

Inside: The Crimea The Hives Lamont Dozier Taz Kanye West The Killers

# MUSICWEEK

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Roll-out of download service is just the start of a summer of hot activity

## Napster UK launch turns up the heat

### Downloads

by Paul Williams

Napster's UK arrival is set to herald the start of an unprecedented summer of activity in what is being labelled "a momentous year in the evolution of the music industry".

As the Napster launch dominated the media last Thursday and Friday, news emerged last week of a series of developments involving Apple, MyCokeMusic and OD2.

Apple is putting in place the first marketing plans for the long-awaited UK launch of its own iTunes Music Store service, after securing a sponsorship deal with the *Sunday Times*'s The Month CD-Rom. The tie-up is expected to begin in August, although sources suggest that the service could launch as soon as June.

The Napster announcement came as Coca-Cola confirmed that it is beginning to roll out its myokemusic.com site across the Continent, starting with a launch in Austria. Other launches are expected to follow soon.

Leading operator OD2 preempted last week's Napster announcement by unveiling a temporary price cut. The service, whose retail partners include Coca-Cola, MSN and Virgin Megastores, brought the price down of its individual tracks from 99p to 50p for two weeks, compared to a

lowest price of 88p on Napster.

OD2 UK marketing manager Paul Smith says his company was prepared for the Napster news. "There are two reasons for the move," he says. "First, to drive awareness to let people know that, although a service has launched in the UK, Coke is there already, MSN is there already and if you go there you'll get a full offer. Second, we wanted people to know they can discover and access music with no subscription, so there's no commitment and they can pay and go."

Smith says the market is going to be very competitive and marketing is the key at the moment, but he adds, "I don't think we're going to see a price war."

Napster president Brad Duce says "with the demand expected for Napster" he does not blame OD2 for the price cut, but says he will not be drawn into such activity. "Once a company tries to be the cheapest, it's very difficult to be anything else. We think it's about delivery and a viable service."

At Thursday's high-profile Napster launch, chairman and CEO Chris Grogg predicted 2004 would be "a momentous year in the evolution of the music industry". "We conclude the online distribution of music will ultimately replace physical distribution over the next decade," he added.

Paul Williams  
@musicweek.com

● Napster launch, p3



### Knight unveils new sound

UK urban star Beverley Knight is poised to move further into the mainstream with her new album p7

### Rights & wrongs of publishing

MW unveils the winners in the Q1 publishing race – and the developments which are changing the sector forever p8

### Search pays off for Melua

In the first of a new "Milestones" series of features, MW charts the rise of the former Brit School student p11



## HMV chief calls time after 40 years as retail pioneer

HMV chief Brian McLaughlin is preparing for retirement after 40 years in the music business.

McLaughlin – who played a central role in turning HMV into the UK's most successful entertainment retail chain – told shocked delegates at the company's annual conference in Marbella last Thursday that he is stepping away from a full-time role this December.

McLaughlin, who is 55 in August, said he reached the decision "after a great deal of soul

searching and discussion with my family". After 40 years in the music business – including 36 at HMV – he said he wanted to spend more time with his wife Sue.

"Sue and I plan to do a lot of travelling, watch Pompey together and visit a few race courses and a lot of other sporting events," he said.

McLaughlin told the gathered staff that he never felt like a member of senior management throughout his period as managing director of HMV UK, Europe and

now as global COO. "It was as if I was someone who couldn't swim who was thrown in at the deep end. But I mastered it because of your support."

"I feel myself to be one of the luckiest people on this planet to have been given the opportunity to help build and develop something as special as this company. It is a unique business. I will miss you all."

McLaughlin says he is keen to retain an involvement with Nordoff-Robbins, the charity

which honoured him with a chairman's award in 2000, and says he is delighted that HMV have agreed to keep him as a non-executive board member.

HMV Europe managing director Steve Knott says McLaughlin's legacy is "immense". "He has overseen this company's growth from a small, almost backstreet operation into not only the market leader in the entertainment sector but also one of the most respected retailers on the High Street," he adds.

McLaughlin began in the music industry at the Portsmouth Co-op in 1964, joining HMV as senior sales assistant at the Portsmouth branch in 1968. Quickly rising to become store manager three years later, he became operations director by 1980. In 13 years as HMV UK managing director and Europe managing director, he oversaw a period in which the chain's turnover tripled, before stepping up to take over the global role as HMV Group COO in November 2000.



## Subscription model to be at heart of US download service's UK roll-out

# Napster fosters community in bid to return to heyday

### Downloads

by Paul Williams

Napster is seeking to revive the shared music experience of its pre-legal existence as one of a multitude of ways to lure consumers to its newly-launched UK site.

The new UK service, which went live last Thursday, aims to recapture the spirit of the Shawn Fanning era Napster by allowing visitors to look into fellow users' song collections, access and buy any selections, and e-mail recommendations on to others.

"What we've done with Napster is legally provide the community features that were so important to Napster's original success with consumers," says Napster president Brad Duce, whose company has used Fanning as a consultant to help develop its legal service.

"It's a way for consumers to share music just as they did with

### While we move the permanent download model we think subscription is the model of the future

Brad Duce, Napster

the original Napster, the difference being we service it to the consumer community so it's high quality, clear quality and with no viruses and spoof files."

The "community" aspect will operate alongside a series of other services on the site as Napster looks to encourage consumers to visit and then buy in a number of different ways. The service, which can be used with any portable audio device supporting WMA

audio files, will also incorporate 10 radio stations where consumers can alter the playlists and buy tracks, as well as offering 10 years of the official UK sales charts and an online magazine.

However, despite operating both a subscription model and allowing "Napster Light" consumers to buy on a track-by-track basis, the service will try to persuade users to subscribe, reflecting its subscription-led business model. A key to this approach will be the pricing structure: each track will cost £1.09 to non-subscribers and 99p to anyone paying a £9.95-per-month subscription. The price falls further for subscribers if they buy "bundles" of tracks, such as a 50-pack for £43.99, the equivalent of 88p per track. In each case, the per-track prices apply to "permanent" downloads, which can be burned to CD.

As part of the subscription, users will be able to play an unlimited number of up to 500,000 tracks initially and 700,000 within 30 days of launch, and download them to up to three PCs and access the radio and charts services. Any such "non-permanent" downloads will expire if a subscription is ended.

"Our model is a new model," says Duce. "While we support the permanent download model we think subscription is the model of the future. That model requires change both from a consumer behaviour and from a licensing perspective, changes embraced by many and by a few addressed with some hesitation."

Duce also points to Napster's own experience that the subscription model brings in more business than a download route. He says, "What we've found with subscriptions in the US is that the more



Duce: Napster aiming to click with UK "consumer community" through sharing

music people are exposed to, particularly with full-length tracks, the more they consume and purchase. Specifically our subscribers in the US are purchasing more tracks than Napster Light users."

Part of this widening of users' music-specific visit ways via the 10 genre-specific radio stations, which allow users to skip or delete tracks from the playlists as well as add their own choices, while Napster can also build a user's own station based around a selection of three tracks.

"What's happened with radio, the playlists have been narrower. What we're trying to do is open up music and give consumers the ability to learn about new music," says Duce.

As the music industry also faces an ongoing battle with music piracy, he also suggests the subscription model offers the best weapon to fight it. "It gives people

access to a massive amount of content, unlimited downloads and the ability to share music," he says.

Napster, which this month announced a tie-up with the Duxons Group to push the UK service and stock Napster-branded software and products, has on board all the major record companies as well as key indie through Aim ahead of the UK launch. He will not reveal any revenue breakdowns between the company and its repertoire partners.

The service is striking deals with labels to access exclusive content, such as acquiring releases upfront of recording Napster Live sessions. The first of these is with V2's Stereophonics, while among the exclusives are tracks by BMG acts The Calling and Avril Lavigne from their forthcoming albums and an exclusive Zutons track not available elsewhere. paul@musicweek.com

## Oxfam to launch UK's first charity download site

Oxfam will unexpectedly beat War Child to market with the launch of the UK's first charity download site this Wednesday (May 26).

Bigonomusic.com is powered by O2 and will offer 300,000 tracks, including regularly updated exclusive content.

The service is partly inspired by the charity credit card model, which marries charitable giving to commercial enterprise, but is also seen by Oxfam as an extension of its bricks-and-mortar business.

"We have about 750 shops around the UK, which makes one of the leading High Street retailers," says Oxfam's Gareth Simpson, who project-managed the site's development. "Online music is still a fledgling industry, but we can see there is revenue potential for the charity there."

Bigonomusic.com will compete directly on price with other download services, with Oxfam taking the retailer's cut from each sale - 10p in the pound - and labels paid upwards of 5p per normal O2D track, 7p from a 99p download. MPCS, PRS, BPI, 7p and cash handling costs 5p. Songs will retail from 75p, although most will come in at around 99p.

The site is part of an attempt by Oxfam to crack the young adult market, which traditionally gives little to charity. "We envisage 20- to 35-year-olds being the primary market but we also hope we will introduce our core supporters into downloading, and they typically tend to be 35-plus," says Simpson. "It would be nice to think their first download experience will be through Oxfam."

Oxfam expects to raise £120,000 from downloads and donations through the site in its first year and to generate 75,000 names for the Big Money Million in support of its Make Trade Fair campaign, for which more than 5m people have already signed up.

## THE MUSIC WEEK PLAYLIST



**J-KWON**  
Tippy Remix feat. Chingy & Murphy Lee (BMG)  
Now starting to pick up momentum radio plays, this US monster hit is on its way over the pond (single, tbc)



**NINA SKY**  
Move To Body feat. Jairos Okert (Platino/Universal)  
The Cocle Dance rhythm continues to grow with this mainstream radio play. The New York-based twins set to hit the charts first (single, July 5)



**MAX STRYKER**  
Happy (Sunday Best)  
Tipped here in last year's import, this funk monster is winning plays from DJs as diverse as Pete Tong and Giles Peterson (single, June 7)



**THE KILLERS**  
My Brightside (Eard King)  
An early summer anthem released this week to coincide with the start of the group's first major UK tour (single, out now)



**RAZZLIGHT**  
Golden Touch (Mercury)  
With a new drummer now on board, Razzlight are confirming to win friends and influence people (single, June 7)



**TAZ**  
Analyse This (Def Jam UK)  
Cracking homegrown sounds that look set to bring this producer/rapper into mainstream recognition (album, June 28)



**MODEST MOUSE**  
Good News For People Who Love Bad News (Epic)  
Currently at number 23 in the US, this band nod towards Mercury Rev and Flaming Lips, but keep true pop sensibilities (album, July 19)



**KELIS**  
Trick Me (Virgin)  
The way this is shaping up it is on course to be bigger than MissyKae (single, June 31)



**LONGVIEW**  
I Dream (4th Floor)  
Manchester's atmospheric wonders maintain their quality level with this first outing since last year's debut album (single, June 28)



**JENTINA**  
Bad Ass Strippa (Radio Slave)  
Remix (Virgin)  
Radio Slave add bottom to this bass-heavy track that now features Babychem and is getting noticed in the right places (single, June 26)

**THE BPI AWARDS**  
 Best of the Year  
 Various - The  
 Princes Trust Urban  
 Music Festival  
 Various - Outland  
 X-Treme 2 (gold)  
 Various - Leaders of  
 the Pack (gold)  
 The Showbox Life

New-look Radio One sees Zane Lowe act as bridge to repositioned, mid-evening specialist shows.

# R1 shake-up places Lowe in key position

## Radio

by Adam Woods

Radio One has announced a new line-up of specialist shows in the second phase of an overhaul which has already brought significant changes to its daytime schedule.

In the most thorough reorganisation of the station's evening programming for years, Zane Lowe has been handed a key early-evening role while Asian and metal shows move out of graveyard slots into mid-evening positions.

Casualties of the shake-up include Dave Pearce, who loses his weekday drivetime slot, but retains his Dance Anthems show on Sunday evenings, and Seb Fontaine, whose Saturday evening slot is taken by Judge Jules. Trevor Nelson loses his Sunday 11pm show but gains an hour in his R&B chart on Saturday, which moves from its old 3-5pm position to a new 4-7pm slot.

The lynchpin of the new-look weekday schedule is Lowe, whose Monday to Thursday show moves forward an hour to 7pm, providing a bridge between daytime and specialist programming.

"Zane is the entry point to our specialist shows," says Ian Parkin-



Lowe: entry point into specialist shows

son, Radio One head of specialist, live and speech. "He plays all the best stuff from all the different genres and he is very accessible."

Lowe's new slot, combined with John Peel's move back an hour to 11pm from Tuesday to Thursday, create a mid-evening window from nine to 11 for three homegrown specialist shows.

Former Radio One runner Mike Davies' punk-metal show *The Lock Up* is brought back from 2am on Tuesday mornings to 9pm on Tuesday night; Bobby & Nihal's Sony Gold-winning Asian beats show moves into the Wednesday mid-evening slot from its previous graveyard shift; and newswoman Annie MacManus, formerly broadcast assistant on Zane Lowe's show,

wins her own dance show at 9pm on Thursdays.

"There is sort of a theme on Tuesday, Wednesday and Thursday evenings," says Parkinson. "Tuesday is guitar-focused, Wednesday is more urban and Thursday is clubbing as you move towards the weekend."

Parkinson believes the reaction to the "clean-up" of the schedules will be well received, although he insists that the aim of despoiling the specialist coverage is not to rack up ratings. "It always takes people time to get used to so I wouldn't want to make any predictions, but I think people will like it," he says.

He adds that the new schedule, combined with the recent changes which have seen Chris Moyles installed at breakfast and Mark & Lade leave the station, represents the biggest shake-up in recent memory.

"Audience tastes change, audience expectations change, the talent changes," says Parkinson. "In the past we have been slow to react. But I don't think there has been a significant change like this for years. If you look at the schedule overall, including mainstream, there is virtually nothing that is the same as it was a year ago."

adamjameswoods@hotmail.com

# Post-Telstar Mis-Teeq on verge of new deal

The cupboard is almost bare at Telstar as administrators prepare to finalise terms with buyers for most of the company's remaining assets.

In addition to the recent sale of the Euphoria and Breakdown compilation brands to Ministry of Sound, Mis-Teeq's management company 21st Artist has acquired the group's masters. Further slices of catalogue have been picked up in the past week, although the buyers have not yet been named.

"We have sold the principal assets and we are just looking for purchasers for a few remaining parts of the business," says Paul Williams of administrator Menzies Corporate Restructuring. "We may see a few more parts sold."

Mis-Teeq manager Derek Mackillop says the group are attracting interest in the US and are on the verge of signing a new worldwide record contract. "There is a new global deal looming for us, but it is all lawyers and administrators at the moment," says Mackillop.

Meanwhile, the former head of Telstar TV has moved his old team up to Holland Park to launch a new TV-advertised compilations ven-



Mis-Teeq: label interest from the US

ture with the backing of V2. V2TV managing director Myrn Jazeel says the new company will put out its first releases in July having struck a whirlwind deal with V2 chief executive Tony Harlow.

"I presented V2 with a business plan and it snowballed from there," says Jazeel. "I have a strong team, we have got good ideas and we have a release schedule going through to the end of next year."

Jazeel's team consists of five other former Telstar employees - head of sales and marketing Adrian Danson, compilations and licensing manager Lawrence Kenny, sales, marketing and licensing co-ordinator Soos Donaldson, production manager Kelly Taylor and creative manager Leigh Parry.

# BBC heads size up Eurovision tweak

BBC Eurovision bosses are pondering whether to "go cabaret" for 2005's UK entry after a series of visual stage spectacles dominated this year's voting.

With skintight, leather-clad Ruslana giving Ukraine victory for the first time to date and British hopeful Janie Faux's more straightforward performance managing 16th place, the BBC's competition producers say a rethink may now be necessary for next year's event.

Alongside concerns of highly-political voting, BBC Eurovision producer Dominic Smith says it was very difficult to argue that the Ukrainian, Serbia and Montenegro and Greek entries that attracted the most votes did not deserve to be in the top three. "They put great packages together. Next year maybe we should be a bit more cabaret and entertaining," he says.

The BBC this year gave its biggest on-air commitment in years to selecting the UK entry, led by prime-time *Your Mind Up*, a prime-time Saturday evening show on BBC1 featuring performances of the six challengers, followed by a public vote. It brought on board such proven songwriting names as Gary Barlow, Pam

Sheyne and Brian Rawling, whose company Metrophonic's song *Hold On To Our Love*, penned by Gary Miller and performed by Jamie Fox, was selected as the British challenger.

However, despite the new approach, the UK found itself out of the top 10 finishers for the fifth time in the past six years with Fox a weekend ago managing just 16th place and 29 points. Before that, the British entry had failed to land a top 10 place in the finals on two occasions out of 41 attempts.

BBC Entertainment Events executive producer Ben Ballard says, "What Britain has tried to do is go back to basics with the most brilliant songwriters. That's what we did and we got a great song and a very respectable position, but maybe we've got to look at the spectacle factor."

Against the disappointing UK finish, BBC's broadcast of the event attracted a very healthy 42% share of viewing, up more than four percentage points on last year, with an average 8.3m watching. The show hit a peak of 11.2m and took a 52% share on pre-consolidated figures.

## SNAP SHOT

### THE CRIMEA



The Crimea last week secured a worldwide record deal with Warner Bros. The UK band were signed by Los Angeles-based

senior A&R vice president Perry Watts-Russell, whose other recent signings include Damien Rice and The

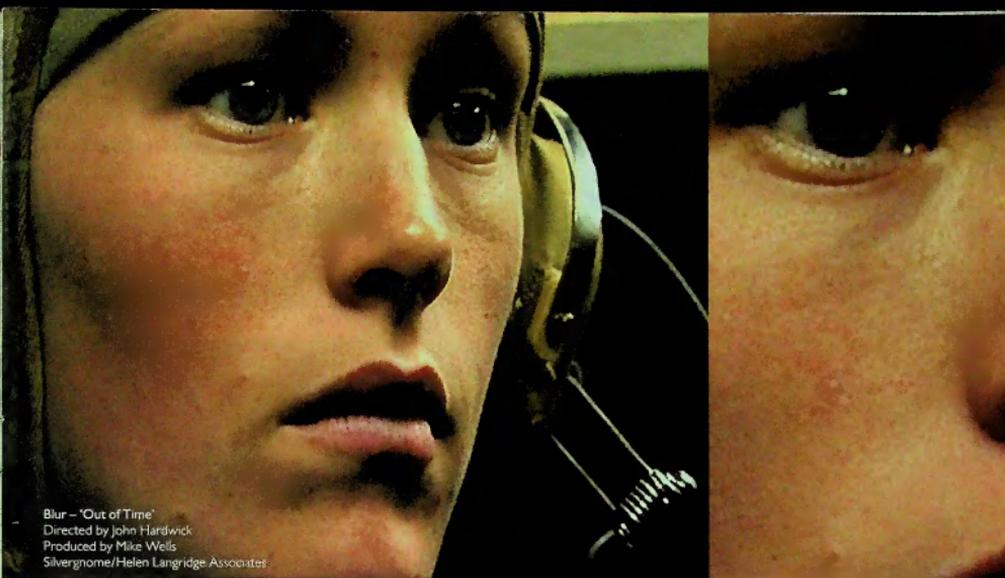
Wallmen. Watts-Russell discovered the band at Marek's GSW festival, where The Crimea headlined

new UK talent. Following the deal, the group will secure a UK release through Warner company East West, whose

managing director Kenda Marshall has requested to work with them. The Crimea, who last year secured a publishing deal

with Nuxx/Warner-Chappell, play their first UK show as a signed band at London's Garage on Friday June 18.

CAST LIST: A&R: Perry Watts-Russell, Warner Bros. Manager: Stephen Tavernier, Outthere. Publisher: Joe Taylor, Nuxx. Press: Paddy Davis, Bad Mount. Agent: Steve Stronge, Heller Sklar.



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 Regional manager:  
 Mark Turner  
 Store manager:  
 Andy Wilkinson,  
 Doris  
 Head office  
 manager: Richard  
 Brooks



The campaign for the long-awaited return of Swedish rockers The Saturdays into full swing next week when Radio One will air comeback single *Idiot Walk* for the first time on Monday (May 31). The group will then play a special show at London's Electric Ballroom on June 3, preceding a high-profile slot at Donington's Download Festival. "It's a great launchpad for the new album in the UK, which is being

re-released around the world simultaneously!" says Polybor Associated Labels marketing director Karen Simmonds, who is overseeing the campaign. *Idiot Walk* is scheduled for release on July 5, followed by the as-yet-untilled album on July 19. Swedish directors Styl'evolve have produced a distinctive video for *Idiot Walk*, which sees the group performing on an oversized Scrabble board.

## Morrissey album takes Sanctuary to new high

Sanctuary Records was yesterday (Sunday) looking to reach another milestone as its signing Morrissey battled it out with Keane to try to give the company its first albums number one.

The former Smiths frontman's Sanctuary debut *You Are The Quarry* was in a two-way fight all week with Keane's *Hopes And Fears* to land the top spot, leading the race by around 4,000 sales at the close of business last Thursday. Only last December Sanctuary broke new ground when it achieved its first number one singles within a fortnight through the Osbournes and Michael Andrews featuring Gary Jules.

Sanctuary Records CEO Joe Colekell adds that it has been a case of Sanctuary "bedding down" its strategy of signing acts with a recognisable brand and

place in the market, activating their fanbases and also waiting for the right record and act to come along. "The album has the full support of Morrissey and, if set up right, we know we had a big record on our hands," he says.

The success of the album, which has shipped 500,000 worldwide, including more than 200,000 in the US where the Irish *Blue English Heart* single is already enjoying heavy radio play, will not alter Sanctuary's methods. Colekell insists he will continue to use the group's joint ventures with operations such as Rough Trade and Adventure to find the new acts with Sanctuary available to pick up "strong, high-profile" artists. "Our view is if the artists have a creative force and are still motivated then we can work together," says Colekell.

Following the Morrissey success, Colekell says he is already on the verge of signing two other well-known acts, who have been inactive for a time, and releasing their albums this year.

## Retailer bucks trends with plans for 25 new stores HMV gears up for further expansion

### Retail

by Martin Talbot

HMV Europe managing director Steve Knott told his team to prepare for one of the busiest years in the chain's history following a 12 months in which the retailer has continued to buck market trends.

Addressing staff at the chain's annual conference in Marbella last week, Knott said that the next 12 months will see HMV opening more new stores than in any other year in its history, as the retailer embarks on a massive 10% expansion in its trading base. The record 25 new stores - including outlets in Derry, Yeovil, Southampton, Birstall and Harlow during 2004 and Hemel Hempstead and Stratford in 2005 - will take HMV beyond the 200-store barrier.

"There are a lot of things we do well but you can always do things better," says HMV Europe managing director Steve Knott. "HMV is a people who have always been very critical and competitive. There is no resting on our laurels."

