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In this week's issue: Sony BMG merger deal goes to EC; Preview of UK plans for Midem Plus: the charts in full

# MUSICWEEK



CMP  
Creative Music Press

# BASEMENT JAXX

## Kish Kash

The gold album includes "Lucky Star", "Good Luck" & the forthcoming singles "Plug It In" featuring JC Chasez & "Cish Cash" featuring Siouxsie Sioux

JAX  
III



## Out Now

Album design & illustration by [unreadable] & [unreadable]



"the album of their career" **Details**

"the richest and most fervent music the jaxx have ever made" **Entertainment Weekly**

"Kish Kash confirms their brilliance" **The Observer Music Monthly**

"Its breathlessly enthusiastic and highly imaginative... truly, a glorious noise" **Mojo**

"It's the duo's best and boldest disc so far" **New York Times**

"An album indecently overloaded with great ideas... a delirious blow out" **Uncut**

"Another insane collision of styles and another great Basement Jaxx album" **The Independent On Sunday**

"Forget the gleaming studio trickery that sits atop the charts - this is real soul music." **Rolling Stone**

"their production is as distinctive as the neptunes or timbaland" **Word**



**Live March 2004**

12 Glasgow, Academy  
13 Manchester, Apollo  
15 Nottingham, Rock City  
16 Newport, Live Arena  
19 Brixton, Academy



Inside: Snow Patrol Josh Groban Tears For Fears Deepest Blue Dido

# MUSICWEEK



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Opponents start to make case to EC

## Merger: let battle begin

### Mergers

by Robert Ashton

Battle lines over the Sony BMG merger are finally being drawn, with opposition beginning to take shape after the first official merger applications were lodged with the European Commission last week.

Sony BMG made their first official step towards merger last Monday, when both parties lodged papers in Brussels giving notification of their proposed deal. The step triggered a month of deliberation for EC competition authorities to decide whether to mount a long, in-depth investigation.

While the EU could nod the application through, even sources close to BMG and Sony believe this is unlikely, especially given the growing weight of opposition.

Universal, EMI and Impala are all expected to oppose the consolidation, with the EU giving a deadline of February 12 to make their views known. Having opposed the proposed EMI Warner merger in 2000, Universal is now understood to be preparing a case against Sony BMG this time round based on the companies' vertical relationships with media and hardware interests. EMI is also considering raising similar points.

And, the day Sony and BMG went official last Monday, a delegation from the independent

labels trade associations Impala and Aim met with the Brussels-based case officer in charge of the merger, C-4 unit chief Dietrich Kleemann, to persuade him of their anti-trust concerns.

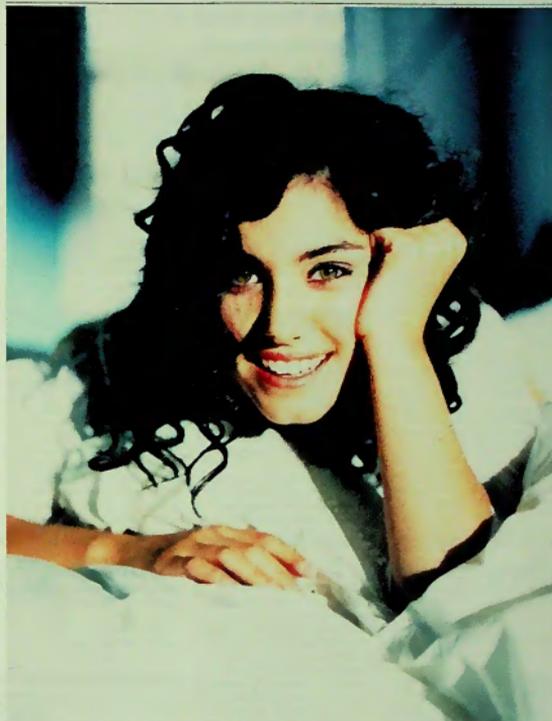
Helen Smith, deputy secretary general of Impala, who accompanied Impala chairman Michel Lambot, Aim CEO Alison Wrenham, Naive president Patrick Zelnick and Impala secretary general Philippe Kern to the meeting, says they restated their argument that the "merger needs to be blocked because of the impact on competition. It is not a solution to the market decline."

The body will make a formal submission within the next couple of weeks and Lambot adds that the C-4 unit chief "paid attention to what we had to say", although he concedes it is up to the opposition to persuade the EC to move into a more serious study.

An EC spokeswoman says Kleemann's team have until February 12 to decide whether to send the merger into a second phase, involving four months of investigations. However, they could also extend the first phase by two weeks.

According to a BMG spokesman, the Federal Trade Commission and the Justice Department have still to decide which government body will address US anti-trust concerns.

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### Melua packs bags for Mideem show

Rising star Katie Melua will be among a string of British acts to be showcased at the Mideem conference in Cannes, which kicks off this weekend.

Melua, whose album *Call Off The Search* looked set to rise to its highest position yet in yesterday's (Sunday) chart, will perform at a

reception next Monday afternoon for Mike O'Brien, the minister of trade, investment and foreign affairs.

Melua's performance will be followed by an acoustic showcase featuring Adam Masterson, Aziz Ibrahim, Cathy Burton and Jim Moray, and a later event featuring Kosheen, Martina Topley-Bird, Zoö Woman and Razorlight.

A heightened British presence will feature at the 38th Mideem

convention, with a brand new British Music Village at its centre. The enlarged stand, in the Palais des Congrès, is a collaboration between eight different music industry organisations, including the BPI, Aim, British Music Rights, PPL, MCPS-PRS Alliance, Music Manager's Forum and the Music Publishers' Association, and is backed by UK Trade & Investment. See British At Mideem guide with this issue

### All change as veterans exit

Departures of high-profile executives Antonio "LA" Reid, Tim Renner and Thomas Stein highlight changes ahead p3

### Brits shortlist stays leak-free

Brit Awards organisers vow to keep winners list top secret following leaks to the media in previous years p4

### Mideem opens doors once more

As the event opens in Cannes, Music Week looks at its role in a changing business, as well as UK indie's plans p9



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



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Further staff changes are likely in the coming weeks, as companies re-evaluate future plans

## Exits begin as majors reshape

### Record companies

by Robert Ashton

Three of the most high-profile record executives in their fields left their positions last week, in a traumatic week for the multi-national music industry.

Last Tuesday BMG confirmed that Antonio "LA" Reid had exited his post as president and CEO of Arista Records in the US, an announcement followed two days later by the news that Tim Renner was departing from his role as chairman and CEO of Universal Music Germany. And, last Friday, BMG further announced that its former European head and long-time GSA president Thomas Stein was to leave the company.

The three departures are unrelated, but all reflect the winds of change sweeping throughout all the major corporations as they prepare for the challenges ahead this year. Further changes are expected in the weeks ahead as each company examines the shape and extent of its global operations.

Indeed, last week Warner Music Group chairman and CEO Roger Ames sent out a memo to staff confirming that the group is

looking to introduce "significant restructuring initiatives" following its ongoing acquisition by a consortium led by Edgar Bronfman Jr. The memo was issued amid intense speculation in the US that Ames himself could be out of a job once the deal has been completed since there will not be space in the new company for both him and Bronfman. However, a Warner spokeswoman says, "Ames has every intention and desire to stay." A team from the Boston Consulting Group is currently investigating the group's structure to see if it can find further savings.

LA Reid, the most high profile and flamboyant of last week's departures, has blazed a trail during his time at Arista with international breakthroughs by artists such as Outkast, Pink, Usher and Avril Lavigne. However, despite these achievements, Arista in the US is reported to have racked up losses in excess of \$100m last year and it is this profitless last year which has his job, according to sources close to the label. One BMG source says chairman and CEO Rolf Schmidt-Holtz and COO Michael Smellie "couldn't stand more operating losses, despite chart success. To run a label needs lots of skills



Outkast, pioneered by Antonio "LA" Reid, former president and CEO of Arista in the US

and to have fiscal restraint is one." BMG sources suggest that the immediate timing of Reid's departure is unrelated to the proposed merger between BMG and Sony, as Schmidt-Holtz and Smellie are still making decisions as if BMG were to remain a stand-alone group. For the time being, Smellie will take over control of the label.

Meanwhile, in Germany, BMG confirmed international president Maarten Steinkamp as successor to Thomas Stein. Besides his long history within the German market, Stein held the position of Euro-

pean president - notably based in London - from July 2001 until January last year. Stein will continue in his role as a member of the judges panel on German's Pop Idol equivalent, Deutschland Sucht Den Superstar, according to a company statement.

Over at Universal, Tim Renner quit his role as chairman following disagreements over the company's investment in local A&R, according to a statement issued by the company. His resignation followed a meeting with Universal Music International chairman/CEO Jor-

gen Larsen, who will temporarily assume Renner's responsibilities.

Renner has been the most high profile of a new breed of younger executives taking over senior roles in the German record industry. Since taking over the job in 2001, he played a role in relocating the company to Berlin and acquiring Koch, although he was most recently in the news for allegedly sanctioning payments to music TV broadcaster "Viva" in exchange for guaranteed video rotation.

In an unusually frank statement, Renner says he understands the need for cost-saving measures, but disagreed with Larsen over the way they would impact on local artist development. "The market needs repertoire from scenes and niches in order to develop credible content. Although the music market has declined dramatically, we managed to increase our sales of German artists - contrary to the market trend," he says.

The departures come at a time of great change in a German market, which suffered a decline of more than 20% at the end of last year, and just three months ago Udo Lange left his position as president of EMI Music Germany.

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## BPI calms media scare over RIAA-style prosecutions

The BPI has hurriedly sought to calm fears it is about to follow the lead of the RIAA and prosecute downloaders, after a speech given by director general Andrew Yeates to a parliamentary advisory forum last week.

Yeates' remarks to the forum concerning internet service providers prompted media reports suggesting that the UK trade body was readying itself for legal action against persistent web

pirates. Yeates said, "The disturbing increase in the illegal copying and distribution of unauthorised music files over the internet is making legal action increasingly likely. We will take legal action if we are forced to." But he added that the BPI had made "no final decision on taking legal action against people using music over file-sharing networks illegally".

A BPI spokesman echoes this

view and adds that the situation in the UK has not changed since the RIAA started to take action. He adds that Yeates simply wanted to let people know that the BPI has the stick and may use it, but not immediately. He adds, "It is the broadest hint that legal action is possible sometime."

At last Tuesday's parliamentary forum, Yeates stressed that the BPI and others were pushing legitimate online

music models and education as the primary tools to dissuade people from visiting illegal sites. He added that recent European directives for E-commerce and Copyright had "provided a backdrop against which negotiations and dialogue can take place between copyright owners and service providers".

Yeates also drew a parallel between the BPI and industry and other businesses, which happily

enforce their rights without enduring the criticism constantly levelled at the "irresponsible" music industry.

He said, "Other businesses and industries are seen to be entitled to enforce their rights but somehow, because some music has been made available for free, the music industry is charged with being irresponsible in seeking to prevent unauthorised use."

### THE MUSIC WEEK PLAYLIST



**NORAH JONES**  
**Feels Like Home**  
(Parlophone)  
No radical departures on this second album, but when the quality is this high, there is no need (album, Feb 6)



**THE CAVES**  
**Wow! Machine**  
(Smashed)  
More names to watch from Wales, a country which is currently basking with new talent (demo)



**KEANE**  
**Somewhere Only We Know**  
(Island)  
This major label debut is already well known as a fine introduction to an excellent young band (single, Feb 16)



**JAMELIA**  
**Thank You**  
(Parlophone)  
The great video for this retrovibe single leads set to elevate the UK singer to the next level (single, Feb 16)



**THE CONSTANTINES**  
**Nighttime/Anytime**  
(It's Alright) (GlobePop)  
From this single, it is easy to see why this Toronto band are quickly making friends in the UK (album, Feb 2)



**THE BEES**  
**Horseman**  
(Virgin)  
Part of a batch of excellent new material which is destined to see The Bees hit the big time in the summer future (single, Feb 2)



**LIZZ FIELDS**  
**When I See Love**  
(Unisex)  
Quality soul from this exocutive Philly soulist, currently being feted by the likes of Radio One's Giles Peterson (single, April)



**RACHAV**  
**Can't Get Enough**  
(A&R Recordings)  
Fresh from landing Top 10 success this week with 2Pac, this newcomer now looks set to gain solo success as the media jump on board (single, Feb 16)



**DJ HELL**  
**NY Music**  
(International Deejay Gigolo)  
This long-awaited follow-up is a feisty set with guest spots from Blizz, Ray Martin, Ernie O'Connell and James Murphy (album Mar 22)



**FERRY CORSTEN**  
**Rock Your Body**  
(Koch) (Positiva)  
This crackling electro house track leads set to clean up in an otherwise quiet dance market (single, Feb 9)

Jamieson aims to stop previous leaks of winners to media

# Bits stay leak-free as BMG tops shortlist

## Awards

by Paul Williams

Brits co-chairman Peter Jamieson has cheekily dared the media to try to obtain this year's winners list in advance of scoring a resounding success with his bid for a leak-free nominations launch.

On the back of the tightest security yet surrounding the shortlist, the nominations remained top secret ahead of the announcement at London's Park Lane Hotel last Monday. This was despite the fact that, four days earlier, *The Sun* printed what it claimed were highlights from the shortlist, although its "exclusive" turned out to include several errors.

Jamieson says the main event last year managed to avoid the pitfalls of previous years when at least some of the winners' names were leaked to the press and believes the same will happen this year. "It's easier to deduce than the nomination" if someone really tries to analyse who's appearing and who's showing up," he says. "If you set about it, it's easier to make inspired guesses in many ways, but no-one will actually know."

The only person entrusted with the top-secret information prior to the event itself on February 17 is Brits TV executive producer Lisa Anderson. Jamieson says even he will not know in advance who has made the grade.

One of the few certainties about the event is that BMG will be competing on more fronts than at any other record company after picking up a personal best of 19 nominations. Leading the field, the major secured tracks for Christina Aguilera,



Timberlake; BMG leading nominations

era, Dido and Justin Timberlake.

With his company outgunning even market leader Universal, BMG chairman Tim Bowen says the major's showing reflects its successful year. "We've got great artists at the moment and it's continuing that upward trend that has been going on for two years," he says.

Universal has to take second place on the corporate shortlist rankings this year, even though its 17 nominations are one more than it claimed in 2003.

Universal chairman and CEO Lucian Grainge says, "The fact that 12 of Universal's 17 nominations are UK-signed shows we sign and develop British music and we do it incredibly well. If you look at the response to Amy Winehouse, it is an acknowledgement of her as a writer and as a performer. I am delighted that Jamie Cullum is in there. Who would have thought a young jazz artist would get nominated in the best British breakthrough."
 

Sony's 10 nominations, three up on 2003's list, is also UK-heavy with seven of its domestic mentions including a pair apiece for The Coral and newcomer Lemar.

Another new act, The Dark-

## Corporate breakdown

Company	nominations	UK	International	Total
BMG	8	11	19	29
Universal	12	7	10	22
Sony	7	3	10	13
Warner	5	4	9	13
Beggars	6	2	8	14
EMI	5	2	7	12
Virgin	2	0	2	2
Capitol	3	0	3	3
SonyBMG	0	1	1	1
V2	1	0	1	1

ness, dominate Warner's showing as the only artists on the entire list to capture more than three nominations. Their Permission To Land is vying for British album award with releases from Daniel Bedingfield (Universal), Blur (EMI), The Coral (Sony) and Dido (BMG), while they are also shortlisted in the British breakthrough, group and rock categories. They will perform at the event, as will Black Eyed Peas, Busted, Dido, 50 Cent, Muse and outstanding contribution winners Duran Duran.

In the absence of its big hitters such as Coldplay and Robbie Williams due to ineligible releases, EMI has to settle for seven nominations across six acts, including two for Jamelle.

It is outflanked by the Beggars Group, which secures eight nominations, all through XL, including three for Dizzee Rascal and two for The White Stripes. XL managing director Richard Russell says, "We're focused solely on developing and maintaining the careers of creative artists and working with people we respect, and hopefully making it enjoyable for everyone involved in the process, and this sort of recognition is a nice bonus."

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The reunited Tears For Fears' first track for *3 Idiots* - Closest Thing To Heaven - is among a raft of exclusive downloads being made available as Coca-Cola's mycoluemusic.com service goes live today (Monday). The track from Tears For Fears - who signed to Arista in the US last year - features alongside exclusive and pre-release tracks from Aquilung,

Funeral For A Friend, Kings Of Leon, Lemar, Sugababes and Stereophonics, among 250,000 new and catalogue tracks available for download from 80p and albums from £6.40. Pre-release tracks will be added weekly to the O2-powered and EMI-backed service, with the new Air album available from January 26. Streaming a track costs as little as 1p.

# 7 Digital inks O2 deal after Coldplay link-up

A new digital distribution company formed by BT's former head of music Ben Drury has won a key contract with O2 telecommunications to supply music news and reviews via mobile phones.

The deal is one of the first for 7 Digital Media, which Drury says he decided to develop after his team at BT worked on a download project with East West Records for Muse's single Stockholm Syndrome, which sold around 10,000 downloads prior to the release of the group's third album *Mezzanine*. "After the success of the Muse download we realised the opportunity for these kind of campaigns was immense," says Drury. "The interest from labels in the product has been very high."

7 Digital Media, which is specialising in digitally distributing media such as music, video and text services, was also employed by Parlophone as the exclusive distributor of Coldplay's festive download-only cover of *The Pretenders'* 2,000 Miles. Other recent campaigns have included those for Echo's Feeder and a pay-per-view project with



Coldplay: festive download

East West's Blazin' Squad. The company has developed technology that allows consumers to pay for secure downloads via text message, allowing younger audiences to be targeted than those services requiring credit card payments.

"Not only is there much more demand for these services, a big part of what we do is working with partner platforms to ensure that when paid-for content is made available consumers know about it," says Drury.

Drury's formation of 7 Digital Media follows the sale of BT's dotmusic website to Yahoo for £1.1m. Yahoo has since merged dotmusic into the European version of its Launch.com site.

## Brits nominations 2004

**BRITISH MALE SOLO ARTIST**  
Eddie Drennon Boy (Twisted Nerve/XL); Daniel Bedingfield (Polydor); David Duffell (Columbia); Dizzee Rascal (XL); Tim Young (SFRM)

**BRITISH FEMALE SOLO ARTIST**  
Sophie Ellis-Bextor (Polydor); Dido (Columbia/BMG); Janaki (Parlophone); Anais Lemar (BMG); Amy Winehouse (Island)

**MASTERCARD BRITISH ALBUM**  
Daniel Bedingfield: *Gotta Get Thru This* (Polydor); Blur: *Think Tank* (Parlophone); The Coral: *Music And Medicine* (DeLaSalle); The Darkness: *Permission to Land* (Moto/EMI/BMG); Dido: *Just a Little Heart* (Columbia/BMG)

**BRITISH GROUP**  
Busted (Universal); The Coral (DeLaSalle); The Darkness (Alamo); Daniel Bedingfield (Polydor); Black Eyed Peas (A&M); Busted (Universal); Jamie Cullum (CUCU); The Darkness (Moto/EMI); Lemar (Sony); Big Brovaz (Epic); Mis-Teeq (Telstar); Dizzee Rascal (XL); Amy Winehouse (Island)

**BRITISH DANCE ACT**  
Basement Jaxx (XL); Coldplay (Parlophone); Groove Armada (Pepper); Kashif (Epic); Muse (Tasler East West); P!nk (Scream (Columbia); Stereophonics (V2)

**BRITISH URBAN ACT**  
Lemar (Sony); Big Brovaz (Epic); Mis-Teeq (Telstar); Dizzee Rascal (XL); Amy Winehouse (Island)

**BRITISH BREAKTHROUGH ARTIST**  
The Darkness (Moto/EMI); Lemar (Sony); Jamie Cullum (CUCU); The Darkness (Moto/EMI); Lemar (Sony); Dizzee Rascal (XL)

**POP ACT**  
Christina Aguilera (RCA); Daniel Bedingfield (Polydor); Black Eyed Peas (A&M); Busted (Universal); Justin Timberlake (Jive)

**INTERNATIONAL MALE SOLO ARTIST**  
Back (Geffen); 50 Cent

(Parlophone); Mis-Teeq: *Scandalous* (Telstar); Rachel Stevens: *Sweet Dreams My LA Ex* (Polydor)

**BRITISH ROCK ACT**  
The Darkness (Moto/EMI); Feeder (Epic); Muse (Tasler East West); P!nk (Scream (Columbia); Stereophonics (V2)

**INTERNATIONAL FEMALE SOLO ARTIST**  
Christina Aguilera (RCA); Beyoncé (Columbia); Missy Elliott (Elektra); Alicia Keys (J); Kylie Minogue (Parlophone)

**INTERNATIONAL ALBUM**  
Christina Aguilera: *Stripped* (RCA); Beyoncé: *Dangerously In Love* (Columbia); Chik'ns: *Speakeasy* (The Love Below (Arista); Justin Timberlake: *Justified* (Jive); The White Stripes: *Elephant* (XL)

**INTERNATIONAL GROUP**  
Black Eyed Peas (A&M); Kings of Leon (Epic); Leon (Vand Me Brown); Alan Paul (Atlantic); Thrift (Virgin)

**OUTSTANDING CONTRIBUTION TO MUSIC**  
Duran Duran

(Interscope/Polydor); Sean Paul (Atlantic); Damien Rice (4th Floor); Justin Timberlake (Jive)

**INTERNATIONAL FEMALE SOLO ARTIST**  
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**OUTSTANDING CONTRIBUTION TO MUSIC**  
Duran Duran

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# Life For Rent notches 5.4m overseas sales in 12 months Didi's all-time flies the flag across the globe

## International

by Paul Williams

Didi set the pace for UK-signed talent across the globe in 2003 with 5.4m overseas sales for her second album *Life For Rent*. The Checky/BMG release secures the number one position with a 1.6m lead in *Music Week's* survey of the biggest-selling UK-sourced albums internationally across the 12 months. Two years ago, she was just tipped to the top of the equivalent chart with her debut *Without Rain*.

While that debut album took three years to accumulate 12m sales in total across the world, the follow-up needed just the last three months of 2003 to clock up 7.6m sales with its UK figures also included. "We've got some markets already outperforming *No Angel*", notes BMG's international vice president Dave Shaack. "Didi believes the strong, lengthy set-up for *Life For Rent* has been paramount in its huge success to date."

"Everybody had enough time to be instilled with confidence about the project. And, with a first single [*White Flag*] that not only meets but exceeds expectations, you're on a home run," he says.

No overseas territory could come close to the album's 2.2m UK sales last year, but in Germany it managed to shift 700,000 units, while it sold 550,000 copies in France and 500,000 in both Australia and Canada. The focus in the coming year will include the US where, with still-respectable sales, it is some way off the 4m-certified total of *No Angel*.

*Life For Rent* faced competition to top the UK top-sellers worldwide list for the year from a clutch of EMI releases, which fill the next



Didi: *Life For Rent* is the top selling album worldwide for a UK-signed act

four positions in a Top 10 monopolised by already-proven acts. The major's showing is headed by Coldplay's *A Rush of Blood To The Head* which, although released in August of the previous year, sold another 3.8m copies outside the UK in 2003 to bring its cumulative total close to 9m sales.

Capitol UK International director Kevin Brown says, "It's testament to the amount of work they put in through touring during the year. The strategy has been touring and pulling off strategically-placed, high-profile TV performances such as the Brits, Grammy Awards and MTV Awards in America."

Increasing attention on the band has also sparked interest in their first album *Parachutes*, which added 900,000 non-UK sales the year, while their DVD/CD package *Coldplay Live 2003* managed 1.0m overseas sales.

The Coldplay DVD was just one example of EMI chasing sales in the DVD format with several of the acts behind its top UK-sourced albums last year also having hugely-popular DVD on their hands. The Beatles, taking third place on our list with *Let It Be...Naked*, won more than 1m overseas sales for the Anthology four-disc boxed set, while Robbie Williams in joint fourth-place won also having hugely-popular DVD on their hands. *Let It Be...Naked* achieved the highest sales for a Beatles album since their 1 album released in 2000 and further illustrated Apple and EMI's intention not only to appeal to the generation that grew up with the Fab Four but to those born years after they split. "Beatles marketing is about being very broad," says EMI Records Music's international vice president Mike Allen. "It's a universal brand, not just in geography but age."

Williams' *Knobhead* album is joined on the survey by its 2002-issued studio album *Escapology*, which added another 1.7m overseas sales during the year to give it an overall total of 5.6m units. The *Knobhead* album was a notable success in Germany, extending the whole of December at number one on its way to 600,000 sales.

The two Williams' albums are separated by Metallica's *Six Anger*, the band's first release since they signed a new deal with Mercury UK for the world outside North America and Japan. The 1.9m sales figure quoted here only includes markets handled by Mercury UK.

The accolade of the UK's top-selling global album by an indie artist for 2003 falls to *Simply Red*, which managed to break the mould of how a key act can operate without a major and achieve sizeable sales in the process. Hogue sold 1.5m copies overseas during 2003, including 300,000 in Germany, more than 200,000 in Italy and more than 100,000 in both France and the Netherlands.

Simplyred.com's Rainer Focke says, "It's a damn good figure when everybody talks about the music industry suffering this and that and for an act who had been in a bit of decline in the last five or six years."

Among the other big independent successes were Muse, whose album *Absolution* sold 800,000 copies outside the UK in the year via a variety of affiliates ahead of its US release with Warner in March this year, including 200,000 units in France. Elsewhere, special attention should go to Iron Maiden's *Dance Of Death*, which managed 800,000 overseas sales through its EMI deal for the world outside the US. If you count sales where they are signed directly to Columbia, the total is more than 1m.

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- Not A Test (Elektra) (gold)  
Various Permission To Rock (WGM) (gold)  
De La Soul: The Best Of De La Soul (WGM) (gold)  
Various: The Very Best Of (A&R) (gold)  
Arivahs...Ever! (EMI/Virgin) (gold)  
Moby: E!tic: This Is (A&R) (gold)
- Divison - The 80s (EMI/Virgin) (gold)  
Didi: Life For Rent (BMG) (seven times platinum)  
Various: No Angel (BMG) (nine times platinum)

# Sponsors line up for Music Week Awards

Pioneer, Music Control and Campaign magazine have come on board as sponsors for the Music Week Awards taking place at London's Grosvenor House Hotel on March 4.

Pioneer has again signed up as sponsor for the best music DVD award, which returns for the second time this year, while Music Control will sponsor the best regional promotions team.

