

Inside: O-Zone Sigur Rós Twisted X Max Sedgley Jamie Scott Jentina

# MUSICWEEK



Apple's iTunes tipped to launch this week as Sony links with McDonald's for Connect service

## Napster faces new rivals

### Downloads

by Adam Woods

The UK looks set to host a full set of the key download retailers by the end of the month, with Apple and Sony both launching within days of each other.

The head of Sony's Connect service confirmed last week that it is scheduled for launch between June 21 and 30.

Meanwhile, Apple is persistently tipped to spring the iTunes Music Store onto the European market in a few days' time. Sepa-

rate sources last week indicated next Monday or Tuesday (14 or 15) as the launch date for the UK site.

The launches will follow five months after the launch of MyCokeMusic.com and one month after the arrival of Napster 2.0, which last week announced that its library has been extended by 200,000 tracks to more than 700,000.

As Connect last week announced a global promotional tie-up with McDonald's last week which is due to hit Europe in early July, Sony Networks Europe vice president Robert Ashcroft

revealed that the Connect site is now at the quality assurance stage.

The launch window for the service has been narrowed down to the last 10 days of June, which would bring Connect to market just after iTunes if suggestions of an Apple launch next week are credible.

"It has never been a specific goal to launch ahead of x or y," says Ashcroft. "What we are concerned about is that we adhere to the right usage rules and the right functionality. The proof of the pudding is going to be: do we satisfy the market?"

Connect's launch programme will be supported by a Sony ad campaign as well as through the massive TV-, radio- and internet-advertised Big Mac Meal Tracks promotion. The deal will see a free download given away with every Big Mac Extra Value Meal, redeemable via an access code printed on burger boxes.

Each track bought or redeemed through Sony Connect allows for three standard audio CD burns, three CD burns using Sony's Atrac encoding system, three transfers to a MiniDisc player or stick device and three to hard-drive players.

Although Connect downloads are initially only compatible with Sony's own range of devices, Ashcroft also revealed that Sony is working towards compatibility between services. "What we really need to get to in the long term is interoperability, so that someone who buys their music in one system can convert it and operate it another system," he says.

Connect will launch with a catalogue of 300,000 songs from 799 each and has licensing deals with the other four majors, as well as Aim and European independent label bodies.



### DVD event offers feast of footage

Exclusive Supergrass film footage, including material that did not make it onto the band's new Supergrass 1s 10 DVD release, is set to be screened at this week's DVD Europe 2004 Conference.

The material will be showcased

during director Simon Hilton's presentation of the making of the two-disc project, which is released today (Monday).

Hilton, who has worked with the band throughout their career, will provide one of two in-depth case studies during the Music Week-organised event, which takes place on Tuesday and Wednesday (June 8-9) at London's Congress Centre. The other case

study will see M Productions' Dick Carruthers talking the audience through Moloko's new 11,000 Clicks release.

Keynote speeches on the two days are set to be delivered by Initial TV chief executive Malcolm Gerrie and Virgin Entertainment Group CEO Simon Wright.

A wide range of experts 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.

For the full line-up, visit [www.dveurope2004.com](http://www.dveurope2004.com). For more information, contact James Smith on 020 7921 8308 or [jsmith@cmpinformation.com](mailto:jsmith@cmpinformation.com).

### Calling the tune on mobile music

Mobile Entertainment Market focuses on music as sales of ringtones and realtones continue to expand p6

### Books: learning to read the signs

Careful choice of titles is the key for music retailers hoping to score extra revenue from in-store book sales p10

### A publishing blockbuster

MW publishes a special tribute celebrating 10 years of leading independent music publisher Notting Hill Inside

This week's Number 1s Albums: Keane Singles: Mario Winans Airplay: Christina Milian



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Digest

# MUSICWEEK

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

### Bottom line

#### Midem to offer cut-price entry

Organisers of music conference **Midem** have announced that they will be maintaining their 2004 40's price reduction for next year's event, which will run from January 23 to 27, with the music and technology firm **Midem** taking place the day before, Saturday, January 22. The special rate - which adds up to €500 per person - will be available to delegates who register before November 2. In a separate move, **Javier Lopez** has been appointed as UK sales manager for the event, based in London. He most recently worked at **Caroline 2**. ● **Impala** has rescheduled its press conference in Brussels for this Thursday (10), when it will outline its position on the EC's proposed statement of objections (SO) to the proposed Sony/BMG merger. The indie body was expecting to take receipt of an edited version of the SO by the end of last week.

● **GRG Group**, the market research market owned by **Taliscort** proprietor Kevin McKenzie, has unveiled a new set of radio audience statistics, which reveal that the majority of London listeners tuning into Classic FM, LBC and LCG news are over 45-year-olds. The company, which measures the weekly listening figures with an electronic device, also indicates that, on a national level, 77% of Classic FM's audience share is over 45-year-olds. ● The global ringtone market is to grow by 50% in the next two years. ● French stars **Patrick Bruel** and **Renaud** picked up double Platinum Europe awards during May JFM confirmed on Friday. Single awards were picked up for albums by Diana Krall, Hitt, Kyo, Marvin Gaye and Placebo.

● Popkomm has confirmed that Germany's fifth **Online Music Awards** will be staged as part of the convention for the first time this year. The winners of the awards will be announced on September 30 at the Berlin trade show, which runs from September 29 to October 1 this year. The event will also host the board meeting of indie association **Impala** for the first time. It was announced last month. ● **NUK1E** is preparing for a new era within **BMG**. ●

### Exposure MW to host ICA music art exhibit

**Music Week** is to stage the 13th **Music Week** exhibition this September to celebrate some of the best image creation in the music field over the past year. Submissions are being invited until June 23 for the exhibition, which will run from September 17 to 19 at London's ICA, with a panel

session on the Sunday featuring leading designers, art directors, commissioners and artists. For a submission form, contact Louise Stovers on [louise@musicweek.com](mailto:louise@musicweek.com) or call 020 7921 8346. ● The **BBC Jazz Awards** have been scheduled to take place on July 29 at the London's Hammsmith Palais. The nomination lists are led by Soweto Kinch, who are nominated in best instrumentalist, best band and best album categories. The only other multi-nominated act is Derys Baptiste whose album *Let Freedom Ring* is nominated in the best album category and is also mentioned for best new work. ● Advertising group **Boomerang Media** and **Humax Media International** have linked for the first time to offer record companies the chance to market to club-goers in Ibiza this summer. In a first for the island, giant banner sites such as *Café del Mar* in San Antonio. ● **Rough Trade Retail** is launching a new 'album club' service. ● **Peter Andre** is breaking new ground in actively promoting the launch of the polyphonic ringtone of his new single *Insania*, after Warner Music UK struck a deal with Ringtone.co.uk to host the ringtone. Andre has also received a voice over for an online ad for the ringtone, which is priced £4.50. ● **Mojb** has unveiled shortlists for its new awards. ● **Norwidi's Josh "Kinsler" Roberts** was crowned as the winner of the Radio 1 UK Club Chart Under-18s DJ search last Tuesday. He wins a pair of decks and mixer set, a two-day Radio 1 mastersclass and an appearance on **CBC's** *Smile* show as his prize. ● Manager **Jonathan Shalit** and

**BMG's** Richard Connell are featuring in a new **ITV reality music show** p9 ● **Choice FM** is being made available via digital satellite for the first time, making the Capital Group-owned service available nationwide for the first time. Listeners will be able to tune in at sky channel 939.



Oasis: *Glastonbury* headliners

● **Glastonbury** organisers officially confirmed the full line-up for this month's festival, with headliners on the Pyramid stage named as **Paul McCartney**, **Oasis** and **Muse**. Also appearing on the largest stage of this year's festival, which takes place from June 25 to 27, are **Elbow**, **Groove Armada**, **Black Eye Peas**, **Starsailor**, **Morrissey**, **James Brown** and **The Libertines**. ● **Channel Four** is to screen two one-hour live specials covering this coming weekend's **Nokia-sponsored Isle Of Wight Festival**. The shows, which have been commissioned from **CC-Lab Productions**, are to be aired on Saturday and Sunday of the three day event, which kicks off this Friday. ● **Capital Radio** group has joined forces with **Hong Kong-based** was crowned as the winner of the Radio 1 UK Club Chart Under-18s DJ search last Tuesday. He wins a pair of decks and mixer set, a two-day Radio 1 mastersclass and an appearance on **CBC's** *Smile* show as his prize. ● Manager **Jonathan Shalit** and

### People

#### V2TV in deal for Pure R&B

**V2TV** has acquired the rights to the million-selling compilation brand **Pure R&B**. The move follows a deal struck with Menzies Corporate Restructuring, the company which has been handling the liquidation of **Telstar**. The brand incorporates **The Very Best Of Pure R&B** and **V2TV** expects the release date for the next **Pure R&B** album to be in July or August. As part of the same deal, **V2TV** has also acquired a number of other brands, including **Party Groove**. ● **EMI** has completed the signing of **Sigur Ros**. ● **McLenzie Group** has tied up a deal with Arts Council England to fund a full-time music development manager. The manager's role will be to develop initiatives and strategies to help the public and commercial sectors to work together to benefit unsigned talent: new acts and local communities.

### Sign here

#### No Live Aid II, blasts Geldof



Geldof: threats of legal action

● **Bob Geldof** and the **Band Aid** **Charitable Trust** last week issued separate statements denying any plans to organize a **Live Aid II** concert. Geldof's statement insists that he will take legal action against **The Sun** if it continues to suggest that he is working on a follow-up event. The trust is preparing a series of activities to mark 20 years since **Live Aid** next year, including anniversary TV broadcasts and a DVD release. ● **Bravado International**, the licensing arm of Sanctuary Group, has appointed former Warner Music International product manager **Ryan Norton** to the new role of marketing and communications manager. Norton's move comes as **Bravado** opens a new north American office. ● Former **XFMR** programmer **Andrew Phillips** has re-emerged at **UBC**. p1 ● **Corine JFM** communications chief **Sarah Roberts** has been appointed as PR consultants to this September's **City Showcase** event. The third annual **City Showcase** festival will showcase more new London musical talent, from September 6 to 10.



**Southampton's** melodic indie four-piece **The Delays** have signed a publishing deal with **Zomba Music**. The deal follows the chart success of the group's debut album *Rough Trade, Faded Seaside Glamour*. "We're really delighted to sign **The Delays**," says **Zomba Music** Publishing managing director **Stephen Howard**. "This band oozes melody and have huge potential for the future." **Zomba Publishing** division remains unaffected by the recent moves to incorporate

the company's recording operations into **BMG's** main label structure. **The Delays** are about to embark on a busy summer of festival appearances, including slots at the **Fleath, Isle Of Wight** and **V2004**. The group's next single, *Lost In A Melody*, will be released in September. **Pictured (left to right)** at the signing are **Zomba Music** **Ashir Michael** and **Colin Fox**, **Zomba's** **Stephens Howard**, **The Delays'** **Matthew Rowlinson** and **Greg Gilbert**.

To read all the news as it happens each day, log on to [musicweek.com](http://musicweek.com)

# Record companies may have to change marketing tack as council takes far-reaching action

## Labels pasted over flyposting

### Promotion

by Robert Ashton

Music companies may be forced to rethink their marketing strategies after two Sony Music executives and one BMG executive found themselves on the wrong end of legislation usually used to target vandals.

Sony Music UK managing director Catherine Davies, marketing director Jo Headland and BMG marketing assistant Lucy Hansford were all named in the national press after being served Anti-Social Behaviour Orders (ASBOs) by Camden Council last Tuesday, as the north London borough changed its tactics in a push to rid the music-rich area of flyposters. Spokespersons for all three executives and the two record companies declined to comment last week.

Flyposting has long been a traditional tool in the marketing armoury of record labels, concert promoters and venues. And, until now, local authorities such as Camden – which boasts more music venues than any other borough in the country – have largely

tried to crack down on it by issuing fines to the teams of companies that paste up the illegal posters.

The use of ASBOs is a radical change of tack, going straight for the companies behind the products advertised. ASBOs are a relatively recent civil measure which have previously been used mainly against small-time criminals such as prostitutes and dealers to help reduce crime in an area.

Camden was the first council in London to issue an ASBO and has now issued 83 other orders, which effectively ban the person named from engaging in such "anti-social behaviour" anywhere throughout England and Wales. Anyone found in breach of an ASBO can face up to five years in jail.

Camden Council leader Dame Jane Roberts believes flyposting is as "degrading" as graffiti and can make "an area seem uncared for and an unpleasant place to be". Flyposting has a detrimental impact on the value of property and contributes to people's fear of crime, which is why we are seeking to outlaw it," she says.

It also costs around £250,000 a year to clear the posters in Cam-



Flyposting: Camden Council claims that the activity is "degrading" to the area

den, says the council, which also claims that Sony and BMG save themselves nearly £9m in the borough alone by flyposting rather than using traditional methods.

A Camden Council spokeswoman says that targeting individuals in the companies responsible for the posters is a new tactic, because record labels are responsible for more than 50% of flyposting. "We are quite proactive and

we thought, 'How can we use the legislation that is at our disposal?' I think other boroughs around the country will watch what happens," she says.

A spokesman for ENCAMS, which organises the Keep Britain Tidy Campaign, also believes more authorities will use ASBOs against executives to stop flyposting in their area if the Camden experiment proves to be a success.

The three record executives now face a hearing on June 14 at Highbury magistrates court to learn if an order can be successful.

Jeremy Paterson, general manager of leading street advertising group Diabolical Liberties, says it is preparing proposals for Camden Council to adopt "authorised sites", which are used in Cardiff and European cities such as Amsterdam and Paris. Paterson believes there is a future because "the nature of the advertising allows advertisers to target the normally difficult-to-reach youth demographic and provides a vibrancy and economic benefit to urban areas". However, he concedes the way it is applied may change.

"A progressive, enlightened approach that takes account of the benefits of street posterism will lead to the development of council-approved, well-managed sites", he adds. "If the unachievable and blinkered policy of eradication is pursued the result will be an unfavourable one, with a considerable negative impact on the local economy and culture."

robert@musicweek.com  
 @Viewpoint\_p14

# TVT set to use UK as bridgehead into European growth

Leading US independent label TVT Records is preparing to launch its own standalone UK operation this summer.

The label's president and founder Steve Gottlieb confirmed his plans last week, after finalising a distribution deal with Vital/ITHE. The deal will bring a heavyweight new player to a UK independent sector which has been traumatised by the closure of two of its biggest names – 3rny and Telstar – in recent months.

Gottlieb says he is around three weeks away from finalising

a head of his new UK operation and will launch with first releases in July and August. The company's main focus this summer will be on the acts Ambulance Ltd, L7J John (featured on U2's chart-topping Yeah) and Ying Yang Twins.

"We are really excited to bring our passion and single-minded approach to breaking new artists to Europe," says Gottlieb. "The UK is going to be the start of that for us."

Although the company already has representatives in Berlin, the UK operation will be used as the

stepping stone to establish a wider continental operation.

Gottlieb says he is looking to form affiliations with other UK independents. The UK label may be accompanied by the launch of a UK office for TVT's publishing business, he says.

The UK company will allow TVT to build on a rich tradition of signing UK talent, he says. In the past, the label – which was founded by Gottlieb in 1985 out of his New York apartment and launched Nine Inch Nails – has licensed UK acts including XTC,

the KLF and Underworld.

The Vital deal after TVT's global deal with Universal expired last month. "I am really excited about working with Vital," says Gottlieb. "The great thing about the UK is that the independents have operations such as Vital, a great choice of distribution partnerships. They are luckier than other markets."

"We focus as a company very much on success rate and having fewer releases, but having a much higher return on those releases. Vital think the same way."

Vital managing director Peter Thompson says he is "delighted"

with the deal, which has met Gottlieb at Midem in January. "It is not often that a label such as TVT comes onto the market. It is very encouraging that a company like TVT has decided to concentrate through the independent sector."

TVT will be helped in its expansion plans by an expected multi-million-dollar windfall following an ongoing legal action against former Island Def Jam boss Lyor Cohen.

## THE MUSIC WEEK PLAYLIST



**MFCY**  
 Room On The 3rd Floor (Island)  
 Not the coolest band on the planet, but with songs this strong they look set to be around for some time – so get used to them (album, July 5)



**NATE JAMES**  
 Set The Tone (unassigned)  
 This 1Xtra playlisted tune is now being released as a download through natgames.com (download single, get used to them, out now)



**PORTOBELLA**  
 Covered In Punk (Island)  
 Part Republica, part Shamoon, this has the potential to be a big but quirky summer pop hit (single, June 14)



**BLUE BUBBLIN**  
 Bubbilin (Innocent)  
 Blue ditch the ballads and get back to what they do best, quality pop R&B delivered with a host of cool mixes (single, June 28)



**DOCS DIE IN HOT CARS**  
 Please Describe Yourself (V2)  
 The quirky Scots look set to continue winning fans with this strong debut long-player (album, July 12)



**RAZORLIGHT**  
 Up All Night (Mercury)  
 Things are slipping up nicely for the cover stars of this week's *NME*, who drop this debut just after Glastonbury (album, June 28)



**GIRLS ALOUD**  
 The Show (Polydor)  
 The girls attempt to shake off the Popstars tag with this brilliant piece of electro-pop by Brian Higgins and his team (single, tbc)



**THE G\*G\*A\*G'S**  
 Replica/K.O. (Chris)  
 Rocking tunes on this rock indie double A-side, which is sure to cement this young group's supporters (single, July 5)



**R KELLY**  
 Happy People (Jive)  
 The spirit of Marvin Gaye is all over this huge summer track – and is all the better for it (single, tbc)



**THE HIVES**  
 Walk Idiot Walk (Polydor)  
 A class comeback that covers rock, alternative and pop in one flow (single, July 5)

## Former Xfm chief joins BBC

Radio production company UBC Media is hiring former Xfm boss Andrew Phillips to develop new music programme ideas for commercial radio.

The move comes as it emerges that UBC, which supplies programming to the BBC and commercial sector in addition to owning Classic Gold Digital, is playing a role in extending Channel 4's successful Popworld brand into new media areas such as branded CDs.

Phillips, who left his job as Xfm programme controller in November after four years taking the new role of head of commercial programming at UBC. It brings with it a week brief, which Phillips says will include finding "exceptional new talent, developing new platforms for them and selling the pro-

grammes to other networks."

He adds, "I guess my job is to find the new Coldplay of radio. This is a more defined role and, with the industry growing so rapidly for me, it is going to be a challenging time for commercial radio."

Phillips, who previously held positions at Capital Radio, Invicta and GWR and was instrumental in developing Xfm's Ricky Gervais and Christian O'Connell shows, does not rule out returning to his former employers to sell them programmes which he will develop with the new talent he discovers at UBC. "It's going to be really interesting starting with a blank piece of paper, meeting new talent and then building programmes together," he adds.

Meanwhile, it has emerged that

UBC is playing a key role in helping to develop new opportunities to extend the Channel 4 Popworld brand. A Channel 4 spokesperson says that the success of the three-year-old Sunday morning pop programme has prompted the company behind it, Popworld Ltd—which includes 19 Management boss Simon Fuller and Channel 4 among its shareholders—to examine extending the Popworld moniker to other media. The spokeswoman says obvious Popworld brands tie-ins include a magazine, CDs and ringtones, although no deals have yet been struck.

UBC is also understood to be advising the group on a major programme under the Popworld brand, which can be syndicated to one or more commercial operators.

