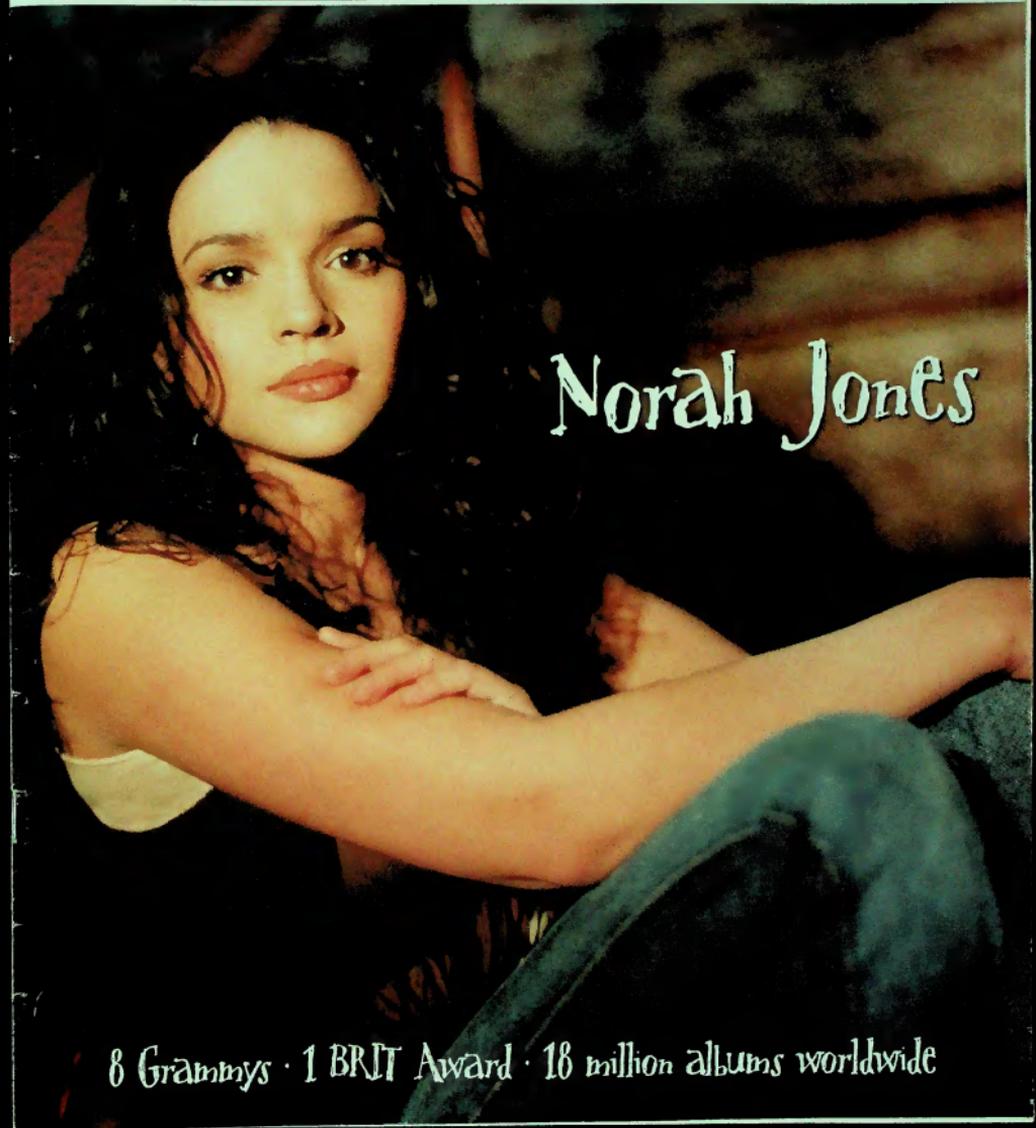




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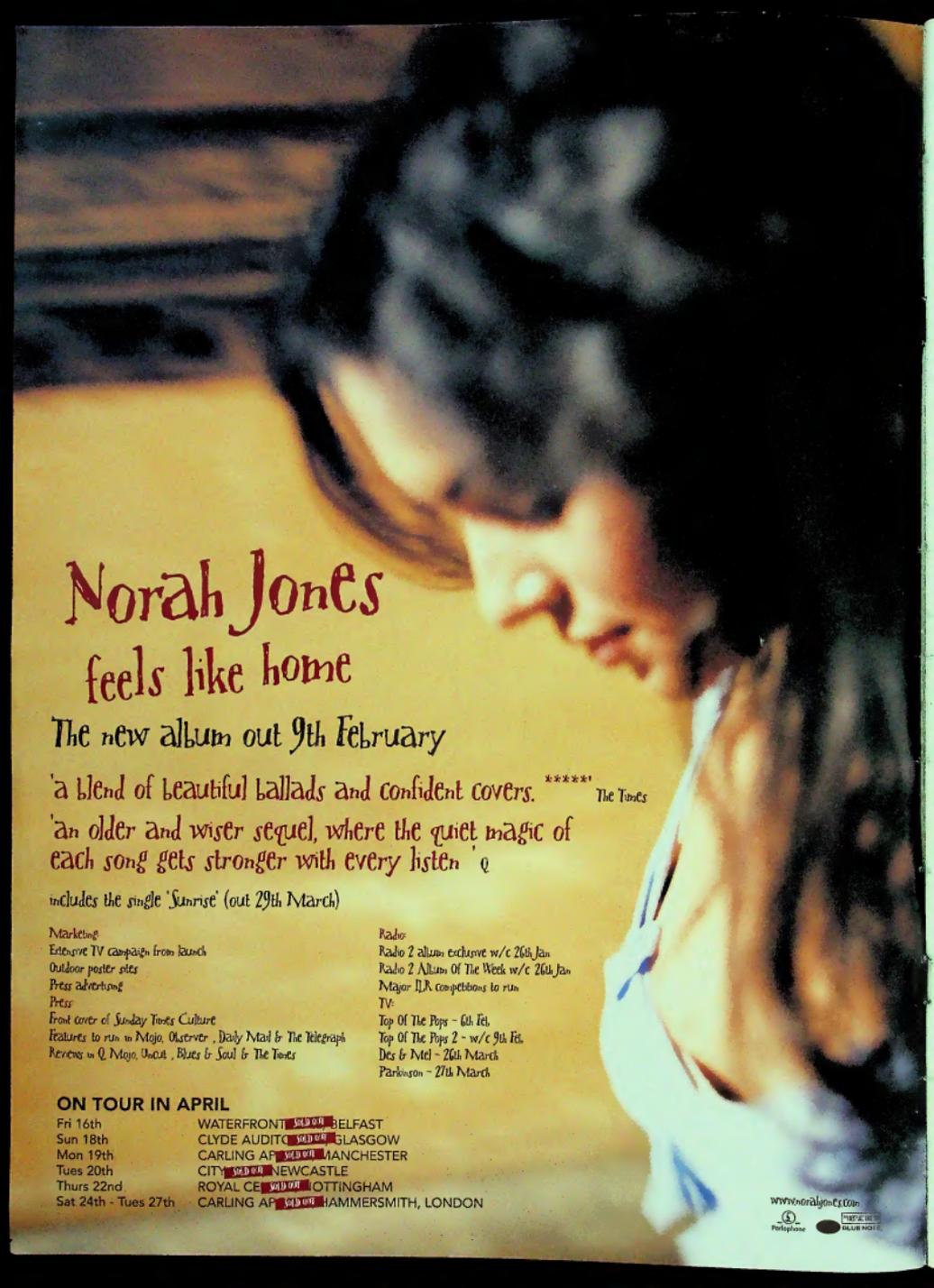
**In this week's issue: MTV and indies clash on royalties;  
All the news from Midem 2004 Plus: the charts in full**

# MUSICWEEK



Norah Jones

8 Grammys · 1 BRIT Award · 18 million albums worldwide



# Norah Jones

## feels like home

The new album out 9th February

'a blend of beautiful ballads and confident covers. \*\*\*\*\*' *The Times*

'an older and wiser sequel, where the quiet magic of each song gets stronger with every listen'

includes the single 'Sunrise' (out 29th March)

#### Marketing

Extensive TV campaign from launch

Outdoor poster sites

Press advertising

Press

Front cover of Sunday Times Culture

Features to run in Mojo, Observer, Daily Mail & The Telegraph

Reviews in Q, Mojo, Uncut, Blues & Soul & The Times

#### Radio

Radio 2 album exclusive w/c 26th Jan

Radio 2 Albums Of The Week w/c 26th Jan

Major DJR competitions to run

TV

Top Of The Pops - 6th Feb

Top Of The Pops 2 - w/c 9th Feb

Des & Mel - 26th March

Parkinson - 27th March

#### ON TOUR IN APRIL

Fri 16th

Sun 18th

Mon 19th

Tues 20th

Thurs 22nd

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TRIPLE 33  
SILVER NOISE

Inside: Katie Melua Ronan Keating David Bowie Wiley Anastacia

# MUSICWEEK



Network seeks to strike new deals

## Indies in stand-off with MTV

### Music TV

by Robert Ashton

Artists such as The White Stripes, Craig David and Basement Jaxx could disappear from MTV's channels following the eruption of a potentially damaging row between independent labels and the TV company.

MTV stands accused of "bully boy" tactics after threatening to drop promos by indie-signed bands from March 31, following a year of negotiations over a new pan-European contract for broadcast rights.

A four-year deal signed by MTV and rights body VPL entitling indies whose promos were screened to a share of an estimated £1.6m indie royalties pot expired at the end of 2002. During negotiations with VPL throughout 2003, MTV is understood to have sought to have the total it pays the indies to amount £840,000 a year. However, VPL rejected the lower offer and MTV has now approached indie labels individually to get them to sign direct deals similar to the contracts it holds with the majors.

In a letter sent out by MTV Network Europe's corporate business affairs division two weeks ago, indies were informed that unless they signed a direct deal the broadcaster would not show their videos.

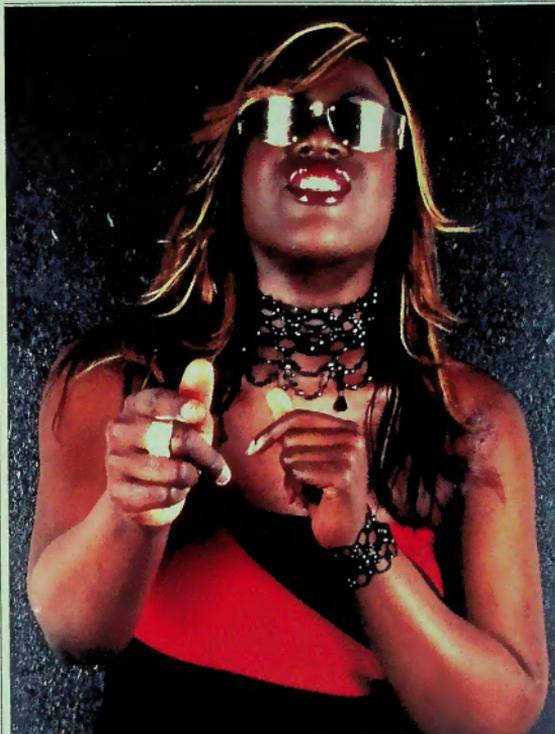
In a statement issued last Friday, MTV Networks Europe says it

is trying to "simplify the system for license payments for music videos on its European entertainment network", adding that the new plan will include two payments a year rather than one and lower administration costs. The broadcaster currently has direct deals with more than a dozen independents, including Gut Records and Byte Records.

MTV Networks Europe president Brent Hansen says, "Since 1987, MTV has consistently championed the independent labels across our European network; both we and our viewers value the creative and artistic contribution of indie labels and their artists."

However, indie labels have reacted angrily at MTV's move. Telstar chairman Sean O'Brien says, "We give them tens of millions worth of programming. They make a fortune. This is typical bully-boy tactics and a short-sighted view."

Gut chairman Guy Holmes adds, "They have doubled the number of channels, so where is the logic? Where is the fairness? It is a total lack of respect for our content." Labels also express particular concern at the move to do direct deals. Beggars Group chairman Martin Mills says, "There's only one reason for a big music user to do deals outside collective licensing and that's to get rights more cheaply. It's our duty to derive a fair value from the use of our rights." robert@musicweek.com



## LMC fly to top with Clouds hit

Dance independent All Around The World was yesterday (Sunday) on course to score the first number one single in its 13-year history with LMC Vs Uz's Take Me To The Clouds Above.

The single was last week outselling its nearest rivals

Milkshake by Kelis and Michelle McManus's All This Time by more than two to one, setting up the Blackburn-based company to beat its previous best chart peak of number two achieved by N-Trance tracks Set You Free and Stayin' Alive and last year's Pretty Green Eyes by Ultrabeat.

"To achieve a number one is phenomenal - after 13 years in existence we're really excited

about it," says All Around The World co-founder Matt Cadman, whose label has managed to successfully defy the sharp downturn in dance music sales over recent years.

The LMC release has also become the indie's highest-charting hit yet on the airplay chart, moving into the Top Five a week ago on the back of an A-list slot at Radio One.

## EMI gets tough on music leaks

Case highlights problems record companies face in preventing pre-release exposure of new music on the internet p3

## Midem beats January blues

A trade minister, a number one artist and truckloads of gadgets lit up a well-attended Midem event last week p4-6

## Bands learn to ride the hype

New talent such as Franz Ferdinand, Joss Stone and Keane have learned the lessons of previous acts' over-exposure p10



This week's Number 1 Albums: Katie Melua  
Singles: LMC vs Uz  
Airplay: Outkast



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# MUSICWEEK

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# Digest

## Your guide to the latest news from the music industry

### Bottom line

#### Sponsors line up for MW awards

● MTV, Deluxe, Millward Brown and Pre-Vu are among the latest sponsors to be confirmed for the **Music Week Awards**, which take place at the Grosvenor House Hotel on March 4. MTV is sponsoring the A&R award, with Deluxe sponsoring the top independent label and best independent store awards. Millward Brown is backing the best catalogue release award, and Pre-Vu is supporting the best retail chain award. ● The success of Michael Jackson's Number Ones, Beyoncé's Dangerously In Love and the new 14 US compilation headed by **IR Sony Music's** sales and operating profit for the three months to December 31, 2003, according to figures issued last week. Sales on a dollar basis improved by 6%, but fell by 3.1% on the year when the label's sales were up 10.2% compared to 50.3% to 10.1bn yen on the same quarter in 2002. Meanwhile, in its first quarterly figures since announcing the sale of Warner Music, Time Warner reported net profits of \$638m (£350m) for the three months to December 31, 2003, compared to a \$44.9m loss the previous year.

as programme director of Kerrang! 105.2, which launches in the West Midlands later this year.



Atomic Kitten: hits package on way

● Virgin Records is to release an **Atomic Kitten** greatest hits album in late March before the band take a break from performing to pursue other media interests. The set will coincide with the group's UK arena tour and will be preceded by a single titled *Somewhere Like Me*. ● Record producer **Bob Barrett**, who, in a long career with EMI Records, produced artists including Max Boyce, Marianne Faithfull, Vince Hill, the King's Singers and The Wurzels, died on January 25 aged 65. Barrett, whose Wurzels-produced *Continue Harvesters* (Brand New Key) topped the UK chart in Jan 1976, later set up his own record label, Grassmere Music.

formed the company in 2001 having launched WMI's new media division two years earlier.

● **Dave Stewart** has announced that he has stepped down as creative creator of London-based, multi-media operation The Hospital, which he helped to set up, because of forthcoming work commitments. The Hospital opened in October last year and includes TV and recording studios, gallery space and a café.

● The six acts lining up to battle it out for the accolade of Britain's **Eurovision** representatives this year are to be unveiled at a press launch tomorrow (Tuesday).



Good Show (1): The Duke and Miller

### Exposure

#### Radiohead lead NME nominations

● Radiohead lead the nominations for February's **NME Awards** at London's Hammersmith Palais, after being shortlisted for best live band, best UK band, both best single and video for the Parlophone-issued *There There* and best album for *Hail To The Thief*. East West's *The Darkness* and XL signings *The White Stripes* secured four nominations each in the last announced last Monday.

● **Blenheim Palace** is staging the first of what is being billed as an annual music festival this July. Organized by Blenheim Visitors and Soescho Festival in conjunction with the Duke of Marlborough and concert promoter Andrew Miller, the July 1 to 3 event will include performances from Joan Armatrading, Jamie Cullum, Katie Melua and Van Morrison.

● Capital FM Network's **Sussex-based Southern FM** has set its digital mid debut last Friday on the Sussex digital multiplex, alongside the likes of Kiss, Gaydar and other Capital stations Capital Gold and Xfm.

#### The Irish Recorded Music Association (IRMA) is to honour veteran artist **Christy Moore** at the end of what it expects to be an annual awards event to recognise the "outstanding talents and contributions" of a particular artist. The first IRMA Honours will take place at Dublin's Burlington Hotel on February 27.

● Warner Music International's (WMI) former business and legal affairs vice president **Darrell Panethiere** has joined **Foster Craig**, a consultancy specialising in new media and technology. The move reunites him with one-time Warner colleagues Mark Foster and Martin Craig, who

### Show here

#### Air-Edel strikes deal with Kobalt

● Secretary Music Publishing's **Air-Edel** has struck a worldwide administration deal with Kobalt Music, covering songs including the David Dundas and Roger Greenaway-performed *Jeanes On*. ● Independent distribution company **3DD Entertainment** and **Real Media** have teamed up with **Red Production Company** to launch an independent home video/DVD label under the banner **ind**. Initial releases are scheduled for spring 2004, including music specials, new and classic films documentaries, which will be responsible for all marketing, sales and distribution activities for the label.

### People

#### Warner poaches Island chief

● **Island Def Jam** chairman and CEO **Lyor Cohen** is to take on the same role at Warner Music Group's US recorded music operation. Cohen, who will be based in New York, will be responsible for all aspects of WMI's US recorded music operations. ● The troubled **SANITY** entertainment retail chain has been hit by further closures, with 230 staff being made redundant. Just weeks after CEO **Stoy Hayward** says Barron and Simon Michaels decided to pull the plug on 31 stores in the chain, they are now planning to close a further 33 outlets in the next couple of weeks. The redundancies include 30 positions at the chain's head office at Alperston. ● **Enap Performance** has appointed one-time Capital and Chrysalis executive **Andrew Jeffries**



**Universal Classics and Jazz** enjoyed an impressive turnout at a showcase last Wednesday for their new Welsh songbird, 23-year-old Katherine Jenkins. London's Savoy hotel was the venue for the event, which marked the start of the campaign for the new signing who is poised to repeat the success of acts such as **Janie Collins**, **Hayley Westenra** and **Bryn Terfel**. **Jenkins'** debut album *Première* will be released on April 19, while

the singer will be joining **Kiwi** sensation and record company colleague **Westerna** as a special guest on her sell-out **UK tour** starting in March. Pictured at the showcase (left to right) are UCI divisional director **Bill Holland**, head of classics **Mark Wilkinson**, R2's **Lewis Carnie**, **Jenkins**, manager **Brian Lane**, UCI General Manager **Dickon Stainer**, UCI **Khandor** and product manager **Danna Cass**.

### Midem

#### New technologies inspire Midem

● European launch plans for **Apple**, **Real Networks** and **Napster** services dominated talk at last week's **Midem** conference, which featured an emphasis on new technology. Attendance was up year-on-year at the Cannes-based event, which included a visit from British trade minister **Mike O'Brien**, whereas from UK acts, product launches from companies including **Cable & Wireless**, **Ericsson** and **OD2** and details of a new UK ringtone chart. p4-6

## Case highlights issue of how record labels can prevent pre-release music appearing on the net

# EMI takes tough line on music leaks

### Press & PR

by Paul Williams

EMI has fired one of its staff after a watermarked, pre-release CD given to her was traced as the source of an internet leak.

The employee - who works for one of the major's continental-based affiliates - was told last week she was being sacked on the grounds of gross misconduct, having admitted to handing over the disc to a journalist. The journalist had posted the music on a peer-to-peer site.

EMI says the incident highlights the seriousness with which it takes the leaking of pre-release music, while many of the other majors have stressed that they, too, are committed to crack down on any breaches.

The move comes after BMG last year considered legal action after a promo copy of one of its forthcoming releases personalised with the name of a high-profile

radio station's head ended up on sale in a second-hand record shop. And Sony and Universal say they are remaining vigilant on the issue. EMI's global head of content protection Richard Cottrell says, "We take this very seriously. We've advised our employees two or three times out of the policy regarding pre-release material."

All EMI staff members worldwide were due last week to receive an e-mailed letter detailing what had happened in this episode and told of the consequences if any employee is caught leaking pre-release repertoire.

In the particular case, the leak was brought to the attention of EMI by the FBI, which carries out monitoring on behalf of record companies of internet sites for illegally-posted repertoire. The discovered file in question was found to contain a watermark, which was then traced back to the staff member who had been issued the pre-release disc.

"Our employee didn't leak [the

**We take this very seriously. We've advised our employees two or three times now**

Richard Cottrell, EMI

disc] themselves," says Cottrell. "They allowed the disc to be given to somebody else or copied to somebody else and they uploaded the disc on the internet."

The dismissal comes after another EMI employee was disciplined for a similar breach, although Cottrell stresses around 80% of the pre-release leaks involving the company's material comes from journalists or PR companies. EMI, in line with other record companies, has opened dialogue to try to explain its position to its media colleagues and Cottrell believes it is "making headway".

