE XMAS FACTOR EMI/Virgin/Universal
Debating at number 2 with sales in excess of 115,000, it's the highest ranking of four Christmas themed albums in the Top 20, and includes versions of *White Christmas*, *Blue Christmas* and *Last Christmas*.

RADIO AIRPLAY CHART

NUMBER ONE
DIDO LIFE FOR RENT Cheeky/Arista
Third week on top for title track of Dido's all-conquering album. Also climbs 16-13 on TV Airplay Chart

SCOTTISH SINGLES

NUMBER ONE
KELLY & OZZY OSBOURNE CHANGES Sanctuary
No surprise that Kelly & Ozzy is number 1 north of the border too – by a slightly smaller margin of 28.7% than in the rest of the UK, where it holds a 29.3% lead – but UB40's version of England rugby anthem *Swing Low* is surely a surprise debut at number 39.

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2012.03

EMI signs Rocha after R2 plays

The Plot

A Radio Two championed 16-year-old singer continues her rise with long-term EMI deal.



ERIN ROCHA CAN'T DO RIGHT FOR DING DONG (EMERSON SPARKS)

A few weeks ago, Radio Two executive producer for music Colin Martin raved about a new discovery, Erin Rocha, in his Tipster selection on this very page.

Since then, he has added Rocha's debut single—released this week through independent label Flying Sparks—to the station's A-list, prompting a host of other media coverage in the process.

It is an incredible start for the young artist, who last Friday signed a long-term deal with EMI Liberty via Flying Sparks.

"All the support for Erin so far can simply be put down to the quality of her singing and the track," says Ian Brown, who runs Flying Sparks. "We have shipped 50,000 copies of the single, which is amazing considering it has been a two-week campaign on a brand new artist." he says.

Rocha is currently in the process of recording her debut

album, for release some time in 2014. EMI Liberty director of A&R and pop marketing Mike McNally says his label is in no rush to force its new signing into a heavy schedule of promotion to support the release.

"Erin has incredible potential for the future and she has found a home where she isn't going to get burned out after a couple of singles," he says.

Given that the artist is still at school, the deal is structured around her studies to avoid disruption.

"Erin is continuing at school as normal and the deal with EMI Liberty only allows her one week of promotion at Easter and two weeks in the summer to promote the album," says Brown.

CAMPAIN SUMMARY
MARKETING: Alan McNamee, MCB3
DISTRIBUTION: VML
RADIO: Neil Cassa/Liz Sanchez, Absolute Promotions
TV: Sam Wright, See Saw PR
PRESS: Justin Rhye, The North

SNAP SHOT

KYLIE



Kylie Minogue is set to march back in the US in the new year in which her single *Slow* is used as the soundtrack for

popular TV show *Queer Eye for the Straight Guy* on NBC. The show, in which five gay fashionists style a straight man, airs over

February, coinciding with the Stateside release of album *Body Language*. Minogue, who visited the US last week for

her first press and promo, is also set to make a cameo appearance in the programme, coinciding with the film-in-

Tipsters

A selection of UK tastemakers select their favourite upcoming releases

Serena Lacey, reviews editor, Smash Hits



"S Club 8 DON'T TELL ME YOU'RE SORRY (POLYDOR)"
 "S Club 8 consistently release good quality, catchy pop songs and this isn't an exception. *Smash Hits* readers love them and the more they release the better they seem to get. To top it all off, they're lovely kids and the fact they love what they do shines through every time. We think they're great."

Paul Skyrme, manager, Cardiff Music

ALICE COOTE LEADER (EMI DEBUT)
 "This is the first time that Alice

Coote has come to our attention as her CD is selling extremely well here. Radio Three gave it a very good review the other week and word of mouth also seems to be playing a major part.

"She's a mezzo-soprano with a beautiful voice and she has interpreted a collection of songs by Mahler, Haydn and Schumann with great style. I expect that her next CD will cost three times as much as this one when it gets released sometime in 2014."

Sharrel Carroll, DJ, Tay FM

TUBE N BERGER FEATURING CHRISIE HYNDE STRAIGHT AHEAD (DIORCTION)

"This is a real five-star tune and a prime example of electro funk. It's got a quirkiness to it and a huge hook thanks in no small part to Chrisie Hynde. She has never sounded so hot and so good. It's a real ass-shaker, very much a ladies' tune and it's going down very well in the clubs and should cover over into the higher echelons of the chart. Although I can't play it on my weekday show at the moment, I can see me playing it in three months' time."

Robin Scott, founder, thewhitelabel.com

DJ C.D.C. SMILE (STEP N STOMP PRODUCTIONS)

"We'll be putting this up on our site next week as our seasonal tune. C.D.C. is a local Brighton guy who we think is exceptionally gifted and this particular tune has all the right ingredients for the Christmas season. He's very enterprising and adept at working the new technology to his own advantage. His music covers a wide range of genres and we can see him breaking through in 2014."

Helena Lamont, editor, TV Hits

LUTHER ANDROSS DANCE WITH MY FATHER (BUNGAIRTA)
 "Before taking ill in April, Luther called this track his 'career song'. It is tremendously simple, and special, and yes, very schmaltzy. It's great and a real triumph of tune over trimmings. The single is released on January 5."

RADIO PLAYLISTS

RADIO 1

ALICE HOPE You Don't Know My Name
Stevie Wonder & Angie Stone Signed, Sealed, Delivered I'm Yours
Boyz n the Banda Black Eyez Peas Shut Up, Did I Lie For Rent: Fabian Soule
The Crooklyn Clan Be Faithful, Jay-Z
Orange Juice Jinx
Timberlake The Lovin' J.J. Kylie Minogue
Solo Michael Andrews feat. Gary Jules Mad World
Missy Elliott Free Your Mind, Make Your Move: *Nelly Furtado* Powerless (Say What You Want): *OutKast* Hey Ya!: *Red Hot Chili Peppers* Porcelain
Thunder *Superheroes Too Loud In You*: *The Darkness* Christmas Time (Don't Let The Ends): *The Last Brothers* Our Little Sister, *Tina Turner* The Beautiful Occupation: *Ultrabeat* *Feelin' Fine*

B LIST

Boyzone Knowles M.: Myself & I
Blue feat. Stevie Wonder & Angie Stone Signed, Sealed, Delivered I'm Yours
Boyz n the Banda Black Eyez Peas Shut Up, Did I Lie For Rent: *Fabian Soule*
The Crooklyn Clan Be Faithful, Jay-Z
Orange Juice Jinx
Timberlake The Lovin' J.J. *Kylie Minogue*
Solo *Michael Andrews* feat. Gary Jules *Mad World*
Missy Elliott Free Your Mind, Make Your Move: *Nelly Furtado* Powerless (Say What You Want): *OutKast* Hey Ya!: *Red Hot Chili Peppers* Porcelain
Thunder *Superheroes Too Loud In You*: *The Darkness* Christmas Time (Don't Let The Ends): *The Last Brothers* Our Little Sister, *Tina Turner* The Beautiful Occupation: *Ultrabeat* *Feelin' Fine*

