



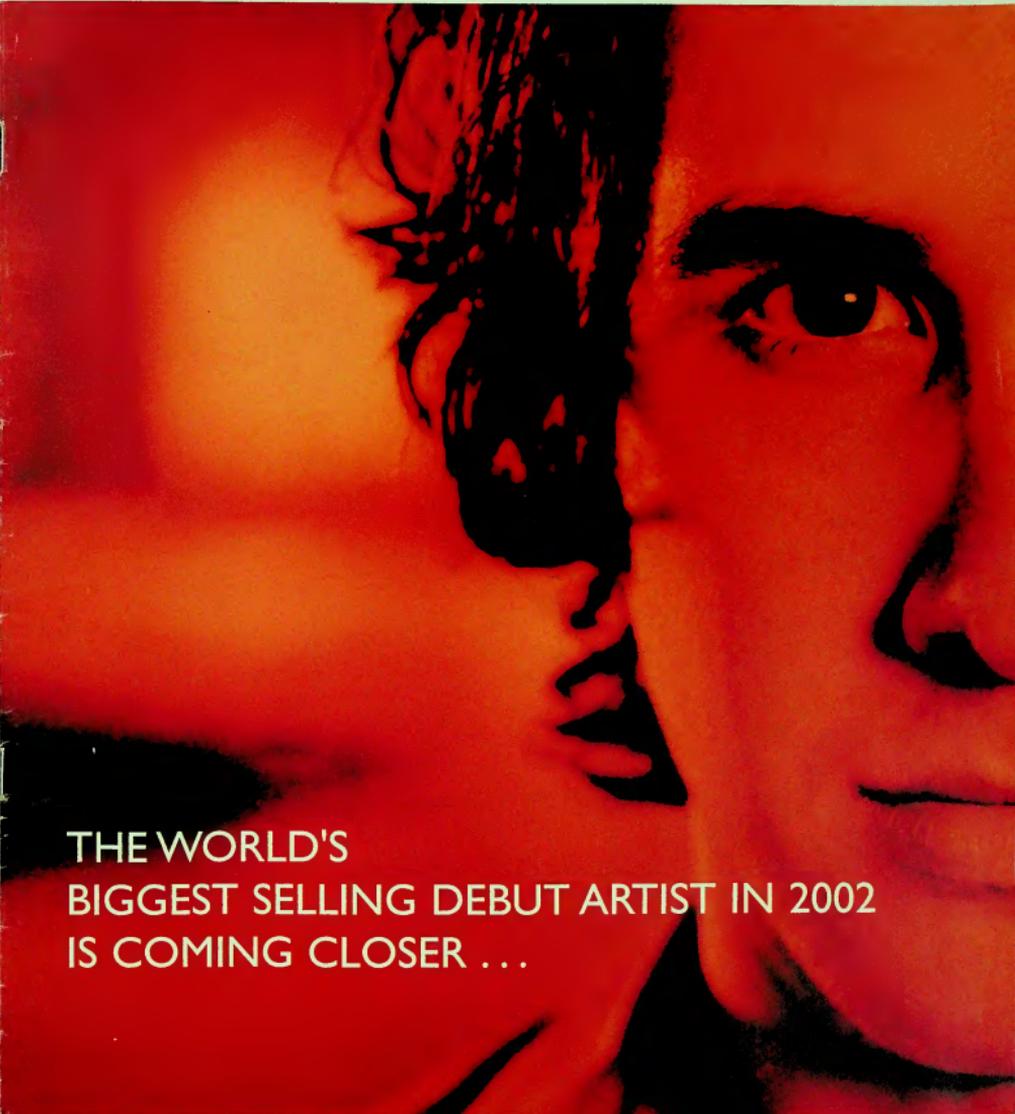
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**In this week's issue: Jobs go as Universal cuts costs;
UK acts top Euro airplay 2003 Plus: the charts in full**

MUSICWEEK



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BE PART OF THE PHENOMENON . . .

- JOSH RETURNING TO THE UK FOR MAJOR TV, RADIO AND PRESS PROMOTION IN MARCH
- £400,000 MARKETING SPEND IN THE UK LEADING UP TO MOTHER'S DAY AND EASTER
- US TOP 10 AIRPLAY HIT 'YOU RAISE ME UP' (Produced by David Foster) SERVICED TO MEDIA EARLY FEBRUARY

joshgroban...



the quiet superstar worth shouting about

TV: SARAH ADAMS THE PARTNERSHIP RADIO: PETE BLACK WEA LONDON PRESS: BARBARA CHARONE/MOIRA BELLAS MBC PR
EPK / ALBUM STREAM / VIDEO AT JOSHGROBANMUSIC.COM

Inside: Keane Ilya Will Young Thirteen Senses 50 Cent Simply Red

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Robbie is 2003's Euro radio champ

In a year which saw Robbie Williams triumph on the live stage across Europe, the singer also dominated the continent's airwaves, topping the chart of Europe's most-listened-to tracks of 2003 with his single *Fool*. The hit was one of three tracks

from parent album *Escapology* to feature among the Top 20 most-airled records on European radio, according to a survey by airplay monitoring group Music Control. The EMI artist led a stellar UK cast in the Top 200 airplay chart of Europe, with BMG's Dido and Telstar's Craig David completing an all-British top three.

Other top-ranked UK acts included Blur, Coldplay, Simply Red, Mis-Teeq and Sugababes,

while UK artists signed to US companies such as Phil Collins and Seal also featured in the Top 100 of Europe's favourite tracks of last year.

But, while US and UK acts dominated the top half of the chart, European-sourced repertoire accounted for more than a third of the hits in the overall chart, ahead of the UK's 26.5%.

© European review, p9-15

35 jobs go in surprise cost-cutting move

Universal cuts back UK staff

Majors

by Martin Talbot

The continuing consolidation of the music industry took a dramatic turn last week as the biggest major, Universal Music, announced the proposed loss of 95 jobs.

The cutbacks, which equate to around 9% of Universal's 400 record company staff in the UK, were unveiled to the company last Thursday morning by chairman and CEO Lucian Grainge.

The move, which comes in spite of a stellar past 12 months for the major, forms part of a global review within Universal which began last October.

In a statement, Grainge says, "It may seem odd that we are having to make these changes when 2003 was a strong year for us, but there is a global requirement to reduce costs and overheads, not just at Universal but across the industry as a whole." *Music Week* understands that Universal UK contributed \$150m in profit to the Universal group in 2003.

As part of the cost rationalisation, Mercury is to be relocated from its New King's Road base to Universal's Sussex Place headquarters in late February, taking over two floors which were vacated by Universal Pictures last year.

Although the job losses affect all divisions of Universal, the area

of greatest impact is the sales department, where 10 jobs are being made redundant, five in telesales and five in field sales.

It is understood that the positions most directly affect the servicing of independent retailers, with some accounts expected to be asked to purchase product from recommended wholesalers rather than direct from Universal.

A Universal spokeswoman says that, despite the move, Universal remains committed to the independent sector, with 13 sales people – nine in the field and four centrally – dedicated to indie stores.

Grainge is determined to protect the labels and their creative functions, she adds, stressing that the cutbacks will not result in the loss of labels, imprints or artists.

Grainge says, "We have looked closely at all aspects of the business. Above all I have been determined to maintain the individuality and creativity of each of the labels and business units."

Although initial speculation suggests that the roles being cut include those of Mercury joint managing director Steve Lillywhite and Polydor marketing general manager Elyse Taylor, *Music Week* understands that both are likely to maintain a creative relationship with the company. All proposed job cuts are also subject to an ongoing consultation process.

martin@musicweek.com

Gigs are Passport to fund raising

Charity project unveils acts including David Gray, The Darkness and Craig David among line-up for March event **p3**

Emap extends hold on airwaves

Rush for radio assets begins post Communications Act as media giant acquires key stake in Scottish radio group SRH **p6**

Fresh acts wave flag for Wales

New acts such as McLusky and Jarcrew are following in the wake of Welsh breakthrough Funeral for a Friend **p17**

This week's Number 1 Albums: Katie Melua
Singles: Michelle
Airplay: Outkast



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Your guide to the latest news from the music industry

Bottom line

EC begins its merger probe

The EC investigation of BMG and Sony's proposed merger swung into a new phase last week when Article 11 Requests for Information forms landed on the desks of third parties, which have expressed an interest in opposing the combination. The groups, including various members of Impala and AIM, as well as Warner and Universal, have until Wednesday – 10 days after the EC posted the official notification on January 17 – to reply to 41 questions, covering everything from online sales to A&R. This latest move comes under Article 31 of states that the EC may obtain all necessary information from the authorities of the member states.



Bernard, president on the Government

GWR is pressing the Government to boost the digital radio market by announcing a switchover date from analogue to digital services. The radio groups chairman Ralph Bernard told an industry digital forum last Wednesday that the time had come to announce a digital switchover for radio just as Culture Secretary Tessa Jowell did for television last month.

AIM's new media arm MusicIndie is encouraging the development of new legitimate internet and mobile services by launching a one-stop rights administration company aimed at companies operating in the digital music arena. Rightrouter, which has received significant funding through Swiss private equity firm Incubus and support from Scottish Development Enterprise, will provide a straightforward and efficient service for downloading, streaming and mobile phone services wanting licensing across different territories.

Mycoemusic.com's launch last week hit by severe technical problems.

Capital Radio Group has completed the restructure of its marketing team with the appointment of Universal Studio Networks sponsorship director Marian Poppers as its head of commercial.

Emap has set UK radio's consolidation ball rolling by buying into Scottish Radio Holdings, p6

MCD Productions, the Irish live music company headed up by Denis Desmond, has increased its stake in Mean Fiddler by acquiring another 5m shares. MCD previously had bought a 16.2% stake in Mean Fiddler.

Sanctuary's live music division was the star player in another record year for the independent, p7

The IFPI says the development of legal online music services has turned a corner as it publishes its first-ever online music report, p7

People

Emap TV man leaves group

Emap TV music co-ordinator Les Thompson, who was involved with programming duties across channels including The Box, The Hits and Xfm, left the media company last week to pursue new interests. Emap Performance director of music Simon Sadler says he has no immediate plans for the vacant position.

BGM's one-time sales director and commercial director Richard Corps has joined Handeman UK as business development director. Handeman looks after entertainment distribution for Asda.

PR's longest-serving general manager, Herbert "Bert" Gilbert, died aged 87 last Monday of pneumonia. He joined the collecting society as company secretary in 1939 and continued working there until his retirement in 1983, apart from a period during the Second World War when he was held captive in Germany.

US singer songwriter Steve Earle is to be honoured with a lifetime achievement award at Radio Two's Folk Awards, which will be staged at London's The Brewery on February 9. Highlights will be broadcast on Radio Two on February 11, and on BBC Four two days later.

Former music manager Ron Brown has lost his battle against alcohol. The funeral of the former partner in Fly By Night Management, which handled Status Quo and The

Stranglers, was held last Thursday. He was 49 and leaves a wife, Claire.

Ambient media communications agency Diabolical Liberties has appointed one-time In The City general manager Jeremy Paterson as general manager. Paterson joined Trusthedge in 2000.

Defected Records has appointed former Ministry of Sound managing director Hector Dewar as its managing director. Dewar was initially hired as a consultant for Defected, which split from its former parent company MoS in December 2002, and has been employed as interim director at Defected for the past year.

Music publicity agency PPR, whose clients include Sony Music Strategic Marketing and Ministry of Sound, last week became a limited company.

Martin Bewell, previously head of sales at Green Umbrella Sport and Leisure, has been appointed

Sonopress's DVD business development manager.

A list of top songwriters are battling to provide this year's UK Eurovision entry, p4

Music Week's website passes 1m page impressions mark, p6

A list of top songwriters are battling to provide this year's UK Eurovision entry, p4

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Diesel-U-Music is offering aspiring musicians the chance to perform at its fourth annual awards in London this July in a nationwide search for talent. The contest covers urban, dance, electronic, indie rock and VJ.

Charlie Landsborough carries UK logos in a 10-article shortlist for the second annual CMA Global Country Artist Award. The winner of the award will be invited to perform at this year's CMA Music Festival taking place in Nashville from June 10 to 13.

Capital's London-based XM is drafted in by Adam and Joe to fill the gap left in the schedules by the temporary departure of Ricky Gervais and Stephen Merchant. The pair exited their Saturday 1 to 3pm programme earlier this month because of commitments in the US.

String and Sean Paul, Marina McBride and Black Eye Pass are among the latest performers announced to appear at the 45th Grammy Awards at Los Angeles' Staples Center on February 8.

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UK EUROVISION PERFORMERS

1994 - Frances
Ruffelle - We Will
Be Free (Lonely
Symphony) (10th)
1995 - Lowe City
Groove (Low City
Groove) (10th)

1996 - Gina G (Oh
Aah... Just A Little
Bit) (7th)
1997 - Katrina &
The Waves (Low
Shine A Light) (1st)
1998 - Imranaz
Who Are We Not? (2nd)

1999 - Precious
Say It Again (21st)
2000 - Nicki
French (Don't Play
That Song Again
(16th))
2001 - Lindsey
Droneaux (No Dream
Impossible) (15th)

2002 - Jessica
Garlick: Come Back
(1st)
2003 - Jenni: Cry
Baby (26th)
Eurovision finishing
positions in brackets

BBC to pull out all the stops with biggest promotion yet

Top writers to save Eurovision blazes

Song contest

by Paul Williams

Some of the UK's hottest songwriters have answered the Eurovision call in a bid to wipe away last year's disappointing showing.

A year after the Jenni-performed song Cry Baby became the first UK entry in Eurovision history to fail to win a single vote, organisers have drafted in top names Gary Barlow, Ray Hodgges, Brian Rawling, Pat Sigeyne and Wise Buddha's Bill Padley and Jem Godfrey for the 2004 contest, which takes place in Turkey in May.

Their participation is being backed by the BBC's highest-profile promotion yet for the competition, including scheduling an entire Saturday night's BBC1 lineup on February 28 around live performances of the six British challengers and a public vote to choose the winning entry.

The revamp, which includes ditching the old Song For Europe name in favour of Eurovision, Making Your Mind Up, is being overseen by BBC Entertainment Events executive producer Bea Ballard, who was last autumn given the task of assembling a new team to "basically re-invent" Eurovision. Ballard, whose department also oversees Parkinson, says, while the Eurovision final itself on a Saturday night has always been successful for the BBC, Song For Europe had become "lost and buried" on Sunday afternoons in the schedules.

"Jenni's terrible result was a

Jenni: a great effort is being made to make sure snail-poles never happens again

wake-up call," she says. "Everyone felt we needed to turn things around."

As part of its initiative, the Beeb is putting its full promotional weight behind the contest this year, including a Top Of The Pops special featuring the six British hopefuls and the backing not only of traditional supporter Radio Two but possibly Radio One, too.

"We've got every BBC promoter we can covering it," says the corporation's Eurovision producer Dominic Smith. "We have two weeks of prime-time trails - shows generally don't get them these days and to have two-week trails is exceptional."

Sony, which released the UK's 2002 entry by Pop Idol finalist Jessica Garlick, has been given the task of finding half a dozen acts to compete as Britain's representative this year. The list is made up of known names and unknowns,

bands and solo singers, and will be unveiled next week.

Meanwhile, the song selection process this year has been overhauled with the traditional route of using the British Academy of Songwriters and Composers (Bacs) to find songs ditched in favour of going directly to proven songwriters. Five of the six British challengers came through this route in a hunt undertaken by Sony's consultant A&R director for strategic marketing Nicky Graham and The Music And Media Partnership's managing director Rick Blaskley. The sixth song will be selected through Bacs.

However, which writer wrote which song will be kept secret. "This year, we have gone all out to get the best songwriters to provide the songs for this year's event to show the very best that this country can offer," says Blaskley. gaul@musicweek.com

Midem-bound V2 beefs up its team

V2's revived publishing arm is heading to Midem this week flush with a string of new writer signings and an expanded executive team.

The company has hired Marc Sher, formerly at Rondor Publishing, to be shared head of A&R across the indie's records and publishing divisions. He joins managing director Mike Sefton, of former Human League member Joe Callis, which includes titles such as Don't You Want Me.

Robson has scored success on both sides of the Atlantic writing hits for the likes of Westlife, Busted, Blue, Atomic Kitten and Faith Hill, while Solomon has written material for acts including S Club 7, Céline Dion, Britney Spears, Clay Aiken, B5 and Liberty X.

"This impressive duo of writers and great title catalogue has really put us on the map as a writer-friendly publisher," says



Blue: writing success for Steve Robson

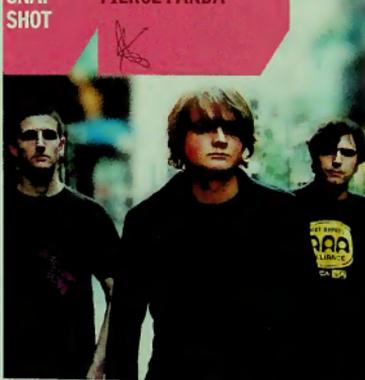
Selton, who has quietly pursued a strategy of targeting top songwriters and manageable catalogues in the 12 months since he arrived from Ministry Of Sound.

"We wanted to keep costs and overheads to a minimum, preferring to spend our agreed budget on new and significant signings," he says. "As a small independent publisher, we needed to find our own niche in the market place."

He adds that the next area that the company is focusing on is building its sync income - a sector where it already enjoys steady revenue from existing writers such as Fluke.

SNAP SHOT

FIERCE PANDA



The legacy of influential independent label Fierce Panda is to be chronicled for the first time on a compilation of 20 of the key singles to be released by the label over the past 10 years. Fierce Panda

has been responsible for the first releases from a host of bands which have gone on to become household names. Supersmash, Ash, Coldplay and Fierce write all given their first releases through

the label. Keane's (Guitar) Second single for Fierce Panda, This Is The Last Time - which is already a household name, features on the album, which is set for a release on March 1.

compilation will also include available a host of rare tracks that have not been released since their original single format, including Coldplay's track Brothers And Sisters.

Mycoke flows after launch blip

Coca-Cola says its UK online music service mycoke.com is now fully up and running after its high-profile launch was hit by teething problems last week.

Visitors to the site found the download service was shut down for part of its opening day last Monday. It was still suffering technical difficulties late into the following day, with users told to leave e-mail addresses so they could be told when it was fully functional again. Users with earlier applications than Windows Media 9 were unable to access free tracks.

However, the drinks giant's head of strategic marketing alliances Raf McDonnell says the technical hitches - mainly caused, he says, by release modifications

being input by its digital distribution platform ODE - were ironed out by early Tuesday evening and that the site was soon fully functional.

He adds, "Some of the functions were not quite right at launch, so rather than put them up when they were not ready we wanted to get them right."

The first track downloaded was the exclusive Tracks For Fears' Closest Thing To Heaven, while "thousands" downloaded tracks in the opening hours and many more pre-purchased tracks.

The site boasts more than 250,000 tracks with singles retailing from 80p to albums at £6.40 and above, while a track can be streamed for 7p and users

now have access to free 30-second samples of tracks.

The site will also feature weekly-refreshed exclusive content including bonus tracks and singles available up to six weeks ahead of release, including Kylie Minogue's new single Red Blooded Woman. The mycoke.com site can only be used by users with a credit card.

Meanwhile, as discussions between the BBC and Official Chart Company about the future sponsorship of the chart were expected to reach a conclusion at the end of the month, McDonnell confirms Coca-Cola is continuing to talk to OCC about how it can "make use of the property we have bought into".

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★★★★★ **FHM**

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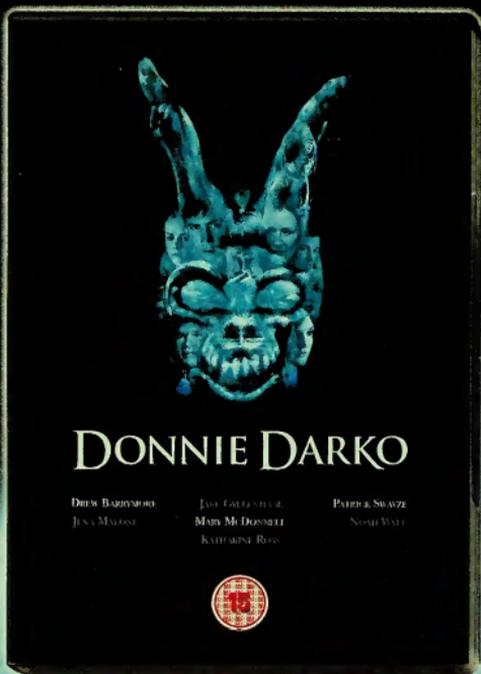
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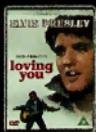


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Deal with SMG gives Emap the first strike advantage

Emap leads post-Act radio consolidation

Radio

by Paul Williams

Nobody could accuse Emap executives of wasting any time in sealing the deal that finally pressed the start button on UK radio's much-anticipated consolidation programme.

Just three days after first sitting down with their opposite numbers at Scottish Media Group (SMG), they hammered out a £30.5m agreement to buy the radio rival's 27.8% share of fellow leading player Scottish Radio Holdings.

For Emap, the deal – announced on Monday last week – gives the media giant a sizeable stake in some of UK commercial radio's most cherished brands, among them Clyde and Forth. But it is its wider context which is most significant, representing the first purchase undertaken by one of the "big five" operators since the Communications Act – freeing up previous strict station ownership rules – hit the statute books last summer. According to one radio industry observer, the deal gives Emap a "very good first strike advantage" over its rivals as the radio giants jostle for position in this new consolidated world. "Emap are basically poised to become the biggest radio group in the UK," he suggests.

But, despite the speed with which the deal was thrashed out, Emap's own financial director Gary Hughes is not expecting other deals to immediately follow its wake. "The process of radio consolidation will be long, arduous and quite messy," he adds.

"Along that route, we want to keep as many of our options open as possible. In practical terms, this deal gives us a foot in the door."

However, the radio industry observer believes the next big announcement could be made as soon as Easter, with one possibility being the pairing up of Capital with GWR. "It would bring Classic FM's sales house together with Capital FM's, which is a great combination for the advertising industry," he says.

For Scottish Radio Holdings (SRH), this first post-Communications Act deal forcibly thrusts upon it a new stakeholder in the form of Emap, which ultimately could look to take a controlling interest in the company. Last week, the Scottish operator hastily hid its frustration at the way SMG, which owns Virgin Radio, had gone about selling its 27.8% stake. In a statement, the SRH Board



Dealmakers: Emap chief executive Tom Moloney with financial director Gary Hughes

said that it was "disappointed that SMG ignored our offer to assist in placing the shares". In more consolatory tones, it also said it looked forward to "a more constructive and mutually beneficial relationship with Emap".

There is a background to this, amid suggestions that a merger between the two Scottish radio giants was examined towards the end of 2003, but that talks broke down at the start of the year. It was at this stage that Emap entered the fray.