Campaign, the trade magazine for the advertising industry, has come on board as media sponsor for the event.

This is the final week for submitting entries for the awards, including the three new gongs: for best music exploitation, best catalogue release and best international marketing campaign.

The catalogue award has been created to recognise excellence in a sector which saw a string of outstanding successes in 2003, while the music exploitation award is designed to recognise the creative use of music in an ad campaign, film or game.

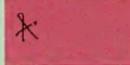
The creation of the award is an international move since after a

year in which projects surrounding EMI's Coldplay and Robbie Williams have reaped rewards, as have releases for EMI's Dido and Annie Lennox and the self-funded Simply Red.

The full list of judged categories for which entries must be submitted also includes: best marketing campaign; best PR campaign; best music DVD; and best radio station. The entry deadline is this Friday (January 23); for entry forms e-mail event producer Louise Stevens at louise@musicweek.com.

The awards website also launches this week at www.musicweekawards.com. It will give full details of all the categories, as well as the voting categories: best retail chain; best independent store; best sales force; best distributor; best regional promotions team; best national promotions team; and best independent promotions team. The site will also include details of who is eligible to vote in each of these categories.

## SNOW PATROL



The release this week of Snow Patrol's single *Run* heralds the revival of the Historic Fiction Records imprint, which Polydor is now looking to use for its UK-signed alternative acts.

The release, which is B-listed at Radio One, comes as US interest in the Scottish act grows, with Spin and Vibe magazine among the magazines naming the band as ones to watch this year.

The group's current album *Final Straw* - which will be re-mastered in the UK in February - will be released in the US in March through A&M in coincide with a promotional trip by the band, which is set to include a slot at South By South West.

Meanwhile, Polydor has

## SNAP SHOT



confirmed that Noah Young. Ian Brown and newly-signed Welsh act Benji & the Newbeats among the acts whose future releases will be marketed through Fiction.

The move to revive Fiction, which has been long associated with the career of UK act The Cure, follows similar moves across Universal Music's labels, which have revived imprints such as V2 producer and Fontana. The Cure left the label following the release of their Greatest Hits set in 2001. Since undergoing something of a revival, the band are understood to currently be the subject of record company interest and are working on new material with its US producer, Ross Robinson.

- C&S LIST** Marketing: Joe Morris, Polydor; National radio: Don Drake, Polydor; National radio: Grant Drain, Polydor; A&R: Jim Chancelor, Polydor; Press: Paul Smetnicki, Polydor.

## Top UK-sourced Albums of 2003

1. Dido - *Life For Rent* (Checky/BMG) 5.4m
2. Coldplay - *A Rush of Blood To The Head* (Parlophone) 3.8m
3. The Beatles - *Let It Be...Naked* (Apple/Capitol) 2.9m
4. Robbie Williams - *Let It Be...Naked* (Parlophone) 2.9m
5. The Beatles - *Let It Be...Naked* (Apple/Capitol) 2.9m
6. Robbie Williams - *Let It Be...Naked* (Parlophone) 2.9m
7. Robbie Williams - *Escapology* (Parlophone) 2.9m
8. Metallica - *Six Anger* (Atlantic) 1.9m
9. Simply Red - *Dance Of Death* (Mercury) 1.7m
10. Simply Red - *Simply Red* (Mercury) 1.7m
11. Arctic Lens - *Bare* (VCA) 1.6m
12. Dido - *Without Rain* (BMG) 1.6m
13. Dido - *Without Rain* (BMG) 1.6m
14. Dido - *Without Rain* (BMG) 1.6m
15. Dido - *Without Rain* (BMG) 1.6m

● Like it or not, lawyers play a key role in the music business' – Viewpoint, p24

# Christmas trade lifts spirits as chains buck retail trend

by Robert Ashton

Christmas brought some cheer to the beleaguered music retail sector with four specialists and supermarkets reporting healthy sales growth in trading statements covering the festive period.

With WH Smith issuing a proficit warning at the start of the year following disappointing entertainment sales, HMV and Tesco demonstrated that music can still generate huge sales when the product is right.

HMV UK revealed a 9.2% rise in total sales over the five weeks to January 3 and 3.3% like-for-like growth, as it retained its position of selling more music and DVDs than the supermarkets combined. HMV Europe managing director Steve Knott says, "We outperformed the market. I think that was down to a very good marketing plot, which was well executed."

"However, he adds that the West End of London was more difficult, but that his chain managed to increase the average transaction value. "Given the right product, people will always buy," he says. For the half-year ended October 25 2003, HMV Group reported



Knott: HMV outperforming market

sales up 2.6% to £734.2m (£715.7m).

Tesco posted 29.4% growth in its entertainment business over the seven weeks ending January 3. This was fuelled by DVD sales up 46% and CD sales, which grew around 10 times faster than the market rate – up 31.6% year-on-year. Its senior buying manager for music Alan Hunt attributes the performance to clear and consistent price messages, strong marketing and effective distribution from Entertainment UK "We've had the best marketing support from key labels. They really are trading partners now," he says.

Hunt adds that a new Tesco downloading initiative is likely to

come online before the end of the year and says he and the group's commercial division are currently working out pricing structures for downloaded tracks.

Woolworths financial director and entertainment division chairman Chris Rogers also put out a bullish Christmas message, even though MVC experienced a 6.0% decline over the eight weeks to January 10. Rogers says that music sales across the whole business on a like-for-like basis grew 3-4%, which is "generally pleasing". He adds that DVD was the strongest performer with sales up around 50%, concluding that the MVC performance was largely the result of radical restructuring.

Fopp also bucked the retail doldrums over Christmas, with trading figures showing an increase of 21% in total sales, while sales in London rose by 37%. Fopp managing director Peter Ellen says, "Although DVD and books were up over Christmas, for the year we would expect music CDs to contribute a much higher proportion – around 65%-70% – of profits and it is likely to remain that way". robert@musicweek.com

# The Darkness begin to light up US audiences

by Joanna Jones

Virtually no one in the UK record industry wanted to know them a year ago. But The Darkness are now in the midst of the fastest British breakthrough Stateside since the Spice Girls.

The band's debut album *Permission To Land* has capitalised on TV support, alternative and rock radio airplay and a relentless round of promotion to move 173-92-39 on the Billboard 200 in the past two weeks, to leave them on the verge of significant chart success. The album *SoundScanned* 26,000 copies a week ago, its highest weekly sales tally to date in the US.

Although countless other UK artists have failed to convince American audiences of their own greatness in the past decade, the band who were written off as a joke by many at the start of 2003 seem to have had less trouble translating their appeal with New York's K-Rock immediately playing them last autumn after seeing the band at the city's Bowery Ballroom.

How they have managed it is at least partially down to a simple hard-work ethic, according to their record company East West's managing director Korda Marshall. "This will be their fifth trip to the US in the past 12 months and they have the right attitude to succeed specifically in the US – the States didn't get that whole Mod-chester and dance thing and now is the right time for a band such as The Darkness to break through there," he says.

With the pop radio add date for the track *I Believe In A Thing Called Love* still to come on February 2, the band have also yet to bring their particular brand of high-contrast rock to the heartland of the States with a tour of America's "rust belt" from March 24 to April 20 following a headlining European tour.

The Darkness played shows in New York, Chicago and LA in September of last year and most recently raised their profile with an appearance on the David Let-

terman show and an in-store performance at Virgin Megastores' Times Square store. Virgin Entertainment Group North America senior VP product & marketing Dave Alder says, "The Darkness are number three on our chart showing there is a real opportunity for British bands to perform well on sales."

CEO Glen Ward says, "They are great – to some extent it has been quite an underground thing, but I think it's a shame they didn't put out the Christmas single here. We will keep pursuing it."

Warner UK senior international manager David Wille adds, "I feel vindicated that we said we had to break this act in the States and we are now doing that."

He adds, "They played east and west coasts and are now doing the middle and will be back again in May and June."

Wille acknowledges the band have turned around initial scepticism from radio audiences with calls to some early supporting stations drawing scathing reactions. Listeners were converted after stations stuck with the single.

K-Rock operations manager Rob Cross says, "We played it one time, people hated it, saying 'what is this hair metal crap.' We stuck with it for a month and people went from 'it's not that bad' to 'I've got to hear it'."

Cross adds, "The have zigged where the rest of the music world has zagged and I believe they are less than a month away from crossing to pop."

Boston's WBNC, Chicago's Q101 and Atlanta's 99X are also among some of the key radio supporters. And Atlantic co-president Craig Kallman notes Baltimore's IYV and MTV have been key supporters.

Now continued play from VH1, MTV2, MTV Buzzworthy support since December and critical support and coverage from the press including *Spin*, *Blender*, *Nylon* and *Rolling Stone* magazines are being converted into sales. Meanwhile the British rock community watches with interest.

joanna@musicweek.com



The Darkness are succeeding in the US where many previous UK acts have failed

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Now in its 38th year, Cannes' international music conference is increasingly embracing the digital sector alongside old-school concerns such as licensing and A&R. *Adam Woods* reports

# Midem 2004 opens doors to online era

Midem delegates don't need to make the trip down the coast to the Musée Picasso in Juan-les-Pins for evidence that every beloved institution goes through very different phases.

Always a licensing shop, Midem has also embraced one music business revolution after another over the course of the past 37 shows. But, for all the burning industry issues that have been kicked around Cannes over the years, from the arrival of video and compact disc to the countless musical styles which have come and gone, nothing has coloured the event like the fundamental debates of the past five years – piracy and the digital music market.

Even before Midem's 38th international music market gets underway, the hot topics would seem easy to spot. The launch at Midem-Net of Coca-Cola's download platform mycoke-music.com is clearly one. So is that event's opening Q&A from Eddy Cue, Apple's VP of applications and internet services and the man behind the counter at iTunes Music Store. So, too, is the session with Chris Gorog, CEO of Napster 2.0 parent company Roxio, who will be outlining his vision for what is still arguably the world's best-known online music brand.

Names such as Ericsson, Napster, Nokia, ODs and The Orchard on the exhibition floor are less likely to be greeted with the disdain and technophobia of a few years ago than with genuine enthusiasm, as the industry recognises that the best way to fight illicit technology is

Cannes' Palais Des Festivals: the centre of Midem activity



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## The bundling of online services has implications

What are the challenges for the music industry in 2004? Where does one start? Initial thoughts turned to the value of music, not just in the eyes of the consumer, but also those of the industry itself. Album sales were up in 2003, the battle over file-sharing sites is slowly being won and the early success of the "pay-per-download" sites demonstrates that consumers are prepared to pay for music. Furthermore, a survey of internet users published this month concluded that the percentage of online Americans downloading music files on the internet has dropped by half. The survey also comments on data which shows a significant decline in the number of people with peer-to-peer file sharing applications running on their computers. Time, therefore, to celebrate? Possibly.

But as one concern diminishes, another inevitably strengthens. I fear we already have an issue on our hands that needs to be carefully thought through. The bundling of music streaming services as part of internet and other subscription services gives rise to two key

issues - Is it eroding the value of music and how much of the bundle price ends up in the hands of the rights holders?

Taking AOL as an example, for £2799 a month you can subscribe to its broadband service which includes access to Radio@AOL - 100 originally programmed, apparently CD quality stations where you can create playlists of your favourite artists. I don't know what deal AOL has arranged for this music, but I guess it's a blanket rather than a usage arrangement.

Radio@AOL is used as an incentive to encourage subscription to a broadband service. The price is the same whether you use the service or not. Through profiling, subscribers can make this service play the music they like and want to hear. Consider also the announcement AOL made, days into the new year, that it has cut a partnership deal with networking companies to bring content, including digital radio, to home entertainment centres.

Premium music output in the lounge or kitchen at no extra cost. Are we again letting the consumer think music is for free?



Did the labels supplying the music know this development was in the offing when the ink was drying on the paper?

How much of the £2799 a month goes back into the music industry and does the answer change if the number of subscribers doubles or triples? Does the financial reward adequately compensate copyright owners for what I feel will not only impact on CD sales and prices but also purchasing decisions? As an industry, are we able to answer these questions?

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with proprietary technology of its own.

"Labels and retailers need to get behind a coordinated campaign that promotes downloads as a new format that is more flexible and better value than the CD," says OD's chief executive Charles Grimsdale. "I think the most pressing issue is how quickly we can drive ubiquity. We need to start promoting the real benefits of legal downloading to consumers."

To judge by its advance publicity material, you could easily form the impression that Midem views the arrival of file-based music as its Year Zero. When the Midem website flags up the attendance at this year's event of the Fraunhofer Institute, the research organisation which invented the MP3 format, it headlines the press release "Where it all began".

For some long-term attendees, the arrival of the new media contingent at Midem in the late-Nineties has permanently changed the nature of the event. Old-school music business functions such as licensing, A&R and catalogue acquisition now share the Palais des Festivals with online launches and new format demonstrations which take repertoire as a given. The medium, many believe, has become the message.

"Midem has changed so much over the years, what with the influx of new technologies," says David Wood, director of Manchester's Faith & Hope Records. "I thought Midem was poor last year because there didn't seem to be as many labels there."

Even an online stalwart such as Musicindie managing director Gavin Robertson believes a technology-fixated approach to the future of the

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## P2P still a menace unless EU harmonises copyrights



Much has been said of the challenges of 2003, but also of the positives that can be taken forward into 2004. The introduction in October 2003 of the EU Copyright Directive is mostly welcomed and will no doubt assist rights holders in their continuing war on CD pirates over the coming year.

The Directive sought but failed to harmonise copyright laws throughout the EU. In retrospect, it is unfortunate that the EU did not take this opportunity to impose liability on those that distribute peer-to-peer (P2P) software and

operate the networks for the infringers. This is a great disappointment to rights holders.

The recent decision in the Dutch Appeal Court that KoZaA is not liable for the infringements of the users of its P2P network on control over the ongoing use of the software is a disappointment. Surely technology is available to enable the likes of KoZaA to police usage of its operating systems. Litigation against KoZaA continues in the US and it is expected that this will be the determinative decision – hopefully made during 2004.

The level of online music usage during 2003 is very encouraging. The success of the first of the major legitimate services, such as

Apple's iTunes, confirm the view that the encouragement, support and development of high quality, high content legitimate services is the best way to defeat their illegitimate forerunners.

This year is expected to see the launch of more services and choice for the consumers (iTunes and Musicster in Europe) and the launch of Music Service Provider (MSP) PlayLoudr is also expected shortly. PlayLoudr says it will bundle together a broadband service with an inclusive subscription to unlimited use of its licensed music available for streaming or download. The expected retail price of £30 per month won't go far between the MSP, the broadband provider, the payment collectors, the publishers

and record labels, not to mention the writers and artists.

It will be interesting to see a detailed breakdown of the income and how the labels treat income arising from such users when paying royalties to their artists. Inadequate or ambiguous terms in existing record contracts may lead to an increase in the number of disputes, particularly as there will be more mouths to feed from a much smaller pie.

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music industry is wrong-headed at best.

"I think people concentrate far too much on the technology and not the way people use it," says Robertson. "The technology may help you do it differently and help you do it cheaper, but in the end you still need creative ideas of what you are going to do. In the end, technology is really just another set of tools."

Nonetheless, in 2004, the music industry has never been so concerned with distribution. While the business has always chased the rewards offered by new formats, for instance, the next generation of carriers needs to offer the key not only to tomorrow's profit, but to the music industry's long-term survival as a major-league entertainment business.

But if there is one good reason why Midem has evolved into an event which focuses on infrastructure almost as much as it does content, it is the changing listening habits of consumers of music. From iPods to mobiles to the burgeoning "cellular jukebox" services seen in the US, via falling UK singles sales and what now looks likely to be a never-ending anti-piracy struggle, the industry will never be the same again, and neither will its consumers' tastes.

"I am convinced that music fans are getting into



Canines: there'll be no putting your feet up during Midem conference week

services which can become more a part of their lifestyle than just buying the odd disc here and there," says Toby Lewis, founder of music consultancy MusicAlly and moderator of the New Formats, New Products panel at MidemNet. "The online services like Rhapsody in the US signal the first understanding of a slightly different way of

listening to music rather than just buying units."

Lewis's opinion is one which looks likely to be shared across the board, if not with Midem proper, then certainly at Saturday's MidemNet where fearless crystal ball-gazing is an essential part of the mix.

"I believe that music sales in the traditional sense, and the music industry itself, are heading for fundamental change – a change that will turn its infrastructure on its head," says musician and writer inXa, who will be speaking at the Marketing Via Technology panel at MidemNet. "That is the reason for the outcry against file-sharing. I think P2P has been used as a scapegoat, because it presents a threat to the traditional infrastructure. But I believe P2P has exciting implications for music distribution – as do all forms of online content delivery."

Meanwhile, the heavy-weight and SACK of new formats such as DVD-Audio and BACD ensures their continued high-profile in Cannes. The DVD-Audio Forum seems to have secured top advance billing for its product demonstrations on the Midem showfloor, but SACK's advertising on and around the Palais last year made a strong statement.

Sony and Philips now fit their DVD players

## Merchandisers in stronger position to nail bootleggers

that these activities have been perceived as a part of the industry about which very little can be done.

It's not just live music events which have suffered. Unauthorised product has become commonplace on the High Street and via the internet at an estimated annual loss to the authorised music merchandising industry across Europe of at least £30m.

Over the past couple of years, however, European and UK legislation, coupled with recent case law, have provided additional ammunition with which to fight piracy, particularly within the merchandise industry.

Traditionally, authorised merchandisers relied on licensed trade mark rights – and to a lesser extent, copyright – to stop pirated goods, although as relatively few bands held trade

marks, prevention of the use of their name on unauthorised merchandising or sound recordings was difficult.

Trade mark law has been clarified by the Court of Appeal decision in the Arsenal case, which is particularly favourable to merchandisers. In addition, the Copyright and Trade Marks (Offences and Enforcement) Act 2002 strengthened available remedies by increasing sentences from two to 10 years and providing additional search and confiscation powers to the police.

Any name or image relied on in a trade mark action depends on the band, either themselves or through their management, record or merchandising company, having successfully registered their name. It is usual for bands to seek a registration for a minimum of five music classes relevant to their activities, although bands with a more developed merchandising range may need to extend these classes to cover additional branded goods. The question of whether a band seeks to register

a logo or a word-only mark (or both) needs to be considered; by registering both marks a band will be better protected. Whilst the wider protection of a Community Mark for European countries is advantageous, it unfortunately takes between 18-24 months to obtain a Community registration, during which time proceedings for infringement cannot be brought, (although a retrospective right of action exists). A UK trade mark, provided no objections are raised, can usually be obtained within six months.

The Community Designs Regulations have created both a registered and unregistered design right, providing a cheap and effective method of protection for artwork used on apparel or calendars/posters in addition to existing copyright law.

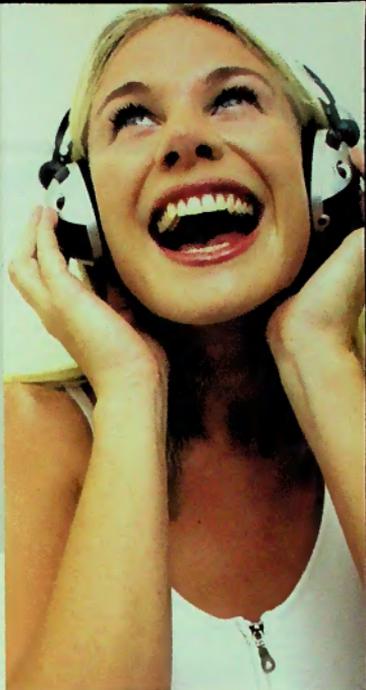
Actions preventing the unauthorised use of the image of an artist or band are also being pursued to halt the trade in unofficial product. While this area of law is still developing, it is

an increasingly important weapon to counter unauthorised goods where other intellectual property rights cannot provide protection.

In response to the threat to their industry, a group of apparel and poster companies holding authorised music merchandising rights have formed "Trade Mark and Rights Owners Against Piracy" (TRAP), an organisation specifically aimed at combating merchandising piracy, working with enforcement authorities as well as bringing civil claims to recover their losses.

With merchandising becoming an ever more important financial aspect of the music industry, bands and their merchandising licensors are now in a position to take on the counter-faithers and protect these valuable assets.

Philip Herbert is a partner in the media, entertainment and intellectual property department at Hamills. He can be contacted at [phillip.h@hamills.co.uk](mailto:phillip.h@hamills.co.uk)



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## Getting the price right to protect margins

Consumers are showing an increasing demand for access to music quickly, in a format they can use whenever they want it.

The problem has been how to gain lawful access to music online. The technology has been looking for content and the content has been looking for a delivery system. The question was how to monetise it.

Now it looks as though digital rights management (payment per use) has won the day, although last summer some in the music industry were suggesting a key system for remuneration of use of copyrights online. This proposed that users could be billed indirectly by charging a levy by increasing their Internet service provider fee.

Reliable estimates say that peer-to-peer services have 80m users. Converting them into this model at the low price point of \$1.99 per month would result in increased revenue to the music business of nearly \$2bn. However, such a development would be against the trend of European Union of Legislation over the past 15 years. Moreover,

the music industry shows no signs of wanting to give up control of its price so this idea has receded.

A major issue for digital rights management is the price point. Peer-to-peer companies say this should not be a concern because once legalised the traffic will be so huge that the industry's revenue problems will be solved overnight. However, margins have to be protected. Looking at the emerging marketplace, downloads are available from 0: at an average price of £1.50 per track. Sony is looking at launching a similar product soon and it remains to be seen what its price point will be. iTunes' average price is 99 cents in the US.

It has been said that this low price point will not provide much profit. Apple may not be overly concerned if it drives sales of its iPod hardware, but it has been said that standalone software companies without a hardware affiliate may have problems achieving high enough margins. Also, the lower the price then the lower the return to the copyright holders and artists and writers.

It is crucial to get the price

point correct. It is tempting to offer the best possible value, particularly as some consumers have, until now, been getting downloads for nothing. However, the music industry has great experience in setting different price points for top-line, mid-price and budget releases and in using special marketing programmes. The right answer must be to launch the products and services at a profitable price point and assume that consumers' voracious appetite for music will ensure their success. If the peer-to-peer companies are right there will be a strong demand to justify that approach.

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Brits abroad: UK showcase to promote home-grown acts

with SACD technology as standard, and the format is backed by Universal, Sony and, to a lesser degree, EMI. DVD-Audio is chiefly supported by Warner and a number of independents, and will play in all DVD systems, although the format only reproduces in maximum fidelity when played on a machine which is specifically designed with DVD-Audio in mind.

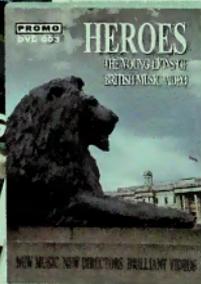
"The focus for us at Midem this year is on SACD," says Sonopress head of UK audio Anthony Daly. "We will support any format, but SACD is what we are being asked for most. Obviously it is a battle between the two of them at the moment and it is down to the labels which one prevails."

Sonopress is also intent on traversing the perilous waters between an old-style industry based on physical formats and a future model which relies on downloads, streams and traded files for a significant part of its market share. The Bertels-

## WHERE DO YOU FIND THE NEXT MICHEL GONDRY?

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mann-owned company is now offering digitisation and digital delivery to its audio clients so that independents can be prepared if – or when – the legitimate online/mobile market picks up speed.

"It is a big focus in terms of trying to make it easier for record companies to get their content sold," says Daly. "A lot of them are worried about how much it is going to cost them to get their catalogue digitised and in fairness it is not a simple process. We will basically be in a position to store everyone's content and they can instruct us where they want it sent."

Amid all the forward-planning, it is easier to forget that there is life in traditional albums yet. In the UK CD album sales are still rising year-on-year. Across the Atlantic times are harder, but in the US's instant official bootlegs market, start-ups such as DiscLive and Clear Channel's Instant Live have demonstrated that there is life in the CD format for those who are prepared to give music to people in new and original ways.

The fact that new concepts which make use of relatively traditional technology are finding success gives the lie to suggestions that the music industry must entirely change its spots. In many ways, the demand for invention and creative thinking far outweighs the need for products based on new hardware or virtual delivery channels.

But between online technology and the next generation of physical formats, it is clear that what were once marginal diversions from the main business of the music industry are now among the most likely catalyst for the recovery of the entire sector. If Midem has shifted a little in its focus, so has the music world.

## Making music competitive in the 21st century

If we want things to stay as they are, things will have to change. For the music business to thrive, it is dependent upon its rights and royalty streams. Tomorrow's digital world will be no different, except that the rights will change and so will the royalty streams.

Rights and royalties are determined by three factors: the acquisition of rights – what rights we can grant to third parties and at what cost; the exploitation of rights – what media opportunities are available to us and for what return; the protection of rights – our ability to enforce contracts and to protect our revenue streams against unlawful use.

For the music industry to compete with other content owners – in a world where content is on-demand and at the command of the customer – a number of changes need to be made. Every music company has to be able to grant sufficient rights to satisfy the demands of new technology. This will not only include the granting of rights to music copyrights and recordings, but also to artwork, biographies, photos, logos, audio-visual materials and ancillary rights. These rights will have to be

granted to business end-users in an efficient, expedient and comprehensive manner. The use of these rights will give rise to billions of transactions at a penny rate and will have to be tracked, policed and paid for across borders.

In a world in which the consumption of music may largely be by way of performance rather than by physical format, all parties involved in creating a business out of music have to change an analogue business model into a digital one. To achieve this, the very basis of our accounting and royalty structures need to be transparent and based on income percentages rather than retail/dealer price. In many instances we need to accept that "control" of how our music is consumed in a non-linear digital age is not only unrealistic but counter-productive. It may well be the case that music companies will no longer be able to rely on "record sales" as such and will need a far wider basis for income participation (not necessarily rights ownership) as a return against investment and to encourage entrepreneurs to the industry.

Contracts are not written in tablets of stone but are intended to

document the realities of a business relationship in the context of a workable business model. Laws of copyright also need to evolve. It is my view that the definition of "fair use" should accommodate multiple domestic use of music purchased at full price by an individual punter. Respect for the law and its protection go hand-in-hand. Conversely, the power to stop those who unlawfully pirate and steal our music should be extended to prevent those who seek to manipulate the law to avoid judicial sanction.

Changing our collective methods of doing business to accommodate the changing world is the greatest challenge facing the music industry to make it competitive. Only the song can remain the same.