C LIST

Amy Studt All I Wanna Do: *Atlantic* *Kittenz* feat. *Kool & The Gang* Ladies Night: *Andy Brown* What You Do: *Be Selecta* Proper Durr: *Hot*: *Evanesence* My Immortal: *Frans Fejzand*

Take Me Out: *Girls Aloud* *Jarvis* *Jameson* feat. *Angelika* *It's OK* *Take Control* *Liberty X* *Everybody* *Grease* *Pink* *Gold* *It's DJ* *Victoria Beckham* *Let Your Head Go* *On* *Go* *Go*

RADIO 2

ALICE HOPE You Don't Know My Name
Stevie Wonder & Angie Stone Signed, Sealed, Delivered I'm Yours
Boyz n the Banda Black Eyez Peas Shut Up, Did I Lie For Rent: *Fabian Soule*
The Crooklyn Clan Be Faithful, Jay-Z
Orange Juice Jinx
Timberlake The Lovin' J.J. *Kylie Minogue*
Solo *Michael Andrews* feat. Gary Jules *Mad World*
Missy Elliott Free Your Mind, Make Your Move: *Nelly Furtado* Powerless (Say What You Want): *OutKast* Hey Ya!: *Red Hot Chili Peppers* Porcelain
Thunder *Superheroes Too Loud In You*: *The Darkness* Christmas Time (Don't Let The Ends): *The Last Brothers* Our Little Sister, *Tina Turner* The Beautiful Occupation: *Ultrabeat* *Feelin' Fine*

A LIST

ALICE HOPE You Don't Know My Name
Stevie Wonder & Angie Stone Signed, Sealed, Delivered I'm Yours
Boyz n the Banda Black Eyez Peas Shut Up, Did I Lie For Rent: *Fabian Soule*
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C LIST

AMY STUDT All I Wanna Do: *Atlantic* *Kittenz* feat. *Kool & The Gang* Ladies Night: *Andy Brown* What You Do: *Be Selecta* Proper Durr: *Hot*: *Evanesence* My Immortal: *Frans Fejzand*

TOP 10 RADIO SHOWS

Rank	Artist	Prog.	Wed	Thu
1	THE DARKNESS CHRISTMAS TIME	1075	571	571
2	SUCARBARS TOO LOUD IN YOU	1579	502	
3	MICHAEL ANDREWS FEAT. GARY JULES MAD WORLD	1100	438	
4	EVANESCENCE MY IMMORTAL	778	384	
5	ATOMIC KITTENZ/KOOL & THE GANG LADIES NIGHT	1282	374	
6	NELLY FURTADO POWERLESS (SAY WHAT YOU WANT)	1110	298	
7	BLACK EYED PEAS SHUT UP	2269	294	
8	WILL YOUNG LEAVE RIGHT NOW	2410	290	
9	ULTRABEAT FEELIN' FINE	775	259	
10	BLUE feat. STEVIE WONDER/ANGIE STONE SIGNED	1724	249	

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Whence: 1 Say Your Name: *UB40* feat. *United Colours of Blood* *Sing* *Love*: *Van Morrison* *One* *In A Blue Moon*

CAPITAL

ALICE HOPE You Don't Know My Name
Stevie Wonder & Angie Stone Signed, Sealed, Delivered I'm Yours
Boyz n the Banda Black Eyez Peas Shut Up, Did I Lie For Rent: *Fabian Soule*
The Crooklyn Clan Be Faithful, Jay-Z
Orange Juice Jinx
Timberlake The Lovin' J.J. *Kylie Minogue*
Solo *Michael Andrews* feat. Gary Jules *Mad World*
Missy Elliott Free Your Mind, Make Your Move: *Nelly Furtado* Powerless (Say What You Want): *OutKast* Hey Ya!: *Red Hot Chili Peppers* Porcelain
Thunder *Superheroes Too Loud In You*: *The Darkness* Christmas Time (Don't Let The Ends): *The Last Brothers* Our Little Sister, *Tina Turner* The Beautiful Occupation: *Ultrabeat* *Feelin' Fine*

B LIST

Atlantic *Kittenz* feat. *Kool & The Gang* Ladies Night: *Blue* feat. *Stevie Wonder & Angie Stone* Signed, Sealed, Delivered I'm Yours
Boyz n the Banda Black Eyez Peas Shut Up, Did I Lie For Rent: *Fabian Soule*
The Crooklyn Clan Be Faithful, Jay-Z
Orange Juice Jinx
Timberlake The Lovin' J.J. *Kylie Minogue*
Solo *Michael Andrews* feat. Gary Jules *Mad World*
Missy Elliott Free Your Mind, Make Your Move: *Nelly Furtado* Powerless (Say What You Want): *OutKast* Hey Ya!: *Red Hot Chili Peppers* Porcelain
Thunder *Superheroes Too Loud In You*: *The Darkness* Christmas Time (Don't Let The Ends): *The Last Brothers* Our Little Sister, *Tina Turner* The Beautiful Occupation: *Ultrabeat* *Feelin' Fine*

C LIST

Boyzone Knowles M.: Myself & I
Blue feat. *Stevie Wonder & Angie Stone* Signed, Sealed, Delivered I'm Yours
Boyz n the Banda Black Eyez Peas Shut Up, Did I Lie For Rent: *Fabian Soule*
The Crooklyn Clan Be Faithful, Jay-Z
Orange Juice Jinx
Timberlake The Lovin' J.J. *Kylie Minogue*
Solo *Michael Andrews* feat. Gary Jules *Mad World*
Missy Elliott Free Your Mind, Make Your Move: *Nelly Furtado* Powerless (Say What You Want): *OutKast* Hey Ya!: *Red Hot Chili Peppers* Porcelain
Thunder *Superheroes Too Loud In You*: *The Darkness* Christmas Time (Don't Let The Ends): *The Last Brothers* Our Little Sister, *Tina Turner* The Beautiful Occupation: *Ultrabeat* *Feelin' Fine*

A LIST

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Solo *Michael Andrews* feat. Gary Jules *Mad World*
Missy Elliott Free Your Mind, Make Your Move: *Nelly Furtado* Powerless (Say What You Want): *OutKast* Hey Ya!: *Red Hot Chili Peppers* Porcelain
Thunder *Superheroes Too Loud In You*: *The Darkness* Christmas Time (Don't Let The Ends): *The Last Brothers* Our Little Sister, *Tina Turner* The Beautiful Occupation: *Ultrabeat* *Feelin' Fine*