"With music we continue to try to improve our offer, giving people great choice, great range and a strong value-for-money message as well."

HMV's recent investment in new stores has already paid handsome dividends, according to operations director Simon Peck. Stores opened in the past two years on account for 10% of HMV's business, he says.

The ambitious target for the next year follows 12 months in which HMV has opened 15 new stores, bringing the total to 179 in



Knott: "no resting on our laurels"

the UK and Ireland and passing through the 1m sq ft trading landmark for the first time.

Ongoing investment is not restricted to new stores, however, says Peck. The past year has seen £9.5m-worth of refits and this coming year will see HMV focusing on its Premier and Superstore sites, as part of an ongoing programme which will be completed by Christmas 2008. Its Cardiff store will also be relocated in October to a 20,000 sq ft site three times the size of the current store.

Group COO Brian McLaughlin, who announced his retirement at the event, said the strong performance of the past year had not gone unnoticed. The HMV Group share price had improved 113% on the previous year, with it becoming the top-performing share in the FTSE 250. He urged his colleagues to remain focused on the

company's retail philosophy, built on staff expertise, outstanding range, service and value for money. However, he stressed that HMV should resist the pressure to meet the intense retail competition with "mindless discounting".

E-commerce director Stuart Rowe hinted that HMV was looking to make a major announcement regarding its download offer in the coming months, following a programme of research to ensure that it meets consumer needs.

He added that, following a reduction in prices to compete with other online retailers, hmvc.co.uk had achieved strong December business compared to the previous year. Trials with in-store kiosks in London's West End have proved successful and they will be rolled out over the next 12 to 18 months, he added.

martin@musicweek.com

## Key players join DVD event

Virgin Entertainment Group CEO Simon Wright and top DVD director Simon Hilton are set to bring two very different perspectives to the world of music DVD when they take the stage at next month's DVD Europe 2004 conference.

Wright will provide the retail keynote address on the second morning of the *Music Week* weekend event, which takes place at London's Congress Centre from June 8-9, offering a senior international retailer's perspective on the prospects of the format. This will be followed by the sales and marketing debate in which other leading retailers, label marketers and distributors will examine different

strategies to build the music DVD business.

Meanwhile Hilton, who directed last year's John Lennon: *Lenon Legend* DVD release, will give an inside account of the making of Supergroup's forthcoming DVD. Drawing on exclusive unseen footage, Hilton will talk through the project from its genesis right through to its completion. Having worked with the band for the past nine years, he directed the documentary disc of the release.

Wright and Hilton join a wide range of experts who will examine every aspect of the music DVD process, from surround sound and content creation through copy

protection and marketing. The Future Panel will also examine other ways of deriving revenue from audio-visual content via channels such as the web, mobile and interactive TV.

With an underlying theme of how to add artistic value and extract maximum financial returns from audio-visual content, the conference is targeted at everyone from artist managers and label product managers to distributors and retailers.

For the full line-up, visit [www.dvdeurope2004.com](http://www.dvdeurope2004.com). For more information, contact James Smith on 020 7921 8048 or [jsmith@enpinformation.com](mailto:jsmith@enpinformation.com).

Talent

New album to push urban star further into mainstream

# Knight's new sound focuses on crossover

## Talent

by James Roberts

It has never been easy for UK urban acts. British R&B and hip-hop acts, however talented, have consistently found the going tough, in a crowded marketplace dominated by their US cousins.

Indeed, while the UK charts and media are currently dominated by genre-leading US exports such as Usher, Beyoncé and now Mario Winans, it seems as hard as ever for UK urban talent to be taken seriously. Even the acts widely considered to be the leaders of UK urban music have struggled to match the multi-million sales of their more mainstream UK peers.

It is a conundrum which currently faces Beverley Knight, an established UK star blessed with a classic soul voice and critical

acclaim but, as yet, not quite the sales to match. Her past two studio albums, 1998's *Prodigal Sista* (135,000 sales) and 2002's *Who I Am* (215,000), sold respectably without really taking her into the premier league.

And now Knight's forthcoming third album for Parlophone, due for release on June 29, sees the artist firmly targeted at a mass audience rather than the sometimes fickle urban youth market.

Typical is the album's lead single *Come As You Are*, which was co-written by Robbie Williams' former partner in crime Guy Chambers and is undoubtedly the singer's most commercial single to date, with a soul-rock sound more akin to Anastacia or classic Tina Turner than Usher or Beyoncé.

Knight says that her new sound was a natural development from her last record, which delivered

the radio smash *Shoulda, Woulda, Coulda*, rather than a conscious decision to go mainstream. "I never really considered my music to be urban, whatever that means," she says. "I've always considered by music to be soulful, not soul."

Knight's A&R man, Parlophone managing director Miles Leonard, says the focus of the new album, *Affirmation*, was on finding the right songs rather than chasing the latest R&B production techniques. "Beverley is recognised as a leader in her field and we really believe she has appeal with a very broad audience," he says. "She is only one step away from mass crossover."

Knight's co-manager Dave Woolf says the brief for the album was to broaden things out. "There was a feeling that Beverley could have carried on forever making the same sort of record, this was about

**CAST LIST**  
**Management:** Alan Edwards/Dave Woolf  
**A&R:** Miles Leonard  
**Artist:** Jamie Nelson  
**Parlophone:** Agent: David Levy

**ITB**  
**Publisher:** Minorette Music  
**Radio:** Kevin McCabe  
**Parlophone:** TV: Emma Geim  
**Parlophone:** Product manager:

Claire O'Brien  
 Parlophone  
 Press: KZG Alliance  
 Stewart/Dave Woolf/DWL

really moving things on," he says.

The move into the mainstream is as tricky for acts coming from urban, as it is for those from alternative or dance; all run the risk of losing fans who can only see a sell-out. But Woolf says this should not be an issue. "The specialist urban press sees her a quality artist, and as such are totally behind her all the way. There will be some purists that see this as not being for them, but we are fully prepared to deal with that," he says.

Knight herself is positive that *Affirmation* could be the album that opens things up for her. "I really hope this is the album that springboards me into the international marketplace – certainly in the US I am still an untapped market, so to speak," she says. "But in terms of the UK and Europe, it's about digging my heels in and saying 'I'm here and not going anywhere'."

With *Come As You Are* added to Capital Radio and Radio One's C-lists last week and currently Radio Two's record of the week ahead of its release on June 21, it certainly seems as though people are listening.

James@musicweek.com



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# Major regains top position overall but Universal scores new best to dominate singles

## EMI takes lead despite rivals' push

### Publishing

by Paul Williams  
EMI Music Publishing's return as top publisher was about the only predictable aspect of a first quarter packed with incident.

Its arch rival Universal Music had the champagne flowing after pulling off its best singles performance yet by capturing more than 25% of the market, while independent Chrysalis also hit a new high to finish above three of the majors on singles for the first time in its history.

And that was not all: Sony/ATV was celebrating its strongest run in the albums market since The Beatles' 1's record-breaking run more than three years ago and managed to push BMG down to fourth place on the combined list for the first time in close to two years.

EMi loved them all. EMI Music made up for its uncharacteristic exit from the top during the previous quarter to capitalise on last time's champ Warner/Chappell's swift decline and once again head the combined table. However, EMI's 3.9 percentage point lead with 22.0% of the overall market was its slimmest for two years.

Despite having its rivals breathing down its neck, EMI still managed to lift its game on both singles and albums, helped on the latter by its share of more than half of Norah Jones's *Feels Like Home*. The quarter's second top-selling

album was the main driver of EMI's success in leaping above Warner/Chappell to reclaim the albums crown with a 24.4% share, while it capitalised on its extensive back catalogue with big stakes in Jamie Cullum and Joss Stone's covers-heavy albums.

Its singles share also rose, but only by enough to push it from third to second, as Universal denied it the top spot with a stunning showing. Universal's 25.0% market share was the best it has yet achieved on singles and one only bettered by any company on a handful of occasions previously.

Universal's record-breaking singles run included a first of the quarter's biggest seller, Pop Idol winner Michelle McManus's *All This Time*, leading shares in LMC V's *U2* and Britney Spears' chart-toppers and all of Boogie Pimps' *Hey Somebody To Love* (eighth best seller). That performance was only partially compensated for a slight dip in its albums share to 14.2%, as it moved further behind the leading two companies.

Between them, EMI and Universal were responsible for 42.7% of the singles market, with second-placed EMI opening up an 8.2 percentage point lead on the chasing pack. Remarkably, only the quarter before the landscape had been totally different with Warner/Chappell second, but its 18.1% share then crumbled to just 7.4% over the following three months as Chrysalis overtook it to finish third

with 9.6%, its best-yet showing in the market (see opposite).

Warner/Chappell's performance held up slightly better on albums, although it dropped down here from first place to runner-up spot as its share dipped from 25.5% to 20.1%. As administrator of George Michael's catalogue, the release of his *Patience* album (third top seller of the quarter) was certainly welcome, while it continued to reap the benefits of its signing *Just a Life For Rent* (sixth).

Just a year ago, BMG - heavily boosted by the addition of Zomba's prized publishing assets - was comfortably sitting at the top table, with only EMI Music able to outperform it. By the first quarter of 2004, it was a whole different story. With its combined share declining for the fourth successive quarter to just 7.0%, the same company had to settle for fifth place on the company rankings.

BMG's singles share actually improved over the previous quarter, up from 4.7% to 7.4% through the likes of 5.0% stakes in both Ke\$ha's hit *Milkshake* and Jamelia's *Thank You*, but on albums its 6.7% share was its lowest for two years.

Sony/ATV enjoyed a very satisfying quarter with *Katie Melua's Call Of The Search* the main factor in lifting it to fourth on the combined rankings. The company already had the release's producer and principal songwriter Mike Batt on its books and then added Melua herself to its roster near the

### Chrysalis outpaces indies to take on majors

Chrysalis Music did not just announce the independent position in quarter one, but managed to put a trio of the major publishers in the shade.

In a stunning three months for the company, Chrysalis clocked up a 19.3% market share among the indie community which was better than its three nearest rivals combined. Meanwhile, in the singles market as a whole, it set a new record as it outperformed BMG, Sony/ATV and Warner/Chappell to finish third.

end of last year, just as her album was really starting to take off.

All that landed Sony/ATV with 59.3% control of an album which in quarter one alone sold more than 740,000 copies over the counter to stand as the period's top seller by a comfortable margin. For the publisher, it helped lift its share of the albums market to a fourth-placed 10.9%, its biggest slice of the cake since the close of 2000. Having almost a third of Will Young's debut album *Friday's Child*, the quarter's fourth

INDEPENDENT SHARE Q1 2004		Blue Mountain 2.4%
Chrysalis	19.3%	Rokstone 2.0%
Catalyst	7.5%	Sparta Florida 2.3%
Big Life	6.1%	
Perfect	5.0%	share of the independent market
Windswep	4.8%	
Oward	3.2%	
IMG	3.1%	



Such was its incredible singles run during the quarter that it controlled more than a quarter of the independent market. Here it benefited from continuing sales of two of 2003's biggest smashes, Outkast's *Hey Ya!* (seventh of the quarter) and the Roland Orzabal-performed *Mad World* (third) for Michael Andrews and Gary Jules, while it also claimed a third share in the quarter's top seller, Michelle McManus's *All This Time*.

Chrysalis also led the race for independents on the

top seller, hardly did it any harm either. With BMG and Sony/ATV switching over for fourth and fifth spots and the top three shuffling around, the quarter witnessed the rare sight of every position compared to last time out. Even taking into account the fact that traditional leader EMI returned to the top of the pile, it makes attempting any predictions for the rest of the year a very difficult exercise.

paule@musicweek.com

### Publishing 2004: first-quarter performance

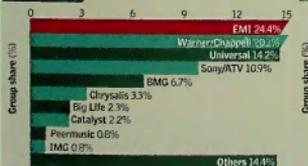
#### SINGLES SHARE



#### COMBINED SHARE



#### ALBUMS SHARE



#### QUARTERLY SHARE



Figures refer to first quarter; bracketed figures represent year-on-year change

### Top 10 singles for Q1 2004

Rank	Title	Artist	Label
1	ALL THE TIME	Mac/McTear/Tenent	Rokstone 33.3%/Universal 33.3%/Chrysalis 33.3%
2	MYSTERIOUS GIRL	Andre Jackson/Jacobs/Goldsmith/Butler/Rush	Perfect Songs 77.5%/EMI Music Network 22.5%
3	CHA CHA SLIDE	Thompson	Universal 100%
4	MILKSHAKE	Williams/Hugo	BMG 50%/EMI 50%
5	TAKE ME TO THE CLOUDS ABOVE	Merrill/Rubicon/Walder/U2	Blue Mountain 50%/Universal 42.5%/Carlin 8.75%
6	TOXIC BEARS	Karlsson/Winsberg/Jonsson	Chrysalis 100%
7	HEY YA!	Benjamin	EMI 50%/Universal 50%
8	SOBRIED TO LOVE	Slick	Universal 100%
9	MAD WORLD	Orzabal	Chrysalis 100%
10	YEAH SMITH/GARRETT/SMITH/BRIDGES		Windswep 40%/EMI 31.6%/Copyright Control 28.4%

### Top five albums for Q1 2004

Rank	Title	Artist	Label
1	CALL OF THE SEARCH	Katie Melua	EMI 8.3%/Sony 58.3%/Warner-Chappell 16.7%/IMG 8.3%/Others 8.3%
2	FEELS LIKE HOME	Norah Jones	EMI 77%/Universal 77%/Warner-Chappell 77%/Big 77%/Others 19.2%
3	PATIENCE	George Michael	BMG 1.4%/EMI 7.4%/Sony 0.5%/Universal 2.3%
4	FRIDAY'S CHILD	Will Young	Warner-Chappell 65.6%/Others 2.4%
5	ELEPHUNK	Black Eyed Peas	BMG 9.1%/EMI 22.7%/Sony 31.1%/Universal 27.3%/Others 9.8%

A string of developments affecting collecting societies are set to transform the sector for good. *Robert Ashton* reports.

# Changing times for rights world

Hold the rights management. Something just got interesting in the world of collecting societies.

When the biggest record company on the planet moves €100m-worth of mechanical rights business into one of Europe's smallest collection societies – and in the process MCPS loses its only central licensing agreement – publishers sit up and take note.

Then in the midst of protracted negotiations between BPI and IFPI to find a solution to the CD mechanical rate agreement, someone moots a radical new 'triple eight' formula.

And on top of that, at the beginning of the month the EC threw back the Santiago Agreement – which governs online licensing – to collecting societies claiming it to be in breach of EU competition rules, while Brussels is also advocating legislation for the governance of collecting societies. The effect of all this has been to put publishers and rights societies into the biggest spin since the Cannes Agreement was signed seven years ago.

## MCPS, UMI and the rebate debate

It looks like a revolution is brewing, at least a Europe-wide one. And London-based MCPS is at the heart of it.

This is not the first time. During the past decade the UK body has been at the forefront of trying to influence how sister societies structure central licensing deals and – prompted by the legal action launched by U2 in 1999 – reduce the administration fees they charge for live performance royalties.

This time its chief executive John Hutchinson had been playing hardball with Universal Music International for the past year when its central licensing agreement expired. According to insiders, Hutchinson was resisting the 2.5% 'rebate' or 'kickback' it has filtered back to UMI as part of the nine-year deal, which it lost to the little known Belgium-based Sabam earlier this month. This rebate was paid in exchange for the 'expected benefits and efficiencies' a centralised deal was supposed to bring MCPS.

Clearly, by arguing against continuing the rebate, Hutchinson was trying to draw a line in the sand. If he was not quite attempting to redraw the map of how centralised licensing agreements worked (see breakout, right), he at least wanted to start a debate about rebates and their veracity.

One source says, 'Collecting societies were once willing to give a rebate to gain business'. However, within the MCPS, at least, that philosophy has shifted with the London organisation deciding that, as one insider says, 'It's not the collecting society's money' and that 2.5% given to the user will have an impact on the payout to the creator.

Hutchinson says as much. 'We were convinced that any new deal should not be one that is detrimental to our members', he says.

Sabam seems to have no such reservations about offering rebates, with informed sources suggesting



U2: previous agents of reform now set to be licensed through UMI's Sabam deal

UMI will benefit from a sliding scale agreement moving from 1.5% in the first year, 2% in the second year and a maximum 2.5% in the third year of the agreement. Neither Universal general counsel Richard Constant or Sabam director general Jacques Lion will confirm these figures.

Some UK publishers are wondering aloud why MCPS couldn't have successfully renegotiated without losing its only central licensing account. Are rebates a thing of the past? Or what else could Sabam be offering UMI? And, despite the fact that Hutchinson insists that the financial impact to MCPS is 'relatively small, in the region of £700,000 and £800,000', where does this leave the collecting society and its chief executive?

Constant will say only that 'all systems are in place (at Sabam) that can serve a central licensing

agreement'. But, with royalties of just €121.04m in 2002, the UMI deal almost doubles Sabam's turnover overnight, leading some to question if it really can handle the business.

'Yes, it is our biggest one,' admits a Sabam spokesman. Deflecting questions about the organisation's readiness for handling this massive mechanical rights business, the spokesman adds, 'I cannot imagine the biggest major in the world choosing Sabam if we were not efficient.'

This doesn't entirely wash with some observers. 'MCPS tried to take a stand and failed,' says one. 'Collecting societies need to decide whose side they are on. Is it the creators? Or the record companies? Or are they just representing themselves? That could be extremely important to the future of income streams of publishers.'

Others believe more sinister forces are at play. 'It is going to be a massive job for UMI to move,' says one publisher. 'It will be a colossal expenditure and also cost thousands of man hours. What made that worthwhile? I simply don't know. Sabam may do a better job, but the proof of the pudding will be in the amount of money we get out of the deal. Until then I will nurse suspicions.'

## Implications of EC investigations

The UMI/Sabam move does, however, bring into focus two recent EC investigations that have direct implications for collecting societies because, as the publishing source adds: 'this [deal] is not the behaviour that the Commission was looking for. This is exactly the reverse because the EC doesn't like collecting societies anyway, they think they are anti-competitive.'

Others suggest the EC attitude is more ambivalent. As Andrew King, head of Mute Songs, explains, the EC 'does like, but also doesn't like' collecting societies. The relationship between the rights holders and societies is tolerated, he suggests, 'because that is good old-fashioned unity through strength. But, it is not so keen on the relationship between the societies and users.'

In mid-April Brussels offered its own view when the EC's Internal Market division headed by Frits Bolkestein finally published its communication on the management of copyright and related rights, which it began to investigate in 1996. The report's main finding is that it favours European legislation on the governance of collecting societies, noting 'an internal market for collective rights management will be more firmly established if a legislative framework... is implemented at Community level. Such a framework would address the issues surrounding the establishment and status of collecting societies, the relationship they have with right holders and commercial users, and lastly, their external supervision.'

## Central licensing deals: a potted history

Traditionally collecting societies issue licences to record companies for the exploitation of musical works territorially. Under a European Central Licensing agreement a licence from a single collecting society is granted to the record company to allow it to manufacture and distribute physical product for retail sale anywhere within the EU. Thus these societies receive royalties from sales of CDs made in an EU country where they are not based and these royalties are transferred to the society in the country of sale for distribution to publishers and composers.

The first ECL was created by

PolyGram and Stema in 1987. This prompted other collecting societies to offer financial inducements to secure business from record groups, who were keen to chase the savings available through ECLs.

PolyGram's decision to switch its ECL to MCPS in 1996 and a move to introduce direct distribution to members rather than the societies led to protests from other rights groups culminating in the infamous Midem meeting between publishers and societies at the Carlton Hotel casino in Cannes. The deal that followed – the Casino Agreement, since renamed Cannes Agreement – saw publishers backtrace on their

claim for direct distribution and established a number of principles, including a reduction in the levels of commission, more accountability and speedier distributions.

All the majors operate ECLs with deals between France's SDRM and Sony Music; Germany's Gema and both BMG and Warner Music; and EMI and BSA, a partnership between four societies – MCPS, Stema, Sacem/SDRM and Gema. Earlier this month Universal Music International moved its central licensing from the UK's MCPS to Belgium society Sabam.

There is a push towards the creation of a single market of copyright administration as a free movement of goods.

Crispin Evans, Universal Music Publishing International

Collecting societies, publishers and other interested parties have until June 21 to respond to these measures, which Bolkestein and his team believe will "ensure that collecting societies are transparent" and also foster the emergence of Community-wide licensing for the exploitation of rights.

Crispin Evans, senior VP of legal and business affairs for Universal Music Publishing International, is among many in the publishing sector who broadly welcome this finding. "The directive is saying collective rights management will pass into natural law. What they are saying is they want a harmonisation of the process as part of the whole process of harmonisation of copyright," he says, adding that this will provide welcome consistency for the user community and also for rights owners.

He adds, "There is a definite push towards the creation of a single market of copyright administration as a free movement of goods."

Those within collecting societies "are also not averse to the EC document. One senior European collecting society source tells *Music Week*, "It is right and proper that collecting societies should be transparent and efficient for creators and users. Collecting societies are not blocking this."

However, he adds that collecting societies could become wary if the EC becomes too aggressive in laying down the law. "Collecting societies are organisations of individual creators, so if you are having to go at a collecting society, you are having to go at creators. Sometimes it seems the very term collecting society has become a dirty word, but it is simply that creators are trying to get value for their work and everyone, including record companies, are chipping away at that."

## Online sector under EC inspection

However, while this plays out, the Internal Markets sister department in the EC, the Competition Office, has put collecting societies' noses out of joint. At the beginning of May it wrote to 16 author societies warning them that the 2000 Santiago Agreement is "potentially in breach of EC competition rules". Essentially, the EC believes Santiago (see breakout, right) limits choice because the cross-licensing arrangements it provides means "an effective lock up of national territories".

In opening its proceedings into collective licensing of music copyrights for online use, Mario Monti's department (which was first notified about Santiago in April 2001) suggests "lack of competition between national collecting societies in Europe hampers the achievement of a genuine single market in the field of copyright management services and may result in unjustified inefficiencies as regards the offer of online music services to the ultimate detriment of consumers." However, it stresses that this is the EC's "preliminary position" and the collecting societies have two-and-a-half months to reply to the Commission's objections.

It hasn't taken long for the MCPS or Franco's Sacem to formulate a response. Hutchinson says the licensing of rights for online usage has been the "subject of much debate over the years and will continue to be so". However, he maintains, "Santiago is important because at least while the debate about how to license online continues, our composers and songwriters are receiving proper payment for the exploitation of their works."

The MCPS chief also suggests one central issue for the EC proceedings will be the "level of worth of the creator". He explains, "Before any decisions are taken on the management of collecting societies, creators' rights must be properly taken into account – especially in relation to big businesses that wish to exploit their music."