One UK music publication also agreed to send its editors on a training course to understand

more about the issue, he says. However, he adds that a member of the magazine's staff who was absent from the course subsequently leaked some music.

EMI is also employing technology to try to prevent leaks. Key pre-releases sent out are watermarked, while those by its superstar acts, including Norah Jones' forthcoming album *Feels Like Home*, are also copy-protected. The promo copy of the Jones album also carries a detailed message on the back warning of the consequences of leaking its contents.

BMG's director of press Paul Bursche says part of his company's approach is trying to get its own house in order by talking to all those involved in a release, including studio staff and suppliers, to make them aware of the importance of not leaking music.

BMG's approach on the matter varies depending on the release, says Bursche. Playbacks staged last week for the new Usher album were conducted with two copies,

both under the direct control at all times of the artist himself and his management team.

Universal Music director of communications Selina Webb says the group remains vigilant on the issue of pre-release leaks, but attempts to strike a balance between ensuring security while making it easy for journalists, retailers and programmers to hear their music. The major deals with the issue on a case-by-case basis, using streaming, watermarked CDs or playbacks to preview music securely, she adds.

Sony's communications vice president Gary Farrow says record companies have to adopt a "common sense" approach. "We've had US artists' playbacks here and some of them have asked 'Can you take people's phones?' but I don't like doing that. And when we had George Michael playbacks before Christmas, we thought about doing that, but it's tough to ask. You have to trust people."

pa.w@musicweek.com

## Producer buys Whitfield Street studios in £3m deal

Producer Robin Millar has secured the future of the famous Whitfield Street studios after negotiating a £3m acquisition from Sony last week.

Millar has been in negotiations with the group since it began to scale down and close operations at the facility in September and is selling up his Arts Media studio premises in Battersea to pay for the three studios and eight mastering suites.

He is also talking to two organisations which may provide funding in the future. "I'm not borrowing money, it's mostly my own investment," he adds.

The site, purpose-built in 1965 and originally a CBS operation,

was renamed Sony Music Studios in 2000, although it will now revert back to its original Whitfield Street name.

Arts Media's operations, which specialise in adverts, film, TV, jingles and post-production, will now move into Whitfield Street.

"This is a signal that it is back to its best," says Millar. "But the first job I need to do is to make sure what it does is up and running. This is a huge risk. It costs £10,000 a month to run, but it reflects my confidence in London musicians and technicians. This studio has been great."

Millar says Whitfield Street - which has seen artists including The Clash, Iggy Pop, Madonna and



Whitfield Street set to revert to original name after deal with Millar

REM recording in its studios - is central London's only space for orchestras and that its expertise

in mastering will fit well with Arts Media's expertise in post-production.

Millar adds that he eventually hopes to develop audio-visual and TV and film editing. He is hoping to move into Whitfield Street by March 1, taking his four staff with him, including office manager Robyn Machesney, who will take charge of the running of his new operation.

He also says he has persuaded veteran orchestral engineer Mike Ross-Trewor to stay on at Whitfield Street, but decisions on other personnel still need to be finalised.

Sony UK announced back in July 2002 that it was selling the major's only studio facility in Europe as it deemed the site was no longer part of its core business.

### THE MUSIC WEEK PLAYLIST



**MCFLY**  
*5 Colours In Her Hair* (Island)  
Poised to deliver a set of Beatles-esque songs to an audience too young to know that the Fab Four ever existed (single, March 29)



**PEOPLE IN PLANES**  
*Penny* (unsigned)  
Promising rock act from Wales that are set to follow the pace set by Lostprophets and Funeral For A Friend (demo)



**KEANE**  
*Somewhere Only We Know* (Island)  
With its stylish plot building, this is starting to connect with the mainstream (single, February 16)



**TEAM 50,000 DEAD SHARKS** (demo)  
Leicester-based ska-rockers display impressive credentials on this five-track taster. Showcase at London's Betsy Trotwood pub on Feb 21 (demo)



**GEORGE MICHAEL**  
*Amazing* (Sony)  
Return to form and a guaranteed number one smash - and radio appears to agree (single, March 1)



**ADEM**  
*Homesongs* (Doinbno)  
Debut album of heart felt home made songs from Adem (album, March 29)



**THE G4'S**  
*Replica* (Crisis)  
Edgy sounds that will continue the build from last year's debut EP (single, tbc)



**USHER**  
*Yeah* (Arista)  
He's back with a bang and recasting Luther's to add (delistens to this stunning club track (single, March 15))



**VARIOUS**  
*The Trip - Tom Middleton* (Family)  
Spice-out selection from the Jaki Jackson Pearl & Dean, Sammy Davis Jr, Lued 42, Common and Vangelis (album, February 23)



**WILEY**  
*Wot Do U Call It?* (XL Recordings)  
The buzz continues to build, as the king of grime prepares to move from the underground to the mainstream (single, March 29)

Apple delay highlights complexities facing new services

# iTunes: launch date 'put back to August'

## Downloads

by Ajax Scott

Apple is targeting August for the launch of its European iTunes Music Store, it is understood.

The computer giant, which was still absent before Christmas that it was eyeing up April as a launch date, is understood to have postponed its arrival in Europe, because of complications with licensing and currency issues.

Officially, Apple refuses to reveal any details of its launch plan. However, label sources tell *Music Week* that the company has targeted the latter summer launch date.

European indie Play It Again Sam confirmed at Midem that it had signed a deal to supply content to the Apple service. Pias Group and Vital co-chairman Michel Lambert says he believes the agreement, struck a week ago last Thursday, is the first deal to be signed with Apple by a content owner.

Plans for the European services from Apple, Real Networks and Napster dominated discussion throughout last week's Midem conference. Although all three services fielded senior executives to appear on panels at last Saturday's MidemNet, all declined to comment on their launch plans.

Both Apple VP of applications and internet service Eddy Cue and Chris Gorog, chairman and CEO of Napster and its parent company Roxio, blamed delays on a number of factors, including varied retail pricing structures and difficulties securing publishing licences.

"The same songs have different prices depending on whether you're in France or Germany," said Cue. "And there are different release dates by country. On the internet, that is hard from the customer's point of view."

Gorog added that securing agreements from publishers was the "primary obstacle" now holding back Napster's launch, which will be based on the principle of creating "local and national services reflective of local culture and music". His remarks - made in an interview with *Music Week* editor-in-chief Ajax Scott - prompted an immediate response from MPA chairman Andrew Potter, who pointed out that licences were already available from the MCFSP-PRS Alliance.

Meanwhile, OD2 CEO Charles Grimdale said he looks forward to a day when pricing and payment mechanisms were made more straightforward. "We support 13 different payment methods," he said during a panel mod-

erated by *Music Week* publishing director Mark O'Donoghue.

One of the key issues to reoccur throughout MidemNet was the problem of interoperability - or the lack of it - between different distribution platforms. "That is the most important issue," said Grimdale. "If it's not resolved" then this whole thing could die."

Gorog side-stepped a question about the problems for Napster users when they discover that they cannot play songs downloaded via Macs onto their iPods. "As long as consumers stay on the Windows platform, they will have a seamless experience," he said.

Various panellists also debated whether the future of music online will be based on the *à la carte* download model offered by players such as Apple, or streaming pioneered by services including Real Networks' Rhapsody) or both (the approach adopted by Napster). According to new forecasts revealed by Forrester during the conference, the value of CD sales in the US will total \$3.2bn in 2008 (compared with \$10.7bn in 2003), while downloads will rise to \$3.2bn (\$36m) and subscriptions will hit \$1.4bn (\$47m).

Gorog outlined his belief that subscription will ultimately be the most popular with consumers and the model which delivers service providers such as Napster a higher margin and a revenue stream that is "regular and safe for the rights holder". He urged labels to help kickstart the business by supporting the 50:50 revenue split which is proposed by Napster rather than strangling it at birth.



Grimdale: calls for interoperability

# Ringtones: chart by February

Tests begin later this month on the UK's first industry-wide ringtones chart, which is being established by the Mobile Entertainment Forum (MEF).

The MEF is aiming to have the chart up and running by the week beginning February 29, after announcing at Midem that it has sealed data deals with six leading ringtone suppliers. The companies will contribute information for the Top 20 chart, which will be compiled by consultancy KPMG under an initial year-long contract.

David Simmons, chairman of the MEF ringtone chart initiative and chairman of Songseeker, which licenses EMI Music Publishing's catalogue for ringtone

use, says the chart is being developed in an attempt to bring some new visibility and transparency to the ringtones market.

Despite high sales for ringtones in the UK, there remains little reliable data across the board, he says. "Statistics on ringtones are sketchy to say the least," he says. "There is a big discrepancy between the number of ringtones which people say have been sold in the UK and the level of royalties. When you probe the statistics, they don't stand up very well." The chart will also help improve understanding between the music industry and the ringtones business, he says. "There is a large gap between the music

industry and the mobile industry. The whole point of this is to try to create a better bridge."

Simmons estimates that by the end of the year between 15 and 20 aggregators will be supplying data for the chart. While the initial chart will be based on mono ringtones, it sets in train a process for the future tracking of true-tones, picture tones, mobile music videos, music recognition services and music personalisation.

MEF chair Ralph Simon says the chart reflects the growing revenue and copyright importance of the mobile music business and is the first of a number of initiatives being planned by the MEF in 2004.

# Impala kicks against majors' merger plans

Impala confirmed at Midem that it has united with EMI and Universal to fight Sony and BMG's planned merger on vertical integration grounds.

The indie association's vice president Patrick Zenlick revealed Universal had decided to join Impala in the battle because it was worried about the consequences of vertical integration, especially with Bertelsmann, as its interests not only include BMG but a number of TV companies.

Zenlick, who is president of Naïve, added that EMI was particularly concerned about what a merger would mean in France, where Bertelsmann's TV interests include 45.2% of Paris-based channel M6.

Both EMI and Universal have declined to publicly discuss their position on the merger.

At the same Midem impala conference, last Monday, Impala also announced its key objection to the merger on horizontal integration grounds. It warned of yet more industry job losses, more artists being dropped and smaller labels struggling to get retail access if a second "super major"

after Universal is created. "The market needs regulation," said Zenlick. "If everything goes in a free market situation, it leads to a cultural desert. We think the competition authorities have to do their job. If they do their job the market will be healthy."

The organisation's president and Pias Group/Vital co-chairman Michel Lambert said it was not a question of the indies against BMG or Sony but was a matter of keeping access to markets for artists and retaining diversity.

He added, "If it goes through, lots of people will lose their jobs, lots of people will be sent home and market access will be more difficult so there will be even more bankruptcies."

Impala board member and German indie 3i's CEO Horst Widemann pointed out the move by Universal in Germany last year to drop half its domestic roster to highlight what the industry could be facing with another merger. And he dismissed talk that the dropping of so many acts could be good for the indies, as independents were not generally in the role of picking up "left-overs".

## SNAP SHOT

Exclusive footage of David Bowie at the Montreux Jazz Festival is set for release on DVD and CD after Eagle Vision struck a deal with Montreux founder Claude Nobs at Midem last week.

The agreement gives Eagle Vision rights to gain access to more than three decades of previously untrapped footage of the famous jazz festival. Sets from James Brown, Miles Davis and Bob Dylan are among a vast catalogue of performances featured in the archive, which Eagle is preparing for release in September. Eagle Rock Entertainment executive chairman Terry Rubin says the deal represents the first time Claude Nobs, who founded the festival in 1967, has allowed anyone to access his material.

"We're always wanted to do it. Claude has been chased by every major record company and a lot of independents to do something with the catalogue," says Shand. "We met up with Claude in New York and he said he was very impressed with our catalogue, especially the way we handled our Marvin Gaye Live At Montreux release on DVD and CD."

Eagle is now starting to clear the rights for the historic material, with Shand suggesting an initial 12 to 15 titles will appear in September. He adds there could be as many as 20 Montreux-based titles released a year, which will be artist- or genre-based.

The deal comes shortly after Eagle Vision secured the rights to release a series of DVDs featuring Ed Sullivan show performances.

## DAVID BOWIE



# Mobile music sets tone as tech companies make mark

by Joanna Jones

Mobile music is the future of the music industry – that was the message coming from the 38th Midem conference in Cannes last week.

A focus on new developments, including a day of panels titled the Mobile Music Forum, alongside spotlights on music and technology and music and images, set the tone for a conference which hailed the beginnings of a new optimism for the international music market.

Attendance was up 2.4% on the year to 8,770 delegates by the end of Tuesday night, with organisers expecting to have hit the 8,840 mark by the end of the event, representing an overall 3% hike on last year. The number of companies registering rose 4.2% to 4,172 from 4,000 in 2003. At the same time, the number of exhibiting countries rose to 94 from 92 and 1,000 companies visited Midem for the first time, many of them new technology players.

However, exhibiting companies dropped to 2,118 from 2,136 the previous year and the number of stands fell, with numbers down to 306 from 327, as an increasing number of companies, especially

independents, grouped together. These included the 200 companies who gathered on the British Village stand, which was backed by Aim, Racs, BMR, BPI, MCPS-PRS Alliance, MMF, MFA, PPL and UK Trade & Investment.

MidemNet also proved a popular destination, with 550 tickets for a 450-capacity venue sold out two weeks before the event.

Midem director Dominique Leguern attributes higher attendance to a 40% cut in the registration price and a second-year freeze on stand fees. "We took four decisions after last year: to lower prices by 40% as a gesture towards the industry, then to develop music and technology, mobile music and music and images," she says. "We have attracted high-profile technology companies, some, including Apple, for the first time."

"Mobile is going to be the future

**[Midem] attracted high-profile technology companies, some for the first time**

Dominique Leguern

of the music industry and traditional music business players are meeting their partners in the technology world here," Leguern adds.

Midem president Paul Zilk confirms a freeze on hotel prices for next year and says registration prices may stick at 2004 rates.

UK companies, meanwhile, were upbeat, welcoming new developments in mobile and other technologies. But some felt the Palais des Festivals was emptier and stand sizes bigger to compensate for fewer exhibitors.

Music e-commerce company The Music Engine's director Kristian Maris says, "The line-up of events and calibre of panellists has been fantastic and one of the most useful things is the British at Midem stand."

Brighton Underground's Peter Carr noted, "We will have 100 meetings by the time we leave and 90% will lead to something."

Lawyer Irving David, drawing on 22 years of Midem attendance, says this year's event was successful in terms of deal-making. "The quantity's down, the quality's up," he adds.

joanna@musicweek.com

**BPI AWARDS SINGLES**  
 Will Young – Leave Right Now (gold)

**ALBUMS**  
 LeAnn Rimes – The Best Of (LeAnn Rimes Silver)

Dirty Vegas – Dirty Vegas (Silver)  
 Various – The Lord Of The Rings – The Return Of The King (gold)  
 Basement Jaxx – Kash Kadh (gold)  
 Michael Jackson –

Number Ones (4 x platinum)  
 Will Young – Friday's Child (4 x platinum)



Midem's British contingent could boast a number one album artist in Katie Melua and the minister for trade, investment and foreign affairs in Mike O'Brien, as it came together in Cannes last week. Melua performed a short set at a reception for O'Brien on Monday, before he and BPI executive chairman Peter Jamieson presented the Brit School student with a platinum award. In a speech

at the reception, O'Brien said that while technology is offering new opportunities, competition is also stiffening, he said. "This is where the Government can assist," he added, highlighting UK Trade & Investment as a crucial player in helping "producers' publishers, record labels and distribution companies exploit their international business potential to the full".

## Encouraging hit rates adds fizz to Coke launch

Despite continuing glitches during the first 10 days of its launch, MyCokeMusic.com used Midem to unveil promising early data for the new UK download service.

In the first 24 hours of trading, the service sold more than 10,000 downloads, with users spending on average £9 a head. The biggest-selling download during that time was Outkast's Hey Ya!, followed by the Tears For Fears exclusive track Closest Thing To Heaven and Kelli's Milkshake.

The profile given to the Tears For Fears exclusive also helped drive sales of a string of the band's catalogue tracks; Everybody Wants To Rule The World was the 11th biggest track, followed by Woman In Chains (12th), Mad World (13th), Shout (20th) and Head Over Heels (21st).

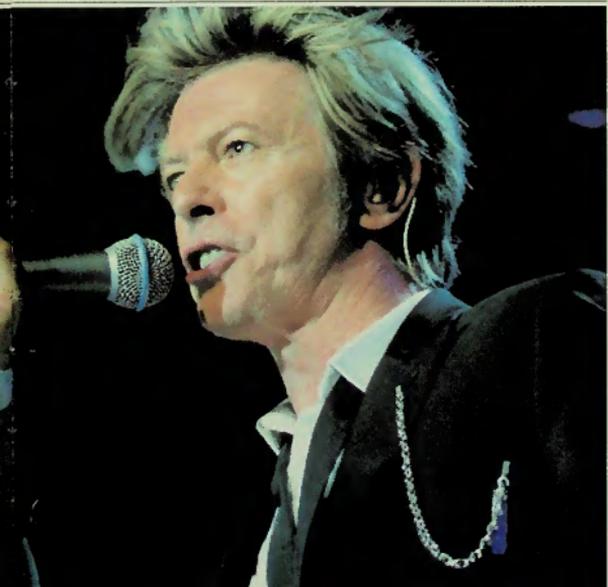
Coca-Cola head of strategic marketing alliances Raf McDonnell says, "The initial figures are good news for the industry because it shows that people are willing to pre-spend by buying credit packages." The Tears For Fears sales also highlights how such services can boost catalogue, he added

However, problems with back-end operator OD2 meant that first-day glitches with the service were repeated at the beginning of last week, as the first stages of its market campaign began, through promotion on Yahoo and AOL.

McDonnell says the problems not only affected the MyCokeMusic site, but other OD2 sites as well. He is convinced early difficulties will be cleared ready for the launch of a promotion across 200m Coca-Cola cans in March and April, which will give away 20m downloads, backed by a multi-million pound marketing campaign.

Another problem saw a range of titles withdrawn from the service in its first week after Beggars Banquet protested that it had not given clearance for tracks by a host of its acts.

Beggars head of new media Simon Wheeler says OD2 "decided to put 90% of the company's catalogue on the site". Beggars chairman Martin Mills adds, "We have a deal with OD2, but we have retailer approval and it was put up for MyCokeMusic.com) without authorisation." The Beggars tracks were later taken down.



# Fresh from Cannes

## Technology

### Apples iTunes backs new acts

● Around 95% of the 500,000 songs offered for sale by Apple's iTunes service have been bought at least once, Apple VP of applications and internet service Eddy Cue said in his Midem keynote.

Arguing that the platform is an important means of distributing new music, he urged independent labels to take advantage of the application Apple has created to enable their mp3, encode and upload their own music directly onto the site. "We would love to get your content into the US and Europe when we arrive here," he said, urging them to email the company at [indies@apple.com](mailto:indies@apple.com).

Cue revealed that the company worked on the project for two and a half years prior to its launch in April last year, with a core team of up to 40 people working on the project. ● DTT DoCoMo's managing director of iMode strategy Takeshi Natsuno told Midem that Europe can echo the success of 3G phone technology in Japan.

The key was for content owners to work together with mobile phone companies. "Without content, your products are nothing more than expensive gadgets for engineers," he said. "The content providers must be given a business model that works for them."

iMode currently has 42m subscribers, including 404m in Japan and is targeting 100m by 2010 by raising its global penetration.

● Forester Research outlined its predictions for the future of the worldwide recording industry, with a heavy focus on digital music.

The company believes that the total value of pre-recorded music sales in the US will rise by almost 30% during the next five years, with one-third of the total being delivered by downloads or subscription services. CD sales are estimated to slip to \$9.3bn by 2008, with downloads totalling \$3.2bn and subscriptions \$1.4bn.



Wright: linking labels and retailers



Dido: flowering success at NRJ Awards

## Awards

### Dido lifts two at NRJ Awards

● BMG's Dido was a double winner at the NRJ Awards, as she was named best international female artist, with Life For Rent named as best international album.

Blue and Elton John were the night's other UK winners after the Innocent/Virgin-issued *Sony Seeds To Be The Hardest Work* took the international song prize, while other winners included Sony's Evanesence, BMG's Zomba signing Linkin Park, Blue and West's *The Darkness* and Virgin Records' *The Thrills* were the UK-singled winners recognised in the first European Borders Breakers Awards handed out at Midem. The awards were given to nine debut albums deemed to have achieved the highest sales in the EU last year outside their country of origin.

## Campaigns

### Euro bodies seek closer links

● Retail organisation Gera-Europe's president Simon Wright and IFPI regional board chairman John Kennedy set out proposals for record labels and retailers to work more effectively together.

The two sides committed themselves to exchanging information on best practices for promoting music, offering a range of titles, genres and back catalogue in-store, helping consumers discover new products, involving entertainment retailers in developing legitimate online services and making stores more attractive to consumers.

● Gesac-backed European writers announced at Midem they are relaunching their campaign in the US to win royalties for music played in bars, restaurants and shops. They now follows the World Trade Organisation's initiative in July 2000, asking the US Government to amend its copyright act to bring it into line with international intellectual property laws. This would introduce the right of songwriters to be paid for

their music being played via the radio or TV in public premises.

However, Gesac notes that three years later the US has still not altered its laws with around 70% of bars, restaurants and shops currently excluded from paying royalties.