TV Airplay Chart

Rank	Week	Artist	Title	Station	Score
1	1	THE DARKNESS	CHRIS (MAS TIME (DON'T LET...))	MTV	387
2	2	BLACK EYED PEAS	SHUT UP	ADMEDIA/FOX	347
3	7	THE IDOLS	HAPPY XMAS (WAR IS OVER)	BSA/BBC	307
4	5	WILL YOUNG	LEAVE RIGHT NOW	S	283
5	4	GIRLS ALoud	JUMP	POLYDOR	271
6	18	CAREL GATES	SAY IT ISN'T SO	S	261
7	11	WESTLIFE	MANDY	S	257
8	13	BO SELECTA	PROPER CRIMBO!	EPIC	235
9	8	ATOMIC KITTEN	FEAT. KOOL & THE GANG LADIES NIGHT	INNOCENT	228
10	9	OUTKAST	HEY YA!	ARISTA	227
10	3	KELLY & OZZY OSBOURNE	CHANGES	SANCTUARY	227
12	12	CHRISTINA AGUILERA	THE VOICE WITHIN	WEA/BMG	221
13	16	DIDO	LIFE FOR RENT	CHERRYBLOSSOM	219
14	6	BRITNEY SPEARS FEAT. MADONNA	ME AGAINST THE MUSIC	JIVE	198
15	17	DIDO	WHITE FLAG	CHERRYBLOSSOM	192
16	14	BEYONCÉ	FLY IN LOVE	COLUMBIA	186
17	22	BLUE/STEVIE WONDER/ANGIE STONE	SIGNED, SEALED...	INNOCENT	174
18	20	VICTORIA BECKHAM	LET YOUR HEAD GO	TELSTAR	171
19	15	THE DARKNESS	I BELIEVE IN A THING CALLED LOVE	WARRNER BROS	163
19	15	MUSE	HYSTERIA	MUTE/REPUBLIC WEST	163
21	25	BLINK 182	FEELING THIS	ISLAND	162
22	21	ALEX PARKS	MAYBE THAT'S WHAT IT TAKES	POLYDOR	157
23	24	SUGABABES	TOO LOST IN YOU	ISLAND	153
25	19	MADONNA	LOVE PROFUSSION	MARCA/REPUBLIC BROS	148
26	14	BUSTED	CRASHED THE WEDDING	UNIVERSAL	144
27	23	LIMP BIZKIT	BEHIND BLUE EYES	INTERSCOPE/POLYDOR	143
28	27	JAMELIA SUPERSTAR		PARADE/ISLAND	142
29	17	RED HOT CHILI PEPPERS	FORTUNE FADED	WARRNER BROS	141
30	16	BLAZIN'	SQUAD FLIP REVERSE	ISLAND	139
31	26	D-SIDE	REAL WORLD	BLACK/VECTRA	136
32	18	EVANESCENCE	MY IMMORTAL	SONY	127
33	11	BLACK EYED PEAS	WHERE IS THE LOVE?	ADMEDIA/FOX	123
34	19	BILLY MACK	CHRISTMAS IS ALL AROUND	TELSTAR	121
35	17	RACHEL STEVENS	FUNKY DORY	PODSTAR	120
36	18	SHANE RICHIE	I'M YOUR MAN	FINL	119
37	20	THE WHITE STRIPES	7 NATION ARMY	XL	118
37	14	GOOD CHARLOTTE	THE YOUNG AND THE HOPELESS	EPIC	118
39	7	SEAN PAUL	I'M STILL IN LOVE WITH YOU	VEVO/ISLAND	114
40	15	S CLUB 8	DON'T TELL ME YOU'RE SORRY	INTERSCOPE	112



3. The Idols
Simon Cowell's *SYBING* is still responsible for four of the top seven records on TV airplay, and technically on stations that compete for attention with his own TV Pop Idol appearances. And it's The Idols themselves who were most aired among Cowell's charges last week, carrying 307 plays and third place with their remake of Happy Xmas (War Is Over). If the seven stations airing the video top supporter were Magic TV (71 plays), followed by The Box (56) and MTV Hits (55).



B. O Selecta
Stuffed with appearances from celebrity stalker Avid Mendelsohn's 'friends, the video for Proper Criminal is being aired by nine of the 13 TV stations on the Music Control panel, and logging 235 plays last week, to earn eighth place on the chart. With cartoon content for nothing without the visuals, the track is logging behind on the radio airplay chart, where it's 110th.

The Darkness and Black Eyed Peas refuse to budge at one and two, while The Idols ring the highest new entry Partyboys. **Blind Me** Up! (BBC) 2003

MTV MOST PLAYED

Rank	Artist	Title	Station
1	LINKIN PARK	FROM THE INSIDE	WARRNER BROS
1	SNOW PATROL	RUN	POLYDOR
3	NO DOUBT	HEY BABY	INTERSCOPE/POLYDOR
3	VICTORIA BECKHAM	LET YOUR HEAD GO	TELSTAR
5	BRITNEY SPEARS FEAT. MADONNA	ME AGAINST...	JIVE
5	VICTORIA BECKHAM	THIS GROOVE	TELSTAR
7	RED HOT CHILI PEPPERS	FORTUNE FADED	WARRNER BROS
8	JUSTIN TIMBERLAKE	I'M LOVIN' IT	JIVE
9	THE DARKNESS	CHRISTMAS TIME...	WARRNER BROS
10	LIMP BIZKIT	BEHIND BLUE EYES	INTERSCOPE/POLYDOR

THE BOX MOST PLAYED

Rank	Artist	Title	Station
1	WILL YOUNG	LEAVE RIGHT NOW	S
2	WESTLIFE	MANDY	S
2	BLACK EYED PEAS	SHUT UP	ADMEDIA/FOX
4	DIDO	LIFE FOR RENT	CHERRYBLOSSOM
5	THE IDOLS	HAPPY XMAS (WAR IS OVER)	BSA/BBC
6	THE DARKNESS	CHRISTMAS TIME...	WARRNER BROS
7	GIRLS ALoud	JUMP	POLYDOR
8	ALEX PARKS	MAYBE BRING IT ON	ADMEDIA/FOX
9	MADONNA	LOVE PROFUSSION	MARCA/REPUBLIC BROS
10	CAREL GATES	SAY IT ISN'T SO	S

KERRANG! MOST PLAYED

Rank	Artist	Title	Station
1	BLINK 182	FEELING THIS	ISLAND
2	THE DARKNESS	CHRISTMAS TIME...	WARRNER BROS
3	MUSE	HYSTERIA	MUTE/REPUBLIC WEST
4	LIMP BIZKIT	BEHIND BLUE EYES	INTERSCOPE/POLYDOR
5	GOOD CHARLOTTE	GIRLS AND BOYS	MUTE/REPUBLIC WEST
6	KELLY OSBOURNE	CHANGES	SANCTUARY
7	THE DARKNESS	I BELIEVE IN A THING...	WARRNER BROS
8	TENACIOUS D	TREBUETE	EPIC
9	ELECTRIC SIX	DAY BAR	XL
10	PLACEBO	THE BETTER END	ELMWOOD/MUSIC/VEVO