Emap's Hughes is only full of enthusiastic words about SRH as he believes the two companies combined would make a good fit. Until this deal, Emap had no analogue station interest at all north of the border, while 16 of SRH's 20 analogue stations are outside England. However, Emap says it has no intention to "make or participate" in an offer to buy SRH's outstanding shares unless a third party comes in with an offer for the group or buys a stake in SRH of 20% or more.

"That approach is underlined strongly by Hughes, who says, 'if at some point in the future – and I really mean if – the two businesses came together, the geographic fit would be excellent. It would bring together our north of England stations and their stations in Scotland and some decent assets elsewhere. They run radio the way we like to see radio run."

Emap's buy into SRH came just days after the group announced that the key architect of its radio operation, Tim Schoonmaker would be leaving his post as Emap performance chief

Emap are basically poised to become the biggest radio group in the UK

Radio industry observer

THE BPI AWARDS

SINGLES
Jamelia – Supremacy (Parlophone) (silver)
Duffy & Kelly Digges – Changes (Sanctuary) (gold)

ALBUMS

Any Warehouse – From (Epic) (silver)
Jed – Get (NewEastWest) (Epic) (silver)
Joni Mitchell & Denise Hill –

Opportunity (EMI Classical) (silver)
Kets – Tasty (Virgin) (gold)
Sine – The Sine Collection (gold)
The Soul Sessions (Virgin) (gold)
Various – Capital Gold 70s Legends

(Virgin) (gold)
Various – 50 Years Of The Greatest Hit Single – Platinum Collection (gold)
Katie Melua – Call Of The Wild (Dorland) (platinum)
Various – R&B Love

Radihead – Hal To The Thief (Polyhord) (platinum)
Prince – The Very Best Of Prince (Vehco/Warner) (platinum)
Various – R&B Love

(WSM) (platinum)
Tears For Fears – Tears Roll Down (Fontana) (silver)
Various – R&B Love (platinum)

THIRTEEN SENSES

Cornish band Thirteen Senses, who recently signed to Mercury Records, are among the acts lined up for the British showcase at March's SXSW Festival in Austin, Texas. The band will be joined at the March 18 showcase by Radio One and Two. In total, around 20 UK signed acts have been confirmed to appear at the March 17 to 21 event, among them British Sea Power, Thea Gilmore and The Thrills, while Radio One are currently enjoying ally support from the likes of Radio One, (Music and Xfm for their self-supported single which is released next Monday. The showcase, accompanied by

SNAP SHOT



CAST LIST: Artist booker: Metropolis. Showcase US agent: Little Big Brain. Liverpool, UK Trade And Investment. Media partners: Radio One, Radio Two, 6Music.

Overseas users boost musicweek.com stats

Musicweek.com marked its first six months in operation by passing the 1m page impressions landmark this month.

The site – which is available completely free to all subscribers to Music Week magazine – has established itself as one of the international music industry's since its launch in July last year, tying in with the relaunch of its sister magazine Music Week.

Offering daily breaking news, weekly charts and playlists and a constantly updated directory for the UK music industry, the service has attracted a significant audience outside British business. While UK makes up some 46% of its visitors, overseas markets account for 54%.

As well as publishing the Official UK sales charts – compiled by the Official UK Charts Company – from 7pm on a Sunday evening, the service also provides UK airplay charts from Music Control.

The service, which is helmed by online editor Nicola Slade, also offers breaking news and, in recent months, has been the first

service to provide details following announcements of the Sony BMG merger, the collapse of EMI's planned takeover of Warner Music, the relaunch of Top Of The Pops, the Brit Awards nominations and the departures of Tim Renner and Thomas Stein from Universal and BMG in Germany this month.

In addition, the Music Week Directory database of more than 10,000 companies and executives across the UK industry is available on the site, with additional search functions and regular updates. Around 1,000 unique users visit the site every day, with page views a day of more than 6,000. Since last July's launch, it had attracted more than 1.23m page impressions by last week, with total visitors of 190,000.

Music Week editor-in-chief Ajax Scott says, "Musicweek.com has rapidly established itself as one of the most valued music industry sites in the international music industry. And developments planned for the next six months will ensure that it offers even more benefits for our subscribers in the UK and abroad."

GROWTH OF EUROPEAN ONLINE MARKET
 Registered users
 450,000 (180,000)
 Tracks available
 25/000 (210,000)
 Tracks downloaded
 300,000 (270,000)

(monthly average)
 The above shows aggregated data for Q4 2003 provided online music services.
 Figures are for Q4 2003 (03 figures in brackets).
 Source: O2

➤ 'The mobile phone is becoming a new type of media in its own right' - Viewpoint, p24



Sanctuary's live feats lead to new ground

Sanctuary has identified urban music and the Far East as its target areas of investment in the immediate future following a record-breaking year for its live music division.

The independent hosted around 7,000 shows in 2003 featuring acts including Robbie Williams, The Darkness and Red Hot Chili Peppers, enabling the artist services division to post a massive £63.8m turnover for the year ended September 30 2003. This was up from just £36.8m in the previous year.

This success in the live arena, where it also sold merchandising for acts from Eminem to Bon Jovi, was the single biggest driver for the group's 28.5% increase in turnover for the period, from £18.1m in 2002 to £151.7m. The group also reported pre-tax profits up from £10.2m to £10.7m in results issued last Monday.

The music division performed less spectacularly than in some previous years, with turnover moving from £71.7m to £78.0m, partly explained by executive chairman Andy Taylor on "slippage" of key albums, which

were due in September. This includes late-delivered CDs by The Strokes, Belle & Sebastian and Morrissey, whose long-awaited album is now due in March.

In the next few years, Taylor says he is focusing on building the urban side of Sanctuary following last year's acquisition of Houston-based Music World Entertainment, which represents Destiny's Child and Beyoncé. He adds, "In the same way that we have used Iron Maiden as the cornerstone to build the rock side, we can use Beyoncé to increase our involvement in the urban area. Beyoncé, if properly managed, can become the next Diana Ross or Tina Turner."

The first long-term strategy meeting of Sanctuary's top executives is shortly due to take place in Houston. Another area for desired expansion is in the Far East and Taylor says he is planning to expand from the current joint venture operations to create a small office in China within the next 12 months to service that territory, as well as territories such as Japan and the Pacific Rim.

IFPI protects legal surfing to scuttle internet piracy

by Robert Ashton

The record industry's internet strategy is finally turning the corner thanks to a dual strategy of stamping on illegal online sites and creating the environment for legitimate services to grow.

These are the findings of the IFPI's first report into online music which was published last Thursday and concludes that legal services are taking off "exponentially", with music catalogue up more than 30% in the past three months alone and 500,000 legal downloaders in Europe.

However, the IFPI warns further litigation against illegal downloaders outside the US is "inevitable" this year.

"The sky has opened up," declares IFPI chairman and CEO Jay Berman. "Legal services are developing and continue to develop based on the renewed sense that the industry is fighting back."

IFPI market research director Keith Jopling says that revenue of downloads in the US ran at around \$30m in 2003. "Although this business is very small, it is a significant start and we expect a



Berman: The industry is fighting back

lot more in 2004", he says. Jopling adds that he expects online business in Europe to build with more services being added this year, including the iTunes launch, Napster 2.0, Rhapsody, and T-Online star 2.0. Rhapsody, and T-Online star 2.0, as well as the 30 existing operators, such as OD2, offering around 300,000 tracks.

But he still believes there is a significant job to be done to raise awareness of legitimate services, with only 28% of people alert to the presence of legal operations in Europe. "It needs to be twice that," he adds. However, the music industry appears to be winning the awareness campaign, 66% of people in the UK, Germany, France and Denmark now recognising it is illegal to file swap.

EMI Music's digital development senior vice president Ted Cohen believes the arrival of key brands such as Apple and Coca-Cola will help build awareness. But, despite the growth of legitimate services, IFPI general counsel and executive director Allen Dixon concedes "it is inevitable there will be litigation this year" in the US and Europe.

Dixon says public awareness campaigns have worked, with 41,000 unauthorised sites taken down and the removal of 1.6bn music files, while the industry's use of litigation in the US has had a "measurable effect". He adds, "We view litigation as a last resort."

The RIAA appeared to be heading this last week, when it added to the 300-plus lawsuits it issued last year by launching copyright infringements against 532 further illegal downloaders and P2P users. "The message to illegal file sharers should be as clear as ever - we can and will continue to bring lawsuits," says the US body's president Cary Sherman.

robert@musicweek.com
 ○ See figures above



Actor Tim Allen, who plays Tim in BBC hit comedy series *The Office*, stars in a short film which is to accompany the forthcoming single from BritSoul act Ilya. The film, serviced to media this week, is directed by filmmakers The Guard Brothers and is in the style of French film *Amélie*. It tracks Freeman through London's rush hour to meet his girlfriend as she arrives on a Eurostar train. The video accompanies the Ilya track *Bollisino*, which is released on March 1 through Virgin Records. The label bought the film and has edited it in order to fit the song.

"The nature of Ilya's music means that they don't necessarily fit into normal places in terms of TV," says Virgin's head of media Steve Martin. "The film makes it quite accessible, given who is in it, without having to compromise the music. It is very much an album-based project and this really opens things up."

Ilya's debut album *They Did For Beauty* will precede the release of *Bollisino* on February 23. The single is also featured as the soundbed to the current Chanel perfume advertising campaign for its Amor Anor brand.

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Five years ago as the European market boomed, "local repertoire" was the buzz phrase. With many majors now focusing on international acts, does it still have a key role? *By Hamish Champ*

Has local talent lost its charm?

Five years ago, in the second half of the Nineties, the buzz phrase on the lips of every international executive was "local repertoire".

It was a time when the IFPI launched its glittering Platinum Europe Awards to celebrate the continent's burgeoning talent, when major record companies had fully functioning companies in more than 20 markets, when two weekly music business magazines covered every move of the rapidly developing European music industry, and when artists including Eagle-Eye Cherry, Ace Of Base, Daft Punk, Roxette, Air, Aqua, The Cardigans, The Tamperer and many others were challenging US and UK acts for international supremacy.

Today, in an era dominated by talk of mergers and consolidation, when major groups are examining every penny they spend, "local repertoire" appears to have lost its lustre. As majors prepare for merger or takeover and the talk turns to making efficiencies, affiliate offices in smaller territories are regularly highlighted as the place for cuts.

Just a week ago, two of the German market's most significant talent developers – from polarised ends of the spectrum – of the past decade left their jobs.

After spells as BMG's global talent chief and president of Europe, Thomas Stein exited the company. This move came just five years after Stein ran a BMG operation which dominated the German market, launching domestic and international stars from Tic Tac Toe and Bell Book & Candle through to Lou Bega.

Yet Stein's announcement was muted compared with that which accompanied the depart-

ure of Tim Renner, the Motor Music founder who rose to run Universal Music in Germany.

Renner left following a difference of opinion with Universal's International chief Jorgen Larsen over what the right balance should be between investment in German repertoire and a reliance on international stars.

An unusually frank, jointly-issued statement, indicated that "although [Renner] understands the need for savings measures, opinions differed regarding their impact on local artist development".

Renner himself continues, "I sincerely believe that the market also 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".

The extraordinary development begged a significant question for the European music industry. If the biggest record group in the traditional leading market in continental Europe is scaling down its commitment to local talent, what has happened to those fervent hopes of five years ago?

Despite the apparent change in attitude, domestic repertoire remains strong in many markets, with national end-of-year charts for many markets – including those for France, Sweden, Spain and Italy – showing locally-signed repertoire in the ascendant (see p14-15).

Domestic repertoire's impact on the bottom line, especially in the current environment, cannot be ignored. BMG SVP international A&R &

Part of the late Nineties boom in local repertoire (above, from left): The Cardigans, Daft Punk and Eric Burdon & The New Animals; (below) Roxette

marketing Yoel Kenan says, "Markets that were previously considered secondary or even tertiary, like Switzerland or Norway, are being very aggressive and showing some amazing results, at least for us, in terms of sales."

Sony Music International president Rick Dobbis agrees that there is a continuing case for investment in talent from around Europe. "Local repertoire is more important than ever in most, though not all, major markets," he says.

Warner Music Scandinavia chairman Jonas Siljemark adds that domestic repertoire in the Nordic region remains an essential part of business. "In Finland, domestic was greater than international repertoire last year. It grew here in Sweden from 33.6% in 2002 to 37% in 2003, it was flat in Norway at 20% and in Denmark around 35%-36%."

Local repertoire is more important than ever in most, though not all, major markets

Rick Dobbis, Sony Music International



dvd

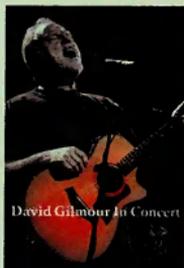
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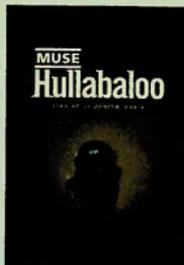


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The state of Scandinavian markets means everyone, majors and independents alike, must sit up and take notice. "Norway had its first major decline last year, down 8%, Sweden down 14.7%, 16% in Denmark," says Siljemark. "These are tough numbers. Market declines across the region affect everyone, not just the majors. Everyone has to be more careful and smarter."

The difficulty for an internationally-focused business is the fact that, as some believe, the potential for artists to break out of their own territory and sell elsewhere in the region has waned in recent times.

"I am a little disappointed in terms of continental European artists crossing borders," says Kenan. "There is a weakness in this area at the moment and we've experienced better times in the past in this department than we have in the past few months."

Dobbs adds that even though local albums are outperforming international titles in certain markets, such as the Nordic territories, there is "no question it has a profit impact on record companies, with costs and, in most cases, selling into a limited market."

"It is exciting for the companies and it connects us to the local culture and excites consumers and media. It is probably stronger than it has been for years and years and in some places continues to grow. But, just because local repertoire is robust, doesn't mean that the market is." Rupert Perry, who as EMI's head of Europe for much of the Nineties, was one of the architects for the continental repertoire rush, and believes the market has simply moved on. The economic situation in many European markets has simply forced all of the majors to examine their operations, he says. "If you have lost 50% of the market, you have to cut your cloth accordingly. It is a fact of life."

"I think people may have got a little bit carried away with 'local repertoire,'" adds Perry. "I did all the times, 'What is everybody getting so excited about?'"

"It wasn't really a new thing for us, because EMI always had to develop its own repertoire in Europe because we didn't have a very strong American company. But others caught the bug. And maybe some of them over-invested in it."

Paul Russell, Sony Music's head of Europe in the Nineties and the driving force behind the IFPI Platinum Europe Awards, believes the major record companies will have to continue to develop local repertoire in the biggest markets.

"To say I'm going to get out of local repertoire in markets that are mainly local repertoire-driven, you are really asking yourself a much more fundamental question. If you do that, you are basically just becoming a distributor."

"Having said that, everybody in every market in the world is being much more particular about what artists they sign and how many they sign and what they spend on them. It is a sign of the times and maybe not a bad thing."

The key today, according to Warner's Siljemark, is acting smarter. "We have to be present in the domestic market and, as a major, we have to act more like an independent. We have to record our albums within a budget that is relevant to our own local market. That's what indie do, they don't count on big numbers when it comes to sales, they try to be smart. We're trying to be smarter."

"Your recording budgets have to be adjusted to the local conditions. That way we will continue to do local repertoire. Adjust the economics and have a continued presence in the market. Be realistic about the numbers you albums can sell."

Konny Von Loeheisen, the managing director of Ministry Of Sound Germany, says, "Build-



European acts making an international splash in 2003 (clockwise from top left) TATU, Junior Senior and Room 5



ing domestic repertoire is expensive. Germany always had some hits internationally but they were always the gimmicky records like Lou Bega or Dr Alban. Germany has never been a big source of internationally-accessible domestic repertoire, unlike somewhere such as Australia.

"Universal's move in Germany benefits alternative people like us, as an independent. We're getting tons of acts who are fed up with the majors."

Certainly, any decision on whether to invest in local talent depends fundamentally on its bankability. Stefan Egmar, the founder of Stiggy Music & Management and former managing director of EMI Music Publishing Scandinavia, says, "Focusing on local talent is still going to be an issue for the majors here, because we have the talent, the songwriters and the producers."

"And if a major does decide to opt out of producing local repertoire then that's going to be good news for the independents. But they'd be crazy to do something else, that's my opinion."

The economic issue is certainly a crucial one. After an era in which all major companies invested heavily in regional repertoire development in the hope of uncovering an occasional Eagle-Eye Cherry, Darude, Aqua or Lou Bega, commercial realities are coming home to roost.

In certain cases, suggests one senior international executive, the investment is simply unwise. For instance, Egmar suggests, why should major groups invest heavily in Scandinavian-signed English language acts which then simply compete in Scandinavia with British and American acts.

BMG's Kenan continues, "For multinationals in markets which are smaller, there is clearly an argument as to why are you spending all this money on releasing this domestic repertoire. What are the potential sales? How much will you make? Is it a sane move?"

"For a lot of smaller markets, the only way of making any money on domestic artists is to sell them internationally. And if you sign an act in the Netherlands or Belgium and the only way to recoup your investment is by selling them internationally, well, I think that's very risky."

Ultimately, what is happening is that the industry is focusing on two or three types of repertoire for the international market, suggests Kenan - UK- and US-centric and Latin repertoire. And, in turn, local records are allowed to develop organically and, if they have the scope, launched internationally when they are ready for it.

There certainly remains room for optimism, it seems. Music DVDs are "exploding" in Germany, according to Ger Gebhardt, the head of the German IFPI, and the introduction of iTunes into Europe this year should provide a welcome boost for a battered market.

According to Bert Cloeckhart, Universal Music International's senior VP strategic marketing & commercial affairs, back catalogue is performing well too.

Alluding to a new Universal policy of "flexible pricing," he says, "We've been creative in the way we position our products and they continue to sell."

"We target them at the right demographic, and we increasingly use other channels, such as direct-response TV, particularly in Germany, kiosk sales via newspaper-mounted CDs and more product lines going to other stores that don't normally stock our products, all of which help us get to people who are still interested in music and buying CDs."

On the subject of talent development from Europe, Kenan is positive too. "2004 will be down because it will take longer to reverse the current downward trend," he adds. "But I'm optimistic. If we sign acts that are well received across the region, then the market will go up."

Dobbs adds, "I am not distraught about the state of the markets because as a company and as an industry we have learned tough lessons about how to survive and hopefully thrive."

"We've learned to adjust to the reality, to fight the difficult issues and to deal with the changing circumstances, and to see and respond to the good news that is either here or on the horizon." For now, it seems, cutting one's coat according to your cloth continues to be the theme.

Additional reporting by Martin Talbot and Joanna Jones

I think people may have got a little bit carried away with 'local repertoire'

Rupert Perry

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Piracy has been blamed on poor unit sales, but perhaps all that is needed is some fresh blood. *By Hamish Champ*

Breaking the spiral of falling sales

While the markets such as the UK and France have continued to buck global trends, the story has not looked quite so rosy in the European mainland over the past two or three years.

Initial evidence from many recorded music markets suggests that there is little stopping the slide – despite the signs of a turnaround across the Atlantic in the US – as internet piracy and poor economic conditions continue to take their toll.

The most recent IFPI figures yet published (for the first half of 2003) show declines in every established European market. The value of the Netherlands was down 7.5% to \$221.8m, and Spain down 7.2% to \$263.3m. Even the so-called "miracle market" France saw a decline, down 9.1% to \$971.0m.

But, as has been the case for a number of years, the market which is continuing to lead the trend downwards is Germany. The first half of 2003 saw German market value slumping 18.1% to \$833m and many in the German market believe it will continue in that direction, with Gerd Gebhardt – the former head of Warner Music in northern Europe, former chairman of the German Echo Awards and now head of the German IFPI affiliate organisation – fearing the full year fall could be as much as 20%, with little chance of recovery in 2003.

In the late Nineties, Germany was the biggest market in Europe in value terms for three successive years (1996, 1997 and 1998), with its lead over the UK in 1996 a solid 17%. The domestic situation is only part of the picture too; back at the end of the Nineties, Germany supplied some of Europe's biggest international names. Records by acts such as Modern Talking, Rammstein, Mousse T and Lou Bega were among Europe's biggest hits, all from German labels.

Today, Germany has fallen from its lofty perch as the biggest market in Europe to be third biggest behind the UK and France, and fifth in the world. Its decline has outpaced the rest of the world during that period, its share of the global market falling by one-fifth, from 8.0% in 1996 to 6.3% in 2002.

"The anecdotal evidence backs this up too. 'The market here has fallen to the level of 1990 – this is a disaster in itself', says Gerd Gebhardt, the former head of Warner Music in northern Europe and now head of the German IFPI affiliate organisation. "I'm worried that we have not yet seen the bottom of the decline."

Rick Dobbis, Sony Music International president and the major's head of Europe, voices his own concerns for the market. "What concerns me is that the news has been so bad for so long across all sectors that I worry that the people who comprise the industry there, from artists to record companies to video people to retailers to TV and radio programmers, are all depressed, and it becomes a vicious circle."

"The decline is widely attributed to an unstable economy, piracy and the lure of other entertainment products. "We are fighting for survival on all fronts," says Gebhardt. Private copying is the major headache. "The first phase of the copyright directive was implemented here in September last year, but it's by no means the end of the story."

Others also point to the proliferation of TV music talent shows. Indeed, while this is a trend which is no longer exclusive to Germany, it certainly hit there hardest and earliest. In the late Nineties, a string of artists sprang out of the local version of *Endemol's Big Brother*.

But, those who latch onto this issue, and the lack of new big-selling local artists in recent



German acts making a splash: (above) Rammstein; (below, from left) Lou Bega and Modern Talking

years, are only seeing part of the picture, argues Gebhardt. "The consumption of music is higher than ever. The latest market research we have shows that in 2002, 600m songs were downloaded here in Germany, with music being burnt onto 260m CD-Rs. That's 400m more discs than we sold. So the demand is stronger than ever, but it's not being paid for. If you don't like the music you don't burn or download it, right?"

A reliance on a certain type of artist and a lack of fresh creativity also play their part in a market's problems, says Dobbis. "I don't want to be unfair to those not in this category and who've done well, but the good news record-wise in Germany has been essentially left to legacy artists and TV artists. Both groups have important parts to play in the landscape, but fresh new music from creators seems to be largely missing."

Dobbis points to the almost healing effect that vibrant new talent can have on all markets. "I don't want to overstate this, but if there's vibrancy in the musical area, like there is for example in the UK, then whatever the conditions of the market, such as gloom and doom, then that vibrancy will motivate consumers to buy music."

Warner Music Europe boss Paul-Rene Albertini holds out hope that 2004 will be the year when the download side of the business finally comes together for the European industry as a whole. "I believe this is the turnaround year, where we will see the physical market decline bottoming and the decrease beginning to soften," he says. "We will see iTunes emulate to the degree that all competitors will launch legal services worldwide."

"The optimist in anybody has to say there's evidence of the bottoming out of the decline in the US and hopefully that will export elsewhere," adds Mike Allen, SVP International Marketing EMI Recorded Music UK/Ireland. "Whether that happens in 2004, or the extent to which it does happen this year is enough to unear at this stage."

