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**In this week's issue: Singles face crisis after poor 2003;
Uncut bucks music mag ABC dip Plus: the charts in full**

MUSICWEEK



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WHEN IT
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UD ULTIMATE
DILEMMA

Inside: Franz Ferdinand Reactor Fountains Of Wayne Chris Rea Usher

MUSICWEEK



Industry split over rescue measures

Singles face 'last chance'

Sales

by Paul Williams

The physical single is facing a battle for survival as retailers threaten to pull the format from their shelves, unless urgent action is taken to halt their dramatic decline.

New BPI data last week highlighted that singles shipments fell by 30.7% to 36.4m units last year, while value crumbled by 33.6% to £64.4m. Data for the opening month of 2004 shows a further 18% decline.

Universal sales director Brian Rose believes the physical single is now in "the last-chance ranch". "It is crisis time," he says. "We should be throwing absolutely everything at it to sort it out."

Labels and retailers remain divided on what should be done to halt a decline which has seen unit shipments halve in just three years. It is understood that a proposal by one major group for the launch of a three-inch CD "pocket single" received a sceptical response when it was presented to retailers earlier this month.

Woodworms Entertainment commercial director and MVC managing director Richard Izard warns that if singles are not supported adequately, some retailers will simply stop selling them. And, despite an in-depth industry study

driven by the Official UK Charts Company on the entire singles market last year, he is convinced the record industry is not focused enough on the issue. "They're not being dramatic enough in what they're trying to do about it," he says.

Asda's music buying manager Becky Oram says the supermarket had hoped that it could introduce a new initiative by quarter four. The further volume continues to fall, the harder it is to rescue, she says. "The more it falls the lower point we stabilise it at," she adds.

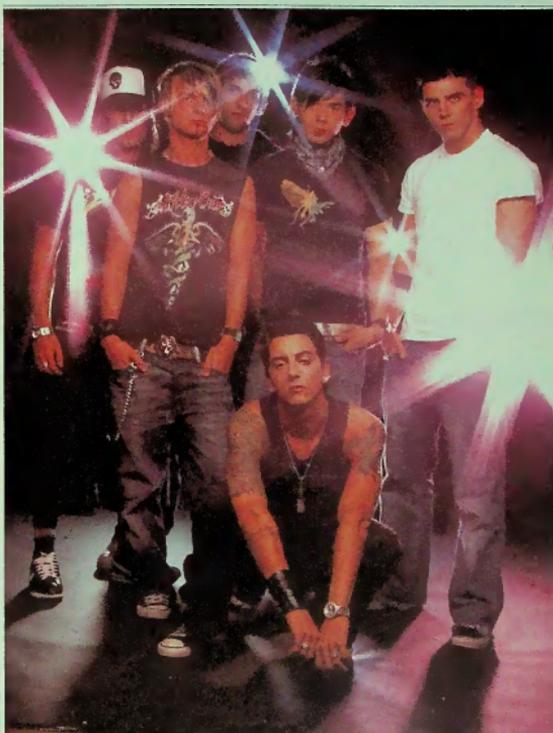
One of the few recent record company moves was a two-track single carrying a maximum £2 price introduced by EMI, although it has not been widely adopted by its rivals. While Universal's Rose welcomes the idea, he believes other solutions are needed.

BPI executive chairman Peter Jamieson says changes are happening "slowly", but "it is difficult to put in general changes that everybody adheres to".

Retailers also voice concern that labels are focusing too heavily on singles downloads to the detriment of the physical market.

"Our frustration is that 95% of the volume, if not more, is still coming in with the physical single, but we don't seem to have the same degree of energy and drive," says Asda's Oram.

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Lostprophets light up the US

Lostprophets have struck another blow for UK rock Stateside, with their Start Something album claiming a Top 40 spot in the *Billboard* 200.

Start Something sold more than 35,000 units to date at 33 fast weeks, marking the band's best

result in the US following a new career peak of four in the UK just the week before. Signed to indie label Visible Noise in the UK, the band are distributed through Sony's Sine division internationally and through Columbia in the US.

The outfit's previous album *Fake Sound Of Progress* sold 140,000 units in the UK and 170,000 internationally, with the US accounting for 120,000 of

those sales. But extensive touring and radio support for Start Something's lead-off single Last Train Home, spearheaded by K-Rock in New York and LA, have lifted the band to new heights.

Sine marketing VP Torsten Luth says, "The band are yet to start the MTV Campus Invasion tour in the US in March, following their European tour, and will return to the US later in the year."

Uncut shines as music mags dip

IPC title rises as ABC figures reveal slides in circulation for most rock, pop and dance music magazines **p3**

Sony/BMG faces June deadline

Majors have four months to make their case as European Commission extends probe into their plans **p4**

Unsung heroes of the Brits

As the industry celebrates its biggest acts this week at the Brits, MW highlights the teams behind the UK nominees **p10**



This week's Number 1 Albums: Norah Jones
Singles: Sam & Mark
Airplay: LMC vs U2



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Digest

▶ BPI figures suggest that consumers have fallen out of love with the singles format – Editorial, p20

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Your guide to the latest news from the music industry

Bottom line

Vote for MW's top indie retailer

Final round voting opens this week for the best Independent retailer category in this year's **Music Week Awards**. All readers are invited to nominate a winner from the following shortlist: 3 Beat in Liverpool, Coda in Edinburgh, Graph Trade in Portobello, London, Selected in Nottingham and Sho' Nuff in County Down. Send votes to james@musicweek.com. Shortlists in the judged categories for next month's awards, on March 4, are also announced this week. See www.musicweekawards.com or p38 of this week's issue.



Sean FPL accident

Sealy Seal IV was the sole British winner among the **IFPI Platinum Europe Awards** given in January. The Warner album was recognised for 1m pan-European sales, while Sony dominated the multi-platinum awards, headed by a six-times platinum honour for The Fugees' 1996 release *The Score*. US retailer **Tower Records** and its privately-held parent company MTS last week filed for Chapter 11 bankruptcy. The news comes after the 93-store chain was unable to find a suitable buyer. MTS listed more than \$100m of assets and \$100m of debts. All 93 stores will remain open while the company still has stores in Asia, Israel and Latin America.

EMI was a clear winner following last Wednesday's bid by US cable company Comcast for Decca with the music group's shares leaping 15p to close at 270p on the day. Analysts suggest that the move reflects a realisation that high-quality content, such as EMI's music catalogue, will always be in demand. **Sharan Networks** has applied for the patting aside of a "search and seize" order, which saw several of its premises in Sydney, Australia, searched by record industry-backed anti-piracy organisation MIPPI last week.

Digital music distributor **Qoo2** has announced its European presence on the Continent with the launch of an office in Milan. Music industry networking group **MusicTank** is to debate cover-movement CDs on February 25 at Soho's Borsari's. The event will begin with a short presentation on cover-movement research followed by contributions from panelists including MPA chief executive Sarah Faulder, Sanctuary

Classics head Chris Craker and Spin Music's Andy Cleary. Following the recent combined service co-operative agreement between the performer societies and PPL, the organisations are holding a series of seminars for managers, lawyers, accountants and musicians to outline how the changes affect them. The first takes place on March 11 at London's Scala, with another on March 23 in Manchester's Bar Barca.

Exposure

Fopp outlines new talent prize

Fopp has unveiled further details of its Unsigned initiative for new talent, promising a four-year commitment to the project which runs in conjunction with the PRS Foundation and Clear Sound & Vision. Each year, the indie retailer is offering a maximum of six acts the chance to have their music recorded and pressed, then sold nationwide in the chain. Rolling out on a region-by-region basis, it will this year take applications from the South West, western England and Wales.

Sales boost is expected after **Coldplay** Grammy wins p5. The **Welsh Music Awards** are being staged at Cardiff's The Coal Exchange this Friday with performers from Lisa Scott-Lee, Martyn Jones, Kentucky ATC and My Red Cell. The event is staged by the Music Academy Wales in association with BBC Radio Wales. EMI mature music wigs out in **ABC** record-up p3. **BMG Music Publishing** has launched a sync consultancy, p5. **Top Of The Pops** has been organised by media regulator Ofcom after receiving eight viewer

complaints about a performance by Phoenix on November 7 last year. Ofcom said the performance, which included a bondage-style dance routine, was unsuitable given the programme's young audience.

Radio One presenter Pete Tong is to host and broadcast live from the official Miami Winter Music Conference pre-party as part of the BBC station's coverage of the March 5 and 6 event. **Judge Jules** and **Sed** Forlaines shows will also be hosted from the conference. **Black Rebel Motorcycle Club**, **Funeral For A Friend**, **Keane** and **The Vines** are among the acts playing a series of free gigs from this Saturday at London's **Carling Academy Islington**. The event runs until February 26.

Games company Electronic Arts has selected a UK track for its new FIFA 2005 game following a listening session at Cannes music conference Miami. A jury in chosé Emma Warren's dance track *She Wants You Back* to be featured on the game.

People

BMR chief leaves in surprise move

British Music Rights director general Kate Filton tendered her resignation last Friday, less than five months after taking over the reins from Frances Love, saying she "does not have the time" to effectively deliver the organisation's forthcoming programme. General manager Henri Youall has been appointed acting director general. **Universal Music Group** last week announced the appointment of LA Reid as **David D** Jam Music Group chairman, just weeks after the producer and music executive left his

post as Arista president/CEO. The position had been vacant since Lyor Cohen left last month to join the Warner Music Group. In a poll published last week of the greatest black Britons of the last jazz saxophonist **Curtis Maye** finished as the highest ranked living person. The OBI award ranked sixth in the overall survey, which attracted more than 1m online votes.



Pine: Rated high in popularity poll

Martin Dodd is appointed Sony worldwide A&R senior VP, p4. **Music Zone** has shaken up its senior management team, p5. Former Incentive Music label manager Anthony Hamer-Hodges has established new venture **Morethian4 Limited** to provide services to individuals and companies in the entertainment business. The company aims to cover a wide range of services such as management, marketing, music and media.

Sign here

Rical gains rights to archive

Online music research and licensing operation **Rical** has bought the exclusive rights to use Broadcast's music library, one of the world's most comprehensive digital music collections and originally licensed to the BBC. The multi-million-pound deal gives Rical access to a library of 15m tracks, including every record to have entered the UK Top 40 chart and *Billboard* 100 since 1952.

Music mobile service Shazam Entertainment has teamed up with Ministry of Sound for a series of promotions, beginning this month with Deepest Blue. Shazam says it will target the duo's fans with a 30-second taster of their next single *It Away* via its Mass Songmail marketing tool. Independent radio production company **Something Else** has been commissioned by retailer French Connection to put together the schedule and content for FCUK FM, launching on digital satellite radio and online at fcuk.com on April 1.

London-based multi-disciplined design agency **JM International**, whose clients include the Brit Awards, has been offered by seven other agencies to have its design selected as the Eurovision Song Contest's new permanent logo and brand identity. **Digital TV channel Scuzz** is a part of Sky Music and not as suggested in last week's issue.

ABC Annual weekly circulation 1 July 2002: 16,300 2002: 16,350

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Days after picking up the Philip Hall Radar award for brightest hopes at the NME Awards, Franz Ferdinand (pictured, with Aviad Merriam, right) were yesterday (Sunday) heading for a top five entry with their self-titled debut album. Domino's rising stars were among the banish who played live at the event at London's Hammersmith Palais last Thursday, along with Jet, Josh

Horne and The Libertines, who picked up the best UK act prize. Other winners on the night included Radiohead (best album for *Half To Two*), The Black and Leo On (best new band, best international band), Dizzee Rascal (the Fick! Met award for innovation), Arthur Lee of Love (Living Legend award) and Ozzy Osbourne (Godlike Genius award).

PHOTO: ANDREW HARRISON/REX

IPC title bucks trend with growth of more than 20% as dance, pop and metal magazines slip

Uncut uncorks the fizz after ABCs

Press

by Robert Ashton

The so-called "old git" factor provided the brightest note for music magazines in new ABC figures unveiled last week, with dance, pop and metal continuing to decline.

Five rock titles alone were hit by circulation slips in the July to December figures, which were unveiled last Thursday, representing an overall 2.8% year-on-year

Bringing kids into the music magazine market is hard... It is easier to sell to the old gits

Andy Sutcliffe, Future Publishing

decline for the sector. The only gains here came from IPC's *Uncut*, whose average reader age is just short of 40, with Emap's *Mojó* magazine aimed at the likes of Jimi Hendrix and Beatles fans.

Uncut put on 21.9% year-on-year, to take its circulation above

the 100,000 mark to 111,167. *Mojó* registered a more modest 4.0% increase to finish at 104,437.

IPC publishing director music titles Neil Robinson says the "phenomenon" of *Uncut* has been achieved because of a "baby boom at the older end of the market". He adds, "The middle ground like *Q* has struggled, but *Mojó* has also done well."

Robinson is equally pleased that sales of the recently-re-designed *NME* have remained flat and believes the demise of Future Publishing's *Bang*, which only lasted 11 issues and never posted an ABC, will leave more room in the market. "We are in good shape for 2004 because of the older *Uncut* market and also the resurgence of the radio market. More and more people are going to gigs, which is at the heart of the *NME*," he adds.

Future's publisher Andy Sutcliffe admits the group got "its fingers burned" with *Bang*. Its attempt to bring in a group of younger readers which it could then hand on to older titles such as *Classic Rock*.

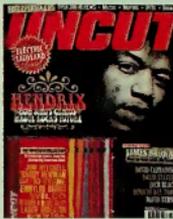
ABC winners & losers

	July Dec	2003	July Dec	% change
Q	10,434	10,225	-0.3	
Uncut	111,167	91,204	+21.9	
Mojó	69,437	103,428	+44.0	
NME	72,557	73,338	-1.1	
Kerrang!	69,248	64,173	-7.7	
Classic Rock	40,347	40,271	-0.2	
Metal Hammer	23,276	23,536	+2.6	
Rock Sound	22,038	26,805	+21.8	
Top Of The Pops	230,493	244,261	+5.6	
Smash Hits	114,383	145,374	+26.2	
TV Hits	130,184	153,307	+16.1	
Its Not	138,515	104,015	-24.9	
Melody	50,182	60,070	+19.5	

SOURCE: ABC

"Bringing kids into the music magazine market is hard because I think kids consume things differently today, but there are the reliable 35- to 50-year-olds who have been buying magazines for years and will continue to do so," he says. "It is easier to sell to the old gits."

However, Sutcliffe accepts that the music publishers need to do something to reverse the declines, stressing that it is not ideal that the only "growth is in a sector where the people will be dead in 20 years' time".



Uncut: tapping in to 'old git' market

Emp Performance's rock managing director Dave Henderson, whose remit covers *Kerrang!*, *Q* and *Mojó*, accepts that the bubble has burst for metal, causing Emap's *Kerrang!* to lose 17.7% of its circulation as Future's rival *Metal Hammer* dropped 17.6%.

"The world has changed and the way music magazines operate needs to change," says Henderson. "People's music is not verbal any more. They don't buy *The Darkness* and then get into a lot of heavy metal stuff. There is a lot more

crossing of genres."

However, Henderson and Rock Sound publisher Patrick Napier both believe the demise of *Bang* and *X-Ray* will help their titles on the news-stand in the coming year. "There's a lot of new music up and coming and doing well in the US, like Lostprophets, and that can only help us," says Napier.

The story was no prettier in pop, with the BBC's *Top Of The Pops* and Emap's *Smash Hits* posting declines of 5.6% and 21.2% respectively. Emap Performance pop managing director Stephen Palmer concedes the group's attempt to reduce gifting may have to be reversed to bring back readers.

BBC publisher of teenage magazines *After*, *Levi's* adds that "more and more extra-curricular stuff" is now available to kids, a fact which is continuing to hurt the pop titles and the resistance of labels to launch new expensive pop acts.

The dance market also remains in trouble. *Mixmag*'s circulation figures fell a massive 16.5% from 60,070 in 2002 to just 50,182 last year.

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Fresh talent helps drive 2003 album sales to record level

Widespread High Street discounting and a surge of new domestic talent helped send UK album shipments to record levels in 2003.

In further defence of declining global music sales - and the singles market decline - the UK industry shipped 236m albums to retailers in 2003, representing a 4.9% hike on 2002's numbers. However, the value of album shipments rose far less sharply at 2.1% to £1.1bn, explained by a "sharp drop in the average price of titles being sold to retail. That is reflected by ever-

declining prices for albums on the High Street, with the BPI reporting that last year 62% of single-disc CDs went on sale at £9.99 or less, helping to lift sales but putting further pressure on retail margins.

Despite the improvement, it is understood that album sales were not high enough to offset the sharp fall in singles sales. Although total market figures for 2003 are still to be finalised by the BPI, it is believed the combined market fell in value by just shy of 1% to around £1.17bn for the year.

BPI executive chairman Peter Jamieson says an examination of global music trends highlights just how well the UK is performing.

Against a rise of 6% for all music sold between 1998 and 2002 in the UK, sales worldwide dropped by 18% over the same period.

Jamieson also highlights the emergence of a number of domestic acts, such as Jamiroquai, The Darkness and Katie Melua, which played a key part in last year's sales rise.

"There's been some great new British acts this year," he says. "There's been fierce High Street

competition, resulting in significantly lower prices to the punter and Britain loses its music."

Woolworths Entertainment commercial director and MVC managing director Richard Izard believes sales remain healthy because of a buoyant retail sector and the UK's strength in generating repertoire for the domestic market.

"There's a lot more music in the UK created for the UK market and we still have a healthy retail market, which in a lot of markets isn't the case," he adds.



Katie Melua: helping boost album sales

THE MUSIC WEEK PLAYLIST



SERAPHIM SUITE
Heart (Seraphim Music/Infonso)
Jeremy Healy, Amps and Mica Paris unite on this cult stomper that is picking up steam radio support (Single, March 3)



KANYE WEST
Colossus Dropout (Roc-A-Fella)
(Slow Reality)
The cult producer steps front of stage to deliver one of the rap albums of the year, bursting with crossover smashes (album, out now)



LEWIS TAYLOR
Stained Part II (Slow Reality)
Lewis' voice soars on this, his second self-titled album, available initially as an HMV exclusive (album, March 1)



USHER FEAT. LUDACRIS
Yeah (Arista)
This return smash is receiving heavy spins on the likes of Radio One, Kiss, Gatsby, Choice and Vibe a month ahead of its release (single, March 15)



FYA FEAT. SMIJLI
Must Be Love (Def Jam UK)
First listed here with an unexpected demo, this trio are now picking up mainstream radio (SL Capital, Gatsby King) (single, March 1)

Majors cautiously confident over merger green light as the European Commission extends investigation

Sony/BMG merger to be decided by June

Mergers

by Robert Ashton

Sony and BMG have four months to make the case for their planned merger, after the European Commission announced a further probe into the plans last week.

As widely expected, the EC announced last Thursday that it would launch a four-month, Phase 2 investigation into the merger. The EC decision follows a routine four-week, Phase 1 review.

The new investigation is expected to address issues such as vertical integration and will run in tandem with an anti-trust investigation being conducted by the US Federal Trade Commission. A statement issued by the EC in Brussels says, "The Commission has decided to investigate whether the deal might create or strengthen a collective dominant position between the remaining four major record companies."

The EC's move came as little surprise to either of the parties involved - Brussels has already turned down EMI's attempts to link with Warner and BMG - or those opposed to the combination, which include independent group Impala. EMI and Universal, Apple is also understood to be raising objections, although the EC decision is to confirm this and a Bertelsmann spokesman was unaware of its interest. The Bertelsmann spokesman adds, "[The EC decision] is no surprise, but we are well prepared and will look to co-operate."