MTV2 MOST PLAYED

Rank	Artist	Title	Station
1	THE DARKNESS	CHRISTMAS TIME...	WARRNER BROS
2	THE WHITE STRIPES	HARDEST BUTTON TO BUTTON	XL
3	SNOW PATROL	RUN	POLYDOR
4	RED HOT CHILI PEPPERS	FORTUNE FADED	WARRNER BROS
5	NOT HOT	HEAT TALK TO ME DANCE WITH ME	SOUL/EPIC
6	MUSE	HYSTERIA	MUTE/REPUBLIC WEST
7	BELLE & SEBASTIAN	STEP INTO MY OFFICE, BABY	BLAZE/IRL
7	BLINK 182	FEELING THIS	ISLAND
9	THE STROKES	1251	ROCAVATE/IRL
10	MEU SHE	SAME HOME FOR CHRISTMAS	EPIC

MTV BASE MOST PLAYED

Rank	Artist	Title	Station
1	JAY-Z	CHANGE CLOTHES	ROCAVATE/IRL
2	LUDACRIS	STAND UP	DEF JAM/UNIVERSITY
3	ALICIA KEYS	YOU DON'T KNOW MY NAME	BMG
4	MISSY ELLIOTT	PRISS THAT OUTH	CAPTAIN/J
5	KELLY ROWLAND		BMG
6	BRITNEY SPEARS	FEAT. EVE NUT TODAY	GAFFIN
7	FABOLOUS	FEAT. TAMIA INTO YOU	ELECTRO/BLAZE/EPIC
8	MICHAEL JACKSON	THE MORE CHANGE	EPIC
9	THE G-NUTS	STUNT JAZZ	POKOR
10	BUSTA RHYMES	LIGHT YOUR ASS ON FIRE	ARISTA

THE BOX NUMBER ONE
Will Young Leave Right Now

HIGHEST CLIMBER
Daniel Bedingfield 'I Wanna Be'

HIGHEST NEW ENTRY
Partyboys Blind Me Up! (BBC) 2003

MTV NUMBER ONE
Snow Patrol Run

HIGHEST CLIMBER
The Idols Happy Xmas (War Is Over)

HIGHEST NEW ENTRY
Madonna Love Profusion

KERRANG! NUMBER ONE
Blink 182 Feeling This

HIGHEST CLIMBER
Placebo The Better End

HIGHEST NEW ENTRY
Muse Plug In Baby

MTV2 NUMBER ONE
Chris Brown Christmas Time...

HIGHEST CLIMBER
Snow Patrol Run

HIGHEST NEW ENTRY
Hundred Reasons 52

MTV BASE NUMBER ONE
Jay-Z Change Clothes

HIGHEST CLIMBER
Busta Rhymes & Mariah Carey I Know What You Want

HIGHEST NEW ENTRY
Alicia Keys Know What You Want

SMASH HITS NUMBER ONE
Janet Jackson Control

HIGHEST CLIMBER
Gareth Gates Say So

HIGHEST NEW ENTRY
Kylie Minogue In Your Eyes

VH1 NUMBER ONE
Will Young Leave Right Now

HIGHEST CLIMBER
Alicia Keys Fallin'

HIGHEST NEW ENTRY
Black Eyed Peas Shut Up

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CLOSER TO THE STARS

Name: Enrica Iacuzzi First Appearance: 24/2/02

Date Formed: 25/5/02 Favourite Band: THE STARS

Message to TRL: KEEP VOTING



TOTAL REQUEST LIVE
WEEKENDS UP TO 4.30

Dido is locked in at one ahead of Will Young, also stationary at two, as Michael Andrews and Gary Jules' Mad World moves into third position ahead of Black Eyed Peas.

The UK Radio Airplay

RADIO ONE

Pos	Last	ARTIST/TITLE	Label	Weeks on Chart	Peak Pos.	Weeks on Radio
1	1	OUTKAST HEY YA	ARISTA	16	1	29
2	4	BLACK EYED PEAS SHUT UP	AMALPANTOR	28	29	72
3	3	NELLY FURTADO POWERLESS (SAY WHAT YOU WANT)	PRODIGY	31	29	22
4	2	RED HOT CHILI PEPPERS FORTUNE FADER	VIRGIN/REPRISE	24	29	27
5	7	DIDO LIFE FOR RENT	COLUMBIA	24	28	22
6	7	FATMAN SCOOP BE FAITHFUL	RED JAM RECORDS	26	26	22
7	10	MICHAEL ANDREWS/GARY JULES MAD WORLD	ADVENTURE/SANCTUARY	22	25	18
8	4	SUGABABES TOO LOST IN YOU	ISLAND	29	24	25
9	9	JAMIELA SUPERSTAR	PARLOPHONE	23	24	17
10	12	MISS ELIOTT PASS THAT DUTCH GUY NEXT	PRODIGY	23	23	18
11	10	THE LOST BROTHERS GUY LITTLE SISTER (I NEED U NOW)	RECORDS	23	22	18
12	6	ALICIA KEYS YOU DON'T KNOW MY NAME	BMG	22	21	18
13	6	KYLIE MINOGUE SLOW	PARLOPHONE	17	21	22
14	16	MUSE MYSTERA	RED JAM RECORDS	21	21	16
15	24	ULTRABEAT FEELIN' FINE	ALL AROUND THE WORLD	18	19	19
16	24	THE DARKNESS CHRISTMAS TIME (DON'T LET...)	MUST DISAPPEAR/ARISTA	12	19	18
17	18	JAY-Z CHANGE CLOTHES	RED JAM RECORDS	16	18	19
18	17	ANGEL CITY FEAT. LARA MCALLEN LOVE ME RIGHT	BMG	22	18	16
19	21	PINK TROUBLE	ARISTA	17	18	17
20	15	KEVIN LYTTLE TURN ME ON	ATLANTIC	15	17	18
21	20	BASEMENT JAXX FEAT. LISA KEKALUA GOOD LUCK	ALL RECORDS	8	16	16
22	18	RACHEL STEVENS FUNKY DORY	REPRISE	16	16	13
23	20	BUSTED CRASHED THE WEDDING	UNIVERSAL	12	15	17
24	20	GOOD CHARLOTTE THE YOUNG AND THE HOPELESS	THE	15	15	16
25	20	LEMAR 50/50	SONY	13	15	16
26	20	TRAVIS THE BEAUTIFUL OCCUPATION	REPRISE/PRODIGY	9	13	16
27	20	FREDER COMFORT IN SOUND	CHD	1	12	14
28	20	JA RULE REIGNS BY JAMAL/PRODIGY	PRODIGY	12	12	13
29	18	JUSTIN TIMBERLAKE I'M LOVIN' IT	JIVE	16	12	19

* Most Current Data from GfK performed from 00:00 on Sun 02/08/06 to 24:00 on Sat 13/08/06

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- UK Polyphonic Ringtones Chart -