"We must ensure that our creators' rights are not given away... we must also ensure that we have a practical and effective method of licensing which does not increase the costs of administration and



which in particular avoids duplication of costs."

Sacem also plans to defend Santiago. Indeed, it argues that the Commission "has failed to take into account elements of analysis that it has received."

King and others in the publishing community also believe Santiago works well and would prefer Brussels to leave it alone. However, King notes that the EC often adopts a "European philosophical stance" which can be removed from the daily running of Europe's publishing operations.

"There is still not a huge volume of business covered by Santiago," he says. "These massive issues of competition are tackled in a theoretical way, but at the coal face we sometimes are just concerned that we have the hammer to defend chipping away at the coal; it doesn't matter what sort of hammer it is."

EMI Music Publishing continental Europe executive vice president Terry Foster Key believes it is up to the collecting societies to defend the territorial aspects of Santiago from the Commission's objections. Foster Key stresses that the agreement's provisions are good, with societies consistently handling online business for several years.

And he detects the hand of the record companies in lobbying. "With iPod [and other internet services] there has been no hold-up with licenses. It is the record industry trying to pretend they can't get them. The record companies are trying to protect their own business models in the online world, to try and transfer their offline business model to the online environment, but it is completely different," says Foster Key.

## Triple eight rate set for royalties?

While the haggling over collecting societies and online rights continues, the recording and publishing industries appear to be nearing a solution to one critical dispute: the long-running IFPI-Biem royalty rate negotiations. With the CD mechanical rate limping along as a de facto agreement following the expiry of the 9% deal which operates across Continental Europe – and therefore excludes the UK – a few years back, the recording group is proposing a flat 8% fee across the European CD, DVD and online markets. This blanket "triple eight" agreement is genuinely groundbreaking and potentially a gift to the factions at the collection societies, publishing and recording industry. More importantly, it could end the current tangled and confusing mess of royalty rights across Europe, plus the exponential growth of new music downloading services and settle the ongoing DVD rate dispute between the BPI and MCPS.

IFPI CEO Jay Berman and Cees Verwoerd, the Dutch head of Sterna and Biem management committee member – who is understood to have played a key role in floating the "triple eight" proposal at an informal function in April – both refuse to comment while their negotiations are still live. But many executives, grown weary of years of battling over percentages, points or fractions of points, are keen for the deal to proceed.

There is much yet to be resolved. Biem's definition of how to apply 8% to certain services appar-

MCPS's John Hutchinson rejected Universal Music International's demands and kick-started debate about in the process

We've convinced that any new deal should not be one that is detrimental to our members.

John Hutchinson, MCPS

only still differs markedly from the IFPI's interpretation. Thus online, Biem is understood to want to apply 8% to the gross revenues of the internet service provider. IFPI is thought to want to apply it to the money they receive. Also, the IFPI proposals are understood to stipulate "no minimal royalties and maximum tracks" on CDs. Foster Key says, "The next step is for the Biem societies to agree a common position and respond to the IFPI in writing. Hopefully something can be tweaked out between them."

Biem and the IFPI are next due to sit down in the first week of June. The "triple eight" rate is now on the agenda of these meetings and the next step is getting both sides to agree what they actually mean by 8%. If that can be agreed then at least that will be a positive resolution to one of the problems besetting the world of rights administration.

## More change on the horizon

Ultimately all of these issues – central licensing deals, online licensing rates, EC inquiries – relate to a more fundamental question: what is the most appropriate structure for rights administration in the years ahead?

There is inevitably no single answer because every party in the chain – societies, publishers, authors, record companies, broadcasters, online operators, Brussels bureaucrats and so on – have different views. And while some would like to preserve the status quo, the most radical suggest a complete restructuring.

Some float the idea, for example, of a single European organisation granting mechanical and performance licences on a regional basis with separate territorial offices focused mainly on licensing small scale local users. Others point to the rationale (viewed as heresy in some quarters) for much closer co-operation between author/publisher societies and label/performer bodies – indeed MCPS PRS and PPL are understood to have held exploratory talks along these lines – in a drive to increase efficiency by eliminating the huge areas of overlap between them.

So deep are the entrenched forces – and so varied their views – that there is no common consensus about the future. But what is not in doubt is that more is currently up for grabs than at any time in many years. And with the EC still heavily involved in the mix, it looks like the sometimes sticky world of collecting societies will remain interesting for quite a while yet.

## The Santiago Agreement: an insider's guide

The Santiago Agreement was struck in the Chilean capital four years ago by five of the world's leading collecting societies – BMI (US), Buma (Netherlands), Gema (Germany), PRS (UK) and Sacem (France).

It was framed to simplify the licensing of the performing right of musical works for online use and has subsequently paved the way for the legitimate licensing of music on the internet.

As part of the terms of the agreement, amendments were written into Santiago to provide a "one-stop shop approach" to online licensing. This enables music users to license the performing right within a musical work for worldwide usage with the collecting society local to their business paying the local

rate in each territory. The agreements cover web casting, downloading and online music and provide for a mechanism to assure distribution of licence fees to authors, composers and music publishers on a worldwide basis.

The Santiago Agreement has subsequently been signed up to by 34 of the world's main performing rights collecting societies. As part of their obligations to the EC, Buma, Gema, PRS and Sacem notified the Commission of the terms of the Santiago Agreement in April 2001. On May 3, the EC's Competition Office warned them and 12 other rights organisations that Santiago is "potentially in breach of EU competition rules".

The terms of the Santiago Agreement are due to expire on December 31 2004.



PHOTO: JONATHAN OLLEY/REUTERS/CONTOUR

# Brit School girl is top of the class

In less than a year, Katie Melua has risen from Brit School student to sell more than 1m albums. *Music Week* marks this achievement with the first in a new 'Milestones' series of features

Katie Melua's web diary entry for May 23 2003: "Anyway, I'm sitting at home relaxing after exam turmoil yesterday. Yes I'm going through good old A-levels. I had a **THREE** hour (not a minute less) exam, in Baroque harmony, which is part of the A-level exam. Towards the end my eyes started going blurry from all the staves and notes. The best thing about exams is that if you look up at the teachers supervising, they're bored out of their wits - and it's heart-warming to know when you're sitting there wracking your brain over question (b)(2), that you're not the only one suffering."

Twelve months on, A-levels could not be further from the mind of 19-year-old Katie Melua. Since June 2003, when Radio Two's Terry Wogan first played *The Closest Thing To Crazy*, Melua has gone on to sell more than 1m albums in the UK and secure a Top 10 single. *Call Off The Search* replaced Dido at the number one spot for three weeks in January this year before returning, two weeks later, to set off Norah Jones, for three more. The album is already making significant inroads into various European charts (number two in Norway, six in the Netherlands, 17 in Germany), while preparations to break the US and the rest of the world are well underway.

And there have been other notable moments along the way. Melua's debut gig at Shepherd's Bush Empire in November 2003 - a fairly audacious move for a relatively unknown artist - was certainly one, as were crucial appearances at both the Royal Variety Performance and the Brit Awards. At the latter, along with Jamie Cullum, she would step into Dido's shoes once again.

Even more extraordinary is that such success has been achieved on a small independent label and driven by a team of independent promoters. From the A-level exam student of 12 months ago there's little doubt that the Georgian-born Belfast-raised songwriter is on the verge of becoming the international star that Mike Batt - her producer, manager, co-writer, piano player and head of Dramatico Entertainment - always said she would be.

Indeed, the musical partnership between Batt and Melua is at the centre of this success. That blend of youth and experience is just one of a series of paradoxes underlying the campaign - whether that be the combination of grassroots marketing and high-profile TV advertising or the placing of Melua's discreet music on the widest possible stages. It is a case study in perseverance, vision, strategic planning and, as with any campaign, some defining elements of good fortune - albeit fortune explainable by the ground work that had gone before.

But, the success of *Call Off The Search* is ultimately about the music and the songs themselves. Batt would conclude as much in a critic-busting broadside printed in *The Times* questioning why the public was buying albums by Melua or Norah Jones by the truckload: "The

reason is that Norah Jones and Katie Melua are good," he declared. "It's that simple."

Things may have been quite different had Batt not visited the Brit School for Performing Arts and Technology in September 2002. At that point he was looking for a young bass player for a potential acid rock band and an interpretive singer in the vein of Eva Cassidy. Needless to say, the acid rock band never was.

"In hindsight, I must have been a bit shocked when I found Katie," he says. "I was only looking for somebody competent and excellent. I wasn't expecting that touch of greatness—that somebody who would one day be one of the greats would walk into the room. But I certainly believe that is what happened."

Following rehearsals at his London home, Batt became convinced that the 19-year-old singer-songwriter represented much more than he was originally looking for. "I remember she delivered a particular vocal line," he says of their early recording sessions, "and I remember looking at my engineer and just bursting into laughter of joy that this could happen—this maturity and understanding of vocal interpretation. There are just certain things that can't possibly be learnt and she was just totally natural."

With such strong musical chemistry between them and a clutch of material including the Melua-penned Cassidy-tribute *Faraway Voice*—the song she had sung at the Brit School audition—already recorded, they decided to collaborate on an album. For Batt, this was the essential starting point and the point he always comes back to: this was a project driven by a love of music, not marketing.

"When we talk about marketing, that's really the key to it," he says. "We got the music right. If we got anything right that's what we got right. That's what has made everything else go right. It makes the whole marketing operation so much easier if what you start out with is something that people want."

"We were patient and we knew we were going to stay there as long as it took and we weren't going to put together hundreds of thousands of pounds of marketing expenditure and then expect it to just go or not. And our attention span with only one artist on a tiny label was going to be a lot more patient, in the widest sense of the term, than most majors would probably be able to afford with their big overheads and everything



else that they've got to run. They have reporting systems where they have sell so many records to so much marketing expenditure—well I didn't have any of that, I just report to myself really and if I wasted a load of money then it's my own silly fault."

Yet, in the spring of 2003, the plan was initially to find Melua a solo deal. With such a target in mind, she added to major labels in New York and London. At this point, Batt had already put together an independent promotions team, including Amanda Beel at Absolute Promotions for national TV and radio and Terrie Doherty of Terrie Doherty Promotions covering regional duties. Employing an independent PR team that could ensure a flexible and enduring marketing approach would be another central factor to the project's success.

"I think if a record company is only going to do one thing with a project, and if they're only going to spend a little bit of money, then they should spend it on the best independent pro-

motion people they can afford," says Batt. "That's where the most value comes from, because if those people come up with one great television show then they've already done more than you can do with a week of TV advertising."

The major-label meetings proved encouraging but, despite the offer of a deal from Sony, remained ultimately fruitless. "Either they thought she wasn't ready, they weren't sure about the A&R direction and, maybe, because of me personally," says Batt. "Mike [Wogan] thought they weren't going to get enough control or maybe they thought 'Should a Wombles be producing a top-line act? I don't know.'"

The decision to pursue an independent route via Batt's own Dramatico label would arrive in more ad hoc circumstances. Following a lunchtime showcase with various TV and radio producers at London's Langham Hilton, Paul Walters, senior producer at Radio Two, played *The Closest Thing To Crazy on Wake Up To Wogan*.

"A couple of weeks after he sent me a finished copy and asked me if I'd test it," says Walters, "so I stuck it in the programme and got this huge, huge response—the same as I did with Eva Cassidy. The e-mail inbox just lit up with listeners asking where they could buy it. And so we carried on playing this finished demo that wasn't available and people were queuing up to try and buy it. [As a consequence] Mike went into business straight away and came out with the album later on. I don't think anyone else was playing it at the time at all."

Unbelievably, Batt had initially considered dropping *The Closest Thing To Crazy*, concerned that too many of his own compositions might dominate the finished album. "It wasn't my commercial instincts that led to the choosing of that song," he says. "Quite the opposite in fact. But what I did do was react. Once I saw the flood of e-mails I would have been an absolute idiot to have ignored them."

"If I hadn't had that support from Wogan then I probably wouldn't have had the courage to say, 'Okay, I'll do this myself.' So it was that Wogan radio support that made me think 'Well, there are a lot of people out there who want this record—so all I've got to do is announce the fact that it's released and put some money behind it.'"

Melua signed a five-album contract with Dra-

# KATIE MELUA

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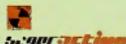
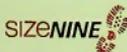
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matico, while Batt struck a distribution deal with Pinnacle and put an initial marketing spend of £100,000 into advertorials on Magic and The Box, radio spots on Heart and two weeks of advertising on GMTV. Despite not making the Radio Two playlist – although, notably, Parkinson was also now playing Melua – Batt remained confident in both his artist and the finished record.

"When you say you're putting something out on your own label, people react with pity because usually it's the result of not being able to get a record deal – in this case that was partly true," he says. "I knew we could get a record deal later on and I knew that Katie would be successful whatever happened – even if we screwed up the first launch. So the confidence was there."

With distributor Pinnacle concentrating its efforts on Woolworths and the supermarkets, Call Off The Search entered the albums chart at number 40 on November 10, 2003. Although it dropped to number 71 two weeks later in the pre-Christmas market, Batt decided on a course of damage limitation and injected another £150,000 into TV advertising. Stabilising the album's position around the 50-mark, this coincided with the campaign's second slice of good fortune – a phone call from Jeff Thacker, senior producer at Granada, requesting a last-minute appearance at the Royal Variety Performance (although it must be noted that Thacker, like Paul Walters, was familiar with Melua from that showcase at the Langham Hilton).

"The biggest coup of all in the early days, aside from Terry Wogan playing the record, was Jeff Thacker putting Katie on the Royal Variety Performance," says Terrie Doherty. "[Wogan] was the turning point, but the Royal Variety show was the key and Mike very cleverly TV advertised the album during the ad break."

Such canny marketing – again highlighting the importance of reactivity as well as proactivity – saw Melua's profile rise significantly and was followed by appearances on the Northern Irish leg of Children In Need and Granada TV's Luncheon Live. Buoyed by a Top 10 single and that headlining Shepherd's Bush appearance on November 19 – a media triumph instigated by Batt and Barrie Marshall of Marshall Arts – the album reached platinum sales and a chart position of 34 by Christmas.

Still with relatively little airplay beyond region-



A winning combination: Melua on stage in Croydon with Mike Batt

al stations, but with another injection of TV advertising, Call Off The Search topped Dido to reach number one on January 25. Melua's first UK tour and high-profile appearances on Des & Mel, Parkinson and The Brits saw her remain in the Top Five for 11 consecutive weeks – including six at the top spot.

This year has also marked Melua's first foray into the European market with a performance at Midein, in front of the minister for trade, investment and foreign affairs Mike O'Brien at a BPI-organised reception.

And, then, of course, Call Off The Search passed its extraordinary In-sales landmark in mid-March.

Batt's ambitions do not end there, however. The next step is to target the international market and fulfil his overseas ambitions with Melua.

Working with Brian Yates, Batt was determined to replicate his UK formula, negotiating a series of pressing and distribution deals while hiring local promotion and marketing teams for

each separate territory. Retaining independence remained of fundamental importance.

"What we don't have is people to report to who are saying 'What's your bottom line for next year and how many records do you think you're going to sell?'" he says. "We haven't got the faintest idea how many we're going to sell. We've got targets for each country that I think we'll aim for."

With P&D partnerships in place for Northern and Southern Europe, Dramatico have now also secured deals for the rest of the world, this time with the major-label backing of Universal. However, as Batt is quick to point out, these are not licensing deals, and retain the European template with one distinct difference – they would also be paying the majors to promote the record.

"We've enhanced the [Universal] deal by giving them a little bit of extra percentage for what they call 'full label services' – in other words they're doing everything a record company would normally do, but they're doing it on the basis that we're paying them rather than they're paying us."

In other words, the major label is basically acting as a distribution company, with Dramatico paying them for their marketing muscle but retaining total artistic control.

"Effectively what we've done is set up the Dramatico label around the world with pressing and distribution," says Batt, "so we can initiate a worldwide release on Dramatico for any future products using the same network deals."

Essentially this means Melua will approach a world market backed by a similar model to that which enabled her to conquer the UK – still on Dramatico, still independent and still working with Mike Batt – just as she has since day one. The only difference is one of scale, while the only potential pitfall is an increasingly hectic schedule with a US tour, European dates and promotion for her third UK single, *Crawling Up A Hill*, all booked for June.

"It's a musically-driven approach – that's the whole thing," says Batt. "That's what's rewarding for me because, first and foremost, I'm a musician before being any sort of businessman or marketing person."

"It all comes down to this: you can analyse it as much as you like, but the fact is that we got the record right and Katie is an extraordinary artist and those two things combined have made me want to job a hell of a lot easier in trying to sell it to the public."

Adam Webb



Teenager and a twentysomething: Melua performs with Jamie Culham at the Brits

# WHAT KATIE DID...

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## Tracking the rise of a chart-topping album

The sales curve of Katie Melua's *Call Off The Search* could be used by music business analysts everywhere to illustrate good, old-fashioned sales growth.

Initial sales were modest, as the album entered on the fringes of the Top 40 and fell back immediately.

However, a sustained early marketing push, and promo activity including the spot at the Royal Variety Performance and radio interest prompted by the release of the single *The Closest Thing To Crazy*, drove the album back into the Top 40 in its sixth week of release.

The album has not looked back, remaining in the Top 40 ever since. Indeed, since rising from 22 to nine in the second week of January, the album has never fallen out of the Top 20.

The biggest sales spike came resolutely at the start of 2004. This is highlighted by a couple of simple facts: By the end of 2003 - after eight weeks on release - the album had sold 168,000 units over the counter. In the following eight weeks, it added 330,000 units more - doubling its rate of weekly sales in, supposedly, the



quietest period of the year compared to what is, for the market as a whole, the most intense sales period of the year.

Indeed, although the album was barely platinum by the end of January, it was triple platinum by mid-March, seven weeks later.

In its biggest week, *Call Off The Search* sold 112,000 in seven days, buoyed by the sales spike prompted by Mother's Day. At

KATIE MELUA



another of its peaks, *Call Off The Search* sold 104,000 in mid-February (week seven), amid the profile immediately prior to Melua's Brits duet of *Love Cats* with Jamie Cullum.

What is perhaps ironic about these two biggest sales weeks is that both saw Melua's album toppled from number one, as brand new studio albums by Norah Jones and George Michael respectively entered at one.

Throughout January the album was selling an average of 23,000 units a week, a figure which rose to just over 70,000 in February and rose again to 78,000 in March. It was in late April, as weekly sales had fallen to just below the 40,000-a-week mark, that it passed the magic 1m mark.

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Milestones

Music Week asks about the Brit School, Mike Batt

# Melua: in her

Where are you at the moment?

"We're just in Detroit in the moment and it's all going really well. We've just been to New York and Los Angeles and then we're off to Minneapolis and back to the UK tomorrow."

It was only a year ago when you were taking your exams and now you've got a hugely successful album - is there any point in the past 12 months that particularly stands out?

"Do you know what, there never was a moment when I thought, 'This is it.' It all happened so gradually. Although it happened over quite a period of time, it was very gradual. I guess the album going to number one was the point where it really hit me, but I still can't really believe it. It's so bizarre."

Your success seems to have grown from a real combination of big, dramatic events such as The Brits and the Royal Variety Performance, along with a more organic trajectory.

"I guess so. So many things happened by accident and by default like getting on the Royal Variety Performance when somebody pulled out and also at the Brit Awards when Dido pulled out. We really had luck on our side. But on the inside, it has been quite a long-term project and for me it has felt like three years because even though I've been with Mike [Batt] for nearly two years now, before that I had been singing and playing as well."

How important was the Brit School in all this?

"The Brit School is the sort of place where you can really learn intuitively. It's not like other academic places where teachers tell you off and things like that - it was very much about leaving you to your own devices and it was the sort of place where they'd tell you you had a gig in a month's time and you had to come up with something. They'd leave you to work with other musicians. There is a side where there's the standard learning about theory but I really think that it helped me develop as both a songwriter and for understanding the music."

Was the audition with Mike quite typical of what went on there?

"Yeah, that happened every week. When I met up with Mike and we got together all my friends were doing the same thing with other producers and songwriters and managers and things like that. There wasn't really any reason for me to believe that this was going to turn out to be what it became."

The album sounds like you'd be playing with Mike for a long time - was that dynamic between the two of you there from the off?

"First of all, for me, when I heard Mike's

songs they really inspired me. And, during the recording process, he would suggest things and really helped me. I don't want to say that he taught me how to sing, but he sort of suggested things and things would come out of me that I didn't realise I had. That seems to be a really good way of working. But also I remember hearing

The Closest Thing To Crazy and thinking 'My God, this is such a beautiful love song but it's got some sort of darkness behind it and some sort of internal struggle even though this person is in love.' There was something about that song that fascinated me and I really wanted the chance to sing it. But it became quite apparent early on that things were going to work out between us as musical collaborators."

It doesn't sound like it was a particularly pressurised album to record.

"We recorded the album over nine months and it was always done at weekends or days off from school. Mike would say 'Are you free this weekend? Come over and we'll do some recording with the band' and we'd just jam and record things. It was just fun and really a creative process and I think that that probably helped make the album become what it was."

How about being on an independent label - do you think that was important to how things turned out?

"That has been great for me as an artist and I have been so lucky to have found Mike, who was willing to take that many risks. He was completely mad really to put up his own money to help finance the project. But it has really helped me and it's lessened the pressure really for doing things that I'm sure would have arisen had I been signed to a major."

You've obviously got a couple of your own songs on the album - will we be hearing more of your own material in the future?

"I guess so, but I'm still 19. I have been



Batt's role in her success - and her second album

# er own words

writing for the past three years, but a lot of that was done on the computer and it's only since I started writing on the guitar that I realised that the songs I had been writing previously weren't all that good. I think that when you write on a computer, from my experience anyway, you get really distracted thinking what the beat should be and what other sounds

you should have because you have all that information in front of you on the screen. But when I started writing on the guitar it was just melodies, my voice and the guitar and so it was so good just to concentrate on the important roots of the song. So that was when I really started writing songs. I haven't had a chance to write that much while we were making the album, but now I'm writing more and hopefully if they're good they should get on the next one."

**What's influencing you at the moment?**  
"I'm really getting into people like Jack Johnson and Damien Rice and I'm going back to people like Cat Stevens and Nick Drake as well. That's what in my sort of record bag at the moment."

**And playing live - how important is that to you?**

"It's really important. There have been so many things since I've got into the industry that have been really alien like doing photo shoots and the whole fame thing, but when I go back to playing again it just brings it all back home and reminds you of what you do it for. There's just this complete love between you and your music which sounds so weird but I just love it and that really is the reason I do it."

**Is it good now when you're going to Europe and the US and you're an unknown artist trying to win people over?**

"I have really enjoyed the European and US trips because we've just been doing little showcases and little bars and it just feels great and even if things do go well I know I'll always be playing little intimate gigs because that's where you really connect with your audience."