However, Allen thinks the US evidence is reasonably encouraging. "We have the prospect of Europe catching up with the US in terms of the legitimate download business – we're behind in this area – and as this spreads through an uptake of broadband and as services like iTunes follow through, I believe you'll see the start of a legitimate business model really taking hold."

As Allen concedes, the speed at which such activity compensates for losses in the physical world is hard to predict. But there are executives across the breadth of the European market who will be hoping for a speedy impact.



We are fighting for survival on all fronts
Gerd Gebhardt

EUROPE'S
AIRPLAY
NUMBER 15, 2003
Austria Strom
Tosca - Ka Ching!
Belgium The
Underdog Project -
Summer Jam 2003
Denmark Dido -

White Flag
Finland The
Rasmus - In The
Shadow
France Scooby -
Hey Sexy Lady
Germany Robbie
Williams - Come
Undone

Greece Robbie
Williams - Feel
Ireland Beyond -
Crazy In Love
Italy Le Vibrazioni
- Decadente A Te
Netherlands
Robbie Williams -
Feel

Norway Lene
Marlin - You
Never Let
Portugal Robbie
Williams - Feel
Spain Alejandro
Sanz - No Es Lo
Mismo
Sweden Per Gessle

- Hot Kontor Alla
Kardana
Switzerland Blue/
Elton John - Sorry
Seems To Be The
Hardest Work
UK Room 5 feat.
Oliver Cheatham -
Take Me

While European acts took the biggest share of airplay across the continent in 2003, the UK took the top three. *By Joanna Jones*

UK artists lead 2003 airplay list



UK acts at the top: Dido and Craig David

The UK triumvirate of Robbie Williams, Dido and Craig David were the most listened-to artists in Europe during 2003, claiming the top three spots on Music Control's combined European airplay chart.

EMI's Robbie Williams was the airplay king of Europe in 2003, topping the pan-European airplay chart with *Feel* and reaching the top 20 of the same chart with two other tracks from his 2002 *Escapology* album, *Come Undone* and *Something Beautiful*.

But the end of year airplay chart demonstrates European-sourced repertoire was still in rude health, domestically at least, with just over a third of the overall European 200 airplay hits sourced or signed from the continent (30.5%), ahead of the UK's share of entries at 26.5%. Meanwhile, US repertoire demonstrated its continuing power, claiming 43% of the overall entries on the airplay 200 for the year.

By comparison, continental Europe accounted for 24% of the UK's share in 2002, with the UK claiming 29.5% and the US 46%.

The radio survey highlights that, while UK and US repertoire dominated the top half of the chart in 2003, European-sourced or signed acts gathered in force lower down the 200, indicating that while a strong domestic European presence remains, few of those acts were breaking across borders in 2003.

Continental repertoire made up 20% of the entries to the top 100 of the airplay rundown, compared with the UK's 28% and the US at 52%, while UK and US acts claimed all but two spots in the top 20 - those were taken by two Universal acts with Junior Senior's *Move Your Feet* and T.A.T.U.'s *All The Things She Said*, Danish and Russian signings respectively.

This represents a decline on the late Nineties; in 1999, and based on radio audience points, continental hits accounted for 38.6% of the European airplay 100, UK tracks 24.4%, US 33.9% and others 3.1%.

Robbie Williams' *Feel* peaked up nearly 4m audience points in the overall 2003 chart, claimed top 10 positions in the year-end airplay

charts of Austria (3), Finland (2), France (8), Germany (3), the Netherlands (1), Sweden (2) and Switzerland (2) and also made the top 50 in Belgium, Italy and Spain.

Dido's BMG-issued *White Flag* claimed the number two spot and 3.97m audience points at European radio, while also scoring top 10 year-end placings in Belgium (3), Denmark (1), Finland (8), France (4), Germany (2), the Netherlands (10), Italy (10), Norway (2), Sweden (4) and Switzerland (3).

Meanwhile, Craig David and Sting's *Rise & Fall* on Wildstar was the third most popular track with European radio audiences, also scoring 3.40m audience points thanks to strong performances in Denmark (7), France (2), the Netherlands (9) and Portugal (8) in particular. Other UK-sourced or signed repertoire claimed top 20 slots include Innocent/Virgin's *Sorry Seems To Be The Hardest Work* by Blue featuring Elton John, Coldplay's *Parlophone*-issued *Clocks* and Simply Red's *Sunrise*.

Meanwhile, Blue and Craig David both rack up second top 50 placings with *U Make Me Wanna* and *Hidden Agenda* respectively.

Telstar's *Mis-Teec* score with *Scandalous*, while Universal Island's *Sugababes* also clock up two entries in the top 50 with *Hole In The Head* and *Stronger*. Other European acts to make the top 50 include Polydor France's *One-T & Cool-T* with *The Magic Key* and BMG Denmark's *Outlandish* with *Aicha*. Finland's *The Rasmus* (signed to Motor Music in Germany) and Germany's *Reamonn* with the Virgin-issued *Star* and Belgian *Kate Ryan*'s EMI-issued *Deschanteur*.

When it comes to the domestic markets, the upper reaches of Germany's year-end chart were also dominated by Robbie Williams, who scored three hits in the top 10 alone, alongside home-grown and other European talent, with only one US artist - Shania Twain - breaking through. Meanwhile, French acts only claimed just two places in the top 10 for their own country as *Sugar Daddys* and *Kyo* lined up alongside otherwise UK and US-dominated repertoire.

Italy's most popular tunes at radio were split down the middle in the balance between international and home-grown talent.

Likewise, Sweden's most-played tracks showed a mixed picture, with continental European and UK repertoire accounting for most of the upper reaches of the chart.

Meanwhile, Spain and the Netherlands represented the opposite ends of the spectrum. The former unsurprisingly boasted an entirely Spanish-language dominated top 10, while the Netherlands' 10 most-listened to tracks of the year were all UK or US sourced or signed.

FRANCE AIRPLAY 2003

ARTIST/TITLE	Label	Aud. pts. in 1000s
1 SHAGGY FEAT. SEXY LADY (Album)	EMI	89,607
2 CRAIG DAVID FEAT. STING RISE & FALL (Album)	BMG	88,007
3 PINK FLOYD FURTHER UP THE MOUNTAIN (Single)	Capitol	81,140
4 THE NOTORIOUS B.I.G. (Album)	Atlantic	80,612
5 BLUE FEAT. ELTON JOHN SORRY SEEMS TO BE THE HARDEST WORK TO DO (Single)	Virgin	79,918
6 KYO (Album)	Capitol	70,215
7 EVANESCENCE BRING ME TO LIFE (Single)	Sony	70,019
8 ROBBIE WILLIAMS FEEL (Album)	EMI	71,172
9 SUGAR DADDY STREET SOCA MUSIC (Single)	Sony	70,104
10 BLACK EYED PEAS WHERE IS THE LOVE? (Album)	Atlantic	70,025
11 PHIL COLLINS CAN'T STOP DROPPING YOU (Album)	Capitol	70,026
12 PINK JUST LIKE A PILL (Single)	Capitol	70,027
13 EMINEM LOSE YOURSELF (Album)	Capitol	66,478
14 KYO JE COURS (Single)	Capitol	66,229
15 AVAIL L'AVANCE I'M WITH YOU (Single)	Capitol	63,811
16 WILLY WONKA & CHOCOLATE (Album)	Capitol	63,100
17 FLORENT PIGNY LA LIBERTÉ (Album)	Capitol	62,100
18 LUMINOSE NEVER LEAVE YOU (Album)	Capitol	60,187
19 KYO FEAT. SATEI & OMBRA (Single)	Capitol	56,009
20 EMINEM SING FOR THE MOMENT (Album)	Capitol	57,918

GERMANY AIRPLAY 2003

ARTIST/TITLE	Label	Aud. pts. in 10,000s
1 ROBBIE WILLIAMS COME UNDONE (Album)	EMI	110,625
2 DIDO WHITE FLAG (Single)	BMG	104,850
3 ROBBIE WILLIAMS FEEL (Album)	EMI	100,116
4 ROBBIE WILLIAMS COME UNDONE (Album)	EMI	94,200
5 THE RASMUS IN THE SHADOWS (Album)	Capitol	85,500
7 HERBERT GROHEMEYER COMELETZTER TAG (Album)	Capitol	82,000
8 OUTLANDISH ALCHA (Album)	Capitol	82,000
9 SHANIA TWAIN KA-CHING! (Album)	Capitol	81,807
10 KATE RYAN LESSON LEARNT (Album)	Capitol	81,684
11 PINK FLOYD FURTHER UP THE MOUNTAIN (Single)	Capitol	81,141
12 CHRISTINA AGUILERA HEAVY (Album)	Capitol	81,122
13 NENA & KIM WILSON ANYPLACE ANYWHERE (Album)	Capitol	80,948
14 BLUE FEAT. ELTON JOHN SORRY SEEMS TO BE THE HARDEST WORK TO DO (Single)	Capitol	80,881
15 AVAIL L'AVANCE I'M WITH YOU (Single)	Capitol	80,705
16 BLUE WAKKE ME WAKKA (Album)	Capitol	80,660
17 SUGABABES HOLE IN THE HEAD (Album)	Capitol	80,580
18 MADONNA HOLLYWOOD (Album)	Capitol	79,795
19 S. TWAIN FOREVER AND FOR ALWAYS (Album)	Capitol	79,795
20 RZA FEAT. KAVIAR NAIDOO TOP KENNE NIGHTS (Album)	Capitol	79,700

ITALY AIRPLAY 2003

ARTIST/TITLE	Label	Aud. pts. in 10,000s
1 LE VIBRAZIONI DECADENTE A TE (Album)	Capitol	140,557
2 ENOS RAMAZZOTTI UN'AMORE PER SEMPRE (Album)	Capitol	139,779
3 DENE GRANDI PAPA' FRATELLI PER IL TUO BENE (Album)	Capitol	138,205
4 SIMPLY RED SUNSHINE (Album)	Capitol	130,048
5 TRIBALISTAS LA SET MANHATTAN (Album)	Capitol	128,007
6 WILL YOUNG LIGHT MY FIRE (Album)	Capitol	124,105
7 KEFFA PANDA DI ANAGRE VIA (Album)	Capitol	124,105
8 YOUNG JAZZ BOYS BE TRY'G (Album)	Capitol	123,007
9 THE BOOTCUTS FROM PRESBYTERY THE SEED (Album)	Capitol	122,007
10 DIDO WHITE FLAG (Single)	Capitol	120,107
11 BEYONCE CHERYL (Album)	Capitol	120,107
12 GEMELLI DIVERSI MARY (Album)	Capitol	119,800
13 SKIN TRASHED (Album)	Capitol	116,988
14 SIMPLY RED FEARS (Album)	Capitol	110,127
15 BLUE EYED PEAS WHERE IS THE LOVE? (Album)	Capitol	110,075
16 GIOIELLA GIOIELLA (Album)	Capitol	110,075
17 MARLIN LENE YOU GOT TO BE IN LOVE (Album)	Capitol	109,807
18 FROU FROU IT'S GOOD TO BE IN LOVE (Album)	Capitol	109,807
19 NEGrita MANOLINA (Album)	Capitol	109,143
20 STEPHONNIS NAVEE TOMORROW (Album)	Capitol	106,135

THE SOURCE OF EUROPE'S HITS
Continental Europe 30.5% (20.6%)
UK 26.5% (20.1%)
US 43.0% (52%)
Source: Music Control/Music Week

Figures show shares of repertoire based on Europe's Top 200. Figures for the Top 100 in brackets.

2003 Europe Airplay Top 100

Rank	Artist	Title	Label	Weeks on Chart	Peak	Points	
1	ROBBIE WILLIAMS	FEEL	Mercury	3986	464	41,295	
2	DIDO	WHITE FLAG	Columbia	3077	386	40,303	
3	CRAIG DAVID	STING REISE & FALL	Mercury	3473	758	31,132	
4	CHRISTINA AGUILERA	BEAUTIFUL	A&M	3399	127	37,397	
5	AVRIL LAVIGNE	I'M WITH YOU	Atlantic	3325	246	31,275	
6	BLACK EYED PEAS	WHERE IS THE LOVE?	A&M	3262	296	33,018	
7	BLUE FEAT. ELTON JOHN	SORRY SEEMS TO BE THE HARDEST	Mercury	3258	127	32,475	
8	PINK FAMILY PORTRAIT		Atlantic	3246	060	28,635	
9	BEYONCÉ CRAZY IN LOVE		A&M	3069	273	35,350	
10	EVANESCENCE	BRING ME TO LIFE	Wind-up	3032	560	26,603	
11	ROBBIE WILLIAMS	COME UNDONE	Mercury	2808	760	30,559	
12	JUSTIN TIMBERLAKE	ROCK YOUR BODY	Mercury	2699	185	32,810	
13	T.A.T.U.	ALL THE THINGS SHE SAID	Universal	2663	637	23,866	
14	COR'DAY	GROWS BIG YELLOW TAXI	Mercury	2503	760	26,318	
15	SIMPLY RED	SUNSHINE	Mercury	2361	576	23,648	
16	ROBBIE WILLIAMS	SOMETHING BEAUTIFUL	Mercury	2349	213	27,395	
17	EMINEM	LOSE YOURSELF	Mercury	2289	527	21,060	
18	MADONNA	HOLLYWOOD	Mercury	2201	038	21,544	
19	SHANIA TWAIN	KACHING!	Mercury	2232	821	19,838	
20	JUNIOR SENIOR	MOVE YOUR FEET	Mercury	2231	983	24,257	
21	LUMINIE	NEVER LEAVE YOU (OH OH)	Mercury	2099	186	19,230	
22	ROOM 5 FEAT. OLIVER CHEATHAM	MAKE U/LIVE	Mercury	2095	141	24,844	
23	50 CENT	IN DA CLUB	Mercury	2081	695	16,921	
24	JUSTIN TIMBERLAKE	CRY ME A RIVER	Mercury	2033	058	21,348	
25	PHIL COLLINS	CANT STOP LOVING YOU	Mercury	1946	697	15,072	
26	NELLY FEAT. KELLY ROWLAND	DILEMMA	Mercury	1946	045	20,686	
27	KELLY ROWLAND	STOLE	Columbia	1939	601	20,443	
28	AVRIL LAVIGNE	SKYER BOI	A&M	1919	087	18,164	
29	PINK	JUST LIKE A PILL	A&M	1907	884	14,064	
30	COUNTING CROWS	FEAT. V. CARLTON	BIG YELLOW TAXI	1880	896	19,851	
31	JENNIFER LOPEZ	JENNY FROM THE BLOCK	Mercury	1868	635	20,017	
32	EMINEM	SING FOR THE MOMENT	Mercury	1864	409	17,803	
33	ONE-T	+ COOL-T	THE MAGIC KEY	1787	411	12,809	
34	SHAKIRA	OBJECTION (TANGÓ)	Mercury	1781	836	16,512	
35	OUTLANDISH	AIDIA	Mercury	1753	822	18,820	
36	SEAN PAUL	GET BUSY	Mercury	1749	299	15,827	
37	BUSTA RHYMES & MARIAN CAREY	I KNOW WHAT YOU WANT	Mercury	1741	876	19,286	
38	BLUE U MAKE ME WANNA		Mercury	1704	419	20,295	
39	THE RASMIUS	IN THE SHADOWS	Mercury	1701	484	19,315	
40	MIS-TEEO	SCANDALOUS	Mercury	1659	512	16,621	
41	SUGABABES	HOLE IN THE HEAD	Mercury	1599	063	14,884	
42	RED HOT CHILI PEPPERS	CANT STOP	Warner	1506	692	15,763	
43	MADONNA	AMERICAN LIFE	Mercury	1499	864	18,779	
44	SUGABABES	STRONGER	Mercury	1482	584	8,942	
45	SHAGGY FEAT. BRIAN TONY GOLD	HEY SEXY LADY	Mercury	1448	585	11,466	
46	REMOND STAR		Mercury	1435	586	12,919	
47	BEYONCÉ FEAT. SEAN PAUL	BABY BOI	A&M	1424	913	13,009	
48	KATE RYAN	DESCHANCEANTE	Mercury	1408	733	14,470	
49	NICKELBACK	SOMEDAY	Mercury	1395	639	12,344	
50	CRAIG DAVID	HIDDEN AGENDA	Mercury				
51	STACIE ORRICO	STUCK	Mercury	1392	021	15,198	
52	FROS RAMAZZOTTI	L'INFORMAZIONE PER SEMPRE	Mercury	1367	502	14,198	
53	SIMPLY RED	FAKE	Mercury	1354	012	13,102	
54	SUGAR DADDY SWEET SOUSA	MUSIC	Mercury	1347	339	8,035	
55	MELANIE C	ON THE HORIZON	Mercury	1316	235	12,067	
56	CHRISTINA AGUILERA	FIGHTER	Mercury	1266	164	16,309	
57	STEREOPHONICS	MAYBE TOMORROW	Mercury	1257	910	15,375	
58	JAY-Z FEAT. BEYONCÉ	03 BONINIE & CLOYDE	Mercury	1253	279	11,289	
59	JENNIFER LOPEZ	FEAT. LL COOL J	ALL I HAVE	Mercury	1251	250	12,892
60	CELINE DION	ONE HEART	Columbia	1243	035	12,259	
61	DANI BENDINGFIELD	IF YOU'RE NOT THE ONE	Mercury	1235	678	16,706	
62	SHANIA TWAIN	I'M GONNA GETCHA GOOD!	Mercury	1210	982	11,688	
63	AVRIL LAVIGNE	COMPLICATED	A&M	1192	655	14,811	
64	CHRISTINA AGUILERA	FEAT. LIL' KIM	CANT HOLD US DOWN	Mercury	1176	724	13,433
65	NENA & KIM WILDE	ANYPLACE, ANYWHERE	Mercury	1158	796	10,717	
66	WYANNE WINDER	NO LETTING GO	Mercury	1164	658	11,038	
67	SHAGGY FEAT. CHAKA KHAN	GET MY PARTY ON	Mercury	1145	218	10,508	
68	DANNI MIDGOUCH	I BEGIN TO WONDER	Mercury	1144	378	12,544	
69	SHANIA TWAIN	FOREVER AND FOR ALWAYS	Mercury	1126	682	10,835	
70	KYLO DERRIERE	DANSE	Mercury	1120	035	4,040	
71	KYLIE MINOGUE	SLOW	Mercury	1099	208	12,122	
72	B2K AND DIDDY	BUMP BUMP BUMP	Mercury	1091	873	8,930	
73	THE BANGLES	SOMETHING THAT YOU SAID	Mercury	1079	238	7,546	
74	KYLO JE COULES	Mercury	1072	468	3,759		
75	IN-GRID TU	ES FOUIT	Mercury	1053	460	10,869	
76	R KELLY	IGNITION	Mercury	1028	142	13,976	
77	SHAGGY	STRENGTH OF A WOMAN	Mercury	1026	994	8,874	
78	PINK	TROUBLE	Mercury	1023	872	10,416	
79	SHAKIRA	THE ONE	Mercury	1023	435	6,930	
80	CELINE DION	I DROVE ALL NIGHT	Mercury	1023	059	13,696	
81	BLUE GUILTY		Mercury	1013	794	11,816	
82	ATOMIC KITTEN	BE WITH YOU	Mercury	1010	543	10,177	
83	BLU BANTREL	BREATHE	Mercury	992	961	8,755	
84	FRANK PUPP	ENSEMBLE HIT TEENS DONT WEAR BLUE JEANS	Mercury	987	650	8,316	
85	ATOMIC KITTEN	THE LAST GOODBYE	Mercury	972	521	10,696	
86	JENNIFER LOPEZ	I'M GLAD	Mercury	969	917	10,145	
87	PLACED	THE BITTER END	Mercury	964	624	4,429	
88	PATRICK NUS	5 DAYS	Mercury	962	523	6,831	
89	RICHARD V	VS LIBERTY X	BEING NOBODY	Mercury	955	115	12,483
90	SEAL	LOVES DIVINE	Mercury	956	956	6,707	
91	SUGABABES	SHAPE	Mercury	956	649	11,643	
92	ROBBIE WILLIAMS	SEXED UP	Mercury	955	378	11,831	
93	WILLY DENZEL	FEAT. MAUR DJ SON	Mercury	953	830	3,362	
94	50 CENT	P.I.M.P.	Mercury	947	275	8,653	
95	KATE RYAN	LIBERTINE	Mercury	940	180	8,473	
96	HERBERT GROENEMEYER	DEMO (LETZTER TAG)	Mercury	936	728	6,066	
97	HOLLY WALANCE	NAUGHTY GIRL	Mercury	921	103	7,625	
98	DIAM'S DJ	Mercury	912	629	3,834		
99	JUSTIN TIMBERLAKE	SENORITA	Mercury	874	039	11,769	
100	113 AU SUMMUM	Mercury	863	381	3,105		

NETHERLANDS AIRPLAY 2003

Rank	Artist	Title	Label	Weeks on Chart	Peak	Points
1	ROBBIE WILLIAMS	FEEL	Mercury	675	175	6,914
2	BLUE FEAT. ELTON JOHN	SORRY SEEMS TO BE...	Mercury	610	175	6,880
3	SIMPLY RED	SUNSHINE	Mercury	595	106	7,386
4	CHRISTINA AGUILERA	BEAUTIFUL	Mercury	595	010	7,000
5	COUNTING CROWS	BIG YELLOW TAXI	Mercury	542	096	6,299
6	PHIL COLLINS	CANT STOP LOVING YOU	Mercury	525	177	4,883
7	SUGABABES	STRONGER	Mercury	490	174	5,750
8	ROBBIE WILLIAMS	SOMETHING BEAUTIFUL	Mercury	415	401	4,411
9	DAVID	CRAIG FEAT. STING REISE & FALL	Mercury	401	140	4,758
10	DIDO	WHITE FLAG	Mercury	401	145	5,508
11	VELDHOUS & KEMPER	K WOOT DAT IK JOU WAS	Mercury	402	068	4,689
12	ROBBIE WILLIAMS	COME UNDONE	Mercury	402	087	4,080
13	ROOM 5 FEAT. OLIVER CHEATHAM	MAKE U/LIVE	Mercury	370	190	4,158
14	UNDERDOG PROJECT	SUMMER ZOOM	Mercury	361	186	4,138
15	OUTLANDISH	AIDIA	Mercury	341	138	4,437
16	INFLUENCE	HAPPY	Mercury	341	138	4,437
17	D BENDINGFIELD	IF YOU'RE NOT THE ONE	Mercury	341	138	4,437
18	NENA & KIM WILDE	ANYPLACE, ANYWHERE	Mercury	341	138	4,437
19	SHANIA TWAIN	KACHING!	Mercury	341	138	4,437
20	SIMPLY RED	FAKE	Mercury	341	138	4,437

SPAIN AIRPLAY 2003

Rank	Artist	Title	Label	Weeks on Chart	Peak	Points
1	ALEJANDRO SANZ	NO ES LO MISMO	Mercury	18	61	2,113
2	ANFI & LUCAS	SON BY AMOROS	Mercury	18	54	2,011
3	LA ORO	DE MANCARRAS DESCONTAR COMPROMISO	Mercury	17	79	1,878
4	RIKY MARTIN	J'AI DUS	Mercury	17	62	1,878
5	LAS NINAS DEL SUR		Mercury	17	62	1,878
6	LA ORO	DE MANCARRAS DESCONTAR COMPROMISO	Mercury	17	79	1,878
7	LA CABRA MECANICA	NO LLAMAS LUEGO	Mercury	17	62	1,878
8	ANTONIO ORRICO	DEJEME LA VIDA	Mercury	17	62	1,878
9	DAVID GIVERA	SI TE NECESITO	Mercury	17	62	1,878
10	EVANESCENCE	BRING ME TO LIFE	Mercury	17	62	1,878
11	DAVID GIVERA	SI TE NECESITO	Mercury	17	62	1,878
12	CELINE DION	I DROVE ALL NIGHT	Mercury	17	62	1,878
13	LA ORO	DE MANCARRAS DESCONTAR COMPROMISO	Mercury	17	79	1,878
14	EL CANTO DEL LOBO	LA MADRE DE JOSE	Mercury	17	62	1,878
15	DIDO	WHITE FLAG	Mercury	17	62	1,878
16	LABARE	DE PALO BENTO	Mercury	17	62	1,878
17	JUSTIN TIMBERLAKE	ROCK YOUR BODY	Mercury	17	62	1,878
20	BEYONCÉ CRAZY IN LOVE		Mercury	17	62	1,878

SWEDEN AIRPLAY 2003

Rank	Artist	Title	Label	Weeks on Chart	Peak	Points
1	PER GESSE	HÄR KOMMER ALLA KÄRLEKENS	Mercury	22	17	8,944
2	ROBBIE WILLIAMS	FEEL	Mercury	15	10	7,127
3	BLUE FEAT. ELTON JOHN	SORRY SEEMS TO BE...	Mercury	15	10	7,127
4	DIDO	WHITE FLAG	Mercury	15	10	7,127
5	ROBBIE WILLIAMS	COME UNDONE	Mercury	15	10	7,127
6	CHRISTINA AGUILERA	BEAUTIFUL	Mercury	15	10	7,127
7	DA RICE	ALIVE	Mercury	15	10	7,127
8	THE RASMIUS	IN THE SHADOWS	Mercury	15	10	7,127
9	ROBBIE WILLIAMS	FEEL	Mercury	15	10	7,127
10	KENT	FÄRDER	Mercury	15	10	7,127
11	LISA WILSON	LANSAMT FÄRDER	Mercury	15	10	7,127
12	CELINE DION	ONE HEART	Mercury	15	10	7,127
13	KENT	FÄRDER	Mercury	15	10	7,127
14	ALZACAR	NÄ SVINEN NORRÄ SVINEN	Mercury	15	10	7,127
15	D BENDINGFIELD	IF YOU'RE NOT THE ONE	Mercury	15	10	7,127
16	PINK	FAMILY PORTRAIT	Mercury	15	10	7,127
17	SHANIA TWAIN	KACHING!	Mercury	15	10	7,127
20	DILBA	EVERY LITTLE THING	Mercury	15	10	7,127

Chart source: Music Control. European Top 100 compiled from airplay monitored across the 100 biggest radio stations in Europe. Credits for the European Top 100 apply to originating label and country of origin. Credits for local charts apply to corporate group.