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**Big Brovaz**  
BRIT nomination, 2 MOBOS, Disney and  
Capital Radio Awards

**Jamelia**  
2 BRIT nominations

**J'Nay**  
MOBO unsung 2003 winner  
- in association with Universal Island

**Fingaz and Skillz** (writers / producers)  
4 top 10 hits in 2003 with Big Brovaz,  
Liberty X and Lemar

**Chris Porter** (producer)  
George Michael, Elton John, Sting,  
Liberty X and Marti Pellow

**Simon Gogerly** (mix engineer)  
No Doubt, Lanya, Lamb and Jamie Scott

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COLDPLAY LIVE 2003

A tough market can provide a fertile hunting ground for UK indies, as many acts make inroads overseas. By *Joanna Jones*

# British talent: indies take new UK acts abroad

The negotiations and affiliate meetings which underpin each year's Midem show a side of the music industry which has little to do with the popular concept of private jets and multi-platinum sales.

As the Midem floor demonstrates, the vast majority of the music industry's efforts go into generating respectable, hard-earned sales for legions of acts in hundreds of territories, and it is this global network of licensees and affiliates, which represents the beating heart of the international music business.

Vital international head Adrian Hughes, whose company distributes

The Libertines: turning heads overseas despite difficult market

around 100 indie labels through its network of like-minded distributors around the world, puts it like this: "A band that can do 50,000 to 100,000 sales – that is what drives independent companies."

That a select few blockbuster UK acts defied the ailing markets last year with massive global sales is well-documented; Dido's second album surpassed 5m units overseas and Coldplay and Robbie Williams enjoyed much ongoing success with live and studio albums.

It was hard to escape the stark headlines, though: the world's biggest music market, North America, took a 11.7% hit in value – although year-end figures show the rate of decline starting to slow – and the downward spiral in Germany contin-

## What are you aiming to get out of Midem 2004?

**CAROLINE DOOLEY**, Lion Records business manager  
"We will be meeting with current distributors to review our strategies in the changing market and exploring the way ahead for the future in music distribution. It was rather less busy and hectic last year than in previous years, but in a way that was OK because I had a full schedule of meetings. This year, I will be with two of my colleagues so we will be able to cover a lot more meetings and speak to more people."

**GLEN D'SOUZA**, Demon Music Group licensing manager

"We will be promoting the Tracklicensing.com website and the Demon Music Group catalogue. We'll also be trying to license out a new signing, Lizz Fields, an R&B singer songwriter from Philadelphia with her debut album, *By Day By Night*."

**BILL DOLAN**, Cargo Recordings (UK) dance labels manager

"I'll be meeting with existing suppliers and looking to tie up deals with potential new ones. I've been there for the past six years and I feel it provides a useful forum. Face-to-face contact without the distraction of an office environment is the biggest plus as far as I'm concerned, added to which you never know who you might meet by chance and end up striking a deal with."

**FRANK SANSONO**, Xtravaganza Recordings business affairs manager

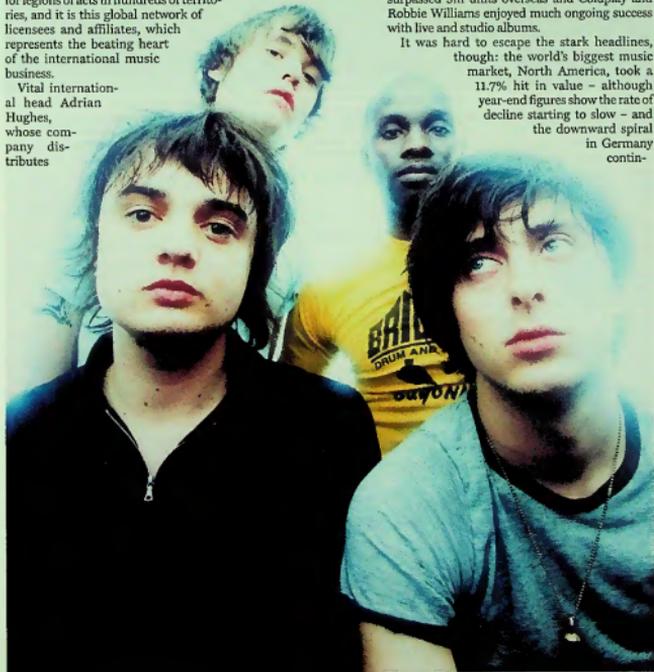
"I'm looking to set up international product releases and possible label deals. This year I'll also be licensing out Alex Gold and Agneli and Nelson's singles and albums. I'm mainly looking for quality dance material, although Xtravaganza will be expanding its musical roster in 2004 and this may include pop or rock as well. Midem is excellent for this – it's very business-like and still the best and only worldwide music business event."

**DAVID WOOD**, Faith & Hope Records director

"Midem is a time for us, as a small label, to really network and make contacts. I'll be working my socks off. My sole aim this year is to have meetings that count and work for us. In the past, I have tended to take 30-minute meetings from 9am to 7pm and have often found that someone is just pitching their product to me rather than the other way round. This year, I am qualifying meetings to make sure that they're interested in our roster. This year has been our best year of signings in our short (six-year) history. My main priorities for Midem are the new (third) Mint Royale album and debut albums by our new signings Beats For Beginners, National Forest, Los Paranoias and Shirokuma. As always, I'll have some great EPs and singles for licence by Budshah, DJ Dan & Grandfunk, Grand Transmitter, AN2 and Nightclubbing. This year, there seems to be loads of acts booked into Midem which have set up one act-labels around themselves and are trying to get deals. Basically this is why I'm qualifying a lot of my appointments this year."

**ELLIE ANDERSON**, Defected business affairs and licensing manager

"I will be using Midem as an international conference to meet new partners and continue existing relationships with old ones. I will also be talking to companies regarding label and distribution deals for our artists and in *The House* compilation series for 2004. As well as this, I will be meeting publishers as we're looking at sub-publishing deals in Europe for Defected Music. I will also be talking to companies regarding exclusive licenses of our new and current tracks ▶



and artists such as Sandy Rivera, Mood II Swing, Martin Solveig, Dubloib, Transatlantic, The Staff, Street, Everdelicious, Major Boys and a lot of other Stealth & Fluent artists."

**SABRINA SCOLARO**, One Little Indian Records international manager

"We'll be meeting our distributors and making contacts with companies where we have a consolidated distribution. All our bands are very individual and we don't look for particular genres, just what we like, so this year we'll be licensing out Polly Paulusma, Senses and Nic Armstrong."

**LAURIE ADAMS**, Delta Music managing director

"I'll be looking for export contacts and licensing contacts, as well as meeting up with old friends. Last year's Midem was pretty quiet, though the fewer people that were there were the serious ones, looking to do business."

**JEREMY LASCELLES**, Chrysalis Music Division CEO  
"This year at Midem I'll be checking that I don't drink too much. I'm not a huge fan of Midem. I see too many people appearing to be busy, taking meeting after meeting, without actually being very productive. But it is fairly useful to me now that Chrysalis Music has so many international companies, as we are all in the same place at the same time for a couple of days."

**MALCOLM MILLS**, Proper Music Distribution (UK) managing director

"I'm looking for new labels to add to the distribution roster and seeking distribution partners in territories where we are not currently represented. I'll also be telling my latest side-splitting jokes, showing off some dazzling card tricks and taking bets on when I'm going to get my hair cut. I have been going to Midem since the Seventies and I always find it worthwhile."

**PETER STACK**, Union Square Music managing director

"We will be talking to licensors, international distributors and sub-licensing the catalogues we control. USM owns and/or controls the rights to a large number of catalogues for which we will be discussing licensing opportunities. These include: Acid Jazz, Cube, Savoy Jazz, Stiff Records, Cherry Red; artists include The Brand New Heavies, John Lee Hooker, Miles Davis, Procol Harum, The Move, Hank Marvin, Kirsty MacColl, The Glimmer, Bob James, Jive Bunny and The Troops."

**IAIN MCNAY**, Cherry Red Records chairman

"This will be our 25th consecutive Midem and it is always important to us. Cherry Red's turnover increased 34% last year when many other have seen their sales drop. We are having increasing success with our niche-orientated business. We now have 15 active labels or Collectors Series, the most recent of which, the rock orientated Lemon Recordings, was launched in the summer of 2003. Across our range of activities including CDs, DVDs and books, we had more than 150 new releases this year. Midem is important for meeting up with our distributors (in 23 different countries), finding new customers and finding more records to put out. We are also keen to develop our *Sidewinder* and *Arrivederci* Baby! labels, which specialise in releasing bands from overseas. We are always looking for bands or projects that are different with real character and we are keen to expand our music-related book division."

**CRAIG DIMCHEK**, Free2air Recordings head

"I'm trying to sniff out new projects to license. I'll also be trying to license out our newly-acquired material. I will be looking to license out Holly James, the featured vocalist on the Top 10 hit 'I'm In Heaven' by Jason Heavin, with her first single 'Touch It' an urban-edged production from the Dubhulicks with a hefty remix package from Lee Cabrera & Wally Lopez. Also *Theory*'s *Kao's Electronic Surgery* – electro with crossover



used, with half-year declines in volumes of 16.3%.

But there was no getting away from the fact the appetite for UK pop acts in international markets elsewhere remained strong. During one week in November, artists from the UK dominated the entire German airplay Top Five; Island's Sugababes, Cheeky/Arista's Dido, Innocent's Atomic Kitten, Capitol's Robbie Williams and Innocent's Blue topped the chart.

Meanwhile, very real breakthroughs came in the US for talent as diverse as desi dance act Panjabi MC, singer-songwriter Damien Rice and, more recently, The Darkness, who entered the Top 40 of *Billboard's* album chart just last week. In fact, one look at many of the US media's end-of-year polls highlighting Damien Rice, Blur, The Darkness, Dizzee Rascal, The Libertines, MS Dynamite and Radiohead showed British A&R as ever in rude health.

Some argue the difficult conditions provide a fertile hunting ground for many independent British labels. Beggars Group's Martin Mills says business was up "everywhere" for the company in 2003. "We don't subscribe to the doom and gloom – our heads are often less above the parapet in terms of mass copying and majors are more reliant on big records rather than a range, so [independents] are less susceptible." Meanwhile, in rare cases, some UK-signed artists were breaking in international markets ahead of the UK, subverting the tried and tested formula of building on a solid UK story.

EMI-owned Mute Records head of international Donna Vergier believes a far less fashion-led approach to music, a loyal fanbase, persistent touring and a slower-moving market in Europe contributed to the 350,000 international sales of Dave Gahan's Paper Monsters album, with its strongest markets including Germany (100,000), US (55,000), France (35,000) and Italy (25,000) as well as 20,000 in the UK.

Turn on US and European audiences are tuning into Radiohead (top), Clinic (middle) and Panjabi MC (bottom)

"A very loyal fanbase is one aspect with something like the Dave Gahan campaign but this was a completely different record from a Depeche Mode project," says Vergier. Meanwhile, she says Goldfrapp's Black Cherry album has so far achieved 70% of its predecessor's 300,000 international sales.

"Also in the UK, Alison Goldfrapp connects to a certain fashion and scene that might not exist in Europe so we have a little less advantage," she says.

Meanwhile, the particular brand of undeniably English-sounding Eighties nostalgia which is the calling-card of Client, another Mute act, struck a chord with French, German and US audiences last year before their UK counterparts started to get in on the act.

But Vergier admits, "Piracy is hurting us and sales are down from where they would have been, especially in southern Europe where there is a big bootlegging market. We have to adjust our campaigns but we have to give consumers a price they can trust as well."

Vital international head Adrian Hughes believes that, in the face of ailing markets, the importance of strong distribution is being under-scored for artists and labels alike.

"This past year we have been approached by a lot of people out of major deals who want a bit more control, put a record out through the independent sector and may want to license or set up distribution deals in our different territories rather than going through a major who throws a big marketing spend at it," he says.

One of the UK labels Vital distributes, Accidental, highlights this success. Label head Matthew Herbert sold 30,000 copies of his Goodbye Swingtime big-band album, making notable inroads in Japan and Spain on extremely small marketing budgets.

In a market where the local industry recently

It is crucial for distribution to be strong to ensure we are out there at retail internationally  
John Wright, Accidental

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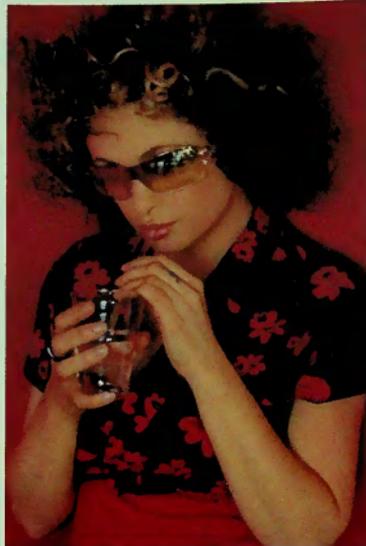
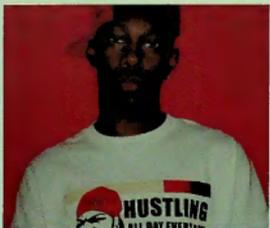
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Red hat overseas: (clockwise from top left) Client, Goldfrapp (both at Mute) and Dizzee Rascal (UK)

took steps to amend chart rules to end the stranglehold of Spain's other bugbear—Fame Academy equivalent Operation Triunfo—the love of Herbert's music was nonetheless strong enough to garner national TV coverage for his new project, co-inciding with a headlining slot at Barcelona's Sonar festival.

Meanwhile, touring, press and TV in Japan pushed through 8,000 sales of Goodbye Swing-time and the album shifted lesser amounts in smaller markets including Benelux and Italy with little or no marketing spend at all.

"It is quite specialist music but he really has quite a global audience, building from a grass roots level and a limited fanbase in the UK, but this was a big band album and a totally different project," says Hughes.

Accidental label manager John Wright adds, "As a label we need to keep our overheads and costs low, and that means very little advertising and promotion, so it is crucial for distribution to be strong to ensure we are out there at retail internationally."

Domino Records boss Laurence Bell says Clinique, who garnered critical acclaim *Stateside* at the back end of 2002 with their *Walking With A Bear* album, continued to break barriers last year, selling many of its 100,000 copies in the US in 2003.

And another of Domino's signings—Anglo-American duo The Kills—made significant gains in the French market selling 40,000 copies of their *Keep On Your Mean Side* album last year.

"Prophets aren't always welcomed in their own land so it's always good to have bands do the business abroad," says Bell. "Conditions aren't great in a lot of countries but there's often room for great new sounds."

Hughes notes the continuing impact of bootlegging and downloading on music sales in Germany compared with the UK, France and Benelux. "You go into the equivalent of HMV [in Germany] and they'll have a CD writing machine on sale next to the CDs," says Hughes. Despite

this, there remains a healthy interest in specialist genres such as drum & bass, electronic and other 'leftfield' music from the UK, he says.

Terry O'Brien of Playpen Management, who agrees to license her charge Jim Moray's sweet England album at this year's Midem, believes most of the world keeps an eye on new artists emerging from Britain and the current tough conditions will benefit indies and more specialist music.

"For us, the end of 2003 brought a rush of end-of-year poll placings for Jim Moray, along with four nominations for the BBC 2 Folk Awards. Developments such as these can change the pitch of campaigns abroad and it is important [at Midem] to talk through the implications with the people who will be making the difference on the ground," says O'Brien. "With world markets so depressed at the moment, it is the independents and the niche markets, including folk and world music, that are again producing the music that is unique and challenging."

Rainer Focke, international marketing consultant for simplyred.com, believes the 2m-selling *Home* album, put out under a groundbreaking new artist deal, proved a "two-tiered success" for UK acts overseas and for a major project being worked outside the major companies.

The album sold over 1.4m copies outside the UK since its release in March last year—300,000 of those in Germany, 200,000 in Italy, 100,000 in Holland and over 50,000 in Canada, with another single, the title track *Home*, yet to come in March.

He adds, "With this model, simplyred.com retains the masters but it creates business for distributors on the ground in local markets while growing their chart and market shares."

While, as Focke says, labels have to be realistic that it is no longer a two-horse race between the UK and US in terms of music export, the signs suggest UK music continues to hold a strong position in the worldwide market.

potential for which we have spent months clearing the sample with Giorgio Moroder. It is already hot in Europe. I was at Midem last year, but this year is the first time I'm in the position of running my own label. It was important to preach the free2air gospel with my first two signings, Dino Lenny with *Change The World* and Jason Nevins' *I'm In Heaven*—both tracks I licensed to nearby every territory before the event was over. I was obviously in a very positive frame of mind when I went there, despite being surrounded by doom & gloom from other labels. We've just all got to get on with it—there's still great records out there. Just sniff them out and stop moaning."

**MICHAEL BLADES**, Amato Disco head of international sales

"Our aim for attending Midem is obviously to increase business. Our main drive will be to meet existing and new business clients to discuss both exclusive and non-exclusive trade. The main goal for our label management will be to meet new labels to discuss exclusive distribution rights as well as meeting existing clients to discuss current and forthcoming business. The role of our import buyer will be to source new suppliers with a view to further developing wholesale third party revenue streams. I attended Midem last year and established some very profitable new business deals as well as consolidating some key existing business. Overall, the conference was very successful for Amato last year."

**SUE CRAWSHAW**, ASongs publishing director

"My main objective at Midem is to secure licensing deals for our new artists signed to the publishing company, which include The Usies (a six-piece band from Sweden), Deadly Avenger (Damon Baxter) and new Underwater Records artist Bupsy. It's a fantastic opportunity to meet all our sub-publishers from around the world in one place."

**HENRY SEMMENCE**, Absolute Marketing and Distribution managing director

"We'll be looking for UK and international labels and acts that require the fully-managed marketing, sales, administration and distribution service we offer in the UK via our deal with Universal. We will also be speaking to various UK and international labels that are looking for the same services on offer via our international offices in Germany, France, Scandinavia and Benelux. We will also be following up on our current deals with Robert Palmer, Roachford, Paul Carrack, Barclay James Harvest and the All Around The World label."

**PHIL CANNING**, Warp Records/Lex Records International co-ordinator

"This year at Midem we will be telling the world about the best releases of 2004, including Squarepusher, Ill Beams, Savath & Savalas and DJ Signify slapping inefficient distributors and meeting new possible distributors; introducing Bleep.com, Lex Records, Arcola Records and Warp Films; and congratulating partners and toasting 2003 successes including Aphex Twin and Broadcast, Prefuse73. We now only have one licensee—Beatnik in Japan, who are incidentally one of the best companies around. We currently have only a few deals in all other territories and are enjoying having more control of our releases. Only an exceptional licensee offer will tempt us at this time. We are always on the lookout for brilliant new music. No style or genre specified, the only criterion is quality. Warp now stretches from brutal electronica to adorable lo-fi guitars back across to crunching hip hop. This is my first time at Midem, although there is usually a Warp presence. As we do not operate as conventional record labels do, we are not especially inclined to adhere to industry norms. However, it is always great to meet with our friends and international partners. We always have exciting news about new Warp ventures and have a million requests for meetings."

# MUSICWEEK

# Club Charts 24.01.04

## The Upfront Club Top 40

Rank	Weeks On Chart	Artist	Track
1	1	DESPIÑA VANDI & LA	THE RUSH COMES
2	1	DEEPEST BLUE	GIVE IT ALL AWAY
3	1	STONEISLAND	POT EM HIGH
4	1	EMMA LL	BE THERE
5	1	TURK & BERGER FEAT. CHRISSE HYNDE	STRAIGHT AHEAD
6	1	BASEMENT JAXX	GOOD LUCK
7	1	JX RESTLESS	YOUR HEAD GO
8	1	MASTER BLASTER	HYPNOTIC RANZO
9	1	BENNY BENASSI AND MATTHEW WHAT	WANT
10	1	SCISSOR SISTERS	COMFORTABLY NUMB
11	1	NORTHERN HEIGHTZ	LOOK @ US
12	1	DELEUZE FEAT. NERINA PALLOTT	RITUALY
13	1	FERRY	CONSENT ROCK YOUR BODY ROCK
14	1	UD PROJECT	SATURDAY NIGHT
15	1	MR. ON VS. JUNJALE BROTHERS	BREATH THE DONT STOP
16	1	JUNIOR SENIOR	SHAKE YOUR COCONUTS
17	1	FATMAN SCOP FEAT. GROOMYX CLAN	IT TAKES 2
18	1	LMG VS. U2	TAKE ME TO THE CLOUDS ABOVE
19	1	JAMIESON FEAT. ANSEL BLU & CK	TAKE CONTROL
20	1	FIGHT CLUB FEAT. LAURENT KNORRAD	SPREAD LOVE

Rank	Weeks On Chart	Artist	Track
21	2	MOTIVE FEAT. JOBEYLA BROWN	RIDING ON THE WINDS
22	2	WHITCORN LIPS	HE NOT IN
23	2	SARAH MCLACHLAN	FALLEN
24	2	MOTORCYCLE AS THE RUSH COMES	
25	2	ICE MC	IN TO THE NIGHT
26	2	BOONIE PIMPS	SOVEREIGNTY TO LOVE
27	2	VICTORIA BECKHAM	LET YOUR HEAD GO
28	2	LIBERTY X	EVERYBODY CRIES
29	2	MOLDOO CANNO	CONTAIN THIS
30	2	MILK INC.	THE SUN ALWAYS SHINES ON TV
31	2	KILBY DAVID	YOUNG HEARTS
32	2	HOLLY JAMES	TOUCH IT
33	2	NO3 HILLER	
34	2	CHICANE FEAT. BRYAN ADAMS	DONT GIVE UP 2004
35	2	AINY WINEHOUSE	JAKE THE BOX
36	2	STYLUS JINNETS VS. U2	4000 FOOO FOR THOUGHT
37	2	JUNIOR JACK	DA HYPE
38	2	ROOM 5 MUSIC & YOU	UP SAMPLER
39	2	ATOMIC KITTEN FEAT. MOOL & THE GANG	LADIES NIGHT
40	2	EYEBROW	OPEN YOUR EYES

## Jnr Senior shake up chart

By Alan Jones

Now into its second decade as EMI's premier dance imprint, Positiva delivers its third Upfront Club Chart number one in a month, as new Greek sensation **Despina Vandi** leaps into pole position with *Ga*. Positiva also provided the number one record on December 20, courtesy of AS The Rush Comes by Motorcycle, and repeated the feat the following week thanks to *Breathe Dont Stop* by Mr On Vs The Jungle Brothers.

*Ga* is 50 points ahead at the top of our chart and has already been a major hit not just in Vandi's homeland, but also throughout southern and central Europe in the last couple of years. It has also attracted support from the likes of Roger Sanchez, Danny Rampling, Satoshi Tomiie and Pete Tong, who featured it as an Essential New Tune on his *Radio One* show as long ago as last August.

Continuing the Pan-European theme, on the quietest regular (non-holiday) week for years, the only two new entries to the Upfront Top 40 are both by Continental acts. Denmark's **Junior Senior** - who had one of last year's biggest crossover hits with *Move Your Feet* - land top debut honours, arriving at number 13 with *Shake Your Coconut*, while **Belgium's Milk Inc.** cover of The Sun Always Shines On TV - originally by Norway's A-Ha - enters at 30. With few promos being mailed last week, next week's chart also looks likely to be somewhat subdued, though things should heat up immediately thereafter.

The Commercial Pop Chart is also taking a break from its usual hectic pace, with only the aforementioned Milk Inc's single and a new Blue effort making debuts. Meanwhile, Scooter house act Northern Heights leap 73, with *Look @ Us*, which has a small lead in a very tightly packed top five, when separated by little more than 10%. For the third time in a row, the Urban Chart is the most lively, welcoming our new entries to bring its toll in the last three weeks to 17. The slightly offbeat sound of the *Quirkset* continue at one with *Way You Move* although *Jagged Edge* - still at two - really catch them. The biggest new debut by far comes from *Ohie Trice* who registers his third Top 10 hit in less than six months with *The Set Up* (You Dont Know).