**How do you find the whole press angle bunching together all these young artists such as yourself and Norah Jones and Jamie Cullum?**

"I hope that people who've heard my album and heard other people's albums know how different each of us are. I

guess the media try to put you in a compartment, but I'm not worried about things like that as they go away in a month's time. Hopefully people will see over the next few albums that I grow as an artist and develop into different styles and forms as I'm sure all the others will and then I'm sure the media will stop lumping us altogether. The public isn't that stupid, especially when it comes to a mature audience, and I hope that people buy records because they like them."

**Was it important for you that The Closest Thing To Crazy snowballed from a public response on Wogan rather than starting from a big marketing campaign?**

"It was an organic process for us. We didn't even think about putting anything out as a single or what it should be - it really got decided by public opinion. Once you've got that sort of feedback then you just release it."

**Was that a song that really stood out for the start?**

"I sort of did for me as a song but I never thought 'That is the single' and to be honest I wanted to change my vocals on it because I thought they were really...crap. But suddenly people started writing in and before I knew it we were releasing it and so I didn't get the chance to change it. Not that I'm ungrateful for that. I was happy with the way it happened and was happy that people liked the song, so I guess it turned out for the best and it shows that sometimes even as the singer you don't recognise things."

**Any thoughts about the second album yet?**

"I'm always thinking about it, but I'm not really thinking about the second album as such - I'm just trying to write songs. I think we will go about it the same as the first one and use the same method of making it, but that doesn't mean that the album will be the same. To me, the focus is again going to be on the songs, and trying to write and sing the best songs that I can and trying to deliver them in the best way possible. That could end up being heavy metal. But it'll be something that happens organically and it will take a life of its own. If it's good enough then it'll make itself."

**Are there any directions you'd like to try out, though?**

"There's loads. I'd love to experiment with world music, especially coming from a place like Georgia where the musical culture is very big and they have the most amazing symphonic singing where they have 10-part harmonies. It's usually done by men which is probably quite sexist, but it's just this beautiful tradition so maybe I'd like to collaborate with a Georgian choir one day."

# AB

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## Congratulations Mike & Katie

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# We talk to the behind-the-scenes figures who have made the Melua phenomenon happen

## Driving Katie to 1m sales

### Amanda Beel

All About Promotions (national TV & radio promotion)

#### When did you come on board?

"In March 2003, when I was with my previous company, Absolute Promotions."

#### What was the key moment in the campaign for you?

"The big coup was the Royal Variety Performance. The gig at Shepherd's Bush Empire was a brave move coming, as it did, before the single was released. I'd also have to mention the Wogan support, Jazz FM - which came on early around October time - and Parkinson. And also The Brits. There's been so many."

#### What is your best memory of the project?

"Sitting on a station platform, finding out the album was number one, talking to Mike on the phone and crying."

### Emma Camfield

Pinnacle (UK distribution)

#### When did you come on board?

"August 2003. That was when Mike was having discussions with the chairman, Steve Mason."

#### What was the key moment in the campaign for you?

"The key moment in the campaign for us has to be the Royal Variety Performance. We really needed mainstream prime-time TV to cross Katie over and the Royal Variety show did just that. That one TV appearance sparked a host of other appearances, press interviews and live shows, driving the album into the number one slot."

#### What is your best memory of the project?

"The best memory of the project is Mike Batt's enthusiasm and determination to break this act on an independent label without having to conform to the demands of the majors. It just goes



It just goes to show that the music counts beyond anything else

Emma Camfield, Pinnacle

to show that the music counts beyond anything else - it is not about what you wear or how much money you've spent on a video."

### Terrie Doherty

Terrie Doherty Promotions (regional radio & TV PR)

#### When did you come on board?

"From the very start. It was about a year ago that Mike called to tell me he was very excited about this artist that he'd met at the Brit School. He'd actually recorded some tracks and he sent me a couple - one of which was The Closest Thing To Crazy."

#### What was the key moment in the campaign for you?

"Hearing The Closest Thing To Crazy for the first time and how strongly I felt about that particular track. It just immediately sounded like a classic hit to me."

#### What is your best memory of the project?

"Reaching number one. The first week we went to number one with the album it felt like you had

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Brian Yates

to scrape me off the ceiling. That was the ultimate moment – and not just achieving number one but also maintaining it – knocking Dido off and then coming back from number two to knock Norah Jones off. I also think it was really thrilling to see Katie at the Brits. It was only two years earlier that she was a Brit School student.”

### Sue Harris

Republic Media (national PR)

#### When did you come on board?

“We got involved about two or three weeks before the album’s release. At the start it was really, ‘Here we are, we’ve got an album, we’ve got a great artist and we’ve got a record company who are going to put all their resources behind it – we just need to make sure we approach everyone we can about the record and journalists get to hear it whether it’s music press, teen press, jazz, blues, tabloids or broadsheet.’ We felt it was a mainstream album so we wanted to make sure all the relevant journalists had the record and were listening to it.”

#### What was the key moment in the campaign for you?

“The first Shepherd’s Bush Empire gig certainly helped us jump up a couple of rungs. It was so cheeky. That show was announced before the album went on sale and there aren’t that many people who would have that much confidence to do that – or would even think of doing it.”

#### What is your best memory of the project?

“When the album went to number one.”

### Charles Hunfeld

Zomba Distribution, Benelux

#### When did you come on board?

“At Midem through our partners at Pinnacle and Rough Trade Germany.”

#### What was the key moment in the campaign for you?

“Katie’s promo visit to the Netherlands where she appeared on a big talk show and did a great acoustic rendition of Closest Thing To Crazy on a Friday night. I think that really triggered increased sales and lured people into the record shops. The TV campaign also propelled sales and made people aware that something exceptional was happening.”

#### What is your best memory of the project?

“Taking some press, radio and key retail people to the show in London at Shepherd’s Bush Empire and seeing Katie live. That made a deep impression on everyone who was there to see such a true and pure artist. You could hear a pin drop at one point where it was so quiet and focused where people were listening to her. It sent shivers down the spine.”

### Judd Lander

Fleming Connolly Lander (national radio and TV PR)

#### When did you come on board?

“Fleming Connolly Lander PR came on board in mid-December. Mike had been exhaustively co-

**The first week the album went to number one it felt like you had to scrape me off the ceiling**

Terrie Doherty,  
Terrie Doherty  
Promotions

ordinating the whole of campaign almost single-handedly. Amanda Beel, who initially started the radio PR campaign, had been appointed to join Dramatico as consultant media co-ordinator. Over the years, I have had a longstanding relationship with Mike from performing as a session musician on his early recordings to working with him while I was director of promotions at Epic. Our team at FCL had also recently worked on a classic project with him, but I feel it was our TV promotion guru Matt Connolly’s love of Katie’s album that persuaded Mike into taking us on.”

#### What was the key moment in the campaign for you?

“There were three: Des & Mel in January – the audience demographics were perfect for her music. We shot two tracks for separate transmissions and, as a result, a noticeable increase in sales were seen. Parkinson in March gave Katie high-profile status. And, for The Brits, Mike, Nick (my partner) and I had all been pushing hard in drawing the various executives and decision-makers to the fact of Katie’s Brit School connection. More recently, GMTV, which has been a big supporter, transmitted some great coverage of Katie’s Kremlin gig in Moscow.”

#### What is your best memory of the project?

“There are so many, but the key fact is that this project is still ongoing and isn’t being treated as a one-off, as it would be with a major, whose marketing execs would have dedicated a set spend and a relatively short window for advertising based on a sales prediction – something Mike hasn’t done.”

# CONGRATULATIONS

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# Club Charts 29.05.04

## The Upfront Club Top 40

Rank	Artist	Label
1	MORILLIO FEAT. AUDIO BULLYS BREAK DOWN THE DOORS	Mer
2	CASSIUS HENRY FEAT. FREEMAN - THE ONE	Mer
3	DEEPEST BLUE IS IT A SIN	Mer
4	ROB TISSERA, VINTAGEBOOBY & THE RED HEAD STAY	16th
5	CANDEE JAY I F I WERE YOU	Mer
6	IAN VAN DAM BELIEVE	Mer
7	ANGEL CITY FEAT. LABA MCALLEN TOUCH ME	Mer
8	SARAH MCADAMLAN WORLD ON FIRE/STUPID	Mer
9	JANET ALI NITE (DON'T STOP)	Mer
10	FALTLUSS MASS DESTRUCTION	Mer
11	EMINA CRONKA'S SING FOR ANANABARA	Mer
12	MAGNOLIA IT'S ALL IN VAN	Mer
13	KOD & THE GANG THE HITS - RELOADED: NO SHOW	Mer
14	THE LOOSE CANNONS I LIKE IT WHEN YOU	Mer
15	BASTIAN YOU'VE GOT MY LOVE	Mer
16	KELSI TRICK ME	Mer
17	THE AGE OF LOVE - THE AGE OF LOVE	Mer
18	SON ONE WITH YOU	Mer
19	HOWARD JONES JUST LOOK AT YOU NOW	Mer
20	JUGEN WRITES FEAT. ANDREA BRITTON TAKE MY HAND	Mer

Rank	Artist	Label
21	KAANE RAIN DOWN ON ME	Mer
22	FREESTYLEZ RUSH UP	Mer
23	RON VAN DEN BEUKEN TIMELESS (KEEP ON MOVING)	Mer
24	THE DONATELLA MOVEMENT FEAT. MAI WHITE GET READY	Mer
25	DI SHARON O LOVE & 3 ELEMENTS FEAT. LEANI FASTER CAR	Mer
26	CHRISTINA MILLAN FEAT. FABULOUS DIDI IT LOW	Mer
27	V BLOOD SWEAT AND TEARS	Mer
28	SPARKOX TO THE CLUB	Mer
29	THE AMHARIC ONE CAN DO	Mer
30	TIES TO FEAT. BT LOVE COMES AGAIN	Mer
31	SHAPE SHIFTERS DOLAS THEME	Mer
32	PEYTON HIGHER PLACE	Mer
33	JAMIESON FEAT. TERRI WALKER COMMON GROUND	Mer
34	MARTIN SOLIVER ROCKIN' MUSIC	Mer
35	N-TRANCE I'M IN HEAVEN	Mer
36	ROYAL GIGOLDS CALIFORNIA DREAMING	Mer
37	THE CORRS SUMMER SUNSHINE	Mer
38	MAIIO WINANS FEAT. EYMA & P DIDDY I DON'T WANNA KNOW	Mer
39	SPEEDWAY VS. LMC IN & OUT	Mer
40	NINA SIVY FEAT. JABBA MOVE VA BODY	Mer

### TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Label
1	DEEPEST BLUE IS IT A SIN	Mer
2	THE ONE WITH YOU	Mer
3	HOWARD JONES JUST LOOK AT YOU NOW	Mer
4	KOD & THE GANG THE HITS - RELOADED: NO SHOW	Mer
5	ANGEL CITY FEAT. LABA MCALLEN TOUCH ME	Mer

### COMMERCIAL POP TOP 30

Rank	Artist	Label
1	DEEPEST BLUE IS IT A SIN	Mer
2	THE ONE WITH YOU	Mer
3	HOWARD JONES JUST LOOK AT YOU NOW	Mer
4	KOD & THE GANG THE HITS - RELOADED: NO SHOW	Mer
5	ANGEL CITY FEAT. LABA MCALLEN TOUCH ME	Mer



Deepcore base, Commercial runner-up

Mercurio, runner-up, Urban summit

### Morillio scales Upfront peak

By Alan Jones

Probably best-known for his work as a producer and mixer, Erick Morillio is about to drop his debut album as an artist: *My World* - and from the first single Break Down The Doors is a runaway Upfront Club Chart success, jumping 4-1 this week, with a 21st margin over nearest challenger, The One by Cassius Henry. Morillio's single, over its own Subliminal label, is a turn-of-the-century re-imagining of the Audio Bullys, and is also starting to crossover to the more mainstream Commercial Club Chart, where it debuts at 21st this week. Break Down The Doors was a big hit at the Miami Dance Music Convention earlier this year and has since become a significant dance sensation throughout Europe, topping the club charts in the Netherlands and Germany as well as in the UK.

Meanwhile, two Ministry Of Sound imprints hold the top two places on the Commercial Club Chart, with *Deepest Blues Is It A Sin*, an Open scuffling 15-2 to reach the peak it reached on the Upfront Chart last week but failing to match the support for *Candee Jay's* Incentive label release *If I Were You*. The latter disc is also cutting a swathe through the Upfront Chart, where it improves 9-5 this week and, in addition to its club success, it is beginning to attract a lot of radio attention, including a Radio One *Clash* for this week.

All of the top six records on the Commercial Club Chart this week are 8-8's, none with the potential to top the chart, which, in turn, means steep declines for last week's top three, with *Angel City* down 1-8, *N-Trance* off 2-14 and *Papi* delisting 3-17. Another flurry of frenetic action looks to be on the cards, with no fewer than nine new entries to the Top 30 looking to make further upwards progress a week hence.

By contrast, the Urban Chart welcomes only four new entries and has an unchanged top two for the fourth week in a row. *Cassius's* *The One*, now checked out on the sales chart in a perceptive sense, is still cooling its heels in runner-up position where it now trails 56% behind *Mario Winans'* runaway chart topper *I Don't Wanna Know*. Winans' single has already racked up five weeks in pole position and looks likely to add several more to its tally.



Produced in co-operation with the BPI  
 and based on sales of more  
 than 4,000 record outlets  
 © The Official UK Charts Company 2004

As used by Top Of The Pops and Radio 1

# MUSICWEEK

## The Official UK Charts 29.05.04

### SINGLES

1	FRANKIE FURB (F U RIGHT BACK)	At About The World	Jan
2	EAMON F--K IT (I DON'T WANT YOU BACK)		J
3	CASSIDY FEAT. R KELLY HOTEL		Sing West
4	THE 411 FEAT. GHOSTFACE KILLAH ON MY KNEES	Dot Jan UK Mercury	
5	CHRISTINA MILLJAN DIP IT LOW		Atlantic
6	THE CORRS SUMMER SUNSHINE		Epic
7	ANASTACIA LEFT OUTSIDE ALONE		J
8	MAROON 5 THIS LOVE		Universal
9	THE RASMUS IN THE SHADOWS		Arts
10	AVRIL LAVIGNE DON'T TELL ME		Paragonic
11	NATASHA BEDINGFIELD SINGLE		Epic
12	ATL CALLING ALL GIRLS		BCA
13	THE CALLING OUR LIVES		Interscope/Polydor
14	D-12 MY BAND		396/ReRums
15	PPLAY FT RAGHAV & N BOSS IT CAN'T BE RIGHT	Tech. Musi&East West	
16	MUSE SING FOR ABSOLUTION		Re:44&DeJ Jan
17	JAY-Z 99 PROBLEMS/DIRT OFF YOUR...		Atlantic
18	MORRISSEY IRISH BLOOD ENGLISH HEART		Universal TV
19	GLADIATOR FEAT. IZZY NOW WE ARE FREE		Polydor
20	ABBA WATERLOO		Arts
21	USHER FEAT. LIL' JON & LUDACRIS 'YEAH		

### ALBUMS

1	KEANE HOPES AND FEARS	
2	MORRISSEY YOU ARE THE QUARRY	Arts
3	THE STREETS A GRAND DON'T COME FOR FREE	Local Co:09
4	MARIO WINANS HURT NO MORE	Bad Boy
5	ASH MELTDOWN	Inferno
6	JOSS STONE THE SOUL SESSIONS	Riviera/Vega
7	ANASTACIA ANASTACIA	Epic
8	ALANIS MORISSETTE SO-CALLED CHAOS	Universal/Numer 89s
9	SCISSOR SISTERS SCISSOR SISTERS	Polydor
10	GABRIELLE PLAY TO WIN	Go East Island
11	GUNS N' ROSES GREATEST HITS	Geffen/Polybor
12	MAROON 5 SONGS ABOUT JANE	J
13	THE CHARLATANS UP AT THE LAKE	Universal
14	USHER CONFESSIONS	Arts
15	SHADOWS LIFE STORY	Universal TV
16	FRANZ FERDINAND FRANZ FERDINAND	Domino
17	KANYE WEST THE COLLEGE DROPOUT	Rock-A-Fella/DeJ Jan
18	KATIE MELUA CALL OFF THE SEARCH	Domino
19	GRAHAM COXON HAPPINESS IN MAGAZINES	Interscope/Polygram
20	WHO THEN AND NOW	Polydor
21	OUTKAST SPEAKERSXXX(THE LOVE BELOW	Arts

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PRE-RELEASE AIRPLAY TOP 20	LAST WEEK	WEEKS ON CHART	PEAK POSITION	ARTIST
1	1	1	1	MARCO BELTRACCHI
2	2	1	1	THE DOYEN SISTERS
3	3	1	1	HELS BOUTER
4	4	1	1	KANGAROO
5	5	1	1	WANG WEST TALK ABOUT OUR LOVE
6	6	1	1	UNSERE BEIEN
7	7	1	1	ONPAST BEIEN
8	8	1	1	SUPERSTARS! I CAN BEHIE
9	9	1	1	SEAN CONNOR POLICE
10	10	1	1	RENYATTI LA SPO
11	11	1	1	CANOE AVE I BEHIE YOU
12	12	1	1	ROBERTO MARCANTONIO
13	13	1	1	ALWAYS BY YOUR SIDE & AMORE
14	14	1	1	ANGELA WINS REAL AMORE
15	15	1	1	ANGEL CITY TOUCH ME
16	16	1	1	JAMISON GARDNER
17	17	1	1	JAY SEAN DISCOW
18	18	1	1	JAY SEAN DISCOW
19	19	1	1	BERNIE MAC
20	20	1	1	REAR END CHICKEN

These charts are also available online at [musicweek.com](http://musicweek.com)

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### COOL CUTS CHART

LAST WEEK	WEEKS ON CHART	PEAK POSITION	ARTIST
1	1	1	SHADES OF GREEN
2	4	1	STUNNING TROUBLE
3	3	1	SMOOTH TALK
4	1	1	THE DOYEN SISTERS
5	1	1	ISABEL MICHAEL
6	1	1	JAMISON GARDNER
7	1	1	REAR END CHICKEN
8	1	1	THE DOYEN SISTERS
9	1	1	KID DEMO FEAT. SHARLANDO
10	1	1	HYBRID
11	1	1	THE DOYEN SISTERS
12	1	1	THE DOYEN SISTERS
13	1	1	PERFECT PULSE
14	1	1	THE DOYEN SISTERS
15	1	1	THE DOYEN SISTERS
16	1	1	ANTONY HEAL
17	1	1	ANTONY HEAL
18	1	1	ANTONY HEAL
19	1	1	ANTONY HEAL
20	1	1	ANTONY HEAL

### URBAN TOP 30

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

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**CALL OFF THE SEARCH: CREDITS**  
**Writers:** Mike Batt (Call Off The Search), The Coolest Thing To Crazy My Aphrodisia: Is You, Blame It On The

Moon, Mockingbird, Tiger, Tigr In The Night, Katie Melua (Ballads), Foraway (Vocals), John Mayall (Crowling Up A Hill), Delores J. Silver (Lovers), The Bluest Randy

Newman (I Think It's Going To Rain Today), James Shelton (Blue Wine)  
**Publishers:** EMI (83.3%), Sony ATV (53.3%), Warner Chappell (166.7%)

International Music Network (8.33%), TroEuse (8.33%)  
**Vocals:** Katie Melua  
**Guitars:** Kille  
**Melias, Chris Spalding, Jim Creagan**  
**Piano & organ:**

Mike Batt, **Bass guitar:** Tim Flarries  
**Drums:** Henry Sorrett, Michele Knik  
**Orchestra:** The Irish Film Orchestra  
**Conductor:** Mike Hubbard

**Bill Leaver:** Alan Smitke  
**Arranger/producer:** Mike Batt  
**Engineer:** Steve Sale  
**Photography:** Michael Hubbard

Simon Fowler, Woody  
**Design:** Stjörnjón

## Charlie Pinder

Sony ATV Music Publishing (publisher for Katie Melua and Mike Batt)

### When did you come on board?

"We signed Mike Batt in January 2003 (for his catalogue and futures) when he was in the process of developing Katie. We signed Katie herself at the beginning of December 2003. I think we've signed a significant writer here - this girl could be around for years and years, so we're going to allow her to keep on doing what she does."

### What was the key moment in the campaign for you?

"The key moment in the 'campaign' was the day that Mike met Katie. Between the two was a killer combination of talent, experience and total belief. You've got to hand it to them."

### What is your best memory of the project?

"My best memory was meeting Katie round at Mike's house and hearing her play some of her own songs on her guitar and thinking, 'Shit, she's a great writer', and praying that no other publisher would clock how good she was."

## Jeff Thacker

senior producer, Royal Variety Performance

### When did you come on board?

"I first heard of Katie in Easter 2003 and then I got invited to a lunch at the Langham Hilton where she played. There was just a uniqueness about her that was so different and so fresh."

### What was the key moment in the campaign for you?

"When she sat in the corner of the room at that first meeting, picked up a guitar and opened her mouth."

### What is your best memory of the project?

"At the Royal Variety Performance she just came onto the stage and she didn't demand attention - it was just automatically given. People just sat and listened to her voice - not only to what she was singing about but the way she sang it. At the line-up, when I took the Queen round, the Queen said, 'Oh, I've heard that song on the radio.' I think the Royal Variety show was the kick-start, not for Katie, but for the rest us to see a brand new talent."

## Brian Yates

international consultant to Dramatic Entertainment

### When did you come on board?

"I sat down with Mike before Christmas and we decided we were going to have an independent set-up for every territory in Europe. Then I talked to Mike about going to Midem and about Katie performing. We also saw a window of opportunity straight after Christmas when a lot of albums are dropping in the album charts where we could push for number one before Norah Jones came out on February 11."

### What was the key moment in the campaign for you?



**This girl could be around for years and years, so we're going to allow her to keep on doing what she does**

Charlie Pinder, Sony ATV

"Midem. It just opened it all up. Katie played one showcase and then we did a separate press conference where she played as well and then we managed to get her on the front of the *Midem News*. From that moment on the phone didn't stop ringing."

### What is your best memory of the project?

"Just seeing her perform live. On her UK tour, I went to see her at Glasgow, Cambridge and at Shepherd's Bush, and to watch her develop over those 10 days was incredible - sometimes just sitting backstage or on the hotel when she's rehearsing and or tuning up. Her voice is just so pure and professional and the lyrics...what more can you say?"