In a statement, Sony Music



Dodds: building Sony's global roster

says, "We believe that the Sony BMG joint venture is a pro-competitive response to the challenges faced by the recorded music industry. We recognise, though, that the industry is complex and that the Commission staff, with whom we are in close and regular contact, need more time to complete their review. We will continue to give every assistance to the European Commission during the Phase 2 process. We remain confident that, after completing its review, the EC will approve the transaction

We remain confident that, after completing its review, the EC will approve the transaction

Sony statement

pean Commission will approve the transaction."

Impala, which will elaborate on the market developments since EMI and Warner tried to merge in 2000, welcomed a full investigation. The group's vice president and Naïve president Patrick Zelnik says, "The doubts raised during Phase 1 show that a detailed investigation is required, and we will demonstrate the full impact of the merger across the whole music sector. We will ensure that the market delivers consumer value and choice."

Although the merger process continues apace, Sony last week demonstrated a continuing drive to build its international A&R talent, by formally announcing the appointment of Martin Dodd as senior worldwide A&R vice president.

As part of his global role, former Zomba Europe A&R chief Dodd - who A&R'd Britney Spears and Backstreet Boys and devised and developed FAME Academy with Endemol - will keep offices in Sony's offices in New York and London.

Sony Music International (SMI) president Rick Dobbis has handed Dodd a brief to work with SMI labels throughout the world to "discover, sign and creatively develop artists". Dobbis says, "[Dodd's] remarkable track record over the past 15 years speaks for itself and I know he will greatly benefit our artists with his ability to highlight their individual talents."

Dodd adds he is "eager to get into the studios and start creating classic records".

robert@musicweek.com

RECAP

EMI Liberty has signed London four-piece **CRASH** to a one-year deal to exploit the band's profile in one of the biggest worldwide TV and cinema advertising campaigns to date.

Feeling **The Love** soundtracks a **330** single push for **Yves** (ouch) and EMI is to release the track as a single in every territory in which the campaign runs. The sync is the biggest yet handled by Loop Music, the publishing company set up last year by Lynx's creative shop

Barbie **Boogie** Hegarty to publish tracks featured in the agency's ads.

The band themselves are part of the In Phase Management stable, which also handles **Cradle Of Filth** and **Reef**. **Massive** by **Woolven** says she feels the track is sufficiently representative of the band to represent genuinely good promotion. But is aware of the pitfalls. "It is so hard to get record deals at the present time, so it is a difficult one," she says. "You ask yourself, as musicians, are we compromising

SNAP SHOT

ourselves by doing an ad? But then you think, well, it is so bloody difficult to get heard."

The deal came after a brief for the ad was sent by Loop managing director Richard Kinstlein to lawyers and management agencies. Reactor twinned the lyrics to Feeling **The Love** to fit more closely with the ad, although Woolven stresses that the song had already existed.

The single is scheduled for UK release on March 22, the week after the six-week UK leg of the Lynx campaign ends.



CAST LIST: Management: **Py Woolven**, In Phase. A&R: **Mike McNally**, EMI Liberty. Press: **Sarah Waldson**, EMI Liberty. TV: **Al Davidson**, Virgin. National ad: **Toy Cooke**, Screen. Regional radio: **do**

Grammy rush helps Cold

By Joanna Jones

Capitol Records was anticipating a 20% surge in US sales for **Coldplay's A Rush Of Blood To The Head** last week after the band scooped the prestigious record of the year Grammy for **Clocks**.

The band beat off **Beyoncé** featuring **Jay-Z's Crazy In Love**, **The Black Eyed Peas' Where Is The Love?**, **Eminem's Lose Yourself** and **Outkast's Hey Ya!** at the 46th annual event, to become the first British winners of the key category since **Eric Clapton** in 1997.

Capitol's extra push will see worldwide sales of the album, which is already 18-months-old, break through the 9m mark while driving US sales past its current triple-platinum status.

Key Grammy winners

Record of the Year - **Coldplay**
Album of the Year - **Sadako**
Best Male Vocal Performance - **Eric Clapton**
Best Female Vocal Performance - **Beyoncé**
Best Rock Performance - **Outkast**
Best Rap Performance - **Jay-Z**
Best R&B Performance - **Destiny Fier**
Best Pop Vocal Performance - **Destiny Fier**
Best New Artist - **Destiny Fier**
Best Male Vocal Performance - **Eric Clapton**
Best Female Vocal Performance - **Beyoncé**
Best Rock Performance - **Outkast**
Best Rap Performance - **Jay-Z**
Best R&B Performance - **Destiny Fier**
Best Pop Vocal Performance - **Destiny Fier**
Best New Artist - **Destiny Fier**

It was the band's fourth Grammy honour; after the same album received the alternative award and in **My Place** clinched the rock performance category at last year's event. Parachutes won the alternative award in 2002.

Kit Kat gives a break to Pop Idol coaches single

Nestlé's Kit Kat brand is putting a massive £1m TV advertising spend behind a campaign to launch the debut single from Pop Idol voice coaches **Cee and John**, as the theme song of its Britain's Biggest Break event.

Capitalising on its existing association with Pop Idol as sponsor of the series, Kit Kat's week-long promotion kicks off with coverage in *The Sun* from March 6 and will see the launch of a TV advertising campaign featuring the single. "I Will If You Will" track in 40-second spots surrounding its March 12 event.

The project, driven by Kit Kat's marketing manager **Jon Lambert** with media agency **Mindshare's** business director **Simon Bielby**, and **The Music & Media Partnerships** **Rick Blaskey** and **Arnon Woolfson**, will take in a multi-media campaign involving significant commitment from the Sun and retailer activity, including with **Woolworths** and **Asda**.

"It's a perfect synergy," says **Blaskey**, who believes the campaign shows how the music industry and major brands can work together for mutual benefit. "Cee and John had



Cee and John: single launch with Kit Kat

chosen this song to be their debut single from three possible tracks. When Kit Kat heard it, it was natu-

ral for them to adopt it as the theme to their campaign," Blaskey says. **Cee and John's** debut single, **I Will If You Will**, will be released on March 8, although its label is yet to be confirmed.

The promotion is the latest example of a growing number of marketing synergies between artists and brands, with **Intermedia**-handled **Louise's** double **A-sided** single **Don't Give Up/Pandora's Kiss** - apparently influenced by **Asda** TV single - released to drive sales for the supermarket's **Ticked Pink** charity campaign.

Mindshare's **Bielby** admits brands must not cross the line of "credibility" when it comes to licensing music. "Music is hugely powerful and at the moment under-utilised by brands," he says.

"The lines are definitely becoming more blurred with partnerships between brands and content artists which the kind of ad spend and coverage they would not necessarily get," he says. "Pop Idol was Nestlé's first foray into music and **Cee and John** are great brand ambassadors."



Coldplay clock up sales boost in US

EMI Music senior vice president of international marketing Mike Allen says the full impact of the win on the album, which last week moved 42.47 on the *Billboard* 200 before the Grammy sales-effect kicked in, will be felt this week.

Coldplay's award led the UK's winning contingent and EMI's collection of honours, which included George Hazzler's pop instrumental performance for *Maxxa Blues* and a Parlophone UK double with Radiohead's best engaged album for *Hail To The Thief* and Kylie Minogue's dance recording honour for the Rob Davis and Cathy Dennis-produced *Come Into My World*. Meanwhile, *The Beatles* were honoured with the President's Award to mark

the 40th anniversary of the band's US breakthrough. Real World's The Blind Boys Of Alabama won the traditional soul gospel album award.

"Coldplay's record of the year award is the most prominent in terms of profile and will have the most significant immediate impact in terms of a sales spike in the UK and perhaps elsewhere, which will prolong the life of the record," says Allen. "Five of the six honours are worked by Capitol US and we have to salute their work."

A&M Records' Sting & Mary J Blige went home with the pop collaboration award for *Whenever I Say Your Name* as the Epic US-signed Jeff Beck grabbed rock instrumental honours for *Plan B* from his Jeff Allen.

The night's biggest multiple honours went to Columbia's *Bygones*, whose five awards included best R&B vocal and contemporary R&B album, while J Records Luther Vandross took four awards. Arista's *Outkast* won the key album award for *Speakerboxxx/The Love Below* and Epic's *Evanescence* scooped the new artist gong.

Minogue's dance honour arrived in the midst of a two-week Stateside promo trip to launch her *Body Language* album, which included a surprise guest appearance at Sting's Musicians event, appearances on *Good Morning America*, *Jimmy Kimmel* and *Queer Eye For The Straight Guy* TV shows.

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Music Zone reshuffles senior roles

Music Zone founder Russ Grainger has overhauled the senior management structure of the indie retail chain as it rapidly heads towards a 50th store opening.

Steve Oliver, previously financial director, is elevated to managing director and will be responsible for the day-to-day running of the business, so freeing up Grainger to fully concentrate on more strategic issues such as further branch launches. The pair will be joined in the management team from today (Monday) by Peter Smith, who arrives as

financial controller for a non-music national wholesaler.

Grainger, who takes on the new role of chairman, says the changes will be accompanied by a move "back to the basics" of the business, which, although still continuing to be successful, he believes has lost its focus.

"We'll be a lot less corporate and more focused on what we can do as individual shops," he says. "We became extremely efficient on our admin and neat and tidy in our stores and I hate all that. I like to go into a store and find

loads of stock all over the place."

Grainger is also busy with a series of store openings at the chain, which lifted its overall turnover by almost 20% last year to £63m. A second Stockport store will open towards the beginning of April, with other launches in Crewe and Stockton set to take the chain to 50 stores by Easter. A second Scottish store is expected around May as part of an expansion drive into Scotland, which Grainger says could mean five Music Zones there by the end of the year.

BPi AWARDS SINGLES
Kelis - *MissShute* (silver)

ALBUMS
Various - *I Luv*
Spush Me (silver)
Ar - *Talko Walko*

(gold)
Kelis - *Tody* (gold)
Norah Jones - *Feels Like Home* (gold/num)
Muse - *Absolution* (platinum)
Various - *The Ultimate Chick Flick*

Love Songs
(platinum)
Various - *Best Power Ballads In The World Ever* (platinum)

BMG sync division to offer 1m tracks

BMG Music Publishing is aggressively pursuing sync opportunities in advertising, film, TV and mobile markets with the formal launch of a fully-branded new music division.

The publisher's head of global marketing Steve Levy is to head up the UK-run Synctank, a dedicated consultancy service for companies using music in advertising, films, TV programming, mobile entertainment, games software and corporate communications. It will offer a comprehensive music sourcing service including a free online search-and-listen facility, tailor-made CD samplers, full project management support and fast-track licensing.

Synctank gives music users access to the publisher's catalogue of around 1m songs by writers including the Bee Gees, Coldplay and Robbie Williams, and make it easier for them to source the right music for their requirements. Former ad agency producer Dave Bartram will be responsible for advertising and entertainment software clients, while Chris Graves will perform a similar role for film and TV, with both reporting to Levy.

Other appointments include Leyna Cowie in client services and music licensing specialists Briony Jefferies, Stephen Phillips and Fiona Regan.

Users registering with Synctank will gain access to a free online search facility at www.bmg-musicsearch.com, which offers 30-second clips and full lyrics online. The website also incorporates a fast-track music licensing facility with instant licensing requests alongside a regular e-newsletter about new songs and signings.

Levy says the new division will provide a more client-led approach. "BMG Music Publishing has been fairly reactive in the past with music licensing, but now we are taking a pro-active approach and giving third party visual media unprecedented access to our huge catalogue," says Levy.

The division's first deal sees Jason Nevins' *I'm The Main Man*, featuring T-Rev, used as the soundtrack to Coors' year-long TV and cinema ad campaign, while deals have also been struck for John Lewis and Debenhams TV commercials.



Folk newcomer Jim Moray (pictured), US singer-songwriter Steve Earle and folk legends June Tabor and Dave Swarbrick were among the winners at BBC Radio Two's Fifth Folk Awards at London's The Brewery last Monday. Moray scooped best newcomer, while his Sweet England won best album. Earle's lifetime achievement award

for songwriting was presented by Joan Baez, who then dueted with him on Christmas in Washington. Other winners included Martin Simpson for musician of the year and June Tabor for folk singer of the year, while lifetime achievement honours went to Dave Swarbrick, Kate Rusby, Unusual Suspects and The Waifs also performed.

THE BEES:
CAST LIST
 A&R: Phillippe
 Acqui: Virgin
 Product manager:
 Mimi Court, Virgin
 Prom: Kristin Cayne,
 Virgin
 National radio: Jo

Kenney
 Regional radio:
 Martin Finn, Jason
 Bailey, Virgin
 TV: Amanda
 Warren, Niles
 Klouček

HOW THE SUPPLIERS COMPARE
Penetration - 14 on road, plus manager
3mv - 6 reps on road, 8 telesales
Sony - 6 reps on road, 2 area

manager, 1 head field sales, 1 telesales
Universal - 9 reps on road, 4 central-based
Warner - scrapped field reps in July 2002 - now

handled by 3mv
 B&W, EMI
 declined to give details.

Isle of Wight "beardy bunch" return with Virgin album The Bees buzz back with fresh purpose

Talent

by Adam Woods

If The Bees ever got bored of explaining how they recorded their debut album, *Sunshine Hit Me*, in a shed in the middle of a field surrounded by cows, they presumably would have chosen a slightly less auspicious venue for sessions for that record's forthcoming follow-up. Maybe they just like to have a good story to tell.

"We met John Barry when we were here before," says the band's Aaron Fletcher, back at Abbey Road to mix *Free The Bees*, the album the band recorded late last year in Studio Two, probably the most famous recording space in the world. "He was doing some music for a conference and he was getting paid, like, millions. He was a dude - Sixties playboy-style."

The Bees have always had an eye for the groovier bits of our musical past. *Sunshine Hit Me* was nominated for the Mercury Music Prize in 2002 and its critic-pleasing eclecticism made it a perfect fit for the list. Wozy white-

boy dub leaned up against psychedelic campfire music, tropicalia, calypso and funk, all stitched together with a winning disregard for convention.

The results didn't quite sound like their heroes Lee Perry or Jorge Ben, but neither did they sound much like anyone else. The fact that a self-described "beardy bunch" from the Isle of Wight were aiming in that general direction was interesting enough.

But now two men in a shed have become six men in a state-of-the-art recording studio. The sound of the muscular live band Fletcher and co-writer Paul Butler pulled together to promote *Sunshine Hit Me* has been transplanted the downtown, kitchen-sink ambience of early Bees material. The two-year-old *You Got To Leave EP* offers the most obvious signpost to the dense, guitar-heavy sound of *Free The Bees*, but the real difference is in the new songs, which fizz with energy, and when two years ago they might have drifted aimlessly.

"The weird thing about the first album is it was essentially written as instrumentals to start with,

whereas this time they were writing pop songs from the off," says the band's manager Jo Hillier. "It is quite a natural evolution, I think. It won't disappoint the fans."

Free The Bees has certainly had a lengthy enough gestation to worry those fans. Since *You Got To Leave*, the band have negotiated their way out of their previous deal with Wall of Sound, signed to Virgin, exalted remixes for the Polyphonic Spree, Tharin Snakes and big fan John Cale, and played a handful of shows, including Lee Perry's Meltdown and The Corals' New Brighton extravaganza. They have also written "about 30-odd" songs with the full band in mind.

"*Sunshine Hit Me*" wasn't exactly right in anyone's faces," says Fletcher. "We had some great gigs, some wicked reviews, but it has been really nice and gentle for us. With the new label, it's almost like this our first record again. Maybe we have fans from the first record, but it's just good to be coming out again with these songs."

Hillier makes much grander claims as he plays back the new tracks, likening the potential



The Bees in the studio: "With the new label, it's almost like this is our first album again!"

impact of the record to "being 10 in 1966 and hearing The Kinks for the first time, how raw and exciting that is".

Free The Bees bears testament to righteous nod drumming, the hyperactive organ sound of a thousand Nuggets-era garage bands, the Southern funk of Little Peat or Dr. John and the bassy, mirth-guitar of Neil Young in his tequila-soaked mid-Seventies days.

The more exotic influences of the first album have been somewhat sidelined on the new record, although you can still hear the band's cover of Brazilian tropicalia act Os Mutantes' 1968 obscurity *A Minha Menina* on a Citroën CD ad. "We weren't into that at all. But luckily, we didn't write it," says Fletcher. "I hear [the writer] Jorge Ben was pretty into it, though."

While sync deals might not be so vital this time around, the band

will be hugely in evidence on the live circuit throughout the year. They return to the stage at London's ULU this Wednesday (February 15), and their A&R man, for one, is hugely excited.

"I think The Bees live is an antidote to all the problems we have with our life," is the assessment of Virgin managing director Phillippe Ascoli who, with further understatement, rates the band's production mastermind Paul Butler on a level with George Martin or Brian Wilson. "I am confident of the success of this band, and I don't say that every day."

The release of lead single *Watching The Rain* on April 19 will put his faith to the test, but the release of the album in June should show the world that The Bees are more than just a perennial buzz band.

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Universal's cut in its sales teams does not diminish the majors' commitment to indie retailers Indies give majors vital credibility

Retail

by Robert Ashton

"A few years back, it used to be like a transport café in here," says Chris Lowe, scanning the shopfloor of his Acorn Records store, in Yeovil, Somerset.

"We'd have a dozen or so reps, from places like Island, Chrysalis, Virgin and A&M. Now it's just a few every few weeks."

Lowe was one among many indies, reacting with resignation at Universal's decision last month to scale back its field and telesales teams. Amid a series of cutbacks announced by the major was the decision to cut five telesales and three field sales reps.

The major is merely the latest to rationalise the servicing of independent retailers. Recent years have seen Warner scrap its sales teams and farm out the business to 3mv; Virgin and EMI combine their field teams; Telstar close its sales team and hire THE; and BMG farm out some business to THE.

On the face of it, the statistics

appear to bear out the logic of such a strategy. In the past 10 years, the independent retailer's share of albums market has almost halved, from 22.1% in 1993 to 11.8% in 2003. In the singles sector, the figures are even more stark, with indies accounting for 45.3% in 1993, compared to just 8.1% last year.

But, as Pinnacle managing director Tony Powell says, "These indies still need to be serviced."

Vital managing director and founder Peter Thompson also believes that independent retailers are "more crucial than ever [for record companies]". "The entry point into the retail market place can be quite expensive now," he says. "For independent labels, we need to find ways that we can work with tastemakers."

"The trendiest kids in town will still prefer to shop at an indie like Selectadisc or Rough Trade. And we want the trust of those shops and the trust of their customers."

Powell adds, "I think we have a long way to go before there is no physical presence [in the field]. Look at Katie Melua. My reps took



Chalky's most majors servicing indies well

hold of that. They were the early store-tellers on that."

Indeed, there remains telling evidence that serving even the smallest retailers has its benefits. BMG's recent success with Snow Patrol and Maroon 5 are cited as examples of how the relationship of trust between reps and retailers can benefit a new project.

"There's nothing like face-to-face," says Sarah Howells, co-owner of Bath Compact Discs. "It helps when you actually see the product. You build a relationship and tend to sell more face-to-face."

Paul Quirk of Lancashire-based Quirk's Records - and a Bard Council member - contends

that although the indie sector may only be selling 11% of albums, they are often the first 11%. "So we sell the first 11% of Katie Melua's sales, the first 11% of Joss Stone's sales," he says. "They wouldn't sell in the supermarkets unless we, the indies, broke a lot of these acts."

"The Universal move is only one part of a general trend, 'a bit of pruning,' as 3mv joint managing director Dave Trafford puts it, to bring them in line with its competitors. Trafford is convinced that, although a reversal of the trend is unlikely at any point in the future, all of the majors are beginning to recognise the importance of the indies for the long-term development of acts, after a period of pop-obsessed charts.

Like the rest of the majors, Sony Music's sales VP Nicola Turley employs a similar company's commitment to the indie sector.