### BPI AWARDS ALBUMS

Peter Andre - The Love Train (East West) (silver)  
Ash - Mezzanine (Infectious) (silver)  
Paul Collins - The Platinum Collection

(Virgin) (silver)  
The Corrs - Borrowed Heaven (Atlantic) (silver)  
Various - Back To The Movies (Virgin) (gold)  
Various - Ocean's 11 OST (Warner)

(gold)  
Kanye West - The Black Album (Atlantic) (platinum)  
Darius Rucker - D (Atlantic) (platinum)  
Simply Red - Greatest Hits (East

West) (six times platinum)  
Norah Jones - Come Away With Me (Polygram) (platinum)

First quarter figures show encouraging results

## Downloads soar as cassettes collapse

### Market review

by Adam Woods

BPI data revealed conflicting fortunes for the different ends of the music industry spectrum last week.

In the first edition of a new market review which will be issued every quarter, the BPI revealed that deliveries of the cassette single had fallen over the precipice, while downloads passed through the half-a-million barrier this year.

Fortunes for the cassette tape had been declining since the late Eighties, when album units reached \$3.0m for the whole of 1989. But the first three months of 2004 saw the "cassingle" effectively cease to exist, with not a single unit registered in the quarterly trade deliveries survey. The BPI registers shipments worth £422,000 for the year to the end of the first quarter, but all of those were made before Christmas.

In turn, the value of the cassette album market declined by 36% to £478,000 in the same period, as unit deliveries fell below 100,000 for the first time in three decades to 99,000.

Barring a miracle, the format is unlikely to bounce back. An HMV spokesman says there is still some space in-store for any cassette singles which are released, but that the lack of record company support for the format has dictated the shape of the market.

The market review otherwise paints a largely encouraging picture of the year's first quarter, as



Colpitts: UK's top-selling download

album sales slipped only slightly and DVD sales surged. However, the singles market shows little sign of recovery.

CD albums lost 2.9% of their value compared to the equivalent period of 2003, declining from £198m to £192m (42.6m units), although the annualised totals show that albums have collectively grown by 3.5% for the year to the end of March, thanks largely to a strong Christmas.

Singles surrendered 39% of their value in the 12 months up to the end of March and a consistent 29.7% for the first quarter. The value of all singles deliveries came in at £11.35m (7.3m units) for the first quarter, accounting for £8.42m (5.7m) from CD, £2.73m (1.4m) from 12 inch singles and £204m (0.2m) from seven inch singles.

The growth of music DVD and the robust support for vinyl were particular high points of the first quarter. The 12 inch single format continues to decline at a rate well behind that of the singles market as a whole, slipping from £3.2m in Q1 2003 to £2.7m in Q1 2004. The

seven inch single, meanwhile, continues its lightback, growing 47.8% in the same period and by 57.2% for the year to end of March.

Music DVD sales grew by 45% by volume to 1.22m units in the first quarter, securing the format's status as the second biggest music carrier, after CD. At current rates of growth, the value of the DVD market, which stands at £71m for the first quarter, could reasonably be expected to overtake that of the singles market within the year.

However, there is already clear evidence of price contraction in the market. Value grew by a comparatively modest 22.5% compared to the equivalent period last year, from £5.6m in Q1 2003 to £7.1m in Q1 2004 – reflecting an average music DVD unit value of £17.10 in 2003 compared to £14.43 in 2004.

The Quarterly Market Review also highlighted the growth of download sales, which hit half a million so far for the year at the end of May.

The latest milestone, announced in the BPI's market review last week, comes ahead of a summer of download launches and is understood to be almost non-existent in the market for the same period of 2003. "Most of those sales figures were recorded before the launch of Napster and we are still waiting for Rhapsody and iTunes, so it is a hugely encouraging start," says a BPI spokesman.

Colpitts' cover of The Pretenders' 2,000 Miles remains the best-selling UK download, followed by Outkast's Hey Ya!

## Mojo unveils shortlist for its honours awards

Entap Performance's Mojo magazine has unveiled the shortlists for its inaugural Honours List awards, which are due to take place on June 22, positioned as the only awards ceremony dedicated to honouring career-long contributions to popular music.

The Mojo Honours List luncheon will take place at the Banqueting House in London's Whitehall and will recognise CD and DVD catalogue releases and unsung heroes as well as presenting awards to legendary artists. HMV is the retail partner for the event.

Catalogue categories include the Mojo Classic Album award and the Mojo catalogue release of the year, which will be contested by Demos, Elvis Costello Singles Box Sets, Warner's Led Zeppelin live set How The West Was Won, Sanctuary's Muzik City, Ace's A Soldier's Sad Story and EMI's Ziggy Stardust: The Motion Picture Soundtrack.

The Mojo Vision award for DVD lines up Mute's Can DVD, the Led Zeppelin DVD, Soul Jazz's The Studio One Sessions, Parlophone's Beatles Anthology and Universal's

American Folk Blues Festival volumes 1 and 2.

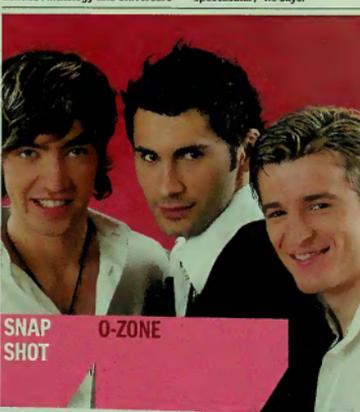
Joe Strummer, Arthur Lee, The Smiths, David Bowie and Johnny Cash will compete for the Mojo Inspiration award, while David Bowie, Kate Bush, Marvin Gaye, Morrissey and Prince are nominated for the Mojo Icon prize.

Meanwhile, the shortlist for the Mojo Songwriter award for songwriting consistency comprises Paul McCartney, Ray Davies, Nick Drake, Paul Weller and Elvis Costello.

"The Honours List is to recognise entire careers over a period of time, as opposed to other ceremonies which just represent the past 12 months," says Mojo editor-in-chief Phil Alexander.

"What we have is two or three generations of music consumers scanning 50 or 60 years' worth of music and choosing the best bits. Music consumption is no longer to do with just the here and now."

Alexander says there may or may not be live performances at the awards. "There may be a few surprises, but it is not geared towards a full-on live spectacular," he says.



One of mainland Europe's biggest hits of the year is unleashed in the UK this week

versions of the song landed at numbers one and two across Europe. O-Zone's version triumphed in France, but in Italy it was kept at number two by the version by Hakikoff, which is set to be released in the UK at the end of the summer. "Anyone who goes

on holiday this summer is going to hear it everywhere. It is going to be around for a while," says Jive marketing manager Hans Griffiths, who has put together the O-Zone release. "It has been a trace around Europe between the two

records, but hopefully by establishing our first in the UK it will be the one that wins over here." Midtown manager Hans Griffiths, who has put together the O-Zone release, "It has been a trace around Europe between the two

CAST LIST National: Nino, Fleming, Connor, Regional: Jo Hart, Kurt, Meeta, TV: Stephen Farmer, Aye, Press: David Frosman, Aye.

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Constructive conference places future of mobile music in positive frame

# Music dominates agenda at MEF's first mobile forum

## Conferences

by Joanna Jones

Music emerged as the most compelling application for mobile as the industry's key players gathered at the first Mobile Entertainment Market last week.

Delegates at the event, which was staged by the Mobile Entertainment Forum, heard projections that the \$3.5bn global ring-tones market will grow by 50% over the next two years, with the UK market currently worth between £70m and £80m.

Songseekers chairman and head of the MEF's ring-tones initiative David Simmons told delegates that if the music industry continued to miss out on the revenues owed to it through mobile music the "tap will soon be turned off" for mobile operators and aggregators.

"One of the reasons for creating the ring-tones chart was to bridge the gap between the two industries," said Simmons.

Talking on a panel about the future of mobile music, EMI Music's senior VP digital delivery and distribution Ted Cohen was upbeat. "For the first time, we have people in the value chain who are on the same side of the table," he said. "It's not like in the internet

space with broadcasters using music as a promotional tool."

On a separate panel discussion focusing on whether the ring-tones business is sustainable, Fruit head of mobile Dominic Pride observed, "We have a fantastic opportunity with realtones to communicate that this is the original artist material and to use the allegiance that artist has, but we need to find ways to communicate to the consumer that this is the real deal."

While some on the panel felt consumers would pay for high-quality realtones, Zelos Group's Seamus McAteer warned, "Ring-tones will quickly become 'pirate tones' if we are not careful... if you have an open operating system and a CD you can burn your own ring-tones. Ringback tones are locked into the carrier's infrastructure - you can't pirate that and everyone gets paid."

Graeme Ferguson, executive content development Vodafone Global Product & Content Services, said that Vodafone (which is part of the Open Mobile Alliance) will be launching the OMA1.0 DRM standard (which incorporates "forward-lock" technology preventing users from forwarding ring-tones) across all the territories where it is present. But he warned of the importance of distinguishing



Winners Euralat Praha's Justin Slavtsov (left) and Chaoticom's Brian Aiken receive their awards for contribution to mobile music for their Euralat Jukebox innovation

perception and reality.

"There's a huge uneasiness among content owners, but the DRM around iTunes is not that unachievable," he said. "They have got around it by making it so cheap that it's not worth hacking. We need to look at the same approach." Ferguson also predicted that protected distribution on mobile will arrive within 12 months.

In a case study covering the rapidly-expanding Korean market, WideTham.com's VP of marketing Jonathan Kim told delegates that ringback tones alone are a \$120m business for Korean operator SK

Telecom, which has a 50% market share in that country.

While Kim said that the Korean model is far more advanced than in Europe, he believes the business model for Korea, Europe and the US needs to evolve concurrently.

"Music will continue to be the key driver for the mobile data services on 2G and 3G networks," added Kim. "While licensing issues will become more complex, content owners, in terms of music, will play a bigger role dealing more closely with operators, aggregators and service providers."

janna@musicweek

## Pioneers win honours at MEF awards

Music won out at the inaugural Mobile Entertainment Forum Awards, with US mobile company Chaoticom's Euralat Jukebox winning the Best In Show honour at the event, which was staged at London's Business Design Centre.

The service was selected in a live SMS vote staged by delegates, following a first day of panels which focused on a series of challenges facing the mobile music industry including potential piracy and DRM, licensing wrangles and pricing (see left).

At the awards, Chaoticom scooped the *Music Week*-sponsored contribution to mobile music award with Czech operator Euralat Praha for their Euralat Jukebox, which allows high-quality music to be downloaded over mobile networks direct to handset devices.

The first service provider to launch a full track downloading service for mobile phones in Europe, Chaoticom beat off competition from Buongiorno Vitamini's Jukebox, Shazam's Tuning service and Musiwave's Pictones.

Meanwhile, Finnish ring-tone pioneer Vesa-Matti "Veska" Paananen - co-founder and CTO of mobile marketing company Add2Phone - won the Special Recognition Award for his contribution to developing the commercial ring-tones business while working for Yomi Media in 1998.

● See *Kickfire*, p15.



Icelandic band Sigur Rós (pictured) are preparing to release their first new material since completing lengthy negotiations to sign a long-term deal with EMI Records.

EMI signed the group following the conclusion of their previous deal with Brighton-based independent Fatcat Records. "I can't think of a better

example of a band that has built a reputation through word of mouth," says EMI Records managing director Terry Felgate. "Myself and Keith [Woznacraft, Capitol Records UK president] are huge fans of the band, who have the potential for a lot of growth, both creatively and commercially."

In July, the innovative band will

release a 20-minute recording of music composed for Merce Cunningham's New York ballet. Although the group are currently working on new material in Iceland, it is not expected to surface until early 2005.

Sigur Rós are among the acts leading a current rejuvenation of EMI Records' roster.

## NuLife in upbeat mood following BMG move

Dance label NuLife is to begin a new era after being fully absorbed into parent company BMG's main structure.

The imprint - which was previously a standalone operation - will continue to be run by Radio One DJ Dave Pearce, assisted by two members of staff, and will be based at BMG's head office at Bedford House.

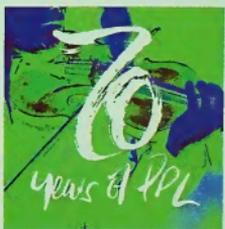
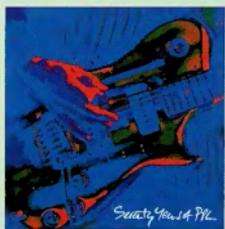
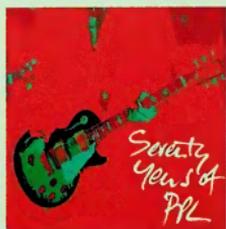
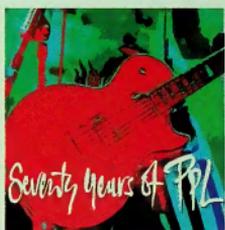
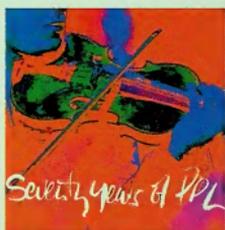
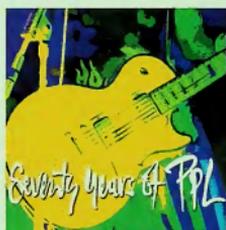
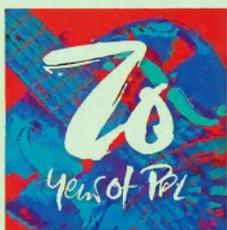
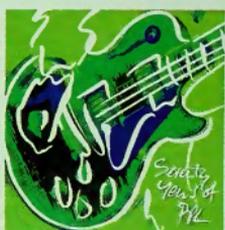
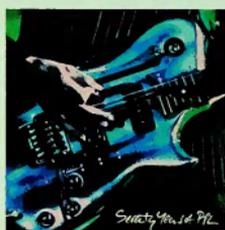
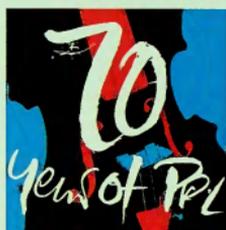
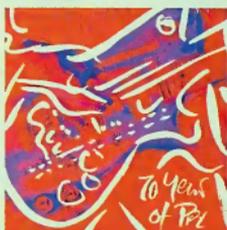
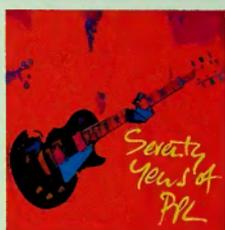
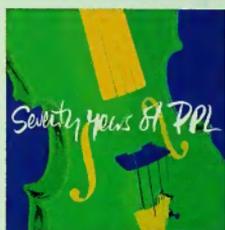
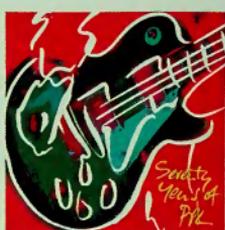
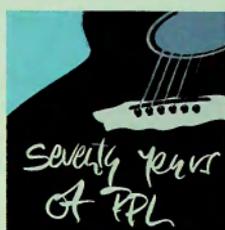
"It's a change of culture, but means we can work much more closely with BMG on the label and on developing compilation brands," says Pearce, who continues to host his long-running Dance Anthems on Sunday nights for Radio One.

In addition to the restructure of the main label, NuLife will also develop a vinyl-only label called Split, which will be distributed independently via Amato. "Split will be targeting the underground scene, which is fairly big at the moment," says Pearce. "Split will

be more representative of what is happening at a club level, which is the merging of trance and hard house."

NuLife is currently working closely with BMG on the set-up for a new Lou Reed Greatest Hits package, which is being led by a dance remix of Reed's song NYC Man. The mix, by Satellite Of Love, is already shaping up to be one of the dance records of the summer, having attracted widespread tastemaker support and specialist radio plays. The single will be released on July 12, followed by the Greatest Hits on July 19.

Other forthcoming NuLife releases include new material from commercial dance act Tan Van Dahl, who are set to return in the summer with their second album. "The audience for this act is very similar to that of the Clubland albums, which sell very well," says Pearce.



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Spirit of unity moves performers' societies forward

# Aura concentrates on developing an alliance

By Adam Woods

The current difficulties at performers' rights body Aura (The Association of United Recording Artists) came as a shock to the world in which the organisation operates. But even as the news broke last week, Aura's open response to the troubles says much for the spirit of transparency and modernisation which has been blowing through the sector in recent years.

Fortunately, the current legal conflict represents a side-issue to the main event in performance revenue collection: the development of an alliance between the various performers' societies and the industry's long-standing public performance collection society PPL, which is 70 this summer.

The new, united negotiating front – PPL, Aura, Pamra (Performing Artists Media Rights Association), the Music Producers Guild, the Musicians Union and Equity – which was announced in December, theoretically gathers together all the deals which have been struck with overseas collection societies to pay performance royalties to British performers.

The spirit of unity is certainly a long way from the antagonism which has characterised the relationships between the various organisations in the past, which were at loggerheads just 10 years ago.

When the EEC published its directive on Rental and Lending Rights in November 1992, giving performers a right to a share of public performance income, it set in train a decade of fighting. Pamra was set up in 1999 by organisations including the MU and Equity to represent non-featured performers and Aura was created by a coalition of managers in 1999 on behalf of featured performers, while PPL remained fundamentally in denial about the right for several years. When the directive was implemented in December 1996, there was less room for argument, but still the rows continued, effectively until the end of last year.

For the performers' organisa-

tions, the most persuasive argument for the move towards union is a simple economic one. "We had to go overseas and collect all the UK performers' money as a single pipeline," says PPL director of operations Clive Bishop. "Separately, people have been trying to do it and haven't got as much money as they should have got."

The "single service" alliance cuts through the most common reason for non-payment, which was that deals could not be made with an organisation which did not represent all UK performers – and, of course, no single organisation did. "Initially, foreign societies have tended to say, 'why should we sign a deal with you? Who do you represent?'" says Aura vice chairman and Blur drummer Dave Rowntree. "While there was Aura and Pamra and PPL, they could still use that argument. The only real way forward is a joint body."

**It's actually good to get a really tight deadline because if you don't you potter on forever**

Sabine Schlag

One of the main challenges faced by Pamra, in particular, as the organisation attempts to divert its agreements into PPL, is to explain to its overseas partners exactly how a body which was set up in cultural opposition to the main performance collection society can now be joining forces with the very same agency.

Pamra has 18 reciprocal agreements which it is attempting to transfer to the new entity, says executive director Sabine Schlag. "You can't just transfer them to a new body because you have to ask the overseas society: 'are you okay with this?'" says Schlag.

Although money has been forthcoming from some countries – notably Japan, Sweden and Switzerland – others have proven harder to crack. "They like to dream up rules," says Bishop. "They

all have a statute of limitations and when the money falls off the end of that, it just stays in that country."

PPL chief executive Fran Nevrlka believes the unified approach could add £60m to PPL's £80m income when all agreements are in place, but the association will not reach maturity for some time.

The name for the consolidated operation – the Performer PPL Alliance or PPPLA, for the acronymy-obsessed – has been kicked around but not yet decided upon, and there is much to accomplish before the initial effort can genuinely be said to be up and running.

Although its work has already begun, the PPPLA – if that is what it comes to be called – will not be formally inaugurated until next summer at the earliest, and it could take longer.

"I say it's actually good to get a really tight deadline because if you don't, you just potter on forever," says Schlag. "At the end of the day, the people who are suffering are the performers."

Aura members' royalties are now being distributed – as well as collected – by PPL, leaving Aura to operate as a lobbying group.

"Our role from now on is to make sure featured artists are signed up to collect the money they are due and to make sure they are represented in all negotiations with overseas societies – particularly for new rights under digital distribution agreements," says Aura chairman Stephen King.

Pamra could dedicate itself to doing the same on behalf of non-featured performers – although it also, correspondingly, numbers featured performers among its 77,000 members – or it may roll its operations entirely into PPL after a period of transition.