Vandi: Senior: highest new upfront entry  
Milk Inc: cover of A-Ha's 'The Sun Always Shines On TV'

### TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Track
1	FERRI	WANT
2	151	TAKE ME TO THE CLOUDS ABOVE
3	BLU	TAKE CONTROL
4	TRICE	THE SET UP
5	SENIOR	SHAKE YOUR COCONUTS

### Release Date 9th February 2004

**DJ Lawrence John Vs The Foundations**  
Including future dance club remixes



### COMMERCIAL POP TOP 30

Rank	Artist	Track	
1	1	NORTHERN HEIGHTZ	LOOK @ US
2	1	DEEPEST BLUE	GIVE IT ALL AWAY
3	1	THE SUN ALWAYS SHINES ON TV	
4	1	TRICE	THE SET UP
5	1	LMG VS. U2	TAKE ME TO THE CLOUDS ABOVE

# MUSICWEEK

## The Official UK Charts 24.01.04

### SINGLES

1	MICHELLE ALL THIS TIME	Veoh
2	KELIS MILKSHAKE	Dennore
3	FRANZ FERDINAND TAKE ME OUT	Admiral/Sony
4	JM ANDREWS FEAT. G. JULES MAD WORLD	Dada
5	BOOGEY PIMPS SOMEBODY TO LOVE	Servatory
6	DOZZY & KELLY OSBOURNE CHANGES	Virgin
7	SEAN PAUL FEAT. SASHA I'M STILL IN LOVE...	Zydeco
8	2PLAY FEAT. RAGHAV & JUCKI SO CONFUSED	Zydeco
9	OUTKAST HEY YA!	Arista
10	BLACK EYED PEAS SHUT UP	A&M/Polygram
11	BEYONCÉ ME, MYSELF & I	Columbia
12	WILL YOUNG LEAVE RIGHT NOW	S
13	LIBERTY X EVERYBODY CRIES	V2
14	VICTORIA BECKHAM THIS GROOVE/LET...	PI Recordings/Woodly
15	HIM THE FUNERAL OF HEARTS	BCA
16	MOTORCYCLE AS THE RUSH COMES	Puffin
17	BASEMENT JAXX FEAT. LISA KEKAULA GOOD LUCK	XL
18	ULTRABEAT FEELIN' FINE	All Around The World
19	SUGABABES TOO LOST IN YOU	Universal
20	ALISTAIR GRIFFIN BRING IT ON/ANY LOVERS...	Universal TV
21	AMY STUDD ALL I WANNA DO	10P/Play

### ALBUMS

1	DIDO LIFE FOR RENT	Cooking Vinyl
2	WILL YOUNG FRIDAY'S CHILD	S
3	BLACK EYED PEAS ELEPHUNK	A&M/Polygram
4	KATTIE MELUA CALL OFF THE SEARCH	Dennore
5	EVANESCENCE FALLEN	Epic
6	TEARS FOR FEARS ROLL DOWN 1982 - 1992	Real Gone Music
7	MICHAEL JACKSON NUMBER ONES	Epic
8	OUTKAST SPEAKERSBXXX/THE LOVE BELOW	Arista
9	DIDO NO ANGEL	Cooking Vinyl
10	REM IN TIME - THE BEST OF - 1988-2003	Warner Bros.
11	NO DOUBT THE SINGLES 1992-2003	Interscope/Polygram
12	ALISTAIR GRIFFIN BRING IT ON	Universal TV
13	RED HOT CHILI PEPPERS GREATEST HITS	Warner Bros.
14	SEAN PAUL DUTTY ROCK	Virgin
15	SUGABABES THREE	Universal
16	THE DARKNESS PERMISSION TO LAND	Mercury/Reprise
17	CHRISTINA AGUILERA STRIPPED	BCA
18	COLDPLAY A RUSH OF BLOOD TO THE HEAD	Parlophone
19	JAMIE CULLUM TWENTYSOMETHING	Cap
20	ALICIA KEYS THE DIARY OF	J
21	KELIS TASTY	Virgin



**DIZZEEL**  
**ROSCAL**  
 BOY IN DA  
 CORNER

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**MUSIC WEEK**  
**FRENCH CD**  
**TRACKLISTING**  
**1. TAHITI 80 - Soul Deep (Atmospheriques)**  
**2. ALEX KID - Come With Me (F Communications)**

**3. WIDE OPEN CAGE - Baby Hood (Exposition)**  
**4. AS DRAGON - Two Three Four Boys (Tricatel)**  
**5. M - Qui De Nous Deux (2003 Delabel (EMI France))**

**6. SAIAN SUPA CREW - Give Praise (Source)**  
**7. GA LILA CEDILLE - Sous Titre (Chocolate Frogwear Music)**  
**8. CLOTAIRE K - Papa (Sob Culture)**

**9. LO JO - Mereve d'Henne (Ema Productions)**  
**10. SOUAD MASSI - Oh My Heart/Y A Kalbi (Mercury Universal Music UK Labels) Wrasse Records)**  
**11. MANGWANA - Cantos De Esperanca (Next Music)**

**12. ZENZILLE - Smell The Roses (Serpent Star)**  
**13. SERGE GAINBOURG - Marlou Reggae (Mercury Universal Music France)**

**14. JANE BIRKIN - Elisa (Kachalou under exclusive licence to Capitol, a division of EMI)**

**MUSIC FRANCE)**  
**15. YANN TIERSSEN - Summer of '78 (Labels France a division of EMI Music France)**  
**16. MALIA - Solitude (Sony Music France)**

**MUSIC FRANCE)**  
**17. SOLEL - Le Viconte (Warner Jazz France)**  
**18. RICHARD GALLIANO SEPTET - Otono Porteno (Dryfus Records)**

# Best magnificent!

In a collaboration with the London-based French Music Office, *Music Week's* third French Music CD highlights some of the best new Gallic grooves, while French Music Office's Marie-Agnès Beau outlines some of the current themes in the nation's musical culture



French talent (left to right): M. Saian Supa Crew, Souad Massi, Sam Mangwana, Zenzille, Serge Gainsbourg

**1. TAHITI 80 - Soul Deep (Atmospheriques)**  
Soul Deep is taken from this alternative pop-rock group's 2002 album, *Wallpaper For The Soul*. The band's full-length debut, *Puzzle* won over *The New Yorker*, who described the band's sound as "timeless and lovely pop as refreshing as a cool aperitif", and which spawned the single *Heartbreak (After ramixed by Cornelius)* which also won high rotation on US college radio.

**2. ALEX KID - Come With Me (F Communications)**  
Having grown up in the Balearic Islands, listening to vinyl in his aunt's record shop, and discovering club life in the early Nineties, Alex Kid hooked up with famous French electronic label F Communications. Music from his debut *Bienvenida* was used on the credits for US show *Six Feet Under*, where he also produced the music for J-Lo's performance *Jon Hassell* makes a rare appearance on the latest album, *Mint*, which was released last year.

**3. WIDE OPEN CAGE - Baby Hood (Exposition)**  
Experimental group Wide Open Cage like to experiment with children's toys in their music and the results can be heard on their full-length release, *Wobegone Lullabies*, which was released last year. The seven-piece have played alongside Massive Attack

and Rinoceros and their work has been used in soundtracks for *Sweet Sixteen*, *Queen Of The Damned* and a global Johnnie Walker advert.

**4. AS DRAGON - Two Three Four Boys (Tricatel)**  
Originally formed as a house band for their label, this group recruited frontman *Nalcha* before evolving their rock'n'roll sound, with a hint of psychedelic pop and a drop of soul. Their new album, *Spankies*, is released this coming April. Tricatel are still negotiating for a UK distributor, but, in the meantime, their album is available through [www.tricatel.com](http://www.tricatel.com).

**5. M - Qui De Nous Deux (2003 DELABEL (EMI France))**  
M LABEYL (EMI France) M LABEYL is a variety of musical influences on his new album, *Qui De Nous Deux*, spanning electronic, glam rock, Eastern influences, reggae, and jazz. Real name Matthieu Oletti, M is already an established star in his home market. His latest album, *Qui De Nous Deux*, was released to some acclaim in France last November.

**6. SAIAN SUPA CREW - Give Praise (Source)**  
The Crew have just completed a recent UK tour and put in more than 200 appearances across Europe in 2003 including the Carling Festivals and Glastonbury. X-Rations: The International Collection is the Crew's latest offering and was released last

summer, featuring Brand Nubian and Roots Manuva, along with Iyami-Marley, who features on this track.

**7. CA (LA CEDILLE) - Sous Titre (Chocolate Frogwear Music)**  
CA bring together North African and French influences with hip hop and a brass section to create their very own sound. The French press have likened this seven-piece hip hop group to The Roots and Opus Khus. CA head into the studio next month to record their debut album. *Sous Titre* is a sneak preview of their as-yet-untilted release.

**8. CLOTAIRE K - Papa (Sob Culture)**  
Born to Lebanese and Egyptian parents, this French-born artist melds hip hop influences with Tarab, a form of Middle Eastern music. Clotaire K has gone for Asian Dub Foundation, Cypress Hill, and has performed at Shrine, the popular Saturday night at London's Cargo. His debut album *Lebanese Is Due* for release this year.

**9. LO JO - Mereve d'Henne (Ema Productions)**  
Mereve d'Henne is taken from Lo Jo's 10th album, released in 2002, called *Les des sens*. While on tour last year in Europe and Canada, the band recorded a live album, *Ge Soir La...*, which includes previously unissued tracks. Lo Jo are regulars on the festival scene, putting in performances at Womad and

Seattle's Bumbershoot Festival.

**10. SOUAD MASSI - Oh My Heart/Y A Kalbi (Mercury, Universal Music UK Labels) Wrasse Records)**

Souad Massi originally fronted Algerian rock group *Aklor* and also sang in a flamenco band, but the country's civil war promptly put a stop to the possibility of touring. Invited to perform at the Femmes d'Algerie (Women from Algeria) concert in 1999, Island Records offered her a contract on the spot. Since then, her debut album *Ratou* has been released in France and the UK.

**11. MANGWANA - Cantos De Esperanca (Next Music)**  
This is the title track of Sam Mangwana's latest album. Born in Congo to Angolan parents, Mangwana blends Congolese and Cuban sounds to create a distinct nuba sound. Through his knowledge of Portuguese, Latino influences are also evident in his work. His acclaimed 1998 album *Solo Negro* won the Best Star at the 1999 Crossroad Awards for World Music.

**12. ZENZILLE - Smell The Roses (Small Axe/Tricatel)**  
Dub group Zenzille take their name from the South African anti-apartheid protest, featuring Tubby Lee Scratch Perry. The Clash and The Roots also cited as key influences. The band found their musical home in dub but bring in

guest vocalists from time to time. *Smell The Roses* appears on Zenzille's third album, *Toten*, which was released last October.

**13. SERGE GAINBOURG - Marlou Reggae (Mercury, Universal Music France)**

Serge Gainsbourg flirted with controversy for much of his 40-year career, but it was in 1967 that he grabbed the world's attention by giving a well-placed nod to the compliant backside of the pop world with *Je T'Aime... Moi Non Plus*. *Marlou Reggae* features on his 1976 album *L'Homme A Tete De Chou* which translates as *The Man With The Cabbage Head*.

**14. JANE BIRKIN - Elisa (Kachalou under exclusive licence to Capitol, a division of EMI Music France)**

Birkin met Serge Gainsbourg on a film set in 1968, made Paris her home and dated Gainsbourg for more than a decade. The couple collaborated on a number of tracks and Jane also released a number of solo albums. Elisa appears on Birkin's new live album *Arabesque*, on which she reworks both her own and Gainsbourg's songs, fusing them with Arab sounds.

**15. YANN TIERSSEN - Summer of '78 (Labels France a division of EMI Music France)**

Tiersen is gaining a name for composing film scores, including *Amelie* - for which he composed the music, having won the *Fun +* and *more* recently, the *Goodbye Lesir* soundtrack. Lisa Germain, Divine Comedy's Neil Hannon and the Vienna Symphonic Orchestra contributed to his fifth studio album, *L'Absente*.

**16. MALIA - Solitude (Sony Music France)**

Malia moved to the UK in her teens from Malawi and began to sing in London clubs. And, as the rest of the world in love with jazz, Malia hooked up with producer Andre Moukoko - a former member of the band *Liane Foly*. Her first album, *Yellow Daffodil*, is the result, a selection of classic tracks which stay close to Malia's jazz roots.

**17. SOLEL - Le Viconte (Warner Jazz France)**

Trumpeter Pascal Chas presents his latest project under the pseudonym of SOLEL, a name chosen to reflect his Guinean roots. Outside of SOLEL, Chas has also worked with Ludovic Navarre, aka St Germain - who, notably, presents this album in Memento, La Viconte (The Vicount) is the opening track on that album, which embraces many genres and influences, from electronica to jazz, Steve Wonder to Marvin Gaye.

**18. RICHARD GALLIANO SEPTET - Otono Porteno (Dryfus Records)**

This live version of Otono Porteno features on the 2003 release, *Piazolla Forever*, an album of live performances from the tour of the same name. All the album's tracks are those of Galliano's former mentor, Argentinian tango legend Astor Piazzolla. Piazzolla Forever has had rave reviews.

Marie Sweeney

## COMMENTARY: MARIE-AGNES BEAU OF THE FRENCH MUSIC OFFICE

French music is definitely not a joke any more. The strength of French pop and the good results internationally, even inside the UK, have helped the waters to keep their heads above the water in the face of international crisis and give French music a new status in the UK. Moreover, the commitment of the French Government to support its music industry at home and abroad is inspiring others and opening new doors for political exchange, on issues such as VAT on records, cultural diversity, the battle against piracy and the protection of artists' rights. Furthermore, the British National

Lobby via the Arts Council is now generously supporting French gigs in the UK.

It seems that the Entente Cordiale - a political France-British alliance, the 100th anniversary of which we are going to celebrate in 2004 - is no longer a dream to the music industry.

Since the British discovered French electronic music and the French Bureau was established in the UK, communication and partnerships have produced concrete results: French record sales increased by 20% in the UK in 2001, making it UK the second European export territory for France after Belgium in 2002.

Several French indie records have reached 60,000 sales in 2003.

Concerts by French artists have doubled to 400 French events a year. More and more French artists are signing directly to British labels and vice versa.

If the French can improve in the UK, there is no reason why the British cannot increase their market share in France. Hasn't it already been quite a strong without much of an effort? A strong without much of an effort? A comparative market research report on CD/RN\*, published by the French Music Bureau to help its industry understand and succeed in the most difficult market, is already giving

British professionals insights into their potential in France.

The French market moves slowly enough to give labels time to adapt in response to reactions during a release campaign, marketing costs are lower, the live and urban music scene is vibrant and there is still room for 60% of English language lyrical. American music is not that influential... and we are geographically close.

Take your chance and let's build stronger partnerships. \*Many of the tracks on *Musique Week's French CD 2004* were selected from this CD/RN, compiled by DJ Christine Indigo.

## Indie's success underpinned by retail business sense Regis taps into vintage vein

By Andrew Stewart

Wide retail margins, good trade service and a growing catalogue of more than 200 titles have helped lift Regis Records high on the list of budget labels. The Dorset-based classical indie looks set for a considerable sales boost this month with the release of legendary albums just out of copyright, led by three complete opera sets starring Maria Callas.

Director Robin Vaughan is convinced that his small company's business mix will perform second only to Naxos in the bargain basement end of the classical market in 2004. His optimism is fuelled by the completion of Universal's Eloquence line at 300 titles and the inevitable pre-release interest in Regis's historical releases.

In addition to Callas's first Tosca and Lucia di Lammermoor recordings, Vaughan has also tapped in to Naxos's non-copyright catalogue to offer Wilhelm Furtwängler's 1952 account of Wagner's Tristan und Isolde, widely regarded as one of the



Callas: high-quality archive treasures

greatest opera sets ever made. He is also offering Callas's La Traviata, a staple of Warner's Fonit Cetra label, in high-quality sound.

Other Regis archive treasures include Elisabeth Schwarzkopf's matchless interpretation of Lehár's The Merry Widow, an album of Kathleen Ferrier favourites and a Callas arias album.

Vaughan explains that Regis releases are not dictated by any fixed policy, such as those budget lines from the majors that only issue DDD material or others that are used to offloading poor recordings. "We approach companies to licence certain repertoire after careful research. It sometimes takes a year or more to discover who owns the rights to a particular disc before we can cut a deal with them."

Cutting deals is something that matters to Vaughan and Regis. As former national account manager for Universal Classics, he understands the importance of offering top value to retailers. Regis discs carry a pre-discount trade price of £2.15 – the lowest rate in the classical business. "We will issue historical things where the recordings stand up to the test," explains Vaughan. "We're not going to release anything just for the sake of a name. The label's consistency is guided by quality and delivering maximum value to consumer and retail."

AndrewStewart1@compuserve.com

**The Essential Angela Gheorghiu**  
Arias and songs. Gheorghiu, Alyssa Chailly, Solti, etc. (Decca 473 320-2).



Within the relatively short span of her Decca contract, Romanian diva Angela

Gheorghiu made a number of standout recordings, opening with her now legendary interpretation of Violetta in Verdi's La Traviata under the direction of Sir Georg Solti. This compilation album includes generous extracts from that set, along with La Gheorghiu's views on La Bohème and a succession of showpiece arias.

**Khachaturian**  
Violin Concerto; Concerto-Rhapsody. Martin; National SO of Ukraine/Kuchar. (Naxos 8.555919).



Although celebrations for the one-hundred Armenian composer's centenary year proved somewhat muted, several fine recordings have appeared to mark the anniversary. Naxos has done its bit for Khachaturian's cause, helped by the well-trained musicians of Ukraine's National

Symphony Orchestra and, in the case of this latest release, heartily playing from Romanian-born violinist Mihaela Martin. The album will be backed by advertising in the specialist press.

**Martini**  
Symphonies Nos. 3 & 4. Czech Philharmonic/Belohlávek. (Supraphon SU 3631-2).



Jiri Belohlávek launches his new cycle of Martini's symphonies on Supraphon with

a riveting account of two wartime works, both completed during the Czech composer's years for exile in the United States. The cosmopolitan soundworld of his Paris compositions is replaced in the Third Symphony by something altogether darker and certainly more personal in expressive language. This disc marks an impressive start to Supraphon Martini project, scheduled for completion in 2005.

**Boccherini**

Guitar Quintets; String Quartet G.194. Europa Galante. (Virgin Classics 5 4567 02). Boccherini arranged to have his Guitar Quintets published in the early nineteenth



**Brahms**  
String Quartet Op. 51  
String Quintet No. 2  
557 6612

**Belcea Quartet**  
Brahms  
String Quartet Op. 51  
String Quintet No. 2  
557 6612

**Natalie Dessay**  
French Opera Arias  
545 6102

# New for 2004



**EMI CLASSICS**  
www.anticlassics.de.com



**Natalie Dessay**  
French Opera Arias  
545 6102  
Michel Plasseon

**EMI CLASSICS**  
www.virginclassics.com

century to help keep the wolf from the door. The once-powerful composer, who lost his wealthy patrons for a variety of reasons, was forced to arrange earlier works in order to boost his falling fortunes. As Fabio Biondi's *Europa Galante* proves, the guitar quintets are much more than hackwork, being graceful, witty and distinguished by the combination of plucked and bowed instruments. Biondi's Boccherini series on Virgin *Veritas* goes from strength to strength, helped by exemplary production values.

**Mozartiana**

Works for cello and piano by Mozart, Lisztmann, Wolff, Hummel, Cambert, Cole. (Cello Classics CCL1011).

**MOZARTIANA**



As both the proprietor and main driving force of Cello Classics,

Sebastian

Comberti has put together a catalogue of excellent recordings in double-quick time. Here he forms one half of a musically alert, artistically compelling duo with fortepianist Maggie Cole in genial repertoire that deserves to be heard by a wide audience. The *Grande Sonata* by Hélène Liebmann, dating from the early

19th century, shows Mozart's influence, as do the works of Hummel and Wolff. The disc also includes a persuasive completion of Mozart's *Andantino*.

**The Strauss Album**

Dances by the Strauss family. (ASV White Line CD WHL 2157).



Strauss waltzes may lie at the heart of the traditional Viennese New Year

celebrations, but they have a much wider annual appeal to the recording buying public. Sanctuary Classics has singled out this spunky album of Strauss family dance music for promotion as its December disc of the month, a wise choice given the presence of one world-premiere recording and sleek, lithe performances by Christopher Warren-Green and his musicians.

**Sibelius**

*Violin Concerto.*

**Khachatryan**

*Violin Concerto. Khachatryan;*

*Sinfonia Varsovia/Krivine.*

(Naïve V 4959).

Armenian-born Sergey

Khachatryan was still at school

when he won the prestigious

International Jean Sibelius



Competition in 2000. The 19-year-old musician is being carefully guided, learning his craft slowly and performing works that are already ingrained on his soul. His first recording of the Sibelius *Violin Concerto* is up there with the best in the catalogue, poetic and impassioned in turn. This great disc has to be in contention for the top record awards.

**Tchaikovsky**

*String Quartets 1-3; Souvenir de*

*Florence. Franz Schubert Quartet.*

(Nimbus NI 5711/2).

The revival of Nimbus following

its previous incarnation's fall into

bankruptcy would have been

cause for celebration had the

company merely reworked its

back catalogue. However, given

the very carefully planned

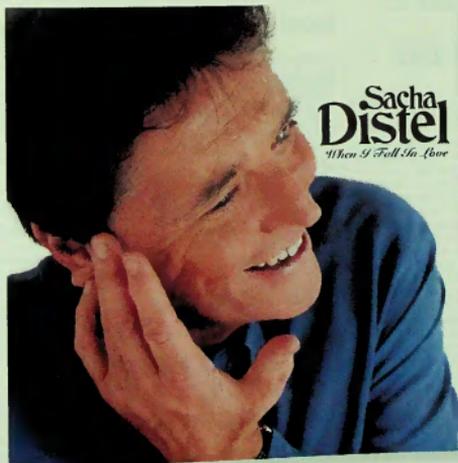
**ALBUM OF THE WEEK**  
**Russian Voices**

Music by Sviridov, Taneyev, Mussorgsky, Prokofiev. Moscow State Chamber Choir/Minin.

Deutsche Grammophon 474 241-2.

Extraordinary performances of extraordinary pieces by Georgy Sviridov (pictured left) catch the ear on this release from Universal's yellow label, especially so in the case of his *Choral Concerto* without words. The natural warmth and power of the Moscow Chamber Choir's singers add to the essential Russian spirit here, as does conductor Vladimir Minin's subtle changes of tempo and intensely lyrical phrasing. Ads for the release contain the strapline "Music for the soul from Moscow" and also call for the world music audience's attention.

Nimbus new-release schedule, there's real cause for rejoicing. High-class chamber music became a selling point for old Nimbus, a welcome strategy continued here with the issue of these eloquent Tchaikovsky performances from the Vienna-based Franz Schubert Quartet. Specialist press advertising underpins this release.



**Sacha Distel**  
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Even the best music men in the business have to take a firm grip on the finances

# Thin line between budgets and risk

## EDITORIAL MARTIN TALBOT



Music men will always be important to the music business. It may sound an obvious point to make, but it is one which we would all do well to keep within focus in the years to come.

The circumstances surrounding the departures of Arista's L.A. Reid and Universal Germany's Tim Renner last week were very different, but the two individuals have in common one thing - their reputation for understanding and embracing artistic talent.

The music industry has always been populated by record men with a creative focus, an understanding of artists' needs and foibles. And so it should be. But, there must be balance; that should be self-evident.

You can be the best talent man in existence; the best buddy of the biggest artists the world over. But if you don't manage the budgets, then that is all academic.

But there has to be a balance between financial demands and the need to take risks and push beyond the obvious. Many of the biggest breakthrough acts of the past five years have not been "obvious" successes; there were risks to be taken. Think Eminem, Norah Jones, Dido, Pink, Avril Lavigne, Coldplay, Nelly. None of these were bankers. They needed someone to show imagination and foresight.

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## Music lawyers must share insights and pass them on

### VIEWPOINT JULIAN TURTON



The International Association of Entertainment Lawyers (IAEL) marks its 30-year anniversary this January with the publication at Midem of a book of articles entitled *Back to the Future*. This examines the way the legal landscape of the music business has changed in the past 30 years and, with the aid of a little informed clairvoyance, provides pointers for the future.

Like it or not, lawyers play a key role in the music business. Advice from experienced music lawyers can crystallise key commercial issues and help ensure that the

other's throats. The IAEL provides an opportunity for lawyers to make contact with other lawyers and exchange know-how. Those with whom we work, whether talent or business, will benefit from the efforts we put in to share our insights and talk to each other.

On the subject of sharing expert knowledge, my penultimate plea to UK music lawyers is to become more "community spirited" and recognise the importance of transferring knowledge to future generations by taking on trainees.

Fewer firms than ever with meaningful music practices provide formal training opportunities these days (a couple of record companies and a handful of West End and City firms are the honourable exceptions.) This can only lead to a depletion in skills and a situation where the next generation of music lawyers will predominantly be those trained in an unspecialised commercial environment.

### Like it or not, lawyers play a key role in the music business

My final plea, if you are in private practice or in business affairs, is to do it head back, join the IAEL now and participate.

Julian Turton is a managing partner and Head of Music at The Sinks Partnership and President of the IAEL, which celebrates its 30th anniversary at Midem next week.

My final plea, if you are in private practice or in business affairs, is to do it head back, join the IAEL now and participate.

The increasing pressure on executives to meet shareholder needs, keeping on top of budgets, ensuring consistent cash flow and profit generation, year-after-year, is the same for any industry. And everyone in the music business has to live with it.

But the key in the future, for a creative business such as this, will be finding a balance between shareholder and fiscal control on one side and, on the other, the freedom for people who know how to run record companies and develop talent to get on with that job.

Managing budgets, whatever the size, is an important part of running any company, from the corner shop to the biggest multi-national. Even the most A&R-focused executive has to recognise that.

The balance between fiscal responsibility and creative freedom is as crucial as the balance between short-term plans and long-term strategy, something which has become a mantra over the past year or so.

The modern day music industry faces many challenges. And there will always be the temptation to take the easy, quick return, option. But, while the tension between talent development and instant cash creation is more intense than ever, it is also harder than ever to reconcile.

## Who are the favourites to lead the next UK invasion?

### The big question

With *The Darkness* cracking the US Top 40 for the first time last week, who is likely to be the next UK act to do it overseas?

**Nigel Harding, Xfm's head of music**  
"With *Los/prophets* powering up to number 16 in the US Alternative Airplay chart, they seem to be a pretty safe bet for US dominance in 2004. Their brilliantly-produced album, from the man behind *Queens Of The Stone Age* and *Good Charlotte*, is packed with catchy songs which should see the campaign grow all year on both sides of the Atlantic."

**Alison Donald, Chrystalis Music Publishing managing director**  
"One of our artists *Lucie Silvas* who was signed to and then dropped by EMI Records. We said to her 'while you're trying to figure out your next move, let's concentrate on your songwriting and she's since written for Liberty X, Michelle McManus, S Club, Gareth Gates and Rachel Stevens, then last year signed to Mercury Records. She's a classic songwriter and has a great voice."

**Mark Sadler, MTV Networks UK & Ireland head of music programming**  
"I think it will be another rock act, and for my money it's a close run between Franz Ferdinand and Keane. Particularly in America, they're ready

for another Coldplay from us and we do it better than they do. I've got a really strong feeling Keane are going to be big here and Franz Ferdinand's having a fantastic chart performance with the single."

**Jan Greaves, Sky Music Channels music programming manager**  
"I am leaning towards another rock band as they seem most likely to cross over there and I think *Los/prophets*. Their new album is absolutely stunning and it has the sound of a fresh Linkin Park."

**Simon Sadler, Enmap Performance TV director of music**  
"It is a very interesting time at the moment and there's not even a lot coming the other way that is stunning. But the obvious one, on the basis of hearing a couple of tracks and the single, has to be *Snow Patrol*."

**Ed Stringfellow, The Agency Group agent**  
"Franz Ferdinand and British Sea Power stand every chance of breaking America. They're hard-working bands who enjoy touring and have songs to attract a US audience."

**Steve Knott, HMV Europe managing director**  
"Jamie Cullum and Franz Ferdinand."

**Joe Mott, Showbiz Editor, Daily Star**  
"I'll stick my neck out and back *Busted*. They've got the songs and - provided they don't split - have got big plans for America. Appearing on the *Sooby Doo* 2 soundtrack won't hurt either."

## Lucian Grainge, Universal UK chairman and CEO and Brits co-chairman talks about talent and the "tactile pleasures" of the Brit Awards 2004

### Quickfire

It's a notoriously hard balance to strike, but will this year's Brits be a show for TV or a show for the ticket-buying guests? The dream is to achieve both, of course. But whether you are in Earls Court or watching on TV, find me someone who can't move to 50 Cent. And how could you not be moved when The Darkness come on stage? I have wanted to raise the bar creatively and to that end we had our first Brits meeting six weeks earlier (than normal) to get everyone involved in the production creatively. And because of that I will be relaxed on the night. I am not afraid of a contest.

Although a collaboration between Jamie Cullum and Dantoi Bredinfield was scrapped after Bredinfield was injured in a car crash, several collaborations have been renewed for the show including the likes of Missy Elliott and Alicia Keys reportedly in the pipeline - how many collaborations can the audience expect this year?