"We've scaled down, but the whole business has undergone structural change," says Turley. "But we've never been of the opinion that we don't need sales reps. The indies are very important for breaking new music."

Some indies concede that the majors are doing their best by them in a tricky market. Richard White, owner of Chalky's in Banbury, believes most majors are servicing indies well.

"I think if someone has something to sell, you want to see someone who works for that company," he says. "But I feel Universal and the others are trying to stay in touch with the indies. Maybe they don't always offer me the terms I'd like, but that's business."

Acorn's Lowe - whose Universal rep will still call on the Yeovil retailer, as his beat increases in size - also suggests some indies should take a look at other industries and consider their luck. His neighbour in the Somerset town runs a sweet shop and has to order product months in advance.

"We can order on Monday and get it Tuesday," says Lowe. "It's only new releases that are 10 days in advance and that's nothing compared to my neighbour, who needs to order stock now in time for Christmas."

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See sales force teams above

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Retailer opens new chapter with first books-only store

Books drive Fopp sales boost

by Adam Webb

By any stretch of the imagination, Fopp's 2003 end-of-year trading figures made impressive reading: year-on-year sales growth of 57%, operating profits up 149% and Christmas trading in their London store up by 37%. In a volatile and competitive retail environment, the 14-store chain exceeded all expectations.

Yet, perhaps as interesting as these headline figures were the growing sales of non-music products. DVDs now account for some 20% to 25% of Fopp's business and books for 10%. Indeed, taken in isolation, year-on-year book sales rose by an incredible 65% to November 2003.

For managing director Peter Ellen, the experience gained selling music has served Fopp well in recent years as it has diversified its product range. "Our policy for the past two years has been to mitigate any potential losses in music revenue with other formats," he says. "I think music retail is ultimately one of the most difficult types of retail to get into with the number



Fopp: 65% year-on-year growth has helped offset shifts in other formats' fortunes

of lines you carry and the amount of discipline it requires with stock control, plus the margins. But we think the rigours of music retail helped us with books – it is a different market, but perhaps the rigours we've had to go through haven't been experienced by a lot of book retailers."

Certainly, the Fopp approach of

carrying a wide variety of titles (from Nigel Slater to JD Salinger) while creating opportunities for impulse purchases by stacking them off-track and front of store has been integral to this success. Titles such as Michael Moore's *Dude, Where's My Country* at £10 or Sylvia Plath's *The Bell Jar* for £3 have become must-buy purchases.

"There's always products out there in the market that have been neglected but where, if they're presented in the right way, demand can be stimulated," says Ellen.

"The way we see it, there's potential for a different kind of operator in there to add something to the dynamics of the books market in the same way that we have done with the music market. In music retail a lot of retailers have copied our prices over the past few years, but we still lead the way in terms of innovation and differentiation in the music market. We think we can do that in the book market too."

The next step towards this ambition is the opening of a books-only store in Cardiff's Queen Street. Located in a prime site, the 1,100 sq ft store will carry between 2,000 and 2,500 titles and act as a testing ground for future expansion.

"The rationale behind it is that if we don't go for a prime site then we'll never know what the full potential of the format is," says Ellen. "But once the doors are open and we've stood behind the counter for a few hours and looked at the sales data coming in, we'll be able to make some adjustments and hopefully start planning the next one."

The Fleetwood Mac Story - Rumours & Lies by Bob Bruning Omnibus: 1-844-9011-4. Out now



The author of this tome played the bass in the Mac's earliest incarnation, back in 1967, so it is perhaps not surprising that

Rumours & Lies is a stronger read when it concentrates on the Peter Green era of Albatross, Oh Well and Green Manalishi. Bruning's concise account focuses on the music rather than the Seventies excesses and traces the band's trajectory from British blues act to the Buckingham/Nicks era of *Rumours* and the reformed AOR renaissance of *Tango In The Night*.

Vicious: Too Fast To Live by Alan Parker

Creation ISBN 1-84068-110-1. Out now

Published last Monday, on the 25th anniversary of the day a 21-year-old Sid took his fatal overdose, *Too Fast To Live* is a chatty, partisan account of the whole sorry tale. Its main talking point is author Alan Parker's conviction that Nancy Spungen was murdered, not by Vicious, but by a named New York drug

The New

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A FRESH ANGLE ON MUSIC

dealer, who unfortunately died five years ago. Sid nevertheless emerges as a dangerously stupid individual who could quite easily have done it and probably wasn't even particularly convinced of his own innocence.

Nevermind by Jim Berkenstadt & Charles Cross
Schirmer Trade Books: 0-8256-7286-4, March 1



This is a reissue of the authors' 1998 title which traces the making of Nirvana's genre-defining album.

A4-sized and filled with archive photographs, this is strong on technical details while offering song-by-song analysis to trace the band's history from Sub Pop to major-label phenomenon. An extended discography is also provided. *Cross: Heatier Than Heaven* provides greater insight into the mind of Kurt Cobain, but this makes a worthy companion.

Songs by Bruce Springsteen
Virgin Books: 0-7535-0862-1, March 4

A beautifully-packaged glossy paperback edition, this was originally published in 1998.



Essentially the Boss' own scrapbook, this 340-page book contains lyrics to every song on every Springsteen album from *Greetings From Asbury Park, NJ* to *The Rising* plus tracks from *Greatest Hits* and *Live In New York City*. But what really gives the book its worth is Springsteen's detailed analysis of each album and the 350 photographs from the likes of Annie Leibowitz, Lynne Goldsmith and Bruce Weber. A quality package and a must-have for every fan of the Boss.

Ian Dury & The Blockheads - Song By Song by Jim Dury
Sanctuary Publishing: 1-8607-4557-1, Out March 15

What could have been a generic *Revolution In The Head*-style study is actually three products in one: a history of the Blockheads; a collection of Dury's lyrics; and a 10-track live CD. The lyrics alone are worth the cover price.

Revealing the inspirations behind Dury's entire catalogue, the author paints a thorough picture of his subject - at once affectionate and critical of an

The Darkness: Permission To Rock

by Dick Porter

Flores Publishing: 0-8596-5352-8

Out now

Drawing on just about every available piece of press written about the band, Porter attempts to understand the Lowestoft rockers' supernova-like arrival on the world stage and why much of the industry ignored them for so long. Although less than 100 pages in length (and containing many photographs), it is never less than entertaining and Justin Hawkins and co are good value throughout - "Are we 'the gay AC/DC'?" I prefer 'the straight Queen'" is one of many memorable utterances.

often rudderless. In his introduction, Dury - no relation, of course - states that *Song By Song* wasn't intended as a biography, but, drawing on hours' worth of first-hand interviews, he perfectly evokes a time and an artist that we will never see the likes of again. Unreservedly recommended.

U2: The Ultimate Encyclopedia
SAF Publishing: 0-9467-3963-2
Containing just about every reference in any way relevant to U2, Chatterton's updated 318-

page encyclopedia is entertaining even for the casual fan with its depth of detail. Did you know that Heartland is the only track from Rattle & Hum they have never played live? Or that Todd Lynn designed the leather jackets worn by Bono on the *Elevation* tour? Or that they supported Talking Heads at Camden Electric Ballroom on December 7/8 1979? It includes an almost ridiculously thorough discography and complete listing of every concert the band have ever played and TV show they have appeared on.

IAEL 2004: Back To The Future
edited by Robert Horsfall
Five Eighty/Fruit: 90-6715-023-1, Out now

Published to coincide with the 30th anniversary of the IAEL (International Association of Entertainment Lawyers), this is a frankly fascinating trawl through some of the key music industry issues of the moment - from consolidation and management agreements to anti-piracy and the development of the Chinese market - with key lawyers as your tour guide. Packed with historical perspectives, it is an excellent primer for anyone with a deep interest in the mechanics of the music biz.

Johnny GUITAR Watson - Songs A sensational collection of all his best hits!



For anyone interested in a groovy Blues Rock sound and a superbly played Blues guitar, Johnny guitar Watson is a must - a legend who was deservedly honored with a place in the Rhythm'n'Blues Hall of Fame. This special songbook, a sensational collection of all his best hits contains 32 songs with notes, lyrics and guitar chords.

It was created in close cooperation with Johnny's daughter, Virginia Watson and provides a unique insight into the life and work of Johnny Guitar Watson, with a multitude of photographs and texts.

The enclosed CD also contains 15 of his best original top songs like "Superman Lover", "Gangster Of Love" and "A Real Mother For Ya".

"Watson's songs...inspired me to become a guitarist"
(Frank Zappa)

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BRIT AWARDS 2004
THE HOST
 Cat Dealy
THE PERFORMERS
 Mica Elindal-Gala
 King/Gwen Stefani
 Beyoncé/Outkast
 The Darkness: 50

Cent Music: Black Eyed Peas, Bertie, Dorian Dagen
THE NOMINEES
British male solo artist: Badly Drawn Boy, Daniel Bedingfield, David Bowie, Dizzee

Rascal, Will Young
British female solo artist: Amy Winehouse, Avril Lavigne, Dido, Janelle, Sophie Ellis-Bextor
British album: Børns Thank Tank

The Cora's Magic
Acid Music: Daniel Bedingfield's Gotta Get Thru This, The Darkness's Permission to Land, Dido's Life For Rent
British group: Busted, The Coral

The Darkness: Ruffhead, Sugababes
British single: Dido's White Flag, Gareth Gates' Spirit In The Sky, Janelle's Superstar
Mix-Tape's

Scandinavia, Rachel Stevens' Sweet Dreams My LA Ex
British rock act: The Darkness, Feeder, Midge, Primal Scream, Strokes
British urban act:

Amy Winehouse, Big Dada, Dizzee Rascal, Lemme, Miki-Tee
British dance act: Basement Jaxx, Goldfrapp, Groove Armada, Kishken, Lemon Jelly

With this week's Brit Awards set to highlight Britain's biggest acts, *Music Week* spotlights t

Brits 2004: the peo

When we celebrate the Brits this week, the spotlight will fall upon some of the biggest artists in the world, from Dido and Coldplay to Justin Timberlake and Beyoncé.

But while the personalities which front the projects will be the ones who gather all the column inches, there are dozens of other individuals who make crucial contributions.

To mark this year's 24th Brit Awards, *Music Week* here throws the spotlight on the teams behind the Brits: the often-unsung individuals from lawyers and accountants, to pluggers, PRs, and product managers, not to mention artist managers and A&R executives (label and publishing) who help put the artists onto the stage.

Our listing of the teams behind the artists nominated for the UK-focused awards makes positive reading for a number of companies. Universal is the major group with most acts nominated, followed by BMG. However, the indies supply more nominated acts than any single major group, accounting for seven of the 32. The label which comes out on top overall is XL, which claims four nominations, for Basement Jaxx, Badly Drawn Boy, Dizzee Rascal and Lemon Jelly.

In the publishing arena, EMI Music Publishing comes out on top, claiming rights to six of the 31 acts featured within the awards, as well as a share in Sugababes. This total does not include its rights to the catalogue of Duran Duran, who are unsigned for futures. Their closest rival is Universal, which publishes five of the nominated acts in their entirety, as well as shares in Sugababes and Groove Armada.

But the companies with a claim to most of the UK acts nominated are Deluxe and Sonopress, the independently-owned companies which together manufacture albums by 19 of the acts nominated. Indeed, the independent manufacturers dominate the nominated acts.

Not all acts have full teams in place, however. Indeed, Duran Duran will arrive on the EarZ's Court stage as the only act on show without either a record deal – after a career including spells with EMI, Virgin and Hollywood – or a publisher, after spending much time with EMI Music Publishing.

David Radden of Martin Greene Radden – the band's current business manager – says discussions are continuing over a possible record deal, with a view to resolution later this spring. And a profile-raising Brits performance this week will do no harm in helping resolve that situation.

Music Week's Brit Awards 2004 listing covers all the nominees in the British-focusing categories – best male solo artist, female solo artist, album, group, single, rock act, urban act, dance act, breakthrough artist and outstanding contribution – and the British performers at Tuesday's show. The information has been sourced from labels, managers, publishers and PRs. Every effort has been made to collect full listings for the relevant artists, although in certain cases some information has been withheld. For best album nominees, we also list designer and packaging company.

Badly Drawn Boy

Best male solo artist

Label Twisted Nerve/XL
Label A&R Ben Beardsworth
National radio promotions Alan James (Alan James PR)
Regional radio promotions Liam Walsh (Red Alert)
TV promotions Niki Sanderson (Nonstop)
Product manager Ben Beardsworth/Stewart Green (Beggars)
Press Sophie Williams (Some Friendly PR)
Distributor Vital
Manufacturer Sonopress/MPO
Publishing Badly Drawn Boy Music/Big Life Music
Publishing A&R Alex Graham
Manager Tim Parry, Jazz Summers (Big Life Management)
Lawyer Paul Lennon (Statham Gill Davies)
Accountant Jon Child (Jon Child & Co)
Live booking agent Martin Horne (ATB)

Basement Jaxx

Best dance act

Label XL Recordings
Label A&R Ben Beardsworth
National radio promotions Hannah Parkin (Beggars)
Regional radio promotions Chris Bellam (Beggars)
TV promotions Craig McNeil (Beggars)
Product manager Stewart Green (Beggars)
Press Ruth Drake (Sainted PR)
Distributor Vital
Manufacturer Sonopress/MPO
Publishing Universal
Publishing A&R Ruth Rothwell
Manager Andrew Mansi
Lawyer Simon Esplen (Russells)
Accountant David Mansfield (Mansfield & Co)
Live booking agent Pete Elliott (Primary Talent)

Daniel Bedingfield

Best male solo artist, Best pop act, Best album (Gotta Get Thru This)

Label Polydor
Label A&R Simon Garvin
National radio promotions Andrea Phipps (Polydor)
Regional radio promotions Grant Crain, Pippa Evers, Tony Myers (Polydor)
TV promotions Sarah Haddow, Arlene Moon (Polydor)
Product manager Ian Carew (Polydor)
Press Matt Wheeler (Polydor)
Distributor Universal
Manufacturer Deluxe
Album design/Packaging Michael Nash & Associates, St Yves Multimedia
Publishing Sony ATV
Publishing A&R Celia McCamley
Manager Neale Easterby, Richard Ramsey (Empire Artist Management)
Lawyer Russell Roberts (Sheridans)



UK talent in the running (clockwise from top left): Busted, The Darkness and Jamie Cullum (far left) Miki-Tee

Accountant Richard Rosenberg (SRLV)
Live booking agent Dave Chumley (Primary Talent)

Big Boyz

Best urban act

Label Sony
Label A&R Nick Raphael
National radio promotions Joe Bennett, Craig Madley (Sony)
Regional radio promotions Bob Hermon (Sony)
TV promotions Deirdre Moran, Nicola Carson (Sony)
Product manager Ted Cockle (Sony)
Press Joanna Burns (Sony)
Distributor Ten
Manufacturer Sony DADC
Manager Jonathan Shalit (Shalit Global Management)
Lawyer Tim Smith (Sanctuary Group)
Accountant Jeff Kaye (Jeffrey James)
Live booking agent Mark Cowan (CIA)

David Bowie

Best male solo artist

Label Sony
National radio promotions Mick Garbutt, Charlie Lyckett (Lucid)
Regional radio promotions Bob Hermon (Sony)
TV promotions Tony Barker (TX Media)
Product manager Ken Marshall (Sony)
Press Stuart Bell (Outside Organisation)



British breakthrough artist: Busted, The Darkness, Dizzee Rascal, Jamie Cullum, Lemar
Pop act: Black Eyed Peas, Bastard, Christina Aguilera
Daniel Bedingfield: Justin Timberlake
International male solo artist: 50 Cent, Beck, Damian Rice, Justin Timberlake, Sean Paul
International album: Beyoncé's *Dangerously In Love*

Low, Corbin: Aguilera's *Stripped*, Justin Timberlake's *Justified*, Outkast's *Sosoline*, The Love Below, White Stripes' *Elephant*
International group: Black Eyed Peas, King Of Leon, Outkast, The Strypes, White Stripes
International breakthrough artist: 50 Cent, Eminem, Kings Of Leon, Sean Paul, The Thrills
Outstanding contribution: Duran Duran

The Thrills: Outstanding contribution: Duran Duran

the teams working behind the scenes on the acts nominated in the UK-focused categories

People behind the hits



Distributor: Ten
Manufacturer: Sony DADC
Management consultant (UK): Alan Edwards (Outside Organisation)
Management consultant (US): David Whitehead
Business Manager: Bill Zysblat (RZO)
Lawyer: Paddy Grafton Green (Theodore Goddard)
Live booking agent: John Giddings (Clear Channel/Solo)

Blur

Best album (Think Tank)
Label: Parlophone
Label A&R: Miles Leonard
National radio promotions: Kevin McCabe (Parlophone)
Regional radio promotions: Mark Gleed, Claire Beaumont (Parlophone)
TV promotions: Helena McGeough (Parlophone)
Product manager: Rob Owen (Parlophone)
Press: Regine Moylett (RMP)
Distributor: EMI
Manufacturer: EMI
Album design/Packaging: Banský, Tijuana Design, EMI
Publishing: EMI
Publishing A&R: Mike Smith
Manager: Chris Morrison (CMO)
Lawyer: Richard Bray (Bray & Kraiss)
Accountant: Julian Hedley (Tenon Group)
Live booking agent: Ian Huffam (Helter Skelter)

Busted

Best group, Best breakthrough, Best pop act, Performer
Label: Island
Label A&R: Paul Adam (Island)
National radio promotions: Nick McEwen, Steve Pitron (Island)
Regional radio promotions: Charley Byrnes, Lisa Macdonald, Phil Witts (Island)
TV promotions: Holly Davies, Mike Mooney (Island)
Product manager: Nikki Fabel (Island)
Press: Heather Redmond (Island)
Distributor: Universal
Manufacturer: Deluxe
Publishing: EMI, Prestige Songs
Publishing A&R: Declan Morrell (EMI)
Manager: Richard Rashman, Matt Fletcher (Prestige Media)
Lawyer: Kaz Gill (Statham Gill Davies)
Accountant: Tenon Group
Live booking agent: Paul Franklin (Helter Skelter)

The Coral

Best group, Best album (Magic & Medicine)
Label: Deltasonic/Sony
Label A&R: Alan Wills, Jo Fearon (Deltasonic), Rob Stringer (Sony)
National radio promotions: Craig Madley (Sony)
Regional radio promotions: Bob Hermon (Sony)
TV promotions: Deidre Moran (Sony)
Product manager: Kathryn Craddock (Sony)
Press: Dave Cooper (In House Press)
Distributor: Zen
Manufacturer: Sony DADC
Album design/packaging: Ian Skelly (The Coral), Scott (Juno Design)
Publishing: EMI
Publishing A&R: Mike Smith
Manager: Simon Moran (SJM)
Lawyer: Andy Booth (Turner Parkinson)
Accountant: John Child & Co
Live booking agent: Steve Strange (Helter Skelter)

Jamie Cullum

Best breakthrough artist
Label: Universal Classics & Jazz
Label A&R: David Rose
National radio promotions: Mick Garbutt (Lucid)
Regional radio promotions: Jo Hart (Hart Media)
TV promotions: Sam Wright (Seesaw) Becky Ram (UCJ)
Product manager: Tom Lewis, Dionne Clarke (UCJ)
Press: Kas Mercer (Mercorancy), Linda Valentine (UCJ)
Distributor: Universal
Manufacturer: Deluxe
Publishing: EMI
Publishing A&R: Frank Ferguson
Manager: Marc Connor (Air)
Lawyer: Paul Jones (Lewis, Davis, Shapiro & Lewit)
Accountant: Steven Davidson (Brett Adams)
Live booking agent: Mike Greek (Helter Skelter)