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## DAY 1

Session 1	Keynote	
Session 2	Introduction overview	How have different formats been selling in the UK and abroad? How many titles have been released and by what sort of companies? What sales strategies have they experienced? What are the forecasts for the next two years?
Session 3	The beauty of licensed, the creative view	How do multichannel producers change the on-air picture? Has it opened up a whole new world for artists and producers looking to create a new audio experience for the listener? Is branding still the way to go? What are the challenges? What are the opportunities? What are the challenges and what are the best examples?
Lunch	Sponsored by Pioneer	Pioneer
Session 4	Making a catalogue come alive	What are the different approaches being adopted to catalogue releases? Focusing on strong examples, with licensed/retail budgets, what will constitute what works, what's been up and when, give me more money
Session 5	How DVD works for content artists	The world will become four times as big! DVD releases in the next few years have arrived. How will the needs of artists and labels change during a DVD project? What needs to be put into the project and at what cost? What are the challenges and risks? And in particular, to create good work on a licensing budget
Session 6	Demo	

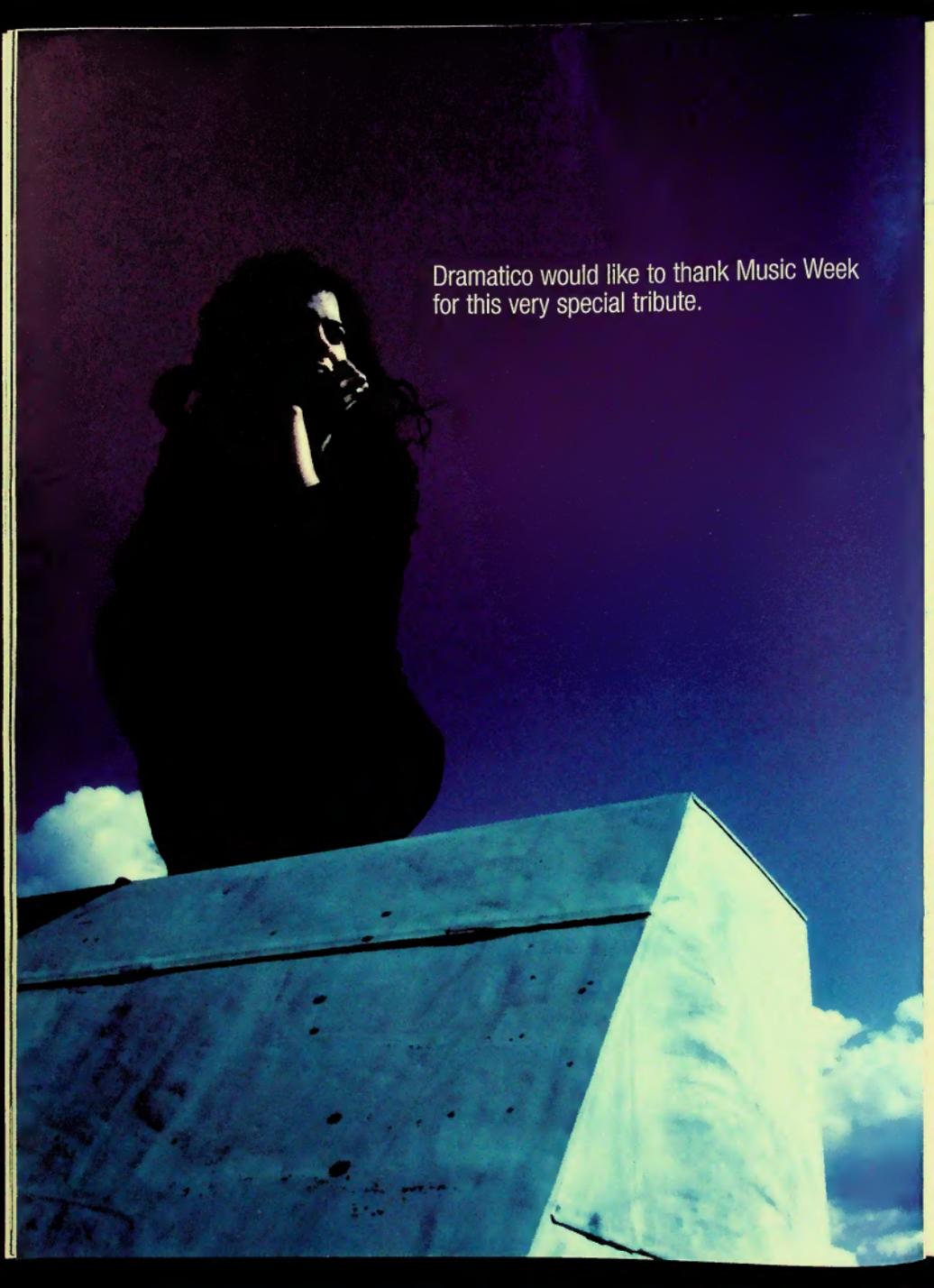
## DAY 2

Session 1	Keynote	
Session 2	The Social Address	How does the shop floor on how the market is developing? What's looking it best? What are the reasons that are lagging the retailers at the cutting edge?
Session 3	How to sell more on DVD	Using case studies leading retailers and retailers will explain how best to sell more DVDs to the public. How important is it to have a DVD in the catalogue? What are the challenges? What are the opportunities? What are the challenges and what are the best examples?
Lunch	Sponsored by Pioneer	Pioneer
Session 4	Copy protection - How to ensure people will still buy pre-recorded discs	This session will explore the importance of copy protection for protecting revenue streams. It will include a demo of how easy it is to copy a DVD at home and then look at what is being done to fight the pirates. What can music learn from the film industry?
Session 5	Brand Design - Can design and packaging elevate your product?	This session will explore a practical insight into examples of how brand packaging and design can elevate your product.
Session 6	The Future Session	What are the emerging products for delivering individual music content to fans? What opportunities do Interactive TV and mobile technologies offer content creators?
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A woman with long, dark, curly hair is silhouetted against a bright blue sky. She is standing on the edge of a concrete rooftop, leaning forward with her hand near her face. The sky is a deep, vibrant blue, with some white clouds visible near the horizon. The overall mood is dramatic and contemplative.

Dramatico would like to thank Music Week  
for this very special tribute.

## Bocelli's take on Verdi rolls out

by Andrew Stewart

With worldwide sales passing the 45m mark, Andrea Bocelli can justifiably claim to be the people's tenor.

The Pisan artist has devoted more time in recent years to extending the range of his operatic roles, appearing regularly at the annual Puccini Festival in Torre del Lago and starring in complete sets of Puccini's *La Bohème* and *Tosca* on the Decca label.

Bocelli's first complete recording of a Verdi opera rolls out on June 14, complementing the issue four years ago of his chart-topping discs of Verdi arias with an account of the troubled central character Manrico in *Il Trovatore*. The two-disc Decca set, conducted by regular Bocelli collaborator Steven Mercurio, also stars Veronica Villarroel, who sang the role of



Bocelli: inspired by Verdi operas

Leonora at the Royal Opera House, Covent Garden in 2002, Carlo Guelfi as the Count of Luna and the admirable Elena Zaremba as Azucena.

"There are four or five operas

which are the dream of every tenor in the world and *Trovatore* is certainly one of them," observes the 46-year-old tenor. "It's a fantastic opera, which I think is well suited to my voice – it requires a

lot of emotion, a lot of pathos and a style which I particularly like, the Verdi style of strength and character. There's also an aspect of the role that I recognise in my own character, that somewhat impetuous, impulsive nature."

Marketing for the album will include an extensive e-tailing campaign, ads in the national and specialist press and in-store promotional material.

## Greenwood takes BBC appointment

Radiohead's Jonny Greenwood is to succeed Anne Dudley as the BBC Concert Orchestra's composer in association, a deal designed to broaden the appeal of contemporary classical music and introduce new audiences to the work of one of the corporation's most versatile ensemble.

Radio Three controller Roger Wright was drawn to Greenwood

because of his raw musical talent and lack of a classical training. "We want to give him the opportunity to simply be creative," he explains. "We want him to try things out with brass and strings, to experiment. Anything goes and we all enormously excited."

The appointment comes in the wake of the positive critical reaction to Greenwood's soundtrack score for the film *Boysong*. The guitarist now has the chance to experiment with orchestral sounds, develop fresh ideas on orchestration and generally extend the range of his activities as a composer.

In recent years the BBC Concert Orchestra, long-time servants of Radio Two's *Friday Night is Music Night*, has drawn capacity audiences to its series at the Royal Festival Hall. In 2001, Anne Dudley became the orchestra's first composer in association in 2002 and is set to hand over to Greenwood at the beginning next season. [Andrew.Stewart1@compuserve.com](mailto:Andrew.Stewart1@compuserve.com)



## ALBUM OF THE FORTNIGHT

### Catrin Finch

The Harpist: Works by JS Bach, Debussy, Saint-Saëns, Mathias, Mr. D. etc. Finch, Harpist. (Sony Classical SK59303).

Although still in her early twenties, Finch is already recognised as one of the world's finest harpists, a position confirmed on the strength of her second release for Sony Classical. The 23-year-old Welsh musician – nominated in the young artist category at next week's Classical Brit Awards – made her crossover mark last year with her debut album, *Crossing The Stone*. The Harpist takes a more mainstream view of the harp repertoire, although there is nothing predictable about the music or its performance. Finch is at her best in works which display the harp's fullest range of colours, especially so in William Mathias' *Santa Fe Suite* and three arrangements of popular Debussy.

Haydn String Quartets Op.50 Nos.1-3. The Lindseys (ASV Gold GLD 4007).

Sonata for Flute B-flat Sonata and Liszt's mercurial Mephisto Waltz, by turns willfully indulgent and sublimely transcendent.

Mahler Symphony No.3, etc. Royal Concertgebouw Orchestra/Chailly. (Decca 470 652-2 (2SACD)).

Universal's commitment to the SACD format returns huge artistic dividends in the latest instalment in Riccardo Chailly's cycle of the Mahler symphonies. The stereo and surround sound-quality of this hybrid both fall into the demonstration class, matching a performance that draws on Chailly's dramatic sense of the score and the great Mahler tradition of his Amsterdam orchestra. Press ads and the likelihood of five-star reviews should help this release at retail level.

Schubert Sonata in B flat major, etc. Kissin. (RCA Red Seal B2676 59462 2).

Critics in the UK and the US have recently questioned whether Russian-born pianist Evgeny Kissin's musical development has crashed off the rails, unnerfed by certain grand

## Sibelius

Symphonies Nos.1 & 5. LSO/Davis. (LSO Live LS0027).

The London Symphony Orchestra continues to celebrate its centenary with a gala concert at the Barbican Centre on June 9, exactly 100 years to the day since it first beguiled Edwardian music lovers. Principal conductor Sir Colin Davis – who is nominated for the Classical Brit male artist of the year award – is among the artists leading the party. In the latest addition to the orchestra's LSO Live label, Davis can be heard in works close to his musical heart, drawing an intensely beautiful playing from his world-class band.

Vivaldi Sonate da camera RV 68, 86, 77, 70, 83, 71. L'Estree/Tabasco. (Opus 111 09 30252).



Opus 111's ultra-ambitious and acclaimed Vivaldi Edition rolls on with the release of four tapping interpretations of half-a-dozen of the Venetian composer's chamber sonatas, pieces written to entertain and divert and recreated very much in that spirit by harpsichordist Giorgio Tabasco and his ensemble L'Estree. The performance style here is marked by good taste and an innate feeling for the line and shape of Vivaldi's dance-based music.

Adams Road Movies; American Berserk, etc. Hind, Hodges, Josefowicz, Novacek. (Nonesuch 7559 79699-2).



Music "comfortably settles in a pulse groove" is how John Adams describes his

Road Movies, a perpetually mobile set of three pieces for violin and piano. The work's rhythmic insistence will appeal directly to fans of the Pulitzer Prize-winning composer's minimalist output, as will his early piano pieces China Gates and Phrygian Gates. This important Nonesuch release also contains the hypnotic Hallelujah Junction for two pianos, and the irresistible American Berserk, a schizophrenic miniature for piano composed in 2001.

Berlioz Les Nuits d'été; Ravel Cinq Mélodies, etc. Daniels; Ensemble Orchestral de Paris/Nelson. (Virgin Classics 545 646 2).

Counter-tenor Daniels continues his work to bring his voice type into the classical mainstream by recording Berlioz's song-cycle *Les Nuits d'été*, written long before male solos were taken seriously in the concert hall. The American singer's rich sound is well suited to these pieces, above all in *Le spectre de la rose* and *Au cimetière*.

Gluck Orphée et Eurydice. Croft, Delunsch, Haroussou, etc. Les Musiciens du Louvre/Minkowski. (Archiv 471 582-2 (2CD)).

Marc Minkowski and his French team have prepared the way for their recording of Gluck's most famous opera with complete sets

of the composer's *Armide* and *Iphigénie En Tauride*. The depth of their collective experience is evident in this youthful, highly expressive reading of the opera's 1776 Paris version, which sounds incredibly fresh and often totally wild.

Grig Piano Concerto; Symphonic Dances; Concert Overture 'In Autumn'. Giffey; RSN/Engeset. (Naxos 8.557279).

As one of Naxos' key titles, released in conventional, DVD-A and SACD formats, this title should stand out from the crowd in store thanks to its attractive slipcase packaging and heavy marketing emphasis on Grig's evergreen Piano Concerto. Harvard Gimace's performance is



# Napster has a long, long way to go to match the extraordinary legacy left by HMV's chief

## One man who shaped British retail

### EDITORIAL MARTIN TALBOT



There can be no doubting the significance of the announcements of last Thursday.

While Napster unveiled one of the biggest launches yet in the move towards digital distribution, the UK music industry's most celebrated bricks-and-mortar retailer announced his retirement.

In with the new, out with the old? Not exactly, but the news of Brian McLaughlin's departure is certainly the end of one particular era. It is not the end of HMV – far from it, as the company prepares for its busiest year for new stores in its 80-year history – but it heralds the end of an extraordinarily successful and influential career in the music business.

It is easy to talk about the influence of famous artist managers and larger than life label executives who have shaped the British music scene. But retailers are rarely mentioned in the same breath.

Perhaps this is because we take what they do for granted. Indeed, it is only when Brian McLaughlin has left his full-time post at the end of this year that it will be truly possible to recognise what an impact he has had, running HMV in the UK, Europe and most recently globally for two decades.

When he started at the Co-op in Portsmouth in

1964 The Beatles were just out of the blocks, Elvis was barely half-way through his career, Led Zeppelin had not been formed and the Gallagher brothers had not even been born. Music retailing was about black vinyl, listening booths and sheet music.

Fast forward to the high-tech environment of glittering discs, listening posts downloading stations of today and it becomes clear what changes those four decades have seen.

Except McLaughlin has not just seen them, he has ushered them in. It is not overstating the case to suggest that this amiable, fun-loving, but steely Pompey fan is more responsible for changing the face of music retail in the UK than any other individual.

Not only has he helped build a company owning a handful of stores into the most-admired music retailer in the UK (and perhaps the world), but he has also made a huge contribution to the development of retail association Bard, not to mention charitable causes such as Nordoff-Robins.

Last week's launch of Napster UK is certainly significant. But that single service has a long way to go before it can claim the kind of impact on the UK market which McLaughlin can.

martin@musicweek.com  
Martin Talbot, executive editor,  
Music Week, CMP Information, 8th Floor,  
Ludgate House, 245 Bucklers Road,  
London SE1 1UR

## The industry must redefine the term 'distribution'

### VIEWPOINT HENRY SEMMENCE



Distribution traditionally focused on physical carriers only and recording contracts offered a full range of exploitation services.

In the "new world" of the music business, though, there is a growing need for a new definition of distribution as the function is expanding to incorporate the exploitation of all music rights – with physical distribution becoming just a part of the mix.

With unsustainable overheads and spiralling marketing spends resulting in the shrinkage and sometimes collapse of existing

range of channels – from online retailing, download sites and mobile entertainment content to sponsorship, brand partnering, compilations, neighbouring rights and synchronisation opportunities.

In addition to generating marketing opportunities, there is an important additional benefit in that the rights remain under the ownership and control of the rights owner. Consequently, there is less need for artists and labels to rely on the services offered by the traditional record business structures.

With such a wide range of management skills available, it is now possible to assemble a dedicated and focused team of experienced people around each artist, or individual release, to ensure that they can compete equally and be both successful and profitable.

To see how this new model is evolving, you only have to look at All Around The World's number one successes in the UK singles chart, Katie Melua in the albums chart, the success of the new Marillion single and album across Europe and Simply Red's enormous worldwide success.

Henry Semmence is managing director of full-service label management company Absolute Marketing and Distribution.

### There is less need to rely on traditional business structures

businesses, the "new independents" are now looking at the alternatives, including fully-managed solutions to help them get to market and maximise their commercial revenues and business development opportunities.

As a result of these circumstances, there is an ever-increasing demand for much more hands-on and involved relationships.

Today, distribution companies need to be able to manage a diverse

## How significant is Napster's arrival in the UK market?

### The big question

Napster last week finally ended months of speculation by telling a watching nation it had launched its UK site. But, at this stage of the digital revolution, just how significant is the new service?

**Paul Douglas, Editor, net magazine**  
"Napster's long-awaited launch in the UK is good news, as UK web users have been begging the record industry to provide a comprehensive, affordable music download service for years. But Napster's US service costs \$995 a month (about £560), while the UK service costs £995 a month. What's so different about the UK service that we should pay almost twice as much?"

**Ted Cohen, senior vice president of EMI Music's digital development and distribution arm DJ**  
"Napster has proved over the past year that they are a world-class music service. Their arrival in the UK marketplace will provide British music fans with a convenient, innovative and legal way to enjoy a massive catalogue of great music."

**Seth Jackson, VR Media marketing director**  
"Overall, Napster is on the right track, but it misses a few tricks here and there (as do most digital shops). It plays on its 'underground' heritage to such an extent that it actually misses

the point of what it is and who exactly it is aimed at."

**Jon Davis, BMG director of new media**

"Napster has a chance. Over the past six months we've seen our legitimate download sales grow and you would expect the introduction of new players to grow this further. Their offering and usability is good and we'll be supporting them all the way. The key will be their customer acquisition programme."

**Steve Knott, HMV Europe managing director and Bard chairman**

"There are a number of players in the market and it's a question of what the make-up is over the long term. In 10 years, the market may be different, but in five years or two years, who knows? The Bard view is that physical retailing is going to be the dominant channel for many years to come."

**Mark Bjornsgaard, Resistance Media joint managing director**

"The new Napster is to legitimise music services what Greece is to the Olympics. The birthplace of a classic, but unlikely to pull it off this summer."

**Peter Thompson, Vital managing director**

"It is positive and it keeps the momentum going on in what is an important area. But I hope people don't see it as an excuse to pull down the traditional route of High Street retail. There is room for both areas."

# On the eve of an Ivors honour this week, **Lamont Dozier** talks about Bery Gordy, his new versions of Motown hits and his favourite current artists.

## Quickfire

**What made you decide on your new album Reflections Of... to reinterpret, mainly as ballads, some of the classic Motown songs you wrote for the likes of The Supremes and Four Tops?**  
I was sitting around with some friends reminiscing about some of the songs and I mentioned a few of them were originally written in ballad style. Somebody suggested, "Why don't you record a couple of the songs like that?" I did a couple of them as a test when I performed in Nashville and they went over so well I realised I was onto something. I reckon there's some four CDs of about 12 songs each, so I figure we will have a boxed-set of these re-arranged songs.

**Outside the Motown stable, whose versions of your hits do you rate?**

Jaymes Taylor's *How Sweet It Is* was always a favourite mine. And Vanilla Fudge's *You Keep Me Hangin' On* was a fun thing. I remember saying to Brian [Holland], "Do you see what these guys have done to this song?" We were sort of laughing about it, but when we checked the chart it had gone to number one.

**The album includes Where Did Our Love Go, The Supremes' breakthrough hit. But wasn't that originally offered to and rejected by The Marvelettes?**

I didn't record it because they hated it. Gladys Horton didn't like it, but I took it upon myself to cut the track and she refused to do it. I said, "Wait a minute, we've cut the track specifically for you" and she said, "We don't do stuff like that. It will kill our career." I was a little bit irate and at Motown if you cut something and it's not finished you get charged. So I looked at the bottom of the artist roster and there were The Supremes.

But they said they hated it too. Because Mary and Florence had been talking about it with Gladys. But the attitude of the girls - their personalities - when we recorded it, especially Diana Ross, was just what the song needed.

**The quality and prolific nature of your work in those days was incredible. In one session with The Supremes, didn't you cut You Keep Me Hangin' On, Love Is Here And Now You're Gone and You Can't Hurry Love, which all became US number ones?**

We did that several times. When you wait to a session you had to have at least two songs before you recorded. A lot of the times we had three songs ready. It was amazing once the studio and get bigger and bigger and the momentum and confidence kept growing. I felt I was left off the ground with the ideas I came up with at the piano.

**Just how much competition was there among the writers and artists?**



I must say the writers and producers did not appreciate too much Holland Dozier Holland because we really dominated the releases of several of the artists. We closed off The Supremes, nobody else reached them, but they were given B-sides, but we got rate about that because we thought we should have had them where we simulated the whole situation with the A-side.

**You left Motown in 1968, which resulted in a lawsuit for breach of contract from founder Berry Gordy and the formation of Invictus and Hot Wax.**

We wanted to stretch out more. We felt we were just sitting there. We had gone as far as we could go and we'd got an offer from Capital and they wanted to sponsor a label for us and we took it. Leaving was the hardest thing in the world to do, it was scary for all of us and we took the plunge. The lawsuit was eventually settled in 1972, just as I decided I wanted to leave the Invictus and Hot Wax situation.

**Have you, Brian and Eddie attempted to write together since? We lived that after the Motown 25 in 1983 and we did a few things with the Four Tops. It was all right, but a lot of water had passed under the bridge, we had moved on. We had created something in those 10 years before and that was that. It was in another place.**

**Now, of course, you're back where you started as an artist, producer and songwriter in your own right. I've always been a songwriter and producer so it wasn't that I needed to be in any team. But from 1982 to 1972 Lord knows we had the blessings of God and the music and everything on our side, a beautiful chemistry, but it was unfulfilled business for me and that's what I called this tour (Unfulfilled Business) because I just wanted to move on. I hate staying put. It's a fancy business, for me stagnant. It's a fancy business, for me. Berry Gordy years ago wanted me to put my career on hold and produce**

and write for other artists. I did a little bit of it (for myself) in the Seventies, but I never really got out there on the road and toured.

**And do you see Berry Gordy much these days?**

I saw him for dinner near his house a couple of weeks ago. There's going to be a Motown museum in Detroit and they're bringing in a French architect to design the whole thing. We wanted to see what I thought about it.

**Are there any plans for a Motown musical?**

Yes. I think that community is looking forward to a Motown presentation on Broadway because there's a lot of drama in those songs and they lend themselves to the stage.