● Universal Music International's president and chief operating officer John Kennedy believes the music industry has cause for optimism in 2004, despite a continuing battle with physical and online piracy, falling sales and a severe image problem.

In a speech to the International Association of Entertainment Lawyers, he said this year felt better than 2003 because the business had adjusted to falling markets and "took a great deal of pain in 2003 in terms of overhead reductions and balance sheet adjustments".

● The European Music Copyright Alliance is launching an awareness week to educate young people about the value of copyright. Schools in

each European territory will be visited as part of the campaign, which has been backed by collecting agencies including France's Sacem and German organisation Gema.

● A new company, spun out of Aim's new media division Musicindie, is bidding to close the gap between rights holders and new digital services by enabling one-stop licensing. Glasgow-based Rightsroun, launched last Monday, is funded through private equity investment by Incubix and supported by Scottish Development

International. The company, which also has offices in London and Zurich will continue to serve Aim and Impala labels alongside international groups such as Brazil's ABMI.

● The French record industry, which had previously defied the global trend of falling music sales, unveiled a 176% increase in the value of album sales for 2003.

● French record industry organisation Snep said value fell to €903.1m during the year with unit sales dropping by 11.6%. Single sales fell even more sharply, sliding by 24.9% to €100.8m in value and by 23.7% to 30m in units. The declines came despite the continuing strength of local repertoire, with French acts winning 60% of sales.



Aim's Robertson: launching Rightsroun

# Gadgets grab the spotlight

## Gadgets

### New chip offers promo clips

● A memory chip which could turn every CD into a listening post caught the imagination of many delegates at Midem - including trade minister Mike O'Brien.

The Pre-Vu chip can be planted in the box of any CD, containing up to 120 seconds of music or other promotional audio.

Former Tower Records Europe chief Andy Lown - one of the directors of the developing company Origio - says that when customers currently pick up a CD in-store, they look at the cover for three seconds and the back for five, then put it back into the rack. Pre-vu allows them to instantly sample the CD, he says.

Sanctuary, the first record company to sign up to the device, is planning to release its first batch of titles containing Pre-vu this September, while Lown says talks have already begun with two of the major record companies.

● Nokia launched its new 7700-series, or Media Phone, which brings music to mobile via existing FM services.

The phone can browse the internet and has colour graphics, alongside an FM radio receiver, creating a "visual radio phone". It is also able to display information about the songs being played, chart information and, during ad breaks, features such as competitions.

● 02 demonstrated its two-unit mobile download service, in advance of the retail launch for its 02-branded music player later this spring.

The music player, which will retail at €99, or cheaper if bundled with a mobile phone, can be used in tandem with a mobile to buy music on the move. The two players are linked by infra-red, before tracks are downloaded to the music player via the phone. Tracks can be bought for between £1 and £1.50, with charges for the downloads appearing on the user's mobile phone bill.



Nokia's 7700 Media Phone: FM service

## Services

### Ericsson joins forces with Sony

● Ericsson made its first visit to Midem to demonstrate its mobile music service M-Use, a collaboration between the Swedish telecom specialists and Sony Music.

The back-end delivery service, which was adopted by a mobile network in Switzerland since November, is being made available for roll-out in the rest of Europe this year.

The service allows for consumers to download personalised music news, as well as fan packages such as music clips, ringtons and artist pictures. In addition, the service can be applied to 3G phone technology, allowing for the downloading audio and video tracks and video streaming.



02's music player: available soon

● Cable & Wireless threw its hat into the online music ring with the launch of a European-based digital distribution service.

The telecoms giant announced that it had teamed up with digital service provider 24/7 MusicShop to launch Cable & Wireless Music Download Service, which will provide businesses with a front-end internet shop system, a web-based content management system, payment setup and promised content from major record companies.

A first deal with Danish repertoire owners collective Phonofila Denmark was also announced at Midem by the partners, which already has access to 180,000 EMI tracks and is in negotiations with the other majors.

● The mobile music industry discovered a new buzz phrase - "Pass Along, Paid For". The concept - introduced by pay media specialists Entrix and shortened to "Pay-F" -

was hailed by Mobile Entertainment Forum chairman Ralph Simon as a potential solution for monetising music distribution via mobiles.

Entrix's new mobile solution allows users to share music with other mobile users, while simultaneously tracking usage, securing copyright and ensuring a payment is made.

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2. Text the answer, followed by the act you want to see to 83003  
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For more information see [www.musicpassport.org](http://www.musicpassport.org)

Competition closes 20th February, winners notified by 22nd February. Entrants must be 14 or over. Prize winners  
under the age of 16 must be accompanied by an adult, who must use one of the two entries allocated as the prize.

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# Digital helps media giant win most-listened-to title, but Tarrant gives Capital a parting gift

## Emap gains as Capital takes London

### Radio

by Robert Ashton

Having seen their flagship 95.8 Capital FM station return as London's number one in last week's Rajars, Capital bosses were facing up to the loss of another of their long-held titles.

Powered by its strong portfolio of digital stations, Emap moved ahead of Capital for the first time as the UK's most-listened-to commercial group in the latest figures, claiming a 17% year-on-year increase in total listening hours to 73.44m, just slightly ahead of its rival's 73.41m. GWR was third on 53.7m hours.

Emap Performance's managing director of radio programming Mark Story points to the huge increase in audience by its eight digital radio services, including Kerrang!, Mojo and Heat, which added 474,000 listening hours to the group's total. "The digital stations have done very well, but we've had some increases in the Big City stations, too," he says.

However, Story will have been less pleased to see his group's Magic and Kiss brands dropping 0.3 and 0.1 percentage points respectively in listening share, while listeners to digital-only services The Hits and Q also dropped. "We've put on some, but it hasn't been a fantastic quarter," concedes

Story, who adds that the strategy of adding digital brands will now be put on hold.

Capital's director of operations Paul Davies also remains to be convinced by Emap's achievement in wresting the number one group spot from them. "I'm really not bothered," he says. He adds that Capital Group beats Emap hands down in the number of listeners to its analogue stations "which is the business that makes money". Davies adds, "Emap's main contribution is from their digital services and, to be frank, you don't make money from that."

Davies is more concerned with re-establishing 95.8FM Capital as the premier brand in London, moving from a share of just 7.0% in the third quarter to 7.8% for the year ending December 14 2003. Chrysalis Radio's Heart, which had surprised the radio industry with its third-quarter performance in London, slipped back 0.2 percentage points to 7.0%.

Much of this was due to the performance of its breakfast show. Tarrant's planned departure in the spring seemed to galvanise his listeners, who responded by tuning in by their thousands: 150,000 more listeners hit the on button, taking Tarrant's audience to 1.2m and doubling the audience between 6am-7am. The timing of the reversal could not have come at a better time for Capital and Davies, as they



Tarrant: last laugh as he leaves Capital

prepare the ground for the arrival of Johnny Vaughan. Davies says that Vaughan is already a regular within the station, recording demos with a "number of females" to try and find a team that gels. "The fact that we have bounced back now is great," he says. "The way we are is a great foundation for where we are going; it is a step in the right direction."

He is also pleased that, for two surveys on the trot, Xfm has managed to hold its audience with 514,000 listeners in London and another 100,000 listening outside the capital.

Chrysalis Radio chief executive Phil Riley is philosophical about Heart 106.2 losing out to Capital in London, but believes the real test with his rival will start in the second Rajar of 2004 when Vaughan is on board. "To be honest, I didn't expect as much last time and to be fair they've come back well, but the big battle starts when Tarrant

goes," says Riley. "A lot of their increase this time was down to him, so when he goes a substantial lead leaves with him." Riley can also point to his breakfast show team of Jono Coleman and Harriet Scott pulling in the right direction at exactly the right time. Although overall the station was down 3%, breakfast listening was up almost 11% over the past three months.

"The number of listeners is the same, but the hours they listen increased, so the product is good," he says. "Heart and Capital are now engaged in the ultimate fight for London's commercial crown. 2004 will be a defining year and our breakfast show is in great shape for this year's challenges."

At the BBC, reeling last week from Greg Dyke's resignation the same morning that the Rajars were announced, Radio One slipped further away from the 10m benchmark, down to 9.44m from last quarter's 9.85m. However, Sara Cox bade farewell to the breakfast show slot by adding 260,000 in the quarter, taking its audience up to 6.5m. Radio One's head of mainstream programmes Ben Cooper explains most of the loss in daytime was due to seasonal change with students returning to university.

But he adds that the signs are there that new breakfast host Chris Moyles will be able to turn things around. "We'll get early indications in May, but probably have to wait

until August for a true picture," adds Cooper.

Further worries for Radio One came from GfK Media, the electronic radio survey favoured by TalkSport's Kelvin MacKenzie, which continues a long campaign to introduce electronic audio meters. In its alternative survey, GfK put Radio One's reach at 11.8m adults in the same three months compared to its measurement of 13m in the third quarter.

Virgin is also improving its data collection techniques will improve its future figures, after posting a disappointing 0.3% dip in listening from 17% to 14%. Its London share also fell. Although it is not yet calling for a new measurement device, a spokeswoman says her company is "analysing the data" because the group believes Rajar is not adequately sampling its core 15- to 34-year-old male listeners.

Radio Two was back above 13m listeners again, up after last quarter's 12.48m, with Jeremy Vine adding a massive 250,000 listeners in the quarter. Terry Wogan also managed a record 7.80m reach at breakfast. Phil Hughes, editor of mainstream programmes for Radio Two, says it takes radio audiences a little time to get used to a new presenter and that Vine's performance indicates he is getting it right. "Musically, I think we are about there," he adds. "We are getting behind British acts and putting out a lot more live music."

However, the party at new digital stations iXtra and 6Music was probably more muted. iXtra's reach fell from 331,000 to 248,000 and 6Music added just 1,000 more listeners than its 154,000 of the previous quarter. GWR's Classic FM brand held up its market share with 6.2m people now tuning into the platform following improvements to programmes such as Drivetime and the Evening Concert.

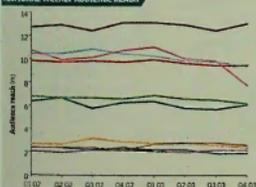
New young jazz talent such as Jamie Cullum helped GMG Radio's 102.2 Jazz FM reach an all-time high of 835,000 and the Jazz FM network saw its 1.4m audience boosted by 284,000 digital listeners, up 20% from last quarter.

In Scotland, GMG's Real Radio continued to be a success, hitting a record 24% reach with an audience now above 600,000 with Scottish Radio Holdings' 97.3 Forth One adding both listeners and total listening hours to lift market share from 18.5% to more than one fifth of the market.

In Liverpool, Absolute Radio's 107.6 Juice FM has held on to its crown as the fastest-growing station in the UK with a 65% year on year increase in total listening. [report.musicweek.com](http://report.musicweek.com)

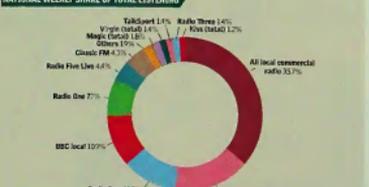
### Radio 2003: fourth-quarter performance

#### NATIONAL WEEKLY AUDIENCE REACH

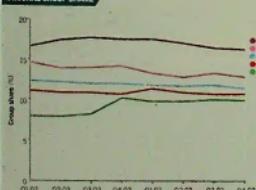


- All 12.8: 20.2m (GWR)
- Radio 2: 12.5m (77%)
- Radio 1: 10.5m (82%)
- Radio 4: 8.5m (66%)
- Radio 5: 7.5m (58%)
- Radio 3: 6.5m (51%)
- Radio 6: 5.5m (43%)
- Radio 7: 4.5m (35%)
- Radio 8: 3.5m (27%)
- Radio 9: 2.5m (20%)
- Radio 10: 1.5m (12%)
- Others: 1.8m (14%)

#### NATIONAL WEEKLY SHARE OF TOTAL LISTENING

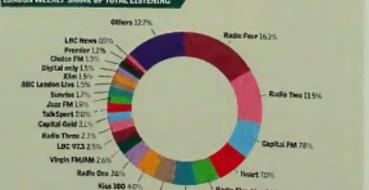


#### NATIONAL GROUP SHARE



- Radio 2: 18.5%
- Radio 1: 15.0%
- Radio 4: 12.0%
- Radio 5: 10.0%
- Radio 3: 8.0%
- Radio 6: 6.0%
- Radio 7: 4.0%
- Radio 8: 3.0%
- Radio 9: 2.0%
- Radio 10: 1.0%
- Others: 10.0%

#### LONDON WEEKLY SHARE OF TOTAL LISTENING



Premium Sponsor:  
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ABR Award

Best Catalogue Release

Award Sponsors:  
Producer of the Year

Best Regional Promotions Team

Media Sponsor:

Partners:  
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Afterhours hosts

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**music control**  
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**campaign**



**precept**



# MUSICWEEK AWARDS

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Grosvenor House Hotel, London

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- Best Music Retail Chain
- Best Independent Store
- Best Distributor
- Best Music Sales Force
- Best Independent Promotions Company
- Best Regional Promotions Team
- Best National Promotions Team



## Best Independent Store Voting Form

Please register your vote for Best Independent Store by faxing back the cut out section on 020 7921 8302. Or visit [www.musicweekawards.com/2004/vote](http://www.musicweekawards.com/2004/vote) and vote online.

We want your vote to recognise the best independent music stores in the UK during 2003. Vote for the stores that you feel provided the best level of service during 2003 to make sure they win on March 4.

### How to Vote:

Registering your vote with us is easy. You can either complete this form and mail or fax it back to us, or register your votes online at [www.musicweekawards.com](http://www.musicweekawards.com)

### Rules & Terms:

Voting is open to all readers of Music Week. We will only accept one voting form per person. Voters must complete ALL fields on the form for the vote to be eligible. All votes must be received by February 6, 2004. Votes will be kept strictly confidential. Results will be announced at the Music Week Awards on March 4, 2004.

### Your details:

Name: \_\_\_\_\_

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Email: \_\_\_\_\_

Tel: \_\_\_\_\_

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## YOUR VOTES:

### Best Independent Store:

Using the following criteria, please select your top 3 independent stores of 2003

- Customer Service
- Product knowledge
- Range
- Window & Instore merchandising
- Commitment to breaking new acts/genes

First Vote: \_\_\_\_\_

Second Vote: \_\_\_\_\_

Third Vote: \_\_\_\_\_

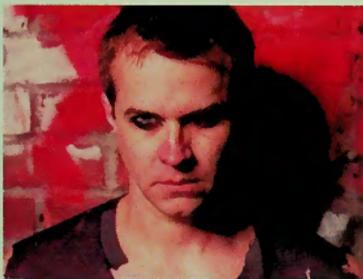
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By fax to 020 7921 8302

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Ludgate House,  
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Please remember, we must receive your votes by Friday February 6, 2004.

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Media attention can be a help or a hindrance for new acts. But, with the public reluctant to believe the hype, how can the buzz best be handled? *By James Roberts*

# When good hype turns bad

A handful of artists began 2004 as the names on virtually every newspaper and magazine's list of acts that are going to break over the next 12 months.

The likes of Joss Stone, McFly, Wiley, Scissor Sisters, Razorlight, Keane, The Distillers, Franz Ferdinand and Amy Winehouse are all names which are being widely talked about, a boon for PRs and pluggers alike. But the elevated expectations which are generated – sometimes before any significant achievement – can often prove to be the sting in the tail of such early acclaim.

As history has painfully taught, being the subject of hyperbole at an early stage can raise commercial expectations of an act way beyond any realistic hopes.

A quick look back over some of the bands which the media has written about breathlessly in the past 18 months – Fischerspooner, Yeah Yeah Yeahs, The Rapture and Hot Hot Heat – provides a few examples of the dangers inherent in press hype. Any of them may yet go on to produce a big-selling album, but none have so far found sales to match the column inches. And it has always been thus.

"Normally at this time of year there are a flux of bands all thrown up in the media search for the next 'big thing'," says Adventures In Music managing director Paul Connroy, a former Virgin Records chairman. "But it is nothing new to have scams to draw attention to artists – Roy Music, Curved Air and Alice Cooper were all hyped acts. The difference is that years ago it was more of a scattergun approach with more gimmicks and ideas – it wasn't just about the media."

The fact is, that not all hype is the same. Virgin's head of media Steve Morton says, "There is press-generated hype, which generally happens before bands get deals and is usually because a magazine wants to make a point of being on an act very early."

It is perhaps this form of attention which can cause the most problems for an act in the long term. "If a label signs something that is the focus

of this type of press hype it can be very difficult to control," says Morton.

If press hype is more difficult to control, the variety that is generated by record companies is perhaps a more measurable beast. "This is when a label decides they have got something amazing and pull out all the stops to convince media to think the same way," says Morton. "The act has to be good enough to deliver – a label can't keep going to media with the same message if an act turns out to be not up to it." He cites The Thrills as an example of an act on the Virgin roster who were championed to media by the label and successfully went on to platinum album sales in the UK.

Clearly the hype game can be a dangerous one, but if certain rules are followed it can offer substantial rewards. Capitol Music UK president Keith Wozencroft says that such attention is generally a bonus, as long as certain pitfalls are avoided. "Huge media awareness early on in a band's career can be a great thing, it's how you respond to it that really affects the long term," he says. "If you change the approach of a campaign, say by choosing a different single, because of something that is written, then it's a problem."

One of the acts signed to Wozencroft's labels, The Vines, know more than most the benefits and pitfalls of becoming the centre of press attention. The Vines were, of course, the subject of intense support from the *NME*, which went as far as publishing an "anatomy of a rock god" diagram, analysing frontman Craig Nichols' teeth and hair. As the group prepare to return in March with their second album *Winning Days*, it remains to be seen if the initial intense focus on the band can be sustained, or whether it is itself the source of a backlash. "Mass-media hype can give an impression of a band that might be untrue," says Wozencroft. "If this happens, it is possible to ride it out with enough good work, but it can take time."

One new band in particular, East Sussex trio Keane, are currently in the early stages of the

Battling in the hype game: Yeah Yeah Yeahs, The Thrills, Fischerspooner and The Vines

## How to handle the hype: Joss Stone

One new artist who appears to be living up to the early accolades thrust upon her by the media is 16-year-old singer Joss Stone, whose debut album *Soul Sessions* was on course to climb into the Top Five of the albums chart yesterday (Sunday).

Since first appearing on the chart at the 170 mark before Christmas, the album has climbed consistently, week after week.

The key to this so far successful strategy has been allowing Stone's debut to grow organically, following the initial burst of attention.

The album was initially distributed only to specialist stores, in an effort to attract the support and approval of "music people", says Shabs Jobanputra, managing director of Relentless Records, which handles the S-Curve-signed artist in the UK.

Only after the album was already available did press begin to run. "We are focused on keeping the marketing of the album very music-led, not as a concert," says Jobanputra.

"This album is an exhibition of what Joss can do. It is a great album and it's going to do really



well, but the message is that this record is really a set-up. It's a fun, creative thing to do, but there is not too much pressure on it."

Because *Soul Sessions* is an "introductory" release, a second studio album is already being lined up before the end of 2004.

Before then, Stone performs her first UK tour this week with a second single, *Super Dooper Love*, to follow in early May. The singer

has to date only performed twice on UK television, which demonstrates how much scope remains for the life of the album.

"Now we will let people in on the secret in a nice way," says Jobanputra. "From here, it's about broadening out the audience from where we are. We are behind the record pushing it, not in front leading it with marketing."

campaign for their debut album, which is already one of the most anticipated of the year, thanks to widespread press acclaim. The band's first single for Island Records, *Somewhere Only We Know* - currently B-listed at Radio One and C-listed at Radio Two - offers the public the first real chance to hear what all the fuss is about. The band will release a further single, *Everybody's Changing*, ahead of the as-yet-unnamed album, recording of which was completed last week.

But, acclaimed by many - including *Music Week* - over a number of months, with some flagging them up as the band most likely to achieve a breakthrough on the scale of Coldplay, Travis or The Darkness, they carry a lot of weight on their shoulders.

"There is the saying that if the halo you wear moves 12 inches it becomes a noose, but it's really just the age old thing known as pressure," says Island Records A&R Ferdy Unger-Hamilton.

He remains confident that Keane are more than capable of delivering what is now expected of them, however. "Pressure is fine if you've got a great band and a great album and some great singles to come," he says. "It's really just a case of people knowing about you and, because of that, them expecting you to do well."

Increasingly, the spotlight of media attention is being placed on acts before they are signed, as competing newspapers and magazines seek out the newest, freshest new names, in a bid to appear further ahead of the curve than their competitors.

Darling Department's Rachel Hendry, who runs the company's alternative division, is currently working two bands which are attracting the attentions of media across the board.

"With bands like The Killers, I can go in telling people how great they are because I have the confidence that they can deliver," she says. "The problem is when you big things up that don't have anything to back it up. The classic example is Tervis, who were on the cover of *NME* and never heard of again."

Despite its obvious influences in the process, *NME* insists that it does not deliberately hype unsigned bands in order to get the industry in a spin. "It's not something we think about all the time - our job is to tell music fans about the best artists around, whether they are signed or not doesn't really matter," says *NME* editor Conor McNicholas.

But the reality is that if media attention such as *NME* comes before a record or publishing deal, it can significantly raise the stakes from a business perspective too, creating an A&R buzz and driving the price of deals upwards. In the past couple of years, acts ranging from Yeah Yeah Yeahs through to Keane and The Darkness have signed more lucrative deals as the result of increasingly widespread press exposure.