The Darkness

Best group, Best rock act, Best breakthrough artist, Best album (Permission To Land), Performer
Label: Must Destroy/East West
Label A&R: Ian Johnson, Alan Hake (Must Destroy), Joel De'ath, Max Lousada, Korda Marshall (East West)
National radio promotions: Marc Brown (Fore Promotions)
Regional radio promotions: Julie Thompson (Anglo Plugging)
TV promotions: Karen Johnson, Lucy Leigh (Big Sister)
Product manager: Stuart Camp (East West)
Press: Andy Hart (Press Counsel)
Distributor: Vital
Manufacturer: Deluxe
Album design/packaging: Bruce Brand (Arthole), St Ives Multimedia
Publishing: Universal
Publishing A&R: Mike McCormack
Manager: Steve Whitehouse (Whitehouse Management)
Lawyer: John Statham (Statham Gill Davies)
Accountant: Courts
Bank: Live
Live booking agent: Adam Saunders (Helter Skelter)





Dido

Best female solo artist. Best album (Life For Rent). Best single (White Flag)

Label Cheeky/Arista
Label A&R Peter Edge (Arista US)
National radio promotions Tonya Govender (BMG)
Regional radio promotions Nick Bray (BMG)
TV promotions Jacqui Quaife (BMG)
Marketing Louise Hart, James Chaffey (BMG)
Press Barbara Charone (MBC)
Distributor BMG
Manufacturer Deluxe
Album design/Packaging Simon Corkin (BMG), St Ives Multimedia
Publishing Warner/Chappell
Publishing A&R Mike Sault
Publishing (White Flag) Warner/Chappell, BMG, EMI
Manager Peter Leak (Network)
Lawyer Stephen Jayes (Jayes & Page)
Accountant Morris Shah
Live booking agent Nigel Hassler (Helter Skelter)

Duran Duran

Outstanding contribution to British music, Performer
Label unsigned
Radio promotions Charlie Lyccett (Lucid)
Press Gerard Franklin (Frequent)
Publishing unsigned
Manager Wendy Laister (Magus Entertainment)
Business manager David Radden (Martin Greene Radden)
Live booking agent Chris Dalston (CAA)

Sophie Ellis Bextor

Best female solo artist
Label Polydor
Label A&R Simon Cowell
National radio promotions Andrea Phipps (Polydor)
Regional radio promotions Grant Craun, Pippa

Evers, Tony Myers (Polydor)
TV promotions Arlene Moon, Sarah Haddow (Polydor)
Product manager Annabelle Scott-Curry (Polydor)
Press Sundraj Sreenivasan (Polydor)
Distributor Universal
Manufacturer Deluxe
Publishing Universal
Publishing A&R Mike McCormack
Manager Andy Boyd
Lawyer Kieron Jay (Babbington, Bray & Kraiss)
Live booking agent Nigel Hessler (Helter Skelter)

Feeder

Best rock act
Label Echo
Label A&R Darrin Woodford
National radio promotions Kate Burnett (Force 5)
Regional radio promotions Liam Walsh (Red Alert)
TV promotions Kate Burnett (Force 5 PR)
Product manager David Rowell (The Echo Label)
Press Julian Carrera (Hall Or Nothing)
Distributor Pinnacle
Manufacturer Sonopress
Publishing Chrysalis
Publishing A&R Alison Donald
Manager Matt Page (Riot Management)
Lawyer Simon Long (Collins Long)
Accountant Jonathan Morris
Live booking agent Bob Gold (GAA)

Gareth Gates

Best single (Spirit In The Sky)
Label S/BMG
Label A&R Simon Cowell
National radio promotions Leighton Woods (BMG)
Regional radio promotions Nick Bray (BMG)
TV promotions Jacqui Quaife (BMG)
Marketing Sonny Takhar/Julie Gray (BMG)

Brits contenders:
 Dido (top) and
 Jamelia

Press Cassie Lee (Henry's House)
Distributor BMG
Manufacturer Deluxe
Publishing (Spirit In The Sky) Great Honesty
Music/Warner Chappell
Manager 19 Management
Live booking agent Bob Gold (GAA)

Goldfrapp

Best dance act
Label Mute
Label A&R Daniel Miller, Dean Wengrow (Mute)
National radio promotions Nicki Kefalas, Caroline Poulton (Out Promotions)
Regional radio promotions Liam Walsh (Red Alert)
TV promotions Nicki Kefalas, Caroline Poulton (Out Promotions)
Product manager Howard Corner (Mute)
Press Sarah Lowe, (Mute)
Distributor Vital
Manufacturer EMI
Publishing Warner Chappell
Publishing A&R David Donald
Manager Tony Crean, Dave Harper (Midnight To Six Management)
Lawyer James Wylie
Accountant SRLV
Live booking agent David Levy (ITB)

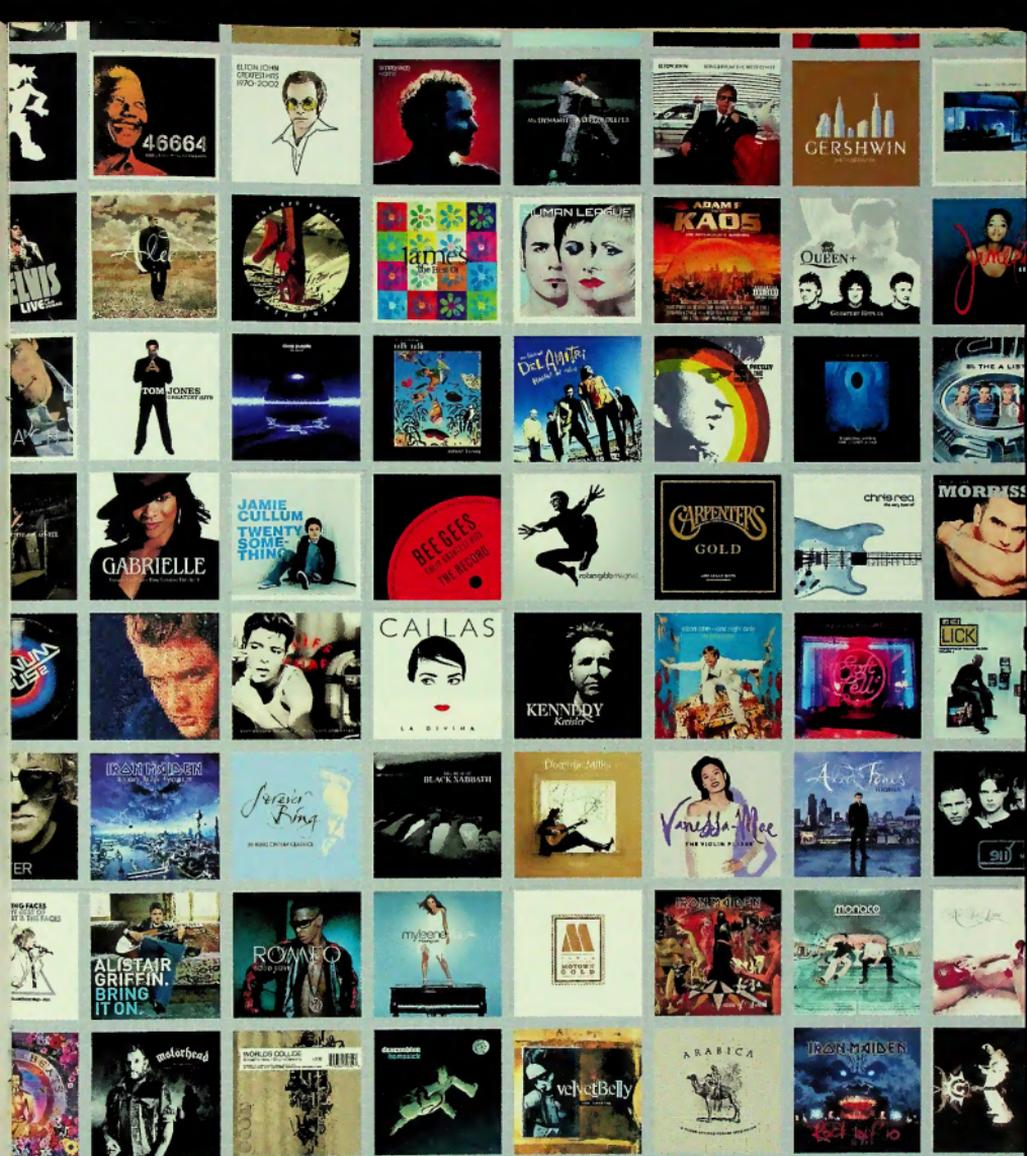
Groove Armada

Best dance act
Label Pepper/Jive
Label A&R Scott MacLachlan
National radio promotions Bjorn Hall (Anglo Plugging)
Regional radio promotions Jo Hart (Hart Media)
TV promotions Stephen Farmer (Anglo Plugging)
Product manager Sam Fleming (Jive)
Press Heather Finlay (Sainted), David Frostman (Jive)
Distributor Pinnacle
Manufacturer VDC
Publishing Warner-Chappell/Universal
Publishing A&R Mike Sault (Warner Chappell), Ruth Rothwell (Universal)
Manager Martin Hall (Sanctuary Artist Management)
Lawyer Jonathan Monjack (Engel Monjack)
Accountant Anthony Addis (Addis & Co)
Live booking agent Paul Bolton (Helter Skelter)

Jamelia

Best female solo artist, Best single (Superstar)
Label Parlophone
Label A&R Jamie Nelson
National radio promotions Kevin McCabe (Parlophone)
Regional radio promotions Clare Beaumont,





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June 1991





the popFactory

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Coutts congratulates all nominees
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Product manager Claire O'Brien (Parlophone)
Press Murray Chalmers (Parlophone)
Distributor EMI
Manufacturer EMI
Publishing BMG
Publishing A&R Ian Ramage
Publishing (Superstar) Universal/Warner
Chappell
Manager Jonathan Shalit, Nickie Banks (Shalit Global Management)
Lawyer Chris Organ (Russells)
Accountant Alan Heywood & Co
Live booking agent Solomon Parker (Concorde)

Koosheen

Best dance act

Label Mo'isha/BMG
Label A&R Charles Cosh, Mark Pinden, Nick Hansen
National radio promotions Mark Murphy (BMG)
Regional radio promotions Nick Bray (BMG)
TV promotions Annette Millar (BMG)
Product manager Lisa Blofeld (BMG)
Press Sharon Tobutt (BMG)
Distributor BMG
Manufacturer Deluxe
Publishing Tairona Songs
Publishing A&R Charles Cosh
Manager self-managed
Lawyer Bob Page (Jeyes & Page)
Accountant Ian Thomas (Martin Green Ravden)
Live booking agent Alex Hardee (Coda)

Lemar

Best urban act, Best breakthrough artist

Label Sony
Label A&R Nick Raphael (Sony)
National radio promotions Joe Bennett/Craig Madley (Sony)
Regional radio promotions Bob Hermon (Sony)
TV promotions Deirdre Moran/Nicola Carson (Sony)
Product manager Ted Cockle (Sony UK)
Press Joanna Burns (Sony UK)
Distributor Ten
Manufacturer Sony DADC
Publishing Copyright Control
Manager Richard Griffiths, Harry Magee (Modest! Management)
Lawyer Paul Spraggon (Spraggon Stennett Brabyn)
Accountant Lester Dales (Dales Evans & Co)
Live booking agent Paul Fitzgerald (CIA)

Lemon Jelly

Best dance act

Label Impotent Fury/XL Recordings
Label A&R Leo Silverman (XL)



National radio promotions Hannah Parkin (Beggars)
Regional radio promotions Chris Bellam (Beggars)
TV promotions Craig McNeal (Beggars)
Product manager Stewart Green (Beggars), Leo Silverman (XL)
Press Lynne Thomas & Hannah Gould (Beggars)
Distributor Vital
Manufacturer Sonopress
Publishing Sony ATV
Publishing A&R Charlie Pinder
Manager Marc Marot (Terra Firma Management)
Lawyer Lawrence Engel (Engel Monjack)
Accountant Jeffrey Kaye (Jeffrey James Chartered)
Live booking agent Peter Elliot (Primary Talent)

Annie Lennox

Best female solo artist

Label RCA
Label A&R Ged Doherty (BMG)
National radio promotions Tonya Govender (BMG)
Regional radio promotions Nick Bray (BMG)
TV promotions Jacqui Quai (BMG)
Product manager Richard Connell (BMG)
Press Jo Milloy (Henry's House)
Distributor BMG
Manufacturer Deluxe
Publishing BMG Music Publishing
Publishing A&R Paul Curran
Manager Simon Fuller (19 Management)
Lawyer Andy Stinson
Accountant Richard Harris
Live booking agent Bob Gold (GAA UK) Jeff Frasco (CAA UK)

Katie Melua

Performer

Label Dramatico
Label A&R Mike Batt
Promotion consultant Amanda Beel (All About Promotions)
National radio promotions Nick Fleming (Fleming Connolly Lander PR)
Regional radio promotions Terri Doherty (Terri Doherty Promotions) & Susie Tomkins (Tomkins PR)
TV promotions Matt Connolly, Judd Lander (Fleming Connolly Lander PR)
Press Sue Harris, Ollie Korn (Republic Media)
Product manager Jo Goodale (Dramatico)
Distributor Pinnacle
Manufacturer Sound Performance
Publishing Melita Music, Sony ATV Music Publishing
Manager Mike Batt (Dramatico Management)
Lawyer James Wylie (Russells Solicitors)



Battling for Brits honours (clockwise from above): Lemar, Pritvin Scream and Muse

Accountant Tim Brown (HW Fisher & Co)
Live booking agent Barrie Marshall (Marshall Arts)

Mis-Teeq

Best urban act, Best single (Scandalous)

Label Telstar
Label A&R Pete Hadfield (Telstar)
National radio promotions Tony Byrne (Single Minded Promotions)
Regional radio promotions Intermedia
TV promotions The Partnership
Product manager Charlotte Gafikin (Telstar)
Press Simon Jones (Hackford Jones PR)
Distributor BMG
Manufacturer Various
Publishing Universal
Publishing A&R Mike McCormack
Publishing (Scandalous) Universal, EMI, Sony-ATV
Manager 21st Artist
Lawyer Adam van Straten (Mishcon De Reya)
Live booking agent Steve Hogan (Concorde Artist International)

Muse

Best rock act, Performer

Label Taste Media/East West
Label A&R Dennis Smith, Safta Jaffery (Taste), Korda Marshall (East West)
National radio promotions Jon Turner (Force 5)
Regional radio promotions Carrie Curtis (East West)
TV promotions Sam Wayne (Force 5), Sarah Hawkes (East West)
Product manager Stuart Camp (East West)
Press Terri Hall, Julian Carrera (Hall Or Nothing)
Distributor Ten
Manufacturer Warner
Publishing Taste Music
Manager Anthony Addis (Brontone)
Lawyer Andrew Myers (Clintons)
Accountant Anthony Addis (Addis & Co)
Live booking agent Geoff Meall (The Agency)



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THE TEAM
WINNING THE BRIT AWARDS 2004
Brits co-chairmen:
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 Lucian Grainge
 (Universal)
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 Anderson (LA
 Associates)
Producer: Guy
 Friesman (GFA TV)
Director: Numb
 Hamilton
Press: Edward
 Doherty LD

Communications:
 TV & radio
promotions: Tony
 Cooke, Claire Jarvis
International
syndication: Jane
 Smith (Eagle Vision)
Sponsor:
 MasterCard

Benefiting
 charities: Brits
 Trust

Primal Scream

Best rock act

Label: Columbia/Sony
Label A&R: Muff Winwood (Sony)
National radio promotions: Joe Bennett, Craig Madley (Sony)
Regional radio promotion: Bob Hermon (Sony)
TV promotions: Deirdre Moran, Nicola Carson (Sony)
Product manager: Jason Rackham (Sony)
Press: Triad Publicity
Distributor: Ten
Manufacturer: Sony DADC
Publishing: EMI
Publishing A&R: Mike Smith
Manager: Gerry McElhone, Rab Andrew (GR Management)
Lawyer: Tony English (Russells)
Accountant: Willot Kingston Smith
Live booking agent: Martin Horne (ITB)



Top UK Talent
 (Clockwise from
 top left): Dizzee
 Rascal, Will Young,
 Stereophonics

Radiohead

Best group

Label: Parlophone
Label A&R: Keith Wozencroft (Parlophone)
National radio promotions: Kevin McCabe (Parlophone)
Regional radio promotions: Mark Gleed, Clare Beaumont (Parlophone)
TV promotions: Helena McGeough (Parlophone)
Product manager: Mandy Plumb (Parlophone)
Press: Murray Chalmers (Parlophone)
Distributor: EMI
Manufacturer: EMI
Packaging: Stanley Donwood, Dr Tehock
Publishing: Warner Chappell
Publishing A&R: David Donald
Manager: Bryce Edge, Chris Hufford (Courtyard Management)
Lawyer: John Statham (Statham, Gill & Davies)
Accountant: Harprit Johal, Azmat Mohamml
Live booking agent: Charlie Myatt (13 Artists)

Dizzee Rascal

Best male solo artist, Best urban act, Best breakthrough artist

Label: XL
Label A&R: Nick Huggett (XL)
National radio promotions: Hannah Parkin (Beggars)
Regional radio promotions: Chris Bellam (Beggars)
TV promotions: Craig McNeil (Beggars)
Product manager: Nick Huggett/Stewart Green (Beggars)
Press: Lynne Thomas (Beggars)
Distributor: Vital
Manufacturer: Sonopress
Publishing: Hero Publishing
Publishing A&R: Hannah Overton
Manager: Nick Detnen (Belly Of The Beast)
Lawyer: Paul Lennon

Stereophonics

Best rock act

Label: V2
Label A&R: David Steele (V2)
National radio promotions: Neil Ashby, Chris Young (V2)
Regional radio promotions: Neil Adams, Pete Waddingham (V2)
TV promotions: Roisin Duffy, Liz Meakin (V2)
Product manager: Piers Reid (V2)
Press: Terri Hall (Hall Or Nothing)
Distributor: 3MV/Pinnacle
Manufacturer: Sonopress
Publishing: Universal

Publishing A&R: Paul Connolly
Manager: Dan Garnett (Network Management)
Lawyer: Peter Britton (Clintons)
Accountant: Nicholas Kaye (Alexander Edward Lee)
Live booking agent: Scott Thomas (ITB)

Rachel Stevens

Best single (Sweet Dreams My LA Ex)

Label: Polydor
Label A&R: 19 Entertainment
National radio promotions: Pippa Evers (Polydor)
Regional radio promotions: Grant Caine (Polydor)
TV promotions: Arlene Moon (Polydor)
Product manager: Orla Lee (Polydor)
Press: Rob Commissar, Jo Milloy (Henry's House)
Distributor: Universal
Manufacturer: Deluxe
Packaging: Solar Creative
Publishing: (Sweet Dreams My LA Ex) EMI, Universal
Manager: 19 Management
Live booking agent: Bob Gold (GAA)

Sugababes

Best group

Label: Island
Label A&R: Darcus Beese (Island)
National radio promotions: Nick McEwen, Steve Pitron (Island)
Regional radio promotions: Charley Byrnes, Phil WTs (Island)
TV promotions: Mike Mooney, Holly Davies (Island)
Product manager: Sarah Boorman (Island)
Press: Anna Maslowicz (Island)
Distributor: Universal
Manufacturer: Deluxe
Publishing: EMI, Universal
Publishing A&R: Guy Moot (EMI), Darryl Watts (Universal)
Manager: Mark Hargreaves (Metamorphosis)
Lawyer: Chris Organ (Russells)
Accountant/business manager: Steve Daniels,



Allison Moss (Martin Green Ravden)
Live booking agent: Paul Franklin (Helter Skelter)

Any Winehouse

Best female solo artist, Best urban act

Label: Island
Label A&R: Darcus Beese (Island)
National radio promotions: Nick McEwen, Steve Pitron (Island)
Regional radio promotions: Charlie Byrnes (Island)
TV promotions: Mike Mooney, Holly Davies (Island)
Product manager: Naomi Beresford-Webb (Island)
Press: Shane O'Neill (Island)
Distributor: Universal Music
Manufacturer: Deluxe
Packaging: Michael Nash & Associates
Publishing: EMI
Publishing A&R: Guy Moot
Manager: Nick Godwyn and Nick Shymansky (Brilliant 19 Ltd)
Lawyer: David Gentle (Goldkorn Mathias Gentle)
Accountant: Margaret Coday (Coday)
Live booking agent: Paul Franklin (Helter Skelter)

Will Young

Best male solo artist

Label: S/BMG
Label A&R: Simon Fuller (19 Management)
National radio promotions: Leighton Woods (BMG)
Regional radio promotions: Nick Bray (BMG)
TV promotions: Riehe Crossley (BMG)
Marketing: Louise Hart, Julie Gray (BMG)
Press: Sam O'Leary (Henry's House)
Distributor: BMG
Manufacturer: Deluxe
Publishing: Sony/ATV
Publishing A&R: Cella McCamley
Manager: 19 Management
Live booking agent: Bob Gold (GAA)

Katie, congratulations on your double platinum #1 album

Love from Mike, Jo, Pete and Olaf at **Dramatico**

Congratulations to our fantastic promotion team - Amanda Beel, Judd Lander, Matt Connolly, Nick Fleming, Jane Slater and Craig McClintock (radio & TV), Sue Harris and Ollie Korn (press), Terrie Doherty and Susie Tomkins (regional promotion).