**You're being honoured this Thursday at The Ivor Novello Awards. Why do you think Motown has remained so fondly in the hearts of the UK population?**

When I first came to England in 1977, I had that feeling it was another era of Detroit - the people and the way they live, there's some sort of connection there, a kind of kinship, England is my second home. I lived there for two-and-a-half years and worked with Alison Moyet, Simply Red and Boy George. I'm now going to be writing with Guy Chambers. We're just going to sit down and talk. He expressed a wish to work with me and we're going to make it happen and Boy George has asked me to write with him again.

**And who of today's artists do you rate?**

Keith Jones. Just her whole delivery, her piano playing, her voice. It's nothing that we haven't heard back in the day, as they say, but timing wise it's just what people wanted and needed to hear. It was like music had been forgotten again with a new sound and new voice. Lamont Dozier is to be honoured - along with Brian and Eddie Holland - with a lifetime award at this Thursday's Ivor Novello Awards.

## DOOLEY'S DIARY



### A leaving do like no other...

Remember where you heard it: You could have heard a pin drop as Brian McLaughlin announced his decision to retire at HMV's Marbella conference last Thursday. His announcement was met with his lighter moments, though. As well as thanking the HMV staff - who gave McLaughlin a standing ovation - he thanked the suppliers for their kindness over the years, "even when I've beat the shit out of you for better terms". McLaughlin also revealed that he had spent much of the afternoon calling friends in the business to tell them of his decision, including the former Polydor and Roadrunner MD Jimmy Devlin. Devlin asked McLaughlin to read out a message - "Sorry I can't be there for your year-end awards and witness the suppliers trying to hide their delight". McLaughlin wasn't the only man receiving tributes on the night, with 31-year veteran Graham Walker - former manager of HMV Oxford Street - also retiring. In addition, Steve Knott said tribute to Pinnacle managing director Tony Powell, who is to move to semi-retirement in July, switching to two days a week at the distributor. It is going to be a summer of celebrations for Pinnacle, with founder Steve Mason also getting wed. Napster's catalogue of 700,000 tracks is an awful lot to choose from, but for those vital acts missing it meant a subtle re-writing of music

history at the UK service's launch last Thursday. The launch is a very important part of the soul of music. Its chairman and CEO Chris Gorog enthused as he highlighted the likes of The Clash, The Who and Eric Clapton. However, as with the catalogues of Napster and its rivals, The Beatles failed to rate a mention. The launch at Lordan's Sketch featured an impressive animated opening, complete with a scene capturing music industry "online music negotiations", depicted as a full-scale riot. Very, er, catchy...

Meanwhile, AIM CEO Alison Venham, who missed the launch because she was stuck at a DCMS meeting, would have been delighted to know her unused name badge stated she worked at Universal. Is there something you're not telling us Alison? If Napster started the day in the hallowed halls of Sketch it ended it down and dirty in the Boardroom. As in the following director, Jeff Smith manned the decks, new media types watched an acoustic set from The Raveonettes while The Buzzcocks also put in an appearance. While the mood was generally upbeat about Napster's entry to the UK market, kick-starting the whole download shooting match, one label boss was heard to mutter, "I need to log on to Napster the other day, but our IT department said it was still blocked because it is an illegal site". The ring-tones chart attracted column inches in the week-end. Look for the official story here in seven days' time. **The Mirror** got its wires crossed last week as a story linking Natalie Imbruglia with a new label being managed by Tedlar boss Jeremy Marsh. The truth is Natalie has simply transferred her label to Marsh's Goldmine, her new joint venture company with the major and Marsh has nothing to do with it. More than 30 years after her dad, Nick Drake was yesterday (Sunday) among those to make his singles chart debut with Music, part of a great run currently for Island which was expecting simultaneous Top 10 albums from Kazuo, Mario Winans, 10 Gigante and The Charlatans...



Four similar-looking Irish people with the same surname were last week trying to forestall the usual questions about how and where they all met at renewing their media acquaintances with a gig at the Station pub in west London's Latiner Road in front of 200 opinion-former types. Pictured left to right (back row) are Warner execs Nick Phillips, Damien Christian, Korla Daniall and Richard Hinkley

(and front row) Covers manager John Hughes, Caroline, Andrea, Siaron and Jim Corr and East West director of press Andy Hart. The band's fourth album Borrowed Heaven has shipped 180,000 copies ahead of its May 31 release, while first single Summer Sunshine was hovering just outside the Top Five on both the singles and airplay charts at the time of going to press.

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Classified Sales, CMP Information,  
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## KEY RELEASES

### ALBUMS

**THIS WEEK**  
 Tori Amos The Scarlet Sessions (Sony); Felix Da Housecat Devin Dazzle... (Empire Norton); Avril Lavigne Under My Skin (Arista); The Open The Silent Hours (Polydor); Nick Drake Made To Love Magic (Island); Kevin Lyttle Kevin Lyttle (Atlantic);

**MAY 31**  
 R1 Harvey Huh Huh (Island); Lamb Best Of (Fontana); The Corrs Borrowed Heaven (Atlantic); Camron tbc (Def Jam/Mercury); Sarah Connor Sarah Connor (Sony); The Calling 2 (BMG); Kristian Leontiou Some Day Soon (Polydor); Kurt Nilsen 1 (BMG);

**JUNE 7**  
 Supergrass is 10: Best Of '94-'04 (Parlophone); Faithless No Roots (Cherry/Arista); Kanye West tbc (Def Jam/Mercury); Peter Andre tbc (EastWest); Sonic Youth Sonic Nurse (Polydor); Hope Of The States The Lost Riders (Virgin); Deepest Blue Late September (Open); The Datsums Outta Sight Outta Mind (V2);

### SINGLES

**THIS WEEK**  
 Kelis Trick Me (Virgin); The Vines Wining Days (Heavenly); Ewanescence Everybod's Fool (Wind-Up/Epic); Deepest Blue Is It A Sin (Datal); Supergrass Kiss Of Life (Parlophone); V Blood Sweat & Tears (Universal); Sarah Connor Bounce (Sony Music); Kelis Trick Me (Virgin); Kristian Leontiou Story Of My Life (Polydor); The Offspring Can't Get My Head Around You (Sony Music);

**MAY 31**  
 Faithless... Mass Destruction (Cherry/Arista); The Beastie Boys Check Your Head (Capitol); VS Call U Sexy (Innocent); Jessica Simpson With You (Columbia); Peter Andre Incina (EastWest); D-Side Pushin' Me Out (Black&White/WEA); Emma Bunton Crickets Sing For Anamara (Polydor); The Datsums Bucken My Thumb (V2); Lemar No Pressure (Sony Music); Stacie Orrico I Could Be The One (Virgin);

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## The Market

### UK apes US urban suit

Alan Jones

A record tally of nine artists who have had a grand total of 22 #1s between them issued new albums or compilations last week - and they were all unable to unseat incumbent chart-toppers Keane, whose *Hopes And Fears* set stood firm, with second week sales of 79,576. That is nearly 5,000 more sales than Morrissey's *You Are The Quarry*, which was ahead on midweek sales flashes but flagged at the weekend, thus depriving Morrissey of the chance of hoisting his career tally of number 1 artists to five. The other former 1 artists to settle for less this week; Ash (5), Alanis Morissette (6), Gabrielle (10), The Charlatans (13), Graham Coxon, who topped the chart five times as a member of Blur (9), Diana Ross & The Supremes (26), Lenny Kravitz (74) and James Horner, whose latest soundtrack (*Troy*) arrives at 127.

Despite the release of new albums by so many familiar favourites, album sales last week topped at 2,177,613 - not just their lowest level of the year, but also their lowest level at any time since Week 38 of 2003 (last September) - in other words, 35 weeks ago. Compared to the same week last year, sales were down more than 4% last week.

Meanwhile, singles sales topped a 13 week low, coming



So Urbane: Nick Drake charts a posthumous number 32 hit single with Magic

in at just 475,814, despite a fairly strong slew of new releases. More remarkably, the entire top five is made up of urban singles for the first time in chart history, with Frankee and Eamon both registering (holds over at number 1 and 2), Cassidy checking in at 3, The 411 debuting at 4 and Christina Milian slipping a notch to 5. The US Hot 100's top tier has long since been an urban stronghold and for the top five here to be all urban there is no longer news - although, ironically, it's not all urban this week, with rockers Hoodabank taking fifth place behind Mario Winans, Beyonce and two singles by Usher.

Two new entries to the singles chart this week were triggered by

30th anniversaries - one good, one bad. Abba's 1974 Eurovision triumph is marked by the re-release of maiden chart-topper *Waterlo*, which debuts at 20, while the increasingly legendary Nick Drake - who died prematurely in 1974 - charts with his first ever single, a newly assembled version of a song called *Magic*, which makes its bow at 32. Both are available on 7-inch as well as compact disc, and help the 7-inch share of the market to a new eight year high of 2.5813%, narrowly beating the 2.8663% high it reached a fortnight ago. The Abba single tops the 7-inch chart, with Drake second, PJ Harvey fifth and The Others sixth - all with new entries.

## FAST CHART

### SINGLES

**NUMBER ONE**  
 FRANKEE FURB (F U RIGHT BACK) AATW  
 Down 36% week-on-week to 49,462 sales but Frankée's FLURB holds a still significant 67% lead over runner-up, inspiration and (some say) former boyfriend Eamon;

### ARTIST ALBUMS

**NUMBER ONE**  
 KEANE HOPES AND FEARS Island  
 Trailing Morrissey right through the week, Keane's debut album *Hopes And Fears* snatched a second week at #1 by virtue of selling 10,205 copies on Saturday, against Morrissey's 12,777 tally to turn a deficit of 947 into a victory by a margin of 4,581 sales.

### COMPILATION ALBUMS

**NUMBER ONE**  
 NOW 57 Virgin/EMI/UMTV  
 A surprisingly small 36% decline earns *Now! 57* a seventh straight week at #1 by virtue of selling 10,205 copies on Saturday, against Morrissey's 12,777 tally to turn a deficit of 947 into a victory by a margin of 4,581 sales.

### RADIO AIRPLAY

**NUMBER ONE**  
 NATASHA BEINFELD SINGLE Phonogenio/BMG  
 Tash takes the title, completing a 72-33-28-13-10-5 ascent. Single topped the 2,000 spins tally last week for the first time with 71 plays from Core 58 from 107.6 Juice FM and 48 from Vibe 105.10M providing its largest spin tally. In terms of audience, 29 plays from Radio One and 39 from Heart FM are its trump cards, making contributions of 35.81% and 6.64% respectively.

### VINYL ALBUMS

**NUMBER ONE**  
 TIESTO Just Be Nebula  
 Morrissey's failure to top the overall album chart was repeated on the vinyl album chart, where his *You Are The Quarry* album finishes its runner-up to trance star Tiesto's *Just Be* album, ending up 33% in arrears on black plastic despite the fact that across all formats, Morrissey's album sold 18 times more.

## MARKET INDICATORS

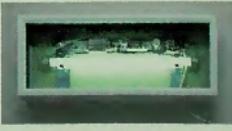
SINGLES	ALBUMS	COMPILATIONS
Sales versus last week: -6.8%	Sales versus last week: -2.6%	Sales versus last week: -7.7%
Year to date versus last year: -9.8%	Year to date versus last year: +0.9%	Year to date versus last year: +1.1%
Market shares	Market shares	Market shares
BMG 28.0%	Universal Island 20.5%	BMG 26.2%
AATW 13.1%	Polydor 10.5%	EMI Verigo 25.1%
Sony Music 13.0%	BMG 10.5%	WSM 10.9%
East West 8.4%	WEA London 9.8%	BMG 9.3%
Universal Island 7.8%	Sanctuary 8.6%	Ministry of Sound 5.3%

## THE BIG NUMBER: -19.8%

Compilations' share of the albums market fell to 19.8% last week - it has not fallen below 20% for 31 weeks.

RADIO AIRPLAY	UK SHARE
Market shares	Origin of singles sales (the 75): UK 52.7%
BMG 26.2%	US: 33.3%
Polydor 15.2%	Other: 40.1%
Island 11.5%	Origin of albums sales (the 75): UK 52.0%
Sony Music 9.7%	US: 42.7%
East West 7.8%	Other: 5.3%

(peacockdesign.com) launched the tenth of may





# TV Airplay Chart

Pos	Artist	Title	Label	Wk
1	KELIS	TRICK ME	VERBENA	483
2	BRITNEY SPEARS	EVERYTIME	JIVE	461
3	FRANKEE FURB (F U RIGHT BACK)		JIVE	396
4	THE RASMUS IN THE SHADOWS		UNIVERSAL	391
5	D-12	MY BAND	INTERSCOPE/REPLY	384
6	EAMON F**K IT (I DON'T WANT YOU BACK)		JIVE	380
7	CHRISTINA MILIAN	DIP IT LOW	DEF JAM/UNIVERSITY	330
8	OUTKAST	ROSES	ARISTA	326
9	LINKIN PARK	BREAKING THE HABIT	WARNER BROS	311
10	MAROON 5	THIS LOVE	OCTONING	308
11	AVRIL LAVIGNE	DON'T TELL ME	ARISTA	307
12	THE STREETS	FIT BUT YOU KNOW IT	LOOKED BUSTO	295
13	ANASTACIA	LEFT OUTSIDE ALONE	EPIC	292
14	THE 411	ON MY KNEES	SONY	287
15	NATASHA BEDINGFIELD	SINGLE	PHONOGRAM/SYG	283
16	THE CALLING	OUR LIVES	BMG	274
17	SCISSOR SISTERS	LAURA	POLOGY	272
18	BEASTIE BOYS	CH-CHECK IT OUT	CAPITOL	272
19	USHER FEAT. LILJON & LUDACRIS	YEAH	ARISTA	265
20	MARIO WINANS/ENYA/P DIDDY	I DON'T WANNA KNOW	ISLAND	258
21	BRITNEY SPEARS	TOXIC	JIVE	256
22	USHER	BURN	ARISTA	250
23	FAITHLESS	MASS DESTRUCTION	CHERRY/ARISTA	233
24	KEANE	EVERYBODY'S CHANGING	ISLAND	223
25	CASSIDY FEAT. R. KELLY	HOTEL	J	204
26	JAY-Z	99 PROBLEMS	ROCA FELLA/MERCURY	202
27	PETER ANDRE	INSANTIA	EAST WEST	191
28	MORRISSEY	IRISH BLOOD, ENGLISH HEART	ATLANTIC	185
29	THE CORRS	SUMMER SUNSHINE	PARLOPHONE	182
30	CHINGY	ONE CALL AWAY	INTERLOUIS	180
31	ASH ORPHEUS		ROCKAWAY	177
32	SLIPKNOT	DUALITY	VERBENA	176
33	STACIE ORRICO	I COULD BE THE ONE	SPS/IMPACT	171
34	2PLAY	IT CAN'T BE RIGHT	J	164
35	MUSE	SING FOR ABSOLUTION	DIWANE	152
36	FRANZ FERDINAND	MATINEE	DEF JAM/UNIVERSITY	146
37	HOOBASTANK	THE REASON	ELECTRA	142
38	JET	ARE YOU GONNA BE MY GIRL	ALL AROUND THE WORLD	141
39	SPECIAL C	COME WITH ME	REPUBLIC/ARTIST	138
40	BRANDY FEAT. KAYNE	WEST TALK ABOUT LOVE	J	138

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An all female top 3 - Kelis leads the pack while Outkast's Roses steep ascent bodes well for its single release.

**THE BOX NUMBER ONE**  
Britney Spears  
Everytime  
**HIGHEST CLIMBER**  
Morrissey Irish Blood, English Heart  
**HIGHEST NEW ENTRY**  
Beverly Scares All Me (Don't Stop)

## MTV MOST PLAYED

Pos	Artist	Title	Label
1	AVRIL LAVIGNE	DON'T TELL ME	ARISTA
2	EAMON F**K IT (I DON'T WANT YOU BACK)		JIVE
3	THE STREETS	FIT BUT YOU KNOW IT	LOOKED BUSTO
4	THE RASMUS IN THE SHADOWS		UNIVERSAL
4	NATASHA BEDINGFIELD	SINGLE	PHONOGRAM/SYG
6	KELIS	TRICK ME	VERBENA
6	ASH ORPHEUS		MERCURY
6	D-12	MY BAND	INTERSCOPE/REPLY
6	FRANZ FERDINAND	MATINEE	DEF JAM
6	KEANE	EVERYBODY'S CHANGING	ISLAND

**MTV NUMBER ONE**  
Avril Lavigne Don't Tell Me  
**HIGHEST CLIMBER**  
The Killers Mr Brightside  
**HIGHEST NEW ENTRY**  
Portabella Covered In Park



**19, Usher**  
After 10 weeks in the Top 10, including a stall at number 1, Usher's 'Yeah' dives 6-19 - but that's only because TV programmers have switched their attention to follow-up 'Burn', which enters its predecessor's decline by catapulting 74-22. It was added by both Flavour and TMF last week, while top supporters were KISS TV (22 plays), The Hits (6/7) and The Box (5/6). Burn also jumps 79-41 on the radio airplay chart.

## THE BOX MOST PLAYED

Pos	Artist	Title	Label
1	FRANKEE FURB	F U RIGHT BACK	JIVE
1	BRITNEY SPEARS	EVERYTIME	JIVE
1	KELIS	TRICK ME	VERBENA
3	CHRISTINA MILIAN	DIP IT LOW	DEF JAM/UNIVERSITY
3	AVRIL LAVIGNE	DON'T TELL ME	ARISTA
6	THE RASMUS IN THE SHADOWS		UNIVERSAL
6	EAMON F**K IT (I DON'T WANT YOU BACK)		JIVE
8	MAROON 5	THIS LOVE	OCTONING
9	D-12	MY BAND	INTERSCOPE/REPLY
10	USHER	BURN	ARISTA

**KERRANG! NUMBER ONE**  
Slipknot Duality  
**HIGHEST CLIMBER**  
Wet Wet Wet  
**HIGHEST NEW ENTRY**  
Black 132 Down



**28, Morrisey**  
After an absence of six years, radio did not exactly rush to embrace Morrisey's Irish Blood, English Heart single, which reached only 182 on the radio airplay chart despite its 3 sales chart success. TV has been kinder to Mazza, and the video for the single engaged an upsurge in support last week, moving 40-28 on the TV airplay chart as a result. The largest contribution to its tally of 187 plays, VH2 played the video 20 times.

## KERRANG! MOST PLAYED

Pos	Artist	Title	Label
1	SLIPKNOT	DUALITY	ROCKAWAY
2	WET WET WET	SLITHER	BMG
3	LINKIN PARK	BREAKING THE HABIT	WARNER BROS
4	THE RASMUS IN THE SHADOWS		UNIVERSAL
5	WOLFE	CELEBRITY SKIN	SETTER
6	THE DARKNESS	I BELIEVE IN A THING...	WIPAC/DESTRUCTION/ATLANTIC
7	SYSTEM OF A DOWN	CHOP SUEY	COLUMBIA
8	GOOD CHARLOTTE	THE ANTHEM	FINE
9	QUEENS OF THE STONE AGE	NO ONE KNOWS	INTERSCOPE/REPLY
10	HOUSE OF PAIN	JUMP AROUND	ALL RECORDS

**MTV 2 NUMBER ONE**  
Beastie Boys Ch Check It Out  
**HIGHEST CLIMBER**  
The Ordinary Boys  
**HIGHEST NEW ENTRY**  
Pink Graze The Pink Graze

## MTV2 MOST PLAYED

Pos	Artist	Title	Label
1	BEASTIE BOYS	CH-CHECK IT OUT	CAPITOL
2	THE KILLERS	BROTHERS	LEZARD KING
3	MUSE	SING FOR ABSOLUTION	DIWANE/REVEAL/VEAST
4	ASH ORPHEUS		INTERLOUIS
5	FRANZ FERDINAND	MATINEE	DORLAND
6	THE STROKES	KEPTILA	IRISH JAZZ
7	SNOW PATROL	CHOCOLATE	INTERSCOPE/REPLY
8	THE WALKMEN	THE RAT	RECORD COLLECTION
9	BRAND NEW	THE QUIET THINGS THAT KNOW ONE...	DEF JAM
10	THE DARKNESS	BLACKEN MY THUMB	HELL SWAMP

**KISS TV NUMBER ONE**  
Franke Furb (F U Right Back)  
**HIGHEST CLIMBER**  
Johnny One Call Away  
**HIGHEST NEW ENTRY**  
Beezies One Call Away

## MTV BASE MOST PLAYED

Pos	Artist	Title	Label
1	CHINGY	ONE CALL AWAY	INTERLOUIS
2	MARIO WINANS/ENYA/P DIDDY	I DON'T WANNA KNOW	ISLAND
3	KELIS	TRICK ME	VERBENA
4	CASSIDY FEAT. R. KELLY	HOTEL	J
5	ALICIA KEYS	I AIN'T GOT YOU	J
5	CHRISTINA MILIAN	DIP IT LOW	DEF JAM/UNIVERSITY
7	JAGGED EDGE	WHAT'S IT LIKE	COLUMBIA
8	JOE FEAT. G-UNIT	RIDE WITH U	JIVE
8	METHOD MAN/B RHYMES	WHAT'S HAPPENIN'	DEF JAM/UNIVERSITY
10	K WEST/S. JOHNSON	ALL FALLS DOWN	ROCA FELLA/MERCURY

**MTV NUMBER ONE**  
Johnny One Call Away  
**HIGHEST CLIMBER**  
Cassidy Henry The One  
**HIGHEST NEW ENTRY**  
Public Enemy La La La

**SMASH HITS! NUMBER ONE**  
Britney Spears  
Everytime  
**HIGHEST CLIMBER**  
Outkast  
**HIGHEST NEW ENTRY**  
Sam and Mark: The Sun Has Come 'Your Way

**VH-1 NUMBER ONE**  
Anastacia  
Left Outside Alone  
**HIGHEST CLIMBER**  
Maroon 5 This Love  
**HIGHEST NEW ENTRY**  
Helicopter Girl  
Angel City

**breaking point**

**CHART THE RISE AND FALL OF 9 UNSIGNED BANDS ON THEIR JOURNEY TO THE TOP**

**WOULD YOU SIGN THEM?**

WEDNESDAYS & THURSDAYS AT 9PM ONLY ON MTV

A gradual climb to number one, Natasha Bedingfield's Phonogenic/BMG debut finally makes it to the top spot, while Maroon 5 spend another week playing second fiddle.