TOP 20 RINGTONES

- 1 BLACK EYED PEAS Where is the love
- 2 CROOKLYN CLAN & FATMAN SCOOP Be Faithful
- 3 50 CENT F.I.R. P
- 4 THE PRODIGY Out Of Space
- 5 THE DARKNESS I believe in a thing...
- 6 KEVIN LYTTLE Turn Me On
- 7 BILLY GANTRELL N. SEAN PAUL Breathe
- 8 LIVERPOOL FC You'll Never Walk Alone
- 9 CHILDREN PRODIGY D'n'B REMIX
- 10 RACHEL STEVENS Sweet Dreams my...
- 11 A TEAM PRODIGY D'n'B REMIX
- 12 JUSTIN TIMBERLAKE Senorita
- 13 THE PRODIGY No Good For Me
- 14 THE PRODIGY Everybody In The Place
- 15 CHANGES Phunk'n'D'n'B REMIX
- 16 2PAC Changes
- 17 THE PRODIGY Fine
- 18 BANANA SPLITS TV PhunkY D'n'B REMIX
- 19 THE PRODIGY Party
- 20 JAMIELA Superstar

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Pos	Last	ARTIST/TITLE	Label	Weeks on Chart	Peak Pos.	Weeks on Radio
1	1	DIDO LIFE FOR RENT	COLUMBIA	23	1	27
2	2	WILL YOUNG LEAVE RIGHT NOW	S	24	13	76
3	6	MICHAEL ANDREWS/GARY JULES MAD WORLD	ADVENTURE/SANCTUARY	13	66	72
4	4	BLACK EYED PEAS SHUT UP	AMALPANTOR	22	14	69
5	3	JAMIELA SUPERSTAR	PARLOPHONE	20	4	68
6	5	SUGABABES TOO LOST IN YOU	ISLAND	15	47	61
7	8	SUGABABES HOLE IN THE HEAD	UNIVERSAL	17	41	50
8	14	NELLY FURTADO POWERLESS (SAY WHAT YOU WANT)	PRODIGY	11	37	48
9	15	THE DARKNESS CHRISTMAS TIME (DON'T LET...)	MUST DISAPPEAR/ARISTA	10	113	48
10	7	KYLIE MINOGUE SLOW	PARLOPHONE	16	34	45
11	9	ROBBIE WILLIAMS SEXED UP	CHRYSLER	18	3	44
12	11	OUTKAST HEY YA!	ARISTA	9	7	43
13	12	BLUE/STEVIE WONDER/ANGIE STONE SIGNED...	INNOVATE	17	17	42
14	19	CHRISTINA AGUILERA THE VOICE WITHIN	REPRISE	12	5	38
15	16	ATOMIC KITTEN/KOOL & THE GANG LADIES NIGHT	INNOVATE	12	9	37
16	10	ANGEL CITY/LARA MCALLEN LOVE ME RIGHT	DREAM/UNIVERSITY OF SOUND	15	32	20
17	18	FATMAN SCOOP BE FAITHFUL	RED JAM RECORDS	7	12	36
18	20	SOPHIE ELLES-BEXTOR I WON'T CHANGE YOU	PRODIGY	8	66	30
19	28	ALICIA KEYS YOU DON'T KNOW MY NAME	BMG	6	47	35
20	27	GIRLS ALOUD JUMP	PRODIGY	3	10	27
21	43	ULTRABEAT FEELIN' FINE	ALL AROUND THE WORLD	7	5	20
22	13	WESTLIME MANDY	S	13	1	29
23	17	KEVIN LYTTLE TURN ME ON	ATLANTIC	8	19	27
24	30	SIMPLY RED YOU MAKE ME FEEL BRAND NEW	SONY/REPRISE	4	33	21
25	18	LEMAR 50/50	SONY	9	12	26

RADIO TWO

Pos	Last	ARTIST/TITLE	Label
1	1	MICHAEL ANDREWS/GARY JULES MAD...	ADVENTURE/SANCTUARY
2	1	WILL YOUNG LEAVE RIGHT NOW	S
3	9	SOPHIE ELLES-BEXTOR I WON'T CHANGE YOU	PRODIGY
4	2	DIDO LIFE FOR RENT	COLUMBIA
4	4	SIMPLY RED YOU MAKE ME FEEL BRAND NEW	SUNBELT/SONY
6	6	THE DARKNESS CHRISTMAS TIME...	MUST DISAPPEAR/ARISTA
7	19	ERIN ROCHA CAN'T DO RIGHT FOR GOING WILD	PRODIGY/SUNBELT
8	8	ATOMIC KITTEN/KOOL & THE GANG LADIES NIGHT	INNOVATE
9	10	CHRISTINA AGUILERA THE VOICE WITHIN	REPRISE
10	10	SUGABABES TOO LOST IN YOU	ISLAND

KISS 10

Pos	Last	ARTIST/TITLE	Label
1	1	OUTKAST HEY YA!	ARISTA
2	2	SUGABABES HOLE IN THE HEAD	UNIVERSAL
3	25	BEYONCE ME, MYSELF AND I	COLUMBIA
4	7	JAMIELA SUPERSTAR	PARLOPHONE
5	8	JENNIFER LOPEZ BABY I LOVE YOU	EPIC
6	8	FATMAN SCOOP BE FAITHFUL	RED JAM RECORDS
7	3	LEMAR 50/50	SONY
8	12	JUSTIN TIMBERLAKE I'M LOVIN' IT	JIVE
9	4	JAVINE SURRENDER (YOUR LOVE)	INNOVATE
10	10	BLACK EYED PEAS SHUT UP	AMALPANTOR

NUMBER ONES
KEY LYD
ANGEL CITY Love Me Right
MAYNIGHT
CIVYL FIVE
WILL YOUNG
LEAVE RIGHT NOW
AMT TWO FM
JAMIELA Superstar

96.4 FM DRIBB
DIDO White Flag
RADIO CITY ONLY
ANGEL CITY Love Me Right
CIVYL FIVE
WILL YOUNG
LEAVE RIGHT NOW
AMT TWO FM
JAMIELA Superstar
WILL YOUNG

Eight Now
EUSSEY FM
SUGABABES TOO LOST IN YOU
SUGABABES Hole In The Head
CHRYSLER
SOPHIE ELLES-BEXTOR I WON'T CHANGE YOU
BLACK EYED PEAS SHUT UP

CAPITAL 10

Pos	Last	ARTIST/TITLE	Label
1	2	JAMIELA SUPERSTAR	PARLOPHONE
2	1	SUGABABES HOLE IN THE HEAD	UNIVERSAL
3	5	DIDO WHITE FLAG	CHRYSLER
4	5	DIDO LIFE FOR RENT	CHRYSLER
5	4	BLACK EYED PEAS SHUT UP	AMALPANTOR
6	4	ROBBIE WILLIAMS SEXED UP	CHRYSLER
7	4	RACHEL STEVENS SWEET DREAMS MY LAX	REPRISE
8	7	WILL YOUNG LEAVE RIGHT NOW	S
9	7	KYLIE MINOGUE SLOW	PARLOPHONE
10	7	MICHAEL ANDREWS/GARY JULES MAD...	ADVENTURE/SANCTUARY