But whether Pamra and Aura survive in their own right or not, their key contribution to the business has already been made – by bringing the issue of performers' rights into the heart of a system which had for decades been dominated by music companies.



A new music reality TV show, which attempts to turn no-hopers into honed pop stars, will establish whether anyone can be turned into a star by a skilful manager. Shant Global's Jonathan Shalit and BMG head of marketing Richard Connell will compete in guiding two

groups of rank amateurs – a trio of dustmen and a threesome of cleaners – into singing sensations. No Talent Required, which airs on ITV this Friday (June 11) and may be ran into a series later in the year, will then elect which music business manager has

made the best job. According to executive producer Grant Mansfield, from programme makers RDF Media, the concept for the programme was inspired by a Simon Fuller boast. "He was explaining how he was the real talent behind his artists and that he could have picked basically

anyone," he says. "This show takes that idea to the extreme – can anyone, no matter how talentless, convince an audience?" None of those taking part will be offered a record contract, it is stressed. Pictured left to right, Shalit, Fox and Connell.

## Rough Trade targets lapsed music buyers

Rough Trade Retail is launching an "exclusive" subscription-based CD service, which it hopes will introduce essential new releases to customers who are not regular buyers.

Launching on June 4, The Album Club will offer members a monthly selection of albums hand-picked by the Album Club/Rough Trade staff matching their personal profile.

Registration – which must be done online – costs a one-off payment of £30 with members receiving a welcome pack, comprising a copy of Rough Trade's compilation, Counter Culture, a membership card and stickers. Members decide whether to take three, four, five or ten albums a month. Three CDs will cost £42 – the service, including postage and despatch, works out at £14 per CD.

Rough Trade Retail director Peter Donne says the club is being aimed at the lapsed music buyer, or people intimidated by the traditional specialist record shop but who would still like to hear good popular music. He believes Rough Trade's experience in recommending music, built up over nearly 30 years, will be a big draw for people seeking an informed judgement on the best new music. He says, "We can offer excitement and

pleasure delivering new music and in bringing people's attention to new artists – we would like to turn people on to artists who are in their first flush of creativity."

Members, who will be asked their musical preferences and usual listening environment to help staff offer recommendations, will receive their CDs in a gift box together with listening notes for each album.

The Album Club will operate as a private members club, with quarterly events open to members on a first-come-first-served basis; record labels will be offered the opportunity to showcase new material and artists in a non-traditional gig environment.

Stephen Godfrey, managing director of The Album Club says, "We provide a service that relies on common sense and authoritative judgement built over decades of experience. Our unique service combines the expertise and guidance available at Rough Trade, the renowned specialist store, with the accessibility of the internet."

Godfrey suggests that in the future the bulk of the Album Club turnover will derive from complimentary partnerships with car companies, hotel groups, airlines and hi-fi manufacturers.



Working together: representatives of PPL, Aura, Pamra, Equity and the MU show a united front at a recent Performer Forum

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## DAY 1

	Keynote	Malcolm Gerrie, Chief Executive - Initial TV
Session 1	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 volumes have they experienced? What are the forecasts for the next two years?
Session 2	The beauty of surround: the creative view	How is multichannel production changing the creative process? Has it opened up a whole new world for artists and producers looking to create a new audio experience for the listener? Is it breathing new life into old recordings? Who has taken full advantage of surround and what are the best examples?
Lunch	Sponsored by Pioneer	Pioneer
Session 3	Making catalogue come alive	What are the different approaches being adopted to catalogue releases? Focusing on strong examples with low/mid/high budgets we will investigate what works, what's a barn off and where you make money.
Session 4	How DVD works for current artists	This panel will focus on how successful DVD releases featuring new material have been created. How are the needs of audio and image during a DVD project balanced? Who needs to buy into the project and at what level (record label, management and artist)? And is it possible to create good work on a shoestring budget.
Session 5	Deino	

## DAY 2

	Keynote	
Session 1	The Retail Address	Simon Wright, CEO - Virgin Entertainment Group
Session 2	How to sell music on DVD	Using case studies leading marketers and retailers will explore how best to sell music DVDs to the public. How important an issue is price? Where should DVDs be displayed? How important is the chart? How do you make a release stand out?
Lunch	Sponsored by Pioneer	Pioneer
Session 3	Grand Designs - Can design and packaging elevate your product?	This session will offer a practical insight into examples of the best packaged and designed DVDs from around the world.
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 problem. What can music learn from the film industry?
Session 5	The Future Session	Overview of where audiovisual content is going. Is DVD already a redundant technology? What are the emerging platforms for delivering audiovisual music content to fans? What opportunities do Interactive TV and mobile technologies offer content owners?
	Conference sum up & Close	

### Keynote

Malcolm Gerrie, Chief Executive - Initial TV

### Introduction overview

Paul Callaghan, Analyst, Screen Digest  
Ian Waymark, Account Director, TNS

### The beauty of surround

Sarah Bradley, Managing Director, Meeja  
Mazen Murad, Senior Programmer - Whitfield Studio  
Trish McGregor, Studio Manager Interactive - Abbey Road  
Alan Kraemer, VP Technology - SRS Labs  
Mike Nielsen, Producer - The Strngroom

### Making catalogue come alive

Andy Evans, Managing Director - The Pavement  
Anthony Broza, Managing Director - Wienerworld  
Mark Roberts, DVD Producer - Sanctuary Records Group  
Steve Webbon, Back Catalogue Manager - Beggars Group  
Otto Phillip, Art Director - Sony DCE

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### How DVD works for current artists

Andy Townsend, Producer  
Lloyd Salmons - Outside Line  
Phil Mount, Executive Producer - Blaze TV  
Gareth Currie, General Manager - East West  
Solomon Nwabueze, Senior Director - BMG Visual Media

### The retail address

Simon Wright, CEO - Virgin Entertainment Group

### How to sell music on DVD

Gordon Montgomery, Chairman - Fopp  
Simon Heller, General Manager - Warner Vision  
James Ackerman, DVD Sales Manager - Vital Distribution  
Darryl Gaskin, Senior Product Manager - Music Zone  
Simon Wright, CEO - Virgin Entertainment Group

### Copy protection

Martin Brooker, European Director of Sales - Macrovision  
Friedrich Deiniger, Director Sales & Customer Service - Sony DADC  
Martin Pipe, Writer - What Video?

### Grand designs

Tim Bevan, Director - MODO  
Robin Behling, Creative Partner - Feref  
Mats Ohlsson, CEO - Paxter  
Luigi Pozzoli, Managing Director - Pozzoli

### The future session

Matthew Kershaw, Head of Interactive - MTV  
Ben Drury, MD - Seven Digital  
Andy Stiff, Interactive Web Designer - D-Fuse  
Andy Brown, CEO - BT Rich Media  
Matt Black - Coldcut (Artist)

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For delegate registrations:

James Smith

Tel: +44 (0)20 7921 8308

Email: [james@musicweek.com](mailto:james@musicweek.com)

## CURRENT TOP

## SELLERS

HMV ALL TITLES  
1. Being Jordan -  
Katie Price  
2. Friends: Till The  
End - David Wild  
3. Football Factory -  
John King

4. Spiffs - Nick  
Jones  
5. Headquarters -  
John King

HMV MUSIC  
TITLES  
1. Dave Grohl: Foo  
Fighters, Newsies

& Other  
Misadventures -  
Martin James  
2. Saint Morrissey -  
Mark Simpson  
3. Rise That  
Grew From  
Concrete -  
Tropic Shukur

4. Kalleigh: The  
Extraordinary  
Story Of Susan  
Ryder & The  
Heavy Mondays -  
John Worbarfen  
5. Avril Lavigne:  
Unofficial Book -  
Joe Thorley

## FOPP ALL TITLES

1. Curious Incident  
Of... - Mark Haddon  
2. Little Prince  
- Antoine De Saint-  
Exupéry  
3. Love All The  
People - Bill Hicks  
4. Generation X -

Douglas Coupland

5. The Alchemist -  
Paulo Coelho

## FOPP MUSIC

TITLES  
1. Breaking Into  
Heaven: The Rise &  
Fall Of The Stone  
Island

Rivers - Mick

Walders  
2. Bad Seed - Ian  
Johnston

3. Patches: The  
Duke Harry &  
Gloucie - Mick Rock

4. Zulu - Andrew  
Loog

5. Young Ghibli &  
Black: The Story Of  
Travis Records -  
Michael De Kough  
and Laurence Kane

## A carefully selected range is the key behind the music retailers' book boom. Title choice fuels literary success

by Joanna Jones

With indie such as Fopp, Music-Zone and Selectadisc joining specialist entertainment chains Virgin and HMV in adding a literary flavour to their shop floors, books are fast becoming a positive addition to a record retailer's in-store mix.

But if the decision to sell books is important, the right stock selection is equally as crucial. And, certainly, a steady flow of music and entertainment book releases are continuing to inspire both music retailers and consumers.

Publisher IMP's Martin Roach, who recently penned the Virgin Books-issued Justin Timberlake biography and whose company is set to publish Ben Myers' Muse biography, believes a move towards more weighty tomes on music signals a positive sign for the health of the music books market.

He says, "While you will always get more [books] on the pop side, at the moment there is a move away from heavily illustrated



Fopp focused range of music, factual and fiction books has inspired consumers

books towards text-based books."

A glance at the top-selling book titles in the likes of HMV and Fopp (see above) shows a heady mix of popular culture, drugs, football and popular fiction vying for shelf space alongside more traditional artist biographies and chart books within music retail.

Martin James' Dave Grohl

biography and Mark Simpson's Saint Morrissey appear alongside Guinness' 17th edition of British Hit Singles & Albums on HMV's current best-selling music title list. Meanwhile, across all titles in-store, Katie Price's Being Jordan, David Wild's Friends...Till The End and John King's The Football Factory comprise the top three.

Omnibus Press sales manager Guy Lloyd says the trend towards highly-targeted, keenly-priced titles continues to grow across the board in music stores. "The biggest areas of growth are in non-trade," he says. "Previously, we used to do the majority of trade with people like WH Smith and Waterstones, where we are

now working more with people such as [wholesalers] Lango and Black-Tie Story of Trains Records - Michael De Kough and Laurence Kane

Lloyd adds, "Everybody has looked to what Fopp has done and how they have grown and, in particular, their standalone book store in Cardiff. It shows there is a virtue in picking the right titles and displaying them prominently and not concentrating on having a range of absolutely everything."

And the best-selling titles for many are not necessarily new, but may be older titles being re-marketed and more prominently displayed within stores.

"Something like Crazy Diamond, Syd Barrett And The Darns Of Pink Floyd is 15 years old but still sells really well," says Lloyd. "We've just done an edition through Lango where we were able to market and sell it very aggressively at a great price into HMV and Fopp. [The trick] is to look at ways you can re-package or re-price something that will make sense. That will drive sales."

Roach adds, "It is encouraging that more indies are selling the stuff - music books are currently fairly well-represented in the books trade. I try to run this business like an indie record label."

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# The New

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**DIARY**  
Forthcoming titles from Eschential include *The Beach Boys: The Definitive Diary Of America's Greatest Band On Stage And In The*

**Studio** by Keith Badman in July, a detailed study with blow-by-blow accounts of every recording session and promo script during the band's career, plus rare

interviews with the group alongside previously-unseen photos. Sanctuary Books is gearing up for an August release of *The Art Of Downloading Music* by producer

Steve Levine. The manual features contributions from the music and software industries, alongside an offer from Sanctuary of a free download with each copy.

**Omibus Press** is set to unleash *Red Hot Chili Peppers* and *PJ Harvey* biographies this July and August and an illustrated book on the Who to coincide with the

28th anniversary of *Quadrophenia*. Sanctuary this month also sees Neil Hegarty's *Walking Up In Dublin - A Musical Tour Of The Celtic Capital*

and, in August, two artist biographies in the form of *Alan Clayton Keith Richards* and *Mark Payless* portrait of *Sid Vicious. Vicious - The Art Of Dying Young*

Books is edited by Joanna Jones

**The Ringo Starr Encyclopedia**  
By Bill Harry (Virgin Books ISBN 0-7535-0843-5). Out now.

George Martin called him "the cement that held The Beatles together", while in the US he was hailed as the most popular of the Liverpool legends. Now fans can find out just how much Ringo formed the heart of the band in Bill Harry's final book in a Virgin series on the individual members of the Fab Four. Told in an A-to-Z format, with around 1,000 separate entries, the book certainly covers a lot of ground, with author Harry - the founder of *Mersey Beat* magazine - well-placed to chart the self-taught drummer's life. Among the minutiae revealed are facts such as Starr's solo chart-topper *Back Off Boogaloo* originally being offered to Cilla Black, while one of his school classmates in The Dingle was Billy Fury.

**Working In The Music Industry: How To Find An Exciting And Varied Career In The World Of Music**

By Anna Britten (How To Books ISBN 1-85703-940-8). Out now. Billed as a practical guide to

realising your dreams in the music industry - "not for those who dream of performing before Simon Cowell, but for those who dream of being Simon Cowell" - this slim tome aims to provide an insider's guide with simple "Things You Need To Know" signposts along the way. It is not an exhaustive guide: jobs in TV and radio are not included, for instance, as they warrant a "How To" book all of their own. A foreword from Alan McGeer provides one of the more enlightening parts of the book. It warns, "Always be nice to the receptionist. They could end up running Radio One in four years."

**Tighten Up: The History Of Reggae In The UK**

By Michael de Koringh & Marc Griffiths. (Sanctuary 1-86074-559-8). Out now.



This lovingly compiled history of reggae in the UK in the Sixties and Seventies is a worthy companion to Sanctuary's reuse programme of classics from the vaults of the mighty Trojan label. The authors' trawler knowledge of their subject, embellished by detailed archive

**BOOK OF THE MONTH 2**  
**British Hit Singles & Albums**

Edited by David Roberts (Guinness ISBN 0-85112-199-3). Out now.



The 17th edition of this towering reference book includes stats and charts on singles and albums in one volume for the first time to date. For this edition, chartologists have gone back to 1956 - whereas previous issues used 1958 as their start date - to mine information on every album by every performer who has entered the UK charts. With mind-bending snippets, this edition - priced £18.99 - distinguishes itself from the increasingly crowded marketplace of "must-have" reference guides and is packed with stats and facts which both hardened chart buffs and casual observers will love.

research, perfectly qualifies them to tell the story of an industry that originally sprouted in the late Fifties to satisfy the musical hunger of the first wave of Jamaican immigrants. Many of the protagonists are the unsung - and often forgotten - heroes of a grassroots business that has successfully spawned mainstream success, while some - such as Chris Blackwell and the Palmer Brothers - have gone on to build long-lasting business empires. The accompanying 10-track CD digs deep into the Trojan vaults.

**Muse: Inside The Muscle Museum**  
By Ben Myers. (Independent Music Press ISBN 0-9539942-6-0). July 8.



Music journalist Ben Myers (*Kerang!*, *Mekdy Maker*, *Q* and *Uncut*) has painstakingly researched Muse's rise over the past four years to produce this work. For the group's hardcore following, it is a must-have glimpse behind the scenes, charting the band's career

**BOOK OF THE MONTH 1**  
**Complete UK Hit Singles 1952-2004**

Edited by Graham Betts (Harper Collins ISBN 0-00-717931-6). Out now.



This is a worthy contribution to the chart-book market and, although it sticks to singles only, it embellishes every artist entry with biographical details as well as footnotes on many of the singles listed with an easy-to-follow layout. It lacks some of the editorial features offered by many of its rivals, but it benefits from the simplicity of sticking to two straightforward listings - an A-to-Z of artists and a chronological rundown of number ones, as well as an A-to-Z titles index. With more than 1,020 pages, it is a weighty tome which justifies its £15.99 cover price.

to date in fine detail. But the book's emphasis on the music industry goings-on that all played their part in Muse's success makes it a worthwhile read for anyone involved in the process of developing bands. From frontman Matt Bellamy first being spotted as a 13-year-old pianist at school to finding their mentor in Dennis Smith at Somerville Studios, then securing a showcase at In The City, the book offers many an insight into the mechanisms of the industry from the perspective of an up-and-coming band.

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## Veteran chief to depart from EMI

by Andrew Stewart

The president of EMI Classics, Peter Alward, has announced his decision to leave the company with effect from November 30.

The departure of one of the industry's most senior classical A&R executives is set against the background of increasing demands on the budgets available for making core classical recordings. Under his leadership for the past 15 years, EMI Classics has produced some of the finest mainstream classical albums issued and continues to support the careers of artists such as Sir Simon Rattle, Nigel Kennedy and Ian Bostridge.

Alward joined EMI Classics in 1970 as assistant editor of the catalogue and progressed through the ranks to become VP of EMI Classics Division in 1985. According to Richard Lyttelton, president of classics and jazz at EMI Music, Alward has given extended notice before the end of his contract "to enable the company to sustain its financial commitment to the classics and to allow investment in the grooming of the next generation of creative executives." As part of the latter process, Stephen Johns has

been promoted to the newly-created post of A&R director.

Johns will report to Theo Lap. VP of international marketing for classics and jazz, who will assume the overall directorship of A&R. "We will ensure that EMI Classics retains its creative integrity," says Lyttelton, "and at the same time ensure that the recording programme continues to be aligned as closely as possible to the demands of our consumers." The move falls in line with EMI's strategic aim of bridging the gap between marketing and repertoire decisions.

## Classic FM enters mid-price market

Classic FM, buoyed by the retail success of its own-brand recordings, is about to enter the competitive mid-price compilation market with the launch of six themed titles.

The new Music For... series rolls out on July 12 with albums designed to supply background music for everything from dinner parties to bath-time.

The BMG-distributed discs will be backed by a bold marketing campaign, complete with TV and radio ads on Classic's stations, press display ads, in-store material



Music For... series: set to retail at £6.99

and database marketing. Classic FM Music titles are set to retail at £6.99, and represent its first venture into mid-price territory.

Roger Lewis, managing director and programme controller of Classic FM, is bullish about the potential reach of the new lifestyle series.

"Our research has shown that classical music can be part of everyone's lives," he says. "This new series packages classical music in a bright, modern and accessible format, which will be relevant to new, non-traditional classical purchasers."

Initial Classic FM Music titles supply a selection of tracks respectively suitable for driving, fitness, babies, dinner parties, studying and bath-time.

andrewstewart1@iscall.co.uk

Herz  
Piano Concertos Nos.1, 7 & 8.  
Shelley, Tasmanian SO (Hyperion  
CDA 67465)



Acclaimed pianist Howard Shelley directs three extrovert, sparky concertos by Henri Herz,

who achieved international fame and no small fortune on the mid-19th Century touring circuit as a virtuoso performer. The composer's invention concentrates on display and sentimental expression, qualities that emerge with ample merit in these unashamed performances. This attractive title, promoted as a Hyperion disc of the month, upholds the label's exemplary artistic virtues.

### Mercadante

Emma d'Antiochia. Miricliou, Ford, etc. LPO/Parry (Opera Rara ORC26)



Mercadante's "lyric tragedy" has the lot, including offstage marching bands, glorious tunes by the yard, one of the great title-roles in early romantic opera, an orchestral part rich in colour and contrast, and a plot shot through with

disaster and mayhem. There is only one record label capable of doing justice to such an unfairly neglected gem, and Opera Rara more than lives up to its benchmark standards in presenting the world premiere recording of Emma d'Antiochia. This release is a must for listening posts and in-store demonstration.

### Biber

Harmonia Artificiosa Musica Antiqua Köln/Goebel. (Archiv 474 965-2 (2CD))



Heinrich Ignaz Franz von Biber's status as one of the greatest Austro-German composers before JS Bach is confirmed in spades in this typically fiery, impassioned interpretation of his trio partitas, the Harmonia Artificiosa-Ariosa.