Warner imprint 14th Floor Recordings' A&R manager Alex Gilbert says plenty of below-par unsigned bands have enjoyed attention as a result of critical acclaim. "If you are a piss-poor band, having hype will really help you," he says. "The buzz band gigs are usually well attended, A&R-wise. But, in the long term, the most successful bands tend to come from further afield."

Of course the glory or blame - depending on the outcome - which arises from mass-media coverage generally lies with the PRs who communicate the messages. Jon Best of Best PR supports the theory that hype is good, as long as the band can deliver the goods.

"Suede were a very hyped band, but they had the backbone to support it," he says. "When I heard The Drowners, I new it was an absolute classic single, so by taking that message to the press it caused a whirlwind of excitement around the band."

"Of course other times you generate hype on purpose. With Fischerspooner, it was shit or bust, but we knew that would be the case when we took it on. Casey Spooner is an incredible pop star and he isn't the type of character that suits the subtle approach. At the end of the day, the common man ignored it."



Press ganged by the media: Franz Ferdinand, The Rapture, The Darkness and Suede

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It is a challenging climate for PR companies, who are having to sail a steady course in choppy waters in order to stay afloat. Key players tell *Adam Webb* how they are dealing with it.

# Money's too tight to mention...

As with the rest of the industry, the world of music PR is shaping up for a year of flux and transition. Downsizing and the likelihood of at least one major label merger have brought instability in the press world - contracting rosters and tighter budgets have left both independent and in-house press specialists fighting over a diminishing volume of work.

There have been significant losses in the media too. Following the collapse of the dance press last summer, the indie sector was next up against the

will as *Bang* and *Careless Talk Costs Lives* disappeared from the news shelves on one side of Christmas or the other, while *X-Ray* came under review by owner Capital Radio. *Bullit* hit the presses in November and IPC and Emap have launched men's weeklies, but there will be fewer specialist music titles in 2004.

Such tremors in the publishing sector have helped cast doubts over the prevailing publishing models. "Magazines have to grow from the beginning," says David Cooper at In House Press, echo-

ing the concerns of many. "With *Bang* and *X-Ray*, they started with 50,000 copies and it went down from there. Why not start on a run of 20,000 and build up? That for me is the problem with publishing: why don't magazines start like labels - start off small and get bigger?"

Not that it's all bad news in the media. Music coverage in the newspapers continues to grow while style magazines such as *iD* and *Dazed & Confused* are increasingly important in breaking new acts. The live scene is positively booming and even the download tide appears to be finally turning. There is also an abundance of new acts poised to break through, as well as some big albums due from returning stars. In general, music is as much in demand as ever, with huge potential to cross into other spheres of entertainment and media.

"It seems to me that music is in a really healthy position if record companies could just get over the whole downloading thing and just move forward," says Barbara Charone at MBC Media. "Sales are still relatively healthy."

Yet the spectre of another major label merger is a continuing concern for PR companies. "That's the million-dollar question: what's going to happen this year," says Charone. "It looks like, mergers or no mergers, the majors are going to have to get rid of staff. How that's going to affect the independents, I don't know. It could be a positive thing as there's always going to be acts who need press."

Certainly, there are already indications that budgetary constraints have forced some change of strategy at the majors - although for Paul Burché, director of press at BMG, that does not necessarily mean independent PR companies will be shut out. "Record companies are changing and budgets are shrinking and there is an inevitable move towards reducing the amount of acts you put out-of-house," he says. "But you also have to be alive to the needs of a particular project in terms of what is right for the act and what is right within the label. Certainly over the past year, companies like MBC Media, Henry's House, Coalition and Outside, to name just a few, have all done great work for BMG on acts ranging from the Kings Of Leon to Westlife."

According to Parlophone director of press Murray Chalmer, already working on a variety of projects from Norah Jones, The Divine Comedy and Jamelia to George Harrison's Dark Horse reissues, the label is keen to keep as much work as possible in-house. "I know for independents it is tough because they're chasing things, but conversely, people in the majors have to hang on to stuff as well. When things are going well and you've got a good roster of bands then

## Campaign of the quarter: Hayley Westenra

Aged just 16, with a five-album deal and the fastest-selling debut classical album of all time to her name, Hayley Westenra offered Universal more than enough potential headlines. Achieving double-platinum sales within three months with *Pure*, her first international release, Westenra has successfully crossed into the Top 40 and cemented a position on a level with the likes of Bryn Terfel and Russell Watson - both of whom she has sung alongside.

For Linda Valentine at Universal Classics, the emphasis was to keep the campaign focused on the music by concentrating on the broadsheet press and TV appearances such as *Dee & Mel* and Parkinson's Christmas special. "We've been quite cautious on the press front," says Valentine. "We concentrated on her as a performer and an artist as opposed to the person. We drove it through news - that she was the fastest-selling debut artist and the youngest, that sort of thing."

Valentine admits that the volume of press coverage would have been significantly reduced without the hook of Westenra's age and her

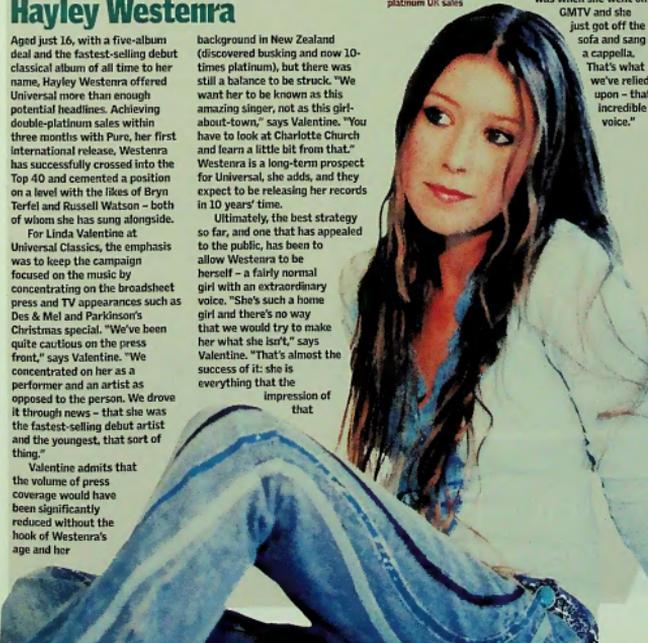
background in New Zealand (discovered hucking and now 10-times platinum), but there was still a balance to be struck. "We want her to be known as this amazing singer, not as this girl-about-town," says Valentine. "You have to look at Charlotte Church and learn a little bit from that." Westenra is a long-term prospect for Universal, she adds, and they expect to be releasing her records in 10 years' time.

Ultimately, the best strategy so far, and one that has appealed to the public, has been to allow Westenra to be herself - a fairly normal girl with an extraordinary voice. "She's such a home girl and there's no way that we would try to make her what she isn't," says Valentine. "That's almost the success of it: she is everything that the impression of that

Hayley Westenra: sitting pretty with double-platinum UK sales

album gives you. One of the most striking points of the campaign was when she went on GMTV and she just got off the sofa and sang a capella.

That's what we've relied upon - that incredible voice."



## Campaign of the quarter 2: Outkast

The UK press seemed unanimously agreed on the album's release late last September, that Outkast's *Speakerboxxx/The Love Below* was destined for greatness. Hailed as a landmark release, it received five-star ratings across the board and made pole position in many critics' end-of-year polls. In the US, success was instantaneous – the album hit the *Billboard* 100 at number one and recently returned to the top 17 weeks after release.

But in the UK, good reviews did not immediately translate into sales. The album entered the charts at a respectable eight, but has yet to reach platinum status four months on. Considering the superlatives, this certainly seems surprising. Was the slow early performance of *Outkast* indicative of a declining influence in the press?

For Zoe Stafford in the BMG press office, this was not necessarily the case. To some extent, the album's gradual momentum can be explained by the continual delays that plagued its release. Furling rumours that the duo were on the verge of a breakup, it also meant long-lead press reviews were difficult to

secure and stunted the campaign at its inception. "As I didn't have any music to present to publications, nobody wanted to confirm cover stories or massive features," says Stafford. "It was only after the album reviews started to run that confirmation of features came through. The only magazine that stuck their neck out and said 'we are fans and we know that they're not going to disappoint' was *Musik*. So we actually secured the title's last front cover before it closed."

The album's momentum only really picked up following the release of *Hey Yei* and the visit of Andre 3000 to the UK. The latter also attracted significant focus from the broadsheets and the fashion press. "That track just wouldn't go away for the whole of Christmas," says Stafford. "It was the soundtrack for so many different types of programmes."

With features in *NME* and the *Observer Music Monthly* to run in February, Big Boi duo over to promote new single *The Way You Move* and – fingers crossed – an appearance at *The Brits*, finally it appears that the UK has caught up with the US. "Before, I was



chasing and presenting the press pack and giving people the latest figures from the US," says Stafford. "Now it's the opposite. Everyone is calling and they don't care what the pitch is. They just want the both of them together."

Outkast: slow but steady build

it tends to lead to other things – the same as it does for the independents."

What is for sure is that, with a reduction in outsourcing from the majors, independent PRs are having to change the way they operate, either taking on more clients or picking up new acts earlier in their career.

"We have to work with more clients to make the sort of money that we used to make," says Tony Linkin at Coalition, which is handling ongoing campaigns for The Strokes and Kings Of Leon and new pushes on behalf of Franz Ferdinand, The Zutons and The Delays. "The money is frozen," he says. "We still choose exactly who we want to do, but to make the sort of money to make a living, you've just got to do more acts."

According to Ruth Drake at Sainted, early steps are essential if indies are to snap up new acts. "If you are in there early with management then you have got somebody who will fight your corner and you've got a much better chance," she says, citing upcoming urban artist Shystie who was on a development deal with Polydor before being signed to the major last year.

"It is more important than ever to get on board with independents at an early level so that when those acts get signed, hopefully you've already got a strong relationship," says Dan Stevens at the Darling Department, which is working for a combination of major and independent clients including Jameson and The Killers.

Darling is typical in extending its services beyond press to offer an all-in-one club, specialist radio and PR service. "There is less and less print media with which to launch new artists, so it is important to look at the clubs and radio and a

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multi-pronged approach," says Stevens.

Dwindling marketing budgets have also forced companies to find new sources of income. "Everybody has to diversify a bit more to survive because there isn't really the money to sustain a company by just doing press for bands anymore," says Joyce Houghton at Excess Press, which is in the process of folding into the Press Council.

Such proactivity is also driven by the increasing opportunities to place music into different media contexts. "Diversity is the watchword for the next 12 months and beyond," says Pete Flatt at PFR, which has been involved in a number of third-party deals such as last year's tie-in with American Airlines to promote Sony's *The Best Of Simon & Garfunkel* with a flight competition through the *Evening Standard*.

For Flatt, such promotions offer a win-win situation for both client and PR company. "It is showing your client that you are not just chunking through the work and sending it to the same old people and getting the same old results, or lack of results."

"Things are a little bit choppy out there but there's also a lot of opportunities," confirms Alan Edwards at The Outside Organisation, which is currently expanding its base in the live arena through clients including the Mean Fiddler, Matthew Knowles' Music World Management and the rejuvenated Coronet venue in London's Elephant & Castle.

For Edwards, diversity is probably the key concept in 2004. "I think we've all learnt that the music industry is the entertainment industry and we all need to be very flexible and react fast," he says. "That is crucial."

## Track of the quarter: Sugababes - Hole In The Head

Sugababes' Hole In The Head rocketed into the radio airplay chart on September 21, climbing 88 places in a week and landing at 33 - four places behind

Carnival Girls by Texas, one of the pre-eminent British radio bands of recent years. The tracks landed at 14 and 13 respectively the following week, but on October 5 it was the Sugababes who crashed into the Top 10 at number five, while Texas more or less gave up the ghost.

Slowly marshalling its forces against the likes of Black Eyed Peas' Where Is The Love?, Rachel Stevens' Sweet Dreams My LA Ex and Dido's White Flag, Hole In The Head crept up to three the following week with 79.5m listeners, then appeared to take a breather on October 19, falling to fourth place and an audience of 74.65m. But it was only a blip, as the track soared past the opposition the following week to top the chart with 95.26m listeners, giving the girls' their fourth airplay chart-topper and their ninth week in the number one airplay spot.

It held the position for a further four weeks, at one stage

### Top 25 airplay hits of Q4 2003

ARTIST	Title (Company)	Play Count	National/Regional Promoter
1	SUGABABES Hole In The Head (Island)	29,781	Island/Island
2	JAMILLA Superstar (Parlophone)	28,384	Parlophone/Parlophone
3	DIDO White Flag (Clerady/Arista)	20,643	BMG/BMG
4	KYLIE MINOUGE Slow (Parlophone)	19,537	Parlophone/Parlophone
5	RACHEL STEVENS Sweet Dreams My LA Ex (IR/Polydor)	17,777	Polydor/Polydor
6	DIDO Life For Rent (Clerady/Arista)	16,069	BMG/BMG
7	BLACK EYED PEAS Where Is The Love? (A&M/Polydor)	12,051	Polydor/Polydor
8	ROMIE WILLIAMS Sound by (Crypsis)	28,252	DU/EMI
9	WILL YOUNG Lone Star (New 52)	18,174	BMG/BMG
10	LIBERTY X Ample! (V2)	17,666	V2/V2
11	FATMAN SCOOP Be Faithful (Def Jam UK/Mercury)	11,501	Mercury/Mercury
12	M ANDREWSEY JULES Hat World (Adventures/Sanctuary)	7,579	Lacini/Vari Media
13	ANGEL CITY/LARA MACLENN Love Me Right (Data/Mot)	12,942	Flamingo/Connoisseur/Lacini/IR
14	BLACK EYED PEAS Shut Up (A&M/Polydor)	14,764	Polydor/Polydor
15	BEYONCÉ FEAT. SEAN PAUL Baby Boy (Columbia)	15,623	Sony/Sony
16	KEVIN KITTLE Turn Me On (Atlantic)	12,403	East West/East West
17	FINN Trouble (Arctia)	16,106	BMG/BMG
18	OUTKAST Hey Ya! (Arista)	6,994	BMG/BMG
19	THE SARKISSES I Believe In A Day... (Manic Street Preachers)	11,154	Fontana/Fontana
20	SUGABABES Top Lost In You (Island)	9,765	Island/Island
21	BLUE GUILTY (Universal)	14,689	Capitol/Virgin
22	BLU CANTRILL FEAT. SEAN PAUL Breathe (Arista)	10,742	BMG/BMG
23	BEYONCÉ Crazy In Love (Columbia)	11,093	Sony/Sony
24	WESTLEYFE Wandy (5)	12,807	BMG/BMG
25	JUSTIN TIMBERLAKE Sonoma (Jive)	10,996	Flamingo/Connoisseur/Lacini/IR

leading the field by more than 22m audience impressions and not letting up until November 30,

when follow-up *Top Lost In You* landed in the airplay Top 10 at number eight.



Sugababes: queens of airplay chart

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GEORGE BENSON  
EMMA HOLLAND  
GROOVE ARMADA  
KINOBEE  
DIANA KRALL  
THE GRIM NORTHERN SOCIAL  
INCOGNITO  
JOHNNY MARR & THE HEALERS  
THE KOREANS  
FAST FOOD ROCKERS  
INTENSO PROJECT  
THE FEATURES  
MEDICINE 8  
MOHAR  
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PAUL HARGOCASTLE  
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BONDO  
MONDO - THINGS TO MAKE AND DO  
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## New act are Duel in Decca's crown

by Andrew Stewart

Peter Waterman's talent-spotting energies never switch off, or so it seems following his "discovery" of two classical violinists busking in a Manchester shopping mall. The Pop Idol jurist was sufficiently impressed by Gregg Scott and Craig Owen, then students at Royal Northern College of Music, to take them under his wing.

"I thought, what an interesting idea: two classical violinists," he says. "I was looking for something new that I could do something different with. When I met the boys I thought, 'Wow, I've got a fantastic idea here'."

Waterman's newly-christened act Duel approached two majors before signing to Universal's Decca label, market leaders in the development and presentation of crossover classical artists. Duel's eponymous debut album is released on February 16, backed by a heavyweight marketing and PR campaign. Tracks include enough classical material to ensure the disc is eligible for the classical chart, but enough crossover content to pitch the disc clearly at the mass market.



Duel: Waterman pulling the strings

Duel played a press showcase at London's Hush restaurant on January 20. The act have recently completed a TV ad for ITV1 broadcast at the time of release, part of a heavyweight campaign looking ahead to a possible appearance on the Classical Brit Awards in May.

## Naxos debuts SACD releases

Audiophile interest in DVD-A and SACD recordings has been stimulated in recent months following the launch of new universal players from Pioneer, Denon and other leading manufacturers. Evidence from Christmas trading suggests that surround-sound classical titles are beginning to shift in respectable numbers, no doubt boosted by hardware sales.

The steady performance of DVD-A and SACD has prompted Naxos to develop a three-format release strategy for key titles and proven items from its deep catalogue. The budget label, which has been recording in surround sound since the late Nineties, entered the DVD-A software market in 2002 with the issue of Vivaldi's *The Four Seasons* and added an acclaimed new account of Holst's *The Planets* to its surround-sound portfolio. It tackles the SACD market this month with the mid-price release of a hybrid disc of *The Planets*.

In its CD form, the Naxos *Planets* sells around 1,200 units a month; the title's DVD-A version averaged around 100 units a month in 2003, with more than 200 sold in December.

Single Naxos surround-sound discs are pegged at a dealer price of £5.55 and usually retail at £9.99. Future three-format releases will include Shostakovich's *Seventh Symphony* and a disc of Delius orchestral miniatures.

Select UK marketing director Barry Holden admits that Naxos is carrying the high authoring costs associated with surround sound discs, although he feels that the investment will be repaid in the medium term. "We're sure this medium is here to stay," he says.

AndrewStewart@compuserve.com

**Brahms**  
String Quartet No.1: String Quintet No.2, Beethoven Quartet; Kalkbrenner (EMI Classics) 5 57661 2



For their second full-price album as EMI Classics artists, the Beethoven Quartet turn to

repertoire already deeply ingrained in the ensemble's collective consciousness. The Beethoven quartets playing, particularly in the First String Quartet's slow movement, underlines their right to a place at the top table of today's chamber musicians. Advertising in the specialist classical press and strong reviews should help repay retail interest.

**Variou**  
Anthology Of The Royal Concertgebouw Orchestra Vol.2 1950-1960 (RM Music MCCL 97018 (14CD))



Vintage live radio recordings don't come much better than those offered as the

second volume in Radio Netherlands Music and MuziekGroep Nederland's ambitious anthology series. This

set effectively retails at a fraction more than budget price, although the performances and artists represented are of gilt-edged quality. Bruno Walter's lyrical Mahler Four, for example, is an acknowledged "must have" for collectors, part of the conductor's final concert with the Concertgebouw Orchestra. Other highlights include Bruckner's Third Symphony conducted by Rafael Kubelick, an exquisite Daphnis et Chloé under Pierre Monteux, and Otto Klemperer accompanying William Primrose in Bartok's Viola Concerto.

**Mahler**  
Symphony No.3, Philharmonia Orchestra/Zander (Telarc 3CD-80599 (3CD))



With three discs for the price of one, including a bonus disc on which conductor

Benjamin Zander discusses the music, this new Mahler release carries much in its favour. Zander's over-the-top character offers an ideal fit for the Third Symphony and its full-blooded exploration of man's relationship to the natural world. Likewise, Telarc's recorded sound (also offered in SACD form) is

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## ALBUM OF THE WEEK

**Patricia Petibon**  
French Touch. Petibon;  
Opéra National de  
Lyon/Abel

Decca 475 090-2  
Coloratura soprano Patricia Petibon's debut solo album on Decca gets top marks for presentation. It also delivers the artistic goods, striking a broad range of repertoire and moving away from the early music territory associated with this singer. The emphasis is on popular arias and chansons, done with bags of style and Gallic flair. This title could prove a winner with Classic FM listeners and opera fans alike.

spectacularly good. This release is backed by ads in the specialist classical press.

**Erkel**  
Bánk Bán. Marton, Rost, Kiss B, etc. Orchestra for the Hungarian Millennium/Pal (Warner Classics 0927 44606-2 (2CD))

Although billed as a world premiere album, this two-disc mid-priced set actually amounts to the first modern

digital recording of Ferenc Erkel's melodrama from the 1850s.

Director Csaba Káel has turned the folksong-rich work, widely known as Hungary's "national opera", into a film, premiered last autumn in Los Angeles and Budapest. Káel's work was described by the *LA Times* as "a textbook example of how to turn an opera into a film". His onscreen efforts were helped on the OST by characterful singing from divas Eva Marton and Andrea Rost, and Atilla Kiss B as Bánk, the 13th Century viceroys of

Hungary. The film is set to be screened as part of Glasgow's Magyar Magic festival on March 6.

**Rachmaninov**  
Piano Concertos Nos. 1&2. Boston SO/Ozawa. (Deutsche Grammophon 459 643-2)



New releases from Polish pianist Krystian Zimerman have taken on the rarity value of hens' teeth in recent years,

especially so since he founded and began directing the Polish Festival Orchestra. These extraordinarily powerful Rachmaninov concerto interpretations, recorded respectively in 1997 and 2000, form the weighty substance of the first album to appear for four years from an artist fairly described by the *Guardian* as one of "the greatest pianists of all time".