Thanks also to Emily Lee and Tom MacPherson for promotional work last year.

Thanks to Steve Mason, Tony Powell, Chris Maskery, Susan Rush, Emma Camfield, Martin Jeffries, Steve Mortimer, Dave Blizzard, Kameil Sattar, Marilyn Skeggs, Matt Maurice and everybody else at **Pinnacle** for a brilliant job on sales and distribution.

Lastly, thanks to our fantastic concert promoter, Barrie Marshall and all at **Marshall Arts**.

Katie Melua

Call Off The Search



The new single, released on March 15th

DRAMATICO

Club Charts 21.02.04

The Upfront Club Top 40

Rank	Artist	Weeks on Chart	Peak
1	SUGABABES IN THE MIDDLE	1	1
2	AGNELLI & NELSON FEAT. AUREIS HOLD ON TO NOTHING	1	2
3	GEORGE MICHAEL AMAZING	5	3
4	SKYARQ 'HIS MORE LIKE'	1	4
5	ALDOUS BOB OLENA	1	5
6	KYLE REED BLOOD WOLFMAN	1	6
7	BRITNEY SPEARS 'TOXIC'	1	7
8	STONEISLAND PUT EM HIGH	1	8
9	JUNIOR SENIOR SHAKE YOUR COCONUTS	1	9
10	DEEPTEE BLUE GIVE IT AWAY	1	10
11	PARADISE SEE THE LIGHT	1	11
12	DESPERINA VAN DI GEA	1	12
13	ANITA WAIN BUBB FEAT. JUSTINE SUSSA BURNED WITH DESIRE	1	13
14	TIMBALAND & MAGRO FEAT. MISSY ELLIOTT 'OP' THAT STIT	1	14
15	JAY RESTLESS	1	15
16	TEEDA FEAT. XAN WAINNA BE AN ANGEL	1	16
17	BASEMENT JAXX GOOD LUCK	1	17
18	EMMA TIL BE THERE	1	18
19	FERRY COSTEN ROCK YOUR BODY ROCK	1	19
20	KELLY LOGGUNA THIS TIME I KNOW IT'S FOR REAL	1	20
21	DJ CASPER CHIA CHIA SLIDE	1	21
22	TUBE & BERGER FEAT. CHRISSE HYNDIE STRAIGHT AHEAD	1	22
23	MASTY BLASTER HYPEROTIC TANGO	1	23
24	BENNY BENASSI NO MATTER WHAT	1	24
25	SOPHIST SYSTEMS COMPROMISE NUMBER	1	25
26	SARAH McLEODIAN FALLEN	1	26
27	TOM NEVILLE JUST FLOK	1	27
28	LINC VS. U2 TAKE ME TO THE CLOUDS ABOVE	1	28
29	ALISTAIR GRIFFIN YOU & ME (TONIGHT)	1	29
30	CHICKEN LIPS HE NOT IN	1	30
31	JUNIOR JACK DA HYFE	1	31
32	ADOLFOX SWEET CLARITY	1	32
33	BEMIE MAN DUDE	1	33
34	JAMMESON FEAT. ANGEL BU & CK TAKE CONTROL	1	34
35	SHAPESHIFTERS LOUIS THEME	1	35
36	MIR ON US, JUNGLE BROTHERS BREATHE DON'T STOP	1	36
37	TEZLA ALL NIGHT	1	37
38	MOTORCYCLAS THE RUSH COMES	1	38
39	DETRONIC FEAT. NERINA PALLOU TRILLY	1	39
40	BOODIE PIMPS SOMEBODY TO LOVE	1	40

TOP 10 UPFRONT CLUB BREAKERS

- 1 **AGNELLI & NELSON FEAT. AUREIS HOLD ON TO NOTHING** (New)
- 2 **TEEDA FEAT. XAN WAINNA BE AN ANGEL** (New)
- 3 **BASEMENT JAXX GOOD LUCK** (New)
- 4 **CANER LAY IT DOWN** (New)

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Sugababes on for double

By Alan Jones

The first two singles from Sugababes' current album, *Three*, topped both the Upfront and Commercial Pop Charts – and the third is well on the way. *Hole In The Head* did the double in October and was followed to the top two months later by *Too Lost In You*. The spotlight now falls on the *In The Middle*, which jumps 4-1 on the Upfront Chart, but still has a little work to do on the Commercial Pop list, where it veers 18-3.

Ahead of it are a pair of *All Around The World* releases: *Kelly Rowland's* cover of Donna Summer's *This Time I Know It's For Real* slips 1-2, making way for labelmate *DJ Casper's* *Chia Chia Slide* a monster hit on the continent, which is sure to score heavily here too. In addition to heavy club play, *Chia Chia Slide* is getting massive TV exposure for *Streeets Of New York*, video from MTV, *Hits* and *The Box*. *Chia Chia Slide's* potential is further flagged by the fact that a *True Version* – by MC Jig – reaches number 61 on the OCC singles chart on import this week.

Aside from the Sugababes, *George Michael*, *Kyle Minogue* and *Britney Spears* are also on the top 10 of the Upfront and Commercial Pop Charts. *Minogue's* single has peaked in both, while *Spears* discs just catching fire. *Michael's* *Amazing* makes steady progress on both lists, climbing 5-3 Upfront and 17-9 Commercial. It should make further upwards progress next week, as the original *Full* (including mix promo) has now been supplemented by a further 12-inch re-configuration made by the mysterious *Jack N' Roy*.

In addition to *Chia Chia Slide*, another record selling well on import – it was number 106 last week – is *Yeah*, the introductory single from *Usher's* upcoming album *Confessions*. It jumps 3-1 on the Urban Chart this week, replacing *Kelis' Misks*, which dips to six. Meanwhile, the R&B group *B2K's* recent split does not stop them from regaining the chart's highest debut, arriving in a flurry at number four with *Badboy*. The track was previously the star attraction on the *You Got Served* soundtrack, helping it to a number five peak on the chart last week, although, almost all the soundtrack's supporters have now switched to the *Badboy* promo, hence the latter title's high debut and the disappearance of *You Got Served* from this week's chart.

COMMERCIAL POP TOP 30

Rank	Artist	Weeks on Chart	Peak
1	DJ CASPER CHIA CHIA SLIDE	1	1
2	KELLY LOGGUNA THIS TIME I KNOW IT'S FOR REAL	1	2
3	SUGABABES IN THE MIDDLE	1	3



Produced in co-operation with the BPI and BPIA, based on a sample of more than 4,000 record outlets.
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As used by Top Of The Pops and Radio 1

MUSICWEEK

The Official UK Charts 21.02.04

SINGLES

1	🇬🇧 SAM & MARK WITH A LITTLE HELP FROM MY FRIENDS	Pop/Rock
2	🇬🇧 ROMAN KEATING SHE BELIEVES (IN ME)	Pop/Rock
3	1 LMC VS U2 TAKE ME TO THE CLOUDS ABOVE	All Around The World
4	2 KELIS MILKSHAKE	Veeps
5	🇬🇧 STEREPHONICS MOVIESTAR	U2
6	3 OUTKAST HEY YAI	Acids
7	5 BOOGIE PIMPS SOMEBODY TO LOVE	Data
8	4 MICHELLE ALL THIS TIME	S
9	🇬🇧 FATMAN SCOOP IT TAKES SCOOP	Def Jam UK/Arzoo
10	7 2PLAY FEAT. RAGHAI & JUCY SO CONFUSED	Infima/2PS
11	🇬🇧 FERRY CORSTEN ROCK YOUR BODY ROCK	Polaris
12	🇬🇧 SPEEDWAY CAN'T TURN BACK	Isaac/ct
13	9 SEAN PAUL/SASHA I'M STILL IN LOVE WITH YOU	Virgin/ct
14	11 OZZY & KELLY OSBOURNE CHANGES	Sanctuary
15	15 KATIE MELUA THE CLOSEST THING TO CRAZY	Dance/ct
16	6 BLAZIN' SQUAD HERE 4 ONE	East West
17	🇬🇧 THE STROKES REPTILIA	Rough Trade
18	8 SNOW PATROL RUN	Flores/Polstar
19	🇬🇧 UD PROJECT SATURDAY NIGHT	Fee 2/Arzoo
20	10 EMMA I'LL BE THERE	Universal
21	🇬🇧 JAGGED EDGE WALKED OUTTA HEAVEN	Columbia

ALBUMS

1	🇬🇧 NORAH JONES FEELS LIKE HOME	Real Gone
2	1 KATIE MELUA CALL OFF THE SEARCH	Isaac/ct
3	🇬🇧 FRANZ FERDINAND FRANZ FERDINAND	Demo
4	2 LEANN RIMES THE BEST OF	Curb/London
5	3 SNOW PATROL FINAL STRAW	Flores/Polstar
6	5 JOSS STONE THE SOUL SESSIONS	Real Gone/Virgin
7	🇬🇧 EMMA FREE ME	Universal
8	9 DIDO LIFE FOR RENT	Cherrytree
9	12 TEARS FOR FEARS TEARS ROLL DOWN 1982-1992	Ferrara
10	10 BLACK EYED PEAS ELEPHUNK	Adm/Polstar
11	7 NO DOUBT THE SINGLES 1992-2003	Interscope/Polstar
12	4 LOSTPROPHETS START SOMETHING	Veeps/Rage
13	13 OUTKAST SPEAKEAR00XXX THE LOVE BELOW	Acad
14	19 WILL YOUNG FRIDAY'S CHILD	S
15	8 AIR TALKIE WALKIE	Virgin
16	15 NORAH JONES COME AWAY WITH ME	Parlophone
17	17 BRITNEY SPEARS IN THE ZONE	Arz
18	14 EVANESCENCE FALLEN	Epic
19	31 LIONEL RICHIE THE DEFINITIVE COLLECTION	Universal/IV
20	11 SCISSOR SISTERS SCISSOR SISTERS	Polstar
21	18 ROBERTA FLACK SOFTLY WITH THESE SONGS	Atlantic

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PRE-RELEASE AIRPLAY TOP 20

PRE-RELEASE AIRPLAY TOP 20	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM
1	1	1	BOY IN THE STRIP	TOUR
2	2	2	JAMIE TAVEL	THE NEW
3	3	3	JAMIE TAVEL	THE NEW
4	4	4	KATIE MINKOFF	RE-ORGANIZED MINDS
5	5	5	ADRIAN PAUL	THE GREAT
6	6	6	THE GREAT	THE GREAT
7	7	7	THE GREAT	THE GREAT
8	8	8	THE GREAT	THE GREAT
9	9	9	THE GREAT	THE GREAT
10	10	10	THE GREAT	THE GREAT
11	11	11	THE GREAT	THE GREAT
12	12	12	THE GREAT	THE GREAT
13	13	13	THE GREAT	THE GREAT
14	14	14	THE GREAT	THE GREAT
15	15	15	THE GREAT	THE GREAT
16	16	16	THE GREAT	THE GREAT
17	17	17	THE GREAT	THE GREAT
18	18	18	THE GREAT	THE GREAT
19	19	19	THE GREAT	THE GREAT
20	20	20	THE GREAT	THE GREAT

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COOL CUTS CHART

COOL CUTS CHART	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM
1	1	1	DAVE NAVARRO	THE BEST OF DAVE NAVARRO
2	2	2	DAVE NAVARRO	THE BEST OF DAVE NAVARRO
3	3	3	DAVE NAVARRO	THE BEST OF DAVE NAVARRO
4	4	4	DAVE NAVARRO	THE BEST OF DAVE NAVARRO
5	5	5	DAVE NAVARRO	THE BEST OF DAVE NAVARRO
6	6	6	DAVE NAVARRO	THE BEST OF DAVE NAVARRO
7	7	7	DAVE NAVARRO	THE BEST OF DAVE NAVARRO
8	8	8	DAVE NAVARRO	THE BEST OF DAVE NAVARRO
9	9	9	DAVE NAVARRO	THE BEST OF DAVE NAVARRO
10	10	10	DAVE NAVARRO	THE BEST OF DAVE NAVARRO
11	11	11	DAVE NAVARRO	THE BEST OF DAVE NAVARRO
12	12	12	DAVE NAVARRO	THE BEST OF DAVE NAVARRO
13	13	13	DAVE NAVARRO	THE BEST OF DAVE NAVARRO
14	14	14	DAVE NAVARRO	THE BEST OF DAVE NAVARRO
15	15	15	DAVE NAVARRO	THE BEST OF DAVE NAVARRO
16	16	16	DAVE NAVARRO	THE BEST OF DAVE NAVARRO
17	17	17	DAVE NAVARRO	THE BEST OF DAVE NAVARRO
18	18	18	DAVE NAVARRO	THE BEST OF DAVE NAVARRO
19	19	19	DAVE NAVARRO	THE BEST OF DAVE NAVARRO
20	20	20	DAVE NAVARRO	THE BEST OF DAVE NAVARRO

URBAN TOP 30

URBAN TOP 30	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM
1	1	1	URBAN TOP 30	URBAN TOP 30
2	2	2	URBAN TOP 30	URBAN TOP 30
3	3	3	URBAN TOP 30	URBAN TOP 30
4	4	4	URBAN TOP 30	URBAN TOP 30
5	5	5	URBAN TOP 30	URBAN TOP 30
6	6	6	URBAN TOP 30	URBAN TOP 30
7	7	7	URBAN TOP 30	URBAN TOP 30
8	8	8	URBAN TOP 30	URBAN TOP 30
9	9	9	URBAN TOP 30	URBAN TOP 30
10	10	10	URBAN TOP 30	URBAN TOP 30
11	11	11	URBAN TOP 30	URBAN TOP 30
12	12	12	URBAN TOP 30	URBAN TOP 30
13	13	13	URBAN TOP 30	URBAN TOP 30
14	14	14	URBAN TOP 30	URBAN TOP 30
15	15	15	URBAN TOP 30	URBAN TOP 30
16	16	16	URBAN TOP 30	URBAN TOP 30
17	17	17	URBAN TOP 30	URBAN TOP 30
18	18	18	URBAN TOP 30	URBAN TOP 30
19	19	19	URBAN TOP 30	URBAN TOP 30
20	20	20	URBAN TOP 30	URBAN TOP 30
21	21	21	URBAN TOP 30	URBAN TOP 30
22	22	22	URBAN TOP 30	URBAN TOP 30
23	23	23	URBAN TOP 30	URBAN TOP 30
24	24	24	URBAN TOP 30	URBAN TOP 30
25	25	25	URBAN TOP 30	URBAN TOP 30
26	26	26	URBAN TOP 30	URBAN TOP 30
27	27	27	URBAN TOP 30	URBAN TOP 30
28	28	28	URBAN TOP 30	URBAN TOP 30
29	29	29	URBAN TOP 30	URBAN TOP 30
30	30	30	URBAN TOP 30	URBAN TOP 30



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The only views that count now are held by those companies which make it their business

Emotional ties won't save the single

EDITORIAL MARTIN TALBOT



The single means a lot to many of us. To those who remember the first one they bought, it is more than just a format: singles represent a series of signposts in time, landmarks in our lives.

But BPI figures released last week suggest that consumers have fallen out of love with the format; the patient is ill and heading for intensive care.

The single's continuing demise betrays much of the hard work which has already been carried out. Last year's singles project, driven by the Official Charts Company, produced various possible solutions. But to date, aside from EMI's two-track CD - stickered to prevent units being sold for more than £2 - little concrete action has been taken. After much wringing of hands, there is no agreed solution in sight.

With - at the current level of decline - sales looking on course to fall below 30m units in 2004, just three years after it remained at 60m-plus, the time has arrived for decisive action to be taken.

Either the record industry wants a physical singles market, or it does not; it needs to grasp the nettle and decide which way it wants to go.

As far as the retail sector on one side and the labels on the other are concerned, that means understand-

ing each other's position. It means both sides accepting that both may need to compromise; it might even be cost both sides a little in the way of investment, if it is agreed that the possible upside justifies the outlay. The short-term costs need to be weighed up against any potential long-term benefits.

Ultimately, it is down to the retailers and labels to decide whether there is a future for the physical single. While we all have a view on singles, by virtue of the cherished place they fill in the nation's cultural make-up, the only views which count now are those held by those companies which make it their business.

If customers stop buying salad cream, it is down to Heinz and their like to decide on its future. The same applies to the single.

Quite simply, the key decision-makers from both sides need to agree to get together in a room, close the door and vow not to emerge until some form of working consensus is reached.

If that consensus is that the physical single is dying an inevitable death, there would be much weeping and wailing. But, perhaps, so be it.

At least then we could all get on with business and plan for a future without the format.

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The 40-plus market is being under-served by the industry

VIEWPOINT BRIAN BERG



The music industry has been eyeing the 40-plus male market for some time and the opportunities are enormous. The "grey" market grew up buying records - it was all they did in the Sixties and Seventies when there was no competition from computer games or mobile phones, but the media and music industry, particularly TV, has been under-serving them for some time.

We do have Parkinson, GMTV, Des & Mel and the Royal Variety Performance, but older viewers don't watch The Box and VH1 viewer figures in volume terms are

The industry has been under-servicing the over-40s market

still relatively low. They might watch The Brits and buy Tom Jones or Duran Duran, but these opportunities seldom arise and the fact that this market is growing is highlighted by the incredible listener figures Radio Two gets.

With an impressive 37% of music sales in the UK currently being made by the over-45s (a figure which is expected to rise to 50% by 2008), men in this age group are happy to embrace new

technology. This cash-rich market is crying out for the full music experience - including everything from special live events to full-length bonus DVDs. The music industry's primary focus is on the younger market - a sector that is proving even more transient and fickle, with the obvious barriers of a market getting used to not paying for music.

These are consumers with a conscience who have shown they will download, but are willing to pay for it, and they also want to buy product, whether it is Coldplay or Jamie Cullum. Ironically, it is supermarkets with their loss-leading approach, which is making product more accessible to them.

The 45-plus music consumer has the cash and is willing to spend it in all areas. Until recently, we have been under-serving them, in all sectors. The communications avenues are weak and dominated by TV advertising. It is not even a "sexy" market by the majority of TV networks and producers and ITV, BBC 1 and 2 are still missing valuable opportunities. Radio and the live sectors fare better, but it still has massive scope to grow.