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Far from the maddening crowds of London, the spirit of punk is alive and kicking, as South Wales witnesses a resurgence in the DIY music scene centred on punk. *By Louis Pattison*

Welsh punk?

It's not unusual...

There has been much conjecture about the apparently "artificial" nature of the Welsh music industry, a simulated experiment in business propped up by European funding. Critics suggest that such tactics lead to a sterile music scene characterised by excessive red tape and a lot of well-meaning but ultimately unsellable records. Luckily, the reality appears to be anything but.

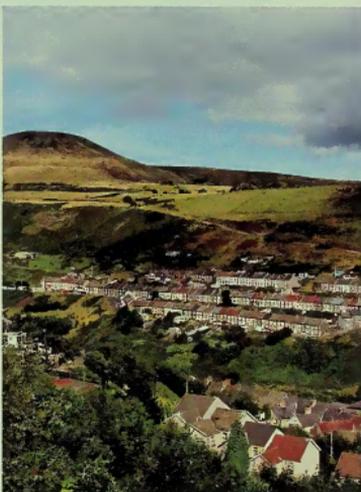
Isolation from the stifling homogeneity of London-dictated cool – as well as from the purse-strings of the international major labels – has always proved a cue for invention within Wales' borders. So perhaps it is no surprise that the most startling evolution in Welsh music in the past 12 months occurred far outside Cardiff and operates on a largely DIY footing. Yet, if the early signs are anything to go by, this new music has the commercial potential to change the face of British rock in the year ahead.

Melodic hardcore, emotional hardcore, Screamo, Extremo – call it what you will, but in the wake of Funeral For A Friend's graduation from cult scene heroes to Top 10 rock celebrities, it is increasingly this music that is dominating the hearts and minds of young Welsh music fans and threatening to break out to the national scene at large in 2004. More simply, as Matt Davies, frontman of Funeral For A Friend wryly chooses to put it: "Punk is the new pop."

As the studio-cum-record-label that released Funeral's first two independent EPs – *Between Order & Model* and *Four Ways To Scream Your Name* – Swansea's Mighty Atom is well-placed to chart the rise of the new punk breed. "What has happened over the last couple of years with *Lostprophets* and *Funeral For A Friend* has sparked off a resurgence of groups from around the Pontypridd and Merthyr Tydfil area," says Mighty Atom manager Roger Hopkins. "From a staid point of view, so many of the bands we have been working with have been coming out of the valleys."

Mighty Atom's roster has expanded in 2003 to include bands such as Tokyo's *Electric Eel Shock*, John Peel favourites *Goatboy* and a revitalised *Three Colours Red*, coming out for one last push. But one of their priority acts for the year ahead is *Hondo Maclean* – a Swansea-based four-piece rock outfit toutung a startlingly aggressive, strongly metal-influenced angle on the post-hardcore genre.

The proliferation of homegrown rock and hardcore bands operating in the South Wales area is exerting an increasing hold over the regional media. "The punk scene in the South



Wales valleys is huge," confirms Ed Richmond, producer of *Beth and Huw* on Radio One. "Since *Lostprophets*, *Funeral For A Friend* and, more recently, *Jarcrew* and *My Red Cell*, have got so much exposure, and it's inspired a whole raft of others to try and follow them. Bands like *Indifference*, *When Reason Sleeps*, *Pete's Sake* and *The Next Nine Years* are all coming through with a really strong sound and identity."

It is not hard to see why some of the poorer, more remote ex-mining communities of the Welsh valleys are an ideal breeding ground for punk-rock. No local venue? Play through a borrowed PA down the local youth centre. No gig promoters? Borrow a photocopier, print up some flyers, and do it yourself. The lack of infrastructure only breeds initiative.

Accordingly, it is the small-to-medium-sized indie labels such as the *Pentre-based Poisoned Whiskey* and the Cardiff-based *FF Vinyl's* splinter label, *Probation* – not to mention independent promoters including *Bridgend's Canning*



The proliferation of the punk scene in the valleys has encouraged many to try their hand at it. (Top left) *Funeral For A Friend*; *Jarcrew*

Stunt – that are currently proving most successful at handling the new sound.

Even outside the punk ghetto, though, the independent ethic pervades the fabric of the Welsh music scene.

The geographical isolation of the north and west, in combination with the relative popularity of spoken Welsh in these areas, have ensured that the independent Welsh-language culture remains fertile, with established labels such as *Sain* and *Ankstmusik* proving obvious examples of an indigenous bilingual businesses with an international reach.

Meanwhile, newer ventures including *Cynwedd's Slacey Records* and Cardiff's *Peski* demonstrate the Welsh-language scene is far from an anachronism, with new albums from the *Texas Radio Band* and *Jakokayak* finding new permutations of sound through which to keep the tongue thriving. Forget any so-called music industry "slump" – far from London, it's business as usual.

Punk is the new pop

Matt Davies, *Funeral For A Friend*

Not bound by any one style of music, Cardiff offers a smorgasbord of musical delights. *By Louis Pattison*

Cardiff: the melting pot of nip & cool

Just as London acts as a natural focal point for the UK music industry, Cardiff is a social and economic hub for Welsh music. But, equally, just as London is frequently late to catch on to genuine regional trends, Cardiff may not be the clearest barometer of what is actually going on in the furthest reaches of Wales. Rather, like all metropolitan cities, Cardiff exists in its own little bubble. It boasts a fast turnover of bands, a diversity of music styles and an increasingly hectic gigging and release schedule that are collectively the surest signs yet that the city has long since shaken off its reputation as a provincial backwater.

Jo Hunt of Sir Management – a recent winner of the MMF's export award for managers for her work with Amanford prog-punks Jarerew – believes this is in part down to an influx of individuals with real industry experience.

"I think the music industry has become more structured since I came here seven years ago," she explains. "It's to do with the people here like Huw Williams and Natasha Hale of Townhill Music Publishing, Elliot Reuben of Welsh Music Foundation – people that haven't just worked here all the time, but have migrated to the city, and have more external contacts, people with proper industry knowledge and experience."

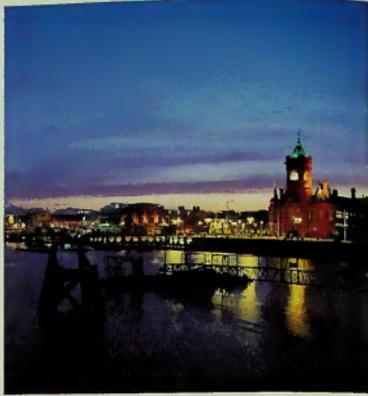
Mind you, that is not to say that Cardiff's home-grown industry is in any way lacking; Ankt Management remain the city's longest-established management company, handling the affairs of career successes such as Super Furry Animals, Gorxy's Zygotic Myncl and Melys.

Tellingly, Cardiff appears to have shown a certain immunity to the punk-rock epidemic that

currently sweeping the South Wales valleys like a plague in the wake of Funeral For A Friend's coming of age. That's not to say that melodic hardcore has not made inroads in Wales' capital – the continuing success of all-ages punk showcases at venues such as Clwb Ifor Bach, the Barfly and Cathays Community Centre attests that there's a loyal audience for it. It's simply that in Wales' capital, it's just one aspect of a healthy music scene that embraces a multiplicity of genres.

One thing is clear, though: rock is a strong suit in 2004. Recent V2 signings My Red Cell, rock-'n'roll refugees from the nearby Barry, have enjoyed a strong national press presence, with features in *NME* and *The Face*, although they're yet to turn out the tunes to match the image. But perhaps the city's most loyal fanbase belongs to local heroes McLusky, who've built up a dedicated crowd through five solid years of gigging and the critically acclaimed 2002 album, *McLusky Do Dallas*. There's a follow-up, recorded in Chicago with veteran studio engineer Steve Albini, due on Too Pure records in May.

One of the most interesting developments of the last year is the founding of Wales' first independent press and promotions company, the Cardiff-based Plug Two. With influential local labels such as hip-hop imprint Dockrad and indie labels Boobytrap and FF Vinyl on board, the venture has demonstrated an impressively fast pick-up rate. "We only set up in July of last year, but things have moved a lot faster than we thought," explains director John Rostron. "We established ourselves without any agenda, but because we're the first and only plugging company



Cardiff: the city that has long since shaken off its reputation as a provincial backwater; below: local bands McLusky (left) and Sammo Hung

in Wales, we're now getting work from pluggers outside of Wales who are looking to us to be part of their regional campaign." Meanwhile, Plug Two's affiliated record labels, No Danger and My Kung Fu, have fielded strong early releases from female-fronted post-punk outfit Sammo Hung and electronica wunderkind Culprit One.

Channelly's decision to open a Barfly venue in Cardiff back in 2000 appears to have been a turning point for the city's live reputation. Open seven nights a week and featuring a mixture of local and international acts, it has put the city firmly on the gigging circuit for the first time. However, it is Clwb Ifor Bach that is generally perceived to be a more attractive option for independent promoters, hosting an eclectic and well-attended mix of shows and club nights. These are early days for Journeys, a newly-renovated art-café based in an out-of-town location in the Splott district that now hosts nights by Cardiff's burgeoning electronics scene, recently collected together on a flurry of label compilations like Boobytrap's Steps In The Left Direction, Slow Graffiti's Little Planets In The Wires, and Machine Records' Metal Machine Music. And good things are expected in the year ahead from the Engine Rooms, a recently-refitted Cardiff bay venue specialising in punk and hardcore shows.

Additionally, despite all the hand-wringing that dance music is in the doldrums, Cardiff boasts a satisfyingly rude underground, with city centre vinyl emporium Catapult Records proving a satisfying one-stop shop for white labels and dubplates of every genre. Drum & bass still boasts a dedicated local fanbase, thanks to the enduring success of Clwb's Silent Runnings – the night that spawned Hospital Records stalwart High Contrast. Incidentally, a new face to watch on the drum & bass scene is new Metalheadz signing Cujó, whose early releases on Moving Shadow have drawn welcome comparisons to scene pioneer Dilla.

Cardiff's Plastic Raygun is one of the premier nu-soul breaks labels in the world, with artists such as Phantom Beats pulling off successful tours and shifting serious units in territories as far-flung as Australia, Japan, and Spain. And up-coming urban producer DJ Oddz, a practitioner of the new "grimy" sound pioneered by Dizzee Rascal's *Boy In Da Corner* LP, has made a strong early showing, hitting number three in the BBC 1Xtra chart with his latest single, *Strung Up*. Evidence, were it needed, that not even UK Garage is an exclusively London thing.

People have migrated to the city, and have more external contacts. People with proper industry knowledge and experience

Jo Hunt, Sir Management



**MUSIC WEEK
WELSH CD
TRACK LISTING**
1. THE CAVES -
Wow Machine
2. JOYA - You and Me
3. MY RED CELL -
Knock Me Down
4. THE CRIMEA -
Baby Boom
**5. GOLDIE
LOOKIN' CHAIN -**
Your Mother's Got A
Penis
**6. PEOPLE IN
PLANES -** Penny
7. MENDOZA -

Nothing Without Me
8. JAKKOYOGAIK -
Home
9. JULIA JONES -
Superfast
10. GWENNO -
Vodya
**11. THE
BENJAMINS -** On The Water

**12. SOFT HEARTED
SCIENTISTS -**
Mount Palomar
**13. IT'S JO AND
DANNY -** Let It
Be
14. MATHIE -
Hipper
**15. THE
BENJAMINS -** On

Into the valleys

For the second year in succession, *Music Week* gives a snapshot of the latest Welsh talent, with a CD produced with the Welsh Music Foundation. After last year focusing on acts such as Funeral For A Friend and Jarcrew, look out this year for The Caves, The Benjamins and People In Planes



Representing the Welsh music scene: (above) The Crimea, Goldie Lookin' Chain; (below) My Red Cell, People In Planes

1. THE CAVES: Wow! Machine
 Welsh Talent 2004 kicks off with one of Wales' big hopes for this year. Currently unsigned for records and publishing, the Swansea group have to date played just a handful of live shows with the likes of Electric Soft Parade and Snow Patrol. However, despite their relative inexperience, a recent show in Cardiff attracted a host of senior figures from the London music industry keen to find out what all the fuss is about. As this track proves, The Caves are destined for big things in 2004 and onwards.

2. JOYA: You and Me
 Caerphilly's Joya met at a party held at the house of Swansea's bubblegum-pop sensation Helen Love. Although not as high profile as some of their rapidly-rising peers on the Welsh music scene, they offer a warm glow of classic chord progressions, lazy brass and beautiful pianos and are certainly ones to watch.

3. MY RED CELL: Knock Me Down
 Another band helping to drive the notion that Wales is a hotbed of creative talent are My Red Cell. The Barry Island alternative act signed a high profile deal with V2 Records in 2003 and quickly established themselves as favourites of the indie press. Their debut EP recorded at Toerag Studios by Liam Watson of White Stripes fame, was released last November to critical acclaim. This track is an exclusive taster from their next EP for V2.

4. THE CRIMEA: Baby Boom
 The growing national media support

for Aberystwyth-formed The Crimea was crowned at the end of 2003 by John Peel, who played his track eighth in his respected Festive Fifty rundown, ahead of The White Stripes' Seven Nation Army and Yeah Yeah Yeah's Maps, among others. The strength of the band's timeless songwriting was also reflected last year when the group secured a publishing deal with Nuxx/Warner Chappell. Perhaps overlooked by some labels because they operate outside of an obvious trend, it is, however, only a matter of time before the groundswell of support for the group translates into mainstream profile.

5. GOLDIE LOOKIN' CHAIN: Your Mother's Got A Penis
 Goldie Lookin' Chain should probably come with their own parental advisory sticker, but are one of the most talked-about new acts in Wales with this track in particular earning early support from Radio One's Zane Lowe. Having already been dubbed Wales' version of The Streets, the Newport hip hop collective will actually support The Streets at an NME Awards Show at London's Astoria on February 2, and are already lining up a range of festival appearances for the summer. Not surprisingly, the group are already attracting plenty of record company interest, but no-one has as yet – been brave enough to sign on the dotted line.

6. PEOPLE IN PLANES: Penny
 Penny is one of the first new tracks to emerge from this four-piece rock act, who are currently working with Cooper Temple Cause producer Dan

Austin. People In Planes are quickly establishing themselves as the next in line in the strong output of Welsh rock which has seen Funeral For A Friend and Lostprophets cross over to mainstream success. The band are quickly gaining valuable live experience and have already toured with The Vines and Biffy Clyro. Part of the People In Planes' package is strong artwork and imagery, which has been developed by the same team responsible for Lemon Jelly's distinctive animation. The group are planning to release a single in the spring.

7. MENDOZA: Nothing Without Me
 Mendoza is the product of studio duo Max Otdell and Brett Parker working with vocalist Arianne Schreiber and were formed from the ashes of top 40 group Manchild. They return in their new guise with this debut single. The song is their first release for the newly-formed Split Records label, and is a reworking of a

Marchild song. Mendoza hit the road soon on a string of dates to promote the single. An album is also in the pipeline and due for release next year on Split Records.

8. JAKKOYOGAIK: Home
 Jakkooyogai, aka Rhys Edwards, likes to work on his own. He collected his pedals and keyboards together and began recording songs on his four-track while studying at Aberystwyth University. He shunned joining a band to go it alone, preferring to experiment and work on the art of recording by himself. He says, "I wanted to develop my recording methods and understand where I was going." The recordings he produced got Edwards onto a postgraduate music course at Bangor and it was during this time that the Welsh media started to take notice of his work. Home features on his first full length release, Am Oylan Dy Pethau Prydfwrth, out now on Pesi Records.

9. JULIA JONES: Superfast
 From performing Blonde cover versions at primary school, to gaining a Sports Science degree and an MBA, Jones has come full circle again and returned to her first love of music. She jacked in her job as a City banker to sell up and move from Kent back to Wales. Her debut album is 809, which she recorded in New York with co-producer George Howard and is released this month. Julia is currently on tour – catch her every Wednesday until February 18 at Cardiff's Toucan Club.

10. GWENNO: Vodya
 Gwenno is already a household name

in Wales thanks to her role in the S4C soap Pobol Y Cym. She has also had a dance hit with Fire in the Sky before deciding to concentrate on a serious music career. She sings in both Welsh and Cornish and Vodya (performed in Cornish) is her most recent single. The track appears on the Vodya EP, which is the latest release from the 21-year-old from Cardiff. Gwenno and her band picked up two awards at the 2002 Welsh Music Awards and are in the nominations for this year's Awards for Best Female Solo Artist and Best Welsh Language Dance Act.

11. THE BENJAMINS: On The Water
 Highlighting the vibrancy of the current Welsh scene, The Benjamins were signed up by Polydor A&R Alex Close at the end of 2003 and will be one of the first acts to be launched on the recently-revived Fiction Records imprint.

12. SOFT HEARTED SCIENTISTS: Mount Palomar
 Not much is known about this electro-acoustic psychedelia group. There are rumours that the band is an underground "supergroup" of various members of the Super Furry Animals, the Beta Band and like-minded individuals. Who knows? What we do know is the Mount Palomar features on their debut release, the Wenydog EP which is a fuzzy mixture of pop, folk, and electronica.

13. IT'S JO AND DANNY: Let It Happen
 The duo recorded their debut in just eight-and-a-half days on their own label, Double Snailz, to a warm reception in the music press. The album sold 15,000 copies and plays on Radio One and sell-out gigs in Paris swiftly followed. The group signed to RCA and recorded their second album, Thugs Lounge. The group and their album got lost in the corporate shake up, which meant that the album never received a UK release. Following a retreat to the Outer Hebrides, It's Jo And Danny returned to Wales last year and produced their third full-length offering, But We Have The Music and established the acclaimed Great Man festival, which returns in August.