**Schumann**  
Symphonies 1-4. Berlin Staatskapelle/Barenboim (Teldec 2564 6179-2 (2CD))



Daniel Barenboim's new interpretations of Schumann's first and fourth symphonies sound strong echoes of those of his mentor Wilhelm Furtwängler, in spirit if not in detail. Besides highlighting the vivid romantic contrasts of these works, the conductor also knows when to stand back and let his excellent Berlin players get on with the job at hand. The results are at best compelling and never less than thought provoking. Sales should flow on the back of Barenboim's reputation and recent media exposure for his

work with young Palestinian and Israeli musicians.

**Nicolas Vallet**  
Le Secret des Musas. Paul O'Dette (Harmónia Mundt HMU 907300)  
US lutenist Paul O'Dette taps in to the dance energy and virtuosity of works from



Nicolas Vallet's two-volume anthologies of 1615 and 1616. French, Dutch, English and Italian influences surface in these miniature compositions, which add to their attractiveness.

**Vivaldi**  
Sacred Music Vol.10. The King's Consort/King (Hyperion CDA66849)

Robert King completes his survey of Vivaldi's complete sacred music with an irresistible programme of works, including the world premiere recording of the composer's newly-discovered setting of Nisi Dominus. This series has done good business for Hyperion and generated a filing cabinet of positive reviews. Those conditions should apply equally to this release, which is crowned by a stylish account of the ever-popular Gloria and the work of outstanding soloists.

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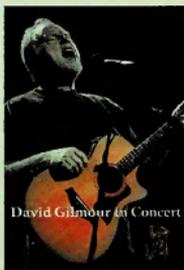
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# MUSICWEEK

## The Official UK charts 07.02.04

### SINGLES

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21
	LMC VS U2 TAKE ME TO THE CLOUDS ABOVE	KELIS MILKSHAKE	MICHELLE ALL THIS TIME	OUTKAST HEY YAI	SNOW PATROL RUN	BOOGIE PIMPS SOMEBODY TO LOVE	EMMA TLL BE THERE	LOST PROPHETS LAST TRAIN HOME	2PLAY FEAT. RACHAV & JUCKI SO CONFUSED	SEAN PAUL/SASHA I'M STILL IN LOVE WITH YOU	PINK GOD IS A DJ	M ANDREWS FEAT. G JULES MAD WORLD	FRANZ FERDINAND TAKE ME OUT	OZZY & KELLY OSBOURNE CHANGES	SCISSOR SISTERS COMFORTABLY NUMB	JAIMESON/ANGEL BLUE AND OK TAKE CONTROL	MAROON 5 HARDER TO BREATHE	JOSS STONE FELL IN LOVE WITH A BOY	BLACK EYED PEAS SHUT UP	THE OFFSPRING HIT THAT	MR ON VS THE JUNGLE BREATHE DON'T STOP
	40	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	
	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	
	Universal	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	

### ALBUMS

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21
	KATIE MELUA CALL OFF THE SEARCH	AIR TALKIE WALKIE	BLACK EYED PEAS ELEPHUNK	JOSS STONE THE SOUL SESSIONS	THE CORAL NIGHTFEAR AND THE SONS OF BECKER	TEARS FOR FEARS TEARS ROLL DOWN 1982 - 1992	DIDO LIFE FOR RENT	NO DOUBT THE SINGLES 1992-2003	EVANESCENCE FALLEN	OUTKAST SPEAKERSBXXX/THE LOVE BELOW	WILL YOUNG FRIDAY'S CHILD	RED HOT CHILI PEPPERS GREATEST HITS	AMY WINEHOUSE FRANK	KELIS TASTY	COUNTING CROWS FILMS ABOUT GHOSTS... BEST OF	ROBERTA FLACK SOFTLY... - THE BEST OF	MICHAEL JACKSON NUMBER ONES	MORAH JONES COME AWAY WITH ME	REM IN TIME - THE BEST OF - 1988-2003	BRITNEY SPEARS IN THE ZONE	ROGER WHITTAKER GREATEST HITS 1964-2004
	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	
	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	
	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	

## Jamela

Thank You  
The New Single  
23.02.04



\*Taken from the forthcoming album Thank You includes the single Superstar



Best Nominated single Superstar

20 45 **BRITNEY SPEARS IN THE ZONE**  
 21 46 **ROGER WHITTAKER...GREATEST HITS 1964-2004**  
 22 16 **SUGABABES THREE**  
 23 19 **COLDPLAY A RUSH OF BLOOD TO THE HEAD**  
 24 17 **THE DARKNESS PERMISSION TO LAND**  
 25 27 **PINK TRY THIS**  
 26 18 **SEAN PAUL DUTTY ROCK**  
 27 35 **THE OFFSPRING SPLINTER**  
 28 23 **JAMIE CULLUM TWENTYSOMETHING**  
 29 20 **CHRISTINA AGUILERA STRIPPED**  
 30 59 **MARON 5 SONGS ABOUT JANE**  
 31 26 **LEMAR DEDICATED**  
 32 28 **THE WHITE STRIPES ELEPHANT**  
 33 15 **DIDO NO ANGEL**  
 34 34 **MUSE ABSOLUTION**  
 35 4 **ALICIA KEYS THE DIARY OF**  
 36 12 **GARY JAY TRADING SNAKEOIL FOR...**  
 37 31 **BASEMENT JAXX KISH KASH**  
 38 32 **BUSTED A PRESENT FOR EVERYONE**  
 39 33 **DANIEL BEDINGFIELD GOTTA GET THRU THIS**  
 40 30 **BEYONCÉ DANGEROUSLY IN LOVE**

## COMPILED

- 1 **KISS SMOOTH R&B** Sony TV/Universal TV
- 2 **BLING** Telstar/VEVO
- 3 **DRUM & BASS ARENA** Warner/Dance
- 4 **BEST OF ACOUSTIC** EMI/V2 Music
- 5 **CLUBBERS GUIDE—2004** Ministry of Sound
- 6 **R&B LOVE** Sony TV/Warner Dance
- 7 **LOVE ACTUALLY (OST)** Island
- 8 **CLUBLAND 4** UFF/MTV
- 9 **NOW THAT'S WHAT I CALL MUSIC! 56** EMI/Vegabrand
- 10 **THE ULTIMATE CHICK-FLICK LOVE SONGS** UFF/MTV
- 11 **ROCK 'N' ROLL LOVE SONGS** Voco/Dance
- 12 **PURE URBAN ESSENTIALS 2** Sony TV/Warner Dance
- 13 **POP PARTY** EMI/Vegabrand
- 14 **POWER BALLADS** V2/EMI
- 15 **KISS PRESENTS HOT JOINTS** Incipit
- 16 **THE ANNUAL 2004** Universal TV
- 17 **CAPITAL GOLD MOTOWN CLASSICS** Universal TV
- 18 **SCHOOL REUNION—THE 80'S** Virgin/EMI
- 19 **ORIGINAL HARDCORE—THE NU BREED** Incipit
- 20 **NOW! DECADES** EMI/Vegabrand

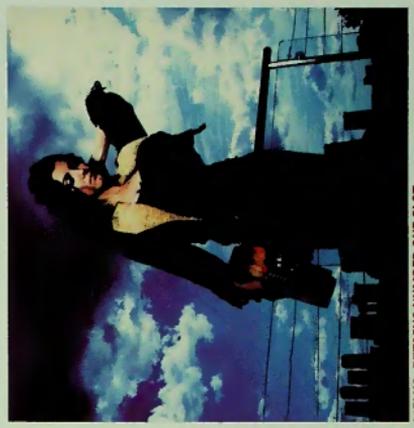
## FORTHCOMING

- KEY SINGLES RELEASES**
- MARCH 12 BLUE BREATHES THE EASY (Universal)
  - MARCH 16 THE RAY JONES MOVIE (V2)
  - FEB 16 SCOP-IT! TAGS SCOP (Jive)
  - FEB 9 JAMELIA, THANK YOU (Polygram)
  - FEB 23 GEORGE MICHAEL, AMAZING (Sony)
  - MARCH 1 NORAH JONES, SURFISER (Polygram)
  - MARCH 1 ROMAN HEATING SHE BELIEVES IN ME (Jive)
  - FEB 9 YOU'RE SO BLOODED WOMAN (Polygram)
  - MARCH 1 LEMAR, AMOTI (Jive)
  - FEB 23 MICKY FIVE COLOURS IN HERE (Jive)
  - MARCH 29 GEORGE MICHAEL, AMAZING (Sony)
  - MARCH 1 OUTLAST: THE WAY YOU MOVE (V2)
  - MARCH 1 SUGABABES, THE (Jive)
  - MARCH 22 WESTLIFE, OBVIOUS (Jive)
- KEY ALBUMS RELEASES**
- MARCH 1 RYAN ADAMS, LOVE IS HELD (Jive)
  - MARCH 1 ANASTACIA, ANASTACIA (Jive)
  - MARCH 20 THE BETA BAND, HEROES TO HEROES (Real)
  - APRIL 26 FRANK FORTINARO, FRANK FORTINARO (Dance)
  - FEB 9 NORAH JONES, FEELS LIKE HOME (Polygram)
  - FEB 9 LANGRISHOP, MY CHANGING (Jive)
  - FEB 9 THE MICHIGAN ANGELS, THE MICHIGAN ANGELS (Jive)
  - FEB 16 ALANIS MORISSETTE, SO CALLED CHAOS (Jive)
  - APRIL 12 NEBULA, FLY OR DIE (Virgin)
  - MARCH 22 SASSON SISTERS, SASSON SISTERS (Jive)
  - MARCH 22 THE TWENTIES, GREATEST HITS (Jive)
  - MARCH 22 THE VMS, WINNING DAYS (Rearrange)
  - MARCH 22 ZENOBY, WHEN IT FALLS (Universal/Dance)

- 20 11 **THE OFFSPRING HIT THAT** Columbia
- 21 **MR ON VS THE JUNGLE BREATHE THE DON'T STOP** Polygram/Intone
- 22 14 **WILL YOUNG LEAVE RIGHT NOW** Epic
- 23 **INCUBUS MEGALOMANIAC** Epic
- 24 18 **ULTRABEAT FEELIN' FINE** At Home/The World
- 25 24 **KATIE MELUA THE CLOSEST THING TO CRAZY** Domino
- 26 15 **RAZORLIGHT ME, MYSELF & I** Columbia
- 27 **BRAZORLIGHT STUMBLE AND FALL** Virgin
- 28 22 **BASEMENT JAXX FEAT. LISA KEKULA GOOD LUCK** XL
- 29 **TUBE & BERGER/CHRISSE HYNDE STRAIGHT AHEAD** Epic
- 30 **MOTORCYCLE AS THE RUSH COMES** Postiva
- 31 27 **TUPAC/NORBITOUS BIG RUNNIN' (DYING TO LIVE)** Interscope/Rhyme
- 32 **SUGABABES TOO LOST IN YOU** Universal
- 33 **VICTORIA BECKHAM THIS GROOVE/LET YOUR...** Polygram/Intone
- 34 28 **ATOMIC KITTEN/KOOL & THE GANG LADIES NIGHT** Intone
- 35 **P. DIDDY/L KRAVITZ/P WILLIAMS/LOON SHOW ME...** Polygram/Intone
- 36 16 **THE DELAYS LONG TIME COMING** Rough Trade
- 37 32 **GIRLS ALoud JUMP** Polygram
- 38 35 **HIM THE FUNERAL OF HEARTS** RCA
- 39 26 **LIBERTY X EVERYBODY CRIES** V2
- 40 34 **KEVIN LYTTLE TURN ME ON** Atlantic



U2: BACK IN LIMELIGHT THANKS TO LMC SAMPLE



MELUA: RETAINS NUMBER ONE SLOT

PRE-RELEASE AIRPLAY TOP 20	LAST WEEK	WEEKS ON CHART	PEAK POSITION	ARTIST	TRACK
1	1	1	1	BEASTIE MIGHTY DOLLS	Rock On The Beat
2	2	2	2	DEEPTEST BLUE	It's Not Over Yet
3	3	3	3	FANTASIA SCOPY	It Takes Two
4	4	4	4	LEANN RITCHIE	She's A Lady
5	5	5	5	HEARTY CONSTITUTION	Rock Your Body Rock
6	6	6	6	BLAZING SQUAD	Here 4 One
7	7	7	7	ROBSON CANTU	Get Enough
8	8	8	8	OUTCASTS FEAT. SMOKEY BROWN	The Way You Move
9	9	9	9	THIRDAKID	Mad About You
10	10	10	10	THE BROTHERS IN PALESTINE	Mad About You
11	11	11	11	SO OPEN	It Can't
12	12	12	12	LOVE INC.	Into The Night
13	13	13	13	GEORGE MICHAEL	Amazing
14	14	14	14	ALDOUS ROSS	Only One
15	15	15	15	NEED 2E	Wanna Move
16	16	16	16	ROBERTA SHOOK	Back In The Mood
17	17	17	17	COLLEEN BUCKLE	Back In The Mood
18	18	18	18	THE BROTHERS IN PALESTINE	Mad About You
19	19	19	19	KOOLHAUS	1578
20	20	20	20	SMOKEY BROWN	Let's Move

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- 12. THE WANTS - "THE WANTS" (Various) (Various) (Various)
- 13. THE WANTS - "THE WANTS" (Various) (Various) (Various)
- 14. THE WANTS - "THE WANTS" (Various) (Various) (Various)
- 15. THE WANTS - "THE WANTS" (Various) (Various) (Various)
- 16. THE WANTS - "THE WANTS" (Various) (Various) (Various)
- 17. THE WANTS - "THE WANTS" (Various) (Various) (Various)
- 18. THE WANTS - "THE WANTS" (Various) (Various) (Various)
- 19. THE WANTS - "THE WANTS" (Various) (Various) (Various)
- 20. THE WANTS - "THE WANTS" (Various) (Various) (Various)

Any DJs contact Dave Turner [dave@musicweek.com](mailto:dave@musicweek.com)  
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## COOL CUTS CHART

LAST WEEK	WEEKS ON CHART	PEAK POSITION	ARTIST	TRACK
1	1	1	ARMANDO VAN HEDER	It's Not Over Yet
2	2	2	BEATY LUBIANA	It's Not Over Yet
3	3	3	GLADYS NAY	It's Not Over Yet
4	4	4	GEORGE MICHAEL	Amazing
5	5	5	NEED 2E	Wanna Move
6	6	6	ROBERTA SHOOK	Back In The Mood
7	7	7	ALDOUS ROSS	Only One
8	8	8	THE BROTHERS IN PALESTINE	Mad About You
9	9	9	SMOKEY BROWN	Let's Move
10	10	10	THE WANTS	It's Not Over Yet
11	11	11	THE WANTS	It's Not Over Yet
12	12	12	THE WANTS	It's Not Over Yet
13	13	13	THE WANTS	It's Not Over Yet
14	14	14	THE WANTS	It's Not Over Yet
15	15	15	THE WANTS	It's Not Over Yet
16	16	16	THE WANTS	It's Not Over Yet
17	17	17	THE WANTS	It's Not Over Yet
18	18	18	THE WANTS	It's Not Over Yet
19	19	19	THE WANTS	It's Not Over Yet
20	20	20	THE WANTS	It's Not Over Yet

## URBAN TOP 30

LAST WEEK	WEEKS ON CHART	PEAK POSITION	ARTIST	TRACK
1	1	1	KEVIN WILSON	It's Not Over Yet
2	2	2	KEVIN WILSON	It's Not Over Yet
3	3	3	KEVIN WILSON	It's Not Over Yet
4	4	4	KEVIN WILSON	It's Not Over Yet
5	5	5	KEVIN WILSON	It's Not Over Yet
6	6	6	KEVIN WILSON	It's Not Over Yet
7	7	7	KEVIN WILSON	It's Not Over Yet
8	8	8	KEVIN WILSON	It's Not Over Yet
9	9	9	KEVIN WILSON	It's Not Over Yet
10	10	10	KEVIN WILSON	It's Not Over Yet
11	11	11	KEVIN WILSON	It's Not Over Yet
12	12	12	KEVIN WILSON	It's Not Over Yet
13	13	13	KEVIN WILSON	It's Not Over Yet
14	14	14	KEVIN WILSON	It's Not Over Yet
15	15	15	KEVIN WILSON	It's Not Over Yet
16	16	16	KEVIN WILSON	It's Not Over Yet
17	17	17	KEVIN WILSON	It's Not Over Yet
18	18	18	KEVIN WILSON	It's Not Over Yet
19	19	19	KEVIN WILSON	It's Not Over Yet
20	20	20	KEVIN WILSON	It's Not Over Yet

## POWER PROMOTIONS

LAST WEEK	WEEKS ON CHART	PEAK POSITION	ARTIST	TRACK
1	1	1	BEATY LUBIANA	It's Not Over Yet
2	2	2	BEATY LUBIANA	It's Not Over Yet
3	3	3	BEATY LUBIANA	It's Not Over Yet
4	4	4	BEATY LUBIANA	It's Not Over Yet
5	5	5	BEATY LUBIANA	It's Not Over Yet
6	6	6	BEATY LUBIANA	It's Not Over Yet
7	7	7	BEATY LUBIANA	It's Not Over Yet
8	8	8	BEATY LUBIANA	It's Not Over Yet
9	9	9	BEATY LUBIANA	It's Not Over Yet
10	10	10	BEATY LUBIANA	It's Not Over Yet
11	11	11	BEATY LUBIANA	It's Not Over Yet
12	12	12	BEATY LUBIANA	It's Not Over Yet
13	13	13	BEATY LUBIANA	It's Not Over Yet
14	14	14	BEATY LUBIANA	It's Not Over Yet
15	15	15	BEATY LUBIANA	It's Not Over Yet
16	16	16	BEATY LUBIANA	It's Not Over Yet
17	17	17	BEATY LUBIANA	It's Not Over Yet
18	18	18	BEATY LUBIANA	It's Not Over Yet
19	19	19	BEATY LUBIANA	It's Not Over Yet
20	20	20	BEATY LUBIANA	It's Not Over Yet
21	21	21	BEATY LUBIANA	It's Not Over Yet
22	22	22	BEATY LUBIANA	It's Not Over Yet
23	23	23	BEATY LUBIANA	It's Not Over Yet
24	24	24	BEATY LUBIANA	It's Not Over Yet
25	25	25	BEATY LUBIANA	It's Not Over Yet
26	26	26	BEATY LUBIANA	It's Not Over Yet
27	27	27	BEATY LUBIANA	It's Not Over Yet
28	28	28	BEATY LUBIANA	It's Not Over Yet
29	29	29	BEATY LUBIANA	It's Not Over Yet
30	30	30	BEATY LUBIANA	It's Not Over Yet



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## PLAYLIST

**Ornithology** - **John McLaughlin** (Blue Note)  
Alchemical improvisation and electronics from the startling young American, who has already

impressed with Tim Berne and David Binney.

**Charlie Hunter/Bobby Previte - God Said (Rykodisc)**  
Austere, semi-

ambient offering from the eight-string guitarist and star drummer/concove.

**Vijay Iyer/Mike Ladd - In What Language (P)**

Sophisticated, charged work from up-and-coming left-of-center pianist and champion alternative lyricist.

**Scotty Bay - White Label**

Stark work in progress from the London combo that moves anything from South African rhythms to contemporary club beats.  
**Andy Bey - Tane**

**Up (Atlantic)**  
Classic vocal jazz from the man who brought so much to the music of Horace Silver and Gary Barz in the Sixties and Seventies.

Jazz is edited by Adam Woods

## Cuban pianist Ramon Valle has relocated to Amsterdam and is really finding the sex in music

# Havanatime

by Kevin Le Grone

Local identity is everything in jazz. It is a genre in which the ability to distinguish Asian from European and Caribbean from American players within the first few bars of any given piece of music is pretty essential. Creating a sound that reflects your cultural specifics is essential, and maybe expatriation makes it even more so.

Cuban pianist Ramon Valle has been living in Amsterdam since the late-Nineties and is intent on retaining a piece of his old home in his new home.

"I try to play jazz, for sure, but I don't want to lose my accent," he says. "You hear me talking in English and you know straightaway that I might be Hispanic or Latin American."

"Then again I don't want people to like just that, because I try to also bring the flavour my environment in my music. I want people to come into my world and find the real me."

European audiences have embraced the real Valle most heartily. *No Escape*, his latest album for the distinguished German independent ACT, home to Esbjorn Svensson among others, has met with nothing but glowing

critical acclaim, as did its predecessor, 2002's *Danza Negra*. Even the uberfan of Cuban jazz himself, Chucho Valdes, described Valle as "perhaps the greatest talent among our young pianists."

Born in the small, but musically rich city of Holguin, trained at the prestigious Escuela Nacional in Havana and blooded in the ensemble *Brujula*, Valle has conclusively dispensed with the characteristics readily associated with standard Latin-jazz. That means no congas, no clave, no coro.

The essence of his writing pertains largely to the jazz-classical continuum crafted by such artists as Evans, Jarrett, Hancock and Corea. Composers such as Bartok, Stravinsky and Ligeti have been wholly informative to Valle.

"If a piano player doesn't check out any classical music then his development will be limited in some way," says Valle, who was studying Mozart and Bach with his Russian music teacher at the age of six. "Classical piano has a great literature. You can be a great improviser, but classical music always strengthens technique and harmony. I've tried to do something like Bach with jazz, basically having two,

three or even four voices at the same time. The bass is an accompanist, but is also making his own melody, the drummer is not just grooving. It's not Latin-jazz where the groove usually runs from beginning to end.