I can't comment at all - we have confirmed Black Eyed Peas, Bustled, The Darkness, Dido, 50 Cent and Muse will be performing. How much will it be a celebration of British talent or of international talent?

The Brit Awards is an incredible brand and has a reputation for showing the best of both international and British music, giving



it exposure and raising public awareness. It is going to be a fantastic show in terms of the line-up, the artist collaborations and the song selections.

What is your favourite Brits moment over the years? When U2 walked around the audience when they appeared at the Brits a couple of years ago - because they managed to bring a 70,000-seater arena to Earls Court.

There is a substantial representation of rock this year - is that just reflective of the resurgence of the genre in the UK in the past year?

Yes - there has been a reduction in pure pop acts in the past year to 18 months. It could be argued Will Young is the only pure pop act, but even he is not necessarily just pop any

more. But, with the likes of Amy Winehouse, Jamie Cullum, The Darkness, Bustled and others, it is also about "newness" and there is something very fresh about the nominations this year.

Much has been made of last year's "hoose bar" at the Brits - what was the thinking behind re-instating the table format this time?

Music is a tactile pleasure - when you are listening and looking at live music at a live event you want to lean over to the person next to you and talk to them or dance with them. It's about sharing the experience and that was the thinking behind the change. Explain the choice of Duran Duran as outstanding contribution winners?

They are a truly deserving British band that has performed worldwide with great success in the US. They were fashionable, they wrote great songs and toured worldwide. In terms of what will happen in Earls Court on the night and on TV - there will be great songs for the audience. They were also very keen and excited to support the award.

Isn't there going to be a number of presenters and not just one host?

Some of the artists performing will also present as well as professional presenters and actors, people from all parts of the media. The show will be split into six sections and people will present their own sections. I wanted to bring some craft to the show.

staff going about their business as they would be regardless of whether they were in a TV show or not, with "Breaking Point" will look in on Island's process of choosing bands and follow that process," says Sica. In fact, Nick Gattfield, managing director of Island Records Group says, "The show proposition is a unique and compelling one for Island."

So acts won't be signed to Island purely because they will look good on TV then?

Apparently 20 or so acts by the label are already under consideration regardless of the show, and will then be whittled down to three who will be given singles deals and take part in the show.

Could this be the start of a whole raft of music industry reality TV shows? How about Airwaves (where pluggers and radio programmers swap places for a week) or Old Stars (where label-less acts get the chance to re-sign to their former labels) or an MTV by the end of the year?

"Breaking Point" is part of a big push of looking for new programmes based on the music youth lifestyle, and we are looking at loads of areas," says Sica. "We will be announcing more shows in the next few weeks. We are very open to ideas, and are committed to making long-form music programming that engages our audience."

### DOOLEY'S DIARY



### Nominations under wraps

Remember where you heard it:

The high security approach to the Brits nominations seemed to have worked, if the numbers of senior music company executives scouring the nominations list at the back of the Park Lane Hotel room were anything to go by. Midem is almost upon us and, while European independents body Imopa prepares to lay bare its merger position at a press conference on the Monday afternoon with Michel Lambot, Patrick Zelnik and Martin Mills, the annual announcements were renewed in full swing with ODD's Peter Gabriel - accompanied by Brian Eno - gearing up for a big unveiling down at Carnes next Monday as are mobile worldwide Shazam. That same afternoon, Gabriel will be picking up a top cultural honour at the conference from the French Government...

Congratulations to Domino and their highest singles chart position with the excellent Frank Ferdinand... A sneak preview of tracks from Red's forthcoming album reveals the band's already are embracing the public's current love of all things rock. Expect even AG/DC fans' ears to be attentively pricking up. Talking of the AC/DC faithful, they might be going down a storm now Stateside, but the Darkness were not so warmly received when I Believe In A Thing Called Love first assaulted US radio listeners' ears. As Atlantic VP Craig

take the stage as BPI chairman. Wisely, last week he carried some notes in his pocket as back-up but the gremlins stayed away this time and he went on to present his cheque for £540,000 from last year's awards to the Brit Trust alongside Island's Amy Winehouse, who performed at the nominations alongside Bustled and Goldfrapp, and fellow Brit Awards co-chairman Lucian Grainge.

Kallinan notes: "There were something like 90% hate calls to the stations playing them and it's all credit to the programmers, who stuck with this record through tough, tough times." Early supporter New York's K-Rock station faced a barrage of complaints about "fairies" and "their rock". But the band, who opened their recent gig at Virgin Megastores' Times Square store by asking, "Is there anybody here from Lowestoft?", are having the last laugh, with 250,000 copies of the album shipped and radio now loving them. Does former Enya Performance chief Tim Schoonmaker protest too much when claiming innocence of the hoo-ha and furious speculation on his next move. "Is there a story in the paper this week?" the media mover and shaker asked. "I thought it was all over last Friday." Former Zombies guitarist and veteran A&R executive Paul Atkinson is to be honoured at a dinner and benefit concert at Los Angeles' House of Blues on January 27. Atkinson, who has been battling illness for some years, is to be rewarded with the Recording Academy's President's Merit Award. Proceeds will go to the Atkinson Family Trust to provide financial support for his family. Donations should go to the Atkinson Family Trust c/o Kistler & Company 11725 San Vicente Boulevard, Suite 420, Los Angeles, CA 90049. The word from last Friday's London press launch of the Mini iPod is Steve Jobs has told Apple staff launching iTunes in Europe as quickly as possible is their top priority. Congratulations to PPL's Dominic McGonigally and his wife on the arrival of a third child and second girl. And, on that very subject, the BPI is preparing for more than just the one big event on February 17.

If everything goes to schedule, and her colleagues are waging out at the Brit Awards, the BPI's Maggie Crowe is due to have her second baby. And, belated congrats to Sony's Gary Farrow and wife Jane Moore on the safe arrival of Grace. Lovely name...

It's a notoriously hard balance to strike, but will this year's Brits be a show for TV or a show for the ticket-buying guests? The dream is to achieve both, of course. But whether you are in Earls Court or watching on TV, find me someone who can't move to 50 Cent. And how could you not be moved when The Darkness come on stage? I have wanted to raise the bar creatively and to that end we had our first Brits meeting six weeks earlier (than normal) to get everyone involved in the production creatively. And because of that I will be relaxed on the night. I am not afraid of a contest.

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### Crib sheet

MTV UK is to launch a new series called Breaking Point, which will follow the process a record company - in this case Island Records - goes through to discover and then market new bands.

Oh no. Is this the arrival of Alternative Idol, or Rock Academy?

Not at all, according to the team responsible for developing the show. There are no filmed auditions, no public voting and no panel of judges more interested in inflating their egos than discovering new music. So what format will the show take then?

Breaking Point, which is being produced by Money Productions, will follow three bands in a five-act wall to wall style, 12-part series, which will begin in May. The aim of the show is to give an insight into the behind-the-scenes world of showcases, recording, video shoots and every aspect of their lives as they try to make it. It has been described as the most candid look to date at the inner workings of the music industry. But seriously, isn't this just a more credible version of reality music TV?

Chris Sica, MTV UK's VP production



Sica: more shows to be announced

and development, says his new show is the antithesis of Pop Idol and Fame Academy. "People have seen those shows and seen a little bit of the process, but we will follow it step-by-step, which we haven't seen yet. It will give our viewers a credible account of how bands are chosen and promoted in the real world, with all the eureka characters, drama and comedy that goes along with that," he says. "Shouldn't Island Records' staff be putting their efforts into breaking the acts already signed to the label instead of becoming TV personalities? With filming taking place over four months, MTV says it is filming Island



The nightmare of Brits 1989 threatened to come back and haunt Peter Jamieson as he took to London's Park Lane Hotel stage last Monday for this year's nominations launch. No, Mick Fleetwood and Sam Fox were not waiting for him at the door - instead the Brits co-chairman bravely decided to use autocal for the first time since it broke down on him at the event 15 gloomy years ago, when he had to

take the stage as BPI chairman. Wisely, last week he carried some notes in his pocket as back-up but the gremlins stayed away this time and he went on to present his cheque for £540,000 from last year's awards to the Brit Trust alongside Island's Amy Winehouse, who performed at the nominations alongside Bustled and Goldfrapp, and fellow Brit Awards co-chairman Lucian Grainge.



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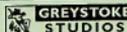
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**Week 03**

TV & radio airplay p30 > Cued up p34 > New releases p36 > Singles & albums p38

## KEY RELEASES

### ALBUMS

**THIS WEEK**  
David Kitt Square One (Blanco y Negro); Robert Randolph & The Family Band (Unclassified/WEA); Various Solid Steel: Mr Scruff (Ninja Tune)

**JANUARY 26**  
Air Tokyo Walkie (Virgin); Amp Fiddler Valtz Of A Ghetto Fly (Virgin); Kinobe Wide Open (Pepper); The Coral Nightfreak And The Sons Of Becker (Delastone); Ashley Hamilton Corinn' From Where I'm From (RCA); Spiritualized The Complete Works Vol. II (Spaceman/Arista); Various Zen - A Ninja Tune Retrospective (Ninja Tune)

**FEBRUARY 2**  
Harry Connick Jr Only You (Columbia); Incubus Crow Left Of Murder (Columbia); Ennio Morricone Remixes Vol. 2 (Compost); Stereolab Margarine Edge (Duo/Inferno); Various Rough Trade Shops: Counter Culture 2003 (Rough Trade); Young Gunz the (Mercury)

### SINGLES

**THIS WEEK**  
Matt Darcy & Marcella Woods Voice Of An Angel (Creative/Ministry Of Sound); The Offspring Hit That (Epic); Pink Goo Is A DJ (Arista); Scissor Sisters Comfortably Numb (Polydor); Tupac feat. Notorious B.I.G. Runtin' (Polydor); Zoot Woman Cem (Wall Of Sound)

**JANUARY 26**  
Benny Benassi No Matter What You Do (Data/Ministry Of Sound); Emma (I) Be There (29/Universal); Jamison feat. Angel Blue & CK Take Control (V2/DiD); Loma Popi Oculo (Ministry Of Sound); P Diddy/Kravis/P (Willies Show Me Your Soul (Universal); Jess Stone Fell In Love With A Boy (Rolerless)

**FEBRUARY 2**  
Blazin' Squad Here 4 One (EastWest); Bucci Bag More Lemonade (Southern Fried); Deepest Blue Give It Away (Delta/MS); Magnet feat. Gemma Hayes Lay Lady Lay (Ultimate Diem); Finlay Ouyas Something To Say (Sony); Leano Rimes This Love (Curly/London)

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## The Market

### New Year lull bears album growth

by Alan Jones

Holding at one on the albums chart with a minuscule decline of 0.24% against an overall artist album decline of 7.64%, **Diddy** *For Rent* album clocks up its 10th week at the top on its 16th week on the chart. The album, which has thus far sold 2,278,761 copies, has beaten the Beatles number 1 - which spent nine weeks on top - to achieve the album chart's longest number 1 residency since 1999, when Shania Twain's *Come On Over* racked up a total of 11 weeks in pole position.

Although Diddy's album was a moneyspinner from the outset, many of the chasing pack are

albums that started off modestly and have improved enormously since the New Year started. It is now becoming an annual event for albums to use the quiet post-Christmas period to gain attention and achieve growth. In 2003, the two albums that had previously sold only moderately and emerged from the pack to become massive successes were Justin Timberlake's *Justified* and Christina Aguilera's *Stripped*. This year it is hip-hop heroes **OutKast** and **Black Eyed Peas** plus fledgling females **Katie Melua**, **Joss Stone** and **Amy Winehouse** who are pacing the pack. **Melua**, for instance, has rocketed from 34 at the start of the year to four on this week's chart with her debut album *Call Of The Wild*.

The young singer - from the former Soviet republic of Georgia, has now sold 219,000 copies of her album, thanks to exposure for the introductory single *The Closest Thing To Crazy* and TV advertising.

The success of **Melua** at - and business generated by clearance - has helped the album market to its best start to the year, with sales for the first three weeks of 2004 running 2,862, above the previous record set in 2003, and 49% above the then record levels of business enjoyed in the first three weeks of 2000.

With **Michelle** unable to provide the same sales impetus as a week ago, and only 14 new arrivals to the Top 75, singles sales dipped by 8% last week, to 456,059. That is 27% below the singles market's size a year ago - when there were four debuts in the top five, including the arrival of **David Sneddon's** *Stop Living The Lie* with more than 108,000 sales - and more than 42% down on the 2000 figures. However, if **Michelle** is stripped out of the figures, singles sales are up on a week ago. Also, taking the first three weeks of the year together, singles sales overall are down by 9.4% in 2003.

## FAST CHART

### SINGLES

#### NUMBER ONE

**MICHELLE** *All This Time S*  
Sales slowed by half but **Michelle** becomes first female **Scottie** solo star to spend two weeks on top since the banshee wail of **Kelly Marie's** *Feels Like I'm In Love* in 1990.

#### HIGHEST NEW ENTRY

**FRANZ FERDINAND** *Take Me Out*  
Domino  
Named after the Archduke whose murder precipitated World War I, fashionable Scots band **Franz Ferdinand** debut at #3 with *Take Me Out*, beating personal best by 40 places, while also establishing new peak for label Domino.

### ARTIST ALBUMS

#### NUMBER ONE

**DIDO** *Life For Rent* **Cheeky**  
Sales off by just 73 in the week; **Dido's** blockbuster second album sells in more than 30,000 copies for the 16th week in a row, and is #1 for the 10th time.

### COMPILATION ALBUMS

#### NUMBER ONE

**CLUBBERS GUIDE - 2004** **MOS**  
Packing less retail punch than previous **Clubbers** Guide annuals, the 2004 edition still sold 16,879 copies last week but remains comfortably #1, with a 25% lead over the *Love Actually* soundtrack, which is #2 for the fifth week in a row.

### SCOTTISH SINGLES

#### NUMBER ONE

**MICHELLE** *All This Time S*  
On a UK basis, **Michelle** sold slightly more than twice as many copies as runner-up **Kelis** but in Scotland, where **Kelis** is a distant first, **Michelle** has an advantage of more than four to one over runner-up and fellow Glaswegians **Franz Ferdinand**.

### RADIO AIRPLAY

#### NUMBER ONE

**BLACK EYED PEAS** *Shut Up* **Interscope**  
Where is *The Love Spent* just one week at #1, but on its second week on top **BEPE's** follow-up *Shut Up* struts away from the opposition, opening up a 30.6% lead over runner-up **OutKast**.

## MARKET INDICATORS

SINGLES	ALBUMS	COMPILATIONS	THE BIG NUMBER: 219.67
Sales versus last week: -8.4%	Sales versus last week: -7.6%	Sales versus last week: -9.0%	Singles and album markets are both in retreat this week, but 7-inch singles buck the trend by 219.67%
Year to date versus last year: -9.3%	Year to date versus last year: -6.8%	Year to date versus last year: -3.3%	
Market shares	Market shares	Market shares	
RCA/Arista 27.5%	RCA/Arista 21.8%	Universal TV 24.9%	
Virgin 10.7%	Sony 12.3%	EMI Virgin 16.3%	
Sanctuary 9.6%	Polydor 10.4%	McG 13.0%	
Polydor 8.6%	WEA London 7.5%	WSM 12.4%	
Domino 5.8%	East West 6.0%	Island 10.9%	
			<b>RADIO AIRPLAY</b>
			<b>UK SHARE</b>
			Origin of singles sales (Top 75): UK: 64.0%
			US: 32.0% Other: 4.0%
			Origin of album sales (Top 75): UK: 65.7%
			US: 40.0% Other: 1.3%

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## Groban grabs UK initiative

### The Plot

Warner Music set to capitalise on Josh Groban's return to the top of the US chart with £300K UK assault

**JOSH GROBAN CLOSER** (WEA LONDON) Warner Music is committing itself to breaking its American singer Josh Groban in the first half of this year, after he returned to the top of the US charts last week.

While a range of artists targeting the mature audience dominated the Christmas market, including WEA London's own Michael Buble, Groban spent December focusing on the US market, where his second album Closer has already passed double-platinum and is selling 250,000 copies a week. Groban's first album sold 5m units worldwide, including 100,000 in the UK, a figure which WEA London is determined to improve upon.

WEA London is now weighing in with a substantial marketing campaign – understood to be worth in the region of £300,000 – over the next half year, in a bid to push Groban into the mainstream. WEA managing director John Reid says Closer was only the subject of a soft release before Christmas, because of lack of



availability of the artist. Reid says, "We didn't have access to the artist before Christmas and it is only now that we can get him in. The reason we have done well with Michael Buble is that we got him in at every opportunity, because we were first off the blocks."

He says that Groban will visit the UK for promotion throughout a two-month spell this spring and that TVs are being planned for March, to tie in with Mothers' Day on March 21. In addition to daytime shows, WEA will also be targeting prime slots including Parkinson, which returns for a new run in late February. The promotional activity will be backed up with TV and press ads, as well as press coverage.

### CAMPAIGN SUMMARY

**NEW MEDIA:** Way To Live DIGITAL CONTENT: James Burgess  
**MARKETING:** Adam Hollywood  
**REGIONAL PROMOTIONS:** Alan Smith  
**PRESS:** Emma Van-Dyke

### Tipsters

A selection of UK tastemakers select their favourite upcoming releases

**Andy Goymer, manager, Rock Box, Cambridge**



**FRANZ FERDINAND**  
FRANZ FERDINAND (DOMINO)

"This album is coming out in February and will be huge. Their sound is so good, the new single Take Me Out has to be the catchiest tune I've heard in ages and the rest of the album is as strong. It's electro indie pop at its best and their up and coming *NME* tour with The Rapture and Funeral For A Friend will help them go massive. Given their strength at the moment, they're sure to be the stars of the tour and *NME* will be all over them this year, especially so for a change. Definitely the UK band for 2004."

### RADIO PLAYLISTS

#### RADIO 1

**A LIST**  
**Basement Jaxx** feat. Lisa Miskolc **Good Luck**  
**Lucy Love** **Mye All** **And I** **Black Eyed Peas** **Shut Up** **Dido** **Life For Rent** **Fatman Scoop** **I Takes You** **Frane Ferdinand** **Take Me Out** **Johannes** **Kate** **Angel Blue** **OK Take Control** **Jay-Z** **Change Clothes** **Joss Stone** **Fill In Love** **With A Boy** **Kelis** **Miloholic** **LMC VS U2** **Take Me To The Clouds Above** **Less Prophets** **Last Train Home** **Motorsycle** **As The Bush** **Croquet** **Missa Hysteria** **Nelly** **Furtado** **Powerless (Say What You Want)** **Outkast** **Hot Yell** **Pink Doo** **It's A DJ** **Red Hot Chili Peppers** **Fortune Feller** **Supababes** **To Let In You** **Ultrafunk** **Feel Fine**

#### B LIST

**2Pac** **feat. Raygun & Jaxx** **So Confused** **Any Strut** **All I Wanna Do** **Boogie** **Peeps** **Somebody To Love** **Federer** **Comin' In Strong** **Ferry** **Center Kick** **Your Body Rock** **Funeral For A Friend** **Edge** **Artists** **Never Die** **Good Charlotte** **The Young And The Rubie** **Jamella** **Thank You** **Liberty X** **Everybody** **Chris** **Maroon 5** **Hard To Breathe** **P.Diddy/Lenny** **Krellitz/Pharell** **Williams/Lean** **Show Me Your Soul** **Sean Paul** **Feat. Sasha** **In I Love With You** **Snow Patrol** **Run** **Strophomena** **Movie Star** **See The Offspring** **Hi** **Thru** **The Streets** **Ricki-L** **Victoria** **Brooklyn** **Let Your Head Go** **The Grass** **Will Young** **Leave This Night**

### TOP 10 RADIO GROWERS

Artist	Radio	Peak	Wks
1 MICHELLE ALL THIS TIME	1078	794	
2 OUTKAST HEY YEA!	1978	745	
3 EMMA I'LL BE THERE	502	437	
4 BONA FIDE, MYSELF AND I	1396	367	
5 KYLIE MINOGUE RED BLOODED WOMAN	412	357	
6 WESTLIFE OBVIOUS	338	338	
7 LMC VS U2 TAKE ME TO THE CLOUDS ABOVE	1164	334	
8 PINK GOES A DJ	1553	323	
9 KELIS MILKSHAKE	957	309	
10 JAMIELLA THANK YOU	404	264	

**Francis Currie, programme director, Heart 106.2**



**JOSS STONE** **FILL IN LOVE** **WITH A BOY** (RELENTLESS)

"I just love this record, everything about the track is stunning from the playing on it through production and the phenomenal vocal. I love it for its confidence and swagger and it sounds like nothing else out there. Some stations might find it difficult to fit in with their playlists, but it has a fabulous groove and a magnificent vocal and deserves to be heard. At Ronnie Scott's she was wonderful, it's more than hype, there's real talent behind this. Thank God she found us."

**Jonty Skrufff, publisher, Skrufff.com**

**DOMINATRIX** **THE DOMINATRIX SLEEPS TONIGHT** (GIGOLLO)

"Here at Skrufff we're all huge fans of the whole 'electro-diskpunk' (as described by Larry T in NYC) thing and this is a great

#### C LIST

**'Bene Me** **feat. Ms. Thing** **Dixie** **'Blazin' Squad** **Here's A One** **'Katie** **Woods** **Dave** **'Dareless** **Blue** **Over It** **Way** **'Handed** **Reactions** **What You Got** **'Keane** **Somebody Only** **We Know** **'Kylie** **Minogue** **Red Blooded Women** **Michelle** **All This Time** **'Dido** **Life For Rent** **'Nate** **Drugg** **The Get Up (You Don't Know)** **'Raygun** **Carl** **Get Enough** **Scissor Sisters** **Comfortably Numb** **The Darkness** **Friday Night**

#### RADIO 2

**A LIST**  
**Any Whinehouse** **Take The Box** **Emma Bunton** **It's Not There** **Heavy** **Anything** **Something To Say** **Grandaddy** **TM Co** **Stardust** **Jennifer Lopez** **Blue** **In Love** **LeAnn Rimes** **This Love** **Liberty X** **Everybody** **Chris** **Pinkie** **Real** **The Standards** **Here She Comes** **Again**

#### B LIST

**Al** **Cherry** **Blossom** **Girl** **Can't Stand Still** **Station** **Album** **'Jay** **Yates** **Swindell** **For Worklifers** **Keating** **She Belives** **In** **Love** **With A Boy** **Kate** **Realty** **Northwest** **'Slane** **'Robin** **Keating** **She Belives** **In** **Love** **'The Jesus** **Have You Ever Seen The Fair**

#### C LIST

**'Emmy** **Tim** **The Day** **Ally** **Kays** **The Day** **Of Ally** **Kays** **(Album)** **Ben** **Taylor** **Band** **Famous** **Among** **The** **Barons** **Liberal** **Clarkesville** **Spinning** **'Joan** **Baez** **In** **My** **Time** **Of** **Need** **'Mindy** **Smith** **It's** **Amazing** **Nelly**

track in that vein. Gigolo was definitely one of the best labels of last year with this release looking promising. This was originally an Eighties electro club anthem that's been remixed by Black Strobe who have given it a cutting-edge sound. It's already strong in the clubs and there's a very powerful vocal sample on the track which could give it some crossover potential."

**Colin Fieldhouse, head of music, Raimair FM (University of Bradford)**

**KASINO** **THE WRONG ROAD** (GARWICK RECORDS)

"Although Kasino self-release albums and singles through their own label, everything they record is available as free downloads through their website, kasino.co.uk. They're a Scottish band and you could compare them to early REM or Crowded House, or a rough Coldplay. I've seen them a couple of times and they are excellent live; their songs sound fresh and strong and their rapport with the crowd is spot on. I've played them a few times on my show and there's always a great response."

**Furtado** **Follows** **Edwyn** **On** **Creators** **Robin** **Gibb** **feat.** **Altair** **Griffin** **Lovers** **Project** **Sophie** **Ellis-Baxter** **I** **Want** **Change** **You**

### CAPITAL

**A LIST**  
**Benyone** **Mye All** **And I** **Black Eyed Peas** **Shut Up** **Dido** **Life For Rent** **Evanesence** **My Immortal** **Jamella** **Supababes** **Kylie Minogue** **Solo** **LMC VS U2** **Take Me To The Clouds Above** **Michael** **Andrews** **Feat.** **John** **Mayer** **Wolfe** **It** **Nelly** **Furtado** **Powerless** **Outkast** **Hot Yell** **Pink** **Go** **A DJ** **Sean Paul** **I'm Still In Love** **With You** **Supababes** **To Let In You** **Supababes** **Here In The Heat** **Will Young** **Leave This Night**

#### B LIST

**Michelle** **Killip** **Spinning** **Emma** **Bunton** **It's** **Not** **There** **'Jamella** **Thank You** **Kelis** **Miloholic** **My** **Dear** **Brothers** **Brother** **Dix** **Slip**

#### C LIST

**'2Pac** **feat.** **Raygun** **So Confused** **Boogie** **Peeps** **Somebody To Love** **'Drept** **Blue** **Over It** **'John** **Mayer** **Bigger** **Than** **My** **Body** **'Joss** **Stone** **Fill In Love** **With A Boy** **'Kylie** **Minogue** **Red Blooded Women** **'Lemar** **And** **Derby** **'Pinkie** **Real** **'Take & Burger** **Carl** **'Punk** **Real** **'Cherise** **Heave** **Straight** **Album** **Ultrafunk** **Feel Fine** **'Adis**

### SNAP SHOT DEEPEST BLUE



Deepest Blue are on tour to celebrate a second album and their first single with their track Give It Away, which was last week added to Radio One and Capital, boosting already strong support from the Galaxy network. The Box and MTV Dance. The single was songwriter-producer duo – who have already drawn comparisons with The Beloved and Pet Shop Boys – are currently finalising details of their debut album, which will be released following a third single, *Is It A Sin*, in early summer. Give It Away will be released on February 16 through Ministry of Sound's Open Impakt.