# The UK Radio Airplay

RADIO ONE		Pos	Last	Wk	Artist/Title		
1	9	KELIS	TRICK ME	VIAGRA	23	32	2595
2	23	CASSIY FEAT. R.KELLY	HOTEL	J	16	31	2534
3	2	NATASHA BEDINGFIELD	SINGLE PHONOGENIC	31	29	2323	
3	7	KEANE	EVERYBODY'S CHANGING	21	29	2590	
3	18	JET	ARE YOU GONNA BE MY GIRL	OLIANA	18	29	3510
6	5	JAY-Z	99 PROBLEMS	ROCKAWELL/MERJAY	29	28	2032
6	3	THE 411	ON MY KNEES	SONY	30	28	2038
8	23	BEASTIE BOYS	CH-CHOK-IT OUT	CAPTOL	16	27	1384
9	7	THE RASMAS	IN THE SHADOWS	UNIVERSAL	24	23	1340
1	1	ASH	ORPHEUS	HYPERION	31	23	1323
11	10	K WESLEY JOHNSON	ALL FALLS DOWN	WICKED/ATLANTIC	37	22	1311
12	10	COUSIN SISSER	LAURA	PROUDER	10	21	1306
13	11	THE STREETS	FIT BUT YOU KNOW IT	LOOKED GOOD	22	19	1325
13	6	FAITHLESS	MASS DESTRUCTION	CHERRYTREE	33	19	9989
16	D-12	MY BAND	INTERPOL/PROUDER	28	18	10042	
16	11	CHRISTINA MILIAN	DIP IT LOW	DEF JAM/UNIVERSITY	22	17	1019
19	9	KRISTIAN LEONTIOU	STORY OF MY LIFE	PROUDER	23	17	1064
13	13	AVRIL LAVIGNE	DON'T TELL ME	ARISTA	20	17	1032
16	20	LOSTPROPHETS	WAKE UP (MAKE A MOVE)	VEEBELE	15	17	1022
20	16	DEPESS BLUE	IS IT A SIN	OMPENIUM/DEP OF SOUND	19	16	1062
20	3	EAMON F*CK IT (I DON'T WANT YOU BACK)	JIVE	30	16	1062	
20	18	USHER FEAT. LILJON & LUDCRIS	YEAH	ARISTA	16	16	1036
20	10	SUPERGRASS	KISS OF LIFE	RELMINE	17	16	1037
24	14	FRANZ FERDINAND	WATLINE	ESPINO	20	16	1105
26	MARIO WINANS/ENYA/P DIDDY	I DON'T WANNA KNOW	ISLAND	15	15	1087	
26	JURICO VRIES	FEAT. ANDREA BRITTON	TAKE MY HAND	SONY	8	15	9913
26	JOSS STONE	SUPER DUPER LOVE (ARE YOU) PT.1	RELEASERS/VEGEM	20	15	8910	
26	PINK	LAST TO KNOW	ARISTA	17	15	7941	
26	NARCOTIC THRUST	LIKE IT	FRANKS	11	14	8728	
26	MUSE	SING FOR ABSOLUTION	THEE MEGACAST WEST	14	14	7081	

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**SNAP SHOT**

**TAZ**



South Londoner Taz is building on strong specialist interest with his forthcoming single *Cont'ain Me*, which was last week added to Radio One's *Clist* following strong support from JA Whitley and Zane Lowe. The 23-year-old, who is signed to Def Jam/Mercy, releases his self-produced debut album, *Analyze*, this, two weeks after June 28. He looks set to become one of the key urban releases of the summer, and is likely to ensure that Taz takes the natural step forward from the vibrant underground scene which has supported Dizzee Rascal and other of the UK's hip-hop acts over the past 18 months. BBC 1Xtra head of music George Ergatoulis says Taz's debut is "the best urban album to come out of the UK in years."

Pos	Last	Wk	Artist/Title	Label	Pos	Last	Wk	Artist/Title	Label	
1	5	7	11	NATASHA BEDINGFIELD	SINGLE	PROPHONIC	2014	8	5871	11
2	2	9	8	MAROON 5	THIS LOVE	OCTAGON/ISLAND	2509	4	5210	1
3	4	6	27	KEANE	EVERYBODY'S CHANGING	RELEASERS/VEGEM	1641	15	5214	-6
4	1	5	29	JOSS STONE	SUPER DUPER LOVE (ARE YOU...) PT.1	RELEASERS/VEGEM	1772	14	5184	-28
5	12	5	6	THE CORRS	SUMMER SUNSHINE	ATLANTIC	1761	19	4946	17
6	7	10	9	THE RASMAS	IN THE SHADOWS	UNIVERSAL	2020	5	4929	-4
7	15	5	4	THE 411	ON MY KNEES	SONY	1582	28	4845	31
8	11	5	5	CHRISTINA MILIAN	DIP IT LOW	DEF JAM/UNIVERSITY	1763	41	4825	10
9	3	10	7	ANASTACIA	LEFT OUTSIDE ALONE	EPIC	2350	1	4693	-9
10	14	4	0	KRISTIAN LEONTIOU	STORY OF MY LIFE	PROUDER	869	35	4479	20
11	6	11	2	EAMON F*CK IT (I DON'T WANT YOU BACK)	JIVE	1621	-15	3927	-32	
12	10	16	59	BRITNEY SPEARS	TOXIC	ARISTA	1434	-20	3685	-21
13	16	3	0	AVRIL LAVIGNE	DON'T TELL ME	ARISTA	1424	6	3541	-2
14	13	14	26	USHER FEAT. LILJON & LUDCRIS	YEAH	ARISTA	1110	-30	3557	-48
15	27	3	0	KELIS	TRICK ME	VIAGRA	1327	18	3546	34
16	8	5	24	R KEATING & L RIMES	LAST THING ON MY MIND	PEPPER/SONY	1254	6	3443	38
17	17	15	0	NO DOUBT	IT'S MY LIFE	INTERPOL/PROUDER	1327	-2	3331	5
18	31	1	1	CASSIY FEAT. R.KELLY	HOTEL	J	629	47	3285	58
19	9	30	34	D-12	MY BAND	INTERPOL/PROUDER	1291	0	315	-1
20	24	3	0	MARIO WINANS/ENYA/P DIDDY	I DON'T WANNA KNOW	ISLAND	1911	30	313	25
21	19	11	59	BEYONCE NAUGHTY GIRL	COLUMBIA	3700	7	2705	-15	
22	40	2	6	JET	ARE YOU GONNA BE MY GIRL	ELECTRA	402	23	2660	45
23	22	14	0	WILL YOUNG	YOUR GAME	BMG	1242	-36	2612	-12
24	20	18	59	JAMELIA	THANK YOU	PARLOPHONE	1032	-15	2543	-23
25	35	30	6	OUTKAST	HEY YA!	ARISTA	814	6	2487	19

**RADIO TWO**

Pos	Last	Wk	Artist/Title	Label
1	4	DIANA KRALL	NARROW DAYLIGHT	VEGEM
2	7	KRISTIAN LEONTIOU	STORY OF MY LIFE	PROUDER
3	2	JOSS STONE	SUPER DUPER LOVE...	RELEASERS/VEGEM
4	4	THE CORRS	SUMMER SUNSHINE	ATLANTIC
4	1	STING	STOLEN CAR (TAKE ME DANCING)	ADM/PROUDER
6	8	JOSH RITTER	HELLO STARLING (SNOW IS GONE)	SONENIA
7	11	RON SEXSMITH	NOT ABOUT TO LOSE	SEVENHILLS/PROUDER
8	0	HELICOPTER GIRL	ANGEL CITY	ROCKAWELL/MERJAY
9	14	BETH NIELSON CHAPMAN	TRYING TO LOVE YOU	SARABAND
10	10	MAROON 5	THIS LOVE	OCTAGON/ISLAND

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**GALAXY**

Pos	Last	Wk	Artist/Title	Label
1	2	USHER FEAT. LILJON & LUDCRIS	YEAH	ARISTA
2	1	SPECIAL D	COME WITH ME	ALL ABOUT/BMG
2	1	MARIO WINANS/ENYA/P DIDDY	I DON'T WANNA KNOW	ISLAND
4	1	D-12	MY BAND	INTERPOL/PROUDER
5	13	CHRISTINA MILIAN	DIP IT LOW	DEF JAM/UNIVERSITY
7	1	KANYE WEST	THROUGH THE WIRE	ROD & TELLER/MERJAY
7	1	JAY CHASEZ	BLONCHY ME UP (WITH HER LOVE)	JIVE
7	1	NARCOTIC THRUST	LIKE IT	FRANKS
9	1	SHODICE	PIMPS S'NINNY	SONY
10	13	SHAPESHIFTERS	LOLKS THEME	POSTAL

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**VIBE 101**

Pos	Last	Wk	Artist/Title	Label
1	1	USHER FEAT. LILJON & LUDCRIS	YEAH	ARISTA
2	3	2PLAY	IT CAN'T BE RIGHT	2P/UNIVERSAL
3	2	TWISTA	SLOW JAMZ	ATLANTIC
3	8	CHRISTINA MILIAN	DIP IT LOW	DEF JAM/UNIVERSITY
5	3	EAMON F*CK IT (I DON'T WANT YOU BACK)	JIVE	JIVE
6	3	G UNIT	WANNA GET TO KNOW YOU	GAUNT/PROUDER
6	2	LMC VZ	TAKE ME TO THE CLOUDS ABOVE	ALL ABOUT/BMG
8	11	SUCARBABS	IN THE MIDDLE	ISLAND
8	9	50 CENT	IF I CAN'T	INTERPOL/PROUDER
8	11	BEYONCE NAUGHTY GIRL	COLUMBIA	COLUMBIA

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**CHRYSALIS GROUP**

Pos	Last	Wk	Artist/Title	Label
1	3	CHRISTINA MILIAN	DIP IT LOW	DEF JAM/UNIVERSITY
2	1	MARIO WINANS/ENYA/P DIDDY	I DON'T WANNA KNOW	ISLAND
3	7	USHER FEAT. LILJON & LUDCRIS	YEAH	ARISTA
4	8	TWISTA	SLOW JAMZ	ATLANTIC
4	1	D-12	MY BAND	INTERPOL/PROUDER
6	11	KELIS	TRICK ME	VIAGRA
7	1	BEYONCE NAUGHTY GIRL	COLUMBIA	COLUMBIA
7	1	KANYE WEST	THROUGH THE WIRE	ROD & TELLER/MERJAY
9	12	THE 411	ON MY KNEES	SONY
10	6	EAMON F*CK IT (I DON'T WANT YOU BACK)	JIVE	JIVE

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**NUMBER ONES**  
BELFAST CITY  
BEAT  
RICK NILEN'S SOFIA  
HEI  
DREAM 100FM  
THE RASMAS In The Shadows  
IMAGINE FM  
Jays Stone Super Duper Love  
LINES FM  
Maroon 5 This Love  
NFFA 103.4  
Maroon 5 This Love  
MIX 96  
Natasha Bedingfield  
Single  
REAL RADIO  
SCOTLAND  
Anastacia Left Outside Alone  
SIGNAL ONE  
Keane Everybody's...

**NUMBER ONES**  
BELFAST CITY  
BEAT  
DREAM 100FM  
RICK NILEN'S SOFIA  
About To Lose  
IMAGINE FM  
The Rasmus In The Shadows  
LINES FM  
Peter Andre (Frank) MFM 103.4  
Mario Winans I Don't Wanna Know  
MIX 96  
Deepest Blue In A Sea  
REAL RADIO  
SCOTLAND  
Christina Milian Dip It Low  
SIGNAL ONE  
G Michael (Frank)





ALSO OUT  
THIS WEEK  
SINGLES

The Bronx: Edye  
Alvin: Willig  
The Holiday Plan:  
Stokes/Sarahba  
(Dolord)  
Lily Sovereign: Csi

Ching (Cheque 12)  
(Gauv)  
ALBUMS  
Shangri Dally  
Beautiful View  
(Polydor)  
Hiccupper Get  
Voodoo Chic  
(J&S&K Karina)

Melody Club: Music  
Machino (Virgin)

Records released 07.06.04

## SINGLE OF THE WEEK

Kanye West  
All Falls Down

Roc-A-Fella 9662669  
The rap producer of the year delivers one of the strongest cuts from the rap album of the year so far. With Syleena Johnson singing the hook (it was originally a Lauryn Hill sample but she refused to clear it) this has strong lyrics, a rousing melody and musical production. With strong support from the likes of Radio One, Galaxy and MTV Base, plus West having played his first UK live date last week, this will comfortably hit the Top 10.



## Singles

## Amp Fiddler

Dreamin' (Genuine GEN025CD)  
Having made a splash with his debut single I Believe In You, Detroit's Amp Fiddler is back with this cut from his excellent album Walt Of A Ghetto Fly. Highlighting a more R&B side to his sound, it is backed by mixes from Blacksmith, Yam Who and ATCO's Ali Sheheed Muhammad.

## OhMink

Ether Radio (Island CID860)  
This stirring rocker from the Bristol five-piece deserves to see their break wide-open in time for their debut album on June 21. Produced by Steve Osborne, it has already garnered praise from the *NME*. *The Fly and Bullit*.

## Janet Jackson

All Night (Dorl Stop)/I Want You (Virgin VJSCD292)  
Where All Night is foot-stomping dance stormer, but it is I Want You which is the real treat - a sweet shuffling mid-tempo ballad produced by man-of-the-moment Kanye West. This two-pronged attack should propel her *Damita Jo* album to greater heights.

## Linkin Park

Breaking The Habit (Warner Bros W4841)  
Taken from Linkin Park's 8m-selling second album *Meteora*, this is the most commercial track - a mid-paced pop anthem boasting a great infectious chorus. The video is getting healthy rotation across MTV2 and Kerrang!. The band play the Glasgow and Donington Download festivals next month.

## Lose Cannon

I Like It When Ya... (Island MSTD40356)  
Currently winning new fans on the Scissor Sisters' tour, the funksters return with a horn-fueled workout worthy of Outkast. Mixes from Jungle Brothers and Mark Ronson helped deliver a Top 20 debut in *AWJ's* Urban Chart last week.

## Golden Touch

Razor Trench (Mercury 9666836)  
These indie scamps have survived

a few ups and downs since signing to Mercury last summer in a flurry of A&R chequebook waving. Thankfully the band have produced an album packed with fuzzy guitar pop hits, of which this is one of their finest to date.

## Scissor Sisters

Laura (Polydor 981278)  
The group named after a New York City slang term for lesbians reissue this superb single following its release as a 12-inch picture disc in 2003. After debuting at 63 on the airport chart last week, expect it to make strong gains thanks to a Radio One A-listing. Their album has been one of the slow-build success stories of the year, having spent the past nine weeks in the Top 10.

## Max Sedgley

Happy (Sunday Best SBEST4)  
Hotly tipped for more than a year on import after support from the likes of Rob Da Bank, this funky soundtrack-style cut finally sees a wider release. Previously Zane Lowe's record of the week, it has also received Radio One support from Gilles Peterson.

## Jürgen Vries Feat. Andrea Britton

Take My Hand (Direction 749932)  
This memorable Euro-trance cover of the Dido album track has been receiving support from Radio One's Judge Jules, Pete Tong and Dave Pearce and Tiesto and could well be Vries' fourth consecutive Top 40 hit.

## Albums

!!  
Louden Up (Warp WARPCD12)  
Mixing ramshackle guitar grooves worthy of the Happy Mondays with bleepy electro touches, this US collective have a unique sound. While sometimes the layers of percussion, guitar, bass and horns seem almost out of control, they are held in check by an irrepressible groove.

## Peter Andre

The Long Road Back (EastWest 5045738102)  
Andre's fourth studio album includes a couple of potential hits, such as the slick reggae-pop of World Of Her Own. His super-

smooth ballad style is surprisingly refreshing given that there is no-one else currently proving such an straightforward pop to the underserved tots-and-mums market. The release is supported by a tour of UK seaside resorts.

## Tim Booth

Bone (Sanctuary SANCD268)  
Tim Booth left James in 2001, but is back in more familiar territory with this album, which he insists is not a solo record but a collaboration, including with writer/musician KK. The result is a return to form, with a host of highlights that would suggest that it can have serious impact.

## The Datsuns

Outta Sight/Outta Mind (Hell Squad/V2 WR1026942)  
Since The Datsuns first emerged on the ironic rockers of the moment, the Darkness have hijacked the group's unique selling point and rinsed it to the full. Apparently unfazed by having their thunder stolen, the group return with their John Paul Jones (Led Zep) produced album that aims to stake their claim as the main rockers in town.

## Deepest Blue

Let's Begin (Open OPENCD03)  
Studio September Deepest Blue have delivered a collection of well-crafted songs, served up with a contemporary twist. The recipe has to date proved to be a huge hit with radio programmers, and with a plethora of future singles to choose from on this set, looks set to continue for some time.

## Faithless

No Roots (Cheeky/Arista 82876618702)  
Maxi Jazz's lyrics take an unflatteringly political turn on this fourth album from the dance outfit, yet are all the more powerful for it. Leeds singer LSK and Dido guest on a set that radiates confidence and maturity. Fans will be eager to snap up the band's first new material since 2001's *Outrospective*.

## Frankie

The Good The Bad The Ugly (All Around The World 9867000)  
Eamon's equally foul-mouthed ex follows her current novelty hit

with an album that continues the Tourette's theme. Split into three distinct sections, it is a rare example of an R&B concept album, and features a host of top-drawer producers such as Trackmasters and Rich Harrison. The name is clearly to move Frankie into Beyoncé territory, but it remains to be seen whether fans of her single will give a 1+ about her more serious material.

## Ray Gelato

Ray Gelato (Blue TRBCD001)  
Maestro of swing Ray Gelato found fame when he supported Robbie Williams at the Albert Hall, has performed for The Queen twice and even Paul McCartney wanted him for his wedding. This well-made and brilliantly sung 16 track album of eye listening/swing standards could follow in the footsteps of Jamie Cullum's *Twentysomething*.

## Bebel Gilberto

Bebel Gilberto (Crammed/East West 5046732662)  
Having reached gold status in the UK and sold more than 1m copies worldwide of her debut album *Trêta Tempo*, Brazilian star Gilberto apparently has a tough task on this follow-up. However, she delivers with aplomb on this strong set produced by Marius de Vries. Guy Sigsworth and Pascal Gabriel. It has a magical feel that will ensure it builds throughout the summer and beyond.

## Hope Of The States

The Lost Riots (Sony 5172642)  
The Lost Riots is an interesting debut that, in places, genuinely shines with beautiful melody and a rich, understated power. However, the fails to gauge pace and often each track merges into the next without any clear definition. Still, the band have written two tracks under the Top 20 and overall, this album shows true potential.

## Sonic Youth

Nurse (Geffin 9862547)  
The grandpans of grunge deliver their 19th album in a 23-year career. Tracks tread the fine line between the need for melodic song structures and measured doses of noise, which works to good effect across this set.

## ALBUM OF THE WEEK

The Killers  
Hot Fuss

Lizard King LIZARD001  
Hot on the heels of current breakthrough single Mr Brightside, the Las Vegas four-piece hit the UK in June to promote the release of this debut album. It is crammed full of potential future singles such as Smile Like You Mean It and Jenny Was A Friend Of Mine, which offer plenty of opportunity for mainstream exposure. In contrast, the group's twisted pop anthems are neatly offset by darker side, which gives the album plenty of depth.

## Supergass

Supergass 311 - The Best Of 94-04 (Globe 0264)  
This brilliant compilation could do a Beautiful South and achieve legs when people finally realise just how many great singles Supergass have released over the past 10 years. All the hits are here - from Sun Filts The Sky, Pumping On Your Stereo and Grace, as well as the brand new single Kiss Of Life and Bullet.

## Ikara Colt

Modern Apprentice (Fantastic Plastic FPL007)  
Ikara Colt have had time to develop their sound and build their fanbase, resulting in a second album of quality art rock which bristles with energy all the way through to track 12. Most pleasing is the feel of progression of the band's sound.

## Toots &amp; The Maytals

True Love (V2 WR1027102)  
Toots Hibbert has gone back into the studio to re-record his classics with a stellar list of musicians. This Jeff Beck appears on 54-46, Willie Nelson on 51 is Still Moving and Bootsy Collins and The Roots on Funky Kingston - and that's just a few of the names.

## TV On The Radio

Desperate Youth, Blood Thirsty Babes (Touch and GO/AD CAD 242002)  
TV are a five-piece from Brooklyn who make inventive and witty music that at times evokes Peter Dinklage at his best. The warm analogic sound draws you in and tracks like Don't Let You Go and Staring At The Sun confirm their status as one of the most original sounds around. They were one of *Music Week's* key acts to emerge from this year's SXSW festival.

## Velvet Revolver

Contraband (RCA 82876620922)  
Put together by a 'supergroup' comprising a sizeable chunk of Guns N' Roses' original line-up (including guitarist Slash), and Scott Weiland of Stone Temple Pilots fame, this is straight-ahead rock'n'roll of the variety that can be heard in bars across the US every night of the week.

This week's reviewers: David Brad, Phil Brooks, Jimmy Brown, Dawn Lawrence, James Roberts, Nicola Slatk and Nick Tesco.





Frankie remains at number one after fending off the competition from an interesting mix including Cassidy, The 411, The Corrs, Muse, Abba and Nick Drake.