Brian Berg is Universal Music director of music operations and UMTV managing director.

Is it the end of the road for the single?

The big question

With the UK singles market falling more than 30% in value and volume last year and over-the-counter sales suffering a further 18% drop so far this year, is this the end of the road for the single?

Mark Goodier, Emap's Smash Hits chart presenter and former Radio One Top 40 host

"Radio plays songs, not singles. Artists write and perform songs, not singles. So, even if the CD single, like the seven-inch vinyl before it, is surpassed as a means of delivery to the consumer - as long as writers compose great songs, people will want to own them. It might be on albums, artist or compilation, downloads to an iPod or a mobile phone, but most likely it will be a format which we haven't thought of yet."

Simon Wright, Virgin Entertainment Group CEO

"These figures can't disguise the fact consumer interest in singles is definitely on the wane. Whether this is due to the quality of singles or the attractiveness of the single as a format, it is not easy to say for sure. I strongly believe singles don't represent the same value they used to in the face of falling album prices and the

consumer is obviously making a decision not to buy them."

Andy Lown, director of Pre-club chip creator Origo

"Surely this comes as no surprise. It is now the norm to pay no more than £5 for Miles Davis' Kind of Blue, so do you expect the mass-market to pay £3 or £4 for a CD single? Remarkably, value does not appear to be an issue when singles are sold as ringtones, so how about releasing singles as ringtones only to promote albums?"

Alfie Lewis, BBC publisher of teen magazines

"I doesn't look too pretty, but the good ones still sell. There are so many different ways of getting music now and it is online that's OK as long as it's legal."

Darren Taylor, Rock Sound editor

"I don't buy singles. I'm more interested in albums. I think the final nail in the coffin was all the different mixes you get with one good track. I think they should go back to two-track singles at £1.99 because the whole situation really needs addressing."

Mark Chung, Sony Independent Networks Europe senior VP

"They will continue to have a function. What exactly is the single? It is a song and the relevance of the song will not go away, but what will change is the format it is heard and sold on."

Legendary film-maker **Albert Maysles** recalls his historic documentaries of The Beatles' arrival in the US and the murder of a fan at Altamont in 1969.

Quickfire

During the making of The First US Visit, how long into filming did you come to realise that you were chronicling history?

I didn't think about it. You are so obsessed with getting every detail just right and not missing a single thing that it would almost be a distraction. Over the years, I have more and more begun to think that, and, five years later, when we did [the Rolling Stones film] Gimme Shelter, then the context really got to me. I began to think about the significance of the two films, at both ends of the Sixties.

How did you find the various members of The Beatles and the way they interacted with the camera?

At first they were a little bit disappointing – they were acting for the camera. Normally, it would be something that we would want to get through, so we could get to the real person. But the real people in this case were what we saw. It was what their life had become. They took up this whole thing of doing things for camera, but that in itself was revealing. They had their own ways of expressing their reactions to America and I think we really did get through to them. Last week I was in Los Angeles and spent some time with Ringo and he is just the same guy I filmed.

How do you feel looking back at that film, so long ago, and the impact it has had?

I realise more than ever how a film, a documentary, has an impact, not only on history, but on people, too. Apple managed to bring the two children in the film who were watching The Beatles on TV at home to New York



Maysles: Sixties documentaries have impacted on history as well as people's lives

from Puerto Rico. They also brought the kid who was on the train and approached Ringo to New York, who is now a successful attorney in West Virginia – that film is like their family album. It occurred to me recently that when a house burns down the first thing they want to know is if they have saved the family album. And, because The Beatles are so important to people, this is a family album. And it has been saved. **How does it feel to have recorded history in the way you have with The Beatles and The Rolling Stones?**

They were entirely different experiences, because of the climate. The Beatles came in 1964 at a time when there had recently been the assassination of John F. Kennedy and it was the perfect antidote to that kind of sadness. So it served its purpose. In the year when the Stones were there, a lot had changed. You could almost attribute the violence to the Stones' lyrics, but it was a score for, rather than the cause of, the violence. But it is all there to see in Gimme Shelter. At Altamont, [at the moment of the killing], the Hells Angels' group commander was not

around. So an inexperienced man took over.

There were a lot of bad drugs around at the time. In the weeks before the killing, there is a moment when the camera sees Meredith Hunter, you see his tongue wagging backwards and forwards. A few months later he was murdered.

It took a couple of weeks for me to get everything out of the laboratory. And then when I saw it I was just so fascinated. I spent an hour or so looking at that scene frame by frame. I had been in that spot earlier in the day and one of the people in the crowd had said, 'If you don't get out of here, I will kill you.' So I climbed up onto the stage. If I had stayed there I would have been in that spot, watching the killing.

Albert Maysles and his late brother David were the film-makers behind The Beatles First US Visit and Gimme Shelter – in which they filmed the murder by Hells Angels at Altamont of 15-year-old Meredith Hunter. The Beatles footage is the centrepiece of Apple's The First US Visit DVD, which was released last week. Maysles films continues to operate from New York.

Underground. DVD – Remember The Tiltans.

Best friend in the music business: Ted Cohen. He also did the first deal with me in the music business several years ago.

Greatest passion other than music: God, my wife and my two boys.

Best thing that has happened to you in the past 12 months: The birth of my second son this past May. Tell us a secret about yourself:

While I may still portray a SoCal surfer image, my Town wife has turned me to country music.

Who is your all-time hero: My dad. **What is the best piece of music business advice given to you:** Legal music distribution will go digital and online and CD recording will be part of it. You need to be a part of it. From Chris Goro, when he recruited me three years ago.

What is your most embarrassing music industry moment: When I first pitched the labels about adding CD recording to their music services and distribution plans.

DOOLEY'S DIARY



Virgin on the Wright track

Remember where you heard it:

Virgin Megastores is about to permanently fill the gap left by the departure of managing director Andy Randall last year, as CEO Simon Wright's role is given a renewed international emphasis. Two big new projects, including a proposed new digital initiative, are expected to keep him in the States for large parts of the year... Don't expect to see BMG's official Brits album to be lighting up the compilations chart. The OCC has banned its inclusion because it breaks chart rules – it features a big competition giveaway... Meanwhile,

The rare revival is set to hit the Brits tomorrow (Tuesday) night when Jamie Collum and Katie Melua unite to perform the band's Leeds. And Feargal Sharkey will be thrilled to learn Barenz are doing 'Teenage Kicks at the same bash. CEO Music International chairman/CEO Jorgen Larsen was spotted with a huge grin on his face following the Grammy Awards after his son Philip Larsen and colleague Bruce Elliott-Smith, of London-based production and songwriting company E-S-L, won a best dance recording going for their work as mixers of Kylie Minogue's Capitol-issued Come Into My World.

'The night was fantastic,' says Larsen the younger. 'When it finally came to ours, we had resigned ourselves to

defeat. As Jimmy Jam said the word 'Come...' we felt as though we were floating up to the stage.' Later, after discovering that Grammy fame does not necessarily guarantee an entry into the Capitol party, Elliott-Smith acquired a tattoo on his neck as a longer-lasting memento... In the week when The Beatles return to number one via Pop Idol poppets Sam & Mark, Lex artist Danger Mouse's Grey Album won't be so lucky. Combining the lyrics from Jay-Z's Black Album with music entirely 'appropriated' from The Beatles' eponymous 1968 double, it is likely to remain widely unheard. By last Wednesday, EMI had put out a cease and desist order. Danger Mouse's response – '0b-0a-0b-0a-0a. Life goes on, baby! It's how the life goes on!'... Meanwhile, across London, Simon Cowell's private life could have been seen by the matrons of middle England when a stack of his letters arrived at the Women's Institute's New Kings Road HQ. Being well-brought-up ladies, after reading and poking the unopened envelopes a bit, they returned the lot to the postie... The Alarm were yesterday (Sunday) on course to reach the Top 40 for the first time since 1989 – through Snapper Music. You won't spot them on the chart though – the Mike Peters-led outfit were so worried about the adverse affect their name could cause, they hid their identity and called themselves Poggyfields instead... Brace yourself for **TV's Celebrity contestants** Mike Scott, Peter Andre, Neil Raddock and Tom Bracken's last show – exclusively through Woolworths – coupling covers of Jangle Rock and The Lion Sings Tonight. Try to forgive them – the March 1 release is for charity... And our own East West ressuré of Mysterious Girl will also be for charity. But let's get out for a legitimate respite of the now legendary Insignia, too, after an undereared version sold 10,000 copies in 48 hours at the end of last week...



It was like the Eighties all over again when Duran Duran dropped into the Brit School last week. Terrifyingly, the Durables were leaving hits when the students greeting them weren't even born, although Brit School principal Nick Williams says blank faces were not the order of the day. 'They weren't expecting as many students to know who they were but they did,

either via their parents or through their study of pop music,' says Williams. Williams accompanied the Brit's outstanding contribution winners on the two-hour visit, which took in dance and theatre classes followed by a Q&A session. Pictured, left to right, are Williams, Roger Taylor, Simon Le Bon, Nick Rhodes and chairman of the school's governors, John Deacon.

Inside track

Brad Deua, president, Napster Bern: San Diego, California on July 11, 1968.

First job in the music business: Legal due diligence as a junior lawyer with O'Melveny & Myers on the PolyGram acquisition by Universal in 1998.

First job in the music business (in your dreams): CEO.

First record you bought: I doubt it was the first record I bought, but I remember skateboarding with my best friend about 20 miles to buy The Clash album Combat Rock the day it was released in the US, circa 1982. I identified with The Clash's music image and wanted to be the first to have the new album. I also remember buying AC/DC's Back In Black a year or two before that after hearing it at a friend's house – it rocked. I still listen to both – digitally of course.

Last record you bought: Physically, my wife gave me the new P.O.D. CD



Payable On Death for Christmas. Digitally, I recently purchased Diddy's Life For Rent.

Your current favourite CD, DVD, game or gadget: Deviants/gadgets – My Sansing Napster Player, of course, and my 'Crackberry' – Book – Bringing Up Boys by Dr James Dobson. Game – Wakeboarding Unleashed and Tony Hawk's

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Week 07

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

KEY RELEASES

ALBUMS

THIS WEEK
Mellow Perfect Colours (Atmospheriques); Michelle: The Meaning Of Love (3/5); Plumb: Beautiful Lumps Of Coal (Curb); Span: Mass Distraction (Island); The Vells: The Runaway Round (Fourth Trade)

FEBRUARY 23
Johnny Cash Unearthed (Mercury); Ferry: Corsten Right Of Way (Positive); Why They Died For Beauty (Source); Speedway Save Yourself (Innocent); The Shills: Logic Will Break Your Heart (WEA)

MARCH 1
Auf Der Maur: Auf Der Maur (EMI); John Fruscatante: Stadoos Collide With People (Warner Bros); George Harrison: Dark Horse Years (Parlophone); Zero 7: When It Falls (Ultimate Dilemma)

MARCH 8
Cloudhead: Ten (Big Dada); Fyda: The (Def Jam UK/Mercury); MC Solar: Mach 6 (EastWest); Squarepusher: Ultravisitor (Virgin)

SINGLES

THIS WEEK
B&S: I'm A Cuckoo (Rough Trade); Busted: Who's David? (Universal); Deepest Blue: Give It Away (Data/MoSi); Keane: Somewhere... (Island); Alex Parks: Cry (Polydor)

FEBRUARY 23
50 Cent: I Can't (Interscope/Polydor); Goldfrapp: Black Cherry (Mute); Jamelia: Thank You (Parlophone); JX: Restless (Tidy Tonic); Lemar: Another Day (Sony); Westlife: Obvious (S)

MARCH 1
Blink 182: I Miss You (MCA); Gomez: Catch Me Up (Puh); George Michael: Amazing Songs; Kylie Minogue: Red Blooded Woman (Parlophone); Britney Spears: Toxic (Live)

MARCH 8
Black Eyed Peas: Hey Mama (Interscope/Polydor); Enrique Iglesias: Not In Love (Interscope/Polydor); Elton John: The Heart Of Every Girl (Sony); NERD: She Wants To Move (Virgin); The Vines: Ride (Polygram)

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The Market

Valentines effect lifts album sales

by Alan Jones

Singles and albums sales both surged last week, as the Valentine's Day effect proved once again to be a powerful sales stimulant. Singles sales improved 15.2% to a year's best 498,010, while album sales rocketed 33.2% to 3,373,874, their highest tally for six weeks, when post-Christmas clearances gave the market an artificial boost. All but four of the top 40 artist albums shared the bonanza, though some benefited much more than others. Compared to the same week in 2003, singles were off 15.9% last week, but albums were up 13%. The singles decline represents a reduction of only 94,000 in sales, while albums growth represents sales of an extra 388,000 over 2003 – a more than fair trade-off between the formats.

In 2003, no album managed to post a weekly sale of more than 100,000 until Stereophonics' 'You Gotta Go There To Come Back' did it (barely, with sales of 101,946) in June in the 23rd week of the year, but last week saw Katie Melua's Call Of The Search increase sales week-on-week to an impressive 104,447 – and still also by a country mile. That is because **Norah Jones' 'Feels Like Home'** makes a stunning debut in pole position with first-week sales a shade under 236,000. It arrives



Norah Jones: scoring massive 236,000 first-week sale to debut in top spot

at the summit 50 weeks after her debut album *Come Away With Me* – which has thus far sold 1,950,000 – started its four week run at number one. The Jones/Melua combo also rules the jazz chart, providing the first ever instance of the top two albums on the jazz chart being the same as the top two albums on the overall chart. With TeAnn Rimes at number four, Joss Stone at number six, Emma at number seven and Dido at number eight, on the overall album chart, female solo stars command a 75% share of the top eight for the first time. By contrast, the top-rated male soloist on the chart is Will Young,

in 14th place.

Singles growth was achieved despite a lacklustre number one sale of 42,776 for Pop Idol duo Sam & Mark's Beatles cover *With A Little Help From My Friends*. Although it was comfortably ahead of runner-up Ronan Keating's 36,000 tally for *She Believes In Me*, it is way below the opening sales for debut discs by previous Pop Idol phenomena Will Young, Gareth Gates, Darlow, Michelle and even the Cheeky Girls – and it is less than a third of the 132,417 tally with which Young & Gates' Beatles cover, The Long And Winding Road, debuted in September 2002.

FAST CHART

SINGLES

NUMBER ONE
SAM & MARK: WITH A LITTLE HELP FROM MY FRIENDS (SRCA)
Ringo Starr sang the original on The Beatles' Sgt Pepper's Lonely Hearts Club Band. This is one of more than 250 covers, and the third to hit number one.

ARTIST ALBUMS

NUMBER ONE
NORAH JONES: FEELS LIKE HOME (Blue Note)
This has a remarkably even spread of sales throughout the UK, peaking at 9% above average in London, and 11% below in Yorkshire in achieving the highest ever sale for a week in February.

COMPILATIONS

NUMBER ONE
BEAUTIFUL BMG
Compilations always do exceptionally well in the Valentine's Day market, and enjoyed a 46% surge last week. Aside from Clubmix 2004 – which dips 15% – the entire Top 10 is made up of love songs compilations, with Beautiful top-scoring with sales of 62,334.

SCOTTISH SINGLES

NUMBER ONE
LMC VS U2: TAKE ME TO THE CLOUDS ABOVE (AATW)
Sam & Mark may be number one in the rest of the UK, but in Scotland LMC vs U2 continue at the top, with a very slender lead over local heroes Speedways' second hit *Can't Turn Back*.

RADIO AIRPLAY

NUMBER ONE
LMC VS U2: TAKE ME TO THE CLOUDS ABOVE (AATW)
Losing its sales chart crown after two weeks in pole position, *Take Me To The Clouds* above replaces *OutKast's Hey Ya!* at the top of the airplay chart, with more plays and a bigger audience.

TV AIRPLAY

NUMBER ONE
BRITNEY SPEARS: TOXIC (Jive)
Washed to racy for play before the video's release, Spears' raunchy new video for Toxic nevertheless leads an all female top three with a tally of 364 plays.

MARKET INDICATORS

SINGLES	ALBUMS	COMPILATIONS
Sales versus last week: +15.2%	Sales versus last week: +29.1%	Sales versus last week: +45.6%
Year to date versus last year: -12.9%	Year to date versus last year: +6.8%	Year to date versus last year: -2.7%
Market shares	Market shares	Market shares
RCA/Arista 21.7%	Parlophone 10.6%	Universal TV 20.7%
Polydor 13.6%	Polydor 12.4%	Polydor 14.2%
Virgin 9.7%	RCA/Arista 10.4%	Parlophone 11.3%
AATW 9.0%	Dramatico 7.7%	Sony 10.4%
V2 Music 5.3%	Virgin 6.9%	Island 6.1%
	WGM	

THE BIG NUMBER: 235,890

First-week sales of Norah Jones' new album – higher than any in 2003, aside from Dido and Will Young

RADIO AIRPLAY

U SHARE	U SHARE
Origin of singles sales (Top 75): UK: 69.3%	Origin of singles sales (Top 75): UK: 69.3%
US: 26.7%	Other: 4.0%
Origin of albums sales (Top 75): UK: 60.0%	Origin of albums sales (Top 75): UK: 60.0%
US: 36.0%	Other: 4.0%

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Irplay Chart

music control

WEEK	LAST WEEK	MOVING	NEW	REMOVED	WEEKS ON CHART	PEAK POSITION	TITLE	ARTIST	Label	WEEKS ON CHART				
26	31	3	0	0	1	1	JENNIFER LOPEZ BABY I LOVE YOU	JENNIFER LOPEZ	EPIC	560	88	26.07	1	
27	22	25	0	0	1	1	JAMELIA SUPERSTAR	JAMELIA	PARLOPHONE	940	-13	25.94	9	
28	18	2	0	0	1	1	FERRY CORSTEN ROCK YOUR BODY, ROCK	FERRY CORSTEN	POSTITIVA	718	39	24.10	23	
29	20	4	2	0	1	1	RONAN KEATING SHE BELIEVES (IN ME)	RONAN KEATING	PLYWOOD	423	19	23.89	-11	
30	46	28	0	0	1	1	DIDO WHITE FLAG	DIDO	CHERRYBLOSSOM	642	3	22.34	24	
31	27	6	26	0	1	1	FRANZ FERDINAND TAKE ME OUT	FRANZ FERDINAND	SONO	304	-13	22.14	-16	
32	07	23	0	0	1	1	THE DARKNESS I BELIEVE IN A THING CALLED LOVE	THE DARKNESS	JUST DESTROY	417	7	22.10	-17	
33	41	3	0	0	1	1	KEANE SOMEWHERE ONLY WE KNOW	KEANE	ISLAND	277	68	21.94	22	
34	3	6	27	0	1	1	MAROON 5 HARDER TO BREATHE	MAROON 5	UNIVERSAL	626	-13	20.41	-25	
35	15	2	25	0	1	1	THE STANDS HERE SHE COMES AGAIN	THE STANDS	EMO	220	12	20.28	36	
36	07	20	0	0	1	1	BEYONCÉ CRAZY IN LOVE	BEYONCÉ	COLUMBIA	466	-11	19.93	11	
37	31	27	0	0	1	1	BLACK EYED PEAS WHERE IS THE LOVE?	BLACK EYED PEAS	ARMINCO	530	-2	19.75	-10	
38	19	22	0	0	1	1	SUGABABES HOLE IN THE HEAD	SUGABABES	UNIVERSAL	640	-19	19.44	-6	
39	26	4	41	0	1	1	BASEMENT JAXX FEAT. LISA KEKAULA GOOD LUCK	BASEMENT JAXX	RECORDED	372	-12	19.10	-37	
40	50	3	0	0	1	1	BEENIE MAN DUDE	BEENIE MAN	VERIGN	227	13	18.60	10	
41	05	5	0	0	1	1	2 PLAY SO CONFUSED	2 PLAY	INTERSCOPE	500	-11	18.55	-8	
42	48	2	24	0	1	1	LOSTPROPHETS LAST TRAIN HOME	LOSTPROPHETS	VISIBLE NOISE	252	5	18.34	5	
43	06	1	0	0	1	1	NORAH JONES SUNRISE	NORAH JONES	PARLOPHONE/UMC	355	134	18.01	139	
44	37	3	0	0	1	1	BELLE & SEBASTIAN I'M A CUCKOO	BELLE & SEBASTIAN	DUCK DUCK	127	21	16.89	-23	
45	01	2	0	0	1	1	KATE RUSBY UNDERNEATH THE STARS	KATE RUSBY	YOUNG	21	10	16.62	-10	
46	61	31	0	0	1	1	COLDPLAY CLOCKS	COLDPLAY	PARLOPHONE	339	3	16.57	35	
47	12	1	0	0	1	1	BUSTED WHO'S DAVID?	BUSTED	UNIVERSAL	781	3	16.19	3	
48	25	4	17	0	1	1	MOTORCYCLE AS THE RUSH COMES	MOTORCYCLE	POSTITIVA	304	49	16.09	-57	
49	17	1	0	0	1	1	STARSAILOR FOUR TO THE FLOOR	STARSAILOR	EMO	270	91	15.53	159	
50	15	1	0	0	1	1	NO DOUBT IT'S MY LIFE	NO DOUBT	PARLOPHONE	600	57	15.52	63	

↑ Highest in the Entry
↓ Lowest in the Entry
↑ Biggest increase in audience
↓ Biggest decrease in audience
↑ Biggest increase in sales
↓ Biggest decrease in sales
+ Audiences increase of 50% or more
- Audiences decrease of 50% or more

1 Music Control UK compiled from data gathered from 1000 on-line radio stations in 2400 on-line UK FM 2004 stations and by audience figures provided full year data.