CAST LIST: Peter Barbra; Claron; MDC; Mofa; A&R; Rev; Salomon; Ministry of Sound; Roderic; Nino; Severino; (online); Janice; Muzio/Sony; Steve; Tandy; Intermix; (regional); TV; Jovani; Page/Matt; Conolly

# TV Airplay Chart

Rank	Artist	Track	Label	Pos
1	BLACK EYED PEAS	SHUT UP	ADMUSIC	391
2	BLAZIN' SQUAD	HERE 4 ONE	EMPIRE	312
3	WILL YOUNG	LEAVE RIGHT NOW	S	308
4	OZZY & KELLY OSBOURNE	CHANGES	SACRILEGIOUS	306
5	KELIS	MILKSHAKE	VERBENA	301
6	PINK	GOD IS A DJ	ARISTA	266
7	SEAN PAUL	I'M STILL IN LOVE WITH YOU	VIOLANTE	263
8	MICHELLE	ALL THIS TIME	WINDUPREC	257
9	EVANESCENCE	MY IMMORTAL	ADVENTURE/SACRILEGIOUS	241
10	MICHAEL ANDREWS FEAT. G JULES	MAD WORLD	ADVENTURE/SACRILEGIOUS	233
11	OUTKAST	HEY YA!	ARISTA	231
12	ALISTAIR GRIFFIN	BRING IT ON	UNIVERSAL MUSIC TV	207
13	BEYONCÉ	ME, MYSELF AND I	COLUMBIA	204
14	BOOGIE PIMPS	SOMEBODY TO LOVE	MINISTRY OF SOUND	194
15	CHRISTINA AGUILERA	THE VOICE WITHIN	RCA	190
16	VICTORIA BECKHAM	LET YOUR HEAD GO	YOUNGOUD	184
17	LMC V U2	TAKE ME TO THE CLOUDS ABOVE	ALL AROUND THE WORLD	184
18	FRANZ FERDINAND	TAKE ME OUT	DUOMO	175
19	LOSTPROPHETS	LAST TRAIN HOME	VERBENA	170
20	SUGABABES	TOO LOST IN YOU	UNIVERSAL	166
20	RONAN KEATINGE	She BELIEVES (IN ME)	REPOCOR	166
22	SNOW	PATROL RUN	REPOCOR	161
23	NELLY FURTADO	POWERLESS (SAY WHAT YOU WANT)	ADVENTURE/SACRILEGIOUS	159
24	STACIE ORRICO	I PROMISE	VERBENA	158
25	MUSE	HYSTERIA	TASTE MEDIA/EAST WEST	155
26	FATMAN SCOOP	IT TAKES SCOOP	DEF JAM UNIVERSITY	154
27	LIBERTY X	EVERYBODY CRIES	VEI	151
28	BLUE FEAT. S WONDER & A STONE	SIGNED, SEALED...	IMPACT	149
29	STEREOPHONICS	MOVIESTAR	VEI	141
30	BASEMENT JAXX	FEAT. LISA KEKAULA GOOD LUCK	XL	140
31	DIDO	LIFE FOR RENT	CHEERWATER	138
32	SOPHIE ELLIS-BEXTOR	I WON'T CHANGE YOU	REPOCOR	134
33	S CLUB 8	DON'T TELL ME YOU'RE SORRY	S	124
34	WESTLIFE	MANDY	INTERCOM/REPOCOR	121
35	NO DOUBT	HEY BABY	RCA	118
36	HIM	FUNERAL OF HEARTS	WARNER BROS	111
37	RED HOT CHILI PEPPERS	FORTUNE FADED	ALL AROUND THE WORLD	108
38	ULTRABEAT	FEELIN' FINE	OCNE	107
39	MARON 5	HARDER TO BREATHE	OCNE	107
39	JAMELIA	SUPERSTAR	PRAGMATICS	107



**2. Blazin' Squad**  
Unable to control radio attention - the track racks 465th on the radio airplay chart - Blazin' Squad's new single is proving much more attractive to TV and audiences 4-2 on the TV airplay chart with 312 plays last week, it duly buttons only by Black Eyed Peas' Shut Up. Da Squad's biggest supporters were MTV Hits, which aired the video 97 times, while even MTV Base finally submitted to its charms, airing it three times.



**6. Kelis**  
TV exposure for Milkshake has been running well ahead of radio throughout, with early support from MTV Base and The Box in particular helping to break the track. Radio is now the boss - 19-13 over this week - but TV still leads, jumping 10-7 in this week's MTV Base (69 plays) and The Box (57) continue to support the disc, which also clocked up 55 plays from MTV Hits, 44 from Q TV and 13 elsewhere.

Black Eyed Peas spend a third week at one as Blazin' Squad climb to two and Pink races into the Top 10.

## MTV MOST PLAYED

Pos	Artist	Track	Label
1	BLACK EYED PEAS	SHUT UP	ADMUSIC
2	PINK	GOD IS A DJ	ARISTA
3	SUGABABES	TOO LOST IN YOU	UNIVERSAL
3	NO DOUBT	HEY BABY	INTERCOM/REPOCOR
5	CHRISTINA AGUILERA	THE VOICE WITHIN	RCA
6	EVANESCENCE	MY IMMORTAL	WINDUPREC
7	JUSTIN TIMBERLAKE	ROCK YOUR BODY	ARISTA
7	M ANDREWS FEAT. G JULES	MAD WORLD	ADVENTURE/SACRILEGIOUS
9	THE OFFSPRING	HIT THAT	COLUMBIA
9	STACIE ORRICO	I PROMISE	VERBENA

## THE BOX MOST PLAYED

Pos	Artist	Track	Label
1	ALISTAIR GRIFFIN	BRING IT ON	UNIVERSAL MUSIC TV
2	BOOGIE PIMPS	SOMEBODY TO LOVE	MINISTRY OF SOUND
3	WILL YOUNG	LEAVE RIGHT NOW	S
4	OUTKAST	HEY YA!	ARISTA
5	BLACK EYED PEAS	SHUT UP	ADMUSIC
5	OZZY & KELLY OSBOURNE	CHANGES	SACRILEGIOUS
7	M ANDREWS FEAT. G JULES	MAD WORLD	ADVENTURE/SACRILEGIOUS
8	PINK	GOD IS A DJ	ARISTA
9	MICHELLE	ALL THIS TIME	WINDUPREC
10	SPEEDWAY CART	TURN BACK	IMPACT

## KERRANG! MOST PLAYED

Pos	Artist	Track	Label
1	NEL FUNERAL OF HEARTS		RCA
2	LIMP BIZKIT	BEHIND BLUE EYES	INTERCOM/REPOCOR
3	EVANESCENCE	MY IMMORTAL	WINDUPREC
4	THE OFFSPRING	HIT THAT	COLUMBIA
5	MUSKIE	IT'S RAINING OUT	TASTE MEDIA/EAST WEST
6	LINXIN PARK	FROM THE INSIDE	WARNER BROS
7	GOOD CHARLOTTE	HOLD ON	EPIC
8	LOSTPROPHETS	LAST TRAIN HOME	VERBENA
9	PUDDE OF MUD	SHE HATES ME	OCNE/REPOCOR
10	SYSTEM OF A DOWN	CHOP SUEY	COLUMBIA

## MTV 2 MOST PLAYED

Pos	Artist	Track	Label
1	THE SCORPIES	MATCHBOX B-LINE DISASTER MIXTER	ISSANO
2	FRANZ FERDINAND	TAKE ME OUT	DUOMO
3	LOSTPROPHETS	LAST TRAIN HOME	VERBENA
4	RED HOT CHILI PEPPERS	FORTUNE FADED	WARNER BROS
5	HOT HOT HEAT	TALK TO ME, DANCE WITH ME	IMPACT
6	FUNERAL FOR A FRIEND	ESCAPE ARTISTS NEVER DIE	IMPACT
7	SNOW	PATROL RUN	REPOCOR
8	MUSE	HISTERIA	TASTE MEDIA/EAST WEST
9	THE VON RONDES	C'MON C'MON	SIRE
10	THE WHITE STRIPES	THE HARDEST BUTTON TO BUTTON	XL

## MTV BASE MOST PLAYED

Pos	Artist	Track	Label
1	KELIS	MILKSHAKE	VERBENA
2	ALICIA KEYS	YOU DON'T KNOW MY NAME	BMG
3	LUDACRIS	STAND UP	DEF JAM/UNIVERSAL
3	BEYONCÉ	ME, MYSELF AND I	COLUMBIA
5	FYA	FEAT. SMLLI & PREDATOR MUST BE...	DEF JAM/UNIVERSAL
6	SEAN PAUL	I'M STILL IN LOVE WITH YOU	VIOLANTE
7	2PAC	FEAT. NOTORIOUS B.I.G. RUNNIN' (DYING TO LIVE)	WINDUPREC
8	THE G-UNIT	STUNT 101	REPOCOR
8	JANZ	CHANGE CLOTHES	RCA/MILLIUMUSIC
10	MISSY ELLIOTT	PRAY THAT DUTCH	EAST WEST

**THE BOX NUMBER ONE**  
Alistair Griffin  
Bring It On  
**HIGHEST CLIMBER**  
Speedway  
Cart Turn Back  
**HIGHEST NEW ENTRY**  
No Doubt Hey Baby

**MTV NUMBER ONE**  
Black Eyed Peas  
Shut Up  
**HIGHEST CLIMBER**  
No Doubt Hey Baby  
**HIGHEST NEW ENTRY**  
Pink God Is A DJ

**KERRANG! NUMBER ONE**  
Nelly Funeral Of Hearts  
**HIGHEST CLIMBER**  
Puddle Of Mudd  
She Hates Me  
**HIGHEST NEW ENTRY**  
Jane's Addiction  
Just Because

**MTV 2 NUMBER ONE**  
The Lighties  
Matchbox B-Line  
Disaster  
Mister  
**HIGHEST CLIMBER**  
The Rapine  
House Of Blues  
Levers  
**HIGHEST NEW ENTRY**  
Handed Rouses  
What You Get

**MTV BASE NUMBER ONE**  
Kelis  
**HIGHEST CLIMBER**  
La Rule Red Case  
Luv'd It Up  
**HIGHEST NEW ENTRY**  
Fia Hot Smell & Predator  
Must Be Love

**SMASH HITS NUMBER ONE**  
Michelle  
All This Time  
**HIGHEST CLIMBER**  
Kels Milkshake  
**HIGHEST NEW ENTRY**  
Sueded Your Skins

**VH1 NUMBER ONE**  
Jamelia Superstar  
**HIGHEST CLIMBER**  
Puddle Of Mudd  
**HIGHEST NEW ENTRY**  
The Beautiful South  
Everybody's Talkin'

Highest Top 40 Entry  
Highest Top 40 Cluster

Music Control UK Compiled from data gathered from 200 UK radio stations on 20/01/07 at 20:00 on 20/01/07  
See 2004 The TV Top 40 charts normally based on plays on the following stations: MTV, MTV 2, MTV Base, MTV Hits, MTV Extra, VH1, The Box, Smash Hits, Kiss, Radio 1, Kerrang!

**CLOSER TO THE STARS**

Name: Liberty X First Appearance: SMTV

Date Formed: 21/4/04 Favourite Band: OUTKAST!

Message to TRL: DONT EAT YELLOW SNOW!!!

**TRL**  
TOTAL HIGHEST LIVE WEEKENDS RT 4.30

TRL IS AVAILABLE ON DVD, VHS AND MP3 REQUESTS BY EMAIL

Outkast's long-running Hey Ya! rises to a new peak of two behind Black Eyed Peas' Shut Up, while Pink and LMC V U2 move into the Top 10.

# The UK Radio Airplay

## RADIO ONE

Pos	Week	Artist	Title	Label	Wk	Score
1	4	BLACK EYED PEAS	SHUT UP	ADMUSIC/VEVO	28	2842
2	9	KELIS	MILKSHAKE	VEVO	32	2503
3	1	OUTKAST	HEY YA!	ARISTA	25	2516
4	2	ULTRABRAT FEELIN' FINE	ALL AROUND THE WORLD	UNIVERSAL	30	2438
5	7	MOTORCYCLE	AS THE RUSH COMES	YOUTH	28	2207
5	10	PINK	GOD IS A DJ	ARISTA	22	2206
7	3	BASEMENT JAXX FEAT. LISA KEKAULA	GOOD LUCK	RL RECORDINGS	29	2226
8	1	LMC V U2	TAKE ME TO THE CLOUDS ABOVE	ALL AROUND THE WORLD	7	22 1667
9	14	BOOGIE PIMPS	SOMEBODY TO LOVE	MINISTRY OF SOUND	20	21 1542
9	17	NELLY FURTADO	POWERLESS	DISCANTO/REPUBLIC	24	21 1584
11	4	FATMAN SCOPF	TAKES SCOPF	RED JAW UNIVERSITY	9	20 1439
12	12	RED HOT CHILI PEPPERS	FORTUNE FADED	WARNER BROS	23	1264
13	1	JAIMESON	TAKE CONTROL	V2	13	1328
13	19	BEYONCE	ME, MYSELF AND I	COLUMBIA	18	1260
15	14	FRANZ FERRDINAND	TAKE ME OUT	DURO	17	1266
15	17	LOSTPROPHETS	LAST TRAIN HOME	VEVILE MUSIC	25	1275
17	26	AMY STUDD	ALL I WANNA DO	REPUBLIC	13	1284
17	23	MAROON 5	HARDER TO BREATHE	OUTKAST	14	1232
17	18	MUSE	HYSTERIA	WIDE WEAVER/ASPIRE	16	1204
21	19	THE STRONKES	REPTILA	ROUGH TRADE	17	1125
21	21	MISSY ELLIOTT	PASS THAT DUTCH WEST	BM	14	1028
21	23	RACHEL STEVENS	SWEET DREAMS MY LA EX	REPUBLIC	14	1032
21	23	FREDDER	COMFORT IN SOUND	DURO	14	1070
21	26	JOSS STONE	FELL IN LOVE WITH A BOY	HELLNEIGHBOUR	13	1025
21	26	ANGEL CITY FEAT. LARA MCALLEN	LOVE ME RIGHT	OPTIMISM	13	1027
21	26	STEREOPHONICS	MOVIESTAR	V2	2	1190
27	6	JUSTIN TIMBERLAKE	FM LOVIN' IT	JIVE	23	1020
27	12	SOPHIE ELLIS-BEXTOR	I WON'T CHANGE YOU	REPUBLIC	21	894
29	1	SNOW PATROL	LN	REPUBLIC	7	882

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French music bureau

Comprehensive study on CD-ROM undertaken by the French Music Bureau, 2002/2003 also available on [www.institut-francais.org.uk/music](http://www.institut-francais.org.uk/music)

**The British Music Market in Comparison with the French Music Industry**

Its French tracklisting inspired Music Week for their French Talent 2004 CD.

**The same difference!**  
For further information on French releases and gigs in the UK, visit [www.tmrch-music.org.uk](http://www.tmrch-music.org.uk)

Pos	Week	Artist	Title	Label	Wk	Score
1	4	BLACK EYED PEAS	SHUT UP	ADMUSIC/VEVO	28	0 84.84
2	7	OUTKAST	HEY YA!	ARISTA	19	63.95
3	5	WILL YOUNG	LEAVE RIGHT NOW	S	23.00	-1 59.81
4	3	SUGABABES	TOO LOST IN YOU	UNIVERSAL	22.85	-1 58.35
5	4	DIDO	LIFE FOR RENT	CHEERWAGON	21.15	53.72
6	2	M ANDREWS FEAT. GARY JULES	MAD WORLD	ADVENTURES/REPUBLIC	17.01	-15 53.06
7	6	JAMELIA	SUPERSTAR	WINDPHONE	17.28	-11 51.64
8	14	PINK	GOD IS A DJ	ARISTA	15.53	26 51.50
9	10	NELLY FURTADO	POWERLESS (SAY WHAT YOU...)	DISCANTO/REPUBLIC	15.56	2 47.61
10	21	LMC V U2	TAKE ME TO THE CLOUDS ABOVE	ALL AROUND THE WORLD	13.94	39 47.03
11	9	ULTRABRAT FEELIN' FINE	ALL AROUND THE WORLD	11.43	-5 46.70	
12	17	BEYONCE	ME, MYSELF AND I	COLUMBIA	13.98	36 44.36
13	19	KELIS	MILKSHAKE	VEVO	9.57	48 41.86
14	5	MICHELLE	ALL THIS TIME	S	3.471	114 38.50
15	12	LIBERTY X	EVERYBODY CRIES	V2	11.00	19 37.60
16	25	BASEMENT JAXX FEAT. LISA KEKAULA	GOOD LUCK	RL RECORDINGS	6.33	34 36.21
17	8	SOPHIE ELLIS-BEXTOR	I WON'T CHANGE YOU	REPUBLIC	6.91	-4 35.39
18	17	EMMA	I'LL BE THERE	DISCANTO/REPUBLIC	5.82	301 35.18
19	18	MOTORCYCLE	AS THE RUSH COMES	YOUTH	3.505	-20 31.53
20	10	BOOGIE PIMPS	SOMEBODY TO LOVE	MINISTRY OF SOUND	9.99	19 30.62
21	28	ANGEL CITY FEAT. LARA MCALLEN	LOVE ME RIGHT	OPTIMISM	6.17	30 30.92
22	18	SUGABABES	HOLE IN THE HEAD	UNIVERSAL	9.93	-19 30.44
23	11	ANGEL CITY FEAT. LARA MCALLEN	LOVE ME RIGHT...	DATACORE	7.68	-11 28.67
24	27	RACHEL STEVENS	SWEET DREAMS MY LA EX	REPUBLIC	8.59	1 27.46
25	26	ALICIA KEYS	YOU DON'T KNOW MY NAME	S&W	7.94	-6 26.82

## RADIO TWO

Pos	Week	Artist	Title	Label
1	4	LIBERTY X	EVERYBODY CRIES	V2
1	8	EMMA	I'LL BE THERE	DISCANTO/REPUBLIC
3	10	LIBERTY QUAYE	SOMETHING TO SAY	SONY
4	6	LEANN RIMES	THIS LOVE	CARBONATED
5	2	PLUMB	REAL	DURO
5	4	AMY WINEHOUSE	TAKE THE BLOK	ISLAND
7	1	SOPHIE ELLIS-BEXTOR	I WON'T CHANGE YOU	REPUBLIC
8	10	ROMAN KEATING	SHE BELIEVES ON ME	REPUBLIC
8	2	CRAIG DAVID	YOU DON'T MISS YOUR WATER...	WILDSTORM
10	10	AIR	CHERRY BLOSSOM GIRL	SONICE

## GALAXY

Pos	Week	Artist	Title	Label
1	1	BLACK EYED PEAS	SHUT UP	ADMUSIC/VEVO
2	4	ULTRABRAT FEELIN' FINE	ALL AROUND THE WORLD	UNIVERSAL
3	1	LMC V U2	TAKE ME TO THE CLOUDS ABOVE	ALL AROUND THE WORLD
4	8	OUTKAST	HEY YA!	ARISTA
5	9	SUGABABES	TOO LOST IN YOU	UNIVERSAL
6	9	ANGEL CITY FEAT. LARA MCALLEN	LOVE ME RIGHT	OPTIMISM
6	3	JA RULE	REGIONS	BM
8	10	BOOGIE PIMPS	SOMEBODY TO LOVE	MINISTRY OF SOUND
9	7	SOLEX	CLOSE TO THE EDGE	PRELUDE
10	10	MOTORCYCLE	AS THE RUSH COMES	YOUTH

## VIBE

Pos	Week	Artist	Title	Label
1	2	OUTKAST	HEY YA!	ARISTA
1	1	MR ON VS. THE JUNGLE BROTHERS	BREATHE DONT...	POSSIBILIA
3	7	PINK	GOD IS A DJ	ARISTA
3	3	SEAN PAUL	IM STILL IN LOVE WITH YOU	VEVO/ARISTA
5	8	BASEMENT JAXX FEAT. LISA KEKAULA	GOOD LUCK	RL RECORDINGS
6	1	ULTRABRAT FEELIN' FINE	ALL AROUND THE WORLD	UNIVERSAL
7	4	BEYONCE	ME, MYSELF AND I	COLUMBIA
8	19	2 PLAY	SO CONFUSED	1015/REMO
8	14	LMC V U2	TAKE ME TO THE CLOUDS ABOVE	ALL AROUND THE WORLD
10	15	LOVE INC.	INTO THE NIGHT	VEVILE

## CHRISLIPS GROUP

Pos	Week	Artist	Title	Label
1	1	BLACK EYED PEAS	SHUT UP	ADMUSIC/VEVO
2	4	OUTKAST	HEY YA!	ARISTA
3	18	SUGABABES	TOO LOST IN YOU	UNIVERSAL
4	4	LMC V U2	TAKE ME TO THE CLOUDS ABOVE	ALL AROUND THE WORLD
5	3	JA RULE	REGIONS	BM
6	8	ULTRABRAT FEELIN' FINE	ALL AROUND THE WORLD	UNIVERSAL
7	2	LEMAR	SOFI	SONY
8	9	KELIS	MILKSHAKE	VEVO
12	22	BEYONCE	ME, MYSELF AND I	COLUMBIA
10	10	JENNIFER LOPEZ	BOY I LOVE YOU	ATC

**HIGHEST NEW**  
ENTRYS  
CITY BEAT 10.7  
GLEA SICK IN THE MOON  
IMAGINE FM  
PUNK GIG 11.4 U2  
SPIRIT FM

**LOWEST NEW**  
VIBE FM  
LMC V U2 Take Me To The Clouds Above  
ROCK FM  
MICHELLE All This Time  
ROCK FM  
BRITNEY SPEARS Toxic  
VIBE 105 FM  
LIBERTY X

Everybody's Drunk  
LMC V U2  
DEEPEST BLUE  
10.3 Q FM  
JESS STONE  
10.3 Q FM  
VIBE 105 FM  
KELIS Milkshake

# Play Chart

music control UK

Week	Last Week	Wkks on Chart	Peak Pos.	Album	Label	Weeks	Peak Pos.	Points
26	14	2	8	<b>MAROON 5 HARDER TO BREATHE</b>	ROCKAWAY	564	36	26.5
27	34	1	8	<b>ZPLY FEAT. RAGHAV &amp; JUCKI SO CONFUSED</b>	ZPLS	600	32	25.35
28	35	2	29	<b>AMY STUDD ALL I WANNA DO</b>	REPRODUCTION	692	8	22.39
29	19	0		<b>THE DARKNESS I BELIEVE IN A THING...</b>	MUSI RESPONSA/ANTIC	689	34	21.94
30	22	8	35	<b>BLUE FEAT. S WONDER &amp; A STONE SIGNED, SEALED...</b>	INNOVATE	11295	26	21.89
31	40	2	3	<b>FRANZ FERDINAND TAKE ME OUT</b>	SONY	263	36	21.64
32	31	9	29	<b>GIRLS ALoud JUMP</b>	REPRODUCTION	1394	5	21.60
33	61	1	6	<b>JAIMESON TAKE CONTROL</b>	VI	505	11	21.61
34	50	3	0	<b>SEAN PAUL I'M STILL IN LOVE WITH YOU</b>	REPUBLIC	702	15	21.37
35	13	0	0	<b>KYLIE MINOGUE SLOW</b>	REPRODUCTION	800	34	21.37
36	48	2	14	<b>VICTORIA BECKHAM LET YOUR HEAD GO</b>	INTELSTAR	738	23	21.32
37	44	3	0	<b>THE STROKES REPTILA</b>	ROCKAWAY	134	7	20.71
38	69	1	0	<b>LEANN RIMES THIS LOVE</b>	COLUMBIA	83	93	20.57
39	29	2	14	<b>VICTORIA BECKHAM THIS GROOVE</b>	INTELSTAR	454	6	20.5
40	102	1	0	<b>FINLEY QUAYE SOMETHING TO SAY</b>	SONY	36	29	20.17
41	16	7	0	<b>JUSTIN TIMBERLAKE I'M LOVIN' IT</b>	JIVE	691	45	19.62
42	75	1	0	<b>FATMAN SCOOP IT TAKES SCOOP</b>	REJAN/SONY/REPUBLIC	300	53	19.12
43	41	0	47	<b>JEMAR 50/50</b>	SONY	907	10	18.71
44	36	3	0	<b>LEANN RIMES ROCK YOUR BODY</b>	JIVE	436	5	18.19
45	38	2	0	<b>BEYONCÉ CRAZY IN LOVE</b>	COLUMBIA	580	25	17.82
46	73	7	28	<b>EVANESCENCE MY IMMORTAL</b>	REPRODUCTION	925	12	17.23
47	46	2	0	<b>JOSS STONE FELL IN LOVE WITH A BOY</b>	REUNION/SONY	288	120	16.64
48	47	7	0	<b>MUSE HYSTERIA</b>	WASTE MANAGEMENT	191	4	16.60
49	43	3	0	<b>PLUMB REAL</b>	CUBS	93	127	16.21
50	29	9	31	<b>CHRISTINA AGUILERA THE VOICE WITHIN</b>	RCA	1083	23	16.17

↑ Highest Top 5 Entry  
↑ Highest Top 10 Entry

↑ Biggest increase in audience  
↑ Biggest increase in plays

↑ Audience increase  
↑ Audience increase of 50% or more



**14. Michelle** Initially extremely reluctant to record the debut offering of the latest reality TV hit, radio-friendly folk-the-ginger-bread-and-salted-all This by Michelle So such an extent that the record cracked SP-34 on the airplay chart, becoming the highest new entry

to the Top 50 for more than a year. It was already only three times on Radio One, despite a C-rating, but clocked up half centies at Key 103 (54 plays), Rock FM (53), Holm FM (52) TFM (51), 96.9 Vikram FM and Core (both 50)



**18. Emma** Airplay for the two singles from Emma Bunton's upcoming album Free like did not really take-off until the songs proved themselves at retail. Free Me and Maybe both eventually peaked 10 places lower on the airplay chart than at retail, reaching 15 and 16 respectively. Emma's new single I'll Be There is off to a much faster and impressive start, and scores 67-18 on the airplay chart, this week ahead of

release. Radio Two makes a huge contribution, providing 20 plays and more than 64% of the audience for I'll Be There, although it does get 562 additional spins elsewhere.



**35. Kylie Minogue** While This Groove returns 29-39, Let Your Head Go - the other side of

Victoria Beckham's current single - continues to improve, jumping 48-36 to become the dominant act for the first time. On plays it easily outpaces This Groove, with 736 plays against 454. If audiences for both cuts were combined they would share 14th place on the chart.