GWR GROUP

Pos	Last	ARTIST/TITLE	Label
1	1	WILL YOUNG LEAVE RIGHT NOW	S
2	3	BLACK EYED PEAS SHUT UP	AMALPANTOR
3	3	GIRLS ALOUD JUMP	PRODIGY
4	4	DIDO LIFE FOR RENT	CHRYSLER
5	5	ALEX PARKS MAYBE THAT'S WHAT IT TAKES	PRODIGY
6	6	BLUE/STEVIE WONDER/ANGIE STONE SIGNED...	INNOVATE
7	7	ROBBIE WILLIAMS SEXED UP	CHRYSLER
8	5	WESTLIME MANDY	S
9	6	SUGABABES TOO LOST IN YOU	ISLAND
10	6	KYLIE MINOGUE SLOW	PARLOPHONE

HIGHEST NEW ENTRIES
KEY LYD
VICTORIA
BECKHAM Let Your...
CIVYL FIVE
SOPHIE ELLES-BEXTOR I WON'T CHANGE YOU
MAYNIGHT
MAYNIGHT

ULTRABEAT Feelin' Fine
96.4 FM DRIBB
THE DARKNESS CHRISTMAS TIME
RADIO CITY 96.7
GIRLS ALOUD JUMP
WILL YOUNG LEAVE RIGHT NOW
LARA MCALLEN Love Me Right
To The Coolest Above

CHRYSLER
WILL YOUNG LEAVE RIGHT NOW
THE VOICE WITHIN
NELLY FURTADO POWERLESS
SOUTHERN TV
ATOMIC KITTEN LADIES NIGHT

irplay Chart

INDEPENDENT LOCAL RADIO

Rank	Artist	Title	Last	Wk	Audio
1	WILL YOUNG	LEAVE RIGHT NOW'S	2041	2043	4274
2	DIDO	LEAVE FOR RENT	2045	2048	4887
3	BLACK EYED PEAS	SHUT UP AMMUNITION	1814	2026	4540
4	JAMIELLA	SUPERSTAR	1824	2022	4195
5	ROBBIE WILLIAMS	SEIZED UP	1943	1947	3735
6	SUGABABES	LOVE IN THE HEAD	1975	1979	4045
7	BLUESY STEVIE	WONDERLAND	2046	2050	2334
8	GIRLS ALoud	JUMP	1978	1980	2324
9	KYLIE MINOGUE	SLOW BURN	1979	1981	2910
10	SUGABABES	TOO LOST IN YOU	1978	1980	2904
11	WEST LIFE	HANDY	1975	1978	2703
12	CHRISTINA AGUILERA	THE VOICE WITHIN	2075	2079	2240
13	ANGEL KIDEN	FEAT. KOO & THE GANG	1978	1980	1960
14	ANGEL CITY	FEAT. LARA MACLEOD	1978	1980	1955
15	ALEX PARKS	MAYBE THAT'S WHAT IT TAKES	1978	1980	1948
19	KELLY FITZDODD	POWERSLESS	178	179	1759
17	MIS-TEEQ	STYLE	1978	1980	1920
18	MICHAEL ANDERBARKY	JULES	1978	1980	1875
19	THE DARKNESS	CHRISTMAS TIME	1978	1980	1875
20	JUSTIN TIMBERLAKE	TM LOVIN' IT	1978	1980	1864
21	LIBERTY X	JUMPIN' UP	1978	1980	1842
22	LEMAR	SOVS'D	1978	1980	1840
23	BEYONCE FEAT. SEAN PAUL	BABY BOY	1978	1980	1837
24	RACHEL STEVENS	SWEET DREAMS	1978	1980	1830
25	OUTKAST	HEY YEAH	1978	1980	1828
26	BLACK EYED PEAS	WHERE IS THE LOVE?	1978	1980	1822
27	RACHEL STEVENS	FUNKY DORY	1978	1980	1819
28	DIDO	WHITE FLAG	1978	1980	1815
29	KEVIN LYTTLE	TURN ME UP	1978	1980	1813
30	EVENESCENCE	MY IMMORTAL	1978	1980	1812

Music Control UK. Entries ranked by total number of plays on 40 mainstream independent local stations from 00:00 on Sunday 7 Dec 2003 until 24:00 on Sat 13 Dec 2003.

TOP 20 PRE-RELEASE

Rank	Artist	Title	Last	Audio
1	MICHAEL ANDERBARKY	JULES	1978	1875
2	SUGABABES	TOO LOST IN YOU	1978	1842
3	THE DARKNESS	CHRISTMAS TIME	1978	1875
4	BLUE/STEVIE	WONDERLAND	1978	1864
5	ATOMIC KITTEN	KOO & THE GANG	1978	1955
6	SOPHIE ELLIS-BEXTOR	I WON'T CHANGE YOU	1978	1864
7	ULTRABEST	FEELIN' FINE	1978	1860
8	TRAVIS	THE BEAUTIFUL OCCUPATION	1978	1864
9	JUSTIN TIMBERLAKE	TM LOVIN' IT	1978	1864
10	MUSE	HYSTERIA	1978	1864
11	BASEMENT JAXX	FEAT. LISA KEKAULA	GOOD LUCK	1855
12	THE G-UNIT	STUNT 101	1978	1837
13	CRIC DAVID	YOU DON'T MISS YOUR WATER	1978	1837
14	ERIN ROCHA	CAN'T DO RIGHT FOR DIRT	WRONG	1838
15	FEEDER	COMFORT IN SOUND	1836	1836
16	REM	ANIMAL	1835	1835
17	SHERYL CROW	CMON	1835	1835
18	MONOCYCLE	AS THE RUSH COMES	1835	1835
19	BEYONCE	MYSELF AND I	1835	1835
20	FRANZ FERDINAND	TAKE ME OUT	1835	1835

Music Control UK. Entries ranked by total number of plays on 40 mainstream independent local stations from 00:00 on Sunday 7 Dec 2003 until 24:00 on Sat 13 Dec 2003.