MUSICWEEK A-Z of Wales

As part of *Music Week's* focus on Welsh music, we offer a guide to the nation's burgeoning touring circuit, from Cardiff right up to Llandudno, in partnership with the Welsh Music Foundation and Swinglehurst Ltd

VALLEYS/SE WALES

Bridgend
1 Tollhouse (200)
 Tel: 01656 647 827
 Contact: Glyn Mills

Blackwood

2 Miner's Institute (250/560)
 Tel: 01495 224425
 Contact: Dave Oriscoll

Cardiff

3 Barfly (250)
 Tel: 029 2039 6589
 Contact: Jon Wing

4 Cardiff International Arena (CIA) (5,000 seat/7,000)
 Tel: 029 2023 4500
 Contact: Graham Walters/Janet Cleaveland

5 Coal Exchange (450 seat/900)
 Tel: 029 2049 4917
 Contact: Mike Johnson

6 Club Ifor Bach (480)
 Tel: 029 2023 2199
 Contact: Guto Brychan

7 Engine Rooms (500)
 Tel: 029 2046 3300
 Contact: Rebecca Gale Hayes

8 Millennium Stadium (64,000 to 8,000)
 Tel: 029 2082 2412
 Contact: Vic Williams

Merthyr Tydfil

9 RMs Rock Club (200)
 Tel: 01685 370770
 Contact: Martin Williams

Newport

10 Le Pub (100)
 Tel: 01633 221477
 Contact: Sam Ormsby

11 Newport Centre (1,600 seat/2,000/300)
 Riverside Suite
 Tel: 01633 662661
 Contact: Roger Broome

12 Newport City Live Arena (1,540)
 Tel: 01633 213344
 Contact: Richard Perry

13 TJ's (350)
 Tel: 01633 216608
 Contact: Jon Sicola

Porth

14 Pop Factory (300/220/100)
 Tel: 01443 688500
 Contact: Pablo Janczur

WEST WALES

Aberystwyth
15 Y Cwps/Coopers (80)
 Tel: 01970 624050
 Contact: Glynis Somers

Armanford

16 Welfare Miners Theatre (200)
 Tel: 01269 596956
 Contact: Barry Roberts

Brecon

17 Theatre Brechenog (100)
 Tel: 01874 611622
 Contact: Gwyn

Builth Wells

18 Wydeside (350)
 Tel: 01982 553668
 Contact: Guy Roderick

Felinfach

19 Theatre Felinfach (260)
 Tel: 01570 470697
 Contact: Dwywyn Lloyd Ragget

Rhydyfod

20 Carad (150)
 Tel: 01597 810192
 Contact: Suzi West

Cardigan

21 Theatre Mwdan (200)
 Tel: 01239 621200
 Contact: Dilwyn Davies

Carmarthen

22 The Riverside (300)
 Tel: 01267 235511
 Contact: Matt Davies

Narberth

23 Queens Hall (350)
 Tel: 01834 861212
 Contact: Colin Russell

Neath

24 Gwyn Hall (400)
 Tel: 01639 642019
 Contact: Isabelle Thomas

Swansea

25 Escape (840/260)
 Tel: 01792 470000
 Contact: Steve Lewis

26 Monkey (100)
 Tel: 01792 480822
 Contact: Paul Jones

27 Patti Pavilion (600)

Tel: 01792 477710
 Contact: John Higgins

NORTH WALES

Bangor

28 Hendre Hall (600/200)
 Tel: 01248 371116
 Contact: Malcom Innes

Llandudno

29 North Wales Theatre & Conference Centre (1,500 seated)
 Tel: 01492 879771
 Contact: Sarah Ecob

30 Bar Blu (450 upstairs/150 downstairs)
 Tel: 01745 356600
 Contact: John Parr

Wrexham

31 Central Station/Yales (Central 450 band/650 club/Yales 200)
 Tel: 01978 358780
 Contact: Neal Thompson

STUDENTS' UNIONS

32 Aberystwyth University (700/350)
 Tel: 01970 621750
 Contact: Steve Pickup

33 Bangor University (1,000/400)
 Tel: 01248 388000
 Contact: Adam Isbell

34 Cardiff University (13,500/800/150)
 Tel: 029 2078 1456
 Contact: Josh Westway

35 Cardiff Institute - Tommy's Bar (400)
 Tel: 029 2050 6181
 Contact: John Mouse

36 Glamorgan University (650)
 Tel: 01443 482500
 Contact: Hayley Jason



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Club Charts 31.01.04

The Upfront Club Top 40

Rank	Artist	Label	Weeks on Chart	Peak
1	EMMA LL BE HERE	Mercury	1	1
2	JK RESTLESS	Mercury	1	1
3	DESSINA VANDI CIA	Mercury	1	1
4	STONERBRODE PUT EM HIGH	Mercury	1	1
5	DEEPST BLUE GIVE IT AWAY	Mercury	1	1
6	MASTER BLASTER HYPNOTIC TANGO	Mercury	1	1
7	JUNIOR SENIOR SHAKE YOUR COCONUTS	Mercury	1	1
8	BASEMENT JAXX GOOD LUCK	Mercury	1	1
9	TUBE & BERGEN FEAT. CHRISSE HYMDE STRAIGHT AHEAD	Mercury	1	1
10	AGNELL & NELSON HOLDING ON TO NOTHING	Mercury	1	1
11	UD PROJECT SATURDAY NIGHT	Mercury	1	1
12	SKYLAKE THAT'S MORE LIKE	Mercury	1	1
13	BENNY BEAUSSE NO MATTER WHAT	Mercury	1	1
14	LINC VS U2 TAKE ME TO THE CLOUDS ABOVE	Mercury	1	1
15	NORTHERN HEIGHTZ LOOK @ US	Mercury	1	1
16	DEERLUNA FEAT. NERINA PALLOTT TRILLY	Mercury	1	1
17	PATMAN SCOP FEAT. CHOOKYUN CLAN IT TAKES 2	Mercury	1	1
18	SESSONS SISTERS COMPANIBLY NUMB	Mercury	1	1
19	FERRY CONSTER ROCK YOUR BODY ROCK	Mercury	1	1
20	SARAH MADAGHAN ALLEN	Mercury	1	1
21	MILK INC. THE SUN ALWAYS SHINES ON TV	Mercury	1	1
22	LIBERTY X GIER BODY GUIS	Mercury	1	1
23	JANET JACKSON JANET MEGAMIX 04 (CHRIS COX MIXES)	Mercury	1	1
24	MR ON VS JUNGLE BROTHERS BREATHE DONT STOP	Mercury	1	1
25	FIGHT CLUB FEAT. LAURENT KNOBARD SPREAD LOVE	Mercury	1	1
26	BLUE EBBELT	Mercury	1	1
27	MOTORCYCLE AS THE RUSH COMES	Mercury	1	1
28	CHICKEN LIPS HE NOT IN	Mercury	1	1
29	LOVE INC. INTO THE NIGHT	Mercury	1	1
30	JAMESON FEAT. ANGEL BU & CK TAKE CONTROL	Mercury	1	1
31	B3 NIGHT FEVER	Mercury	1	1
32	BEENIE MAN DUDE	Mercury	1	1
33	MOTIV8 FEAT. JOCELYN BROWN RIDING ON THE WINGS	Mercury	1	1
34	BOOGIE FIMAS SOMEBODY TO LOVE	Mercury	1	1
35	JUNIOR JACK DA HYPE	Mercury	1	1
36	KOLYAN DADA YOUNGS HEARIS	Mercury	1	1
37	QUADRA SWEET CLARITY	Mercury	1	1
38	VICTORJA BEKKHAM LET YOUR HEAD GO	Mercury	1	1
39	MADLOLO CANNOT CONTAIN THIS	Mercury	1	1
40	CHICKE FEAT. BRYAN ADAMS DONT GIVE UP 2004	Mercury	1	1

TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Label
1	EMMA LL BE HERE	Mercury
2	JK RESTLESS	Mercury
3	DESSINA VANDI CIA	Mercury
4	STONERBRODE PUT EM HIGH	Mercury

Release Date 9th February 2004

DJ Lawrence John Vs The Foundations

Including Future Force Euro Remixes



Emma Bunton: powered by pop appeal

Outkast: holding at bay of Urban Chart

Bunton does chart double

By Alan Jones

Emma Bunton this week becomes the first artist to simultaneously top the Upfront and Commercial Pop Charts in 2004. Bunton's double is the first since the Supababes' *Too Lost In You* did likewise eight weeks ago and comes as a result of considerable superiority in the Commercial Pop Chart - her lead there is 20% over **Master Blaster's** Hypnotic Tango - while emerging with a wider than lead of less than 5% on the Upfront Chart, where their opponent is **SON OF A GURT** veteran **JK**. *Restless* single is something of a change for the *Tidy Tex* imprint, hitherto almost exclusively a hard house label. Bunton's single is the third from her upcoming album *Free Me*. The title track was also a number one hit on the Upfront and Commercial Pop Charts, while the follow-up *Maybe* stopped at number two on the Commercial Pop Chart, number four on the Upfront Club Chart and number six on the OCC chart.

It is still unusually quiet on the club promotion front. There are seven debuts on the Top 40 of the Upfront Chart but only two are bona fide club cuts - **AgneLL & Nelson's** *tease monster* *Holding On To Nothing* and **SkyLake's** happening house groove *That's More Like* - while the remainder are crossovers which are fairly better on the Commercial Pop Chart. The sluggish nature of the market means the average Upfront Chart record has been on the Top 40 for 4.55 weeks - nothing compared to the way it used to be 20 years ago, but the highest average for more than six years.

The Urban Chart has been, by some distance, the most active of our charts in the past three weeks but is now the quietest, welcoming just one new entry and one re-entry this week. The *New You Move by Outkast* continues for a third week at number one, retaining a small lead over **Jaded Trigg's** *Walked Outta Heaven*, while the *chr performer is* **Orange Trees's** double-headed hit *The Set Up (You Don't Know)/Rep Name*, which sprouts 10.3 on its second appearance in the chart. Just outside the chart with increasing support are the new singles by **Usher**, **Lemar**, **The Rayne**, **Christina Milian**, **Jay-Z**, **P-Nut** and **Chingy**.

COMMERCIAL POP TOP 30

Rank	Artist	Label
1	EMMA LL BE HERE	Mercury
2	JK RESTLESS	Mercury
3	DESSINA VANDI CIA	Mercury
4	STONERBRODE PUT EM HIGH	Mercury

MUSICWEEK

The Official UK Charts 31.01.04

SINGLES

1	1	MICHELLE	ALL THIS TIME	Virgin
2	2	KELIS	MILKSHAKE	Data
3	5	BOOGIE PIMPS	SOMEBODY TO LOVE	Arctic
4	9	OUTKAST	HEY YEA!	Adrenium/Scarbury
5	4	MICHAEL ANDREWS/GARY JULES	IMAD WORLD	Adrenium/Scarbury
6	8	2PLAY FEAT. RAGHAV & JUCKY	SO CONFUSED	Interscope
7	3	FRANZ FERDINAND	TAKE ME OUT	Dunoon
8	6	OZZY & KELLY	OSBOURNE CHANGES	Scarbury
9	7	SEAN PAUL/SASHA T.M	STILL IN LOVE WITH YOU	Virgin
10	10	SCISSOR SISTERS	COMFORTABLY NUMB	Polydor
11	11	THE OFFSPRING	HIT THAT	Columbia
12	10	BLACK EYED PEAS	SHUT UP	Adrenium/Scarbury
13	13	MAROON 5	HARDER TO BREATHE	J
14	12	WILL YOUNG	LEAVE RIGHT NOW	S
15	11	BEYONCÉ	ME, MYSELF & I	Columbia
16	16	THE DELAYS	LONG TIME COMING	Rough Trade
17	17	TUPAC/NOTORIOUS B.I.G.	RUNNIN' (DYING TO LIVE)	Interscope/Polydor
18	16	ULTRABEAT	FEELIN' FINE	At Around The World
19	19	THE ZUTONS	PRESSURE POINT	Dizonec
20	14	VICTORIA BECKHAM	THIS GROOVE/LET...	WB Records/Warner
21	17	RYAN ADAMS	SO ALIVE	Capitol
22	17	BASEMENT JAXX FEAT. LISA KEKAULA	GOOD LUCK	UK

ALBUMS

1	4	KATIE MELUA	CALL OFF THE SEARCH	Parade
2	1	DIDO	LIFE FOR RENT	Cosmo/Arctic
3	3	BLACK EYED PEAS	ELEPHUNK	Adrenium/Polydor
4	2	WILL YOUNG	FRIDAY'S CHILD	S
5	5	EVANESCENCE	FALLEN	Epic
6	6	TEARS FOR FEARS	TEARS ROLL DOWN 1982 - 1992	Parade
7	11	NO DOUBT	THE SINGLES 1992-2003	Interscope/Polydor
8	8	OUTKAST	SPEAKEARBXXXI/THE LOVE BELOW	Arctic
9	7	MICHAEL JACKSON	NUMBER ONES	Epic
10	13	RED HOT CHILI PEPPERS	GREATEST HITS	Warner Bros
11	21	KELIS	TASTY	Virgin
12	12	GARY JULES	TRADING SNAKEOIL FOR...	Adrenium/Scarbury
13	10	REM IN TIME	THE BEST OF - 1988-2003	Warner Bros
14	14	JOSS STONE	THE SOUL SESSIONS	Real Gone Music
15	9	DIDO	NO ANGEL	Cosmo/Arctic
16	15	SUGABABES	THREE	Universal
17	16	THE DARKNESS	PERMISSION TO LAND	Mercury/Atlantic
18	14	SEAN PAUL	DUTTY ROCK	Atlantic
19	18	COLDPLAY	A RUSH OF BLOOD TO THE HEAD	Polydore
20	17	CHRISTINA AGUILERA	STRIPPED	RCA
21	24	NORAH JONES	COME AWAY WITH ME	Polydore
22	19	JAMIE CULLUM	TWENTYSOMETHING	UK

THE NEW BLONDIES
SIMON C'MON

THE NEW SINGLE
OUT 2ND FEBRUARY

TAKEN FROM THE ALBUM PAWN SHOPPE HEART OUT 8TH FEBRUARY

20 14 VICTORIA BECKHAM THIS GROOVE/LET...

21 15 RYAN ADAMS SO ALIVE

22 17 BASEMENT JAXX FEAT. LISA KEKAULA GOOD LUCK XL

23 16 MOTORCYCLE AS THE RUSH COMES

24 24 KATTIE MELUA THE CLOSEST THING TO CRAZY

25 39 SUGARBABES TOO LOST IN YOU

26 13 LIBERTY X EVERYBODY CRIES

27 10 EASYWORLD 'TIL THE DAY

28 23 ATOMIC KITTEN/KOOL & THE GANG LADIES NIGHT

29 20 ALLSTAIR GRIFFIN BRING IT ON/MY LOVERS...

30 28 EVANESCENCE MY IMMORTAL

31 22 STACIE ORRICO I PROMISE

32 29 GIRLS ALOUD JUMP

33 15 HIM THE FUNERAL OF HEARTS

34 31 KEVIN LYTTLE TURN ME ON

35 21 AMY STUDD ALL I WANNA DO

36 26 SHANE RICHIE I'M YOUR MAN

37 30 NELLY FURTADO POWERLESS (SAY WHAT...)

38 27 SOPHIE ELLIS-BEXTOR I WON'T CHANGE YOU

39 CHRISTINA AGUILERA THE VOICE WITHIN

40 32 BLUE/STEVIE WONDER/ANGIE STONE SIGNED...

15 BOSTONING/MELODY

16 LAST HIGHWAY

17 POLINA

18 DREAMCATCHER

19 UNIVERSAL

20 WINDUP/EPIC

21 VIRGIN

22 POLYGRAM

23 RCA

24 POLYGRAM

25 RCA

26 INNOVENT

27

28

29

30

31

32

33

34

35

36

37

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39

40

OUT 2ND FEBRUARY

BASED FROM THE ALBUM PAWNS SHOPPE HEART OUT 9TH FEBRUARY

WWW.VIBRATIONS.COM

LISTEN

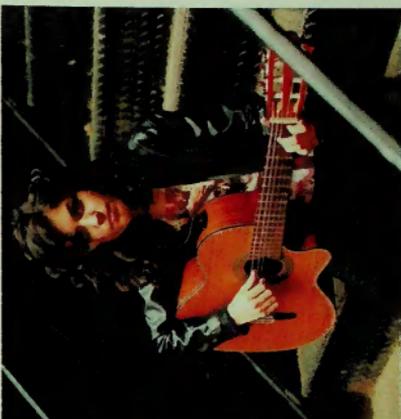
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- 1 1 CLUBBERS GUIDE - 2004
2 3 BEST OF ACOUSTIC
3 10 DRUM & BASS ARENA
4 5 R&B LOVE
5 2 LOVE ACTUALLY (OST)
6 6 PURE URBAN ESSENTIALS 2
7 8 THE ULTIMATE CHICK FICKL LOVE SONGS
8 4 NOW THAT'S WHAT I CALL MUSIC! 56
9 7 CLUBLAND 4
10 9 POP PARTY
11 10 POWER BALLADS
12 12 KISS PRESENTS HOT JOINTS
13 14 THE VERY BEST OF PURE R&B - WINTER 2003
14 13 THE ANNUAL 2004
15 16 NOW DECADES
16 20 SCHOOL REUNION - THE 80'S
17 18 CAPITAL GOLD MOTOWN CLASSICS
18 19 THE BEST AIR GUITAR ALBUM EVER III
19 18 THE NUMBER ONE CLASSICAL ALBUM 2004
20 6 THE VERY BEST CLUB ANTHEM'S EVER

FORTHCOMING

- KEY ALBUMS RELEASES
BLAZIN' SQUAD HERE 4 ONE (Epic) Feb 2
BUSTED WHO'S DAVID? (Universal) Feb 16
EMMA TIL BE THESE (Polygram) Jan 26
FATMAN SCOOP IT TAKES SCOOP (Cap Jan UK) Feb 9
KATIE MELUA I THINK YOU (Polygram) Feb 9
NORAH JONES FEELS LIKE HOME (Polygram) Feb 9
LAWBROOD JAY CHANG (Jive) Feb 9
FRANZ FERDINAND FOLK FRODOLOAD (Domino) Feb 23
ROMAN KATZING SHE BELIEVES (In VE) Mar 29
LEBAR ANOTHER DAY (Sony) Feb 9
MARK & SAM WITH A LITTLE HELP... (B9) Feb 9
MCCREY'S (Universal) Mar 1
RITCHIE HENRIQUE RED BLOODED WOMAN (Polygram) Mar 1
OUTLAST THE WAY YOU LIVE (Arista) Feb 16
ALEX PARKS CRY (Polygram) Mar 22
PINK (G.D.S.A.) (Arista) Feb 23
WEST LIFE (Polygram) Mar 7

- 20 37 CHRISTINA AGUILERA STRIPPED
21 20 NORAH JONES COME AWAY WITH ME
22 19 JAMIE CULLUM TWENTYSOMETHING
23 47 AMY WINEHOUSE FRANK
24 20 ALICIA KEYS THE DIARY OF
25 22 LEMAR DEDICATED
26 12 ALLSTAIR GRIFFIN BRING IT ON
27 33 PINK TRY THIS
28 30 THE WHITE STRIPES ELEPHANT
29 23 CHER THE VERY BEST OF
30 29 BEYONCE DANGEROUSLY IN LOVE
31 32 BASEMENT JAXX KISH KASH
32 27 BUSTED A PRESENT FOR EVERYONE
33 28 DANIEL BEDINGFIELD GOTTA GET THRU THIS
34 38 MUSE ABSOLUTION
35 68 THE OFFSPRING SPLINTER
36 25 DAVID GRAY A NEW DAY AT MIDNIGHT
37 34 HOWARD SHORE LORD OF THE RINGS - RETURN...
38 45 QUEEN GREATEST HITS III & III
39 31 DELTA GOODREM INNOCENT EYES
40 26 HAYLEY WESTENRA PURE



KATTIE MELUA: RISING TO TOP SPOT

PRE-RELEASE	ALBUM	ARTIST	TRACK
1	THE ADVENTURE	LOVE IS ALL	20
2	THE ADVENTURE	LOVE IS ALL	20
3	THE ADVENTURE	LOVE IS ALL	20
4	THE ADVENTURE	LOVE IS ALL	20
5	THE ADVENTURE	LOVE IS ALL	20
6	THE ADVENTURE	LOVE IS ALL	20
7	THE ADVENTURE	LOVE IS ALL	20
8	THE ADVENTURE	LOVE IS ALL	20
9	THE ADVENTURE	LOVE IS ALL	20
10	THE ADVENTURE	LOVE IS ALL	20

PRE-RELEASE ALBUMS TOP 20

PRE-RELEASE	ALBUM	ARTIST	TRACK
1	THE ADVENTURE	LOVE IS ALL	20
2	THE ADVENTURE	LOVE IS ALL	20
3	THE ADVENTURE	LOVE IS ALL	20
4	THE ADVENTURE	LOVE IS ALL	20
5	THE ADVENTURE	LOVE IS ALL	20
6	THE ADVENTURE	LOVE IS ALL	20
7	THE ADVENTURE	LOVE IS ALL	20
8	THE ADVENTURE	LOVE IS ALL	20
9	THE ADVENTURE	LOVE IS ALL	20
10	THE ADVENTURE	LOVE IS ALL	20

These charts are also available online at musicweek.com

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COOL CUTS CHART

NO.	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	THE NOTORIOUS B.I.G.	HYPERBALLER	1	1
2	THE NOTORIOUS B.I.G.	HYPERBALLER	1	1
3	THE NOTORIOUS B.I.G.	HYPERBALLER	1	1
4	THE NOTORIOUS B.I.G.	HYPERBALLER	1	1
5	THE NOTORIOUS B.I.G.	HYPERBALLER	1	1

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URBAN TOP 30

NO.	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	THE NOTORIOUS B.I.G.	HYPERBALLER	1	1
2	THE NOTORIOUS B.I.G.	HYPERBALLER	1	1
3	THE NOTORIOUS B.I.G.	HYPERBALLER	1	1
4	THE NOTORIOUS B.I.G.	HYPERBALLER	1	1
5	THE NOTORIOUS B.I.G.	HYPERBALLER	1	1

NO.	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	THE NOTORIOUS B.I.G.	HYPERBALLER	1	1
2	THE NOTORIOUS B.I.G.	HYPERBALLER	1	1
3	THE NOTORIOUS B.I.G.	HYPERBALLER	1	1
4	THE NOTORIOUS B.I.G.	HYPERBALLER	1	1
5	THE NOTORIOUS B.I.G.	HYPERBALLER	1	1

NO.	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	THE NOTORIOUS B.I.G.	HYPERBALLER	1	1
2	THE NOTORIOUS B.I.G.	HYPERBALLER	1	1
3	THE NOTORIOUS B.I.G.	HYPERBALLER	1	1
4	THE NOTORIOUS B.I.G.	HYPERBALLER	1	1
5	THE NOTORIOUS B.I.G.	HYPERBALLER	1	1

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NO.	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	THE NOTORIOUS B.I.G.	HYPERBALLER	1	1
2	THE NOTORIOUS B.I.G.	HYPERBALLER	1	1
3	THE NOTORIOUS B.I.G.	HYPERBALLER	1	1
4	THE NOTORIOUS B.I.G.	HYPERBALLER	1	1
5	THE NOTORIOUS B.I.G.	HYPERBALLER	1	1



Welsh music venues



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Soulmates Never Die sees Placebo writ large in Paris Going down well in Europe



by Adam Woods
Having played almost 140 dates in the past nine months, Placebo are out on their own as the hardest-working, androgynous,

Bowie-collaborating, seize-fixated, Swedish-American three-piece in the business.

The band return to the UK in March for two nights at Brixton Academy and one at Manchester's Carling Apollo, but on the evidence of their live DVD through Hut, Soulmates Never Die - Live in Paris 2003, Placebo's European popularity puts their British cult in perspective.

"The thing about Placebo is that we are a much bigger band in Europe than we are in the UK," says manager Alex Weston of Riverman. "We play to 20,000 people a night. The media aren't fans of Placebo in England, but it is a totally different story outside this country and we don't seem to get any credit for that."



Placebo: Channel Four to screen Paris gig

Filmed in front of 18,000 entirely partisan fans in Paris, Soulmates Never Die is a reminder that, while Placebo albums typically scud along at gold status in the UK, the French - not to mention the Germans, the Spanish and the Portuguese - are significantly more susceptible to the band's distinctively needy nihilism.

"We filmed it at Bercy and I have never seen anything like it," says Stefan Dennerio, EMI DVD and new formats manager. "They were just the most up-for-it, rabid fans, you wouldn't believe."

The DVD was recorded in October at the end of a world tour which saw the band visit the US, Australia and Europe and stand in for an afflicted Linkin Park as headliners of Germany's Rock Am Ring and Rock Im Park festivals.

The Paris DVD is the band's first foray into the medium. Its production reunited the team behind Coldplay's vaultingly successful Live 2003 DVD - director Russell Thomas, production company Done & Dusted, 5.1 mixing engineer Paul Hicks and the authoring services of Abbey Road Interactive - and if its sales are destined not to be in quite the same league, it certainly matches that release for ambition.