While This Groove returns 29-39, Let Your Head Go - the other side of

## INDEPENDENT LOCAL RADIO

Rank	Local	Artist	Title	Label	Weeks	Peak	Points
1	1	BLACK EYED PEAS	SHUT UP AND DRINK	AR&P/REPUBLIC	1289	274	58.15
2	3	WILL YOUNG	LEAVE RIGHT NOW	S	276	229	46.27
3	4	SUGARBAES	TWO LEAST IN YOU	UNIVERSAL	1489	756	40.91
4	2	DIDD	LIFE FOR RENT	CHERRYBLOSSOM	1735	524	43.96
5	7	JAMILLA	SUBSTITUTION	REPRODUCTION	1811	991	38.03
6	5	M ANDREWS FEAT. S. JILES	MAD WORLD	REUNION/SALADAY	1931	1042	36.62
7	4	ATOMIC KITTEN FEAT. KOOL & THE GANG	LADIES NIGHT	INNOVATION	1961	1038	36.60
8	9	NELLY FURTADO	POWERLESS	REPRODUCTION/SONY	1961	1038	36.60
9	12	PINK	GOD IS A DJ	AR&P	205	163	29.47
10	1	MICHELLE	ALL THIS TIME	S	103	104	29.13
11	10	GIRLS ALoud	JUMP	REPRODUCTION	963	397	26.91
12	19	BEYONCÉ	ME MYSELF AND I	LOUNGE	1021	107	26.89
13	8	BLUE FEAT. S WONDER & A STONE	SIGNED, SEALED, SHIP IT	INNOVATE	1048	103	26.74
14	25	LMC V2	TAKE ME TO THE CLOUDS ABOVE	ALL AROUND THE WORLD	613	172	26.39
15	13	ULTRABEAT	FEELIN' FINE	ALL AROUND THE WORLD	1248	143	22.94
16	11	CHRISTINA AGUILERA	THE VOICE WITHIN	RCA	1191	133	22.94
17	23	LIBERTY X	EVERYBODY CRIES	S	494	167	22.92
18	14	SUGARBAES	HOLE IN THE HEAD	UNIVERSAL	1166	106	22.92
19	20	BOOGIE PIMPS	SOMEBODY TO LOVE	INNOVATION/SONY	882	166	22.92
20	21	EVANESCENCE	MY IMMORTAL	WHYBEN	1025	103	22.92
21	22	KELIS	MILKSHAKE	UNIVERSAL	141	162	22.91
22	15	KYLIE MINOGUE	SLOW	REPRODUCTION	1051	127	22.91
23	24	RACHEL STEVENS	SWEET DREAMS	MY LA EX	435	140	22.91
24	2	LEMAR	50/50	SONY	728	191	22.90
25	28	ALICIA KEES	YOU DON'T KNOW MY NAME	BIG	823	176	22.91
26	26	ANGEL CITY FEAT. LARA MACLENN	LEVE ME RIGHT	UNIVERSAL/INNOVATION	610	174	22.91
27	8	VICTORIA BECKHAM	LET YOUR HEAD GO	INTELSTAR	581	70	22.92
28	29	MR ON	ON THE JUNGLE BROTHERS	BROTHERS DONT STOP	489	149	22.92
29	30	SEAN PAUL	I'M STILL IN LOVE WITH YOU	UNIVERSAL	581	149	22.92

↑ Music Control UK. This chart is based on the number of plays on independent local radio stations from 1000 on Sunday 10 Jan 2008 to 10.00 on Saturday 10 Jan 2008.

## TOP 20 PRE-RELEASE

Rank	Artist	Title	Label	Points
1	PINK	GOD IS A DJ	AR&P	51.50
2	LMC V2	TAKE ME TO THE CLOUDS ABOVE	ALL AROUND THE WORLD	47.18
3	EMMA LI	BE THERE	UNIVERSAL	35.03
4	MAROON 5	HARDER TO BREATHE	ROCKAWAY	26.45
5	JAIMESON	TAKE CONTROL	VI	21.61
6	KYLIE MINOGUE	SLOW	REPRODUCTION	21.37
7	THE STROKES	REPTILA	ROCKAWAY	20.71
8	LEANN RIMES	THIS LOVE	COLUMBIA	20.57
9	FINLEY QUAYE	SOMETHING TO SAY	SONY	20.17
10	FATMAN SCOOP	IT TAKES SCOOP	REJAN/SONY/REPUBLIC	19.12
11	JOSS STONE	FELL IN LOVE WITH A BOY	REUNION	16.64
12	PLUMB	REAL	CUBS	16.23
13	SONY PATROL	RUN	REPRODUCTION	15.52
14	STEREOPHONICS	MOVIES	REVEAL	14.69
15	RONAN KEATING	SHE BELIEVES IN ME	REPRODUCTION	14.65
16	JAMILLA	THANK YOU	REPRODUCTION	14.49
17	MAR ON	ON THE JUNGLE BROTHERS	BROTHERS DONT STOP	14.39
18	SCISSOR SISTERS	COMFORTABLY NUMB	REPRODUCTION	14.06
19	WEISSER OBVIOUS	S	12.83	
20	KEANE	SOMEWHERE OTHER	WE KNOW	12.08

↑ Music Control UK. This chart is based on the number of plays on independent local radio stations from 1000 on Sunday 10 Jan 2008 to 10.00 on Saturday 10 Jan 2008.

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## Singles

## Blazin' Squad

Here 4 One (East West SQUAD06CD)

The Squad's recent material has been given a boost by slick production and blinging videos.

C-listed at Radio One, this should continue to add momentum to the urban pop troupe.

## Depest Blue

See It Away (Data DATA65CD) This studio-based songwriter/producer duo delivered a huge single hit last summer with their eponymous single release. This commercial dance track sounds similar to Bryan Adams and Chicane's link-up on the hit Don't Give Up, and is sure to follow its predecessor into the Top 10.

## Clea

Stuck in the Middle (1967 tbc) Clea are four girls who didn't win Popstars: The Rivals. Will they do a Liberty X and outline Girls Aloud? Possibly. Denis Ireland's *Blazin' Squad* (East West) and Andrew Murray (The Cors) produce this single, giving it a slick sound, with the girls delivering competent vocals. Their first single, *Download It*, reached number 21.

## Husky Rescue

New Light Of Tomorrow (Catskills RD1033) This second single capitalises on the word-of-mouth buzz that surrounded the Sleep Tight Tiger EP. Husky Rescue are hard to pin down, with a woody sound that draws on strong songwriting and deep lush production.

**Junior Jack feat. Robert Smith** Du Hyde (Defected DFTD083CD) With bands such as Coldcut and The Rapture currently echoing the Eighties sounds of The Cars, Junior Jack goes one step further by recruiting frontman Smith for this album cover out. Having topped last year's airplay chart as *Heaven*, the producer clearly has an ear for a tune, and this is no exception. Plays by Radio One's Mark & Lard and on *Co plus an A-listing* at MTV, this could well turn into a mainstream hit.

## SINGLE OF THE WEEK

Funeral For A Friend  
Escape Artists Never Die

Infectious EX283CD More powerful yet melodic sounds from the Welsh rockers, who were one of the UK's breakthrough success stories of 2003. Next month the band headline a sold-out Brixton Academy exactly a year after playing a support slot in London's Underworld – proving just how far they have come since appearing on MW's first Welsh talent CD. Expect this Radio One B-listed single to deliver a third Top 20 single for the band and add healthy sales to their gold album.



C-listed at Radio One, it features vocals from Nate Dogg and is relatively sparse in comparison to its young predecessor. Obie's debut album has sold 200,000 copies in the UK to date.

## Plumb

Real (Carb CURC095) A-listed at Radio Two, this has already been a big success in South-East Asia. Co-produced by Plumb and Jimmy Collins, it evokes strong memories of Natalie Imbruglia's *Torn* and could do as well. What Plumb has going for her is that there are more where this one came from.

## Solid State Revival

Mojave/The River (Sunday Best SBEST8) This is a glorious mix of acoustics and electronics from Doc Murphy, a refugee from the excellent, Delakota, and Paul Epworth, who as well as being live engineer for Royksopp is a member of Lomax. As one would expect from people of this pedigree, SSR is a classy and adventurous proposition.

## The Von Bondies

Crmon C'mon (Sire PRD4473) This excellent, short-but-sweet anthem from the Detroit four-piece is dripping with punk and garage-rock energy. It is the first single from their third album, *Pawn Shoppe Heart*.

## Albums

## Bumblebee

Red Printz EP (Wichita WEB0055) This seven-track set is more of a mini-album, and sees the Australian band – who have been likened to a fight with Beastie Boys, Beck and The Neptunes – serving up a vibrant collection of tracks, most of which clock in at under three minutes. This could be a band to watch.

## Chib

Mooch (Fatcat FATCD 30) This expertly-constructed collage of sound sources and elusive melodic snippets is an album that invites participation. The evocative notes create their own

narrative whilst subtle bleeps and crackles bolster the sound.

## Electrola

The Power Out (Too Pure PURE142CD) The all-female Brighton four-piece were to Chicago to work with Steve Albini for this album. The band have built up a good reputation on the leftfield indie/electronic scene, but this album is somewhat disappointing with its preoccupation on being cool getting in the way of the tunes.

## The Mountain Gods

We Shall All Be Healed (4AD CAD24002) John Darnielle's 12th album in 10 years is his second for 4AD, and therefore only the second to receive a full UK release. It adds some strings, some bass and some drums, but the key elements of the sound are Darnielle's frantic acoustic strum, his harsh belt of a voice and his magnificent lyrics. It will stand as an important new marker for a significant US talent.

## North Mississippi Allstars

Polaris (Cooking Vinyl COOKCD294) The Dickenson brothers return with their third album, combining traditional Southern sounds with folk, country and a hint of classic rock's low-drum noise. The result should help them capture new audiences, while still appealing to traditional Southern music fans.

## Scissor Sisters

Scissor Sisters (Polydor 9866077) You'd be forgiven for thinking that Elton John is contributing guest vocals across this album, such is the likeness both vocally and musically. The New Yorkers' two UK singles, the catchy *Laura* and *Comfortably Numb*, are included on this set, which echoes past guests from the Seventies and Eighties to good effect.

## Stereoheal

Margerie Eclipse (Duophonie DUHFCD 29) The UK's finest exponents of space-pop return with one of their most assured albums to date. The tragic death of Mary Hansen has meant that Laetitia Soudier is now sole vocalist, though the gorgeous melodies and intriguing lyrics remain intact.

Records released 02.02.04

## ALBUM OF THE WEEK

Sarah McLachlan  
Afterglow

Artist: B2876575752 McLachlan will be hoping to replicate her immense international success – 25m albums sold to date – with this fifth album, after previously finding the UK market difficult to crack. Her sleek MOR style is as assured as it always has been and, in the wake of DiD's spectacular chart fortunes, the UK climate may now be finally ready to discover this talent, which should allow McLachlan to finally become a true global star.

## Dani Siciliano

Label: 1001/175660D This is an excellent debut set from Dani Siciliano, who is well known from her pivotal work with Matthew Herbert. It is a warm collection which combines chic, frazzled production with warm jangle accents. Highlights include a sultry take on Nirvana's *Come As You Are* and the jerky pop of recent single *Walk The Line*.

## Savath &amp; Savalas

Apricot (Warp WARPCD 115) Taking time out from his abstract jazz project *Profusion 73*, Scott Herren offers a second album of downtempo thrills. He links up with Eva Puyuelo Munoz, who elsewhere songs provide a base for Herren's explorations.

## Sophia

People Are Like Seasons (Labels/City Slang LC 06853) This is the third album from the artists previously known as The Sophia Collective. Followers of Robin Proper-Sheppard will know what to expect: warm, heartfelt guitar-driven rock.

## Various

Counter Culture 03 (Mute GDSUTMM234) The Rough Trade shops select the best of music of 2003 for this double-CD follow-up to last year's successful volume. An eclectic and engaging set ranging from Cody ChesnuTT to Franz Ferdinand to LFO and beyond makes this an essential listen for fans of adventurous music.

## Various

Zen CD/Zen RMX (Ninja Tune ZENCD85/ZENCD85R) Venerable indie Ninja Tune marks more than a decade of feilded club favourites of 2003 for this bumper retrospective package. Boasting remastered gems from the likes of Coldcut, Mr Scruff, DJ Food and Cinematic Orchestra over two CDs, it highlights the quality of the label's output. Meanwhile, a further double CD features classic remixes from the label, while a DVD is released on the same date containing 35 videos plus extras.

This week's reviewers: Dajana Bland, Phil Brook, Simon Gillet, Joanna Jones, Dave Lawrence, James Roberts, Nicola Sudo, Nick Truss, Simon Ward and Adam Woods.



Albums listed this week: 253  
Singles listed this week: 132  
Year to date: 318

For more information can be faxed to Owen Lawrence  
on 0202 7923 8327 or e-mailed to owl@musicweek.com

Records released 26.01.04

Profile

1	EMINEM	WORLD JOURNALS	Country Music Sanctuary CD PUSC0 154	P	Country
2	AMINÉ	DAY 18	Paradeville 4 CD 2P 0300	PRCP	Pop
3	THE CORONERS	THE CORONERS	CD 2P 0260	PRCP	Pop
4	CASA CAROL	THE SIMPLE LIFE	Country Edition CD 10107	PRCP	Pop
5	THE MANSIONS	THE MANSIONS	CD 2P 0260	PRCP	Pop
6	THE MANSIONS	THE MANSIONS	CD 2P 0260	PRCP	Pop
7	THE MANSIONS	THE MANSIONS	CD 2P 0260	PRCP	Pop
8	THE MANSIONS	THE MANSIONS	CD 2P 0260	PRCP	Pop
9	THE MANSIONS	THE MANSIONS	CD 2P 0260	PRCP	Pop
10	THE MANSIONS	THE MANSIONS	CD 2P 0260	PRCP	Pop

Singles

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RETAIL INSIDER

Banquet offers feast of music

Dave Jarvis proprietor, Banquet Records Situated in Kingston-Upon-Thames, the birthplace of punk, Banquet Records – formerly Beggars Banquet Records – has been around since 1976. Owner Dave Jarvis took over the store just over a year ago when its original owner, the Beggars Group, decided to sell off its retail stores to concentrate on the Beggars label. The hectic changeover hasn't perturbed the four full-time members of staff, who specialise in specific areas of hip-hop, house and breakbeat, funk and rare groove and indie, punk and rock. Being an independent record shop, we predominantly specialise in indie, punk, emo, rock, ska-core and metal, says

Vinyl has always sold well because a lot of the other shops in this area don't cater for it

Jarvis. But we also have half our shop space dedicated to house, hip hop, rare groove, drum & bass and R&B and breakbeat.

"We probably have more vinyl than CDs, we always have done. Vinyl has always sold well in this shop because a lot of the other record shops in this area don't really cater for it."

The store also has a range of band and label T-shirts, magazines, DVDs and a small section dedicated to over a dozen unsigned bands in the local area.

"We've got no plans for expansion just yet," says Jarvis. "Christmas sales this year weren't as good as they have been in the past, although it did pick up a bit." Jarvis is keen on a refit of the shop in line with Banquet Records' recent name change. "But right now we're focusing on our website," he says. "It's been running for five months."

Despite slow seasonal sales Jarvis says, "Last year albums by Brand New were popular, so were hip-hop records by Eggypwrt and DJ Andy Stritch's Document II. This Christmas one of the most popular records was the Outkast album. But generally it's the punk and rock records that sell more."

Address: 52 Eden Street, Kingston-Upon-Thames, KT1 1EE. Telephone: 02039 5449 5871. Website: www.banquetrecords.com

Previously reviewed in Music Week          Previously listed in alternative format

# Singles

24-0104  
Top 75

Michelle makes it a second week at one as Kelis rises to two, while Franz Ferdinand score Domino's biggest hit yet at three ahead of a Top 10 debut from 2Play.

## HIT 40 UK

Pos	Last	ARTIST	TITLE	Label/Genre
1	1	MICHELLE	ALL THIS TIME	Y&J
2	3	KELIS	MILKSHAKE	Mercury
3	6	Franz Ferdinand	Take Me Out	Mercury
4	2	Michael Andrews feat. Gary Jules	Mad World	Mercury
5	4	Black Eyed Peas	Shut Up	AES/A&P
6	9	Outkast	Hey Ya!	Mercury
7	5	Will Young	Leave Right Now	Mercury
8	8	Boogie Pimps	Somebody To Love	Mercury
9	34	Beyoncé	Me, Myself and I	Mercury
10	7	Sugababes	Too Lost In You	Mercury
11	0	2Play	Feat. Rachav & Juxci So Confused	Mercury
12	0	Sean Paul	Feat. Sasha I'm Still In Love With You	Mercury
13	6	Kelly & Kelly Osbourne	Changes	Mercury
14	11	Dido	Life For Rent	Mercury
15	13	Jamila Superstar		Mercury
16	12	Atomic Kitten	Ladies Night	Mercury
17	14	UltraBeat	Feelin' Fine	Mercury
18	15	Victoria Beckham	This Groove/Let Your Head Go	Mercury
19	0	Liberty X	Everybody Cries	Mercury
20	17	Nelly Furtado	Powerless (Say What You Want)	Mercury
21	18	U2	Wake Me Up To The Sounds Above	Mercury
22	18	Girls Aloud	Jump	Mercury
23	1	Pink	Go Is A J	Mercury
24	23	Basement Jaxx	Feat. Lisa Kekaula Good Luck	Mercury
25	20	Motorcycle	As The Rush Comes	Mercury
26	16	Blue feat. S.Wonder	A Stone Signed, Sealed, Delivered, I'm Yours	Mercury
27	23	Sugababes	Home In The Head	Mercury
28	22	Evanescence	My Immortal	Mercury
29	0	Amy Studt	All I Wanna Do	Mercury
30	24	Kylie Minogue	Slow	Mercury
31	5	Alicia Keys	You Don't Know My Name	Mercury
32	31	Christina Aguilera	The Voice Within	Mercury
33	0	Kim The Funeral	Of Hearts	Mercury
34	32	Angel City	Feat. Lara McAllen Love Me Right (Oh Sheila)	Mercury
35	26	Sophie Ellis-Bextor	I Won't Change You	Mercury
36	0	LeMar	So Scullaby	Mercury
37	27	Kevin Little	Turn Me On	Mercury
38	37	Rachel Stevens	Sweet Dreams My La-Ex	Mercury
39	38	Black Eyed Peas	Where Is The Love	Mercury
40	36	Beyoncé	Crazy In Love	Mercury

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## THE YEAR SO FAR: TOP 20 SINGLES

Pos	Last	ARTIST	TITLE	Label/Genre
1	1	MICHELLE	ALL THIS TIME	Y&J
2	2	Michael Andrews feat. Gary Jules	Mad World	Mercury
3	3	Kelly & Kelly Osbourne	Changes	Mercury
4	7	Kelis	Milkshake	Mercury
5	4	Victoria Beckham	This Groove/Let Your Head Go	Mercury
6	5	Black Eyed Peas	Shut Up	Mercury
7	6	Will Young	Leave Right Now	Mercury
8	8	Boogie Pimps	Somebody To Love	Mercury
9	9	Outkast	Hey Ya!	Mercury
10	11	Sean Paul	Feat. Sasha I'm Still In Love With You	Mercury
11	11	Alister Griffin	Feat. Robin Gibb Strong It On My Lover's Prayer	Mercury
12	14	UltraBeat	Feelin' Fine	Mercury
13	13	Franz Ferdinand	Take Me Out	Mercury
14	16	Atomic Kitten	Ladies Night	Mercury
15	12	Sophie Ellis-Bextor	I Won't Change You	Mercury
16	13	Shane Richie	I'm Your Man	Mercury
17	13	Sugababes	Too Lost In You	Mercury
18	15	Darkness	Christmastime (Don't Tell The Bells End)	Mercury
19	17	S Club 8	B Don't Tell Me You're Sorry	Mercury
20	21	Motorcycle	As The Rush Comes	Mercury

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**1 Michelle**  
All this time  
48.6% week-on-week  
Pop Idol 2003 victor  
Michelle still sticks at one. Selling 60,500 copies last week. Things All This Time's 13 day total to 178,590. The Glasgow trio's celtic support remained high, with fans from north of the border providing 23% of her sales.

**3 Franz Ferdinand**  
Take me out  
Midwest sales figures suggested Michelle and Franz Ferdinand would take the singles charts top two slots for their home city of Glasgow for the first time ever, but Franz Ferdinand were unable to maintain the pace for the whole week and end up debuting at 3 with their epigynous debut album. Take Me Out is the indie group's second single, and far outperforms the first. Darts Of Pleasure, which reached 44 last September.



**2 Play**  
Number 3 best seller in London and 44 in Scotland, So Confused by 2Play enters nationally at 3. Combing R&B and dancehall, the record however fails to make the club charts but has been getting good support from radio, with 600 plays last week, to move 54-27 on the airplay chart.

# The Official UK

THE OFFICIAL UK CHARTS COMPANY  
SINGLES CHART

Pos	Last	ARTIST	TITLE	Label/Genre
1	1	MICHELLE	ALL THIS TIME	Y&J
2	3	KELIS	MILKSHAKE	Mercury
3	6	Franz Ferdinand	Take Me Out	Mercury
4	2	Michael Andrews feat. Gary Jules	Mad World	Mercury
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10	7	Sugababes	Too Lost In You	Mercury
11	0	2Play	Feat. Rachav & Juxci So Confused	Mercury
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14	11	Dido	Life For Rent	Mercury
15	13	Jamila Superstar		Mercury
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19	0	Liberty X	Everybody Cries	Mercury
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26	16	Blue feat. S.Wonder	A Stone Signed, Sealed, Delivered, I'm Yours	Mercury
27	23	Sugababes	Home In The Head	Mercury
28	22	Evanescence	My Immortal	Mercury
29	0	Amy Studt	All I Wanna Do	Mercury
30	24	Kylie Minogue	Slow	Mercury
31	5	Alicia Keys	You Don't Know My Name	Mercury
32	31	Christina Aguilera	The Voice Within	Mercury
33	0	Kim The Funeral	Of Hearts	Mercury
34	32	Angel City	Feat. Lara McAllen Love Me Right (Oh Sheila)	Mercury
35	26	Sophie Ellis-Bextor	I Won't Change You	Mercury
36	0	LeMar	So Scullaby	Mercury
37	27	Kevin Little	Turn Me On	Mercury
38	37	Rachel Stevens	Sweet Dreams My La-Ex	Mercury
39	38	Black Eyed Peas	Where Is The Love	Mercury
40	36	Beyoncé	Crazy In Love	Mercury

**TITLES LEAVING CHART**  
01/11/04  
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38 MUSIC WEEK 24.10.04

# Singles Chart

Pos	Weeks on Chart	Artist	Title	Label
39	10	DIDO	LIFE FOR RENT	Mercury
40	29	BO SELECTA	PROPER CRIMSO	Mercury
41	34	ALICIA KEYS	YOU DON'T KNOW MY NAME	Mercury
42	NEW	METALLICA	THE UNWAMED FEELING	Mercury
43	10	JAY-Z	RULE CLAP BACK/REIGNS	Mercury
44	37	FATMAN SCOOP FEAT. THE CROOKLYN CLAN	BE FAITHFUL	Mercury
45	NEW	DISTORTED MINDS	T-10/THE TENTH PLANET	Mercury
46	11	BUSTED	CRASHED THE WEDDING	Mercury
47	49	LEMAR	SO SO VILLAGE	Mercury
48	36	G-UNIT	STUNT IDOL	Mercury
49	11	JAMELLA SUPERSTAR	CHANGE CLOTHES	Mercury
50	32	UB40/UNITED COLOURS OF SOUND	SWING LOW	Mercury
51	NEW	PAUL JACKSON & STEVE SMITH	THE PUSH (FAR FROM HERE)	Mercury
52	36	GARETH GATES	SAV IT ISN'T SO	Mercury
53	29	PEACHES	FEAT. IGGY POP KICK IT	Mercury
54	42	JAYDEE	PLASTIC DREAMS	Mercury
55	10	BRITNEY SPEARS	FEAT. MADONNA ME AGAINST THE MUSIC	Mercury
56	33	REIN	ANIMAL	Mercury
57	NEW	AMY WINEHOUSE	TAKE THE BOX	Mercury
58	41	KUJAY DAD	YOUNG HEARTS	Mercury
59	NEW	EBONY DUSTERS	MURDERATION	Mercury
60	43	DMX	FEAT. SWIZZ BEATZ GET IT ON THE FLOOR	Mercury
61	48	BIG BROVAZ	AINT WHAT YOU DO	Mercury
62	50	MADONNA	LOW PROFUSION	Mercury
63	65	MISSY ELLIOTT	PASS THAT DUTCH	Mercury
64	60	ALEX PARKS	MAYBE THAT'S WHAT IT TAKES	Mercury
65	49	THE IDOLS	HAPPY XMAS (WAR IS OVER)	Mercury
66	56	ERIN ROCHA	CAN'T DO RIGHT FOR DOING WRONG	Mercury
67	66	PINK TROUBLE	WALKING W/ ME	Mercury
68	NEW	POD	WILL YOU	Mercury
69	43	NUKLEUZ	DJ'S DJ NATION - BOOTLEG EDITION	Mercury
70	99	BK CLUB KOLLABORATIONS	THE CHANGING ALLIGATOR	Mercury
71	31	D-SIDE	REAL WORLD	Mercury
72	62	JAY-Z	CHANGE CLOTHES	Mercury
73	52	RMXCRW	FEAT. EBON-E PLUS AMBUSH TURN ME ON	Mercury
74	53	OCEAN COLOUR SCENE	GOLDEN GATE BRIDGE	Mercury
75	49	WESTLIFE	MANDY	Mercury

Sales increase  
 Sales decrease  
 Highest hit Entry  
 Previous 100/200/1  
 Gold/400/200  
 Silver/200/100  
 New 200/100

**As used by Top of the Pops and Radio One**

DJ's compilation has charted six times in the last 12 weeks. It is the only album to do so. It is the only album to do so. It is the only album to do so.



**11. Beyond**  
 With four Top 10 singles already from *Dangerously In Love*, Beyoncé falls to register a fifth this week.



**13. Liberty X**  
 Continuing previous forms and lots of airplay for new single *Everybody Cries*, Liberty X were expected to extend their run of Top 10 hits but despite being available on two CDs and a DVD only 254 buyers registered. Their latest album, *Being Somebody*, has sold fewer than 100,000 copies since its release.



**21. Amy Stubb**  
 Debuting at 21 this week, this cover provides her fourth hit single and is notably added to her debut album *Rocky* (Mercury). A new single is likely to propel the previously out of stock disc back into the chart. In its original incarnation it sold more than 150,000 copies.