The last three weeks. It has won huge support from Core (93 plays), Galaxy 105 (89), Galaxy 102 and Galaxy 105-106 (82 apiece). Though modest by comparison, 31 plays also make it Radio One's most-played disc for last week, two spots ahead of Kelly and The Streets.

5. **Britney Spears**
Already a much bigger song than Me Against The Music, Toxic is showing meteoric growth on three

fronts, with club, TV and radio support growing massively for the new Britney Spears single. On radio, it powers 15-5 this week, with Core, the Galaxy stations and Juice As biggest supporters, while 25 spots from Radio One are worth 50% of its audience, and

sales chart, The Closest Thing To Crazy's battle for radio support seems to be paying dividends. The Katie Melua single never ascends the Top 50 of the airplay chart, and has slipped out of the Top 200, but it had a comparatively good week last week, attracting 295 plays to re-enter the chart at number 84, its top supporters are Dream 100 FM (23 plays) and Belfast City Beat (20).

84. **Katie Melua**
A week after reportedly lurching 25-15 on the OCC

INDEPENDENT LOCAL RADIO

Pos	Last	Artist	Title	Label	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART
1	2	LMC V U2	TAKE ME TO THE CLOUDS ABOVE: ALL AROUND THE WORLD		2624	2713	25.02	
2	1	OUTKAST	HEY YAT NEISSA		2154	2034	25.74	
3	7	KYLIE MINOGUE	RED BLOODED WOMAN	PARLOPHONE	1664	1940	24.25	
4	9	JAMELIA	THANK YOU PARLOPHONE		1642	1875	24.05	
5	5	PINK	GO IS A DJ ARISTA		1769	1804	23.91	
6	11	BOOGIE PIMPS	SOMEbody TO LOVE	DATA	1154	1390	23.17	
7	3	BLACK EYED PEAS	SHUT UP	ARMINCO	2234	2127	23.04	
8	15	BRITNEY SPEARS	TOXIC	JIVE	1179	1668	22.94	
9	4	SUGABABES	100 LIST IN YOU	UNIVERSAL	1165	1372	22.97	
10	8	BEYONCÉ	ME, MYSELF AND I	COLUMBIA	1656	1545	22.97	
11	12	KELIS	MILKSHAKE	VERIGN	1141	1162	22.97	
12	6	WILL YOUNG	LEAVE RIGHT NOW'S		1075	1147	22.90	
13	18	GEORGE MICHAEL	AMAZING SONY		1077	1155	22.85	
14	10	DIDO	LOVE FOR RENT	CHERRYBLOSSOM	1364	1265	22.80	
15	14	EMMA	I'LL BE THERE	RECORDED	1116	1220	22.60	
16	23	WESTLIFE	OBVIOUS		778	1089	22.38	
17	21	JOSS STONE	FELL IN LOVE WITH A BOY	WILENLESS/VERIGN	806	104	22.36	
18	17	JAMELIA	SUPERSTAR	PARLOPHONE	1260	106	22.08	
19	0	DEEPT	BLUE GIVE IT AWAY	WILENLESS/SONY	582	101	21.94	
20	16	NELLY FURTADO	POWERLESS (SAY WHAT...)	JIVE/UNIVERSAL/RECORDED	1275	105	21.91	
21	19	LEMAR	ANOTHER DAY	Sony	496	161	21.86	
22	19	EVANESCENCE	MY IMMORTAL	WILENLESS/VERIGN	844	103	21.84	
23	29	DEEPT	WHO'S DAVID	UNIVERSAL	701	733	21.84	
24	29	THE DARKNESS	I BELIEVE IN A THING... MOST DESTROY	JUST DESTROY	708	710	21.76	
25	13	RONAN KEATING	SHE BELIEVES ON ME	PLYWOOD	595	198	21.67	
26	13	MICHELLE	ALL THIS TIME'S		1371	1468	21.59	
27	0	SNOW PATROL	RUN	RECORDED/SONY	418	361	21.56	
28	24	GIRLS ALONE	JUMP	UNIVERSAL	109	408	21.56	
29	25	SUGABABES	YOLE IN THE HEAD	UNIVERSAL	787	584	21.45	
30	0	DIDO	WHITE FLAG	CHERRYBLOSSOM	1161	1481	21.40	

TOP 20 PRE-RELEASE

Pos	Artist	Title	Label	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART
1	JAMELIA	THANK YOU	PARLOPHONE				63.02
2	GEORGE MICHAEL	AMAZING	SONY				56.82
3	BRITNEY SPEARS	TOXIC	JIVE				55.93
4	KYLIE MINOGUE	RED BLOODED WOMAN	PARLOPHONE				52.95
5	WESTLIFE	OBVIOUS					49.43
6	DEEPT	BLUE GIVE IT AWAY	WILENLESS/SONY				29.19
7	LEMAR	ANOTHER DAY	Sony				29.19
8	50 CENT	IF I CAN'T INTERLUDE	RECORDED				28.02
9	CLEA	STUCK IN THE MIDDLE	PRECAST WEST				27.60
10	JENNIFER LOPEZ	BABY I LOVE YOU	JIVE				26.98
11	KEANE	SOMEWHERE ONLY WE KNOW	ISLAND				21.64
12	NORAH JONES	SUNRISE	PARLOPHONE/UMC				18.01
13	BELLE & SEBASTIAN	I'M A CUCKOO	DUCK DUCK				16.69
14	KATE RUSBY	UNDERNEATH THE STARS	YOUNG				16.62
15	BEENIE MAN	DUDE	VERIGN				16.19
16	STARSAILOR	FOUR TO THE FLOOR	EMO				15.53
17	GEORGE HARRISON	THIS IS LOVE	UMC/UNIVERSAL/SONY				14.14
18	OUTKAST	HEY YAT NEISSA					14.05
19	WILL YOUNG	YOUR GAME'S					13.25

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MUSICWEEK AWARDS

Thursday March 4th, 2004
Grosvenor House Hotel, London
Music Week Awards 2004 launches this week. For information about how to enter, email your contact details to: info@musicweekawards.com



IN-STORE NEXT WEEK



Single - Jamelia, **Albums** - **Best Buy**, **Best Heavy Metal... In-store** - Jamelia, Michelle, Love Is..., Stereophonics, Smash Hits 2004

BORDERS

Windows - Finding Nemo, **In-store** - Zero 7, Ozuna, Inspector Morse, two for £20 and three for £30 and three for £10 promotions, **Listening posts** - Norah Jones and any album in digital listening stores nationwide



In-store - Preston School Of Industry, Sophia, Kara, Celt, Cass McCombs, Liana, Peggy Honeysell, John Squire, Buddha Bar Vol. 6



Windows - The Stands, Finding Nemo, Bad Boys 2, **In-store** - Elbow, Goldfrapp, Jamelia, Lemar, Placebo, two for £20, **Listening posts** - Love Inc., 50 Cent & G Unit, Audio Bully's Drozone, JX, Lovelove, **Press ads** - 50 Cent & G Unit, JX, Electric Moods, ER, Kaywest, Vauds, Dirty Sanchez, Zero 7, George Michael, No Doubt, Lemar, TV ad-jagged Edge, Mors Vella



Main CD promotion - Price Demotion CDs From £399, **In-store** - Jamelia



Mojo Recommended Retailers - Bilal Ali, Lacey, Firewater, Adam, Paul Kelly, Janis Joplin, **Selects listening posts** - My Dying Bride, Words Of Light, Decide, Minus, The Stands, Where The Action Is

Safeway

In-store - Michelle, Stereophonics, I Love Smash Hits 2004, Anthems Of France

TASTEMAKERS

ADRIAN THRILLS

music critic, Daily Mail

1. **BELLE & SEBASTIAN** *AN OXIDISED ROUGH TRACE*
2. **KT TUNSTALL** *THROW ME A BONE (EP/CD)*
3. **FORNICATION** *WYNE SAGE'S WOMAN IS CRAVING*
4. **CYPRESS HILL** *WASH YOUR NUMBER (EP/CD)*
5. **GRANIAN COOK** *FEARFUL OUT (TRIP/CD)*
6. **BIG RINGNA** *ET CETERA (EP/CD)*
7. **FRANKIE GOLOTTA** *THE SAVAGE (EP/CD)*
8. **LUNARDA** *THE SANE WINE (EP/CD)*
9. **GEORGE NERSON** *CELL PHONE (EP)*
10. **JET LI** *WHY WOULD YOU GO BLIND?*

KT Tunstall and Big Ringna are very wondrous additions to this year's crop of young, female singer-songwriters. Tunstall, from Edinburgh, was superb when she supported the just Stone recently, and New Zealander Ringna's single is a gorgeous slice of windswept pop. Trevor Horn has done a great job with Belle & Sebastian and the Foundations of Wayne single is a geek-rock classic in the mould of Teenage Fanatics. Covers record is easily the best thing he has done since leaving Blur. Jet's is a lovely, Beatles-esque ballad; while Lowgold will battle Kora to become this year's new Coldplay. On a funnier tip, Chiny's single is a gem and Benson is a funny music man who has transformed himself from an authentic, modern R&B conifer, while any track that samples the Clash, as Cypress Hill do, is fine by me."

ADAM SWEETING

journalist & TV producer

1. **REBEKA RAVEN** *THE ART OF HOW TO FALL (UNUSUAL)*
2. **TOMMY BENICIAN** *THE ART OF HOW TO FALL (UNUSUAL)*
3. **MONTY GRAPE** *HARKER IN MY HEART (FOR THE JUICE FROM CROSTAGU... THE BEST OF SONG)*
4. **ALP DED** *MADE UP (BEAR MOUTH GARDEN)*
5. **JOHN SQUIRE** *NIGHTMARE'S SIDE OF 45 (FROM IN BROTHERHOOD COUNTRY)*
6. **EMILIO MORGORIO** *ONE SPIN A TIME IN THE WIND*
7. **THE COLE** *YOUNG AMERICANS (FROM JOHN THE DOTS BOX FICTION)*
7. **JOHN FETTER** *HELLSTANDINGS (GETTING)*
9. **ALAN MASTERTON** *GATES OF THE WEST (SIDE OF SUNLIGHT SONG, BIG)*
10. **THE COLE** *YOUNG AMERICANS (FROM JOHN THE DOTS BOX FICTION)*

"Did Norah Jones really ignite this semi-jazz revolution? Rebecka Bakken is Norwegian, writes spacy, serene songs and has a voice to match; Fiona Renshaw is like her darker, earthier sister. Melissa auld from Mau's album breaks new ground in porno-goth. Very fan-sighted of Moby Grey and writes a song about Lord Hutton. John Squire's Nightmawks is the janglestastic B-side of Room In Brooklyn, with great croaky vocals. Ritter and Masterson - are they by any chance related? Nick Harper is the son of the curmudgeonly Roy and has inherited pop's way with a freebroad. Do you remember President Clinton? ask The Cure, wishfully."

Sainsbury's

In-store - Best Heavy Metal Album, Dave Pearce Dance Anthems, Johnny Cash, Electric Moods, The Stands, Leaders Of The Pack, Peter Andre, Fats Domino, Speedway, BBC Awards for World Music, Lost In Translation (OST), Alex Parks, Billie Blair, Old Grey Whistle Test Vol. 3

TESCO

Singles - Jamelia, Westlife, Peter Andre, **Albums** - Very Best Of Peter Andre, The Stills, The Stands Best Heavy Metal Album... Dave Pearce Dance Anthems, Leaders Of The Pack, Electric Moods

TOWER

Windows - Buy two DVDs get third free, buy two CDs get third free, Katie Melua, Brit nominees: **In-store** - Buy two DVDs get third free, Buy two CDs get third free, Ace Bikes, Folk Awards, EMI Classical, Universal Classical box sets, Brit Awards



Press ads - Best Of British two for three promotion, Brit Awards two for three offer, **Windows** - Brit Awards, Best of British two for three deal, **In-store** - two for three on Best of British CDs and DVDs, Duran Duran, John Squire, Proton

WHSmith

Singles - Westlife, Lemar, 50 Cent/G-Unit, **Albums** - All Years Leaving, Damien Rice, Leader Of The Pack, Dance Anthems

WOOLWORTHS

Single - Kelly Liorena, **Albums** - Damien Rice, Dave Pearce Dance Anthems, **In-store** - Damien Rice, Dave Pearce Dance Anthems, Bustled, Electric Moods, Best Heavy Metal Album... Duran Duran, Lemar, Black Eye Peak, Beyond, VS, Kelly Liorena, Westlife, Bustled, Jamelia

TV LISTINGS

CDUK

Blue Brattlez Eat, **Stunt** *UK*, **Minogue** *Not*, **Goodies** *Monday*, **NERO** *She Wants To Move*, **Sam & Mark** *Wish A Little Help*, **From My Friends**, **Stereophonics**, **Movie Star**

MTV UK

The Darkness: **Love Is Only A Feeling?**, **Who** *Eldest? Im Really Not*, **NERO** *She Wants To Move*, **Black Eye Peak** *Hey Mami*

POP WORLD

50 Cent *Busted*, **Two** *Edge Kids*, **Jamella** *Thats You*, **Leona Lewis** *Leona Lewis*, **NERO** *Phico*, **Stereophonics** *Westlife*

SMASH HITS

Blaise *Spaced*, **Live 4** *One Kelly*, **Minogue** *Not*, **Goodies** *Monday*, **Lemar** *Love Me*, **LMC** *Wish A Little Help*, **The Coolest** *Above*, **Landry** *Love*, **Reading** *She Believes* (In Me)

T4 SUNDAY

Goldfrapp *Black*, **Chris Brown** *Run*, **Top Of The Floor**

TOP OF THE POPS FRIDAY

50 Cent *IF Can't*, **Black Eye Peak**

RADIO LISTINGS

RADIO ONE

Lemar *Love*, **100** *Shazam/Dogs* *Die In Hit Cars* *quest* (Monday), **Mary Anne Hobbs** *The Big Love* (Monday), **Sara Cox** *Brits* *live* (Monday)

RADIO FOUR

John Peel *session* *Songs* *of Trust* (Tuesday), **The Vindictives** *Wendy* *Bondies* (Wednesday), **Gramercy** *London* (Wednesday), **Zane Lowe** *Eastern* *Love* *quest* (Wednesday), **Antony** *Outlaw* *Anti-Heros* *quest* (Thursday), **Ten** *Reverend* *Ralph* *Lawson* (Thursday), **The Blue Room** - *Av* *quest* *ria* (Saturday)

RADIO TWO

Courtesy *Plan's* *Jazz* *Musings* (Monday), **The Bert** *Barbican* *Story* (Tuesday), **Memories Of The Blues** (Tuesday), **Shane** *Kettle* & *Roll* (Tuesday), **Shant** *Microne's* *Critical* *List* (The Gink: The Village Green Preservation Society) (Wednesday), **Simply** *Stereophonics* (Wednesday)

Record of the week

Top *Radio* *UK* *John* *Stacy* *quest* *Unearthed* *Gold* *album* *of the week* *Vanessa*

Stunt *UK*, **Minogue** *Not*, **Goodies** *Monday*, **NERO** *She Wants To Move*, **Sam & Mark** *Wish A Little Help*, **From My Friends**, **Stereophonics**, **Movie Star**

TOP OF THE POPS SATURDAY

Alex Parks *Q*, **Alex** *Kittern*, **Someone** *Like Me*, **Black Eye Peak** *Hey Mami*, **Busted** *Who's David?*, **Lemar** *Another Day*, **McFly** *Five Colours In My Face*, **Peter Andre** *Mystery* *Girl*

BBC1

Parish *Katie*, **Parish** *Katie* *Melua* *quest* (Saturday)

BBC2

Top Of The Pops 2 *Top* *Pop* *Shows* *Bests* (Monday-Fri), **LIVE** *Wish A Little Help*

CHANNEL 4

4Music *ME Awards* *2004*, **Rather** *Good* *Videos* *Reading* *She Believes* (In Me), **Chris** *Open* *Animals* *The* *Open* *4Play* *PSA*

MEDIA INSIDER



Apple builds core audience

Jack Knowlson
MD, Apple FM

On air since November 26 last year, with a license from the (now defunct) Radio Authority to serve a large area in the South West of England, Apple FM is not, despite its name, an FM station. Neither will it scan the MW or DAB bands find any trace of the station - it is available only on the Astra satellite, via Sky.
The act of launching a regional radio station exclusively on the Sky platform might seem risky to the stymie, but to Apple FM's MD Jack Knowlson it makes sense.

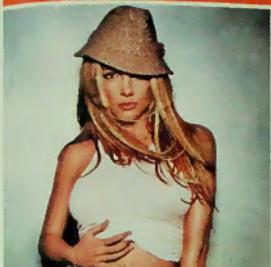
"It's a gamble but the West Country is underserved," he says. "Places like Bristol and Penzance are far apart geographically but not culturally, and Apple FM is the perfect station to serve them, because reception is very poor on FM, especially in areas like Lifacombe and Plymouth. On

Our research indicates we have a reach of 12,000-14,000, with a peak of about 3,600

satellite, reception is perfect." Apple FM currently shares its Sky slot with Dutch station Radio Seagull, which provides the 7pm-7am output - primarily Seventies rock, presented in English - but during the day Apple FM provides some distinctly different output to the norm.

"We have no playlist and no news," says Knowlson. "Our presenters play what they like, within reason. The morning show is a lifestyle show for the 25-45 age group; our lunchtime show has a retro feel, mostly filtered in to a discussion and opinions phone-in, while our afternoon show targets a younger audience, and is altogether more contemporary, including unsigned bands and chat."