"I want the drummer to be more melodic, to tell a story next to mine. I want musicians who have something to say as well as having great chops. If you just hear one solo after another with no conversation linking them, then there's no sex in the music. And that's very sad."

Since his move to Europe, Valle has proved to be a major hit on the live circuit. Audiences have been won over by his warm personality and natural charisma, but at the root of his artistic ethos is a commitment to changing perceptions of so-called Latin-jazz. As a Cuban pianist he's only too aware of what might be expected of him. "With Latin-jazz there is already one sound in people's minds," says Valle. "They're automatically thinking about Tito Puente, Emiliano Salvador or Eddie Palmieri. They're obviously great musicians, but this is just one sound. And it's not my sound."

lkg@choesprint@aol.com



Valle: currently impressing audiences across Europe

### Tom Arthurs

*Centipede* (Babel BDV2341)



Heading a quintet that features the always-interesting saxophonist

Ingrid Laubrock in the frontline, as well as the subtle, serpentine guitarist Jer Franke, 23-year-old trumpet whizz Arthurs strings his pieces around inventive evolutionary threads; the compositions often have a strong sense of centre that the players move towards from different starting points, moving in a climactic union by way of taut contrapuntal overlaps. Arthurs' tendency to distill asymmetric funky rhythms through short stabbing riffs suggests Tim Berne and Steve Coleman at times, and one of his former employers Dave Holland at others. Arthurs himself has an elegant, enigmatic way with the horn that brings to mind a combination of the two fine American trumpeters Ron Miles and Cuong Vu. He evokes some of the ghostly elegance of the former and the saturnine apertures of the latter. This is well worth checking out.

### Chucho Valdes

*New Conceptions* (Blue Note)



As he has shown on his previous Blue Note offerings, Valdes has refined his interpretative ability to such an extent that he can take just about any source - Cuban composers such as Lecuona, European classical music's founding fathers such as Debussy or jazz pioneers Miles Davis - and gut it and refile it beyond any tired cliché. He is at the peak of his playing these days and his dual skill as jazz pianist and Latin musician is perhaps why US improvisers such as Roy Hargrove were keen to work with him. Latin-jazz is something that Valdes masters but, like Valle, he's also adept at circumventing its clichés. On *Sin Clave Pero Con Swing*, he perfectly demonstrates how to dispense with standard clave patterns and swing like a speed demon.

### Adam Rogers Quintet

*Allegory* (Criss Cross CRSS1242CD)

A line-up as strong as Clarence Penn (drums), Scott Colley (bass), Ed Simon (piano), Chris Potter (tenor sax) and Rogers on



guitar is bound to get something right and Allegory decidedly has more pluses than minuses. Chief of which is a chrome-plated, strident sense of swing and near faultless group cohesion. More than 10 cogent originals by the man whose sideman credits are nothing but the choice outs of US

jazz - Cassandra Wilson, David Binney, Regina Carter to name a few - these fine musicians play with consummate technique and a palpable sense of engagement. Rogers is as powerful and articulate a composer as he is a player and his ability to evoke grandiose images in his careful

### ALBUM OF THE MONTH

**Josh Roseman Unit**  
*Treats For The Nightwalker*  
(Erja 1454890)

This absorbing, richly-textured big band album shows off Roseman's composing and arranging skills to great effect. Using some of the finest of the Big Apple's players - Peter Apfelbaum, Ben Mondler, Myron Walden, Russell Gunn among others - the accomplished NY trombonist has woven together many of his playing experiences to create a shimmering patchwork of sound. Think Groove Collective with subtle use of groove, electronics and global rhythms and you're halfway there. Whether Roseman is hitting hard and heavy on the funk (Meers) or easing into reggae (Long Day, Short Night), there is attention to detail in his arrangements and solos. Vital, mysterious, edgy yet eloquent music.

choice of chords and themes in a manner not dissimilar to that of the underrated pianist George Colligan is in evidence right from the off. There are also vague hints of Binney's shadowy, post-Shorter harmony and that all works a treat with the grace and finesse of Rogers' guitar-playing.

# Nifty gadgets and new business models on show, as Cannes crowd look to a mobile future

## Midem offers optimistic outlook

### EDITORIAL MARTIN TALBOT



Anyone who spent any time at Midem last week will know where the music industry is moving – online and onto mobiles, into a new era when music will be accessible anywhere, at any time.

Across the range of delegates, there seemed to be a real sense of optimism that there is a strong future for music. Newcomers to the industry announced new initiatives, among them Ericsson, Cable & Wireless, Nokia and many others, a sure sign that music continues to hold value for some business leaders.

Midem felt like a more constructive event than most music industry gatherings tend to be these days, full of progressive talk and optimism for the future. The occasional merger moan apart, the strongest memories for me are of the UK's first ringtones chart, a number one album artist playing for the trade minister, news of MyCokeMusic's positive early download figures, an excellent pair of British AT Midem showcases and a full to overflowing British Village stand.

There were also more intriguing, amusing little gadgets than you could shake a stick at – flashy new mobile handsets, play-back chips in CD packaging, online delivery services and much more.

Certainly, there was no talk of pirates. Indeed, there

seemed little evidence of physical piracy in the Palais. How times have changed – for the better.

What remained clear is that the much vaunted new era is not upon us quite yet. News of the Apple and Napster European launch dates remained the subject of most speculation – and some frustration, as the principals refused to be drawn on their immediate strategies.

In addition, while a string of companies outlined their plans to move into the online delivery space, it was clear that there is a new battle-ground being drawn up – in the mobile arena.

Any event like MidemNet should feel ahead of the curve and, with 3g handsets still many months from significant European market penetration, it was certainly that. Well-known brands such as Ericsson, Nokia and O<sub>2</sub> made their pitches, along with new names to the European market such as Entriq and Docomo's iMode. But all were making it clear that this is not happening just yet.

Indeed, what was key to companies and industries alike, was positioning; preparing for the day when the visions of today become reality, some time in the very near future.

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## Let's not put all our digital eggs in one Apple basket

### VIEWPOINT PAUL HITCHMAN



At MidemNet last week, Apple iTunes head Eddy Cue claimed: "My daughter will not buy a CD in her lifetime."

It is certainly difficult to see why someone would want to buy a CD and a download of the same recording. Some iTunes customers are continuing to buy whole albums, but many more are cherry-picking their favourite tracks. So, sales of music via download shops may be more than 100% substitution – £10 spent on downloads results in more than £10 less being spent on CDs.

### Apple has addressed the consumer as the answer, not the problem

The problem is that iTunes only represents a slight development of the traditional business model with a new format to replace CDs. But this time there will be no sales bonanza as people replace their collections as you can rip iTunes from your existing CDs.

Furthermore, as Steve Jobs has already admitted, the iTunes business model is not viable in its own right and is a loss leader for their iPod business. What happens

when there is a conflict between the interests of the music business and the real business of selling hardware? Anyone remember Rip, Mix, Burn?

Then there is the question of interoperability. Confused consumers may become further alienated when they find out that Windows Media files downloaded from MyCokeMusic.com can't be played on iPods. Finally, iTunes does nothing to solve the problem of security. It is as easy to rip an MP3 from iTunes as it is from CD.

There is no doubt that iTunes has opened up the digital music market. Apple has addressed the consumer as the answer rather than the problem and has proven that music fans are prepared to pay for a legal alternative.

But the music business will only grow again when it fully harnesses the potential of new technologies to develop several new revenue sources – when consumers can pay to access music how, when and in what forms they want, rather than having their legal access to music limited (with parameters imposed by a music business protecting its previous business model).

Paul Hitchman is director of PlayLouder MSP

## What new development fired you up at Midem?

### The big question

What is the single most exciting new development you saw or heard in Cannes last week?

**Dominique Leguern, Midem director**

"Mobile music and all those interactive sets you will be able to use. We have seen some amazing devices at this year's Midem. We had people with content and those that need content – they should be working with each other, but they need to speak the same language."

**Steve Schuur, Electronic Arts worldwide executive of music and audio**

"The fact that the music industry is looking to areas outside of the traditional. And the fact we are discussing something like video games and music as prominently as we are says a lot about both industries and how they are looking for new opportunities."

**Kristjan Maris, The Music Engine director**

"Origo's Pre-Vu device, which has a chip in the CD so you can hear the music when you hold it up to your ear. It could transform the retail experience as an alternative to sound booths or listening stands."

**Mike Andrews, R And M Music**

"Things like the focus on music and images – the EA games seminar for

instance. We have so many more platforms to distribute our rights on now. If you told us that computer games and telephone companies would buy your rights years ago we would have laughed. But they are here and it is very exciting to see that as one door is closing others are opening."

**Jeff Powell, Groovetracker Productions owner**

"The new mobile 3g revenue streams, which everyone in the industry thought wouldn't work, but they are now happening. It looks like record companies are going to be able to get money from original recordings back – Treeloes are here."

**Mike O'Brien, trade, investment and foreign affairs minister**

"On one of the British stands, I was shown a chip (Origo's Pre-Vu) which is attached to a CD and allows you to hear the music on the CD. It was pretty amazing. It is the sort of thing which could change the industry."

**Peter Carr, Brighton Underground managing director**

"The meeting held between the BPI, ALM and regional organisations like ours where we all made noises about working together – that is significant."

**Jeanne Wain, Musicworks producer**

"What they have done with the pendants is much more focused – with things like the music and images and mobile sensors you can really grasp what they are doing and tap into it."

## Crib sheet

Last week at Midem, Peter Gabriel and Brian Eno announced details that aims to help artists make the most of the new digital world.

## So, what exactly is Mudda?

To give it its full title, it is the Musical Union of Digitally Downloading Artists. Right now it is little more than a rilly little passport-sized manifesto, a website ([mudda.org](http://mudda.org)) and an e-mail address ([mudda@mudda.org](mailto:mudda@mudda.org)), but founders Peter Gabriel and Brian Eno have e-mailed all their contacts to get them interested and they've got big ideas.

## Like what exactly?

Well, what they want is an alliance that helps artists to harness the potential of the web, to find new ways of expressing themselves and getting their art over to their fans. Oh, and by art, they don't just mean standard singles and albums, but mixes, alternative mixes, unreleased tracks, live recordings – the lot. "I'm very aware of the constriction of the CD format – you have to release 50 minutes of music when you might only have six minutes that you want to release," says Eno, who compares the situation to an imaginary art world in which galleries only showed masterpieces painted in oils that were four foot by 12 foot in size. "Now you can show the doodles that you made on a table napkin alongside the masterpiece."

## Don't A&amp;R people and record companies exist precisely to provide a quality filter to separate the doodles from the masterpiece?

Don't be such a cynic, Record companies don't always get it right – and besides, Gabriel and Eno say it is high time the artists had more control over the decisions as to what to release, when and in what form. "It's about the idea of selling a process, not a product, with all the different mistakes and wrong turns you make along the route, which could be very interesting to the hardcore fan and you don't need too many people



Gabriel: founded Mudda alongside Brian Eno, to help artists utilise the internet

interested for it to be economically viable," says Gabriel.

## So, is that all about destroying the current record company structure?

No, not necessarily. The Mudda manifesto suggests, "With enough artists acting together, it's not too late to transform the music business to be one of partnership – not just contract and services." But Gabriel predicts artists will increasingly work in a number of different ways. Some will continue to sign recording rights over to record companies as at present: others will opt for a hybrid where labels release some of their material and they handle the rest; and a third set will choose to do everything themselves. And that's the opt for the latter approach will inevitably gain greater financial as well as creative control of their repertoire, monitoring sales as they occur and receiving the full dealer price themselves.

## So why is 002 involved?

Simple. Gabriel is one of 002's co-founders and remains a shareholder, but beyond that the whole scheme could be a neat way of making the digital distributor the backroom engine of choice for the online shops

artists host on their own websites (so far it has only hosted one-off downloads for artists). After all, there is no better place for an artist to sell exclusive "stuff" than from their own homepage – and no other company can currently match the pan-European reach of 002, although competitors such as Apple and Napster are looming. "Mudda is an alliance to get artists who are interested to talk about the possibilities – and from 002's perspective to release as much material digitally as possible," says 002 boss Charles Grimsdale. "We're not trying to sign up rights or anything. Our hope is that artists will want to release that live material or their stuff. It's 25 of the world's leading artists impressed upon their labels that they wanted to release more music exclusively down the digital channel, that could rapidly accelerate the rate of adoption among consumers."

## What's the deal for artists?

002 has a standard distribution contract, which is workable for artists and labels. "We're signing up smaller labels who may be one artist," says Grimsdale. In the meantime, artists should email [mudda@mudda.org](mailto:mudda@mudda.org) for more information.

of Will Young's first single.

By e-mail

## Did the Brits snub Robbie?

From Ian Townsend, Music Week subscriber

Everyone will be commenting on The Brits, of course, as they always do. Interestingly, a big thing has been made in certain areas about Robbie not being nominated this year because his last "proper" album release fell outside the qualifying dates. Yet Justin, Christina and David Beckham's albums all came out before Escapeology, and I can't recall when Badly Drawn Boy and Beck released theirs.

And don't even start me on Black Eyed Peas as best pop act.

Moosley, Lancashire  
[mwletters@musicweek.com](mailto:mwletters@musicweek.com)

## DOOLEY'S DIARY



## Beggars can be choosers

Remember where you heard it: Beggars' new media head Horacio Simon Wheeler was as surprised as anyone to find a large chunk of the record company's catalogue up on MyCoke.com's website last week without clearance. "As we are a Mac-only office, we only found out last Tuesday and it was a total shock," Wheeler told Dooley at Midem. "We wanted to talk to all our artists and labels first and explain what it is all about first..." TVT boss Steve Gottlieb had a busy schedule – flying from Cannes to London to Helsinki before heading back to NYC – and big plans when Dooley caught up with him last week. Looks like the millions he's expecting to earn from his Lory Cohen court case will be put to good use... Always the lawyer, John Kennedy's London keynote managed to put a positive spin on 90% of China's music market being made up of pirated product – as he notes, the People's Republic has a middle class of 300m people with plenty of disposable income. "There is still one child per family rule that means each child has two working parents and then four grandparents with only one grandchild", he noted. Perhaps the most amazing stat of Midem came from Apple's Eddy Cue who revealed that one iTunes user has bought 28,000 downloads, at

99c each. After he had spent his first \$2,000, Apple called the customer up to check there had been no mistake. "I'm just a big music fan," came the reply. "No kidding... Spare a thought for these poor souls – Dooley included – who flew back from France last Wednesday night, found the snowbound London airports far from welcoming and ended up stranded in the East Midlands, while others were redirected to Paris and a return trip of 24 hours... Meanwhile, the weather in Cannes was certainly unpredictable, switching from a chilly six degrees and rain on the Monday, to sunshine and 18 degrees the following day. One delegate who relished the switch was DCM's music industry advisor Stephen Navin, who saved himself a week of cabs by hiring a bicycle to get himself around town... Midem president Paul Zilk started his press conference crooning a rendition of Elvis' 'Crying In The Chapel' and, hey, Myrm is about music even if it's sung in over-the-hill terms in suits, right? In turn, Katie Melua fan and trade minister Mike O'Brien also enjoyed Jim Moray's open performance at the Best Of British acoustic showcase. He would have stayed longer, but for the small matter of a Commons vote on top-up fees the next day... Coca-Cola is taking up the lot of his time, but deal broker Andy Cleary is still finding time to get himself into shape for a bit of rugged later this month. The former Saracens fly-half (yep, no kidding) is set to come to the England over-35s against the Italian over-35s, as a certain ringer for the full international in a couple of weeks... Look out for a DVD from The White Stripes' UK tour later this year... Looks like Jay Kay has been breaking his gut in court when it comes to appointing a new manager... It's usually his executive clients who are in the headlines, but expect news from one of the UK's hottest lawyers as the setup of his own practice...

## Letters

## Michelle single was too dear

From Herod Armatent

I read with great interest your article about the latest Pop Idol's relatively poor sales performance (*MW*, 17.01.04) and thought that you might like to hear another possible reason for this.

I am a 35-year-old freelance interpreter working with, among other clients, CISA (International Confederation of Authors and Composers Societies). So I know a bit about the record industry. I also purchase a lot of records including singles and was planning to buy Miss McManus's first offering (as I had bought Will Young's) until I realised that the two-track single (and not a

Double A-side like Will Young's first single) was priced at £3.99. In the past few months, we have seen a trend whereby record companies release two singles of the same song, one priced at £3.99 and one at £1.99 (with a sticker noting "expect to pay no more than £2 for this CD"), with the £3.99 CD single having bonus tracks, remixes and/or an enhanced section.

As a customer who refuses to be taken for a ride (and I hope that there are a lot more like me), I decided not to buy a two-track CD (including a cover version heard on the Pop Idol show) at such a ridiculous high price, even on the first day of release. Indeed, I know that the first batch of singles shipped (them) but the following a cheap(er) price to be offered at Miss McManus's single either.

This might partly explain why All This Time only sold a eighth



Evolve Records' MD Oliver Smallman takes clambering to reach the top spot very seriously – and that applies not just to the charts but mountains, too. The veteran manager and label boss recently figured as part of a 12-strong team heading to the peak of Mount Kilimanjaro. Last week saw Smallman returning to our shores after climbing Mount Meru and Kilimanjaro for VSO's Children's

Aids Project in Tanzania. "It almost killed me," says Smallman, whose rigorous training regime consisted of walking around Richmond Park. But the music spurred him on. "I put out a 12-inch record out before I left – the Gladiator theme Now We Are Free, which I listened to when I was feeling a bit tired." He has raised £2,000 so far, but hopes to raise £3,000. Any donations can be sent by cheque to VSO Ltd.

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**Week 05**

TV & radio airplay p26 ▶ Cued up p30 ▶ New releases p32 ▶ Singles & albums p34

## KEY RELEASES

### ALBUMS

**THIS WEEK**  
 Incubus *Crow Left Of Murder* (Columbia); Ennio Morricone *Remixes Vol. 2* (Compost); Scissor Sisters *Scissor Sisters* (Polydor); Stereolab *Margarine Edges* (Dugophon); Various *Rough Trade Shops: Counter Culture 2003* (Rough Trade); Woodoo Child *Baby Monkey* (Mute)

**FEBRUARY 9**  
 Emma Freie Me (D9/Universal); Franz Ferdinand *Franz Ferdinand* (Domino); Jameson *Think On Your Feet* (Jiddi/V2); Norah Jones *Feels Like Home* (Parlophone); Lambchop *Aw Cmon/No You Cmon* (Labels UK); Courtney Love *America's Sweetheart* (Virgin)

**FEBRUARY 16**  
 Mellow Perfect *Colours* (Atmosphere); Michelle *The Meaning Of Love* (D9/S); Plumb *Beautiful Lumps Of Coal* (Carb); Span *Mass Distraction* (Island); Various *Late Night Tales: Turin Brakes* (Whoa/Azul); *The Veils The Runaway Found* (Rough Trade)

### SINGLES

**THIS WEEK**  
 Blazin' Squad *Here I Am* (EastWest); Clea *Stuck In The Middle* (1967) *Faneral For A Friend* (Escape Artists); *Something To Say* (Sony); Leann Rimes *This Love* (Curb/London); Obie Trice *The Set Up* (Interscope/Polydor)

**FEBRUARY 9**  
 Ferry Corsten *Rook Your Body* (Positiva); Falman *Scoop It Takes Scoop* (Def Jam UK/Mercury); Ronan Keating *She Believes In Me* (Polydor); Mark & Sam *With A Little Help From My Friends* (Mercury); Keane *Somewhere Only You Know* (Island); Alex Parks *Dry (Polydor)*

**FEBRUARY 16**  
 Belle & Sebastian *I'm A Cuckoo* (Rough Trade); Bustled *Who's David?* (Universal); Deepstep *Bike Give It Away* (Data/MoS); Junior Senior *Shake Your Cocoon* (Mercury); Keane *Somewhere Only You Know* (Island); Alex Parks *Dry* (Polydor)

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## The Market

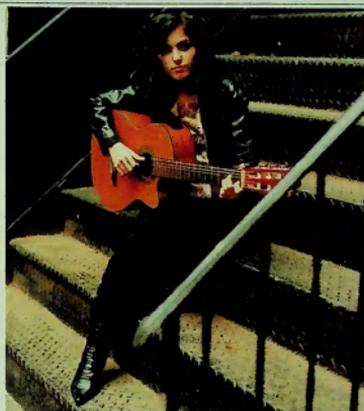
### Katie Melua album leads sales rise

**Alan Jones**  
 A breath of fresh air blows through the singles chart this week, with four debuts in the Top 10, among them dance music's first number one since last May, when Tomcraft's *Loneliness* paced the pack. The market bounces back compared to last week with a 21.42% gain, although with just 487,111 singles sold, it is 24% down on the same week in 2003.

At the sharp end of the chart, LMCV U2's *Take Me To The Clouds Above* turns in a decent first-week sale of 68,756. It is the first number one single for 13-year-old Blackburn-based indie label All Around The World and also provides the company with its highest weekly sale, beating N-Trance's *Stylin Alive*, which opened with sales of 67,500 in 1995.

There was never any doubt that *Take Me To The Clouds Above* would be number one this week, although its arrival is tough on Keis, whose *Milshake* has been at number two for three weeks and actually enjoyed its best week yet last week, selling 28,495 copies.