"I have brooded on these seven partitas for 30 long years," observes Goebel, "weighing them up in my mind, discarding them, practising them, and in the interim working on a number of other projects. But time and again I have returned to a work that has fascinated me since my youth." The depth of that fascination is clear in every bar of

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## ALBUM OF THE WEEK

### Elgar

**Sacred Choral Music**  
Including Give Unto The Lord, O Heavens Thou etc. Choir of St John's College Cambridge (Naxos 8557288)

This Elgar release has the makings of a choral classic and will have a long shelf life. Naxos has done impressive business with previous recordings of St John's College Choir and Christopher Robinson. The partnership came to an end with Robinson's retirement last summer, although not before these full-blooded interpretations were set down. Great Is The Lord is a gift for in-store performance, highlighting the total commitment of the young John's chorists.

**Musorsgry**  
Boris Godunov, Christoff, Gedda, etc. DMRFF/Dobrowen (Naxos Historical 8.110242-44 (3CD))  
Mark Obert-Thorn's transfers of the classic 1952 Boris confirms the original mono sound as better than that set for many of the opera's stereo successors. The budget deal is boosted further by the inclusion of freshly-restored transfers of the great Russian bass Chaliapin in his mature pomp as Boris in recordings from the late Twenties.

**Handel**  
Arias. Hunt Lieberson; OAE/Bicket (Ave AV 0030)



Sumptuous surround sound here does full justice to the richness of Lorraine Hunt Lieberson's mezzo-soprano voice and the total warmth of the Orchestra of the Age of Enlightenment's complement of period instruments. The depth of understanding between singer and band rests on their performances together at the Glyndebourne Festival in Handel's Theodora, from which extracts have been selected for the first half of this excellent Ave album. Harry Bicket's sensitive direction adds to the power of the music-making, especially so in the extended cantata La Lucrezia that stands at the heart of this programme.

**Various**  
Music For Charles V. Includes works by Morales, Josquin, Gombert, Lassus, etc. Chapelle du Roi/Dixon (Signum SIGCD019)  
Born in Ghent in 1500, Charles Habzburg achieved international power and influence following his election as Holy Roman Emperor in 1519. The potentate supported

one of the most talented groups of composers of his age at his Burgundian and Spanish courts, their work brought to vivid life by Ahlstrair Dixon and the sea voices of his Chapelle du Roi. Signum's fast-growing catalogue has begun to extend its fanbase. This release, marketed with ads in the specialist classical press, is one of the label's best yet.

**Beethoven/Schumann**  
Triple Concerto/Piano Concerto. Argerich, Capuçon, Malsky; Orchestra della Svizzera Italiana/Rabinovich-Barakovsky. (EMI Classics 5 5773 2)



Any new recording from Martha Argerich falls into the self-recommending category. The latest title in the Lugano Festival's Argerich project offers two five-star performances captured live at concerts in 2002 and 2003, both charged with nuance and poetry. Argerich's first recording of Beethoven's Triple Concerto takes its place alongside the best in the catalogue, while her latest reading of the Schumann concerto underlines the work's blend of intricate lyricism and grand romantic display.

these eloquent, gesture rich performances.

### Gibbons

Second Service and consort music. Fretwork: Choir of Magdalen College, Oxford/Lives (Harmonia Mundi HMU 907337)

With new works from Paul McCartney and George Fenton in its repertoire and a growing reputation in the choral world,

Magdalen College Choir has come on leaps and bounds under the direction of ex-King's Singer Bill Ives. The choir's artistic progress can be gauged by its performances of verse and full anthems by Orlando Gibbons, who received the DMus degree from Oxford University in 1622 and went on to become organist at Westminster Abbey and of the Chapel Royal. Advertising in the specialist classical press backs this key HM release.



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www.emiclassics.com



# The potential of music via mobiles is huge, but standard practices need to be agreed fast

## Move fast to reap mobile riches

EDITORIAL  
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For a few hours last week I was transported back to the heady days of the dotcom goldrush. The occasion was the snappily-titled Mobile Entertainment Market in downtown north London. But there was a big difference: this time all the key players are already making real money – and lots of it.

And the good news is that they all want music to be a part of their plans, even if few know exactly how. With global turnover from ringtones having hit an estimated annual total of \$3.5bn within just a few years, it is easy to see why. And that's just the start. There are myriad potential spin-offs into areas such as video streaming, downloads and bundling packages of artist content such as personalised messages, behind-the-scenes-photos and ticket give-aways.

There are huge challenges ahead, among them nipping the spectre of pirate distribution in the bud. The technology is not yet widespread enough for peer-to-peer sharing of realtones and downloads, but it is not far away and so resolution of DRM standards is vital. Expect phrases such as "forward lock" and "superdistribution" to become standard music industry parlance. At least in another significant departure from the dotcom experience, the content owners are on the

sides of the distributors: each stands to gain as much from strong DRM.

An even bigger challenge will be to find revenue models that work for everyone in the chain. As one leading telco executive noted last week, everyone – content owners, aggregators, operators – are eyeing one another like sharks. Labels want to avoid setting dangerous precedents and make up for some of the ringtone millions they have so far missed out on; operators want to receive preferential access to content to help develop services that don't yet exist; the aggregators are trying to strengthen their roles as middlemen.

Ultimately, as with any new technology, it all comes down to agreeing standard practice. It happened with sampling and it is happening online. The risk with the mobile environment is that the window of opportunity for music to cement its march ahead of games and the like will only be open so long. The longer it takes, the more the telcos will concentrate on other sources of revenue, and the larger the spectre of piracy will loom.

The potential is huge; realising it will require careful balancing of the needs of pragmatism and rights protection.

## Targeting execs will not effectively stop flyposting

VIEWPOINT  
ADRIENNE MERRILL



When Camden Council issued an intention to serve an Anti-Social Behaviour Order against individuals at BMG and Sony, they threw their trump card on the table.

It would be an interesting legal case, with many issues under scrutiny, not least the fact that legislation is being used in a way that is outside its original remit. The Diabolical Liberties team hopes this negative situation opens the door to creating positive marketing solutions involving collaboration with the council, benefiting the local

### We need solutions that look forward, not short-sighted tactics.

community and ensuring that street media remains part of a borough which is defined and inspired by its musical heritage.

Camden Council says the record industry is avoiding paying more than £2m for fly posters. Surely this is a highly-exaggerated figure? The council also ignores the fact that the industry simply doesn't spend anything like that amount on the masses of

small but talented bands trying to break through. Camden Council is trying to squash music marketing into stiff, regimented formats which don't meet the music industry's needs.

The question is: how can Camden support the music scene and appease the locals? The answer must lie in bringing a tightly-managed, authorised street media scheme into the borough.

City Centre Posters is a specialist company we work with that does exactly this all over the UK. In fact, its Cardiff scheme has been endorsed by Incams because it works. Also in Leeds, Glasgow, Liverpool and Edinburgh, the scheme has been proven to be beneficial on every level.

Targeting individuals within corporate groups will not be effective in eradicating fly posting. There will always be companies, political groups and individuals who continue to utilise the streets. Allowing urban communication to flow is essential to the city's heart of music, fashion and arts. We need solutions that look forward, not draconian, short-sighted bully-boy tactics. Let's hope the judges agree.

Adrienne Merrill is communications manager for Diabolical Liberties.

## What is your favourite summer novelty record?

### The big question

With continental hits Ma-A-Hi and Chocolate leading the field in the bid to be this year's Macarena or Las Ketchup, what is your favourite novelty summer resort choon of all time?

#### Gay Holmes, *Get Records*

"They don't really ever fall into the category of 'good'. But you have to treat them with a sense of humour. Probably the best is Macarena. Something like that is just so completely ridiculous. How anyone who likes music could ever, ever like it, I don't know. The greatest value novelty records have is in working out who on earth bought them and for 'highlight' lang what a sense of humour the British public have."

#### Eddie Ruffert, *Universal Music*

"Holiday Rap by MC Mikey 'G' and Deejay Sven. A record that's 18 years old, but still sounds ridiculous and continues to make cool people dance. Plus, credit where it's due; it was the very same Sven Van Ven who first tipped us off about the DJ Gasper single 18 months ago."

#### Mike McNally, *EMI Liberty*

"The one I really remember from working in Our Price many years ago was Ryan Paris' 'Dolce Vita'. That and Sabrina's 'Boys are the two that I remember best. Whether they are the best, I don't know. I would say that

Hey Baby by DJ Olzi was the best, because it fitted every single demographic."

#### Matt Cadman, *All Around The World*

"Sadly, I seem to remember always ending up liking them all. Whifflet does stick in the memory a bit. I'm not sure about O-Zone though. Maybe it will grow on me, or maybe I've not been drunk enough."

#### David Simmons, *Songseekers and MEF*

"With novelty records you can go from Save Your Love to Shadap You Face to Remember You're A Woman. Probably the most powerful novelty record of all time was The Birdie Song, but if you are talking about summer songs, it has to be the Lambada – that was a good song. The worst has to be DJ Olzi's Hey Baby which was pretty crass and killed a good song."

#### Steve Redmond, *BPI*

"If you're looking for Grade-A Summer Chesses you can't really beat Hoory, Hoory, It's A Hot-Holiday by Boney M, although I did once sing Cliff's Summer Holiday in a Butlin's talent contest and Sylvia's Viva Espana takes some beating."

#### Johnny Chandler, *Demon Music*

"The 'Wurzels' song that gets, 'I've Got A Brand New Combine Harvester' is the best because it was a big hit in 1976 amid all the punk stuff. Also, it was great because it reminded me of certain sections of my family."

## As the mobile industry gathered at the Mobile Entertainment Market last week, **Vesku Paananen** was honoured as the man who invented the ringtone

### Quickfire

**Wow, you invented the ringtones. Tell us how that happened, then.**

Well, I didn't really invent the ringtones. I invented the ringtones business. It was a cold winter morning in 1997 and I woke up with a terrible hangover. My phone rang and it was the typical Nokia da-da-da-da (mimics a cheesy, annoying ringtone). And I was just really pissed off.

I was working for a new media company called Yomi Media and I went to see some people I knew at Nokia and asked them if it was possible to change the ringtone. We did lots of work over the next few months and, six months later, it finally launched on Radiolinja, the Finnish GSM operator – in fact, the world's first GSM operator.

It was the world's first mobile commerce application. In fact, for two or three years it was the only real mobile commerce.

It took more than six months to convince these serious guys that ringtones were not a joke, but were something that people wanted and were willing to pay for. And payback took six weeks.

**So, the global ringtones market is now reckoned to be worth \$3.5bn. How much of that did you get?** That's what a lot of people ask. But I just get my monthly salary. I come from Helsinki, the same city and same country that the Linux system comes from. And we believe in open source. We shared the whole secret with the world. When we do



something like this, we are thinking about doing a cool thing for ourselves. Now, because of that, I can have Van Halen's Jump on my phone.

**So, is that the ringtones you have on your phone?**

Not right now, no. I have just changed it to this female's cappella. Jump as a song has influenced my life the most. My new phone is a Sony Ericsson p900, so I can sample anything, and this a cappella ringtone is very good. If it rings, people like it. But I have around 12 phones and...

**Hold on, 12 phones? How? Does that mean you have 12 different mobile numbers?** No, I have multiple SIM cards. I have 12 phones because I have to test all the phones. And when I get a new one, if I think this phone is better than my old one, I start using that. But I don't change my ringtone that often. I took years to change from

Van Halen. I had Sandstrom by JS-16 [the Finnish act also known as Darude], then I switched back to Jump! again.

**You are clearly very proud of your achievement in creating the ringtone market.**

Yes, I know there are many people who have become very wealthy. I know I haven't, but somebody has to do these things and it is nice to be honoured by the MEF. It was the first time I have been honoured. But the best reward I get is when I see someone's phone ringing and the person next to them hears the tone and starts to smile. Then I know I have done something good in my life. **Vesku-Matti "Vesku" Paananen** was working for Yomi Media when he came up with the idea for the ringtones. He is now co-founder and CEO of Helsinki-based mobile marketing company AakPhone and won the Special Recognition Award at last Wednesday's MEF Awards.

### DOOLEY'S DIARY



## Money talks in download world

**Remember where you heard it:** There is so much happening in the world of downloads at the moment.

The new service launches are only half of it. Could recent cash injections at O2 indicate that a buyer is hovering?

Sony Connect general manager Jay Samit got me and truly into the corporate spirit in his section of the company's satellite broadcast to announce the **Sony Connect/McDonald's** tie-up. "I want to thank McDonald's for this opportunity," he intoned, "and for me, I just want to say [winks] 'I'm lovin' it'."

Subliminally persuaded by this clever bit of brand signalling, Dooley went and ate seven Big Mac Extra Value Meals before realising the free download promotion doesn't start until July.

Incidentally, if you went along to a launch at the Macey D's in Oxford Street, wouldn't you expect at least the snuff of a free burger? Unless Dooley got you there after all the bars were munched, not a bit of it... Over at the other big event of the week, the **Mobile Entertainment Market**, the gadget freaks of London came together to compare their handsets.

The mobile etiquette is always rather unusual at such gatherings, with many delegates answering phones and continuing lengthy conversations in the middle of panel sessions. One

of the ideas floated had a positively poisonous air about it. As the words "**Ringtone Pop Idol**" hung in the air, Dooley couldn't help thinking

Songspeakers chairman and head of MEF's ringtones initiative David Simmons will have much to answer for if that particular genie escapes from the bottle... Meanwhile, in Korea, Widenor.com's Jonathan Kim told delegates that CD compilations of polyphonic ringtones are already a popular product on the market. "I would hate to go to that concert," Kim quipped. "Don't expect spit and sawdust at the first **Mojo Honours List** event. The venue for the awards, Whitehall's Banqueting House, is an

Inigo Jones-designed royal palace dating from the 17th century with a ceiling painted by Rubens and a genuine royal throne you can't sit on unless you want to be accused of treason. Food fights and funny King of Rock'n'roll photo ops, anyone?..."

In a brief moment last weekend, 11-year-old **Poggy Jamieson** stepped up to the stage of the Royal Albert Hall at a children's concert to conduct the Royal Philharmonic Orchestra playing the **Bambusters** march – making her daddy Peter a very proud man. Poppo, a musician in her own right, won the honours in competition... Don't be suspicious of any top music exec spotted writing and directing a certain **A-list** actress in London's finest eateries this week. Word is that one of the world's top movie stars will be in town to sign a deal with one UK-based label.

One... Those with their fingers on the pulse of cutting-edge music will already be up to speed with the work of electronic wizard **Mylo**, whose album **Destroy Rock & Roll** is getting some serious word-of-mouth support. These set to warm up Mylo's sounds can find the producer providing the aural entertainment at the afterparty on the CADS 04 awards this Wednesday at London's Rouge Club...

### Inside track

**Martin Heath** is the head of **Lizard King Records**, the label which has rights to **The Killers** in the UK. **Heath** is also a former managing director of **Arista Records** in the mid-Nineties and scored success in the late Eighties and early Nineties with his **Rhythm King** imprint.

**Name:** Martin Charles Heath. **Born:** London, 1960.

**First job in the music business:** Running Rhythm King Records back in 1987.

**Where would you like to end up before you retire:** Happy and satiated.

**First record you bought:** My mum bought me **She Loves You** (by The Beatles), when I heard it on our kitchen radio. I think that was 1965? **First gig you attended?** The Who at Charlton football ground in 1974. It was wet and full of beer. Roger Daltrey slipped on a puddle as he ran out for the big intro. I thought, I was in heaven.

**Your current favourite book, DVD, game or gadget:** Goodbye To All



That by **Robert Graves** (book). **Come And See** (DVD). **iPod** (gadget).

**Best friend in the music business:** I love them all.

**Greatest passion other than music:** Writing.

**Best thing that has happened to you in the past 12 months, personally or professionally:** Writing.

**Tell us a secret about yourself, something which most people in the business won't know:** I am a fan of self-flagellation.

**Who is your all-time hero,**

**professionally or otherwise:** Island Records founder **Chris Blackwell**.

**What is the best piece of music business advice given to you:** "It's all about the songs" – **Clive Davis**.

**Who would be your fantasy boss?** The devil. He has all the best tunes.

**What is your most embarrassing music industry moment:** What?

**Embarrassed?** What do you predict will be the most significant music industry development of the next five years?

A move away from music as a commodity. The artist as more than the warm squishy things in the middle of a marketing campaign. The disappearance of traditional record companies as centres of artist development and the growth of 360 degree artist service companies to service these acts. Artists growing from niche to mass appeal, via multiple, fragmented media channels.

What is the current slowest-common-denominator approach. Music becomes, like the software business, a 95% gross profit business. Everyone realises that **Edgar Bronfman** was, in fact, a musical genius with a great sense of timing.



**Universal Music's** sync division joined forces with agency **TBW's** entertainment division

**Stream** last Thursday to host a presentation of **Universals'** up-and-coming music. The star turn of the event – which took place at **TBW's** offices in London's West End – was **Polyster** artist **Kristian Lonslow**, who played a handful of tracks from his current album

**Some Day Soon**. "It's the first time anything like this has been done for an agency and I think it is the way forward," says **Universal Music** director of film, TV and advertising **Tracey London-Rowell**.

"**Kristian** went down really well and we'll definitely be doing more of these events in the future."

Pictured at the event, left to right, are **London-Rowell** and **Lonslow**.

# Classified

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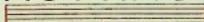
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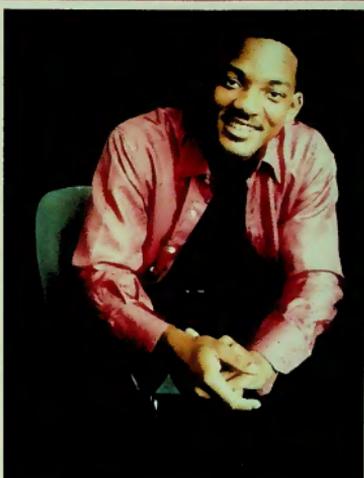
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This year marks a decade in business for Notting Hill Music, the independent British music publisher driven to worldwide success by Andy McQueen, Dave Loader and Peter Chalcraft

# Notting Hill shoots to global success

Creating hit songs is a music publisher's *raison d'être*. If you can hit the target on a fairly regular basis, you are in grub street. But some manage to do even better than that.

Notting Hill Music is a prime example. In March of this year, it landed not one, not two, but three singles in the US Top 10, all in the same week: Beyoncé's Me, Myself and I, J-Kwon's Tippy and Ruben Studdard's Sorry 2004.

Notting Hill's number one UK hits in recent times include Sugababes' Freak Like Me, Blu Cantrell feat. Sean Paul's Breathe and Melanie C feat. Lisa Lopez's Never Be The Same Again.

Add to such successes cuts on current platinum and gold albums from Britney Spears, Ludacris, Nelly, Missy Elliott, Ginuwine, DMX, Michael Jackson and Outkast – and if that wasn't enough – film syncs including five songs by B2K appearing in the US box office smash *You Got Served*, plus a tune on Sofia Coppola's *Lost In Translation* by writer David Nichtern, and you have every right to be pretty pleased with your performance.

With a total roster of 600 writers, and copyrights numbering more than 20,000, these are clearly good times for the west London-based independent, which this year celebrates its 10th anniversary. Yet it could have all turned out so differently.

When Notting Hill Music managing director and co-founder Dave Loader answered his telephone one night in the summer of 1996, what he heard from the person on the other end of the line spelled potential disaster for the company. A fire had swept through the company's offices, then above the Gate Cinema in Notting Hill, and little remained untouched by the devastation.