Rank	Artist	Title	Last	Wk	Audio	
26	DIDO	WHITE FLAG	1814	2026	4540	
27	THE LOST BROTHERS	CRY LITTLE SISTER (I NEED U.)	1814	2026	4540	
28	RACHEL STEVENS	SWEET DREAMS	1814	2026	4540	
29	EVANESCENCE	MY IMMORTAL	1814	2026	4540	
30	RED HOT CHILI PEPPERS	FORTUNE FADED	1814	2026	4540	
31	BLACK EYED PEAS	WHERE IS THE LOVE?	1814	2026	4540	
32	ALEX PARKS	MAYBE THAT'S WHAT IT TAKES	1814	2026	4540	
33	TRAVIS	THE BEAUTIFUL OCCUPATION	1814	2026	4540	
34	BEYONCE FEAT. SEAN PAUL	BABY BOY	1814	2026	4540	
35	JUSTIN TIMBERLAKE	I'M LOVIN' IT	1814	2026	4540	
36	BEYONCE	CRAZY IN LOVE	1814	2026	4540	
37	MIS-TEEQ	STYLE	1814	2026	4540	
38	LIBERTY X	JUMPIN'	1814	2026	4540	
39	PINK	TROUBLE	1814	2026	4540	
40	MISSY ELLIOTT	PASS THAT DUTCH	1814	2026	4540	
41	RACHEL STEVENS	FUNKY DORY	1814	2026	4540	
42	MUSE	HYSTERIA	1814	2026	4540	
43	THE DARKNESS	I BELIEVE IN A THING...	1814	2026	4540	
44	BUSTED	CRASHED THE WEDDING	1814	2026	4540	
45	BASEMENT JAXX	FEAT. LISA KEKAULA	GOOD LUCK	1814	2026	4540
46	JA RULE	REIGNS	1814	2026	4540	
47	THE G-UNIT	STUNT 101	1814	2026	4540	
48	JUSTIN TIMBERLAKE	ROCK YOUR BODY	1814	2026	4540	
49	CRIC DAVID	YOU DON'T MISS YOUR WATER...	1814	2026	4540	
50	JAY-Z	CHANGE CLOTHES	1814	2026	4540	

Music Control UK. Entries ranked by total number of plays on 40 mainstream independent local stations from 00:00 on Sunday 7 Dec 2003 until 24:00 on Sat 13 Dec 2003.

1. Dido **White Flag** (Capitol) **Radio Two** and **Radio Two** continue to be the twin barbers of the success of Dido's *Life For Rent*, providing 48 plays and 49% of audience for the disc, which was also the 9th most played by Carl, and 40 times or more by a further 24 stations.

5. Jamelia **Occupyin' a Top 10** berth for the 10th week in a row. Superstar has now had more airplay than ALL of Jamelia's previous singles put together. It dips 3-5 this week - a small decline bearing in mind it's dropped to number 36 on the sales chart.

SUGABABES **Too Lost In You** (Mercury) **Radio One** continues to prove the most vital supporter, however, with 24 spins contributing more than 27% of the record's audience.

6. Sugababes **Juggling** single success Top 10 airplay hits is notoriously difficult, as the success of one inevitably leads to the demise of the other - but the Sugababes have managed it three weeks in a row. *Too Lost In You* has spent five weeks at number 1, while *Yo*, and has been in the Top 10 for 11 weeks, while follow-up *Too Lost In You* is in the top five, the records are both leading the wrong way this week, however, with *Too Lost In You* rising 8-7, while *Yo* fell 1-2. You has inexplicably started to decline, falling 5-6.

77. Kelly & Ozzy Osbourne **Deluting** at number 1 on the OCC sales chart, Kelly & Ozzy Osbourne's *Deluting* matches a track's smaller impact on the radio airplay chart, where it debuts at 77.



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Singles

Kelly and Ozzy Osbourne's duet *Changes* grabs the top spot from Will Young, as Christmas challengers Cliff Richard and the Cheeky Girls debut at five and 10.

HIT 40 UK

THE YEAR	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	KELLY OSBOURNE	CHANGES	5	1
2	WILL YOUNG	LEAVE RIGHT NOW	5	1
3	BLACK EYED PEAS	SHUT UP	10	1
4	DIDD	LIFE FOR RENT	10	1
5	JAMIELLA SUPERSTAR		10	1
6	SHANE RICHIE	I'M YOUR MAN	10	1
7	SUGARBAES	HOLE IN THE HEAD	10	1
8	WESTLIFE	MANDY	10	1
9	CHRISTINA AGUILERA	THE VOICE WITHIN	10	1
10	GIRLS ALoud	JUMP	10	1
11	EVANESCENCE	MY IMMORTAL	10	1
12	NELLY FURTADO	POWERLESS (SAY WHAT YOU WANT)	10	1
13	ROBBIE WILLIAMS	SEXED UP	10	1
14	CLIFF RICHARD	SANTA'S LIST	10	1
15	GARETH GATES	IT ISN'T SO	10	1
16	KEVIN LITTLE	TURN ME ON	10	1
17	ALICIA KEYS	YOU DON'T KNOW MY NAME	10	1
18	KYLIE MINOGUE	SO	10	1
19	MADONNA	LIVE PROFUSSION	10	1
20	SUGARBAES	100 LOST IN YOU	10	1
21	FATMAN SCOP	FEAT. FAITHFUL	10	1
22	MICHAEL ANDREWS	FEAT. GARY LUES	10	1
23	ANGEL CITY	FEAT. LARA MALLEN	10	1
24	LEMAR	50/50 LULLABY	10	1
25	DIDD	WHITE FLAG	10	1
26	CHEEKY GIRLS	HAVE A CHEEKY CHRISTMAS	10	1
27	SIMPLY RED	YOU MAKE ME FEEL BRAND NEW	10	1
28	ALEX PARKS	MAYBE THAT'S WHAT IT TAKES	10	1
29	KATIE MELUA	THE CLOSEST THING TO CRAZY	10	1
30	BIG BROZAV	AIN'T WHAT YOU DO	10	1
31	BLACK EYED PEAS	WHERE IS THE LOVE?	10	1
32	THE LOST BROTHERS	CRY LITTLE SISTER (I NEED U NOW)	10	1
33	BEYONCÉ	FEAT. SEAN PAUL	10	1
34	RACHEL STEVENS	FUNKY DORY	10	1
35	RACHEL STEVENS	SWEET DREAMS MY LA EX	10	1
36	AJA RULE	BEYOND	10	1
37	ATOMIC KITTEN	FEAT. KOOL & THE GANG	10	1
38	THE DARKNESS	CHRISTMAS TIME (DON'T LET THE BELLS END)	10	1

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THE YEAR SO FAR: TOP 20 SINGLES

THE YEAR	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	BLACK EYED PEAS	WHERE IS THE LOVE	10	1
2	GARETH GATES	FIT THE BIRMINGHAM SPIRIT IN THE SKY	5	1
3	KELLY OSBOURNE	CHANGES	5	1
4	TATU	ALL THE THINGS SHE SAID	10	1
5	RUL	CONTROL	10	1
6	ROOM 5	FEAT. OLIVER CHEATMAN	10	1
7	EVANESCENCE	BRING ME TO LIFE	10	1
8	DIDD	WHITE FLAG	10	1
9	50 CENT	IN DA CLUB	10	1
10	WILL YOUNG	LEAVE RIGHT NOW	10	1
11	BEYONCÉ	CRAZY IN LOVE	10	1
12	KEVIN LITTLE	TURN ME ON	10	1
13	JUNIOR SENIOR	MOVE YOUR FEET	10	1
14	DAVID SNEEDON	STOP LIVING THE LIFE	10	1
15	GIRLS ALoud	SOUND OF THE UNDERGROUND	10	1
16	FATMAN SCOP	SCOPROCKIN' CLAN BE FAITHFUL	10	1
17	RACHEL STEVENS	SWEET DREAMS MY LA EX	10	1
18	SHANE RICHIE	I'M YOUR MAN	10	1
19	CHRISTINA AGUILERA	BEAUTIFUL	10	1
20	ULTRABEST	PREY GREEN EYES	10	1