## INDEPENDENT SINGLES

Pos	Artist/Title	Label
1	FRANZ FERDINAND TAKE ME AWAY	Domino
2	MICHAEL ANDREWS FEAT. GARY JULES MAD WORLD	Atlantic
3	OZZY & KELLY OBSESSION CHANGES	Sixty Six
4	BASMENT JAXX FEAT. LISA KEKULA GOOD LUCK	XL
5	LIBERTY X EVERYBODY CRIES	VO
6	KATIE MELIA THE CLOSEST THING TO CRAZY	Domino
7	THE DARKNESS CHRISTMAS TIME DON'T LET THE BELLS END	Mercury
8	DISTORTED MINDS T-10/THE TENTH PLANET	Kare
9	PAUL JACKSON & STEVE SMITH THE PUSH (FAR FROM HERE)	Mercury
10	PEACHES FEAT. IGGY POP KICK IT	XL
11	KILARY DADA YOUNG HEARTS	Mercury
12	OCEAN COLOUR SCENE GOLDEN GATE BRIDGE	Domino
13	NUKLEUZ DJ'S DJ NATION - BOOTLEG EDITION	Mercury
14	BK CLUB KOLLABORATIONS	Mercury
15	RMXCRW FEAT. EBON-E PLUS AMBUSH TURN ME ON	Domino
16	OCEAN COLOUR SCENE GOLDEN GATE BRIDGE	Sixty Six
17	PLANET PUNK INSIDE ALL THE PEOPLE	Mercury
18	COLIN BARRATT STOP THE ROCK/TACK YA BITCH	VO
19	VARIOUS HARD TRANCE EP, VOL 3	Naked
20	GRANDIOUS I'M ON STANDSTRAV DOG AND THE	VO

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## DANCE SINGLES

Pos	Artist/Title	Label
1	BASMENT JAXX FEAT. LISA KEKULA GOOD LUCK	XL
2	PAUL JACKSON & STEVE SMITH THE PUSH (FAR FROM HERE)	Mercury
3	DISTORTED MINDS T-10/THE TENTH PLANET	Mercury
4	EBONY DUSTERS MURDERATION	Domino
5	MOTOCROUSE AS THE BUSY COMES	Mercury
6	ZPLAY FEAT. BASHAM & BUCKI SO CONFUSED	Mercury
7	BOOGIE PUMPS SOMEBODY TO LOVE	Mercury
8	PLANET PUNK INSIDE ALL THE PEOPLE	Mercury
9	JAYDEE PLASTIC DREAMS	Mercury
10	KILARY DADA YOUNG HEARTS	Mercury
11	SUNDAY SABOT	Mercury
12	FERRY CORSTEN RIGHT YOUR WAY	Mercury
13	J.B.S. DON'T BE ALONE	Mercury
14	Tiesto TRUST	Mercury
15	COLIN BARRATT STOP THE ROCK/TACK YA BITCH	VO
16	NEPA INDIANARIZZ	Mercury
17	ROLAND CLARK FESZT	Mercury
18	UNDERWORLD BORN SLIPPY NUB	Mercury
19	LOVE BROTHERS FEAT. G TOM MAC (CRY LITTLE SISTER I NEED U NOW)	Mercury
20	UNFAITHFUL BE FAITHFUL	Mercury

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## R&B SINGLES

Pos	Artist/Title	Label
1	KELIS MILKSHAKE	VO
2	SEAN PAUL FEAT. SASHA I'M STILL IN LOVE WITH YOU	Mercury
3	OUTKAST HE'Y YEAH	Mercury
4	BEYONCE ME MYSELF & I	Mercury
5	BLACK EYED PEAS SHUT UP	Mercury
6	SUGABABES TOO LOOSE IN	Mercury
7	STAGICE OBROIC PROMISE	Mercury
8	KEVIN LITTLE TURN ME ON	Mercury
9	BLUE FEAT. STEVE WONDER & ANGE STEVE SIGNED DELIVERED.	Mercury
10	ALICIA KEYS YOU DON'T KNOW MY NAME	Mercury
11	G-UNIT STUNT IDOL	Mercury
12	JAY-Z R/LE CLAP BACK/REIGNS	Mercury
13	FATMAN SCOOP FEAT. THE CROOKLYN CLAN BE FAITHFUL	Mercury
14	AMY WINEHOUSE TAKE THE BOX	Mercury
15	JAMELLA SUPERSTAR	Mercury
16	JAY-Z CHANGE CLOTHES	Mercury
17	LEMAR SO SO VILLAGE	Mercury
18	RMXCRW FEAT. EBON-E PLUS AMBUSH TURN ME ON	Mercury
19	MICHAEL JACKSON MORE CHANCE	Mercury
20	MISSY ELLIOTT PASS THAT DUTCH	Mercury

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**GET MUSIC WEEK ONLINE TOO**  
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Dido holds at one as Tears For Fears cash in on Mad World's revival with a rejuvenated best of returning at six as Fame Academy's Alistair Griffin arrives at 12.

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## TOP 20 MUSIC DVD

Pos	Last	ARTIST TITLE	Label (date)
1	1	ROBBIE WILLIAMS WHAT WE DID LAST SUMMER	Decca (14)
2	3	QUEEN GREATEST VIDEO HITS - 2	Parlophone (1)
3	10	JUSTIN TIMBERLAKE LIVE IN LONDON	Jive (9)
4	6	GUNS N' ROSES USE YOUR ILLUSION VIDEO 1	Polygram (3)
5	2	COLDFLAY LIVE 2003	Parlophone (1)
6	6	GUNS N' ROSES USE YOUR ILLUSION VIDEO 11	Polygram (3)
7	11	AC/DC LIVE AT DONINGTON	Epic (28)
8	12	U2 GO HOME - LIVE FROM SLANE CASTLE	Island (1)
9	7	TENACIOUS D THE COMPLETE MASTERWORKS	Epic (21)
10	6	RED HOT CHILI PEPPERS LIVE AT SLANE CASTLE	Warner Bros (1)
11	8	QUEEN LIVE AT WEMBLEY STADIUM	Parlophone (3)
12	26	GUNS N' ROSES WELCOME TO THE VIDEOS	Polygram (3)
13	9	BRUCE SPRINGSTEEN & THE E STREET BAND LIVE IN BARCELONA	Columbia (28)
14	14	SIMON AND GARFUNKEL THE CONCERT IN CENTRAL PARK	SAR/Columbia (21)
15	4	ELVIS PRESLEY THE ULTIMATE COLLECTION II	Universal (16)
16	15	SHANIA TWAIN UP - LIVE IN CHICAGO	Universal (16)
17	16	DONNY OSMOND LIVE	Universal (16)
18	12	WESTLIFE LIVE 2003	BMG (16)
19	7	JENNIFER LOPEZ THE REEL ME	Epic (28)
20	20	FOO FIGHTERS EVERYWHERE BUT HOME	RCA (16)

## TOP 10 JAZZ & BLUES ALBUMS

Pos	Last	ARTIST TITLE	Label (date)
1	1	KATIE MELUA CALL OFF THE SEARCH	Dunwich (9)
2	2	JAMIE CULLUM TWENTYSOMETHING	US2 (1)
3	4	NORAH JONES COME AWAY WITH ME	Parlophone (1)
4	3	MICHAEL BUBLE MICHAEL BUBLE	Capitol (28)
5	5	AMY WINDHOUSE FRANK	Island (1)
6	5	ROD STEWART AS TIME GOES BY: THE GREAT AMERICAN SONGBOOK VOL 2	J (16)
7	6	MILES DAVIS KIND OF BLUE	Columbia (28)
8	8	JAMIE CULLUM POINTLESS NOSTALGIA	Capitol (28)
9	7	GEORGE BENSON THE VERY BEST OF - THE GREATEST HITS OF	WARN (28)
10	9	ELLA FITZGERALD GOLD	Verve (1)

## THE YEAR SO FAR: TOP 20 ALBUMS

Pos	Last	ARTIST TITLE	Label (date)
1	2	DIDO LIFE FOR RENT	Cherry Red
2	1	WILL YOUNG FRIDAY'S CHILD	Cherry Red
3	3	BLACK EYED PEAS ELEPHUNK	ADM/Parlo (28/14)
4	4	MICHAEL JACKSON NUMBER ONES	Epic
5	5	REM IN TIME - THE BEST OF 1988-2003	Warner Bros
6	6	EVANESCENCE FALLEN	Interscope (14)
7	4	RED HOT CHILI PEPPERS GREATEST HITS	Warner Bros
8	8	DIDO NO ANGEL	CherryRed/11
9	14	KATIE MELUA CALL OFF THE SEARCH	Island
10	9	CHRISTINA AGUILERA STRIPPED	RCA
11	10	SUGABABES THREE	Island
12	11	COLDFLAY A RUSH OF BLOOD TO THE HEAD	Parlophone
13	12	THE DARKNESS PERMISSION TO LAND	Mercury/Atlantic (21/16/12) (16/14)
14	20	OUTKAST SPEAKERBOXXX/LOVE BELOW	Universal
15	12	BUSTED A PRESENT FOR EVERYONE	Amigo
16	17	JAMIE CULLUM TWENTYSOMETHING	US2
17	16	LEMAR DEDICATED	Sony Music
18	21	ALICIA KEYS THE DIARY OF	J
19	15	DELTA GOODREM INNOCENT EYES	Epic
20	18	DAVID GRAY A NEW DAY AT MIDNIGHT	BMG/Epic/West

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**6. Tears For Fears**  
With sales of Michael Andrews and Gary Jules' cover of Tears For Fears' 'Mad World' likely to top the 500,000 mark this week, Universal has emboldened a re-promotion of Tears For Fear 1992 best of set 'Roll Down'. The album peaked at 2 in 1992 and sold more than 12,000 copies last week to re-enter the chart at 6 after an absence of more than 11 years.



**8. OutKast**  
With Hay Joy's reworkable singles and chart rebound sustaining, OutKast's double album continues to reap rewards. The album has climbed for six weeks in a row, and makes its way into the Top 10 for the first time this week, moving 11-8 on a 14% increase in sales. Its cumulative sales since release last September are nine times that of any previous OutKast album at more than 180,000.



**12. Alistair Griffin**  
Fame Academy winners David Snodden and Alex Parks both subsequently landed Salmons, but Alistair Griffin - who was runner-up to Parks in the 2003 edition of the BBC reality TV show - has to settle at 12 for his introductory album 'Bring It On'. This week,

Pos	Last	ARTIST TITLE	Label (date)
1	1	DIDO LIFE FOR RENT	CherryRed/11
2	2	WILL YOUNG FRIDAY'S CHILD	CherryRed/11
3	3	BLACK EYED PEAS ELEPHUNK	ADM/Parlo (28/14)
4	4	MICHAEL JACKSON NUMBER ONES	Epic
5	5	EVANESCENCE FALLEN	Interscope (14)
6	6	TEARS FOR FEARS TEARS ROLL DOWN 1982-1992	Parlophone (1)
7	4	MICHAEL JACKSON NUMBER ONES	Epic (21)
8	13	OUTKAST SPEAKERBOXXX/LOVE BELOW	Universal
9	8	DIDO NO ANGEL	CherryRed/11
10	12	REM IN TIME - THE BEST OF - 1988-2003	Warner Bros (1)
11	44	NO DOUBT THE SINGLES 1992-2003	Interscope/Parlo (16/12)
12	12	ALISTAIR GRIFFIN BRING IT ON	Universal (16)
13	7	RED HOT CHILI PEPPERS GREATEST HITS	Warner Bros (1)
14	18	SEAN PAUL DUTTY ROCK	Atlantic (16/12/12) (21)
15	12	SUGABABES THREE	Universal (16)
16	15	THE DARKNESS PERMISSION TO LAND	Mercury/Atlantic (21/16/12) (16/14)
17	12	CHRISTINA AGUILERA STRIPPED	RCA (21/12/12) (16/12)
18	10	COLDFLAY A RUSH OF BLOOD TO THE HEAD	Parlophone (1)
19	13	JAMIE CULLUM TWENTYSOMETHING	US2 (16/12/12)
20	16	ALICIA KEYS THE DIARY OF	J (16/12/12) (16/12)
21	22	KELIS TASTY	Virgo (21/12/12)
22	8	LEMAR DEDICATED	BMG/Epic/West (16/12/12)
23	17	CHER THE VERY BEST OF	Sony Music (16/12/12)
24	27	NORAH JONES COME AWAY WITH ME	Parlophone (1)
25	15	DAVID GRAY A NEW DAY AT MIDNIGHT	Epic/West (16/12/12)
26	14	HAYLEY WESTENRA PURE	Decca (16/12/12)
27	9	BUSTED A PRESENT FOR EVERYONE	Amigo (16/12/12)
28	23	DANIEL BEDINGFIELD GOTTA GET THRU THIS	Parlophone (16/12/12)
29	30	BEYONCE DANGEROUSLY IN LOVE	Columbia (16/12/12)
30	47	JOSS STONE THE SOUL SESSIONS	BMG/Epic/West (16/12/12)
31	21	DELTA GOODREM INNOCENT EYES	Epic (16/12/12)
32	5	BASEMENT JAXX KISH KASH	BMG (16/12/12)
33	10	PINK TRY THIS	BMG (16/12/12)
34	34	HOWARD SHORE LORD OF THE RINGS - RETURN OF THE KING (OST)	BMG (16/12/12)
35	100	STEREOPHONICS PERFORMANCE AND COCKTAILS	Capitol (16/12/12)
36	37	THE WHITE STRIPES ELEPHANT	Capitol (16/12/12)
37	24	MICHAEL BUBLE MICHAEL BUBLE	Capitol (16/12/12)
38	33	MUSE ABSOLUTION	Capitol (16/12/12)

39	42	ROSEALBA	Capitol (16/12/12)
40	39	ALICIA KEYS	J (16/12/12)
41	38	ALICIA KEYS	J (16/12/12)
42	36	THE WHITE STRIPES	Capitol (16/12/12)
43	35	THE WHITE STRIPES	Capitol (16/12/12)
44	32	THE WHITE STRIPES	Capitol (16/12/12)
45	31	DELTA GOODREM	Epic (16/12/12)
46	30	BEYONCE	Columbia (16/12/12)
47	29	BEYONCE	Columbia (16/12/12)
48	28	DANIEL BEDINGFIELD	Parlophone (16/12/12)
49	27	NORAH JONES	Parlophone (1)
50	26	HAYLEY WESTENRA	Decca (16/12/12)
51	25	DAVID GRAY	Epic/West (16/12/12)
52	24	MICHAEL BUBLE	Capitol (16/12/12)
53	23	DANIEL BEDINGFIELD	Parlophone (16/12/12)
54	22	KELIS	Virgo (21/12/12)
55	21	DELTA GOODREM	Epic (16/12/12)
56	20	ALICIA KEYS	J (16/12/12)
57	19	JAMIE CULLUM	US2 (16/12/12)
58	18	ALICIA KEYS	J (16/12/12)
59	17	CHER	Sony Music (16/12/12)
60	16	ALICIA KEYS	J (16/12/12)
61	15	THE DARKNESS	Mercury/Atlantic (21/16/12) (16/14)
62	14	HAYLEY WESTENRA	Decca (16/12/12)
63	13	JAMIE CULLUM	US2 (16/12/12)
64	12	ALICIA KEYS	J (16/12/12)
65	11	QUEEN	Parlophone (1)
66	10	REM	Warner Bros (1)
67	9	NO DOUBT	Interscope/Parlo (16/12)
68	8	OUTKAST	Universal
69	7	RED HOT CHILI PEPPERS	Warner Bros (1)
70	6	TEARS FOR FEARS	Parlophone (1)
71	5	EVANESCENCE	Interscope (14)
72	4	MICHAEL JACKSON	Epic (21)
73	3	BLACK EYED PEAS	ADM/Parlo (28/14)
74	2	WILL YOUNG	CherryRed/11
75	1	DIDO	CherryRed/11

# Albums Chart

Wk On Chart	Wk In Chart	Album Title	Artist	Label	Chart Date
39	35	JUSTIN TIMBERLAKE JUSTIFIED	Justin Timberlake	Capitol	10/27/04
40	31	R KELLY THE R IN R & B - GREATEST HITS VOL. 1	R Kelly	Capitol	10/27/04
41	42	THE STROKES ROOM ON FIRE	The Strokes	Mercury	10/27/04
42	57	STACIE ORRICO STACIE ORRICO	Stacie Orrico	Real Gone Music	10/27/04
43	59	BUSTED BUSTED	Veruca Salt	Capitol	10/27/04
44	26	WESTLIFE TURNAROUND	Westlife	Capitol	10/27/04
45	36	QUEEN GREATEST HITS II & III	Queen	Capitol	10/27/04
46	38	SHERYL CROW THE VERY BEST OF	Sheryl Crow	Capitol	10/27/04
47	2	AMY WINEHOUSE FRANK	Amy Winehouse	Capitol	10/27/04
48	30	ROD STEWART AS TIME GOES BY: THE GREAT AMERICAN SONG	Rod Stewart	Capitol	10/27/04
49	50	MICHAEL JACKSON THRILLER	Michael Jackson	A&M	10/27/04
50	32	ELTON JOHN THE GREATEST HITS 1970-2002	Elton John	Capitol	10/27/04
51	57	DAMIAN RICE	Damian Rice	Capitol	10/27/04
52	48	ROD STEWART THE STORY SO FAR - THE VERY BEST OF	Rod Stewart	Capitol	10/27/04
53	41	SIMPLY RED HOME	Simply Red	Capitol	10/27/04
54	8	ALEX PARKS INTRODUCTION	Alex Parks	Capitol	10/27/04
55	34	CAT STEVENS THE VERY BEST OF	Cat Stevens	Capitol	10/27/04
56	40	ATOMIC KITTEN LADIES NIGHT	Atomic Kitten	Capitol	10/27/04
57	51	SIMON AND GARFUNKEL THE ESSENTIAL	Simon and Garfunkel	Capitol	10/27/04
58	14	ROBBIE WILLIAMS LIVE AT KNEBWORTH	Robbie Williams	Capitol	10/27/04
59	45	50 CENT GET RICH OR DIE TRYIN'	50 Cent	Capitol	10/27/04
60	33	WESTLIFE UNBREAKABLE - THE GREATEST HITS VOL. 1	Westlife	Capitol	10/27/04
61	61	BRITNEY SPEARS IN THE ZONE	Britney Spears	Capitol	10/27/04
62	40	STEREOPHONICS YOU GOTTA GO THERE TO COME BACK	Stereophonics	Capitol	10/27/04
63	52	NEIL YOUNG DECADE	Neil Young	Capitol	10/27/04
64	51	BLUE GUILTY	Blue	Capitol	10/27/04
65	34	LIONEL RICHI/THE COMMODORES THE DEFINITIVE COLLECTION	Lionel Richie	Capitol	10/27/04
66	63	THE THRILLS SO MUCH FOR THE CITY	The Thrills	Capitol	10/27/04
67	67	C-UNIT BEG FOR MERCY	C-Unit	Capitol	10/27/04
68	2	THE OFFSPRING SPLINTER	The Offspring	Capitol	10/27/04
69	26	KINGS OF LEON YOUTH AND YOUNG MANHOOD	Kings of Leon	Capitol	10/27/04
70	14	JOOLS HOLLAND MORE FRIENDS - SMALL WORLD BIG BAND 2	Jools Holland	Capitol	10/27/04
71	68	JOOLS HOLLAND & HIS R&B ORCHESTRA JACK O THE GREEN	Jools Holland	Capitol	10/27/04
72	71	TEXAS THE GREATEST HITS	Texas	Capitol	10/27/04
73	7	GOLDFRAPP BLACK CHERRY	Goldfrapp	Capitol	10/27/04
74	56	BRITNEY SPEARS BABY ONE MORE TIME	Britney Spears	Capitol	10/27/04
75	12	MICHAEL JACKSON 2000	Michael Jackson	A&M	10/27/04



21. Kette  
 Introductory single 'Milkshake' climbs 3-2, and Kette's third album more than doubles its sales for the second week in a row, leaping 53-21 as a result. The album, which has sold 25,000 copies to date, is now the highest charting album of Kette's career, beating the 43 peak of 2000's 'Kaleidoscope'.



30. Stone  
 As radio and TV singles for upcoming single 'Fall In Love With A Boy' continue to improve, 30's Stone's debut album 'The Seal Sessions' is making rapid progress. The album improved its sales by 30% last week, and has moved 132-69-47-30 since Christmas, having been released to good reviews but indifferent sales in November.



47. Any Winehouse  
 New single, her nomination for two BRITs and attendant media interest all helped 20-year-old Any Winehouse's debut album 'Frank' to a steep 132-47 leap this week, with sales up by more than 195% week-on-week. The album previously peaked at 60 the week it was released last October. It sold more than 5,000 copies last week for the first time, to take its career to 35,000.

## TOP 20 COMPILATIONS

Wk On Chart	Wk In Chart	Album Title	Label
1	1	VARIOUS CLUBBERS GUIDE - 2004	Mercury
2	2	VARIOUS LIVE ACTUALLY OST	Real Gone
3	3	VARIOUS BEST OF ACQUISKI	Edel
4	3	VARIOUS NOW THAT'S WHAT I CALL MUSIC 56	EMI
5	4	VARIOUS R&B LOVE	Sony
6	6	VARIOUS PURE URBAN ESSENTIALS 2	Sony
7	8	VARIOUS CLUBLAND 4	EMI
8	5	VARIOUS THE ULTIMATE CHICK FLICK LOVE SONGS	EMI
9	7	VARIOUS POP PARTY	Capitol
10	9	VARIOUS POWER BALLADS	Mercury
11	10	VARIOUS WWE ORIGINALS	Capitol
12	10	VARIOUS KISS PRESENTS HOT JOINTS	Mercury
13	13	VARIOUS THE ANNUAL 2004	Mercury
14	14	VARIOUS THE VERY BEST OF PURE R&B - WINTER 2003	Mercury
15	11	VARIOUS THE NUMBER ONE CLASSICAL ALBUM 2004	Capitol
16	15	VARIOUS NOW DECADES	EMI
17	12	VARIOUS PURE GARAGE PTS FOUR TO THE FLOOR	Warner
18	20	VARIOUS CAPITAL GOLD MOTOWN CLASSICS	Mercury
19	16	VARIOUS THE BEST AIR GUITAR ALBUM EVER III	EMI
20	17	VARIOUS SCHOOL REUNION - THE 80s	EMI

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## TOP 20 INDIE ALBUMS

Wk On Chart	Wk In Chart	Album Title	Label
1	2	KATIE MELUA CALL OFF THE SEARCH	Decca
2	1	THE DARKNESS PERMISSION TO LAND	Mercury
3	5	BASEMENT JAZZ KUSH KASH	Capitol
4	3	THE WHITE STRIPES ELEPHANT	Capitol
5	4	THE STROKES ROOM ON FIRE	Capitol
6	6	DIZEE RASCAL BOY IN DA CORNER	Capitol
7	7	STEREOPHONICS YOU GOTTA GO THERE TO COME BACK	Capitol
8	8	EVIA CASSIDY SONDRIB	Capitol
9	9	ROB MARLEY LEVEL UP YOURSELF	Capitol
10	10	ROYKSOP MELODY AM	Capitol
11	11	THE LIBERTINES UP THE BRACKET	Capitol
12	11	KELLY & SEBASTIAN DEAR CATASTROPHE WAITRESS	Capitol
13	12	SPICE ALL EYEZ ON ME	Capitol
14	12	FEEDER COMFORT IN SOUND	Capitol
15	10	THE STROKES IS THIS IT	Capitol
16	13	LOSTPROPHETS THE FINE SOUND OF PROGRESS	Capitol
17	17	DR ORE THE CHRONIC	Capitol
18	19	STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM	Capitol
19	19	SNOPY DOGG DOGG DOGG STYLE	Capitol
20	15	BRITISH SEA POWER THE DECLINE OF BRITISH SEA POWER	Capitol

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## TOP 10 BUDGET

Wk On Chart	Wk In Chart	Album Title	Label
1	1	METALLICA THE UNLAMED FEELING EP	Capitol
2	1	VARIOUS ARTISTS 20 UK NUMBER 1S FROM THE 80s	Capitol
3	1	MATT DAREY & MARCELLA VOICE OF AN ANGEL EP	Capitol
4	4	THE DRIFTERS BEST OF	Capitol
5	2	VARIOUS 20 BRITISH NO 1S OF THE SEVENTIES	Capitol
6	3	VARIOUS 20 UK NO 1S FROM THE 60s	Capitol
7	9	ROY ORBISON BIG HITS FROM THE BIG D	Capitol
8	8	OMD BEST OF OMD	Capitol
9	2	VARIOUS ARTISTS WITH LOVE	Capitol
10	8	VARIOUS 22 CARAT COUNTRY 2004	Capitol

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## TOP 10 COUNTRY ALBUMS

Wk On Chart	Wk In Chart	Album Title	Label
1	1	JOHNNY CASH AMERICAN IV - THE MAN COMES AROUND	Capitol
2	2	SHANIA TWAIN COME ON OVER	Capitol
3	3	SHANIA TWAIN UP	Capitol
4	5	EMMYLOU HARRIS STUMBLE INTO GRACE	Capitol
5	4	DANIEL O'DONNELL AT THE END OF THE DAY	Capitol
6	6	THE DIXIE CHICKS HOME	Capitol
7	7	RYAN ADAMS GOLD	Capitol
8	9	GILLIAN WELCH SAIL AWAY	Capitol
9	8	DANIEL O'DONNELL YESTERDAY'S MEMORIES	Capitol
10	10	LUCINDA WILLIAMS VIOLET WITHOUT TEARS	Capitol

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Labels: 1-5 Capitol, 6-10 Mercury, 11-15 EMI, 16-20 Warner, 21-25 Real Gone Music, 26-30 Sony, 31-35 Decca, 36-40 Virgin, 41-45 Island, 46-50 Polygram, 51-55 Warner, 56-60 EMI, 61-65 Capitol, 66-70 Virgin, 71-75 EMI, 76-80 Warner, 81-85 Capitol, 86-90 EMI, 91-95 Warner, 96-100 Capitol.

Wk On Chart: 1-5 Capitol, 6-10 Mercury, 11-15 EMI, 16-20 Warner, 21-25 Real Gone Music, 26-30 Sony, 31-35 Decca, 36-40 Virgin, 41-45 Island, 46-50 Polygram, 51-55 Warner, 56-60 EMI, 61-65 Capitol, 66-70 Virgin, 71-75 EMI, 76-80 Warner, 81-85 Capitol, 86-90 EMI, 91-95 Warner, 96-100 Capitol.

Wk In Chart: 1-5 Capitol, 6-10 Mercury, 11-15 EMI, 16-20 Warner, 21-25 Real Gone Music, 26-30 Sony, 31-35 Decca, 36-40 Virgin, 41-45 Island, 46-50 Polygram, 51-55 Warner, 56-60 EMI, 61-65 Capitol, 66-70 Virgin, 71-75 EMI, 76-80 Warner, 81-85 Capitol, 86-90 EMI, 91-95 Warner, 96-100 Capitol.

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