The damage – as it turned out – had been created less by the fire itself, than by the smoke and heat. So much heat, in fact, that the company's computers had melted and had dripped off their desks like some three-dimensional re-enactment of a Dalí masterpiece. "The one item to remain completely untouched was a framed photo of Sergeant Bilko," says Loader.

It took two months to salvage all the company's

Celebrating a decade in business: Andy McQueen and Dave Loader (above left), who co-founded Notting Hill Music with Peter Chalcraft; key publishing signing Will Smith (right)

contracts, but thanks to computer back-up, the business' other records were intact. "We spent a month at my flat while we looked for new premises," says Andy McQueen, founder and chairman of Notting Hill Music, "and since I've got five cats, our copyright manager – who is allergic to the things – had to spend the whole time working on my front step. Still, the whole experience pulled us together."

The fire did make McQueen "stop and think", however. "Even though, by that time, we'd been going for six years you do wake up and wonder if you want to carry on with it."

Within a few months he was glad he did. In 1997 the process began which saw Notting Hill turn its presence in the US from one of a company with a growing reputation but no real roots in the territory to ultimately one with a fully-functioning office – which opened in Los Angeles last year – with full-time staff and a roster boasting hitmakers such as Robert Waller, the Trackboyz, Leon Sylvers, Bryce Wilson, Platinum Status and Greg Charley.

**TWO YEARS OF INTENSE ACTIVITY**  
**December 2002**  
 Noting Hill Music scores four spots in the US Top 40 simultaneously for Erik Serrano, TLC,

Nappy Roots and Nelly. The success prompts its decision to open a full office in the US.  
**January 2003**  
 Erik Serrano's *Roots* becomes his

first UK Top 20 hit.  
**February 2003**  
 Big Brovaz' *OK* hits the UK charts, with the UK's Robin Gibb's album *Harvest*, featuring six Noting Hill

Music Street, reissues the Top 10 in Germany.  
**April 2003**  
 Field Mob's *Sick Of Being Lonely* reaches number 18 on the US Hot 100.

**May 2003**  
 DMX scores the Top 10 UK hit with *X Gon Go* (11 to YA).

**June 2003**  
 Jennifer Ellison's cover of *Transvision Vamp's* *Giddy I*

Don't Care hits number six in the UK.

**July 2003**  
 Noting Hill Music opens its full service offices in Los Angeles, its first

local signing is Robert Waller, who promptly delivers three songs for the *Byroncore* album. All three will become classics. Another four Noting Hill Music writers contribute songs to the album, which debuts at number one in the US and is now triple platinum there. Back in the UK, Noting Hill Music has three



Stars scoring hits with Noting Hill songs (above) Supaholic; (below) Blu Cantrell

The company's success in the States, where industry veteran Peter Chalcraft – the third member of the founding trio – runs operations, has since mushroomed, with help being offered to its own and other companies' writers to get together with tunesmiths on the other side of the Atlantic.

Yet its role as a powerhouse in US music publishing and as an intermediary between the UK and US songwriting communities is a far cry from the company's more humble beginnings as an arm of the Japanese media giant, Nippon TV.

With a Japanese wife and good contacts in the Japanese music industry, McQueen, formerly an artist manager, was approached by NTV to form an international publishing division, which he did in the winter of 1990. Chalcraft joined McQueen soon after, overseeing the US companies which had been established in the absence of a suitable sub-publishing deal, while Loader, who came on board initially as a freelance accountant and made the move permanent in early 1993, fulfilled a wider, administrative brief.

The company's early days were taken up with establishing systems, registering copyrights and putting the international structure in place. The first significant signing was Tom Robinson, followed by Paul Weller and Utah Saints. Moby followed later and soon McQueen and his colleagues found themselves riding the crest of the dance wave.

Then, in early 1993, came the chance to buy out NTV and take control of the business for themselves.

"The NTV president we were working with retired and it was part of the deal we had that if any significant corporate changes occurred then we'd have the option to make them an offer," says McQueen. "They didn't have to accept it and there was no offence taken when we made it, because there was a mechanism for doing it. It can be a risky strategy; you either end up buying it or you end up getting canned."

The deal was finally signed and sealed in November of that year and, in early 1994, Noting Hill Music was officially formed. "Our gameplan from then on was the only one that makes sense in music publishing, which is to reach critical mass as soon as you possibly can," says McQueen. "When you're paying advances out and it's your own money, then you have no problem working until 3am making sure all the figures add up. It's a different ball game. Everybody makes mistakes and everybody gets the occasional thing wrong, but our batting average is quite good because it had to be quite good. It was made easier because the impact of the dance boom had meant that there were all these new acts all over the place. You go through phases; for six months you deal with the lawyers, then for the next six months you deal with the management, it seems to go in cycles."

There was a lot of hard work that, as now, but at first everything seemed simple enough. "We both fell into the industry way of thinking that publishing was really easy," says Loader, "that you just registered a few songs and all this money would come piling through the door. We quickly came to the conclusion that it's not nearly as easy as that. There are lots of things to consider, such as varying copyright laws in different countries, collection societies working in different ways around the world; much of your money doesn't simply pile through the door unless you track it, chase it and register it."

Administration is one thing, but when it comes to the kind of material it publishes, a wide – one might almost say eclectic – range means Noting Hill minimises risk, maximising potential.

"We specialise in publishing, but not any particular type of music," says McQueen. "We're a broad church. We've got acid jazz songs next to a Venom, the thrash metal band. At the end of the day, if you treat everyone the same, in terms of what you do to promote them and get their music

out there and register their songs and do all the tasks required of you, then there is no difference between a country copyright and a death metal copyright. It is the same process. The specialisation is in the publishing itself, rather than in the music."

This said, the company has undertaken to steer a writer or a producer on its books, when the need has arisen. "Some people have their affairs in perfect order, others are in a complete shambles, albeit a very talented shambles," says McQueen. "We find it easier to deal with the former, but working with the latter can be quite rewarding."

He cites Leon Sylvers, the writer behind *Shalamar* and the *Whispers*, as an example. "We helped him get his entire catalogue back from where it had been variously languishing, things like *A Night To Remember*, *I Can Make You Feel Good*, *And The Beat Goes On*, and so on. It took five or six years of hard graft to get it all in one place and now he's back in the studio and he's writing for major artists all over the place.

"Leon is a writer and a producer. He's not a publisher. What he needed was somebody to take control of that element of his life and manage it for him. After 20 years of decay you can imagine what that was like to deal with, but when you finally pull it all together it's something we're all very proud of. Leon was well."

"He's busy producing records, which is a skill I don't have, and we're busy cleaning up his catalogue and making sure she's getting paid for what he's doing, which is a skill he doesn't have."

Alongside retiring writer's assets, Noting Hill had racked up dozens of Top 40 hits in the UK by the time the real turning point in the company's fortunes took place in 1997, when it signed rap artist and actor Will Smith. The singer had a global number one hit at the time with *Men In Black* and, says McQueen, "it took a long time to persuade him to come to a company he'd never heard of, but he's since re-signed with us so I guess we must be doing something right."

Crucially, Smith's presence on Noting Hill's books opened doors to a number of major clients in the US. "From that we got Lisa Lopes from TLC and it also opened up the hip hop community over there," says McQueen. "They might not have heard of Noting Hill – apart from the doozy film – but they've certainly heard of Will. I don't think it's a coincidence or an accident that, in the five or six years after we signed him, things have predominantly leaned in that direction – that and the fact that urban music is all that is selling around the world."

Despite having companies in the US since day one, the Smith signing was the first piece in the Noting Hill Music US structure as it is recognised today. "After we signed Will, Pete and Andy went on numerous forays to the States and came back with various bits of business and enormous hotel bills," says Loader. The frenetic pace led to Noting Hill Music renting an apartment in Los Angeles in order for the company to have a base. "That went on for quite a while, and then things came to a head and we set up the LA office on July 1 last year," he adds.

After years of splitting their days into UK time and west coast US time, the new presence, with its permanently-staffed office, made a huge difference to all concerned. "The full-time office is really by popular demand, if you like. The volume of work was getting ridiculous and the number of clients who needed things for whom you can only provide when you're in the same time zone – on the west coast, particularly – really meant that an office was the logical way forward."

Yet, while the US is currently the main focus of attention, McQueen, Chalcraft and Loader are keen to highlight other, more philosophical

songs in the Top 30 for Juice. Jennifer Ellison and Paul van Dyke featuring Hermitz & Jennings.

August 2003  
Ella Cartrell's

Brattle enters the UK singles chart at number one. The month ends with four singles by Notting Hill writers in the UK Top 40 in one week with Ella Cartrell (still

number one), Soda Club, Javine and QFX.

September 2003  
Demi Purpel's Bananas debuts in Germany at number three.

October 2003  
Beyoncé's Baby Boy begins a nine-week run at the top of the Hot 100. It hits two in the UK.

November 2003  
Charles Garside

joins the UK company as head of administration. Leo Whaley is promoted to head of creative&R.

December 2003  
Notting Hill scores

further US hits with Beyoncé's Me Myself & I, David's Find A Way, EZK's Badroom, Margos Houston's Pop That Bony and Gwyneth's Love You More.

January 2004  
Notting Hill achieves seven simultaneous Hot 100 singles hits with Beyoncé (two), Sade, Studdard, J-Kwon, B2K featuring

Fabrizio, Margos Houston featuring Jeanine Dupri and Gwyneth, putting the company in the right frame of mind for what turns out to be a particularly successful Midem.

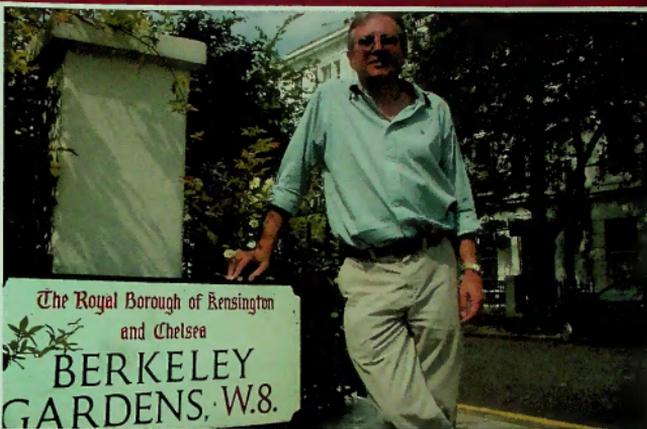
February 2004  
B2K's movie You Got Served, featuring six Notting Hill Music songs, is US box office number one. Three simultaneous Top 10 hits are

scored in the US with Beyoncé, J-Kwon and Ruben Studdard. Notting Hill Music UK writer Bruce Elliott Smith wins Grammy for best dance production.

aspects of the business. "We see ourselves as a kind of creative dating agency," says McQueen. "Everyone out there has a missing piece of their own particular puzzle – they either need a co-writer, or want to get their music into a film, or onto a computer game. What we have here is a vast wealth of contacts and we're quite happy to go through referrals with people we're working with. It's all about networking, finding out what other people want through the people who we work with so we can be ready with stuff for them before they get started."

One example of the networking – and the simplicity of a good idea – came to fruition fairly recently. Notting Hill Music sent a number of hip hop backing tracks out to Charlie Mikami, the company's Japanese associate, who managed to place a tune with a local artist named Double. "She wrote a Japanese hook and a lyric on it, sang it, sent it back to the States, the Trackboyz remixed it, sent it back to Japan and we had a Top 10 record," recalls McQueen. "It sold millions. Nobody left their house, to my knowledge. It was all done by FedEx and MP3."

This kind of non-nonsense approach and inherent flexibility leads Notting Hill to believe it can win business where others cannot. "One of things that attractive to clients is that when we do a deal it can be done in five minutes," says McQueen. "It's basically getting the three of us to approve it, which doesn't take much effort. We don't have to refer to a committee and if we didn't know publishing contracts by now we'd be pretty damn thick. It's a narrow field and it's not that difficult to do it well if it's all you're doing."



Charles Garside: Notting Hill's head of administration, recruited in November 2003

McQueen believes this is Notting Hill's key selling point. "This is all we do," he says. "We don't have studios, or manage bands or run labels. It means everybody knows where they stand; records companies know we're not trying to steal their acts for our label. We're a fairly small team with seven or eight of us here and four in

the US, and if you focus purely on publishing you can get the job done. It allows us to co-operate with people who then know there aren't any other agendas."

And if, in the months and years ahead, the hits keep on coming there will be few around in the industry to argue the point.

Chantrey Vellacott DFK

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**TWO YEARS OF INTENSE**

**ACTIVITY CONT.**

**March 2004**  
New US singles chart entries from Outkast's *Roses and Beavers* and Beyoncé's *Naughty Girl*

**Apr 8 2004**

Following his number two single *Tiny Tim*, J-Kwon's album *Hood* debuts at number three on the *Billboard* 200 albums chart.

**May 2004**

The month closes with four singles in the US Top 30, by Beyoncé, J-Kwon, Outkast and Britney Spears. On the same day, *Radio One* plays

Notting Hill Music songs by Outkast on the A-list, Britney Spears on the B-list and J-Kwon on the C-list.

## Chalcraft builds US arm into fully-fledged operation

Despite the recent success of its new-look US operations, Notting Hill's activity in the territory dates back to when the company was formed 10 years ago.

It was a tough environment in which to establish a presence. "We weren't sexy enough in those days to get a sub-publishing deal," says Peter Chalcraft. "The only thing we had that was getting noticed back then was the Utah Saints, and even that was more airplay than sales. So we decided to do it ourselves."

This strategy created its own set of challenges, however. Even before the doors to the US had opened, following the signing of Will Smith, for the most part everything had to be done from the UK, says Chalcraft, who with chairman Andy McQueen would regularly fly to the US to uncover deals or writers. After Notting Hill signed the movie-star-turned-rapper things got more hectic.

"I was based over there in London, registering songs with the US copyright organisations like Harry Fox and flying to the

US on a regular basis," he says. Nearly a decade of almost non-stop travelling to and from the US was arduous and things came to a head last year when Chalcraft decided he had enough air miles under his belt. "We needed an 'on the ground' presence and, while we had an apartment, we really needed a permanent base."

It was agreed that Chalcraft should head the new operation, source office space and hire the best people he could find. He has taken on ex-MCA Records licensing expert Randy Williams; Diana Conley, formerly of Epic/Columbia LA's A&R department, as creative manager; and Sebek Sanyika, who oversees the day-to-day running of the company and acts as administration and royalty manager.

Chalcraft is clear about his priorities. "My main objective is to sign US-based songwriters for a worldwide publishing deal," he says. "But, equally, whatever is signed in the UK on a worldwide basis has the chance to land here on a regular basis via our office.



My grounding in publishing via Bronze stems from the view that copyrights are sacrosanct and so are the people who write them. We still try to place songs, do a sync, and we like putting our producers together with songwriters. It might be 6,000 miles away, but in commercial terms my desk is only half a desk from London. We'll listen to anyone seriously and we'll put them together with US writers when we can."

The US arm of Notting Hill is now the dominant factor in the

company's future. By his own admission, Andy McQueen says the future is to consolidate its operations there and undertake sub-publishing activity for UK and European labels in the world's largest music market.

"When we were starting out, we had sub-publishing deals in virtually every territory except the US, precisely because we found it very difficult to get a sub-publish deal that made any sense there," he says. "So we presume there are other companies of a

similar size out there who are having the same problem. We've got capacity out there now on both the administrative and creative sides to take on quite a bit more volume.

"We'd like people who might regard us a competitor in the UK to see us a potential collaborator in the US. We've invested a lot of money and time over there and we'd welcome people wanting to come and take advantage of that."

Pictured above is Chalcraft with the US office team.

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# MUSICWEEK

# Club Charts 12.06.04

## The Upfront Club Top 40

Rank	Artist	Title	Label
1	NEW	SIN QUE WITH YOU	Capitol
2	1	DONATELLA MOVEMENT/WHITE GET READY...	Capitol
3	7	LAN VAN DAHL BELIEVE	Capitol
4	12	ROYAL GIGGOLS CALIFORNIA DREAMING	Capitol
5	12	GEORGE MICHAEL FLAMESS (GO TO THE CITY)	Capitol
6	9	KOOL & THE GANG THE HITS - RELOADED (NO SHOW/CHERISH...)	Capitol
7	1	MAGNOLIA IT'S ALL IN VAIN	Capitol
8	2	JURGEN WRIES FEAT. ANDREA BRITTON TAKE MY HAND	Capitol
9	5	MONTILLO FEAT. AUDIO BULNS BREAK DOWN THE DOORS	Capitol
10	2	FERRY CONSENT IT'S TIME	Capitol
11	1	EMMA CRICKETS SING FOR ANAANARA	Capitol
12	NEW	DIR PROJEKT THE SUN IS SHINING (DOWN ON ME)	Capitol
13	NEW	BRITNEY SPEARS EVERYTIME	Capitol
14	NEW	ALOND SEX & SUN	Capitol
15	1	LANET ALL NITE (DON'T STOP)	Capitol
16	1	THE LOOSE CANNONS I LIKE IT WHEN YOU	Capitol
17	NEW	DRIVER FEAT. JARRO PSYCHO KILLER	Capitol
18	1	NINA SIV FEAT. EBBA MOOFE YA BODY	Capitol
19	1	CANDICE JAY IF WE'RE YOU	Capitol
20	1	CASSIUS HENRY FEAT. FREEMAN THE ONE	Capitol
21	NEW	JC CHASEZ ALL DAY LONG I DREAM ABOUT SEX	Capitol
22	1	ANGEL CITY FEAT. LARA MCALLEN TOUCH ME	Capitol
23	NEW	BRUXX WILD BOYS	Capitol
24	NEW	DEEPEST BLUE IS IT A SIN	Capitol
25	18	ROB THUSSEA, VINYLCOVER & THE RED HEAD STAY	Capitol
26	10	SHAPESHIFTERS LOAS THEME	Capitol
27	1	SARAH MCLAUGHLIN WORLD ON FIRE/STUPID	Capitol
28	1	SPEEDWAY VS. LMC IN & OUT	Capitol
29	2	KELIS TRICK ME	Capitol
30	1	BASTIAN YOU'VE GOT MY LOVE	Capitol
31	1	FREESTYLEERS PUSH UP	Capitol
32	1	FAITHLESS MASS DESTRUCTION	Capitol
33	1	DIGITAL DIVA HEAVEN & HELL	Capitol
34	NEW	FIVE STAR SYSTEM ADDICT	Capitol
35	1	THE AGE OF LOVE THE AGE OF LOVE	Capitol
36	NEW	BLUE FEAT. LAOE RIBBELLIN'	Capitol
37	NEW	CHRISTINA MILLAN FEAT. FABOLOUS DIP IT LOW	Capitol
38	NEW	TENORS FOR FEARS SHOUT	Capitol
39	NEW	VS CALL U (SEXY)	Capitol
40	NEW	SPINNOX TO THE CLUB	Capitol

### TOP 10 UPFRONT CLUB BREAKERS

- 1 LEMONSCENT / ALL RIGHT NOW
- 2 LET COCHERA PRESENTS MISTE & WINDO ONE
- 3 LEAN HARDS (HOW DO I LIVE)
- 4 WAVING MINDS (LET ME TAKE SHEET LOVE TO YOU)
- 5 ANSWERS 3 FEAT. BILLY VAUNT (O)

### Sun beams into limelight

By Alan Jones  
Sun is apparently a big star in Asia and she shines on the Upfront Club Chart this week, powering her way from 10 to 1 with One With You. Featuring US house mixes from Eric Kupper and progressive mixes from Pete Lorimer among a plethora of choices available, it finishes 9% ahead of the Donatella Movement's Get Ready this week.