# The Official UK

## HIT 40 UK

Pos	Artist	Title	Label
1	FRANKIE FURB (F U RIGHT BACK)	All Around The World	Atlantic
2	EAMON F**K IT (I DON'T WANT YOU BACK)	Jive	Jive
3	CASSIDY FEAT. R KELLY HOTEL	Jive	Jive
4	ANASTASIA LEFT OUTSIDE ALONE	Epic	Epic
5	THE 411 FEAT. GHOSTFACE KILLAH ON MY KNEES	Epic	Epic
6	CHRISTINA MILLIAN DIP IT LOW	Def Jam/UMcA	Def Jam
7	MARON 5 THIS LOVE	Columbia	Columbia
8	THE CORRS SUMMER SUNSHINE	Atlantic	Atlantic
9	NATASHA BEDINGFIELD SINGLE	Parlophone	Parlophone
10	THE RASMUS IN THE SHADOWS	Universal	Universal
11	AVRIL LAVIGNE DON'T TELL ME	Atlantic	Atlantic
12	USHER FEAT. LIL JON & LUDACRIS YEAH	Arista	Arista
13	D-12 MY BAND	Interscope/Def Jam	Interscope
14	BRITNEY SPEARS TOXIC	Jive	Jive
15	RONAN KEATING & LEANN RIMES LAST THING ON MY MIND	Parlophone	Parlophone
16	KEANE EVERYBODY'S CHANGING	Mercury	Mercury
17	JOSS STONE SUPER DUPER LOVE (ARE YOU DIGGIN ON ME?) P.T.I.	Mercury	Mercury
18	BEYONCÉ NAUGHTY GIRL	Columbia	Columbia
19	NO DOUBT IT'S MY LIFE	Interscope/Def Jam	Interscope
20	THE CALLING OUR LIVES	BMG	BMG
21	WILL YOUNG YOUR GAME	BMG	BMG
22	JAMIELIA THANK YOU	Parlophone	Parlophone
23	ZPLAY IT CAN'T BE RIGHT	2020 Records	2020
24	ZUGABARS IN THE MIDDLE	Mercury	Mercury
25	DIDDY DON'T LEAVE ME	Cherry Lane	Cherry Lane
26	ATL CALLING ALL GIRLS	Sony	Sony
27	MADWYNS FEAT. ENYA & P DIDDY I DON'T WANNA KNOW	Sony	Sony
28	OUTKAST HEY YEAH	Arista	Arista
29	THE STREETS FIT BUT YOU KNOW IT	Island/Def Jam	Island
30	GEORGE MICHAEL AMAZING	Sony	Sony
31	CHENY ONE CALL AWAY	Parlophone	Parlophone
32	KEVIN LYTTLE LAST DROP	Arista	Arista
33	KYLIE MINOGUE RED BLOODED WOMAN	Arista/Def Jam	Arista
34	SPECIAL D COME WITH ME	Parlophone	Parlophone
35	MORRISSEY IRISH BLOOD ENGLISH HEART	Arista	Arista
36	CARDIEELLE S.O.B THE SAME	Atlantic	Atlantic
37	KEELS TRUCK ME	Virgin	Virgin
38	OUTKAST FEAT. SLEEPY BROWN THE WAY YOU MOVE	Arista	Arista
39	WILL YOUNG LEAVE RIGHT NOW	Arista	Arista
40	TWISTA SLOW JAMZ	Epic	Epic

## THE YEAR SO FAR: TOP 20 SINGLES

Pos	Artist	Title	Label
1	EAMON F**K IT (I DON'T WANT YOU BACK)	Jive	Jive
2	DJ CASPER CHA CHA SLIDE	All Around The World	Atlantic
3	MICHELLE ALL THIS TIME	Jive	Jive
4	USHER FT LIL JON & LUDACRIS YEAH	Arista	Arista
5	PETER ANKOR MYSTERIOUS GIRL	Arista	Arista
6	BRITNEY SPEARS TOXIC	Jive	Jive
7	KEELS TRUCK ME	Virgin	Virgin
8	LMC VS UP TAKE ME TO THE CLOUDS ABOVE	All Around The World	Atlantic
9	ANASTASIA LEFT OUTSIDE ALONE	Epic	Epic
10	D-12 MY BAND	Interscope/Def Jam	Interscope
11	JAMIELIA THANK YOU	Parlophone	Parlophone
12	OUTKAST HEY YEAH	Arista	Arista
13	MICHAEL ANDREWS FT JARVIS ARLEY MAD WORLD	Atlantic	Atlantic
14	BOOGIE PIMPS SUNNY	Jive	Jive
15	MCLY 5 COLOURS IN HER HAIR	Universal	Universal
16	RASMUS IN THE SHADOWS	Universal	Universal
17	OZZY & KELLY OSBOURNE CHANGING	Sony	Sony
18	FRANKIE FURB (F U RIGHT BACK)	All Around The World	Atlantic
19	GEORGE MICHAEL AMAZING	Sony	Sony
20	SEAN PULLEY FT SASHA I'M STILL IN LOVE WITH YOU	Atlantic	Atlantic



**2. Cassidy**  
It's a while since no singles chart was complete without songs from Dallas Warren, Babyface and R. Kelly - but Kelly, at least, is making a show of it at the moment, with his own single Happy People due soon and two more acts entering the Top 20 this week with songs Kelly co-wrote. At 12 are ATL with Calling All Girls, while Cassidy equals his recent US Hot 100 peak Top 5 position with Hotel.



**4. The 411 feat Ghostface Killah**  
Given a warm welcome by the press, new girl group The 411 enter at 3 with their debut single On My Knees. 19-year-olds Carolyn and Tanya are named after the US telephone information



**6. Corrs**  
While bathing in the hottest weather of the year, the Corrs' Summer Sunshine arrives right on cue. It's their Irish sibling their sixth Top 10 hit, as they renege their recording career after a two and a half year hiatus. The track, which details at 6, is the first single from their upcoming album Borrowed Heaven.

Pos	Artist	Title	Label
1	FRANKIE FURB (F U RIGHT BACK)	All Around The World	Atlantic
2	EAMON F**K IT (I DON'T WANT YOU BACK)	Jive	Jive
3	CASSIDY FEAT. R KELLY HOTEL	Jive	Jive
4	THE 411 FEAT. GHOSTFACE KILLAH ON MY KNEES	Epic	Epic
5	CHRISTINA MILLIAN DIP IT LOW	Def Jam/UMcA	Def Jam
6	THE CORRS SUMMER SUNSHINE	Atlantic	Atlantic
7	ANASTASIA LEFT OUTSIDE ALONE	Epic	Epic
8	MARON 5 THIS LOVE	Columbia	Columbia
9	THE RASMUS IN THE SHADOWS	Universal	Universal
10	AVRIL LAVIGNE DON'T TELL ME	Atlantic	Atlantic
11	NATASHA BEDINGFIELD SINGLE	Parlophone	Parlophone
12	ATL CALLING ALL GIRLS	Sony	Sony
13	THE CALLING OUR LIVES	BMG	BMG
14	D-12 MY BAND	Interscope/Def Jam	Interscope
15	ZPLAY FT RAGHAW & NAILA BOSS IT CAN'T BE RIGHT	2020 Records	2020
16	MUSE SING FOR ABSOLUTION	Sony	Sony
17	JAY-Z 99 PROBLEMS/DIRT OFF YOUR SHOULDER	Roc-A-Fella	Roc-A-Fella
18	MORRISSEY IRISH BLOOD ENGLISH HEART	Arista	Arista
19	GLADIATOR FEAT. LIZZY NOW WE ARE FREE	Interscope/Def Jam	Interscope
20	ABBA WATERLOO	Mercury	Mercury
21	USHER FEAT. LIL JON & LUDACRIS YEAH	Arista	Arista
22	KEVIN LYTTLE LAST DROP	Arista	Arista
23	THE STREETS FIT BUT YOU KNOW IT	Island/Def Jam	Island
24	RONAN KEATING AND LEANN RIMES LAST THING ON MY MIND	Parlophone	Parlophone
25	KURT NILSEN SHE'S SO HIGH	Parlophone	Parlophone
26	CHINGY FEAT. J WEAV ONE CALL AWAY	Capitol	Capitol
27	KEANE EVERYBODY'S CHANGING	Mercury	Mercury
28	PH HARVEY THE LETTER	Island	Island
29	JOSS STONE SUPER DUPER LOVE (ARE YOU DIGGIN ON ME)	Mercury	Mercury
30	METHOD MAN FT BUSTA RHYMES WHAT'S HAPPENIN'	Atlantic	Atlantic
31	SPECIAL D COME WITH ME	Parlophone	Parlophone
32	NICK DRAKE MAGIC	Island	Island
33	BUSTED AIR HOSTESS	Mercury	Mercury
34	DJ CASPER CHA CHA SLIDE	All Around The World	Atlantic
35	JAMES FOX HOLD ON TO OUR LOVE	Sony	Sony
36	BOOGIE PIMPS SUNNY	Jive	Jive
37	TWISTA SLOW JAMZ	Epic	Epic
38	MCLY 5 COLOURS IN HER HAIR	Universal	Universal

Pos	Artist	Title	Label
39	WILL YOUNG LEAVE RIGHT NOW	Arista	Arista
40	TWISTA SLOW JAMZ	Epic	Epic
41	THE CALLING OUR LIVES	BMG	BMG
42	THE STREETS FIT BUT YOU KNOW IT	Island/Def Jam	Island
43	THE 411 FEAT. GHOSTFACE KILLAH ON MY KNEES	Epic	Epic
44	THE CORRS SUMMER SUNSHINE	Atlantic	Atlantic
45	THE RASMUS IN THE SHADOWS	Universal	Universal
46	THE CALLING OUR LIVES	BMG	BMG
47	THE STREETS FIT BUT YOU KNOW IT	Island/Def Jam	Island
48	THE 411 FEAT. GHOSTFACE KILLAH ON MY KNEES	Epic	Epic
49	THE CORRS SUMMER SUNSHINE	Atlantic	Atlantic
50	THE RASMUS IN THE SHADOWS	Universal	Universal
51	THE CALLING OUR LIVES	BMG	BMG
52	THE STREETS FIT BUT YOU KNOW IT	Island/Def Jam	Island
53	THE 411 FEAT. GHOSTFACE KILLAH ON MY KNEES	Epic	Epic
54	THE CORRS SUMMER SUNSHINE	Atlantic	Atlantic
55	THE RASMUS IN THE SHADOWS	Universal	Universal
56	THE CALLING OUR LIVES	BMG	BMG
57	THE STREETS FIT BUT YOU KNOW IT	Island/Def Jam	Island
58	THE 411 FEAT. GHOSTFACE KILLAH ON MY KNEES	Epic	Epic
59	THE CORRS SUMMER SUNSHINE	Atlantic	Atlantic
60	THE RASMUS IN THE SHADOWS	Universal	Universal

# Singles Chart

Rank	Artist	Title	Label
39	BRAND NEW	THE QUIET THINGS THAT NO ONE EVER KNOWS	SONO (SONO) (43)
40	GUNTHER & THE SUNSHINE GIRLS	DING DONG SONG	HEARST (HEARST) (78)
41	MILLWALL FC	OH MILLWALL	HEARST (HEARST) (78)
42	THE OTHERS	THIS IS FOR THE POOR	PROGRESS (PROG) (52)
43	FRANZ FERDINAND	MATINEE	NEWLINE (NEWL) (47)
44	ASH ORPHEUS		NEWLINE (NEWL) (47)
45	GOLDRAPP	STRICT MACHINE	WARRIOR (WARR) (33)
46	ALANIS MORISSETTE	EVERYTHING	MANEVO (MANE) (22)
47	LOSTPROPHETS	WAKE UP (MAKE A MOVE)	WARRIOR (WARR) (33)
48	KASABIAN	CLUB FOOT	WARRIOR (WARR) (33)
49	GABRIELLE	STAY THE SAME	GO BEAT (GOB) (59)
50	BRITNEY SPEARS	TOXIC	JIVE (JIVE) (42)
51	NERO	SHE WANTS TO MOVE	WARRIOR (WARR) (33)
52	OUTKAST FEAT. SLEEPY BROWN	THE WAY YOU MOVE	ARISTA (ARIS) (27)
53	JOE FATE	G-UNIT RIDE WITH U/MORE & MORE	JIVE (JIVE) (42)
54	BEYONCE NAUGHTY GIRL		JIVE (JIVE) (42)
55	BLUE	BREATHE EASY	NEWLINE (NEWL) (47)
56	ZERO 7 FEAT. SIA	SOMERSAULT	WARRIOR (WARR) (33)
57	THE CHARLATANS	UP AT THE LAKE	SIRENA (SIRE) (41)
58	JAMELIA	THANK YOU	PATHEON (PATHE) (41)
59	KANYE WEST	THROUGH THE WIRE	NEWLINE (NEWL) (47)
60	STING	STOLEN CAR (TAKE ME DANCING)	ATLANTA (ATLA) (26)
61	HIM	SOLITARY MAN	ATLANTA (ATLA) (26)
62	JC CHASEZ	SOME GIRLS/BLOWN MY UP	JIVE (JIVE) (42)
63	SYSTEM OF A LIO	LIV IS COOL	FREEDOM (FREE) (45)
64	ATOMIC KITTEN	SOMEONE LIKE ME/RIGHT NOW 2004	NEWLINE (NEWL) (47)
65	TIESTO FEAT. BT	LOVE COMES AGAIN	NEWLINE (NEWL) (47)
66	KAISER CHIEFS	ON MY GOD	NEWLINE (NEWL) (47)
67	GRAHAM COXON	BITTERSWEET BUNDLE OF MISERY	NEWLINE (NEWL) (47)
68	WOLFMAN FEAT. PETE DOHERTY	FOR LOVERS	NEWLINE (NEWL) (47)
69	SANDY B	MAKE THE WORLD GO ROUND 2004	NEWLINE (NEWL) (47)
70	BOBBY BLAND & MIKKI MOTO 3 AM		NEWLINE (NEWL) (47)
71	AGENT BLUE	SEX DRUGS AND ROCKS THROUGH YOUR WINDOW	NEWLINE (NEWL) (47)
72	MILLION DEAD	I GAVE MY EYES TO STEVE WONDER	NEWLINE (NEWL) (47)
73	SNOW PATROL	CHOCOLATE	NEWLINE (NEWL) (47)
74	DINO	DON'T LEAVE HOME	NEWLINE (NEWL) (47)
75	THE CRIBS	WHAT ABOUT ME	NEWLINE (NEWL) (47)

Rank	Artist	Title	Label
76	THE CRIBS	WHAT ABOUT ME	NEWLINE (NEWL) (47)
77	THE CRIBS	WHAT ABOUT ME	NEWLINE (NEWL) (47)
78	THE CRIBS	WHAT ABOUT ME	NEWLINE (NEWL) (47)
79	THE CRIBS	WHAT ABOUT ME	NEWLINE (NEWL) (47)
80	THE CRIBS	WHAT ABOUT ME	NEWLINE (NEWL) (47)
81	THE CRIBS	WHAT ABOUT ME	NEWLINE (NEWL) (47)
82	THE CRIBS	WHAT ABOUT ME	NEWLINE (NEWL) (47)
83	THE CRIBS	WHAT ABOUT ME	NEWLINE (NEWL) (47)
84	THE CRIBS	WHAT ABOUT ME	NEWLINE (NEWL) (47)
85	THE CRIBS	WHAT ABOUT ME	NEWLINE (NEWL) (47)
86	THE CRIBS	WHAT ABOUT ME	NEWLINE (NEWL) (47)
87	THE CRIBS	WHAT ABOUT ME	NEWLINE (NEWL) (47)
88	THE CRIBS	WHAT ABOUT ME	NEWLINE (NEWL) (47)
89	THE CRIBS	WHAT ABOUT ME	NEWLINE (NEWL) (47)
90	THE CRIBS	WHAT ABOUT ME	NEWLINE (NEWL) (47)

## As used by Top of The Pops and Radio One

Chart compiled from actual broadcast listings by Saturday, unless a specific date is given. Data collected from the Official Charts Company 2004. Produced with BBC and BBC2 in conjunction.



**13. The Calling**  
 The Calling's much-praised debut album Camino Palomero spawned the number 3 hit 'Wherever You Will Go' and the Top 20 singles 'Adrenaline' and 'And on we go'. More than 270,000 copies. Their follow-up, Two, is also getting loud comments and their first single 'Our Lives' makes a 13 spot this week.



**16. Muse**  
 Sing For Absolution provides a powerful third chapter from the album this week, making its debut at 16. That surpasses the 17 peak of the album's second single, 'Hysteria', though it is way behind the 9 peak of 'Time Is Running Out'. Muse's fourth album, Absolution, is their biggest seller to date at 356,000.



**25. Kurt Nilsen**  
 Top 30 hit for singer/songwriter Kurt Nilsen has 1999's 'Sincere' as his first. He has five other hits, but this week, debuting at 25 in a version by Who'd I Idol Kurt Nilsen. It reached 1 in Norway, 9 in Belgium, 16 in Holland and 25 in Germany.

## INDEPENDENT SINGLES

Rank	Artist	Title	Label
1	MORRISSEY	IRISH BLOOD ENGLISH HEART	ATLANTIC (ATLA) (26)
2	THE OTHERS	THIS IS FOR THE POOR	PROGRESS (PROG) (52)
3	FRANZ FERDINAND	MATINEE	NEWLINE (NEWL) (47)
4	LOSTPROPHETS	WAKE UP (MAKE A MOVE)	WARRIOR (WARR) (33)
5	TIESTO FEAT. BT	LOVE COMES AGAIN	NEWLINE (NEWL) (47)
6	SANDY B	MAKE THE WORLD GO ROUND 2004	NEWLINE (NEWL) (47)
7	KAISER CHIEFS	ON MY GOD	NEWLINE (NEWL) (47)
8	AGENT BLUE	SEX DRUGS AND ROCKS THROUGH YOUR WINDOW	NEWLINE (NEWL) (47)
9	MILLION DEAD	I GAVE MY EYES TO STEVE WONDER	NEWLINE (NEWL) (47)
10	BOBBY BLAND & MIKKI MOTO	3 AM	NEWLINE (NEWL) (47)
11	TALL LYRIC	ON MY LIP	FULL CIRCLE (FULL) (17)
12	THE CRIBS	WHAT ABOUT ME	NEWLINE (NEWL) (47)
13	WOLFMAN FEAT. PETE DOHERTY	FOR LOVERS	NEWLINE (NEWL) (47)
14	MISS KITTIN	PROFESSIONAL DISTORTION	NEWLINE (NEWL) (47)
15	NIGHTWISH	NEURO	NEWLINE (NEWL) (47)
16	EBONY	OUSTERS NUMBER 1/18 THE RETUAL	NEWLINE (NEWL) (47)
17	X-PRESS 2	STORE LIGHT SILHOUETTE	NEWLINE (NEWL) (47)
18	NARCOTIC	THRUST I LIVE IT	NEWLINE (NEWL) (47)
19	GOOD LOOKIN'	CHAIN HALF MAN HALF MACHINE/SUE YOURSELF	NEWLINE (NEWL) (47)
20	PETTIN'	A HIGHER PLACE	NEWLINE (NEWL) (47)

## THE OFFICIAL UK CHARTS COMPANY 2004

## DANCE SINGLES

Rank	Artist	Title	Label
1	GLADIATOR FEAT. RIZZY	HOW WE ARE FREE	NEWLINE (NEWL) (47)
2	BOBBY BLAND & MIKKI MOTO 3 AM		NEWLINE (NEWL) (47)
3	MISS KITTIN	PROFESSIONAL DISTORTION	NEWLINE (NEWL) (47)
4	Q-TIP	BREATHE AND STOP	NEWLINE (NEWL) (47)
5	X-PRESS 2	STORE LIGHT SILHOUETTE	NEWLINE (NEWL) (47)
6	NERUDA	WEST GHOST	NEWLINE (NEWL) (47)
7	JAY-Z	BIG PIMP	NEWLINE (NEWL) (47)
8	THE ORB	AFTERMATH	NEWLINE (NEWL) (47)
9	SANDY B	MAKE THE WORLD GO ROUND 2004	NEWLINE (NEWL) (47)
10	TIESTO FEAT. BT	LOVE COMES AGAIN	NEWLINE (NEWL) (47)
11	MARTIN SOLVING	ROCKING MUSIC	NEWLINE (NEWL) (47)
12	THE SUE LAWLER	LOST	NEWLINE (NEWL) (47)
13	LUIGI CRISTE FEAT. NATE DOGG	OGA CODES	NEWLINE (NEWL) (47)
14	PEYTON LAKE	SATELLITE	NEWLINE (NEWL) (47)
15	OCYAN	A HIGHER PLACE	NEWLINE (NEWL) (47)
16	DAVE CLARKE	JUST RIDE	NEWLINE (NEWL) (47)
17	FORBES & TAYLOR	AURA	NEWLINE (NEWL) (47)
18	RYANMADDA	DIG THE BASS/DROP THE BASS NOW	NEWLINE (NEWL) (47)
19	MAW FT. INDIA/LATIN PROJECT	I CAN'T GET NO SLEEP/EL LO LAI	NEWLINE (NEWL) (47)
20	STEL & GOOD NEVZ	PARTICIA	NEWLINE (NEWL) (47)

## R&B SINGLES

Rank	Artist	Title	Label
1	CASSIOPEA	FEAT. R KELLY HONEY	JIVE (JIVE) (42)
2	THE 411	FEAT. GHOSTFACE KILLAN ON MY KNEES	NEWLINE (NEWL) (47)
3	CHRISTINA	MILLAN DIT IT UP	NEWLINE (NEWL) (47)
4	ATL	CALLING ALL GIRLS	NEWLINE (NEWL) (47)
5	JAY-Z	99 PROBLEMS (OFF YOUR SHOULDER)	NEWLINE (NEWL) (47)
6	CHINGY FEAT. J WEAV	ONE CALL AWAY	NEWLINE (NEWL) (47)
7	D-12	MY BIRD	NEWLINE (NEWL) (47)
8	METHOD MAN FT. BUSTA RHYMES	WHAT'S HAPPENIN'	NEWLINE (NEWL) (47)
9	THE STREETS	FIT BIT YOU KNOW IT	NEWLINE (NEWL) (47)
10	USHER FEAT. LIL JON & LUDWIGS YEAH!		NEWLINE (NEWL) (47)
11	JOSS STONE	STREET SUPER DUPE LOVE (GARE YOU DIZZIN ON ME)	NEWLINE (NEWL) (47)
12	NEED	SHE WANTS TO MOVE	NEWLINE (NEWL) (47)
13	BEYONCE NAUGHTY GIRL		NEWLINE (NEWL) (47)
14	JOE FATE	G-UNIT RIDE WITH U/MORE & MORE	NEWLINE (NEWL) (47)
15	OUTKAST FEAT. SLEEPY BROWN	THE WAY YOU MOVE	NEWLINE (NEWL) (47)
16	JAMELIA	THANK YOU	NEWLINE (NEWL) (47)
17	JOE BIDDEN	PUMP IT UP	NEWLINE (NEWL) (47)
18	KANYE WEST	THROUGH THE WIRE	NEWLINE (NEWL) (47)
19	NEO	MOTIV	NEWLINE (NEWL) (47)

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# GOLD NORTH

## 2 0 0 4

NEW ACTS NEW SONGS NEW SOUNDS  
9TH - 10TH JUNE 2004  
ABERDEEN, SCOTLAND

### PARTICIPATING ACTS

DIABLO (ABERDEEN) NORTHERN  
REMEDY (DUNDEE) POMEGRANATE  
(GLASGOW) THE CAVES (WALES) RAAR  
(HIGHLANDS) HOBOKEN (GLASGOW)  
DIONYSUS (HIGHLANDS) THE CASUALS (GLASGOW)  
KID CARPET (BRISTOL) AKA THE FOX (ABERDEEN)  
ROLAN BOLAN (USA) THE CELLERS (ABERDEEN)  
ALLY KERR (GLASGOW) GLITTERSTAR (NEWCASTLE)  
TEITUR (FAROE IS) DEDALUS (ABERDEEN)  
MILLENIUM CHILD (ABERDEEN) KAIN (GLASGOW)  
DEAD FLY BUCHOWSKI (GLASGOW) TIGER  
BOMBS (FINLAND) AZIZ (MANCHESTER)  
SPOONER (GLASGOW) GEM (HOLLAND) HALF  
COUSIN (ORKNEY IS) QUINN (GLASGOW)  
THE NEEDLES (ABERDEEN) MARIA SOLHEIM  
(NORWAY) RODDY HART (GLASGOW)  
KEVIN O'HARA (HIGHLANDS) POOR OLD  
BEN (LEWIS/PAISLEY)

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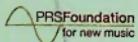
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