Overall album sales increased last week too, although only by 1.54% – an improvement for more than accounted for by Katie Melua. The teenager's *Call Of The Search* album reached the top last week and is now reaping



Melua: sales of top album *Call Of The Search* more than doubled last week

the reward, registering a 66% increase week-on-week to 55,504 sales, bringing its 13-week cumulative total to 309,378. Artist albums sales have led up much better this year than those of the compilations sector, which saw its share of overall album sales fall eight weeks in a row from a high of 28% to 22.1% a week ago. If this year follows the recent pattern, it will increase enormously in the next couple of weeks, thanks to Valentine's Day compilations, but it has already started its comeback, enjoying a 4% increase in business and a 22.6% share last week, primarily because of the Sony/UMTV

collaboration Kiss Smooth R&B and Telstar/BMG's *Bling*. These two albums are very similar in content – they both include contributions (sometimes the same one) from Beyoncé, 21 Jay, R Kelly, Aaliyah, Brandy, Jay-Z, Lemar, Blu Cantrell, Big Brovaz and Lisa Maffia – and emerge from their personal catfight as the number one and two compilations, with Kiss Smooth R&B surfacing comfortably ahead with 21,789 sales and *Bling* following with 16,592. Kiss Smooth R&B is the fifth Kiss album to top the chart this decade, but the first since Kiss Presents R&B Collaborations last August.

## MARKET INDICATORS

### SINGLES

Sales versus last week: +21.4%  
 Year to date versus last year: -16.1%  
**Market shares**  
 AATW 18.1%  
 RCA Ariola 17.9%  
 Polydor 10.4%  
 Virgin 10.3%  
 Sony Music 5.6%

### ALBUMS

Sales versus last week: +0.8%  
 Year to date versus last year: +3.1%  
**Market shares**  
 RCA Ariola 22.16%  
 Virgin 22.1%  
 Polydor 11.6%  
 Sony Music 10.5%  
 M&S 11.0%  
 Dramatico 8.7%

### COMPILATIONS

Sales versus last week: +4.1%  
 Year to date versus last year: -5.9%  
**Market shares**  
 Universal TV 22.4%  
 NCA 15.1%  
 Sony Music 11.1%  
 M&S 11.0%  
 EMI Virgin 9.7%

## THE BIG NUMBER: 238,353

The number of copies sold by Michael's debut single *All The Time* – twice as many as any other this year.

### RADIO AIRPLAY

**UK SHARE**  
**Market shares**  
 RCA Ariola 10.5%  
 Polydor 10.0%  
 Sony Music 8.1%  
 Parlophone 6.3%  
 AATW 6.3%

### UK SHARE

Origin of singles sales  
 (Top 75) UK: 68% US: 27% Other: 5%  
 Origin of albums sales  
 (Top 75) UK: 56% US: 40% Other: 4%

## FAST CHART

### SINGLES

**NUMBER ONE**  
 LMCV U2 TAKE ME TO THE CLOUDS ABOVE AATW  
 A rift on loan from U2's *With Or Without You* and a lyric polished from Whitney Houston's *How Will I Know* put dance back on top for the first time in 2004, and ends a three-song, seven-week championship run for ballads.

### ARTIST ALBUMS

**NUMBER ONE**  
 KATIE MELUA CALL OFF THE SEARCH Dramatic  
 Enjoying her second week at number one, Melua's album is 64% ahead of its nearest challenger, it has topped 300,000 sales, and is selling very well in Northern Ireland, where it outperforms the market by 67%. Melua is in it for the long haul.

### HIGHEST NEW ENTRY

AIR TALKIE WALKIE Virgin  
 Air is the French band's third Top 10 album, following *Moon Safari* (number six, 1998) and *100.00%* (legend number seven, 2001). It is selling best in London.

### COMPILATIONS

**NUMBER ONE**  
 VARIOUS KISS SMOOTH R&B Sony TNU/MTV  
 Despite the simultaneous release of similarly-themed *Bling*, which debuts at two, Kiss Smooth R&B debuts at number one last week. It is the fifth Kiss album to top the compilation chart this century.

### RADIO AIRPLAY

**NUMBER ONE**  
 OUTKAST HEY YA! Arista  
 Holding at number four on the sales chart, the hip hop duo's biggest hit yet continues atop the airplay chart, where it opens up a 14% lead.

### SCOTTISH SINGLES

**NUMBER ONE**  
 LMCV U2 TAKE ME TO THE CLOUDS ABOVE AATW  
 Scottish record buyers elect the same number one as the rest of the UK, with LMCV U2 registering more than twice as many sales as local hero Michael's *All The Time*, while Scots-based Irish band Snow Patrol debut at number three.

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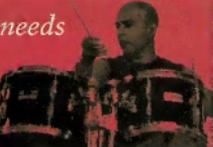
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# TV Airplay Chart

Rank	Weeks	Label	Artist	Title	Points
1	9	Capitol	Kelis	MILKSHAKE	434
2	1	Capitol	BLACK EYED PEAS	SHUT UP	332
3	10	Capitol	BRITNEY SPEARS	TOXIC	298
4	1	Capitol	PINK	GOD IS A DJ	295
5	104	Parade	KYLIE MINOGUE	RED BLOODED WOMAN	261
5	50	Universal	BUSTED WHO'S DAVID?		261
7	57	Capitol	WESTLIFE	OBVIOUS	231
8	3	East West	BLAZIN' SQUAD	HERE 4 ONE	225
9	7	Windup	EVANESCENCE	MY IMMORTAL	208
10	11	All Around The World	LINC W D2	TAKE ME TO THE CLOUDS ABOVE	207
11	18	Columbia	BEYONCE ME, MYSELF AND I		201
12	10	Capitol	THE DARKNESS	I BELIEVE IN A THING CALLED LOVE	193
13	21	Parade	JAMELIA	THANK YOU	191
14	19	Verde	LOSTPROPHETS	LAST TRAIN HOME	188
15	9	Capitol	OUTKAST	HEY YA!	185
16	24	Donk	FRANZ FERDINAND	TAKE ME OUT	183
17	5	S	WILL YOUNG	LEAVE RIGHT NOW	177
18	37	Capitol	SAM & MARK	WITH A LITTLE HELP FROM MY FRIENDS	169
19	4	Mercury	SEAN PAUL	FEAT. SASHA I'M STILL IN LOVE WITH YOU	164
20	13	Universal	SUGABABES	TOO LOST IN YOU	162
20	6	Ministry of Sound	BOOGIE PIMPS	SOMEBODY TO LOVE	162
22	4	S	MICHELLE	ALL THIS TIME	162
23	12	Parade	ALEX PARKS	CRY	154
24	102	Verde	HUMAN LEAGUE	DO YOU WANT ME	151
25	9	Parade	EMMA	I'LL BE THERE	147
26	15	Columbia	THE OFFSPRING	HIT THAT	141
26	12	RCA	HIM	THE FUNERAL OF HEARTS	141
28	10	All Around The World	DJ CASPER	CHA CHA SLIDE	141
29	29	VE	JAIMESON	TAKE CONTROL	127
30	23	Parade	RONAN KEATING	SHE BELIEVES (IN ME)	126
31	17	RCA	CHRISTINA AGUILERA	THE VOICE WITHIN	125
32	41	Fiction	SNOW PATROL	RUN	123
32	25	Parade	2 PLAY	SO CONFUSED	123
34	3	Parade	SCISSOR SISTERS	COMFORTABLY NUMB	122
35	94	Mercury	JESS STONE	FELL IN LOVE WITH A BOY	121
36	7	EPIC	JENNIFER LOPEZ	BABY I LOVE YOU	108
37	10	Cherry	DIDO	WHITE FLAG	107
38	71	All Around The World	ULTRABEAT	FEELIN' FINE	102
39	10	Sony	OZZY & KELLY OSBOURNE	CHANGES	101
40	29	Capitol	BRITNEY SPEARS	FEAT. MADONNA ME AGAINST THE MUSIC	100

■ Highest New Entry  
■ Highest Top 10 Climb

■ Music Control UK Chart based on data provided from 0700 on Sun 25 Jun 2004 to 2400 on Sat 1 Jun 2004. TV Airplay chart is currently based on plays on Sun 25 Jun 2004. MTV Base, MTV Base UK, The Box, Smash Hits, No.1, No.2, No.3, No.4, No.5, No.6, No.7, No.8, No.9, No.10, No.11, No.12, No.13, No.14, No.15, No.16, No.17, No.18, No.19, No.20, No.21, No.22, No.23, No.24, No.25, No.26, No.27, No.28, No.29, No.30, No.31, No.32, No.33, No.34, No.35, No.36, No.37, No.38, No.39, No.40, No.41, No.42, No.43, No.44, No.45, No.46, No.47, No.48, No.49, No.50, No.51, No.52, No.53, No.54, No.55, No.56, No.57, No.58, No.59, No.60, No.61, No.62, No.63, No.64, No.65, No.66, No.67, No.68, No.69, No.70, No.71, No.72, No.73, No.74, No.75, No.76, No.77, No.78, No.79, No.80, No.81, No.82, No.83, No.84, No.85, No.86, No.87, No.88, No.89, No.90, No.91, No.92, No.93, No.94, No.95, No.96, No.97, No.98, No.99, No.100, No.101, No.102, No.103, No.104, No.105, No.106, No.107, No.108, No.109, No.110, No.111, No.112, No.113, No.114, No.115, No.116, No.117, No.118, No.119, No.120, No.121, No.122, No.123, No.124, No.125, No.126, No.127, No.128, No.129, No.130, No.131, No.132, No.133, 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No.884, No.885, No.886, No.887, No.888, No.889, No.890, No.891, No.892, No.893, No.894, No.895, No.896, No.897, No.898, No.899, No.900, No.901, No.902, No.903, No.904, No.905, No.906, No.907, No.908, No.909, No.910, No.911, No.912, No.913, No.914, No.915, No.916, No.917, No.918, No.919, No.920, No.921, No.922, No.923, No.924, No.925, No.926, No.927, No.928, No.929, No.930, No.931, No.932, No.933, No.934, No.935, No.936, No.937, No.938, No.939, No.940, No.941, No.942, No.943, No.944, No.945, No.946, No.947, No.948, No.949, No.950, No.951, No.952, No.953, No.954, No.955, No.956, No.957, No.958, No.959, No.960, No.961, No.962, No.963, No.964, No.965, No.966, No.967, No.968, No.969, No.970, No.971, No.972, No.973, No.974, No.975, No.976, No.977, No.978, No.979, No.980, No.981, No.982, No.983, No.984, No.985, No.986, No.987, No.988, No.989, No.990, No.991, No.992, No.993, No.994, No.995, No.996, No.997, No.998, No.999, No.1000.



**3. Britney Spears**  
Snogging Madonna, drinking, smoking, marrying, divorcing... Britney Spears has been through a lot recently but it hasn't poisoned TV against her. In fact, her new single Toxic is the hottest new video around, rocketing to #2-3 on the TV airplay chart, while it tops the MTV Hits and VH1 Monday-played lists with 110 and 63 plays respectively.



**14. Lostprophets**  
Cardiff's hottest new rock act make their Top 10 sales chart debut this week with Last Train Home. The song moves 76-55 on radio, but TV exposure of the track has been way ahead throughout, granting it its first plays some seven weeks ago. It moves 19-14 on the TV airplay chart this week, with a total of 199 spins. Its biggest supporters are MTV2 and Kerrangi, both of which aired it 60 times.

Kelis takes the top spot with Milkshake, while Britney and Kylie rocket into the Top Five at number three and five.

**THE BOX NUMBER ONE**  
DJ Casper  
Cha Cha Slide  
**HIGHEST CLIMBER**  
Kylie Minogue  
Red Blooded Woman  
**HIGHEST NEW ENTRY**  
Jennifer Lopez  
Baby I Love You

## MTV MOST PLAYED

Rank	Label	Artist	Title
1	Capitol	BRITNEY SPEARS	TOXIC
2	Capitol	PINK	GOD IS A DJ
3	Capitol	BLACK EYED PEAS	SHUT UP
4	Capitol	KELIS	MILKSHAKE
5	Capitol	THE OFFSPRING	HIT THAT
6	Columbia	KYLIE MINOGUE	RED BLOODED WOMAN
7	Capitol	CHRISTINA AGUILERA	THE VOICE WITHIN
7	Mercury	JESS STONE	FELL IN LOVE WITH A BOY
9	Fiction	SNOW PATROL	RUN
4	Universal	SUGABABES	TOO LOST IN YOU

## THE BOX MOST PLAYED

Rank	Label	Artist	Title
1	All Around The World	DJ CASPER	CHA CHA SLIDE
2	Universal	BUSTED WHO'S DAVID?	
3	Capitol	KELIS	MILKSHAKE
3	Capitol	SAM & MARK	WITH A LITTLE HELP FROM MY FRIENDS
5	Capitol	WESTLIFE	OBVIOUS
6	Parade	ALEX PARKS	CRY
7	Capitol	KYLIE MINOGUE	RED BLOODED WOMAN
7	Capitol	JAMELIA	THANK YOU
9	Capitol	PINK	GOD IS A DJ
10	S	MICHELLE	ALL THIS TIME

## KERRANGI MOST PLAYED

Rank	Label	Artist	Title
1	Capitol	THE DARKNESS	I BELIEVE IN A THING CALLED LOVE
2	Capitol	FEEDER	BUCK ROGERS
3	Capitol	HIM	THE FUNERAL OF HEARTS
4	Capitol	LOSTPROPHETS	LAST TRAIN HOME
5	Capitol	THE OFFSPRING	HIT THAT
6	Mercury	LIMP BIZKIT	BEHIND BLUE EYES
7	Capitol	LINKIN PARK	NUMB
8	Capitol	GREEN DAY	BASKET CASE
8	Capitol	NO DOUBT	DON'T SPEAK
10	Capitol	EVANESCENCE	MY IMMORTAL

## MTV2 MOST PLAYED

Rank	Label	Artist	Title
1	Verde	LOSTPROPHETS	LAST TRAIN HOME
2	Donk	FRANZ FERDINAND	TAKE ME OUT
3	Capitol	THE EIGHTH MATCHBOX	B-LINE DISASTER
4	Capitol	FUNERAL FOR A FRIEND	LOSTPROPHETS
5	Capitol	MUSE	HYSTERIA
5	Capitol	THE VON BONDIERS	CMON CMON
7	Capitol	BRAND NEW SIC	TRANSIT QUOIA, GORY FACES
8	Fiction	SNOW PATROL	RUN
9	Capitol	A HUNDRED REASONS	WHAT YOU GET
10	Capitol	AMF	THE MAUR FOLLOWED THE WAVES

## MTV BASE MOST PLAYED

Rank	Label	Artist	Title
1	Capitol	KELIS	MILKSHAKE
2	Capitol	ALICIA KEYS	YOU DON'T KNOW MY NAME
2	Capitol	BEYONCE ME, MYSELF AND I	
4	Capitol	2PAC	FEAT. NOTORIOUS B.I.G. RUNNIN' (DYING TO LIVE)
5	Capitol	SEAN PAUL	FEAT. SASHA I'M STILL IN LOVE WITH YOU
6	Capitol	TIMBALAND & MAGOO	MISSEY ELLIOTT COP THAT TISC
7	Capitol	MISSY ELLIOTT	PASS THAT GUTCH
8	Capitol	LUACRIS	STAND UP
8	Capitol	JAY-Z	CHANGE CLOTHES
9	Capitol	DMX	FEAT. SWIZZ BEATZ GET IT ON THE FLOOR

**MTV NUMBER ONE**  
Britney Spears  
Toxic  
**HIGHEST CLIMBER**  
Kanye West  
Only We Know  
**HIGHEST NEW ENTRY**  
Kylie Minogue  
Red Blooded Woman

**KERRANGI NUMBER ONE**  
The Darkness  
I Believe In A Thing Called Love  
**HIGHEST CLIMBER**  
Feeder  
Buck Rogers  
**HIGHEST NEW ENTRY**  
Primal Scream  
Rocky

**MTV2 NUMBER ONE**  
Franz Ferdinand  
Take Me Out  
**HIGHEST CLIMBER**  
The Skills  
Lava Slava and Skilla  
**HIGHEST NEW ENTRY**  
Belle & Sebastian  
Step Into My Office

**MT**

Outkast and Black Eyed Peas stick at one and two with LMC V U2 strengthening in third place. Meanwhile, new tracks from Jamelia and George Michael make a big impact.

# The UK Radio Airplay

## RADIO ONE

Pos	Last	ARTIST TITLE	Label	Weeks on Chart	Peak
1	7	FRANZ FERDINAND TAKE ME OUT (BONUS)	REPRISE	26	31
1	1	KELIS MILKSHAKE (VIRGIN)	VIRGIN	32	31
3	6	PINK GOD IS A DJ (ARISTA)	ARISTA	27	30
4	2	JOSS STONE FELL IN LOVE WITH A BOY (REBELLES/VIRGIN)	VIRGIN	33	29
5	21	JAMIESON TAKE CONTROL (V2)	V2	15	28
6	1	LMC V U2 TAKE ME TO THE CLOUDS ABOVE (ALL AROUND THE WORLD)	UNIVERSAL	30	27
7	15	MOTORCYCLE AS THE RUSH COMES (POSTAL)	POSTAL	18	24
8	11	BOOGIE PIMPS SOMEBODY TO LOVE (MINISTRY OF SOUND)	MINISTRY OF SOUND	23	23
9	2	OUTKAST HEY YEAH	ARISTA	30	22
9	25	LOST PROPHETS LAST TRAIN HOME (VIRGIN)	VIRGIN	14	22
11	11	THE STRIKES REPTILIA (RUGER TRACE)	RUGER TRACE	20	21
12	5	BLACK EYED PEAS SHUT UP (ARADIFFUSION)	ARADIFFUSION	29	20
17	17	MAROON 5 HARDER TO BREATHE (OCEANIC)	OCEANIC	17	20
18	11	NELLY FURTADO POWERLESS (SAY WHAT...) (JIVEAWORKS/POLYGRAM)	JIVEAWORKS/POLYGRAM	20	19
14	25	BENJAMIN DUDE (EPIC)	EPIC	14	19
8	8	FATMAN SCOOP IT TAKES SCOP (DEF AMERICA/UNIVERSAL)	UNIVERSAL	21	19
17	17	STEREOPHONICS MOVIESTAR (V2)	V2	16	17
8	8	DEEPEST BLUE GIVE IT AWAY (MINISTRY OF SOUND)	MINISTRY OF SOUND	6	16
21	21	BEYONCÉ ME, MYSELF AND I (COLUMBIA)	COLUMBIA	15	15
20	18	THE OFFSPRING HIT THAT (COLUMBIA)	COLUMBIA	11	15
30	30	JAMELIA THANK YOU (ARADIFFUSION)	ARADIFFUSION	11	15
29	29	SEAN PAUL FEAT. SAGRA I'M STILL IN LOVE WITH YOU (VIRGIN)	VIRGIN	12	15
25	25	MUSE HYSTERIA (REBELLES/ARISTA)	ARISTA	10	14
21	21	ANGEL CITY FEAT. LARA MACLENN LOVE ME RIGHT (SABINA)	SABINA	10	14
18	18	FERRY CORSTEN ROCK YOUR BODY, ROCK POSITIVE	POSTAL	24	14
26	8	ULTRABEAT FEELIN' FINE (ALL AROUND THE WORLD)	UNIVERSAL	21	13
21	21	JAY-Z CHANGE CLOTHES (RCA/REPLACEMENT)	REPLACEMENT	15	13
27	27	OBIE TRIBE THE SET UP (FRODO DON'T KNOW) (JIVEAWORKS/POLYGRAM)	JIVEAWORKS/POLYGRAM	9	12
29	29	SCISSOR SISTERS COMFORTABLY NUMB (POLYGRAM)	POLYGRAM	10	11
29	28	2 PLAY SO COOL (UNIVERSAL)	UNIVERSAL	16	11
25	25	SNOW PATROL RUN (REPLACEMENT)	REPLACEMENT	13	11

1 Music Control is Quoted from data gathered from 20:00 on Sun 25 Jan 2004 to 20:00 on Sat 31 Jan 2004

## NET MUSIC WEEK ONLINE

All the sales and airplay charts published in Music Week are also available online every Sunday evening at [www.musicweek.com](http://www.musicweek.com)

## SNAP SHOT

### ANASTACIA



American singer Anastacia will this week be reintroduced to radio in the UK, which sees her sound move in a mainstream rock

direction. Left Outside Alone, which will be released on March 15, was written by Glen Ballard and Dallas Austin. The artist is A&E'd by New York-based

British executive David Massey, who is Sony Music US and Sony Music International VP of A&R. Left Outside Alone is the first track from the singer's

third studio album, which will be titled simply Anastacia. Combined sales of her last two studio albums total 2m units in the UK.