The recent increase in chart activity continues, with a further 10 new entries debuting on the Top 40, but remaining impressions to all the activity around **It's Your Theme** by the Shapellingtons holds at 26 on its 17th week in the chart. That is remarkably long run for the record - a funky, jangling cut with lush strings - which was given only a limited nod on the international label. But it has now been shipped up by Postna and, once new promos are out, it is likely the sky will be the limit. And it is not just getting exposure in the clubs - usual suspects Tony, Fontaine and Jives, among others, are giving it a high radio profile.

It is a second week in the Top Three of the Commercial Pop Chart for the **Royal Giggols** cover of the **Wamas & Peas** hit California Dreaming, which is fortifying on Marquette. Its chances of retail success may be limited, with Bobby Womack's soulful reading of the song as used in the Seb 93 advert, likely to take sales honours. The Giggols' single just fails to rise to the challenge of **Ian Van Dahl's** latest, **Believe**, which leads 7-1. The highest new entry is a reme of a classic too, with Scots girl group **Lemonheads** take on **Free's All Right Now** popping onto the list at 10.

Meanwhile, as **Mario Winans' I Don't Wanna Know** makes a chart-topping debut on the OCC sales chart, it registers its seventh straight week atop the Urban chart, where nothing has come close to it since its reign started. **Nina Sivy** is closer than most this week, although she is still 25% behind and is almost caught by **Angie Stone**, whose excellent **I Wanna Thank You**, improves 5-1. Finally, **Usher** - whose **Yeah!** managed a nine-week, reign earlier this year - is also increasing the pressure, with follow-up **Burn** spreading like wildfire, increasing support by 76% in a week to leap 17.



Nina Sivy: moving up



Usher: Burn stings hot on weeks of Yeah!

### COMMERCIAL POP TOP 30

- 1 IAN VAN DAHL BELIEVE
- 2 ROYAL GIGGOLS CALIFORNIA DREAMING
- 3 FREE'S ALL RIGHT NOW
- 4 MARIO WINANS I DON'T WANNA KNOW
- 5 FIVE STAR SYSTEM ADDICT

As used by Top Of The Pops and Radio 1

# MUSICWEEK

## The Official UK Charts 12.06.04

### SINGLES

1	MARIO WINANS/ENYA/P DIDDY I DON'T WANNA KNOW	Atlantic
2	FRANKEE FURB (F U RIGHT BACK)	All Around The World
3	PETER ANDRE INSANIA	East West
4	KELIS TRICK ME	Virgin
5	EAMON FUNK (I DON'T WANT YOU BACK)	Jive
6	CASSIDY FEAT. R KELLY HOTEL	J
7	FAITHLESS MASS DESTRUCTION	Duck/Dada
8	BEASTIE BOYS CH-CHEK IT OUT	Capitol
9	ANASTACIA LEFT OUTSIDE ALONE	Epic
10	THE FARM/SFX BOYS CHOIR ALL TOGETHER NOW 2004	006
11	THE 411 FEAT. GHOSTFACE KILLAH ON MY KNEES	Sony Music
12	HOBOASTANK THE REASON	Motown
13	CHRISTINA MILLIAN DIP IT LOW	Eel Jan W/Motown
14	POPI HEAVEN AND EARTH	Jive
15	EMMA CRICKETS SING FOR ANAMARIA	19
16	MAROON 5 THIS LOVE	J
17	V BLOOD SWEAT AND TEARS	Universal
18	KRISTIAN LEONTIQU STORY OF MY LIFE	Polydor
19	THE RASMAN IN THE SHADOWS	Universal
20	THE CORRS SUMMER SUNSHINE	Atlantic
21	D-SIDE PUSHIN ME OUT	Backstreet

### ALBUMS

1	KEANE HOPES AND FEARS	Atlantic
2	THE CORRS BORROWED HEAVEN	Atlantic
3	AVRIL LAVIGNE UNDER MY SKIN	Arista
4	MARIO WINANS HURT NO MORE	Ball:By
5	THE STREETS A GRAND DON'T COME FOR FREE	Luca/LaFace
6	USHER CONFESSIONS	Arista
7	JOSS STONE THE SOUL SESSIONS	Mercury/Virgin
8	SCISSOR SISTERS SCISSOR SISTERS	Polydor
9	THE CALLING TWO	RCA
10	MAROON 5 SONGS ABOUT JANE	J
11	ANASTACIA ANASTACIA	Epic
12	PU HARVEY UH HUH HER	Island
13	GUNS N' ROSES GREATEST HITS	Geffen/Polydor
14	JET GET BORN	Elektra
15	KELIS TASTY	Virgin
16	KANYE WEST THE COLLEGE DROPOUT	RCA/FAO/Jan
17	MORRISSEY YOU ARE THE QUARRY	Arista
18	PHIL COLLINS THE PLATINUM COLLECTION	Virgin
19	OUTKAST SPEAKERBXXX/THE LOW BELOW	Arista
20	SLIPKNOT VOL. 3 (THE SUBLIMITAL VERSES)	Rock-A-Vore
21	CHRISTINA MILLIAN IT'S ABOUT TIME	Top Gun/Motown



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 2 Disc DVD features full length documentaries, all promo ideas with directors' commentaries, karaoke options and much more.  
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20	12	THE CORRS SUMMER SUNSHINE	Atlantic
21	10	D-SIDE PUSHIN' ME OUT	Blackground
22	18	D-12 MY BAND	Interscope/Polydor
23	17	NATASHA BEDINGFIELD SINGLE	Phonogenic
24	6	EVANESCENCE EVERYBODY'S FOOL	Epic
25	14	SARAH CONNOR BOUNCE	Epic
26	10	THE KILLERS MR BRIGHTSIDE	LowerKey
27	20	AVRIL LAVIGNE DON'T TELL ME	Arista
28	16	JET ARE YOU GONNA BE MY GIRL?	Elektra
29	28	THE STREETS FIT BUT YOU KNOW IT	London/Edel
30	22	JAY-Z 99 PROBLEMS/DIRT OFF YOUR SHOULDER	Raw-A&G/Def Jam
31	27	USHER FEAT. LIL' JON & LUDACRIS YEAH	Arista
32	26	KEANE EVERYBODY'S CHANGING	Island
33	23	2P/LAY/RAGHAVA/MAILA BOSS IT CAN'T BE RIGHT	2P&S/Island
34	6	STACIE ORRICO I COULD BE THE ONE	Virgin
35	30	RONAN KEATING/LEANN RIMES LAST THING ON MY MIND	Phonogenic
36	19	SAM & MARK THE SUN HAS COME YOUR WAY	Reality
37	24	THE CALLING OUR LIVES	RCA
38	11	THIRTEEN SENSES DO NO WRONG	Vertigo
39	25	ATL CALLING ALL GIRLS	Epic
40	36	DJ CASPER CHA CHA SLIDE	All Around The World



MARIO WINANS: HITTING NUMBER ONE SPOT



## COMPILATIONS

1	6	HITS '88	Various/Real Gone Music
2	1	NOW THAT'S WHAT I CALL MUSIC! 57	EMI/Vegetal/Universal
3	2	KISS FITS THE HIP HOP COLLECTION	Universal TV
4	3	MORE THAN A FEELING	Sony Music TV
5	4	ULTIMATE DIRTY DANCING (OST)	RCA
6	5	LOVE Hurts	Various
7	6	BACK TO THE 80S	Various/Def Squad
8	9	REWIND GARAGE CLASSICS	Sony Music TV
9	8	THIS IS THE MODERN WORLD	Universal TV
10	9	POP PRINCESSES	Universal TV
11	6	THE NO.1 OPERA ALBUM	UIC
12	7	CLUBLAND X-TREME 2	UMT/MTW
13	13	CHILLED IBIZA GOLD	Warner Dance
14	8	BACK TO THE MOVIES - HITS FROM THE FLIX	Vegetal
15	6	CAPITAL GOLD - JUST GREAT SONGS	Universal TV
16	10	SUPER 70'S ROCK	Vegetal
17	6	JUMPERS 4 GOALPOSTS	W&M
18	11	BEST OF R&B	EMI/Universal TV
19	6	CRASH INDIE ANTHEMS 1982-2004	Telstar/Phonogenic
20	20	KILL BILL VOL. 1 (OST)	Warner/Beverly Hills

## FORTHCOMING

KEY SINGLES RELEASES		JUNE 7	WESTWIND
KANYE WEST ALL FALLS DOWN		JUNE 14	WESTWIND
BRANDY "OH ABOUT OUR LOVE" EASTWEST		JUNE 14	WESTWIND
OUTRAGEOUS "SHE'S NOT THE ONLY ONE" EASTWEST		JUNE 21	WESTWIND
CHRIS ALBO "THE SKY" POLYDOR		JUNE 28	POLYDOR
MACEY DAY/OLEBY ISLAND		JUNE 28	CAPITOL
KYLE MICHAEL/EMILY LOVETT "I'M HERE" PHONOGENIC		JUNE 28	PHONOGENIC
USHER "BLURRING" REPERE VILLAGE		JUNE 28	REPERE VILLAGE
SHAWN LEWIS "BEFORE I LET U GO" LONDON		JULY 7	LONDON
PABLO ANSELMI "I'M HERE" PHONOGENIC		JULY 14	PHONOGENIC
PABLO ANSELMI "I'M HERE" PHONOGENIC		JULY 14	PHONOGENIC
ANASTASIA "SIX & TIE" EPIC		JULY 19	EPIC
BLISTED "THE ISLAND" KEANE		JULY 26	KEANE
MADONN "S&S" W&M		AUGUST 2	W&M
MADONN "S&S" W&M		AUGUST 2	W&M

## KEY ALBUMS RELEASES

PETER AMBER "THE LONG ROAD BACK"	JUNE 7
EASTWIND	JUNE 7
OUTRAGEOUS "SHE'S NOT THE ONLY ONE"	JUNE 7
PHONOGENIC	JUNE 7
THE BEASTIE BOYS "THE 3 DOORDOGS"	JUNE 14
CAPITOL	JUNE 14
BADLY DRAWN "BOY ONE PLUS ONE IS ONE"	JUNE 21
TWISTED NERVOZ	JUNE 21
THE BEES "FREE THE BEES" VIRGIN	JUNE 28
PHONOGENIC	JUNE 28
PHONOGENIC	JUNE 28
MACEY DAY/OLEBY "ISLAND"	JULY 7
THE HINES "THE FLOOD"	JULY 19
THE HINES "THE FLOOD"	JULY 19
SHAWN LEWIS "OPEN LONDON"	AUGUST 9
SHAWN LEWIS "OPEN LONDON"	AUGUST 9
MADONN "S&S" W&M	AUGUST 23

20	5	SLIPKNOT VOL. 3 (THE SUBLIMINAL VERSES)	Rock-A-Fella/Mercury
21	6	CHRISTINA MILLIAN IT'S ABOUT TIME	Blue Note
22	29	BRITNEY SPEARS IN THE ZONE	Jive
23	16	FRANZ FERDINAND FRANZ FERDINAND	Domino
24	31	WILL YOUNG FRIDAY'S CHILD	S
25	6	CARLY SIMON REFLECTIONS - GREATEST HITS	Epic/Phonogenic
26	24	NORAH JONES FEELS LIKE HOME	Blue Note
27	17	SHADOWS LIFE STORY	Universal TV
28	21	KATIE MELUA CALL OFF THE SEARCH	Drivato
29	14	ASH MELTDOWN	Intelect
30	26	SNOW PATROL FINAL STRAW	Felony/Polydor
31	6	KRISTIAN LEONETTI SOME DAY SOON	Polydor
32	29	THE RASMIUS DEAD LETTERS	Motown
33	15	GABRIELLE PLAY TO WIN	Co. Bull/Island
34	28	WHO THEN AND NOW	Polydor
35	30	D-12 D12 WORLD	Interscope
36	20	ALANIS MORISSETTE SO-CALLED CHAOS	Mercury/Warner Bros
37	32	LEANN RIMES THE BEST OF	Curb/Landmark
38	38	DIDO LIFE FOR RENT	Cherry/Goku
39	23	THE CHARLATANS UP AT THE LAKE	Universal
40	34	JAY-Z THE BLACK ALBUM	Universal



THE CORRS: HIGHEST NEW ENTRY

6	JASTINA ROSS SINGERS	Pop
7	JAMIE BEST IN MY DUNE	Pop
8	OUTRAGED BETTER THAN THE	Rock/Pop
9	PA 100 HOT	Pop
10	GOALS OF TIME ON TV THE UK IN SCY	Pop

**PRE-RELEASE AIRPLAY TOP 20**

1	THE GREAT ESCAPE	Pop
2	LOANER WEST ALL FALLS DOWN	Rock/Pop
3	THE MASHES FEELS	Pop
4	BURLESQUE LEAN WEST ALL ABOUT OUR DUNE	Pop
5	SHARONITE THINGS INSIDE	Pop
6	THE SEVEN	Pop
7	ALAN FITZ PATRICKS GET IT SHARIB	Pop
8	BELOTTI	Pop
9	GERBY LINDSEY	Pop
10	GERBY LINDSEY	Pop
11	GERBY LINDSEY	Pop
12	GERBY LINDSEY	Pop
13	GERBY LINDSEY	Pop
14	GERBY LINDSEY	Pop
15	GERBY LINDSEY	Pop
16	GERBY LINDSEY	Pop
17	GERBY LINDSEY	Pop
18	GERBY LINDSEY	Pop
19	GERBY LINDSEY	Pop
20	GERBY LINDSEY	Pop

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**COOL CUTS CHART**

1	LOU REEDS SHALUTE TO THE QUEEN	Rock
2	SPURTSRITES DUNAS TRAF	Pop
3	SCISSOR SISTERS I DREAM	Pop
4	SCENT OF A WOMAN	Pop
5	MAX SCOTLAND VAWRY	Pop
6	DEEP PINK I FEEL GOOD	Pop
7	TELA MADRADA ALMA S'ENVAI QUANT ME FALTOU ME	Pop
8	MARTIN SVALBERG IN A GOOD WAY	Pop
9	SLAM SHOCK	Pop
10	FLUTTERBEEZ WINDA	Pop
11	FRIZIONE THE SUGAR HILLS	Pop
12	SEANNO SHALI & ANTO ONTO LAM	Pop
13	FRANK UNDERWOOD S'ENVAI	Pop
14	ROBERTO CARLOS S'ENVAI	Pop
15	NUMBER 1 AND CHAMBER ONE DAY	Pop
16	JASTINA ROSS SINGERS	Pop
17	ROBERT CARLOS S'ENVAI	Pop
18	UNDEAD BOY	Pop
19	STAR BOY STAR BOY	Pop
20	HALF PANT LOVER	Pop

**URBAN TOP 30**

1	HAROLD WINANS I DON'T WANTA WOMAN	Pop
2	WINK DUBOY ABBA HOW YA FEEL	Pop
3	ANGIE STONE FEAT. MONIE MONIE WYNNAL HEAVE YA	Pop
4	BERNARDI ROBERT WINEY TALK ABOUT OUR DUNE	Pop
5	KELLY ROCKAW	Pop
6	AMON 1975	Pop
7	ISOMER BODY	Pop
8	WYNNE FEAT. LUCY STEVENS JOHNSON ALL FALLS DOWN	Pop
9	ART SCHMIDT FEAT. MICKY PROBERT CUTS ON VOL.	Pop
10	DESSA FEAT. JAY-Z FEAT. THE ONE	Pop
11	CASSIY FEAT. KILLER T. I DON'T FEEL	Pop
12	BONITA BRIGHTONE AS YOU FEEL	Pop
13	RAY FEELS BEHOLD	Pop
14	LAGGED ONE FEAT. BEHOLD FEEL WYNNAL HEAVE YA	Pop
15	THE 411 FEAT. CHRISTOPHER CULLEN ONLY WYNNAL HEAVE YA	Pop
16	MICHOYAMA FEAT. BISHA BISHA WYNNE S'ENVAI	Pop
17	CONOR ONE DOLL ANNY	Pop
18	PA 100 HOT	Pop
19	CONSTANT MILDEN FEAT. RABBITONS 2P IT LOW	Pop
20	LAURENCE LALONGS	Pop
21	LAURENCE LALONGS	Pop
22	LAURENCE LALONGS	Pop
23	LAURENCE LALONGS	Pop
24	LAURENCE LALONGS	Pop
25	LAURENCE LALONGS	Pop
26	LAURENCE LALONGS	Pop
27	LAURENCE LALONGS	Pop
28	LAURENCE LALONGS	Pop
29	LAURENCE LALONGS	Pop
30	LAURENCE LALONGS	Pop

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We profile the songwriters who have delivered chart smashes for artists such as Beyoncé, Nelly and Eve

# Top writers keep the hits flowing

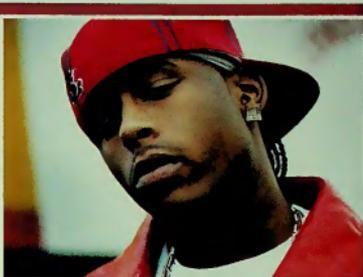
## Trackboyz (US)

While Trackboyz have not been hugely prolific "in terms of shooting things against the wall," as Notting Hill Music chairman Andy McQueen puts it, nevertheless everything that the writing/production duo - real names Joe Kent and Mark Williams - have done has been a hit. Based in downtown St Louis, Missouri, the pair's big breakthrough was in 2002 when they wrote Po' Folks, a Top 30 in the US for Nappy Roots, followed by Nelly's Air Force Ones, a number three hit in the US singles chart. Managed by Jeremy Geffen, who also counts D-12 as a client, they've been working on a number of projects including most of the tracks on the gold album and US number two hit Tippy by J-Kwon, who is also signed to the duo's own production company, plus a track, 40 Oz, on the D-12 album. "They're top-notch beat guys," says McQueen. "What they do is all high-quality stuff, but it takes a bit of targeting because [what they do] comes as a loop of a backing track, but when it goes to the right person they find it inspiring." Trackboyz are currently working

with Ludacris, Angie Stone and Ebony Eyes, a new female singer who is signed to their production outfit.

## Platinum Status (US)

"We found these guys when they were working with B2K, who released more than a dozen of their songs," says McQueen. "They'd also written Where'd You Go for Destiny's Child, which appeared on their The Writing's On The Wall album." The production team, which is based in Los Angeles, includes Marques Houston who has a solo career with Atlantic and the group previously had a Top 20 album with the group Jimmy. Houston had a recent Top 20 in the UK with the track Clubbing, which R Kelly wrote, and also had a hit in the US last year with a song called Pop That Booty, which he wrote with fellow Platinum Status member Tony Oliver. Platinum Status are currently working on songs for innum Status are currently working on songs for the debut solo album from Beyoncé's Omarion, as well as large portions of albums for two new Universal artists, Young Rome and O'Ryan. "They are a first class writing/production team,"

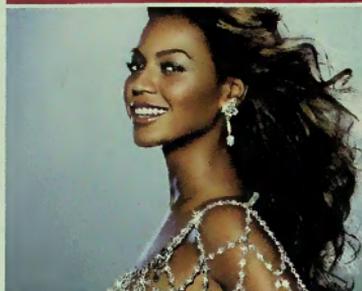


Trackboyz have written songs for the likes of Nappy Roots and Nelly (above left); J-Kwon, Marques Houston and Eve

adds McQueen, "and the results will speak for themselves."