"Our research indicates we already have a reach of 12,000-14,000, with a peak of about 3,600 on our lunchtime show. We're pretty happy with that, given the fact we haven't done much in the way of marketing yet. At the moment, we're just trying to build our core audience." Address: Brendon House, Silvertown Road, Exeter, EX2 8BN. Telephone: 01392 824883. Website: www.applefm.co.uk. Email: jack@applefm.co.uk



SINGLE OF THE WEEK

Britney Spears

Toxic

Zomba 82876603669

Britney may currently be out of favour with the album-buying masses, but this classy single should see the tables turn in her favour. TV airplay spearheaded the revival, and now radio is on the case – the song is A-listed at Radio One and Two, B-listed at Capital and was threatening the Top Five of the airplay chart in the midweeks. With its Middle Eastern strings and sassy lyrics, it is shaping up to be one of the big tunes of the quarter.



ALSO OUT THIS WEEK
SINGLES
 Fink & Wild – All That Matters
 (Soma); H&A Clip – Down With Prince
 (Ninja-Music); Mellow – Fantastic
 (Atmospherics)
ALBUMS
 Neelarie No 9 – I Love You
 Distribution
 (Soma); H&A Barquet – Various – Bob
 Sinker Africanism II (Defected)

Records released 01.03.04

ALBUM OF THE WEEK

Hundred Reasons

Shatterproof Is Not A Challenge

Sony 5136932

Crashing back into the fray almost two years after Ideas Above Our Station charted at number six, Hundred Reasons need to prove they remain in the vanguard of a British rock movement which is now as strong as it has been in years. This ought to be just the record. A precision-tooled monster, produced by David Sanley (Marilyn Manson, Helmet, System Of A Down), it hits the shops just ahead of the band's March tour dates.

quirky charm of his former explorations.

Ojos De Brujo

Bari (Proper KWCD-016)

This Spanish collective out of Barcelona combine flamenco, hip-hop, samples and funk into a sound that has been getting called the sound of Barcelona Bastardo. These Radio Three Awards winners have the universal appeal of Manu Chao and this album will do much to enhance their burgeoning reputation.

Various

Decade: Ten Years Of Fierce Panda (Fierce Panda NONG34CD)

This compilation demonstrates the evergreen indie's impeccable credentials for signing unknown acts on the brink of stardom. With a cast list containing Ash, Supergods, Idlewild, Placebo, Embrace, Coldplay and Keane, every major label A&R department in the country will surely be keeping a keen eye on them over the next 10 years.

Various

Studio One Six (Soul Jazz SJRCD85)

Soul Jazz continues its successful Studio One series with this 17-track set focusing on the genre with which the label is most famous. Featuring rare tracks from artists such as Jackie Mittoo, The Maytals and Tommy McCook alongside classics from the likes of The Skatalites, this will have massive appeal for the reggae scene and beyond.

Zero 7

When It Falls (Ultimate Dilemma 5046709872)

Three years on, Sam Hardaker and Henry Binnis are back with an album that presses the same buttons as their debut Single Things; that distinctive bluesed-out vibe, lovely production and smooth mix of instrumental and slyly soulful songs. Familiar vocals are offered by Mozee, Sia, and Sophie Barker, although new girl Tina Dico sings on the standout first single *Home*. It is bound to delight that fanbase, and likely to win even more admirers.

This week's reviews: Digital Darts, Pina Dico, Joanna Jones, David Knight, Owen Lawrence, Rick Toccos, Simon Ward and Adam Woods.

Singles

Benie Man feat. Miss Thing

Dude (Virgin VUSDX282)

Based on the catchy fiesta rhythm, this features an unbeatable wocoded chorus which has glued it to playlists. A-listed at Radio One, and supported by Galaxy and Kis, it should be the Jamaican superstar's biggest hit since his 1998 Top 10 hit *Who Am I* in 1998.

Blink-182
 I Miss You (Geffen/Polydor MCSD40359)
 Every bunch of snotty punks has to grow up at some stage and Blink-182 are no exception, drawing this second single from their (relatively) mature eponymous album. All brushed drums, ambient acoustic guitar and emotional lyrics, it is not hard to picture it on Radio Two, but it will have to settle for the Radio One A-list for now.

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B2K feat. Fabolous
 Badstom (Epic 6747512)
 Taken from the soundtrack to *You Got Served*, Badstom contains all the bling and grind expected of a B2K single. Although there is no R Kelly around to help out this time round, a guest appearance from Fabolous adds interest.

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Chicks On Speed
 Worry Rappinghood (CoS/Labels UK 5478360)
 This cover of the Tom Tom Club classic sees Chicks On Speed at the height of their powers. It has huge crossover potential and cleverly manages to stay faithful to the original yet making it their own. Mixes came courtesy of Trevor Jackson and Dave Clarke.

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Fountains Of Wayne

Stacy's Mom (S-Curve/Virgin 72435475424)

Wider recognition for the talented New York power-poppers is assured with this typically catchy track, not least because of the killer video starring Rachel Hunter. This looks set to be their biggest UK single to date.

FYA feat. Smuji

Must Be Love (Def Jam 9817506)

Playlisted by *MW* before they were signed, this girl trio are now set to give Def Jam UK its biggest UK-singled hit to date. Mainstream radio is coming on board with a B-listing at Radio One and C-listing at Capital, joining early support from London specialists, Chrysalis, the Galaxy network and MTV Base.

General Levy vs Zeus feat. Bally Jagpal

Shuke (What Ya Mama Gave Ya) (East West EW281CD)

This rocking club track looks set to score raggamc General Levy his biggest hit since *Incredible* (with *M-Beat*) a decade ago.

Producer Zeus contributes sparse, off-kilter Asian beats, while Bally Jagpal adds bhangra flavour.

Gomez

Catch Me Up (Hut HUTCD175)

This jaunty track, which is the lead-off single taken from Gomez's forthcoming *Starchild* album, brings to mind *The Coral*, with its brisk pace designed to get feet tapping.

I Am Kloot

Favorite Sky (Echo RADDCL38)

I Am Kloot edge over closer to the main stream with this elegant, first album. Favorite Sky their second single, which is a paucity-patterned taster, and is the type of thing *Mojó* and *U2*net break out the superlatives for.

George Michael

Amazing (Sony Music 6747265)

After his rather disappointing foray into no-R&B, Michael is back with a classic *Fat Love*-era soul-pop gem. Built around a nagging hook, this slickly-produced first single from his new album *Patience* should get him back at number one. With a bunch of promo work and live promise of promo work and live

dates – not to mention growing airplay including an A-listing at Radio One and B-listings at Radio Two and Capital – this could be Michael's year.

Kylie Minogue

Red Blooded Woman (Parlophone CD06633)

This Johnny Douglas and Karen Poole-penned, electro-tinged track sees displays a stronger pop hook than Kylie's subtler first single *Slow*. Led by support from Radio One and Capital, where it is B-listed, the track was one of last week's Top 10 radio growers and led the march on Britney in the pre-release chart.

No Doubt

My Life/Bathtub (Interscope/Polydor 986199)

Bathtub was one of the album's best cuts collected on last year's *The Singles 1992-2003* collection. This *My Life* is a cover of the Talk Talk classic, from the same collection, but neither is getting quite the airplay exposure they might have expected at this stage.

Psapp

Buttons And War (Aralbe ARABLE2)

This is the first release for Psapp on a new label run by electronics pioneers Isan. It is another quality release, containing the whang of pop of *Feel The Fur* and *Velvet Pony*. An excellent Isan remix of *About Pun* completes the package with a mournful electro backdrop.

The Shins

So Says I (Sub Pop SP06CD21)

So Says I US power-pop-ish outfit inspired critical raptures at home last year with their *Chutes Too Narrow* album, which comes out here in mid-March. So Says I is a paucity-patterned taster, and is the type of thing *Mojó* and *U2*net break out the superlatives for.

Starsailor

Four To The Floor (EMI CD0EMJ634)

Four To The Floor is about hitting the disco, but Starsailor are too earnest to make it work as a dance-floor crossover. Instead, this is an arm-punching anthem of the first order: that just has to boost further interest in the gold-selling album *Science Is Easy*.

Thirteen Senses

Thru The Glass (Vertigo 9816335)

Considering how few anthemic indie-rock bands sell records at any one time, there aren't half a lot of them around. Thirteen Senses are due in Austin, Texas next month, where they are a part of the British showcase at SXSW. This, their debut single, is lively, rousing stuff.

Albums

Auf Der Mauer

Auf Der Mauer (EMI 5825370)

Pitched somewhere between Smashing Pumpkins and Screaming Trees with a hint of Evanescence, this is a big album in terms of sound, with layers of rock guitars that lead to producer Chris IqTQNTAS's Josh Homme is among those offering their songwriting skills.

Fragile State

Voices From The Dust Bowl (Bar De Lune LUNECD32)

As Zero 7 release their album, fellow downtempo duo Fragile State also issue their second effort.

With a more beat-driven sound than their cohorts, they sound like a separate album that is equally lush and atmospheric yet has a varied and strong personality all of its own.

George Harrison

The Dark Horse Years (Dark Horse Music 5940850)

This deluxe boxed set of six rare Harrison Dark Horse records albums comes with a special DVD *Live In Japan*, mixed in 5.1 surround sound. Each of these long-deleted albums (also separately available) have been digitally remastered and now contain previously unavailable bonus tracks.

Lone Pigeon

Schizophrenia (Whizz Kidz WHIZZ001CD)

The second album of sweet-natured oddities from the founder Beta Band member and Fence Collective lynchpin Lone Pigeon is an intense affair; personal and experimental, containing all the

21.02.04
Top 75

The Official UK

Norah Jones grabs the top spot with her second album, while Glasgow-based Franz Ferdinand provide the surprise of their debut set

TOP 20 MUSIC DVD

Pos	Artist/Title	Label
1	RON JONES THIS LEFT FEELS RIGHT - LIVE	Universal Video UK
2	THE BEATLES THE FIRST US VISIT	Apple UK
3	HORBIE WILLIAMS WHAT WE DID LAST SUMMER	Chrysalis UK
4	RED HOT CHILI PEPPERS LIVE AT SLANE CASTLE	Warner Music UK (CD+DVD)
5	COLORPLAY LIVE 2003	Parlophone UK
6	TENACIOUS D THE COMPLETE MASTERWORKS	Epic (DVD)
7	VARIOUS THE BRIT AWARDS 2004	Interscope (DVD)
8	QUEEN GREATEST VIDEO HITS - 2	Parlophone UK
9	QUEEN LIVE AT WEMBLEY STADIUM	Parlophone UK
10	AC/DC LIVE AT DENNINGTON	Epic (DVD)
11	CHER THE FAREWELL TOUR	BMG Video (DVD)
12	102.00 HOME - LIVE FROM SLANE CASTLE	Island UK
13	LEANN RIMES VIDEO HITS	Is Video (DVD)
14	GUIN'S N ROSES WELCOME TO THE VIDEOS	Polygram UK
15	JUSTIN TIMBERLAKE LIVE IN LONDON	Jive (DVD)
16	LED ZEPPELIN SONG REMAINS THE SAME	Warner Brothers (DVD)
17	WESTLIFE LIVE IN CHICAGO	BMG Video (DVD)
18	SHANIA TWAIN UP - LIVE IN CHICAGO	Universal Video UK
19	BRUCE SPRINGSTEEN & THE STREET BAND LIVE IN BARCELONA	Columbia (DVD)
20	GUIN'S N ROSES ILLUSION VIDEO 1	Geffin (DVD)

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TOP 10 JAZZ/BLUES ALBUMS

Pos	Artist/Title	Label
1	NORAH JONES FEELS LIKE HOME	Blue Note UK
2	KATIE MELUA CALL OFF THE SEARCH	Dramatica (CD)
3	NORAH JONES COME AWAY WITH ME	Parlophone UK
4	AMY WINEHOUSE FRANK	Island UK
5	JAMIE CULLUM TWENTYSOMETHING	UKC (CD)
6	MICHAEL BUBLE MICHAEL BUBLE	Real Gone Music (CD)
7	STEWARD AS TIME GOES BY: THE GREAT AMERICAN SONGBOOK VOL. 2	J (CD)
8	PETER MALICK GROUP NEW YORK CITY	Koch (CD)
9	GEORGE BENSON THE VERY BEST OF - THE GREATEST HITS OF	WEA (UK) (CD)
10	JAMIE CULLUM POINTLESS NOSTALGIA	Casablanca (CD)

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THE YEAR SO FAR: TOP 20 ALBUMS

Pos	Artist/Title	Label
1	KATIE MELUA CALL OFF THE SEARCH	Dramatica
2	NORAH JONES FEELS LIKE HOME	Blue Note
3	DIDO LIFE FOR RENT	Cherry Red
4	BLACK EYED PEAS ELEPHUNK	AAAM/Polystar
5	WILL YOUNG FRIDAY'S CHILD	S
6	EVANESCENCE FALLEN	Wind-Up
7	MICHAEL JACKSON NUMBER ONE'S	Epic
8	JOSS STONE THE SOUL SESSIONS	Real Gone Music
9	RED HOT CHILI PEPPERS GREATEST HITS	Warner Bros
10	NO DOUBT THE SINGLES 1992-2003	Interscope/Polygram
11	REM IN TIME - THE BEST OF - 1988-2003	Warner Bros
12	LEANN RIMES THE BEST OF	Curb/Interscope
13	OUTKAST SPEAKERBOXXX/THE LOVE BELOW	Arista
14	TEARS FOR FEARS TEARS ROLL DOWN - GREATEST HITS 82-92	Reprise
15	SNOW PATROL FINAL STRAW	Felony Records
16	SUGABABES THREE	Island
17	DARKNESS PERMISSION TO LAND	Mutiny Music
18	DIDO NO ANGEL	Cherry Red
19	CHRISTINA AGUILERA STRIPPED	RCA
20	NORAH JONES COME AWAY WITH ME	Parlophone

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1. Norah Jones
In 2001, Macy Gray, Dido and Kylie Minogue registered consecutive number one albums, and this week sees another treble for female artists, with Norah Jones replacing Katie Melua, who, in turn, dethroned Dido. Feels Like Home is the second number one for Norah Jones, and its arrival at the summit six days after release contrasts with her debut album Come Away With Me, which finally arrived at number one last March, exactly a year after release.



3. Franz Ferdinand
Glasgow's Glasgow quartet Franz Ferdinand hit number 44 with their debut single Darts of Pleasure last September, and followed up with the number three single Take Me Out last week. Their self-titled debut album sold an impressive 75,500 copies last week and is by far the biggest success yet for 11-year-old indie label Domino.

7. Emma
A week after delivering its third Top 10 single, Emma Bunton's second solo album Free Me debuts at number seven with sales of 33,900. Bunton's first album A Girl Like Me debuted at four in 2001.

Pos	Artist/Title	Label
1	NORAH JONES FEELS LIKE HOME	Blue Note (CD)
2	KATIE MELUA CALL OFF THE SEARCH	Dramatica (CD)
3	FRANZ FERDINAND FRANZ FERDINAND	Domino (UK) (CD) (CD)
4	LEANN RIMES THE BEST OF	Curb/Interscope (CD)
5	SNOW PATROL FINAL STRAW	Felony Records (CD)
6	JOSS STONE THE SOUL SESSIONS	Real Gone Music (CD)
7	EMMA FREE ME	BMG (CD)
8	DIDO LIFE FOR RENT	Cherry Red (CD)
9	TEARS FOR FEARS TEARS ROLL DOWN 1982-1992	Reprise (CD)
10	BLACK EYED PEAS ELEPHUNK	AAAM/Polystar (CD)
11	NO DOUBT THE SINGLES 1992-2003	Interscope/Polygram (CD)
12	LOSTPROPHETS START SOMETHING	Virgin (CD)
13	OUTKAST SPEAKERBOXXX/THE LOVE BELOW	Arista (CD)
14	WILL YOUNG FRIDAY'S CHILD	S (CD)
15	AIR TALKIE WALKIE	Virgin (CD)
16	NORAH JONES COME AWAY WITH ME	Parlophone (CD)
17	BRITNEY SPEARS IN THE ZONE	Jive (CD)
18	EVANESCENCE FALLEN	Epic (CD)
19	LIONEL RICHIE THE COMMODORES THE DEFINITIVE COLLECTION	Universal TV (CD)
20	SCISSOR SISTERS SCISSOR SISTERS	Polygram (CD)
21	ROBERTA FLACK SOFTLY WITH THESE SONGS - THE BEST OF	Atlantic (CD)
22	THE DARKNESS PERMISSION TO LAND	Island (CD)
23	AMY WINEHOUSE FRANK	Casablanca (CD)
24	INCUBUS A CROW LEFT OF THE MURDER	Epic (CD)
25	DANIEL BEDINGFIELD GOTTA GET THRU THIS	Polygram (CD)
26	KELLY R IN R&B - GREATEST HITS VOL. 1	Kelly (CD)
27	RED HOT CHILI PEPPERS GREATEST HITS	Warner Bros (CD)
28	STEVIE WONDER THE DEFINITIVE COLLECTION	World Circuit (CD)
29	JAMIE CULLUM TWENTYSOMETHING	UKC (CD)
30	SUGABABES THREE	Island (CD)
31	CONTRAST FILMS ABOUT GHOSTS - THE BEST OF	Curb/Polystar (CD)
32	LEMMAR DEDICATED	Parlophone (CD)
33	RONAN KEATING TURN IT ON	Sony Music (CD)
34	REM IN TIME - THE BEST OF - 1988-2003	Parlophone (CD)
35	MICHAEL JACKSON NUMBER ONE'S	Warner Bros (CD)
36	THE VON BONDIEN PAWN SHOPPE HEART	Epic (CD)
37	MICHAEL BUBLE MICHAEL BUBLE	Sony (CD)
38	KELIS TASTY	Virgin (CD)

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

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Thursday March 4th, 2004
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EMG
EMI
Intermedia Regional
Polydor
Sony

JUDGED AWARDS

BEST PR CAMPAIGN

Analy Hart of Press Counsel for The Darkness
Heather Rodman of Island Records for Busted
Linda Vukobratovic of U2 & Ross Mercer of Mercury for Jamie Cullum
Shane O'Neill of Island Records for Amy Winehouse
Stuart Gick of Outside Organisation for Doves Bowie

BEST MARKETING CAMPAIGN

Louise Hart of BMG for Dido
Nicki Fabel of Island Records for Busted
Richard Eagler & Sharon Purcell of V2 for Elbow
Stuart Camp & Samantha Sparrow of East West for Mute
Tony McCalumness of SimplyRed.com for Simply Red

BEST CATALOGUE RELEASE

Chris Barrett of Denon Music Group for Beginners Guide to Salsia
Daany Keene of Denon Music Group for Elvo Costello CD Singles Box Set
Daryl Eadea of Universal for Paul Weller - Fly On The Wall
Graeme Davies of BMG for Gentleman Jim
The Definitive Jim Reeves Collection
Jo Brooks & Nigel Reece of EMI for Ziggy Motion Picture

BEST INTERNATIONAL MARKETING CAMPAIGN

Dave Shack of BMG for Dido
David Wills of Warner Music for The Darkness
Mike Allen & Kevin Brown of EMI for Coldplay Live 2003
Rainer Focke & Ian Greenall of SimplyRed.com for Simply Red

BEST MUSIC DVD

Coldplay Live 2003
Led Zeppelin - Led Zeppelin
Robbie Williams - What We Did Last Summer
Rolling Stones - Four Flicks
Super Furry Animals - Phantom Power

BEST MUSIC EXPLOITATION

Hyundai / Velvet Underground You Sticking With You
John Lewis / Ludwico Einaudi 'Le Onde'
MTV Short Film Competition: 'Need To Talk' / Samaritans /
Radiohead 'Moving In The Able'
Fragmen / 'Creases' / John Murphy 'In The House Is A Heartbeat'
Russo 2 feat. Oliver Chavallum 'Make Love' / Lynn Poole

BEST RADIO STATION

Judging takes place Feb 19

PRODUCER OF THE YEAR

Brian Higgins
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