Channel Four has expressed an interest in screening material from the gig around the March 15 release. A single, English Summer Rain, lands on February 23 to coincide with the UK dates at the beginning of March and its promo video will incorporate material from the DVD for the sake of cross-marketing awareness.

adam@musicweek.com

Various

Classic FM TV Hits - Volume 1 (BMG CFMTVDVD001) Out now
Classic FM TV marks its first year on air with this crossover-focused promo collection, released through the GWR-owned station's habitual compilation partner BMG. Featured artists on the 20-track disc include Lesley Garrett, Myleene Klass, Aled Jones, Angela Gheorghiu, Vanessa-Mae, Bond and Yo-Yo Ma. The Classic FM audience certainly overlaps significantly with one of the most enthusiastic DVD-buying groups, so it will be interesting to see how it performs.

Sheryl Crow

Common America 2003 (Universal 986154-9) Out today



Always managing to be slightly rockier than you would expect, given the very glossy, contemporary pop sound of her breakthrough debut, Tuesday Night Music Club, Sheryl Crow has nonetheless spent every album since glammed-up and toting a Les Paul, or equivalent. This Dayton, Ohio, gig from last summer sees her taking it out on the road like only those genuine

American touring bands can, dutifully working the name of the town into relevant songs and generally charming the crowd. Every Crow hit you could think of is present, plus a load more. Slick, professional stuff.

The Beatles

The First US Visit (Apple/EMI 0724359936093) February 9



Released in the UK on the 40th anniversary of the Beatles' first appearance on the Ed Sullivan Show, this significantly

extended version of Albert and David Maysles' 1964 documentary gives us a further bite from the vast Apple vaults. The off-duty material is without a doubt the most intimate Beatles footage to come into the public domain, while the ten Ed Sullivan Show performances and three further tracks from the Washington Coliseum are a major addition to the live footage on the Anthology. The First US. Visit captures not only the hysterical reaction of the American fans, but the barely-contained disbelief of the band themselves. Touring wouldn't always be this much fun.

WHERE DO YOU FIND THE NEXT MICHEL GONDRY?

The latest issue of PROMO - the ultimate guide to music video production - comes with news of Gondry's latest White Stripes video, and a free DVD devoted to new work by the hottest new talent in music and video direction. It's an absolute must for anyone in the business of creativity.

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Scott Lyall
David Mould
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Jonathan Richman
Take Me To The Plaza (Sanctuary
SVE3063) February 16



They certainly don't make them like Jonathan Richman anymore. Not that they ever did, much.

Always a true oddball – you only have to watch the video interviews to see just how odd – he is nevertheless very long on charm and quite frankly laden

with great, strange songs. His live act sees him setting approximately about a nylon-stringed guitar, while backed by a standing drummer with a tiny kit. If Richman isn't to everyone's taste, at least he isn't like anybody else. Songs include Girlfriend, I Was Dancin' In The Lesbian Bar, I Love The World and Pablo Picasso, which has also been recently covered – in considerably higher fidelity – by David Bowie on his Reality album.

DVD OF THE WEEK

Various

ZenTV DVD

(Ninja Tune ZENV05) Out today
The marvellous Ninja Tune marks no particular anniversary with a two-CD greatest hits, two CDs of remixes and this single DVD which contains no fewer than 35 promos, a 15-minute audiovisual mix and a 30-minute audio mix by Hexstatic. Highlights include Coldcut's Natural Rhythm and Timber (both directed by Stuart Warren Hill), Cinematic Orchestra's collaboration with Fortella Bass on All That You Give (Eva Kotlitzmaler and Russ Murphy) and Kid Koala's Basin Street Blues (left, directed by Monkmus).

REM

Perfect Square (Warner Music
Vision 2566/613272) February 23



Musie DVDs increasingly seem to come in twos: Sheryl Crow, Justin Timberlake and Christina Aguilera are

among artists who have unleashed virtually simultaneous live and promo collections in recent months, and now REM are doing the same thing,

following up their In View video compilation with this live release, recorded in Wiesbaden, Germany, on last year's world tour. Throughout the whole jaunt, the band scattered genuine oldies in among a set dominated by material from the Warner years and here you get Begin The Begin, Maps And Legends, Permanent Vacation along with later gems such as Electrolite, At My Most Beautiful and Imitation Of Life. You could quibble about the balance of new and old, but the fact that Michael Stipe has painted his eyebrows and ears orange for the occasion has a curious way of heading off criticism. There are 23 songs in all, plus documentary footage.

Blues Traveler

Blues Traveler Live – Thinnest Of Air
(Sanctuary SVE3062) February 23



Perhaps there are people in the UK whose dearest wish is for America's fabled 'jam bands' to come over here more often and lay down their musically proficient thing. This gig from Red Rocks Amphitheatre in Denver brings

all the unassuming action into the nation's surround-enabled living rooms – the Persian rugs on stage, the six-strong bass, the duet with Ziggy Marley on a version of No Woman, No Cry. It is enough to stir the hardest of hearts and it comes on two discs with backstage footage.

Various
270 Miles From Graceland –
Bonaroo 2003 (Sanctuary
SVE3057) February 23



The idea of condensing an entire festival into a couple of DVDs is an interesting one, even if you are inevitably going

to have to leave out more good stuff than you can record. It does mean that you have got access to a seriously diverse collection of material – included here is everyone from Leo Kottke to the Flaming Lips by way of Sonic Youth, Medeski Martin & Wood, The Roots, James Brown, Tortoise and a dozen others, even if they all do have just one song each. 270 Miles From Graceland represents the second DVD from the festival, which takes place in Manchester, Tennessee.

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CD Wow's legal about-face and much-hyped CD price increase is much ado about nothing

Not wowed by media manipulation

EDITORIAL
MARTIN TALBOT



Now its legal battle with the BPI has been settled, CD Wow's media assault of a fortnight ago can be viewed for what it was – a cynical PR exercise.

The about-turn last week, and agreement to stop sourcing CDs from the Far East to import them into Europe and the UK, should not surprise anyone.

CD Wow! was never likely to challenge international law on this matter – which states that, while any retailer can source CDs from inside the European Union, it cannot do so from anywhere in the world. In that context, its challenge to the BPI's case earlier this month can be seen as little more than posturing, playing for time – and column inches.

What is ironic, given that the settlement appears entirely in the record industry's favour – with CD Wow! agreeing to desist from sourcing product for Europe, from outside of Europe – is that it is the internet retailer which appears to have gained most.

Three weeks ago, few outside of BPI's legal team and a handful of internet shop-a-holics would have heard of CD Wow!. But, a smattering of press stories later, from the Financial Times through to tabloids, regional press and internet news sites, the service has had more publicity than it might ever have paid for.

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Record industry must ring changes for mobile market

VIEWPOINT
GILLES CABINET



Four years ago, music arrived on mobile phones by accident. It consisted simply of users being able to download very basic ringtones. The subsequent success exceeded all expectations.

The ringtone market was worth an estimated \$3.5m (£1.9m) worldwide in 2003, roughly 12% of the value of the worldwide music market. It should also be noted that ringtone sales now easily outstrip singles revenue in the UK.

Perhaps the most interesting development is that the mobile

to the challenge of adapting its content to the specific requirements of mobile phones. Trying merely to fit their existing content into this unique new format simply will not work.

The challenge to the industry then is to create innovative and original content and services specifically conceived and catered for this market. Consumers have shown that they want to personalise their mobile phones with ringtones, wallpapers, screen-savers and eventually videos. All of these choices reinforce the sense of community that the consumer feels. Put simply, consumers are hungry for new innovations. The figures speak for themselves.

Most analysts agree that the mobile music market will be worth around \$8bn by 2008. I strongly believe that, if the record industry can rise to challenges ahead, global revenues from the music market will eventually reach a level never attained in its history.

The demand is already here and the record industry would be crazy to underestimate it.

Gilles Cabinet is CEO of European mobile entertainment services Meloware, which is launching its Picnotes technology combining live images with original music tones for mobile phones.

And, ultimately, the record industry finds itself in a Groundhog Day scenario – with the Consumers Association predictably weighing in once more – having to fight off suggestions that CDs are overpriced.

This line has become little more than a dusty old cliché. The fact is that the price of CDs has slid faster than any other product on the High Street. Flick through copies of Music Week in the late Eighties and you will find surveys highlighting that album prices had then slid to £11 in some stores. Today, any consumer can buy any single CD chart album for well under a tenner, and they don't have to look very hard.

The retail market is more competitive than it has ever been – with or without CD Wow – with the power of music chains complemented by the weight of the supermarkets, convenience of the High Street generalists and the insider knowledge of the independents.

Certainly, the suggestion – perpetuated by some media outlets last week – that CD Wow's decision to raise its prices will encourage retailers to raise theirs, wholly over-estimates the influence of this previously obscure internet retailer.

It would be encouraging if the wider media had the good sense to twig this, too.

Who would you like to see as the UK Eurovision entry?

The big question

Which UK act should enter the cheesiest song contest in Europe?

Ben Bodie, Chrysalis Music, senior A&R manager

"I want to see Radichee keep their word to Jonathan Ross, as they said on one of his shows recently that they would perform on Eurovision."

Alister Brown, SBN head of music

"If we wanted to actually win, it would have to be the Cinsky Girls because it's the most diva Euro-pop out there. But personally, I want to see Oxford duo Winnebago Deal up on that stage representing the UK."

Lara Von Ahlefeldt 3DD entertainment, managing director

"The Darkness. They are the perfect ambassadors for our country as they epitomise everything that I love about the British culture: they're dedicated musicians, not afraid of hard work but most of all have a great sense of humour. Just the idea of seeing Justin Hawkins strutting his stuff as a Union Jack catwalk in front of the whole of Europe should be enough to convince anyone that we're the best!"

Jane Third, Boss Records, A&R

"That's really tough. Something inherently British – but British music doesn't sound British at the moment. The only band that comes to mind right now is Franz Ferdinand."

Christian Ulf-Hansen, Plan C Management/Bufalo Songs, owner

"The Darkness. They would make something that has become inherently uncool into something cool. It would stir kids into thinking maybe Eurovision is cool. Even though it wouldn't happen, they could pull it off tongue in cheek and live."

Lisa Gibbons, Beacon FM, head of music

"I'm going to say Mark Rhodes – I have to stick with the local lad!"

Warren Clarke, Necessary Records, director

"I have two suggestions: Carnal Corpse and that's purely to put the wilies up Terry Wagon. My other suggestion would be James Yorlston & The Athletes."

Dave Wibberley, Jive Records, A&R manager

"The World Pop Idol at Christmas was an excellent template for a revamped, rebranded Eurovision Song Contest because the Eurovision brand no longer has any merit whatsoever."

Will Lord, Subcity Radio

(University of Glasgow), music team member

"I don't think it's unfair to say that Eurovision is pretty shallow. I'd like to see an act representing the UK who are a bit more hard-hitting than the previous acts – how about a hip-hop act such as Roots Manuva? My vote would also go to Franz Ferdinand."

Debbie Harry is to appear in Monaco on February 7 at the MusicFor2 website launch. The iconic Blondie singer talks about the Eighties revival and artists she admires

Quickfire

What do you think of the Eighties revival that is dominating both the pop and alternative music scenes at the moment?

This kind of thing happens a lot, when people get excited about one particular decade. It's just regressions. It's part and parcel of defining different generations and how we look to the past to re-define ourselves.

How does it feel to be considered one of music's most iconic women?

It completely depends upon the kind of mood I'm in. Sometimes I wake up and think, well, of course! It is kind of wonderful and it gives me and the band a certain amount of longevity. On the other hand, sometimes I think that, if I'm considered iconic then the world is going mad and we're all in trouble. I suppose it's because we've stuck to our guns and held on to our identity. Because we were big and never gigantic, we retained our personalities. Maybe that's why we're considered an iconic band.

It which ways, do you think the music industry has changed since the Seventies?

It seems to be harder now and more demands are placed on artists. I remember just how exciting



everything seemed when we first started and I don't know if that kind of excitement is still there.

With eight albums to their credit the original Blondie line-up reformed last year on the album *The Curse of Blondie*, which you toured the UK with. How was it to perform with the original members of Blondie again?

At first it was like a revelation and really exciting, but then here we were again, just the same old people. Having a band for this long means there's a generic sound. It meant that it all slotted back together quite easily.

You are appearing at an event in Monaco on February 7 to launch the MusicFor2 website which is sponsored by pharmaceuticals company Lilly. How did you get involved in the project?

I was asked to perform at a private party and that is why I agreed. Blondie in no way represents the product and we're definitely not advertising it or sponsoring it in any way.

There seems to be an abundance of women keen to emulate your success, status and also your look in the Eighties. Are there any contemporary females who you enjoy listening to?

I'm really into Gwen Stefani, Pink and Missy Elliot. They all have a terrific amount of talent. I don't often like naming names, though, because I always feel as though I'm going to miss someone out. There is still a great scene in New York with The Strokes and bands like the Mars Volta. I'm also listening to OutKast. When I'm in the car I tend to listen to rap music. We've got a great rap station here in New York that I listen to quite frequently.

MusicFor2 is a music platform that offers unique music events and promotes a music website (www.musicfor2.co.uk) that delivers current music info and provides access to member's health issues.

company began to reveal its expansion programme, which includes the roll out of the Jazz Café brand to other European cities and an increase of its stake in the Bizarre festival in Germany and the Doctor festival in Spain.

What are Mean Fiddler's current interests?

Again, they are almost as widespread as MCD. Mean Fiddler owns 11 venues in London including The Astoria, The Mean Fiddler (previously known as LA2), The Garage and The Borderline, which it bought from Surrey Free Live last December. It also owns three of the UK's largest festivals - Reading, Leeds and HomeLands. Furthermore, Mean Fiddler's stake in Glastonbury has grown to 32% this year and from 2005, will be set at 40%. One of the company's largest triumphs last year was the growth of its touring arm, which successfully brought Justin Timberlake to UK shores. Only last week, the company announced it is promoting Beyoncé's European tour.

So, the UK live music scene seems pretty much wrapped up then?

Let's leave the last words to Vince Power. "Through this new relationship we are in a position of great strength when it comes to negotiating with both artists and promoters as well as the cross-marketing of our various leading live music venues and festivals."

DOOLEY'S DIARY



It's time for Brit patriotism

Remember where you heard it? More superstars have been confirmed for this year's Brits, with no less than Missy Elliot, Alicia Keys and Gwen Stefani combining forces to cover an as-yet-unnamed soul classic. Who'd have thought that songwriters Gary Barlow, Brian Rawling and Pam Sheyne would have been brave enough to throw their hats into the Eurovision ring and battle for UK glory? According to BBC exec Bea Ballard, it took "a sense of patriotism" to win them over. "There was this sense of national pride, your country needs you," she explains. Kitchener-like. Meanwhile, expect a certain BBC1 Saturday evening medical drama to carry a Eurovision theme on the night the nation selects this year's UK entry. Dooley suggests the show's writers could simply base their typical British centric storyline around last year's British centric performance or perhaps rope in the acting talents of Cheryl Baker for a small screen comeback? ...And, talking of comebacks, Emap consultant Richard Park was busy moonlighting on rival Chrisalis Radio's airwaves last week, hosting London-based LBC's mid-morning show. Sadly, his old Dr Dick presenting moniker did not resurface. ...There were chuckles around the IFPI board room table last week

when Ted Cohen, senior big cheese for digital development and distribution at EMI, fumbled for a band to make his case that legitimate online services were far superior to the illegal ones on offer. "If you want back catalogue from, um, er, ummmmm, er, Little Feat" - cue surprised looks. His comment was picked up by IFPI chief Jeffrey Berman, who argued that if the kids are searching for Little Feat on legit services they will be given pointers to similar music. The astonished reactions to the thought that anyone, let alone "the kids", would be downloading Dixie Chicken prompted Cohen to add, "Hey they're one of the greatest bands ever. They deserve their props". ...Beggars boss Martin Mills was among those spotted at The White Stripes gig last Tuesday night with Ally Pally demonstrating all the atmosphere of an air-raider - but who would have thought the drafty hangar could have conjured such a compelling experience, thanks to Jack & Meg's magic? ...Just when you thought he couldn't get another gong, Sting is revving up to receive the Musicians 2004 Person Of The Year in Los Angeles on February 6. The latest performers announced include, wait for it, Charles Aznavour, Mary J Blige and No Doubt. Dooley hears in their ground-breaking use of music by BBH in their iconic Live 501 campaigns, which scored hits for Babyfom, Zee, Dinkie and Shitkiss among others, is to fall strangely silent in their latest effort. Word is that purely dialogue is being used this time and the soundtrack is being dropped completely. Dooley hears more congratulations are in order. Contrasting the baby boom in Warner UK's international division, Hassan Choudhary and wife Claire took delivery of a baby boy, Louis, early last Thursday morning weighing 6lb 7oz.

Crib sheet

The Irish live promoter MCD Productions last week bought 5m more shares in the Mean Fiddler Group, taking its stake to 24.3%. But MCD has fingers in many pies. How are its recent dealings and alliances likely to affect the live music scene?

Who are MCD Productions then?
MCD are Ireland's largest live music promoters. They were formed in 1981 by Denis Desmond with the first gig the company promoted a Thin Lizzy concert in Dublin. Last year, however, they staged a total of 1,500 shows, including U2 at Slane Castle and Robbie Williams at Phoenix Park, which attracted a massive 135,000 audience.

Are they responsible just for one-off events and tours?

Far from it, Desmond also owns five venues in Dublin, was responsible for the Witness Festivals and the early Nineties Fete festival dates.

Are MCD's interests strictly limited to Ireland, or are they the next Clear Channel?

MCD's interests are widespread. Desmond owns a 12.5% stake in the McKenize Group which owns three venues in London - Shepherd's Bush Empire, Brixton Academy and Islington Academy, plus a further four in Birmingham,

Liverpool, Glasgow and Bristol. The McKenize Group is a privately-owned company which was formed in January 1993 for the purpose of a management buyout of the Brixton Academy and Shepherd's Bush Empire from Break For The Border Group PLC.

Who are the other shareholders in the McKenize Group?
They include Charles Wells Ltd, the brewery company responsible for that beer sold in most London venues - Red Stripe, and more interestingly, UK music promoters SJM Concerts Ltd and Metropolis Music Ltd.

Doesn't the McKenize Group have links to the Chelmsford and Staffordshire V Festivals?

The company is responsible for booking the acts, and McKenize's PR division handles some of the PR for the event. It is interesting to note that Denis Desmond's personal share in the V Festivals is 33.3%, aside from his share via the McKenize Group.

So, what is MCD's involvement with Mean Fiddler then?

Back at the beginning of December, MCD bought a 16.5% stake in Mean Fiddler, despite the fact that the company is owned by Vince Power, not exactly the best of chums. Consequently, Power lost majority control within the company he formed 25 years ago as his stake then shrank to 34.9%. But Mean Fiddler's Power expressed his delight at the transaction and the



Hang on, I didn't know EMI's MD Richard Cowan was an England rugby squad member. Well, he's not, but he's pictured here nonetheless with Simon Shaw, Mike Tendall, Joe Worsley, Mike Catt, Lawrence Dallaglio and Jason Leonard and the William Webb Ellis World Cup Trophy at the 2004 6 Nations Rugby Championship charity dinner his company hosted and sponsored. The 9th annual event at London's Inter-Continental Hotel last Thursday

raised a biggest-ever £150,000 sum for Nordoff Robbins and the testimonial of Dallaglio and Catt, with actioneer Nick Stewart helping drum up around £80,000 in the main auction. The evening opened with the World Cup being brought into the room accompanied by several members of the World Cup squad, while performers included Tony Henry, Tina Vins, Rachel Stevens and Sugababes. 02 were also sponsors of the evening.

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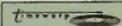
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KEY RELEASES

ALBUMS

THIS WEEK
Air: *Talkie Walkie* Virgin; *Amp Fiddler* Vivaldi; *A Ghetto Fly* Gemma; *The Coral* Nightforce; *And The Sons Of Becker* Dolanone; *Ashley Hamilton* Conin; *From Where I'm From* RCA; *Various Zim* - a Ninja Tune retrospective; *Ninja Tune*

FEBRUARY 2
Kerry Connick Jr: *Only You* Columbia; *Erica Morrison* Reprise; *Vol. 2* Camp; *Incubus* Crow; *Left Of Murder* Columbia; *StereoLab* Merge; *Eclipse* Dugout; *Various Rough Trade Shops* Counter Culture; *2003 Rough Trade Young Gunz* the Mercury

FEBRUARY 9
Emma Fre Me: *19* Universal; *Franz Ferdinand* Franz; *Ferdinand* Domino; *Jamieson Think On Your Feet* J-Did/V2; *Norah Jones* Feels Like Home; *Parlophone* *Lambchop* Av; *Cinnoir/No You* Cinnoir; *Labels UK* Courtney Love; *America's Sweethearts* Virgin

SINGLES

THIS WEEK
Benny Benassi: *No Matter What* You Do; *Data/Ministry Of Sound* Emma 11; *Be There* 19; *Universal* *Jamieson feat. Angel B*; *Big & CN* *Take Control* V2; *Didi Lorna* Pap; *Chloe* Ministry Of Sound; *P Diddy* Lenny Kravitz/Pharell; *Williams Show Me Your Soul* Universal; *Pink* *God Is A DJ* Arista; *Joss Stone* *Fell In Love With A Boy* Reprise

FEBRUARY 2
Blazin Squad *Here 4 One*; *East West* *Clea* *Stuck In The Middle* 19; *Finsley* *Quaye* *Something To Say* Parlophone; *A Friend* *Escape Artists* *Never Die*; *Infoclics* *LeAnn* *Rimes* *This Love* *Curlyndon*

FEBRUARY 9
Ferry *Carsten* *Rock Your Body* *Rock* *Defiva* *Fatman* *Scoop* *It Takes* *Scop* *De Jam UK/Mercury* *Ronan* *Keating* *She Believes* *In Me* *Polydor* *Mark & Sam* *With A Little Help From My Friends*; *Measure Of A Man* *19* *The Rap* *Lure* *Is At* *DFA/Output/Vertigo* *The Strokes* *Reptilia* *Rough Trade*

GET MUSICABLE ONLINE

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

The Market

Melua takes top spot from Dido

by Alan Jones
Only the second release on writer/producer Mike Batt's Dramatico label, *Katie Melua's* debut album *Call Off The Search* overcame a midweek deficit to successfully take over from Dido's *Life For Rent* album at number one. Melua's album sold 35,680 copies in the week, to take its cumulative total to 253,874.

Its sales were up 77% week-on-week but it could not prevent an overall dip of 5% in sales of albums, which, at 2,200,686, were at their lowest level for 18 weeks. More disappointingly still, it was being 3.2% below their level in the same week in 2003. That was a week in which Justin Timberlake's *Justified* album was number one, with sales of just 35,945 - and Melua's sales last week were the lowest for a number one album since that time.