## Robert Waller, aka EST (US)

"Robert Waller was the first signing we made when we opened the office in the US," says McQueen. He very promptly delivered the three Beyoncé cuts and all three became singles, "which we could never have predicted, but sometimes you get lucky," he adds. Waller also has two tracks on Eve's Evolution album on Interscope and "is working with all sorts of different people right now," says McQueen. According to McQueen, Waller is a "top-line melody writer and lyricist." He says, "This kind of individual is quite rare, in that we have loads of track guys and everybody has, but very few people have got someone who can knock things into shape melodically and lyrically. Robert can do that." Waller recently wrote a song with US-based Notting Hill writer Colin Wolfe and Steve McMerney from Notting Hill Music UK. "This sums up what we're trying to do: Steve, a very English pop guy, then a very hip track guy in



Colin, who's worked with everyone from Dr Dre to Madonna, and Robert, who's got the current hits. Putting the three of them together is a very interesting combination. It's a hybrid, which is the exciting thing. The work he'll get off the back of the Beyoncé stuff is fairly obvious. It's where we can add value to the creative process, that's the exciting bit."

**Leon Sylvers III/Leon Sylvers IV (US)**

Legendary Leon III - the man behind hits for Shalamar, Dynasty and The Whispers - has worked in recent years with Blackstreet, Guy and Janet Jackson and is now collaborating with

Successes with Notting Hill songs: Robert Walker wrote three songs for Beyoncé (left), while Sammy Jay has written for Mis-Teeq, among others



his own 15-year-old son. While the teenager comes up with the beats and the tracks, his father brings to the table his huge knowledge in production. "They are currently working with all sorts of people," says McQueen, "applying his own experience and his son's youthfulness to a whole new pop generation." A number of songs are being placed with high-profile pop acts in the UK, but McQueen is prevented from revealing exactly who these acts are. "But believe me, they're absolute dynamite," he says.

**Bruce Elliott-Smith (UK)**

Elliott-Smith was the winner of a Grammy this year in the best dance production category

for Kylie's Come Into My Life. "Bruce has been working with all sorts of dance and pop acts and he's got singles coming up on the likes of Ministry and Concept - it's all about trying to take him up to the next level, basically," says McQueen. With a Grammy under his belt, McQueen is confident that the task will now be that much easier. Smith is due to be working with Lamont Dozier over the coming weeks in the UK.

**Steve Duberry (UK)**

A writer/producer who has penned material for the likes of Joe Cocker and Lulu, Duberry wrote Don't Want To Fight No More for Tina Turner; "not a Notting Hill Music song, but a fairly good calling card nevertheless," says McQueen. The first hit Duberry had following his signing to Notting Hill was Doin' It, recorded by Liberty X. The writer has spent the past 12 months working on an album project for an artist called Kai, who used to be in Busted - before they became famous. He also composed the theme tune for Channel 4's horse racing programme, "so he's a jack of all trades, really".

**Sammy Jay (UK)**

Jay has written for Terri Walker, Mis-Teeq, Ed Case and Mark Morrison. "In the case of people like Sammy, we're trying to get them together with people in the US and get them working with other writers," says McQueen. "It's about broadening the audience for people like her."



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Three main figures have built Notting Hill to become an independent leader and a force in its own right

# Key players in a decade of global growth

## Andy McQueen

Chairman

At the age of 15, Andy McQueen opened a small record shop in his native Edinburgh, selling seven-inch singles and nothing else, mirroring his passion for classic three-minute pop epics.

After a period playing in various bands which ceaselessly tried to woo punters and A&R men

alike, McQueen recognised his own personal musical limitations and moved south to London where he ended up producing records and managing artists who had had some modicum of success.

His most notable contribution to the management art saw him oversee the careers of first The Damned – who had a hit at the time with Thanks For The Night on McQueen's own Damned



McQueen: early successes with The Damned and Paul Weller

Records label – and later the group's bassist, Captain Sensible.

After a period in management and a stint as a producer for Radio Luxembourg, McQueen joined the "nascent" Nippon TV Music (UK) Ltd in 1990, as deputy managing director. Briefed with establishing an international network of publishing affiliates, he did this and then set about signing a series of established artists who

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to **Notting Hill Music**

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of **Success**



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included Tom Robinson and ex-Jam and Style Council frontman Paul Weller.

Together with colleagues Peter Chalcraft and Dave Loader, McQueen led a buyout of the company from its Japanese owners in 1993. A year later the company officially became known as Notting Hill Music Group plc, of which McQueen has been chairman ever since.

#### Dave Loader

managing director

Loader started working for Richard Branson in 1973, just before the Virgin label started. He

Loader calling the shots to co-found Notting Hill

worked in a division which dealt with exports and wholesaling and was there for eight years until 1981. There then followed a major reshuffle at the company when Branson split with business partner Nik Powell. Soon after, he and Branson also parted company.

Throughout the Eighties, Loader enjoyed "all sorts of adventures with indie labels and various projects for other people". Towards the end of the decade he went to work at Marcus Studios as their accountant for a couple of years and then became the general manager at Brixton Academy and the licensee of what he suggests was – and still is – the biggest pub in London. Being the licensee, his name even appeared over the main entrance door to the venue.

Then, in the early Nineties, Loader bumped into Andy McQueen at Midem. McQueen had already embarked on the NTV publishing adventure, although, when they first spoke about the venture in a noisy hotel bar, Loader first believed McQueen was working with MTV. Following their discussions on the Croisette, Loader came into NTV's offices in London to undertake some freelance accounts work and then again in 1993. He then joined McQueen and Chalcraft and helped with negotiations with the Japanese parent company to buy out the business and found Notting Hill Music.

#### Peter Chalcraft

president

Chalcraft joined Bronze Records in 1975 as a postboy. Six months later, label owner Gerry

Bron offered him the chance to go into Bronze's publishing operation which – since copyrights tend not to phone up at 3am to say their van has broken down – was viewed by Chalcraft as a role infinitely preferable to management.

Working with acts such as Uriah Heep and Manfred Mann's Earth Band, in 1976 Chalcraft became a professional manager, meaning he had the best stereo in the office and the best music to exploit in the outside world, such as At The Hop, Rock & Roll Is Here To Stay and Tears On My Pillow: when Showaddywaddy won TV's New Faces talent show, he got three covers in a week. He then began signing acts, including one Frank Zappa.

In 1981, Chalcraft joined Avatar Records, then he ran DJM Records for a year, before finally taking the plunge into artist management. His main act was Tangerine Dream's Klaus Schulze, with whom he set up IC Records in Hanover. He then set up his own labels and released records by "everyone from Hawkwind to Gary Glitter".

Later, in 1985, he set up Metal Works, a UK label with a small roster of thrash metal bands, one of which, Virus, sold quite reasonable numbers in the US. However, following a dollar crash, Chalcraft folded the label and he returned to management. After bumping into Andy McQueen at Midem in 1992, he was asked if he wanted to join the new NTV publishing outfit. Charged with getting sub-publishing deals around the world, Chalcraft's experience meant he was a shoe-in to oversee the US operation of Notting Hill Music, which he does to this day (see page vi).

## COPYRIGHT RESCUE INTERNATIONAL

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Contact Alan Gleeson

020 7727 0555 alan@copyrightrescue.com

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## Copyright Rescue fights to get artists their dues

Music publishing, while the mainstay of Notting Hill Music, is not the only string to the company's bow. Take Copyright Rescue. Essentially a royalty collection division, Copyright Rescue has been in existence for five years and collects performers' fees from areas such as TV, radio broadcasts and public performance.

"It's an interesting area," says Andy McQueen. "Because it thoroughly researches the discographies to ensure clients are correctly credited for their recordings and designated in the correct performers category, it makes sure the performers get maximum returns for their airplay. Alan Gleeson (pictured) runs the department and some of the people we look after in this area are common clients with Notting Hill Music and some of them aren't. Atomic Kitten and Sean Paul are two of our Copyright Rescue clients, but we don't have their publishing."

McQueen says that the approach to Copyright Rescue is

about applying the same principles that he and his colleagues have put in place throughout the rest of the business. "If you register something immaculately, you will get a far greater return than if you do it in a botched fashion. There are people all over the place who haven't got their copyrights correctly registered, going back years. Alan does the same thing in countries across Europe. If Sean Paul is not listed as having performed on the Beyoncé single then he doesn't get paid for it. Somebody has to make sure that he is listed and that all the numbers and all that stuff are in place."

Dave Loader illustrates what the service can mean to a performer. "Steve Harley is a performer, not business, but we were looking at that side of things anyway," he says. "He was down as a backing singer on Come Up And See Me and getting about 70% of the royalties due to him. I mentioned it to him and he wouldn't believe me. He thought I was having him on. A couple of



months later, I got a message from him saying 'Thanks very much for the tip.' We all have a role to play. Alan checks all this stuff meticulously. I just happened to ask him on behalf of Steve and he uncovered a lot of detail."

With thousands of songs being registered every month – many with the same or similar titles – the function of an operation such as Copyright

Rescue can make all the difference to a performer's livelihood. Most in the industry act reasonably, believes McQueen.

"To be fair to the record companies, they've been releasing the records for a number of years, they own the masters and they know how to correlate which artist version is what," he says. "Ringtone companies are another matter. People who are not

coming from a musical background, they are likely to say 'Look, here's a lump of money we owe you, now you go and sort it out.' They're not going to know the difference between one song and another, like say Beyoncé's Baby Boy and Big Brovaz' Baby Boy, out at the same time, so it's going to be even more necessary to go and argue your corner."

## Warm Congratulations to Andy, Peter, Dave and All at Notting Hill Music on your 10th Anniversary

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# Datafile

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Week 23

TV & radio airplay p20 Cued up p24 New releases p26 Singles & albums p28

## KEY RELEASES

### ALBUMS

**THIS WEEK**  
Superglass is 10. Best Of '94-'04 (Polygram); Faithless No Roots (Arista); Peter Andre The Long Road Back (EastWest); Hope Of The States The Lost Riots (Columbia); The Kluge Hit Fuss (Libard King)

**JUNE 14**  
The Beastie Boys To The 5 Boroughs (Capitol); Blue States The Soundings (Mercury Industries)

**JUNE 21**  
Cherish Luck Your Ticket (Island); Wilco A Ghost Is Born (Nonesuch/EastWest); Razorlight Up All Night (Virgin); Badly Drawn Boy One Plus One Is One (Twisted Nerve/AL)

**JUNE 28**  
Brandy Afrasiaic (EastWest); Javine Surrender (Innocent); The Bees Free The Bees (Virgin); Beverley Knight Affirmation (Parlophone); The Cure The Cure (Friction/Polydor); Taz the (Def Jam/Mercury)

### SINGLES

**THIS WEEK**  
VS Gal U Stay (Innocent); Kanye West All Falls... (Def Jam/Mercury); Janet Jackson All Nile (Virgin); Scissor Sisters Laura (Polydor); Chikinki Either Radio (Island); Linkin Park Breaking... (WEA)

**JUNE 14**  
Jessica Simpson With You (Columbia); NEG! Dabbe (Virgin); The Bees The Hivesman (Virgin); Brandy Talk About Our Love (EastWest); Jentina Best Of My Love (Innocent)

**JUNE 21**  
Beverly Knight Come As You Are Parlophone; Bink 162 Down (MCA); Outkast Roses (BMG); Twista Overnight Celebrity (EastWest); Jentina Best Ass Stripa (Virgin)

**JUNE 28**  
Bibi Störfer (Innocent); Kylie Minogue Closer (Polygram); Black Eyed Peas Let's Get... (ASAP/Polydor); McFly Ohmies (Island); George Michael Playless... (Aegion); Usher Burn (BMG); Marley The First Of... (Attack)

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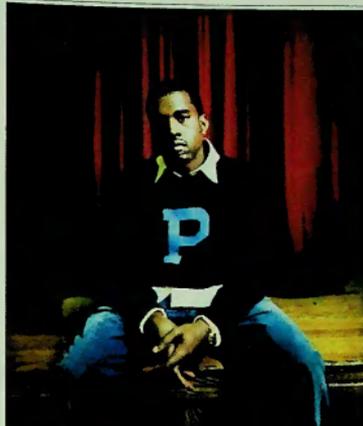
## The Market

### Strong debut puts Winans centre stage

by Alan Jones

The half-term holiday and a decent schedule of new releases helped the singles market to rally by 8% last week, to reach its highest level for six weeks. Half of the Top 10 comprises new entries, with top debut honours going to Mario Winans' I Don't Wanna Know, with sales of 61,303 winning it an emphatic number one debut. Three-week champ FURB by Franko dips to two, with sales of 25,079 representing just 42% of Winans' total.

Commissioned by the BBC as part of its *Celts* soundtrack in 1986, Enya's *Bohème* was never a single in its own right but has now powered two number one hits, providing atmospheric undertones to the Pigeons' 1996 number one *Ready Or Not*, and the new *Major Winans* chart-topper. It is probably not one of Peter Andre's favourites - the Pigeons' single dethroned his Flava single eight years ago, while the Winans single helps to restrict his new single *Insania* to a number three debut. Aside from Winans and Enya, I Don't Wanna Know also credits P Diddy, who owns the Bad Boy imprint on which the single is released. It is Diddy's second number one. His first - I'll Be Missing You with Faith Evans - was released seven years ago this month at a time when he was credited as Puff Daddy.



Winans: staging strong performance to debut at number one with 61,000 sales

Meanwhile, the competition for the number one spot on the albums chart was at its keenest (no pun intended) for years, with the leadership changing hands four times in the week. When the first mid-week sales flashes emerged on Tuesday, Keane were ahead with *Hopes And Fears*. By Wednesday, they had been overtaken by The Corrs' *Borrowed Heaven*. On Thursday, the two titles flipped again, with Keane back on top. And on Friday, The Corrs had once again moved ahead. But Keane's sales held up considerably better at the end of the week, with the result that they

claimed the number one slot for the week with sales of 58,732, just 834 more than The Corrs.

Though it regained the number one slot from Avril Lavigne's *Under My Skin*, Keane's album sales were down 20% week-on-week. Its total sales to date, after just 27 days in the shops, amount to 367,120, making it the number 12 artist album of the year to date, up from 17th place a week ago. It is now the biggest-selling UK rock album of the year, moving slightly ahead of Snow Patrol's *The Final Straw*, which has sold 364,344 copies so far this year.

## FAST CHART

### SINGLES

**NUMBER ONE**  
MARIO WINANS I DON'T WANNA KNOW Bad Boy  
Mario Winans' first ever UK single release tops the list, although, confusingly, he enjoyed good import sales in 1997 with the similarly titled *Dont Know*.

### ARTIST ALBUMS

**NUMBER ONE**  
KEANE HOPES AND FEARS Island  
A less spectacular opening than expected for The Corrs' new album and a 49% dip for Avril Lavigne's *Under My Skin* help Keane to return to number one.

### COMPILATIONS

**NUMBER ONE**  
HITS 58 BMG/Sony/WSM  
Now! 57 returns after eight weeks on top. The Hits series are now Now's mortal enemy with nearly as much sales clout, but Hits 58's first-week sales tally of just 23,557 is less than 1/4th as many as Now! 57's opening total.

### 7-INCH SINGLES

**NUMBER ONE**  
THIRTEEN SEENES DO NO WORK Mercury

Another hectic week for the rearguard formation, with eight new entries to the Top 10, including this debut offering from band fancied to battle Batt's boys Keane for the title of 'the new Coldplay'.

### SCOTTISH ALBUMS

**NUMBER ONE**  
KEANE HOPES AND FEARS Island  
Fourth week in a row at number one for Keane north of the border, where they had a 49% margin over The Corrs, compared to 1.4% in the UK as a whole.

### RADIO AIRPLAY

**NUMBER ONE**  
CHRISTINA MILIAN DIP IT LOW Def Jam  
It reached number two on sales last month, but Dip It Low goes one better on the radio airplay list. But, despite being number one on radio overall, it tops the most-played lists at only two of the 108 stations monitored by Music Control, while falling to get a play on 31 of them.

## MARKET INDICATORS

SINGLES		ALBUMS		COMPILATIONS		THE BIG NUMBER: 51,652	
Sales versus last week: +79%	Year to date versus last year: +81%	Sales versus last week: -31%	Year to date versus last year: +1.4%	Sales versus last week: +4.2%	Year to date versus last year: +0.2%	Number of 12-inch singles sold last week - the highest for eight weeks - covered by <i>Smash Hits</i> , <i>Radio 1</i> and <i>Pulse</i>	
<b>Market shares</b>		<b>Market shares</b>		<b>Market shares</b>		<b>RADIO AIRPLAY UK SHARE</b>	
BMG	20.5%	BMG	21.5%	Universal TV	31.7%	BMG	32.2%
Universal Island	19.2%	Universal Island	12.0%	EMI Virgin	19.8%	Polydor	12.5%
Virgin	9.3%	East West	11.0%	Sony	12.3%	WSM	12.8%
East West	8.7%	Polydor	10.3%	WSM	12.3%	Sony	9.4%
Virgin	6.7%	Virgin	7.0%	BMG	8.4%	Virgin	7.8%
						Origin of single sales (Top 75): UK 60% US: 36% Other: 4%	
						Origin of album sales (Top 75): UK 52% US: 41% Other: 4%	



# TV Airplay Chart

Rank	Artist	Title	Genre	Score
1	KELIS	TRICK ME	REGGAE	394
2	BRITNEY SPEARS	EVERYTIME	JAZZ	343
3	THE RASMUS IN THE SHADOWS		UNIVERSAL	327
4	AVRIL LAVIGNE	DON'T TELL ME	ARISTA	317
5	USHER	BURN	ARISTA	301
6	FRANKIE FURB (F U RIGHT BACK)		ALL AROUND THE WORLD	296
7	CHRISTINA MILIAN	DIP IT LOW	DEF JAM UNIVERSITY	293
8	THE 411 FEAT. GHOSTFACE KILLAH	ON MY KNEES	SONY	299
9	OUTKAST	ROSES	ARISTA	269
10	D-12	MY BAND	IMPULSE/GOODBYE	259
11	EAMON F**K IT (I DON'T WANT YOU BACK)		INTELLECT	255
12	ANASTASIA	LEFT OUTSIDE ALONE	EPIC	245
13	CASSIDY FEAT. R.KELLY	HOTEL	J	239
14	SCISSOR SISTERS	LAURA	POLO/RED	236
15	MARIO WINANS/ENYA/P DIDDY	I DON'T WANNA KNOW	BMG A&R/SONY	227
16	MAROON 5	THIS LOVE	IMPULSE/GOODBYE	227
17	LINKIN PARK	BREAKING THE HABIT	WARNER BROS	215
18	NERD MAYBE		VERLIN	213
19	THE CORRS	SUMMER SUNSHINE	ATLANTIC	200
20	HOOBASTANK	THE REASON	DEF JAM UNIVERSITY	196
21	NATASHA BEDINGFIELD	SINGLE	CHRISTIAN MCGRAW	194
22	FAITHLESS	MASS DESTRUCTION	IMPULSE/GOODBYE	190
23	KYLIE MINOGUE	CHOCOLATE	IMPULSE/GOODBYE	187
24	BLUE BUBBLIN'		IMPULSE/GOODBYE	183
25	V BLOOD SWEAT AND TEARS		IMPULSE/GOODBYE	183
26	USHER FEAT. LILJON & LUDACRIS	YEAH	ARISTA	177
27	BEASTIE BOYS	CH-CHECK IT OUT	CAPITOL	173
28	JAMIELIA	SEE IT IN A BOYS EYES	PARLOPHONE	170
29	JET ARE YOU GONNA BE MY GIRL?		ELEKTRA	168
29	GEORGE MICHAEL	FLAWLESS (GO TO THE CITY)	ATLANTIC	168
31	KEANE	EVERYBODY'S CHANGING	ISLAND	162
31	MCFLY	OBVIOUSLY	ISLAND	162
33	KRISTIAN LEONTIYOU	STORY OF MY LIFE	POLO/RED	156
34	THE STREETS	FIT BUT YOU KNOW IT	LOOKOUT/SONY	155
35	BRANDY FEAT. KAYNE WEST	TALK ABOUT LOVE	ATLANTIC/CELESTIAL	151
36	THE DARKNESS	I BELIEVE IN A THING CALLED LOVE	IMPULSE/GOODBYE	142
37	BLINK 182	DOWN	ISLAND	140
37	THE KILLERS	MR. BRIGHTSIDE	LOOKOUT/SONY	140
39	PETER ANDRE	INSANIA	EAST WEST	140
40	OSZNE	DRAGOSTEA DIN TEI	JIVE	135



**20. Hoobastank**  
The six-track disc from Hoobastank's second album, *The Reason*, has been a big success in the US, where it has dared to question urban music's domination of the Hot 100 - it currently stands at number five, and has also topped the rock airplay chart. It debuts at number 12 on the UK sales chart this week, a debut driven primarily by TV airings of the video for *The Reason*. Ten of the 18 studios on the Music Control panel aired it last week, with an overall tally of 186 plays, including 40 from top supporter Kerrang! TV.