CAST LIST: Producer: Stevan Barmatov; Song: National radio: Nick Worley; Song: TV: Sasha Galan; Song: Regional radio: Bob Henman; Song: Press: Barbara Charon/Maria Belas; M&A:

## RADIO TWO

Pos	Last	ARTIST TITLE	Label
8	8	RONAN KEATING SHE BELIEVES (IN ME)	REDFONE
1	9	BELLE AND SEBASTIAN I'M A CUCKOO	BUCKLE UP
3	3	EMMA I'LL BE THERE	UNIVERSAL
4	6	PLUM REAL	EVER
4	2	FINLEY QUAYE SOMETHING TO SAY	SONY
6	4	LEANN RIMES THIS LOVE	CHRISTINA
7	7	THE STAMPS HERE SHE COMES AGAIN	EPIC
8	10	JOSS STONE FELL IN LOVE WITH A BOY	REBELLES/VIRGIN
9	9	JENNIFER LOPEZ BABY I LOVE YOU	EPIC
9	6	KELAN SO WHERE ONLY WE KNOW	RELAND

## GALAXY

Pos	Last	ARTIST TITLE	Label
1	1	LMC V U2 TAKE ME TO THE CLOUDS ABOVE (ALL AROUND THE WORLD)	UNIVERSAL
2	1	BLACK EYED PEAS SHUT UP	ARADIFFUSION
3	1	ULTRABEAT FEELIN' FINE (ALL AROUND THE WORLD)	UNIVERSAL
4	1	SUGABABES TOO LOST IN YOU	UNIVERSAL
5	1	OUTKAST HEY YEAH	ARISTA
6	1	ANGEL CITY/LARA MACLENN LOVE ME RIGHT	SABINA
7	1	KELIS MILKSHAKE	VIRGIN
8	1	JENNIFER LOPEZ BABY I LOVE YOU	EPIC
9	1	BOOGIE PIMPS SOMEBODY TO LOVE (MINISTRY OF SOUND)	MINISTRY OF SOUND
10	1	MR. OX VS. JONKERS BROTHERS BREATHE DON'T STOP (POSTAL)	POSTAL

NUMBER ONES  
BEAT  
Katie Melua The Caged Bird  
IMAGINE FM  
Pink God Is A DJ  
SIGNAL ONE

Tube & Berger Feat. Chrislie Nydia Straight Ahead  
VIBE 301  
2 Play So Confused  
VIBE 105-108  
Boogie Pimps  
Screedby To Love

GALAXY 102.2  
Milisha Kiki The Pulse  
Alicia Klien Ladies Night  
Sonic FM  
Black Eyed Peas  
Slut Up

## CAPITAL

Pos	Last	ARTIST TITLE	Label
1	1	WILL YOUNG LEAVE RIGHT NOW	S
2	4	OUTKAST HEY YEAH	ARISTA
3	3	DIDO LIFE FOR RENT	CHERRYBLOSSOM
4	2	JAMELIA SUPERSTAR	ARADIFFUSION
5	5	BLACK EYED PEAS SHUT UP	ARADIFFUSION
6	7	SUGABABES TOO LOST IN YOU	UNIVERSAL
7	10	NELLY FURTADO POWERLESS (SAY WHAT...) (JIVEAWORKS/POLYGRAM)	JIVEAWORKS/POLYGRAM
8	9	LMC V U2 TAKE ME TO THE CLOUDS ABOVE (ALL AROUND THE WORLD)	UNIVERSAL
9	8	PINK GOD IS A DJ	ARISTA
10	6	SUGABABES HOLE IN THE HEAD	UNIVERSAL

## GWR GROUP

Pos	Last	ARTIST TITLE	Label
1	1	BLACK EYED PEAS SHUT UP	ARADIFFUSION
2	4	OUTKAST HEY YEAH	ARISTA
3	3	SUGABABES TOO LOST IN YOU	UNIVERSAL
4	4	BEYONCÉ ME, MYSELF AND I	COLUMBIA
5	5	PINK GOD IS A DJ	ARISTA
6	6	MICHELLE ALL THIS TIME	S
7	8	CHRISTINA AGUILERA LOVE THE WAY YOU FIGHT	RCA
8	7	EVANESCENCE MY IMMORTAL	WINDUP/SONY
10	11	BRUCE'S WONDER & A STONE SIGNED SEALED	INDEPENDENT

HIGHEST NEW  
ENTRIES  
BLACK EYED PEAS  
BEAT  
Joss Stone Fall In Love With A Boy  
IMAGINE FM  
EMMA I'LL BE THERE

SIGNAL ONE  
Busted Who's David?  
VIBE 101  
Raghu Cant Get Enough  
VIBE 105-108  
Justin Timberlake  
N'Low? It's

GALAXY 102.2  
Raghu Cant Get Enough  
THE PULSE  
Outkast Hey Yea  
S&B FM  
Busted Who's David?





### SINGLE OF THE WEEK 1

#### Busted

##### Who's David

Universal MCSXD40355  
Another quality pop song from the Busted boys, who seem to be chiding up the hits faster than ever before. It is typical of their harmonious style, but few appear to be tiring of the sound for the moment. Who's David is B-listed at Radio One, while the video is a fly-on-the-wall style look at Busted as they prepare to take to the stage at one of their concerts. It serves as a neat teaser for the group's sold-out arena tour, which will see their career reach new heights.



### SINGLE OF THE WEEK 2

#### Keane

##### Somehow Only We Know

Island CID849  
Keane's rapturously received, swooningly delivered indie-pop is increasingly hard to ignore. This, the band's third single, explores the same "tunes-never-go-out-of-fashion" territory where Travis and Coldplay struck platinum and thousands of others went missing, never to be heard from again. But there is a self-assurance here that will serve them well and the industry machine can easily be heard knocking up in the background.

## Singles

### Alfie

No Need (Regal REG99CD)  
This pleasant West Coast-influenced pop song offers lashings of vocal harmonies, folk-guitar, brass and a Moog. It sounds like a cross between recent Super Furrys and Flaming Lips and is most certainly welcome on a cold February day.

### Anjali

Rainy Day (Wajja WJ136CD)  
Taken from the slow-burning album *World Of Lady A, Rainy Day's Swingin' Sixties* exotica looks set to raise the winter temperature a notch. She also does the decent thing and supplies an alternative French version on the CD format.

### Auf Der Mauer

Followed *The Waves* (V2 EM635)  
The one-time Hole and Smashing Pumpkin bassist Melissa Auf Der Mauer launches her new band with a track that immediately oozes class, with its grungy guitars knowing when to growl thanks to production from Chris Gos (QOTSA). Nine radio stations played the track one last week, with Xfm offering most support and DJ Ian Camfield tipping the parent album in *MW* this week.

### Belle & Sebastian

I'm A Cuckoo (Rough Trade RTRADSCD157)  
The chirpy Scots deliver the second single from their well-received *Dear Catastrophe Waitress* act. It is a radio-friendly number featuring a life-affirming mix from the Avalanches, who bury the original in a cascade of tribal drumming and good vibes.

### Biz Markie

Turn Back The Hands Of Time (Supernova GAF095-2P)  
Biz Markie sheds his Clown Prince Of Hip Hop persona for this tribute to fallen comrades and days gone by. Produced by Mark 2 the 45 King (Eminem, Jay-Z), it is taken from the old school veteran's current album *Weekend Warrior*.

### Chingy

Holiday In (Capitol CDCL8552)  
The St. Louis rapper enlists Ludaers and Snoop Dog for some heavenly back-up on this catchily follow-up to his Top 20 debut *Right Thurr*. Early support from MTV and MTV Base should help it repeat its US success over here.

### Death Cab For Cutie

The New Year (Fierce Panda NING149CD)  
Strident, emo-ish guitar sounds from this fast-rising US quartet demonstrate that, 10th anniversary celebrations or not, Fierce Panda is not resting on its laurels. The New Year is the first single from last year's strong *Transatlantic* album.

### Dogs Die In Hot Cars

Man Bites Man EP (V2 VRS025503)  
This is the second single from Glasgow hopefuls DD1HC, but it is their first V2 release and follows their recent deal with the label. Dey's comparisons immediately come to mind, with lead vocals and song structures echoing the Eighties band. Anyone who has seen DD1HC live will know they have numerous choice tracks.

### Franc

Bravo (Polydor 9816986)  
The debut single from Franc showcases their knack of penning blues-inflected pop with shades of Dylan and The Coral about it. A ramshackle yet assured pair of songs, Bravo Yure A Rich Girl and Smile have every chance of charming music fans.

### Ikara Colt

Wanna Be That Way (Fantastic Plastic FPF038X)  
This single serves as a taster for Ikara Colt's forthcoming second album, which is slated for a May release date, and also showcases the band's new two-girl/two-boy line-up. Musically, the band have stuck to their guns, with shouty vocals and dissonant guitars echoing a Sonic Youth framework.

### Jaga Jazziz

Day (Ninja Tune ZENCD3150)  
Taken from the starting album

The Stix, this single is a radio-friendly illustration of what the Oslo collective are about: free-wheeling jazz with more than a hint of electronic fizzle about it, undercut by driving, live percussion. The package is enhanced by a pair of remixes from Herbert and Dat Politics.

### Junior Senior

Shake Your Coconut (Mercury 981492D)  
Having delivered what was perhaps last year's best alternative pop single with *Move Your Feet*, the Danish duo have a lot to live up to. While this is unlikely to match the huge sales of its predecessor, it is nonetheless a infectious party anthem that is sure to get dancefloors rocking. Junior Senior play London's Astoria on February 5 as part of *MM's* Brats shows.

### Kings Of Leon

California Waiting (Arista HMD37)  
This is above-average material from the Tennessee tune-smiths, whose gold-selling debut album, *Youth And Young Manhood*, remains in the Top 75 after six months. A smattering of radio plays for their fourth UK single, with Xfm and Signal One offering most support with 18 plays each, should help boost the parent album past its sell-by date.

### Alex Parks

Cry (Polydor 9816986)  
This predictable ballad is definitely delivered with a certain amount of sincerity, even though the lyrics are sentimental. Lifted from Parks' debut album *Introduction*, it has just been C-listed at Radio One.

### Raglay

Can't Get Enough (A&R ANR1CD5)  
Currently guesting on *2Play's* Top 10 hit *So Confused*, Raglay strikes out on his own with this infectious cut produced by Mustaq, B-listed at Radio One, it is also getting heavy plays from the Galaxy network, Juice and Kiss 100.

### Luther Vandross

Dance With My Father (J 82876538892)  
Given Vandross's recent health problems, this title track to his

Top 50 album is a poignant offering indeed. It is unlikely to repeat the remarkable success Vandross is experiencing in the US, but this heartbreaking – if a little syrupy – ballad is likely to find an audience on these shores.

## Albums

### Hu Vibrational

Beautiful (Soul Jazz SJRCD88)  
Blending jazz with hip-hop influences, this LA collective bring a refreshing percussive approach to their work. With members having worked alongside such luminaries as Pharoah Sanders, Herbie Hancock, Yusuf Lateef and Don Cherry, they have a wealth of experience that infuses the grooves of this thoughtful, meditative work.

### Maroon 5

About Jane (BMG 828765984302)  
Having made inroads into the UK with their recent debut single *Harder To Breathe*, the LA funk-rockers look to build on the momentum with their debut album. It is a collection of highly-polished tunes and is pleasant enough, but could fall between the gap of being credible, which it isn't, and being mass market.

### Mellow

Feel Colours (Atmospherics 981095-1)  
The French duo plough a not dissimilar furrow to compatriots Air on this, their third album. Chillout may have come and gone, but the quality of songwriting stands out on tracks such as *Panstatic*.

### Micelle

The Meaning Of Love (19/BMG 82876599062)  
The Pop Idol winner has impressively recorded 14 songs in a matter of weeks in order to rush release this album, which should sustain her huge profile generated from the show. Filled with off-the-shelf songs from some of the UK's most well-known pop writers, there are no radical

surprises, but it is a sturdy effort and is sure to keep Michelle's core GMTV audience more than interested for the time being.

### Arthur Russell

Calling Out On Context (Rough Trade RTRADE16X)  
Containing material Russell was working on before his death in 1992, *Calling Out Of Context* indicates that the influential NYC composer had lost little of his innovative touch in the last years of his life. The eclectic, sparse funk sound punctuated by his distinctive vocals shares many similarities with the current underground dance, making this release an worthy companion to his recent *Soul Jazz*-released career retrospective.

### Various

Kitsune Midnight (Globe CDA002)  
Twelve songs – one for each toll of the bell – are themed around the midnight hour by an absurdly trendy selection of acts here, including Black Ströke, Zoxipamin, M'dnight Mike and Colder. Every track is an exclusive, and there are no duff songs in sight within the throng of throbbing, no-wave backroom rousers on offer.

### Various

Emis Morrison Remixed Vol 2 (Compost COMPOST552)  
Germany's Compost unveils another line-up of top-flight remixers for the second part of its Morrison project. The likes of Tom Middleton, Chickens Lips and Donna all offer idiosyncratic takes on the Italian composer's timeless cinematic sounds.

### Various

MTV Mash presents IK7 Trash (IK7 IK7164CD)  
Picking 42 tracks into only an hour, this mix from Germany's SST and Superdefekt definitely lives up to its title. Released in a link-up with the MTV Mash audio-visual mix show, it offers a thrilling ride through highlights from the IK7 catalogue, including tracks from Princess Superstar, Tiga, Herbert and Playgroup.

This week's reviews: Dugald Baird, Phil Brooke, Jazana Jones, David Knight, Owen Lawrence, James Roberts, Nicola Stale, Nick Tosta, Simon Ward and Adam Woods.





# Singles

070204  
Top 75

This week's MW cover star, LMC V U 2, takes the chart crown leading seven new entries into the Top 20, as Snow Patrol, Emma and Lostprophets make Top 10 debuts.

# The Official UK

## HIT 40 UK

Pos	Artist/Title	Label	Weeks on Chart
1	LMC V U 2 TAKE ME TO THE CLOUDS ABOVE	All Around the World	5
2	KELIS MILKSHAKE	Virgin	5
3	MICHELLE ALL THIS TIME	Mercury	5
4	OUTKAST HEY YA!	Arista	5
5	BLACK EYED PEAS SHUT UP	AMM/Philly	5
6	BOOGIE PIMPS SOMEBODY TO LOVE	Mercury Of Sound	5
7	SNOW PATROL RUN	Virgin/Island	5
8	PINK GOD IS A DJ	Arista	5
9	EMMA I'LL BE THERE	21st Century	5
10	WILL YOUNG LEAVE RIGHT NOW	Universal	5
11	SUGABABES TOO LOST IN YOU	Universal	5
12	MICHAEL ANDREWS FEAT. GARY JULES MAD WORLD	Adventures/Sanctuary	5
13	ZPLAY FEAT. RAGHAV & JUCKI SO CONFUSED	Definitive	5
14	SEAN PAUL I'M STILL IN LOVE WITH YOU	VP/Atlantic	5
15	BEYONCÉ ME, MYSELF & I	Columbia	5
16	LOSTPROPHETS LAST TRAIN HOME	Virgin/Island	5
17	MR. ON VS. THE JUNGLE BROTHERS BREATHE DON'T STOP	Postone/Island	5
18	MAROON 5 HARDER TO BREATHE	Ocean/Warner	5
19	FRANZ FERDINAND TAKE ME OUT	Mercury	5
20	DIDO LIFE FOR RENT	Columbia	5
21	JANELLE SUPERSTAR	Postone/Island	5
22	ULTRABEAT FEELIN' FINE	Mercury	5
23	HILLY PARTONE FORTRESS (SAY WHAT YOU WANT)	Deafening/The Vinyl	5
24	JAMISSON TAKE CONTROL	VP	5
25	JOSS STONE FELL IN LOVE WITH A BOY	Bluebird/Island	5
26	SCISSOR SISTERS COMFORTABLY NUMB	Mercury	5
27	OZZY & KELLY OSBOURNE CHANGES	Sony/Avy	5
28	JANELLA THAKU YOU	Postone/Island	5
29	ATOMIC KITTEN LADIES NIGHT	Island	5
30	GIRLS ALoud JUMP	Mercury	5
31	SUGABABES HOLE IN THE HEAD	Universal	5
32	KYLLIE MINOGUE RED BLOODED WOMAN	Postone/Island	5
33	THE OFFSPRING HIT THAT	Columbia	5
34	THE DARKNESS I BELIEVE IN A THING CALLED LOVE	Mercury	5
35	BASEMENT JAXX FEAT. LISA KEKUALA GOOD LOOK	Mercury/Island	5
36	MOTORCYCLE AS THE RUSH COMES	Mercury	5
37	VICTORIA BECKHAM THIS GROOVE/LET YOUR HEAD GO	VP/Atlantic	5
38	CHRISTINA AGUILERA THE VOICE WITHIN	ARCA	5
39	EVANESCENCE MY DYNAMITE	Wind-Up/Island	5
40	BLUE FEAT. STEVIE WONDER & ANGELO STONE SIGNED, SEALED, DELIVERED	Universal	5

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## THE YEAR SO FAR: TOP 20 SINGLES

Pos	Artist/Title	Label	Weeks on Chart
1	MICHELLE ALL THIS TIME	Mercury	5
2	MICHAEL ANDREWS FEAT. GARY JULES MAD WORLD	Adventures/Sanctuary	5
3	KELIS MILKSHAKE	Virgin	5
4	OZZY & KELLY OSBOURNE CHANGES	Sony	5
5	LMC V U 2 TAKE ME TO THE CLOUDS ABOVE	All Around the World	5
6	OUTKAST HEY YA!	Arista	5
7	BOOGIE PIMPS SOMEBODY TO LOVE	Mercury	5
8	BLACK EYED PEAS SHUT UP	AMM/Philly	5
9	VICTORIA BECKHAM THIS GROOVE/LET YOUR HEAD GO	VP/Atlantic	5
10	SEAN PAUL I'M STILL IN LOVE WITH YOU	Arista/VP	5
11	WILL YOUNG LEAVE RIGHT NOW	Universal	5
12	FRANZ FERDINAND TAKE ME OUT	Mercury	5
13	ZPLAY FEAT. RAGHAV & JUCKI SO CONFUSED	Definitive	5
14	ALISTAIR GRUFFIN FT. ROBIN GIBB BRING IT ON MY LIPS PRAYER	ONYX	5
15	ULTRABEAT FEELIN' FINE	Mercury	5
16	SUGABABES TOO LOST IN YOU	Universal	5
17	ATOMIC KITTEN LADIES NIGHT	Island	5
18	MOTORCYCLE AS THE RUSH COMES	Mercury	5
19	SHANE RICHIE I'M YOUR MAN	MTC	5
20	SONNIE BLISS-BLIXTON I WON'T CHANGE YOU	Mercury	5

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**1 LMC V U 2**  
Providing the first number one to date for the 13-year-old Blackhawk label All Around the World, Take Me to the Clouds Above by LMC V U 2 is just nearly 69,000 copies.



**5. Snow Patrol**  
Heavily-tipped quartet Snow Patrol have been missing the Top 10 for so many years, but they finally make their breakthrough this week, debuting at number five with the anthemic Run. The group have yet to create with any of their three albums to date, but that situation should be remedied with the re-release of their latest album The Run. The group have yet to create with any of their three albums to date, but that situation should be remedied with the re-release of their latest album The Run.



**7. Emma**  
Emma Bunton's debut solo album A Girl Like Me set for release on the 19/10/04 label net Mercury (Feb 9), have all made the Top 10 for the former Spice Girl. The title track reached number five last June. Mayday got to six in October and I'll Be There debuts at seven this week.

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13	FRANZ FERDINAND TAKE ME OUT	Mercury	5
14	OZZY & KELLY OSBOURNE CHANGES	Sony	5
15	SCISSOR SISTERS COMFORTABLY NUMB	Mercury	5
16	JAMISSON FEAT. ANGEL BLUE AND CK TAKE CONTROL	VP/Atlantic	5
17	MAROON 5 HARDER TO BREATHE	Ocean/Warner	5
18	JOSS STONE FELL IN LOVE WITH A BOY	Bluebird/Island	5
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21	MR. ON VS THE JUNGLE BROTHERS BREATHE DON'T STOP	Postone/Island	5
22	WILL YOUNG LEAVE RIGHT NOW	Universal	5
23	INCUBUS MEGALOMANIAC	Mercury	5
24	ULTRABEAT FEELIN' FINE	Mercury	5
25	KATIE MELUA THE CLOSEST THING TO CRAZY	Columbia	5
26	BEYONCÉ ME, MYSELF & I	Columbia	5
27	RAZORLIGHT STUMBLE AND FALL	Virgin	5
28	BASEMENT JAXX FEAT. LISA KEKUALA GOOD LOOK	Mercury/Island	5
29	TUBE & BERGER FEAT. CHRISSE HYNDE STRAIGHT AHEAD	Mercury	5
30	MOTORCYCLE AS THE RUSH COMES	Mercury	5
31	TUPAC FEAT. NOTORIOUS B.I.G. RUNNIN' (DYING TO LIVE)	Mercury/Island	5
32	SUGABABES TOO LOST IN YOU	Universal	5
33	VICTORIA BECKHAM THIS GROOVE/LET YOUR HEAD GO	VP/Atlantic	5
34	ATOMIC KITTEN FEAT. KODI & THE GANG LADIES NIGHT	Island	5
35	P DIDDY/ KRATITZ/P WILLIAMS/LOON SHOW ME YOUR SOUL	Mercury/Island	5
36	THE DELAYS LONG TIME COMING	Mercury	5
37	GIRLS ALoud JUMP	Mercury	5
38	HIM THE FUNERAL OF HEARTS	Mercury	5

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36	THE DELAYS LONG TIME COMING	Mercury	5
37	GIRLS ALoud JUMP	Mercury	5
38	HIM THE FUNERAL OF HEARTS	Mercury	5







# The torch draws closer...



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