The singles and albums charts have a very similar look about this week, with the top two discs in each chart by female solo artists, and sales of less than 35,000 for the number one and 27,000 for the number two in both lists. But overall, album sales are more than five times as high as singles sales, which dipped by 12% to 407,192 last week - their lowest tally yet. It was a strange week for singles, with 12 debuts on the Top 75 but none higher than number 10, a combination of



Outkast: Key Ya single achieves highest placing yet after a remarkable 11 weeks

factors that has not occurred for at least 10 years.

The absence of any hot new singles resulted in a very old-fashioned Top 10 including two non-movers and three climbers. Pride of place in the latter category goes to Outkast, whose *Hey Ya* thus completes a remarkable 11-week rollercoaster ride to achieve its highest chart placing to date. The single's full chart movements to date: 6-8-10-13-22-16-13-14-9-9-4. Its latest leap coincides with its arrival at the top of the airplay chart. Surprisingly, their album *Speakerboxx/The Love Below* takes a pause this week at number

eight, with sales up only 122. While *Hey Ya* has been yo-ying around the chart here, it has been rock solid in the US, where it has topped the Hot 100 for eight weeks in a row, the last three of them with follow-up: *The Way You Move* as its runner-up.

Two more indicators of how low singles sales are: the Boogie Pimps' *Give of Somebody* / *Love* climbs 6-3 with sales of just 16,052 - the lowest ever for a Top 10 hit - while only 10 singles top the 10,000 sales mark, again an all-time low. Turn back the clock exactly five years, and the Top 28 singles all sold more than 10,000 copies.

MARKET INDICATORS

SINGLES	ALBUMS	COMPILED	THE BIG NUMBER: 2.3%
Sales versus last week: -12.0%	Sales versus last week: -4.6%	Sales versus last week: -6.7%	New releases from Zetans, Delays and Offering push seven indie singles' share to highest level for 13 weeks
Year to date versus last year: -13.6%	Year to date versus last year: -2.5%	Year to date versus last year: -4.2%	
Market shares	Market shares	Market shares	
RCA/Arista 24.3%	RCA/Arista 19.9%	Universal TV 21.0%	RADIO AIRPLAY UK SHARE
Polydor 11.3%	Sony Music 12.9%	WEM 18.2%	Origin of singles sales
Virgin 11.0%	EMI 11.0%	Island 7.0%	US: 31.1% Other: 34.4%
Sansbury 7.0%	WEA London 6.9%	MoS 12.0%	Origin of albums sales
Sony Music 6.3%	Dramatico 6.3%	AATW 6.4%	Top 75: UK: 56.0%
		Sony Music 7.0%	US: 42.7% Other: 13.3%

FAST CHART

SINGLES

NUMBER ONE
MICHELLE ALL THIS TIME S
It has been dropped in price from £399 to £1.99 in many shops, but after three weeks at number one, Michelle's debut single has sold only 21,300 copies, compared to a ship-out of 400,000.

HIGHEST NEW ENTRY
SCISSOR SISTERS COMFORTABLY NUMB Polydor
Peaking at number 191 on a Touch Of Class last November, New York act Scissor Sisters' tongue-in-cheek update of the Pink Floyd classic, now on Polydor, is the week's only Top 10 new entry at number 10.

ARTIST ALBUMS

NUMBER ONE
KATIE MELUA CALL OFF THE SEARCH Dramatico
Nearly a year after 2003's *In* *The Wrong Lane* reached number 12 for Russia's pseudo-lesbians LATU, fellow former USSR member Georgia's Katie Melua provides the Soviet bloc's first new number one with *Call Off The Search*.

HIGHEST NEW ENTRY
GARY JULES TRADING SNAKEOIL FOR WOLFKICKETS Adventure/Sanctuary
This melancholic singer-songwriter - who penned every track himself, aside from his *Mad World* cover - takes its name from lyric 'got snakeoil in spades from the wolfkicket trade' in opening track *Broke Window*.

COMPILED

NUMBER ONE
CLUBBERS GUIDE 2004 Ministry Of Sound
This is the third week at number one for MOSS's latest set, despite sales of less than 14,000 in the depressed compilation sector, which contributed only 22.2% of total album sales - its lowest level for 10 weeks.

RADIO AIRPLAY

NUMBER ONE
OUTKAST Hey Ya Arista
Reaching the airplay summit on its 13th week in the Top 50, Outkast's song earned 97 plays from Core last week, 74 from Galaxy 105 and more than 50 from a further 10 stations.

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TV Airplay Chart

Week	Weeks on Chart	Airplay	Artist	Peak
1	1	1	BLACK EYED PEAS SHUT UP	376
2	5	2	KELIS MILKSHAKE	318
3	7	3	BLAZIN' SQUAD HERE 4 ONE	307
4	6	4	PINK GOD IS A DJ	281
5	3	5	WILL YOUNG LEAVE RIGHT NOW	275
6	8	6	MICHELLE ALL THIS TIME	247
7	4	7	EVANESCENCE MY IMMORTAL	238
8	7	8	SEAN PAUL FEAT. SASHA I'M STILL IN LOVE WITH YOU	236
9	11	9	OUTKAST HEY YA!	223
10	4	10	KELLY OSBOURNE CHANGES	211
11	13	11	BEYONCE ME, MYSELF AND I	204
12	100	12	ALEX PARKS CRY	201
13	30	13	SUGABABES TOO LOST IN YOU	197
14	36	14	LMC V U2 TAKE ME TO THE CLOUDS ABOVE	188
15	44	15	THE OFFSPRING HIT THAT	182
16	34	16	BOOGIE PIMPS SOMEBODY TO LOVE	172
17	15	17	CHRISTINA AGUILERA THE VOICE WITHIN	162
18	17	18	ALISTAIR GRIFFIN BRING IT ON	159
19	39	19	LOSTPROPHETS LAST TRAIN HOME	156
20	25	20	ROMAN KEATING SHE BELIEVES (IN ME)	154
21	71	21	JAMELIA THANK YOU	151
22	54	22	LIMP BIZKIT BEHIND BLUE EYES	145
23	44	23	DIDO WHITE FLAG	138
24	18	24	FRANZ FERDINAND TAKE ME OUT	135
25	41	25	2 PLAY SO CONFUSED	128
26	27	26	LIBERTY X EVERYBODY CRIES	125
27	28	27	STACIE ORRICO I PROMISE	123
28	11	28	MICHAEL ANDREWS FEAT. GARY JULES MAD WORLD	115
29	71	29	MUSE TIME IS RUNNING OUT	114
30	53	30	BRITNEY SPEARS FEAT. MADONNA ME AGAINST THE MUSIC	114
31	49	31	JAIMESON TAKE CONTROL	114
32	36	32	HIM THE FUNERAL OF HEARTS	109
33	51	33	ALICIA KEYS YOU DON'T KNOW MY NAME	107
34	39	34	JAMELIA SUPERSTAR	104
35	41	35	EMMA I'LL BE THERE	103
36	17	36	VICTORIA BECKHAM LET YOUR HEAD GO	102
37	26	37	FATMAN SCOOP IT TAKES SCOOP	101
38	79	38	CHRISTINA AGUILERA BEAUTIFUL	99
39	72	39	MUSE HYSTERIA	96
40	25	40	NELLY FURTADO POWERLESS (SAY WHAT YOU WANT)	94



50. Busted
Who's David will be the second single from Busted's new album *A Present For Everyone*, and it is off to a good start, debuting at number 62 on the TV airplay chart and number 71 on the radio airplay chart, with 82 airings of the video and 470 spins of the CD. The Top TV supporter of the song - related on February 16 - was The Box (29 spins), with four radio-stations jointly top its radio rotation rollout, with 19 plays apiece.



78. Sam & Mark
Following in the footsteps of Will & Gareth, Pop Idol 2008 discoveries Sam & Mark are aiming to register a number one hit with a remake of a classic song by The Beatles. In their case it is With A Little Help From My Friends, a song originally sung by Ringo Starr on Sgt. Pepper's Lonely Hearts Club Band. Sam & Mark's video was aired 65 times last week, to earn a number 78 debut, with 43 of those plays coming from The Box.

Black Eyed Peas keep hold of the top spot, but Kelis's Milkshake is closing in thanks to support from MTV and The Box

MTV MOST PLAYED

THE LAST AIRPLAY TITLE	LAST
1 2 PINK GOD IS A DJ	ARISTA
2 11 KELIS MILKSHAKE	VEVO
3 1 BLACK EYED PEAS SHUT UP	ABRIL/VEVO
4 3 SUGABABES TOO LOST IN YOU	UNIVERSAL
5 5 CHRISTINA AGUILERA THE VOICE WITHIN	IGA
6 9 THE OFFSPRING HIT THAT	COLUMBIA
7 6 EVANESCENCE MY IMMORTAL	WINDUP/VEVO
7 53 SCISSOR SISTERS COMFORTABLY NUMB	POLYDOR
9 18 SNOW PATROL RUN	POLYDOR
10 37 MARON 5 HARDER TO BREATHE	J

THE BOX MOST PLAYED

THE LAST AIRPLAY TITLE	LAST
1 70 ALEX PARKS CRY	POLYDOR
2 4 OUTKAST HEY YA!	ARISTA
3 9 MICHELLE ALL THIS TIME	VEVO
4 8 PINK GOD IS A DJ	ARISTA
5 2 BOOGIE PIMPS SOMEBODY TO LOVE	MINISTRY OF SOUND
5 3 WILL YOUNG LEAVE RIGHT NOW	S
7 5 BLACK EYED PEAS SHUT UP	ABRIL/VEVO
8 14 KELIS MILKSHAKE	VEVO
9 6 KELLY OSBOURNE CHANGES	SAULT/VEVO
10 1 ALISTAIR GRIFFIN BRING IT ON	UNIVERSAL MUSIC TV

KERRANG! MOST PLAYED

THE LAST AIRPLAY TITLE	LAST
1 1 HIM THE FUNERAL OF HEARTS	IGA
2 3 NICKELBACK FEELIN' WAY TOO DAMN GOOD	IMPACT/VEVO
3 4 THE OFFSPRING HIT THAT	COLUMBIA
4 34 LINKIN PARK NUBS	IGA
5 1 LOSTPROPHETS LAST TRAIN HOME	VEVO/VEVO
6 7 LIMP BIZKIT BEHIND BLUE EYES	IMPACT/VEVO
7 1 SPAN DON'T KNOW THE WAY THEY GO	ISLAND
8 1 MUSE TIME IS RUNNING OUT	TAGHE MEDIA/EAST WEST
8 1 EVANESCENCE MY IMMORTAL	WINDUP/VEVO
10 1 LINKIN PARK FROM THE INSIDE	WARRNER BROS

MTV2 MOST PLAYED

THE LAST AIRPLAY TITLE	LAST
1 2 FRANZ FERDINAND TAKE ME OUT	SONY/VEVO
2 3 LOSTPROPHETS LAST TRAIN HOME	VEVO/VEVO
3 1 EIGHTIES MATCHBOX 2 LINE DISASTER MISTER MENTAL LAND	VEVO
4 5 FUNKY BUNCH ESCAPE ARTISTS NEVER GO EAST WEST	VEVO
5 7 SNOW PATROL RUN	POLYDOR
5 8 MUSE HYSTERIA	TAGHE MEDIA/EAST WEST
7 5 HOT HOT HEAT TALK TO ME, DANCE WITH ME	SUB POP
7 14 BRAND NEW SIC TRANSIT GLORIA, GLORY FACES	SIRE PENT
9 37 HUNDREDS REASONS WHAT YOU GET	COLUMBIA
10 9 THE VON BONDIENES CMON CMON	SPE

MTV BASE MOST PLAYED

THE LAST AIRPLAY TITLE	LAST
1 1 KELIS MILKSHAKE	VEVO
2 2 ALICIA KEYS YOU DON'T KNOW MY NAME	BMG
2 3 BEYONCE ME, MYSELF AND I	COLUMBIA
4 10 MISSY ELLIOTT PASS THAT OUTCH	EAST WEST
4 8 THE GUNNY STUNT JOI	POLYDOR
6 3 LUDACRIS STAND UP	DEF JAM/VEVO
7 2PAC FEAT. NOTORIOUS B.I.G. RUNNIN' UPON TO LIVE!	POLYDOR
8 10 LIL' JON/ELEPHANT MAN/BUSTA RHYMES GET LOW	ISLAND
9 22 DMX FEAT SWIZZ BEATZ GET IT ON THE FLOOR	DEF JAM
9 6 SEAN PAUL FEAT. SASHA I'M STILL IN LOVE WITH YOU	PHANTOM

MTV NUMBER ONE
Pink God Is A DJ
HIGHEST CLIMBER
Maroon 5 Harder To Breathe
HIGHEST NEW ENTRY
Scissor Sisters Comfortably Numb
Confortably Numb

THE BOX NUMBER ONE
Alex Parks Cry
HIGHEST CLIMBER
Jamelia Thank You
HIGHEST NEW ENTRY
Summer Mathews Little Miss Perfect

KERRANG! NUMBER ONE
Him The Funeral Of Hearts
HIGHEST CLIMBER
Nickelback Feeling Way Too Damn Good
HIGHEST NEW ENTRY
n/a

MTV2 NUMBER ONE
Franz Ferdinand Take Me Out
HIGHEST CLIMBER
Hundred Reasons What You Get
HIGHEST NEW ENTRY
Stellastarr My Coco

MTV BASE NUMBER ONE
Kelis Milkshake
HIGHEST CLIMBER
DMX Feat. Swizz Beatz Get It On The Floor
HIGHEST NEW ENTRY
n/a

SMASH HITS NUMBER ONE
Bleeker Squared Here 4 One
HIGHEST CLIMBER
Alex Parks Cry
HIGHEST NEW ENTRY
Alex Parks Cry

VH1 NUMBER ONE
Dove Life For Bent
HIGHEST CLIMBER
Nelly Furtado Powerless (Say What You Want)
HIGHEST CLIMBER
Alicia Keys Pure Shout
HIGHEST NEW ENTRY
Britney Spears The Onyx Effect

Highest New Entry
Highest Top 40 Climber

CLOSER TO THE STARS

Name: *Sophie EB* Star Sign: *Aries*
 D.o.B: *10/1/99* Best Feature: *Passion*
 Height: *quite tall for lady*
 Message to TEL: *Be naughty.*

TOIN, REQUEST LINE
 1800 400 0000 EXT 4.300

STYLING: JESSICA HARRIS
 MAKEUP: JESSICA HARRIS
 HAIR: JESSICA HARRIS

Outkast's tireless Hey Ya! bounces back to the top, while LMC vs U2's Take Me To The Clouds Above is a rare airplay star from the All Around The World stable

The UK Radio Airplay

RADIO ONE

Pos	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POS	WEEKS ON CHART
1	2	KELIS	MILKSHAKE (VERGIL)	32	32	2451
2	3	OUTKAST	HEY YA! (ARISTA)	29	30	2451
3	8	LMC V U2	TAKE ME TO THE CLOUDS ABOVE (ALL AROUND THE WORLD)	22	30	2348
4	21	JESS STONE	HELL IN THE DEVIL WITH A BOY (REDETTES/WARNER)	11	30	2303
5	1	BLACK EYED PEAS	SHUT UP (ADMIRALTY/ROCK)	13	29	2406
6	5	PINK	GOO IS A JOY TO RIDE	28	27	2381
7	15	FRANZ FERDINAND	TAKE ME OUT (CORNER)	17	26	1802
8	3	ULTRABREATH FEELIN' FINE	ALL AROUND THE WORLD	29	21	2003
9	7	BASEMENT JAXX FEAT. LISA KEKAULA	GOOD LUCK (XL RECORDINGS)	27	21	1876
10	11	FATMAN SCOP	T' TAKES SCOP (E1)	25	21	1259
11	9	NELLY FURTADO	POWERLESS (SAY WHAT YOU WANT) (E1)	20	20	3434
12	13	BOOGIE PIMPS	SOMEBODY TO LOVE (HENRY'S SOUND)	11	20	2858
13	21	ANGEL CITY/LARA MCALLEN	LOVE ME RIGHT (DATA/ARISTASOUND)	11	20	2042
14	21	THE STROKES	REPTILLA (RCA)	18	20	1516
15	5	MUSE	HYSTERIA (THE BISHOP'S DOME/REPRISE)	28	19	3407
16	17	MARON 5	HARDER TO BREATHE (J)	16	19	1090
17	17	STEREOPHONICS	MONSTER (V2)	13	16	1741
18	9	FERRY CORSTEN	ROCK YOUR BODY, ROCK MYSELF (ARISTASOUND)	11	16	1827
19	2	2 PLAY	SO CONFUSED (ARISTASOUND)	11	16	1757
20	13	BEYONCÉ	MY MESSY DIARY (COLUMBIA)	18	15	1381
21	13	JARVIS ROSE	YOUR CONTROL (V2)	18	15	1017
22	20	DIDO	LIFE FOR RENT (CORNER)	15	15	1747
23	20	JAY-Z	CHANGE CLOTHES (RCA)	9	15	1614
24	15	LESTPROPHETS	LAST THING I HEAR (VIRGIL)	17	14	954
25	2	BENIE MAR	DUDE (VIRGIL)	3	14	1089
26	9	P DIDDY/KRIZZITZ/ WILLIAMS/LOON	SHOW ME YOUR SOUL (ISLAND)	14	14	770
27	29	SNOW PATROL	RUN (VIRGIL)	7	13	1016
28	9	SEAN PAUL FEAT. SASHA	MY STILL IN LOVE WITH YOU (SPIN)	13	12	684
29	21	FELICIA KOPPEL	COLOUR (ARISTASOUND)	11	12	1016
30	17	HAY STUBB	ALL THINGS GO (CORNER)	16	11	786
31	9	JAMIELLA	STARSTAR (CORNER)	19	11	1781
32	17	THE OFFSHIRE	HILL THAT COLLAPSED (VIRGIL)	8	11	1386

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GET MUSIC WEEK ONLINE

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

SNAP SHOT

WILL YOUNG



Will Young was in Australia last week filming the video for the second single to be lifted from his multi-platinum second album Friday's Child.

Your Game is scheduled for release on March 15. The exclusive for the Year Game video has already secured by CDIVE, who will air the clip on February

24. In addition, GMTV filmed a Will Young special in Australia, which will be broadcast in three parts in the week of release.

Will Young has also been invited to perform at this year's BMG worldwide's managing directors' conference, which takes place in Toronto in March.

CAST LIST: Product Manager: Louise Hart, BMG Radio/TV; Jai Ritchie Omsley, BMG; Radio: Leighton Woods, BMG; Press: Harry Housley

RADIO TWO

Pos	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POS
1	1	LIBERTY X	EVERYBODY CRIES	12	12
2	3	FINLEY	QUAVE SOMETHING TO SAY	9	12
3	1	EMMA TLL	BE THERE	14	11
4	3	LEANN RIMES	THIS LOVE	11	11
5	5	ALMY	WINEHOUSE TAKE THE BOX	10	11
6	5	PLUMB	REAL	10	11
7	11	THE STANDS	HERE SHE COMES AGAIN	8	11
8	8	RONAN KEATING	SHE BELIEVES (IN ME)	10	11
9	12	BELLE AND SEBASTIAN	I AM A CUCKOO	8	11
10	7	SOPHIE ELLIS-BEXTOR	I WON'T CHANGE YOU	10	11

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EMAP BIG CITY

Pos	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POS
1	3	BLACK EYED PEAS	SHUT UP	13	12
2	10	OUTKAST	HEY YA!	29	30
3	2	JAMIELLA	SUPERSTAR	19	11
4	4	DIDO	LIFE FOR RENT	15	15
5	5	LMC V U2	TAKE ME TO THE CLOUDS ABOVE	22	30
6	6	KELIS	ALDOD JUMP	18	15
7	7	SUGARBABES	HOLE IN THE HEAD	10	15
8	13	VICTORIA BECKHAM	LET YOUR HEAD GO	11	15
9	1	MICHELLE	ALL THIS TIME	19	15
10	13	SPEEDWAY	CAVIT TURN BACK	8	15

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NUMBER ONES

CHOICE FM
Beebe Man Dade
SIGNAL ONE
Pink God Is A
SPIN
Outkast Hey Ya!

KISS 100 FM
2 Play So Confused
GOOL FM
Boogie Pimps
Sombody To Love
LSX
Black Eyed Peas
Shut Up
LMCS FM
Beyoncé Ms. Kelly

GALAXY 102
Supahbots Too Cool
In Ya
TFM
Black Eyed Peas
Shut Up
LMCS FM
Beyoncé Ms. Kelly

HIGHEST NEW ENTRIES
Under Your
COOL FM
Under Your
SIGNAL ONE
Lara McAllen
SPEEDWAY
Cavitt Turn Back
SPIN
Emma Tll Be There

KISS 100 FM
Under Your
COOL FM
Under Your
LSX
Black Eyed Peas
Shut Up
LMCS FM
Beyoncé Ms. Kelly

Kylie Minogue
Red Blooded Woman
TFM
Speedway Cavitt
Turn Back
LMCS FM
LMC vs U2 Take Me
To The Clouds Above

BEAT 106

Pos	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POS
1	2	BLACK EYED PEAS	SHUT UP	13	12
2	3	BOOGIE PIMPS	SOMEBODY TO LOVE	10	12
3	3	OUTKAST	HEY YA!	29	30
4	1	DIDO	LIFE FOR RENT	15	15
5	19	NO DOUBT	IT'S MY LIFE	8	15
6	9	EVANESCENCE	MY IMMORTAL	10	15
7	8	THE LOST BROTHERS	CRY LITTLE SISTER (I NEED) NOW/HYSTERIA	10	15
8	11	KELIS	MILKSHAKE	32	15
9	13	ULTRABREATH	FEELIN' FINE	29	15
10	11	MR ON VS THE JUNGLE BROTHERS	BREATHE (DON'T STOP) (POSITIVA)	10	15

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XFM

Pos	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POS
1	1	SNOW PATROL	RUN	7	12
2	2	FRANZ FERDINAND	TAKE ME OUT	17	12
3	3	OUTKAST	HEY YA!	29	30
4	4	KINGS OF LEON	CALIFORNIA WAITING	10	12
5	7	DELAYS	LONG TIME COMING	10	12
6	9	THE THRILLS	BOYD STEAL OUR SUN	10	12
7	6	MUSE	HYSTERIA	28	12
8	13	THE STROKES	REPTILLA	18	12
9	11	STARSAILOR	FOUR TO THE FLOOR	10	12
10	11	RED HOT CHILI PEPPERS	FORTUNE FADED	10	12

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ALSO OUT
THIS WEEK
SINGLES
The Alarm - 45
RPM (Savage)
The Rapture - Love
Is All (Outcast/
Vertigo)
Fatman Scoop - It

Takes Two (Def
Jam/Mercury)
Albums
Brand New - Deja
Entenda
(Sire)
Gloria Estefan -
Live At Caesar's
Palace (Epic)

Minus - Holdin'
Lazareus
(Smack!kyra)

Records released 09/02/04

SINGLE OF THE WEEK

Speedway Can't Turn Back

Innocent SINCD55
Having scored a Top 10 hit last year with a cover of Genie In A Bottle, Scotland's premier pop rockers return with an original single which is far more representative of their true sound. The promotional plot is being led by a strong TV campaign, including appearances on everything from Popworld to Des & Mel, and the video is also currently number five on The Box. Speedway's popularity at local radio should also boost sales, resulting in a Top Five debut.