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Top 75

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THE YEAR	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	KELLY & OZZY OSBOURNE	CHANGES	5	1
2	WILL YOUNG	LEAVE RIGHT NOW	5	1
3	BLACK EYED PEAS	SHUT UP	10	1
4	SHANE RICHIE	I'M YOUR MAN	10	1
5	CLIFF RICHARD	SANTA'S LIST	10	1
6	WESTLIFE	MANDY	10	1
7	EVANESCENCE	MY IMMORTAL	10	1
8	GARETH GATES	IT ISN'T SO	10	1
9	CHRISTINA AGUILERA	THE VOICE WITHIN	10	1
10	THE CHEEKY GIRLS	HAVE A CHEEKY CHRISTMAS	10	1
11	MADONNA	LIVE PROFUSSION	10	1
12	GIRLS ALoud	JUMP	10	1
13	NELLY FURTADO	POWERLESS (SAY WHAT YOU WANT)	10	1
14	KATIE MELUA	THE CLOSEST THING TO CRAZY	10	1
15	BIG BROZAV	AIN'T WHAT YOU DO	10	1
16	SIMPLY RED	YOU MAKE ME FEEL BRAND NEW	10	1
17	UB40	UNITED COLOURS OF SOUND	10	1
18	KEVIN LITTLE	TURN ME ON	10	1
19	ALICIA KEYS	YOU DON'T KNOW MY NAME	10	1
20	DIDD	LIFE FOR RENT	10	1
21	LOST BROTHERS	FEAT. G TOM MAC CRY	10	1
22	OUTKAST	HEY YA!	10	1
23	BUSTED	CRASHED THE WEDDING	10	1
24	FATMAN SCOP	FEAT. THE CROOKLYN CLAN	10	1
25	D-SIDE	REAL WORLD	10	1
26	RACHEL STEVENS	FUNKY DORY	10	1
27	AJA RULE	CLAP BACK/REIGNS	10	1
28	LEMAR	50/50 LULLABY	10	1
29	NOODY	MAKE WAY FOR NOODY	10	1
30	BRITNEY SPEARS	FEAT. MADONNA	10	1
31	ALEX PARKS	MAYBE THAT'S WHAT IT TAKES	10	1
32	JAY-Z	CHANGE CLOTHES	10	1
33	JOHN & YOKO	& THE PLASTIC ONO BAND	10	1
34	GOOD CHARLOTTE	THE YOUNG AND THE HOPELESS/HOLD ON	10	1
35	DANIEL O'DONNELL	YOU RAISE ME UP	10	1
36	JAMIELLA SUPERSTAR		10	1
37	MICHAEL JACKSON	ONE MORE CHANCE	10	1
38	BLAZIN' SQUAD	FLIP REVERSE	10	1

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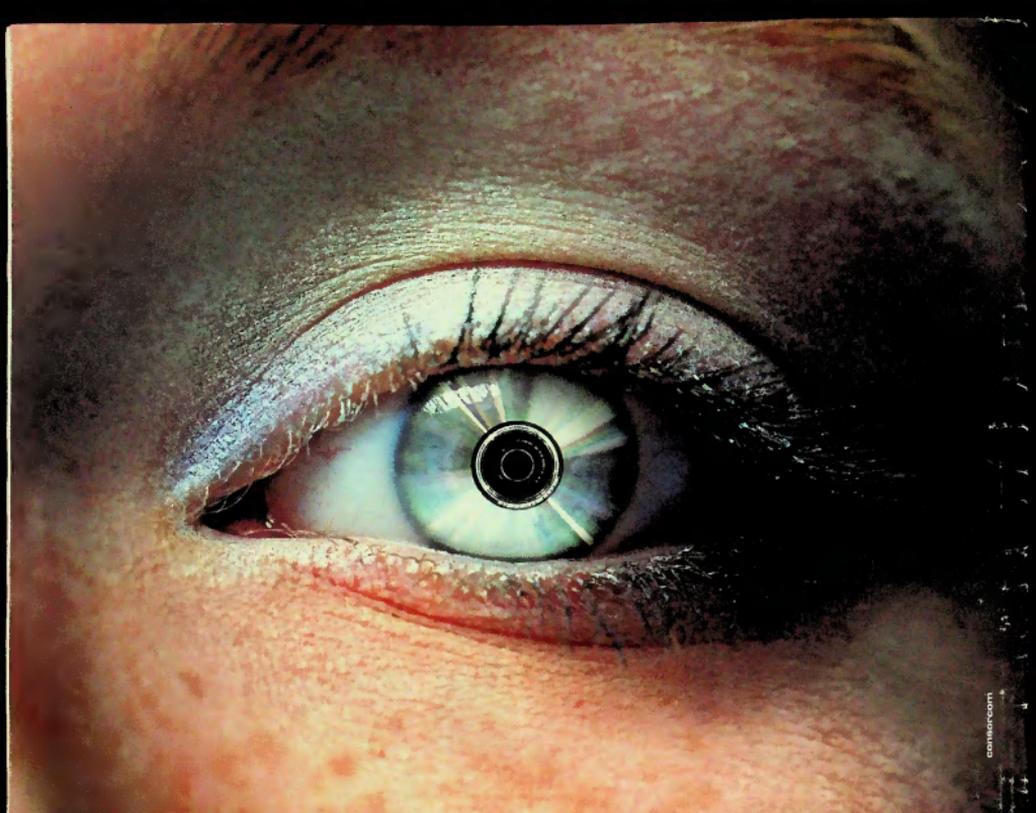
1. Kelly & Ozzy Osbourne
Ozzy & Kelly Osbourne join Frank & Nancy Sinatra as the only father/daughter combination to reappear at number 1. **Changes**, a remake of a 1972 single by Black Sabbath, has sold over 100,000 copies. Last week, 29,000 more than Will Young's *Leaves*. Right now, which side to record.



5. Cliff Richard
In the first time for exactly four years, Cliff Richard duets at number 5 with Santa's List. The record is Richard's 117th Top 40 hit. His 15th Top 10 hit – both records – and contains his claim to having had more Christmas hits (eight) and secured than any other artist.



9. Christina Aguilera
Although slower in magnitude than its predecessors, *The Voice Within* debuts at number 9. This week to become the fifth Top 10 hit from Christina Aguilera's album. It's success is all the more impressive since the album has already sold a fully \$240,000 copies. She'll likely include 52.0 million sales this week. She topped the charts with *Stripped*'s best effort in its 50 week career.



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