ALBUM OF THE WEEK

Norah Jones Feels Like Home

Blue Note 5983660
This is an assured follow-up to the phenomenally successful debut *Come Away With Me*, with Jones resolutely sticking with the winning formula: the single *Sunrise* and *Those Sweet Words* establish that seductive, smooth-blues mood and - despite slightly rootsy explorations on *Creepin' In*, where Dolly Parton adds some fizz - the comfort-blanket effect remains throughout. *Feels Like Home* once more evokes gentler, kinder times, and her legion of fans will love it.

Singles

The Constantines
Nighttime/Anytime (It's Alright)
(Sub Pop SPDCD562)

This single from the Toronto-based band offers a beast of a sound, with the vocalist offering elements of Strummer in his delivery and vocal attitude. It is being championed by Radio One's Zane Lowe and Xfm and, with UK dates later this month, demand should build nicely.

Ferry Corsten
Rock Your Body Rock (Positiva)
CDIV1202)

This is quirky electro house from one of the trance scene's biggest names. Unusually for a dance single, this track works well on daytime radio, highlighted in a B-highlight at Radio One. The single precedes the Dutchman's first full studio album, *Right Of Way*, which is released in late February.

Fatman Scoop feat. The Crooklyn Clan
It Takes Scoop (Def Jam/Mercury)
9819923)

Following the massive hit *Be Faithful*, Fatman Scoop is joined by the Crooklyn Clan once again on the Radio One A-listed *It Takes Scoop*, which turns out to be pretty much a variation on the theme. This time based on two classic tunes in the form *Rob Base & DJ EZ Rock's* *It Takes A Boy and a Girl* and *Grandmaster Flash's White Lines*, some will find Scoop's formula of 'party hip hop' starting to tire.

The Jeevas

Have You Ever Seen The Rain?
(Cowboy Music CWDCD0A08)
The Jeevas' fifth single sees them covering Creedence Clearwater Revival's 1971 hit with the confident swagger of a band beginning to find their feet. Chrispin Mills and co have so far found Top 40 success elusive, but this sturdy effort may break their chart duck.

Ronan Keating

She Believes In Me (Polydor)
9816653)

This is a cover of the song

popularised by Kenny Rogers in the late Seventies. It is sure to find favour with Keating's core fans, who appear to support the singer regardless of any musical trends.

The Liams

There's Always Room on the Broom
(Mute MUTE317)
This first single from The Liams' album *They Were Wrong, So We Drowned*, explores the facts and folklore of witches and their craft. This can be hard going on the ears and it needs a few listens before it makes sense, but if fuzzy industrial noise is your thing, you're in luck.

Mark & Sam
With A Little Help From My Friends
(19 19RECS9)

19's penchant for releasing singles using only Christian names - Michelle and Emma being just two current examples - may cause some confusion with the fact and folklore of witches and their craft. This can be hard going on the ears and it needs a few listens before it makes sense, but if fuzzy industrial noise is your thing, you're in luck.

The Rapture
Love Is All (DFA/Vertigo)
9816808)

This highlight from the New York act's Echoes has been re-recorded with veteran Steve Lillywhite at the controls. UK dates next month on the NME Awards tour will crisscross the profile of this excellent single, while the Ewan Pearson mixes of *I Need You* will cement the club.

Carina Roud

Lacuna (Dehiscence DEHISCDS002)
Lacuna (one of those jazz-led tracks taken from Round's second album, *The Disconnection*, this is a sultry and delicate song played out by her beautiful vocals.

Span

Don't Think The Way They Do
(Island) CID846)
The Norwegians explode back onto the scene with this three-minute rock'n'roll anthem with plenty of bass, drums and a catchy chorus. It is a taster from their album *Mass Distraction*, released next month, while they are currently touring the UK.

The Stands

Here She Comes Again (The Echo Label ECSD0148)
Here She Comes Again feels every inch the classic Station Californian jangly pop song: instantly memorable hook, great lyrics, and not much over two minutes long. But it is actually an original by The Stands' Howie Payne, which goes a long way to explaining why *The Stands* have been hailed as key players in the current Liverpool music revival.

Stereophonics

Moviestar (V2 VWR5024658)
Written and recorded in 24 hours. *Moviestar* was first aired on the bands' European tour last November, and is already A-listed at Radio One. The drum beat sounds like Feeder and the electronic sounds echo Primal Scream, but this latest offering from the Stereophonics still has Kelly Jones' trademark vocal style in the chorus.

Albums

Beats

Now Soon Someday (Warp)

WAP167)



This nine-track mini-album consolidates the former Anti-Pop Consortium member's

position as one of hip hop's bolder solo adventurers. His ear-popping beats and brain-fog lyrics regularly match anything The Neptunes can throw into the charts, and this stopgap project will hopefully see him appeal to a wider audience.

Emma

Free Me (19/Universal 9866158)
Buntun returns with a collection of tracks brimming with retro Quads and Sixties stylings. With the title track reaching number five last summer, and the favourable reviews afforded to the follow-up *Maybe*, this may become that rarest of beasts - a successful solo Spice Girl album. Other highlights include a cover of the popular Brazilian song *Crickets Sing for Ananias*, as performed on the Christmas Day edition of *Parkinson*.

Cesaria Evora

Voz D'Amor (BMG 82876543802)
The Cape Verdean diva returns triumphant with her first album in two years. She is an artist who has sold in excess of 4m albums and been nominated for a Grammy five times. This album is a blend of beautiful mornas ballads, like *Isolda*, written by the Cape Verdean poet B Leza through to more uptempo tracks like *Pomba* and *Velocidade*.

Franz Ferdinand

Franz Ferdinand (Dimitro)

WIGGD136)
The Glaswegian quartet couldn't have had a better start to the year after finding themselves with a top three single and acres of press interest foisted upon them. This debut set will consolidate their position, with 11 tracks bristling with zeitgeist-surfing innovation, razor-sharp lyric and a brace of killer songs. As of its time as Oasis or The Strokes' debut albums, Franz Ferdinand is a perfect reflection of the current alternative pop climate.

Courtney Love

America's Sweetheart (Virgin)

CDVUS249)

If Live Through This was of its time in the grunge-struck mid-Nineties and *Celebrity Skin* was Nineteen's tribute to the sunny Californian rock of the Seventies. Love's first solo album takes most of its cues from the commercially-minded pop-metal of the Eighties by Def Leppard and others. She is still not much of a singer and, regardless of the songwriting input of Linda Perry and others, it is all a bit of a curious mess.

Gnaws Diffusion

Souk System (Warner Jazz)

256-462695)

A major set in France, this is Gnaws Diffusion's third album. This multi-ethnic band bring all their influences to the party, reggae, rap, and whatever else will make the party go berserk.

Jaimeon

Think On Your Feet (V2/J-D)
JAO1021722)

With two Top 10 singles under his belt already, Jaimeon is already more than a one-hit wonder, and

this debut album further confirms his status as a writer/producer to watch. Featuring guests such as MC Viper, Angel B!u and Xara, the varied tracks include the Michelle Ezeoffrey co-penned *Take Control*.

Lamb Chop

Aw Crnon/No You Crnon (City Slang/Labels 5959590)

A generous double album of quality material from Lamb Chop, which sees them flexing their muscles as a band. Those lulled by previous album *Is A Woman* will be jolted by the enthusiastic harder numbers which pepper the album. It also finds drummer's songs very much intact.

Plumb

Beautiful Lumps Of Coal (Curb)

CDURCD123)
Plumb is a female singer-guitarist who also goes by the name *Tiffany Amberglue*. There is nothing original in her sound, and her voice isn't overly spectacular. But, her profile will have been raised by the use of her music on various TV shows such as *ER* and *Dawson's Creek*.

The LeAnn Rimes

The Best of LeAnn Rimes
(Curb/London 5046714812)

Rimes was recently voted 11th in a VH1 poll of the greatest music stars and has album sales of 20m to her name. This extensive hits contains 20 tracks, including classic singles *Blue* and *Can't Fight the Moonlight*, as well as new single *This Love*, and the Roman Keating *Just Lost This on My Mind*.

The Von Bondies

Pawn Shoppe Heart (Sire/WEA)

9362485492)

The Detroit outfit's second studio album, and first major label outing, is an unblatant collection of blues-influenced garage rock, with ex-Talking Head Jerry Harrison taking over from their former pal Jack White on production duties. It includes the fine single *C'mon C'mon*, but otherwise ignites only intermittently.

This week's reviews: Dupaid Baret, Joanna Demak, David Opatz, Owen Lowman, James Roberts, Nicola Slater, Mary Seawright, Nick Tesco, Simon Ward and Adam Woods.

Albums listed this week: 240

Year to date: 926

Singles listed this week: 119

Year to date: 437

New release information can be found in Owen Laveigne on (002) 912 8327 or e-mailed to owen@musicweek.com

Records released 02.02.04

Profile

Table with 3 columns: Artist, Album, Format. Includes entries like 'POLYSTAR: MY GLASS' and 'POWER: NO. 100'.

Table with 3 columns: Artist, Album, Format. Includes entries like 'ROCK: 100' and 'ROCK: 100'.

Table with 3 columns: Artist, Album, Format. Includes entries like 'WARRIOR: DANCING WITH WARRIOR' and 'WARRIOR: DANCING WITH WARRIOR'.

Table with 3 columns: Artist, Album, Format. Includes entries like 'EASY LISTENING: 100' and 'EASY LISTENING: 100'.

RETAIL INSIDER



Carbon builds quality brand

CEO, Carbon Music. One of the most stylish record shops to open in Central London...

Singles

Table with 3 columns: Artist, Single, Format. Includes entries like 'DANCE: 100' and 'DANCE: 100'.

Table with 3 columns: Artist, Single, Format. Includes entries like 'ROCK: 100' and 'ROCK: 100'.

Table with 3 columns: Artist, Single, Format. Includes entries like 'JAZZ: 100' and 'JAZZ: 100'.

Table with 3 columns: Artist, Single, Format. Includes entries like 'EASY LISTENING: 100' and 'EASY LISTENING: 100'.

'It was a bit of a struggle to start with', says CEO Jan Mehmert. 'But we were quite happy for it to be low key and it will probably be quite the best of its kind'.

Spread over two floors, the Kingly Court outlet is Carbon's flagship shop and only standalone store. It has concessions in...

The purpose of the Carbon stores is to provide an access point for good music

US chain Urban Outfitters stores in Kensington, Dublin and Glasgow, and have developed a 'sister' brand, Fibre, which is...

The Carbon store ethos is quality, first and foremost - it doesn't matter if it's old or new, so long as it's good', says Mehmert. 'With Fibre, we have a more accessible product range, stocking a wider variety of titles'.

'The purpose of Carbon is to provide an access point for good music. We have knowledgeable and helpful staff, and a very consumer-friendly environment, where they can test potential purchases on six record decks, six CD players and a couple of DVD players. We stock about 4,000 CD titles in Kingly Court with the Top 40, and many other albums, at £10, and other titles at an average of £13.50. We also stock a large range of vinyl which generates about 30% of our turnover'.

Albums Chart

Chart compiled from an all-inclusive survey of 55 Saturday evening copies of new UK CD & DVD releases. The Official UK Charts Company 2004. Published with the permission of BPI and PPI.

WEEKS ON CHART	LAST WEEK	ALBUM TITLE	ARTIST	WEEKS ON CHART
39	31	DELTA GOODREM INNOCENT EYES ●	Delta Goodrem	10
40	25	HAYLEY WESTENRA PURE ●	Hayley Westenra	10
41	49	MICHAEL JACKSON THRILLER ●	Michael Jackson	10
42	14	THE STROKES ROOM ON FIRE ●	The Strokes	10
43	37	MICHAEL BUBLE MICHAEL BUBLE ●	Michael Buble	10
44	40	R KELLY THE R IN R & B - GREATEST HITS VOL. 1 ●	R Kelly	10
45	10	BRITNEY SPEARS IN THE ZONE ●	Britney Spears	10
46	35	STEREOPHONICS PERFORMANCE AND COCKTAILS ● ● ●	Stereophonics	10
47	64	JUSTIN TIMBERLAKE JUSTIFIED ● ● ●	Justin Timberlake	10
48	80	BUSTED BUSTED ● ● ●	Busted	10
49	54	ALEX PARKS INTRODUCTION ●	Alex Parks	10
50	46	SHERYL CROW THE VERY BEST OF ●	Sheryl Crow	10
51	42	STACIE ORRICO STACIE ORRICO ●	Stacie Orrico	10
52	15	DAMIAN RICE O ●	Damian Rice	10
53	44	WESTLIFE TURNAROUND ● ● ●	Westlife	10
54	52	ROD STEWART THE STORY SO FAR - THE VERY BEST OF ● ● ●	Rod Stewart	10
55	48	ROD STEWART AS TIME GOES BY: THE GREAT AMERICAN ● ● ●	Rod Stewart	10
56	45	ELTON JOHN THE GREATEST HITS 1970-2002 ● ● ●	Elton John	10
57	8	GOLDFRAPP BLACK CHERRY ● ● ●	Goldfrapp	10
58	32	SIMPLY RED HOME ● ● ●	Simply Red	10
59	NEW	MAROON 5 SONGS ABOUT JANE ● ● ●	Maroon 5	10
60	42	STEREOPHONICS YOU GOTTA GO THERE TO COME BACK ● ● ●	Stereophonics	10
61	34	MICHAEL JACKSON BAD ● ● ●	Michael Jackson	10
62	9	SIMON AND GARFUNKEL THE ESSENTIAL ● ● ●	Simon and Garfunkel	10
63	49	50 CENT GET RICH OR DIE TRYIN' ● ● ●	50 Cent	10
64	56	ATOMIC KITTEN LADIES NIGHT ● ● ●	Atomic Kitten	10
65	15	CAT STEVENS THE VERY BEST OF ● ● ●	Cat Stevens	10
66	22	THE THRILLS SO MUCH FOR THE CITY ● ● ●	The Thrills	10
67	11	TEXAS THE GREATEST HITS ● ● ●	Texas	10
68	21	KINGS OF LEON YOUTH AND YOUNG MANHOOD ● ● ●	Kings of Leon	10
69	NEW	HIM LOVE METAL ● ● ●	HIM	10
70	NEW	MICHAEL JACKSON OFF THE WALL ● ● ●	Michael Jackson	10
71	67	G-UNIT BEG FOR MERCY ● ● ●	G-Unit	10
72	58	ROBBIE WILLIAMS LIVE AT KNEBWORTH ● ● ●	Robbie Williams	10
73	NEW	NELLY FURTADO FOLKLORE ● ● ●	Nelly Furtado	10
74	65	LIONEL RICHIE/THE COMMODORES THE DEFINITIVE COLLECTION ● ● ●	Lionel Richie/The Commodores	10
75	63	NEIL YOUNG DECADE ● ● ●	Neil Young	10

● Sales increase ● Sales increase +50% ● Highest New Entry ● Platinum (100,000) ● Silver (30,000) ● Gold (100,000) ● PPI Platinum Europe (The European Standard)

DELTA GOODREM INNOCENT EYES ●
 R Kelly 10
 Hayley Westenra 10
 Michael Jackson 10
 The Strokes 10
 Michael Buble 10
 R Kelly 10
 Britney Spears 10
 Stereophonics 10
 Justin Timberlake 10
 Busted 10
 Alex Parks 10
 Sheryl Crow 10
 Stacie Orrico 10
 Damian Rice 10
 Westlife 10
 Rod Stewart 10
 Rod Stewart 10
 Elton John 10
 Goldfrapp 10
 Simply Red 10
 Maroon 5 10
 Stereophonics 10
 Michael Jackson 10
 Simon and Garfunkel 10
 50 Cent 10
 Atomic Kitten 10
 Cat Stevens 10
 The Thrills 10
 Texas 10
 Kings of Leon 10
 HIM 10
 Michael Jackson 10
 G-Unit 10
 Robbie Williams 10
 Nelly Furtado 10
 Lionel Richie/The Commodores 10
 Neil Young 10



Joss Stone
 With the lead single *Fell In Love With A Boy* leaping 47-17 on the airplay chart ahead of its release today, interest in Joss Stone's debut album, *The Soul Sessions*, continues to build. The album, which has sold more than 160,000 and reached number 128 in the US, reaches a new peak here for the fourth week in a row, thanks to a 30-14 rise.



Amy Winehouse
 Despite second single *Talk A Good Game* failing to chart, Amy Winehouse's debut album *Frank & Amy* took up off in the wake of its Brits nominations. The album, which peaked at number 60 last autumn, has moved 132-47 in the past two weeks, and should earn a silver disc in the next fortnight.



50 Cent
 With single *H*, that debuting at number 11 to give the group its biggest hit to date, 50 Cent's original Prehab debut reached number six in 2000. The Offspring's latest album *Sympathy* also moves good progress, improving 121-55-26-65 in the past three weeks. It now jumps to number 35.

TOP 20 COMPILATIONS

WEEKS ON CHART	LAST WEEK	ARTIST/TITLE	Label
1	1	VARIOUS CLUBBERS GUIDE - 2004	Musical.ly/Sony Music
2	3	VARIOUS BEST OF ACROUSTIC	Capitol Music (UK) Ltd
3	5	VARIOUS DRUM & BASS ARENA	Worner Bros (UK) Ltd
4	5	VARIOUS R&B LOVE	Sony Music/BMG Music (UK) Ltd
5	2	VARIOUS LOVE ACTUALLY (GST)	Island Ltd
6	6	VARIOUS PURE URBAN ESSENTIALS 2	Sony Music/BMG Music (UK) Ltd
7	8	VARIOUS THE ULTIMATE CHICK FLOK FLOK SONGS	UMI/World Circuit
8	4	VARIOUS NOW THAT'S WHAT I CALL MUSIC! 56	EMI/Capitol International Ltd
9	7	VARIOUS CLUBLAND 4	SPM/World Circuit
10	9	VARIOUS POP PARTY	EMI/Capitol International Ltd
11	10	VARIOUS POWER BALLADS	World Circuit
12	10	VARIOUS KISS PRESENTS HOT JOINTS	Universal France
13	14	VARIOUS THE VERY BEST OF PURE R&B - WINTER 2003	Mercury/EMI Music (UK) Ltd
14	13	VARIOUS THE ANNUAL 2004	Musical.ly/Sony Music
15	16	VARIOUS NOW DECADES	EMI/Capitol International Ltd
16	20	VARIOUS SCHOOL REUNION - THE '80s	Virgin/EMI Ltd
17	18	VARIOUS CAPITAL GOLD MOTOWN CLASSICS	Universal France
18	19	VARIOUS THE BEST AIR GUITAR ALBUM EVER!!!	EMI/World Circuit
19	15	VARIOUS THE NUMBER ONE CLASSICAL ALBUM 2004	UCL Ltd
20	6	VARIOUS THE VERY BEST OF CLUB ANTHEMS EVER	World Circuit

TOP 20 INDIE ALBUMS

WEEKS ON CHART	LAST WEEK	ARTIST/TITLE	Label
1	1	KATIE MELUA CALL OFF THE SEARCH	Drumhead Ltd
2	4	GARY JULES TRADING SHAKOLEF FOR WOLFKICKETS	Adrenalin/Drumhead Ltd
3	4	THE WHITE STRIPES ELEPHANT	Mercury Music (UK) Ltd
4	2	THE DARKNESS PERMISSION TO LAND	Mercury Music (UK) Ltd
5	3	BASEMENT JAZZ KISS KASH	NRD/EMI
6	5	THE STROKES ROOM ON FIRE	Virgin/EMI Ltd
7	6	DIZEE RASCALS GOY IN DA CORNER	NRD/EMI
8	8	EVA CASSEFF SONGS	The Starling (UK) Ltd
9	7	STEREOPHONICS YOU GOTTA GO THERE TO COME BACK	NRD/EMI
10	10	MICHAEL ANDREWS DONNIE DAVIS (GST)	Adrenalin/Drumhead Ltd
11	13	SPAC ALL EYEZ ON U	Dark Blue Records
12	12	LODGE PROPHETS THE FINE SOUND OF PROGRESS	Yoko Music Ltd
13	10	ROYKSOPP MELLOW AM	Virgin/Sound (UK) Ltd
14	14	FEEDER COME OUT IN SOUND	Island Ltd
15	12	BELLE & SEBASTIAN DEAR CATASTROPHE WAITRESS	Virgin/EMI Ltd
16	16	50 CENT GESS WHO'S BACK	Big Top Records
17	11	THE LIBERTINES UP THE BRACKET	Virgin/EMI Ltd
18	18	STEREOPHONICS JUST GIVE EDUCATION TO PERFORM	NRD/EMI
19	9	PIKES DODDLE	NRD/EMI
20	9	STEREOPHONICS WORD GETS AROUND	NRD/EMI

TOP 10 DANCE ALBUMS

WEEKS ON CHART	LAST WEEK	ARTIST/TITLE	Label
1	1	BASEMENT JAZZ KISS KASH	NRD/EMI
2	1	VARIOUS CLUBBERS GUIDE - 2004	Musical.ly/Sony Music
3	5	VARIOUS DRUM & BASS ARENA	Worner Bros (UK) Ltd
4	4	MICHAEL JACKSON BAD	Epitaph
5	8	VARIOUS THE ANNUAL 2004	Musical.ly/Sony Music
6	3	MATT DRAFF & MARCELLA WOODS VOICE OF AN ANGEL EP	Innovative Digital
7	6	ROYKSOPP MELLOW AM	Virgin/Sound (UK) Ltd
8	7	VARIOUS CLUBLAND 4	SPM/World Circuit
9	9	VARIOUS PURE GARBAGE CLASSICS	Worner Bros (UK) Ltd
10	10	LAMB BETWEEN DARNNESS AND WONDER	Mercury Ltd

TOP 10 ROCK ALBUMS

WEEKS ON CHART	LAST WEEK	ARTIST/TITLE	Label
1	1	EVA CASSEFF FALLEN	Wind (UK) Ltd
2	3	THE DARKNESS PERMISSION TO LAND	Mercury Music (UK) Ltd
3	4	MUSE ABSOLUTION	Bade Music/UK Ltd
4	5	THE STROKES ROOM ON FIRE	Virgin/EMI Ltd
5	2	METALLICA THE UNLIMATED FLEEING EP	Virgin Ltd
6	7	THE OFFSPRING SPLITTER	Columbia/EMI
7	6	ONE GREAT HITS II & III	Parlophone Ltd
8	8	HIM LOVE METAL	RCA/EMI
9	10	FUNERAL FOR A FRIEND CASUALLY DRESSED & DEEP IN CONVERSATION	Indefinite/EMI
10	9	PRIMAL SCREAM DIRTY HITS	Columbia/EMI

The torch draws closer...



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