**29. George Michael**  
George Michael rarely appears in his own videos but does so in *Flawless (Go To The City)*, which checks in at number 29 on its first full week on TV, while making a more modest 105-73 rise on the radio airplay chart. Michael's music includes *The Box* and *MTV Dance* (3 plays apiece), *TMF* (29 plays) and *VH1* (4).

Kelis holds at the top of the TV airplay chart, while NERD are the highest new entry and V make a strong 40-24 climb

**THE BOX NUMBER ONE**  
Ozune Dragostea Din Tei  
**HIGHEST CLIMBER**  
Blue Bubbli'n'  
**HIGHEST NEW ENTRY**  
George Michael  
Flawless

## MTV MOST PLAYED

Rank	Artist	Title	Genre
1	JAMIELIA	SEE IT IN A BOYS EYES	PARLOPHONE
2	BEASTIE BOYS	CH-CHECK IT OUT	CAPITOL
3	KELIS	TRICK ME	ARISTA
4	FAITHLESS	MASS DESTRUCTION	IMPULSE/GOODBYE
5	SCISSOR SISTERS	LAURA	POLO/RED
6	AVRIL LAVIGNE	DON'T TELL ME	ARISTA
7	KEANE	EVERYBODY'S CHANGING	ISLAND
8	NATASHA BEDINGFIELD	SINGLE	CHRISTIAN MCGRAW
9	ASH	ORPHEUS	INTELLECT
10	THE STREETS	FIT BUT YOU KNOW IT	LOOKOUT/SONY

**KERRANG! NUMBER ONE**  
The Reason In The Shadows  
**HIGHEST CLIMBER**  
Good Charlotte  
The Architect  
**HIGHEST NEW ENTRY**  
The Killers  
Mr Brightside

## THE BOX MOST PLAYED

Rank	Artist	Title	Genre
1	OSZNE	DRAGOSTEA DIN TEI	JIVE
2	KELIS	TRICK ME	ARISTA
3	THE 411 FEAT. GHOSTFACE KILLAH	ON MY KNEES	SONY
4	FRANKIE FURB (F U RIGHT BACK)		ALL AROUND THE WORLD
4	MCFLY	OBVIOUSLY	ISLAND
6	CASSIDY FEAT. R.KELLY	HOTEL	J
6	CHRISTINA MILIAN	DIP IT LOW	DEF JAM UNIVERSITY
6	AVRIL LAVIGNE	DON'T TELL ME	ARISTA
9	EAMON F**K IT (I DON'T WANT YOU BACK)		INTELLECT
10	V BLOOD SWEAT AND TEARS		ISLAND

**KISS TV NUMBER ONE**  
Kala Trick Me  
**HIGHEST CLIMBER**  
Twista  
Overnight Celebrity  
**HIGHEST NEW ENTRY**  
Janelle Sue III  
In A Boy's Eye

## KERRANG! MOST PLAYED

Rank	Artist	Title	Genre
1	THE RASMUS IN THE SHADOWS		UNIVERSAL
2	BLINK 182	DOWN	ISLAND
3	AVRIL LAVIGNE	DON'T TELL ME	ARISTA
4	LINKIN PARK	BREAKING THE HABIT	WARNER BROS
5	VELVET REVOLVER	SLITHER	BMG
6	JET ARE YOU GONNA BE MY GIRL?		ELEKTRA
8	NERD MAYBE		VERLIN
8	HOOBASTANK	THE REASON	DEF JAM UNIVERSITY
9	SLIPKNOT	DUALITY	ROADSHOW
10	LINKIN PARK	IN THE END	WARNER BROS

**MTV NUMBER ONE**  
Janelle Sue III  
In A Boy's Eye  
**HIGHEST CLIMBER**  
Hoobastank  
The Reason  
**HIGHEST NEW ENTRY**  
Janelle Sue III  
In A Boy's Eye

## MTV 2 MOST PLAYED

Rank	Artist	Title	Genre
1	BEASTIE BOYS	CH-CHECK IT OUT	CAPITOL
2	BADLITZKI	GRANDI TOUCH	IMPULSE/GOODBYE
3	THE KILLERS	MR. BRIGHTSIDE	LOOKOUT/SONY
4	SLIPKNOT	DUALITY	ROADSHOW
5	BRAND NEW	THE QUIET THINGS THAT KNOW ONE	IMPULSE/GOODBYE
5	MUSE	SING FOR ASSOLUTION	IMPULSE/GOODBYE
7	ASH	ORPHEUS	INTELLECT
8	THE STROKES	SPRITZLIA	ROADSHOW
9	FRANZ FERDINAND	MATTHEE	IMPULSE/GOODBYE
10	HOPES OF THE STATES	THE RED THE WHITE THE BLACK	IMPULSE/GOODBYE

**MTV2 NUMBER ONE**  
Bandaids  
No-Check It Out  
**HIGHEST CLIMBER**  
Velvet Revolver  
Slither  
**HIGHEST NEW ENTRY**  
80's Matchbox  
B-Line Disaster  
I Could Be As Angel

## MTV BASE MOST PLAYED

Rank	Artist	Title	Genre
1	USHER	BURN	ARISTA
2	MARIO WINANS/ENYA/P DIDDY	I DON'T WANNA KNOW	BMG A&R/SONY
3	JAMIELIA	SEE IT IN A BOYS EYES	PARLOPHONE
4	BRANDY/KAYNE WEST	TALK ABOUT LOVE	ATLANTIC/CELESTIAL
5	ALICIA KEYS	IF I AIN'T GOT YOU	IMPULSE/GOODBYE
6	THE DARKNESS	I BELIEVE IN A THING CALLED LOVE	IMPULSE/GOODBYE
7	JAY-Z	DIRT OFF YOUR SHOULDERS	IMPULSE/GOODBYE
8	CHINGY	ONE CALL AWAY	IMPULSE/GOODBYE
9	OUTKAST	ROSES	ARISTA
10	KELIS	TRICK ME	ARISTA

**MTV BASE NUMBER ONE**  
Usher  
Burn  
**HIGHEST CLIMBER**  
Twista  
Overnight Celebrity  
**HIGHEST NEW ENTRY**  
Janelle Sue III  
In A Boy's Eye

**HITS NUMBER ONE**  
Ozune Dragostea Din Tei  
**HIGHEST CLIMBER**  
The Calling  
Our Love  
**HIGHEST NEW ENTRY**  
Blue Bubbli'n'

**THE MUSIC FACTORY NUMBER ONE**  
Benji  
Everytime  
**HIGHEST CLIMBER**  
Beverly Knight  
Come As You Are  
**HIGHEST NEW ENTRY**  
Janelle Sue III  
In A Boy's Eye

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## MTV Base 5th Birthday Tour

MTV Base: celebrating 5 years as the UK's No.1 urban music channel  
6 cities across the UK and Ireland starting on 3rd June at Ministry of Sound, London  
For full details check [www.mtvbase.co.uk](http://www.mtvbase.co.uk)



Milian's Dip It Low rises to the top, while Mario Winans also climbs. Keane's Everybody's Changing remains high despite falling out of the Top 30 sales chart

# The UK Radio Airplay

## RADIO ONE

Pos	Artist/Title	Days	Last	Wk	Wks	2007
1	SCISSOR SISTERS LAURA		28	31	2007	
2	THE 411 FEAT. GHOSTFACE KILLAH ON MY KNEES	SOBY	28	29	2003	
2	KELIS TRICK ME	VERGN	28	29	2003	
4	MARIO WINANS/ENYA/DIDDY I DON'T WANNA KNOW	BAD BOYS/ISLAND	29	28	3617	
5	CASSIDY FEAT. R.KELLY HOTEL J	DEF JAM UNIVERSITY	28	27	20499	
6	JET ARE YOU GONNA BE MY GIRL	BLICK 182	28	27	3781	
7	BEASTIE BOYS CHECK IT OUT	CAPITOL	28	26	1231	
8	AVRIL LAVIGNE DON'T TELL ME	ARISTA	28	24	3852	
11	CHRISTINA MILIAN DIP IT LOW	DEF JAM UNIVERSITY	27	23	3484	
11	JOSS STONE SUPER DUPER LOVE	RELENTLESS/VERGN	27	22	1303	
10	OUTKAST ROSES	ARISTA	27	21	3418	
19	FAITHLESS MASS DESTRUCTION	DELVE/VERGN	25	21	3270	
23	ASH CRUEL INTENTIONS	ISLAND	26	21	2221	
7	KEANE EVERYBODY'S CHANGING	ISLAND	26	19	3208	
14	NATASHA BEDINGFIELD SINGLE	PHONOGEN/ISLAND	26	19	3208	
27	FREESTYLERS PUSH UP AGAINST THE STARS	VERGN	19	19	1934	
18	D-12 MY BAND	INTERSCOPE/VERGN	19	18	2895	
14	KRISTIAN LEONTIOW STORY OF MY LIFE	VERGN	20	18	3900	
19	SNOW PATROL CHOCOLATE FACTORY	VERGN	8	16	10040	
30	NERD MARVE	VERGN	12	16	8046	
27	LOSTPROPHETS WAKE UP (MAKE A MOVE)	VERGN	13	15	5615	
9	KANYE WEST/YLEENA JOHNSON ALL FALLS DOWN	ROCA/REKALL/VERGN	25	15	8729	
21	JURGEN VRIES FEAT. ANDREA BRITTON TAKE MY HAND	SOBY	25	15	3629	
23	EMON F**K IT (I DON'T WANT YOU BACK)	JIVE	24	14	3418	
24	RAZORLIGHT GOLDEN TOUCH	VERGN	14	14	3418	
28	THE RASMUS IN THE SHADOWS	UNIVERSAL	19	14	826	
28	SUPERGRASS KISS OF LIFE	PHILIPINE	19	14	3121	
28	THE KILLERS MR. BRIGHTSIDE	IZZY/VERGN	14	14	3418	
29	BLINK 182 DOWN	ISLAND	9	13	5603	
30	J-KWON TIPSY	ARISTA	5	12	6216	

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## GET MUSIC WEEK ONLINE

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



**SNAP SHOT** **JAMIE SCOTT**

UK soul artist Jamie Scott, who featured alongside Amy Winehouse at Music Week's City Showcase night last September at London's Bordenline, is to release his debut single, *Just*, due on August 2, with an album titled *Soul Searching* set to follow on August 16 through Sony Music. Scott is currently on a UK tour with Lemar, having also recently supported the likes of Sugababes and Ginuwine.

CAST LIST: Management: Fran O'Connor, Berni Mannaghand, Rudio; Joe Bennett, Sony. TV: Nichola Carson, Sony. Press: Kim Macraig, Sony.

Pos. Last Wk. Peak Pos. Weeks on Chart. Airplay on Radio. Weeks on Chart. Best Title

Pos	Artist/Title	Days	Last	Wk	Wks	2007
1	CHRISTINA MILIAN DIP IT LOW	DEF JAM UNIVERSITY	28	3	56	36
2	MARIO WINANS/ENYA/DIDDY I DON'T WANNA KNOW	ISLAND	28	47	51	77
3	KEANE EVERYBODY'S CHANGING	ATLANTIC	1883	3	51	63
4	THE 411 FEAT. GHOSTFACE KILLAH ON MY KNEES	SOBY	1761	3	49	39
5	MAROON 5 THIS LOVE	OCEANIC/IMP	2557	5	49	13
6	THE CORRS SUMMER SUNSHINE	ATLANTIC	1952	5	48	42
7	JOSS STONE SUPER DUPER LOVE	RELENTLESS/VERGN	1798	1	48	36
8	NATASHA BEDINGFIELD SINGLE	PHONOGEN/IMP	2051	1	48	0
9	KELIS TRICK ME	VERGN	1380	17	47	50
10	KRISTIAN LEONTIOW STORY OF MY LIFE	POODOR	1196	12	47	32
11	ANASTASIA LEFT OUTSIDE ALONE	EPIC	2204	-6	45	7
12	THE RASMUS IN THE SHADOWS	UNIVERSAL	1700	-7	39	90
13	SCISSOR SISTERS LAURA	POLYDOR	622	53	37	11
14	NO DOUBT IT'S MY LIFE	INTERSCOPE/VERGN	1279	3	35	59
15	CASSIDY FEAT. R.KELLY HOTEL	J	790	1	34	6
16	BRITNEY SPEARS EVERYTIME	JIVE	1521	44	32	82
17	BEVERLY KNIGHT COME AS YOU ARE	PHILIPINE	625	77	32	87
18	AVRIL LAVIGNE DON'T TELL ME	ARISTA	922	-47	32	-13
19	USHER BURN	ARISTA	1460	38	30	49
20	OUTKAST ROSES	ARISTA	651	33	29	74
21	EMON F**K IT (I DON'T WANT YOU BACK)	JIVE	1232	-38	29	-22
22	D-12 MY BAND	INTERSCOPE/POLYDOR	1995	1	29	10
23	JET ARE YOU GONNA BE MY GIRL?	ELECTRA	477	15	26	4
24	USHER FEAT. LIL'JON & LUDACRIS YEAH	ARISTA	983	-32	24	-27
25	BEYONCE NAUGHTY GIRL	COLUMBIA	1275	-4	22	68

## RADIO TWO

Pos	Artist/Title	Days	Last	Wk	Wks	2007
1	SARAH MCLACHLAN WORLD ON FIRE	ARISTA				
5	KRISTIAN LEONTIOW STORY OF MY LIFE	VERGN				
1	JOSH RITTER HELLO SHELTER (GNOW IS GONE)	SONATA				
4	HELICOPTER GIRL ANGEL CITY	INSPIANT KARMA				
8	BEVERLY KNIGHT COME AS YOU ARE	PHILIPINE				
6	THE DIVINE COMEDY ASSENT FRIENDS	PHILIPINE				
6	BELLE AND SEBASTIAN WRAPPED UP IN BOOKS	MOJAVE TRAPE				
8	THE CORRS SUMMER SUNSHINE	ATLANTIC				
16	MORAH JONES WHAT AM I 1 TO YOU?	PHONOGEN/ISLAND				
11	KEANE EVERYBODY'S CHANGING	ISLAND				

## KISS

Pos	Artist/Title	Days	Last	Wk	Wks	2007
1	KELIS TRICK ME	VERGN				
1	MARIO WINANS/ENYA/DIDDY I DON'T WANNA KNOW	BAD BOYS/ISLAND				
1	THE 411 FEAT. GHOSTFACE KILLAH ON MY KNEES	SOBY				
4	CHRISTINA MILIAN DIP IT LOW	DEF JAM UNIVERSITY				
5	CASSIDY FEAT. R.KELLY HOTEL	J				
14	NATASHA BEDINGFIELD SINGLE	PHONOGEN/IMP				
7	I DON'T WANNA GET TO KNOW YOU	INTERSCOPE/VERGN				
7	JOSS STONE SUPER DUPER LOVE	RELENTLESS/VERGN				
4	CHINGY ONE CALL ARLAY	PHILIPINE				
10	EMON F**K IT (I DON'T WANT YOU BACK)	INTERSCOPE				

## NUMBER ONES

Artist/Title	Days	Last	Wk	Wks	2007
SHADE OF WOOD					
MAROON 5 THIS LOVE					
IFMFM 103.4					
MAROON 5 THIS LOVE					
WINSTON FM					
MAROON 5 THIS LOVE					
REAL RADIO SCOTLAND					
MAROON 5 THIS LOVE					
THE PULSE					
MAROON 5 THIS LOVE					
WINSTON FM					
MAROON 5 THIS LOVE					
REAL RADIO SCOTLAND					
MAROON 5 THIS LOVE					
THE PULSE					
MAROON 5 THIS LOVE					
WINSTON FM					
MAROON 5 THIS LOVE					

## CAPITAL

Pos	Artist/Title	Days	Last	Wk	Wks	2007
1	MAROON 5 THIS LOVE	OCEANIC/IMP				
2	ANASTASIA LEFT OUTSIDE ALONE	EPIC				
1	NO DOUBT IT'S MY LIFE	INTERSCOPE/VERGN				
4	WILL YOUNG YOUR GAME	IMP				
5	KEANE EVERYBODY'S CHANGING	ISLAND				
6	USHER FEAT. LIL'JON & LUDACRIS YEAH	ARISTA				
7	THE RASMUS IN THE SHADOWS	UNIVERSAL				
8	MARIO WINANS/ENYA/DIDDY I DON'T WANNA KNOW	BAD BOYS/ISLAND				
11	NATASHA BEDINGFIELD SINGLE	PHONOGEN/IMP				
16	THE CORRS SUMMER SUNSHINE	ATLANTIC				

## GWR GROUP

Pos	Artist/Title	Days	Last	Wk	Wks	2007
1	MAROON 5 THIS LOVE	OCEANIC/IMP				
2	BRITNEY SPEARS EVERYTIME	JIVE				
3	ANASTASIA LEFT OUTSIDE ALONE	EPIC				
4	THE 411 FEAT. GHOSTFACE KILLAH ON MY KNEES	SOBY				
5	CHRISTINA MILIAN DIP IT LOW	DEF JAM UNIVERSITY				
6	NATASHA BEDINGFIELD SINGLE	PHONOGEN/IMP				
7	KEANE EVERYBODY'S CHANGING	ISLAND				
8	USHER BURN	ARISTA				
9	BEYONCE NAUGHTY GIRL	COLUMBIA				
10	THE CORRS SUMMER SUNSHINE	ATLANTIC				

## HIGHEST NEW ENTRIES

Artist/Title	Days	Last	Wk	Wks	2007
ISLE OF WHEAT					
JET LOOK WUD					
YOU'VE DONE IFMFM 103.4					
THE CALLING Our Lives					
MINSTER FM					
BRITNEY KNIGHT COME AS YOU ARE					
REAL RADIO SCOTLAND					
USHER BURN					
IFMFM 103.4					
Mike & The Mechanics One Left Standing					
THE PULSE					
BRITNEY SPEARS EVERYTIME					
TRINITY FM					
USHER BURN					
IFMFM					
Speedway In & Out					

# Play Chart

music control

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	Label	WEEKS ON CHART	PEAK POSITION	WEEKS ON CHART	PEAK POSITION	WEEKS ON CHART	PEAK POSITION
26	31	6	WILL YOUNG	YOUR GAME	BMG	868	-20	22	18	-	-
27	19	3	JOSH RITTER	HELLO STARLING (SNOW IS GONE)	SONY	719	12	20	96	48	-
28	19	3	BRITNEY SPEARS	TOXIC	JIVE	928	36	20	91	38	-
29	34	5	DEEPEST BLUE	IS IT A SIN	OPENMIND STORY OF MUSIC	792	-6	19	89	30	-
30	47	0	SARAH MC LACHLAN	WORLD ON FIRE	ARISTA	85	-1	19	21	17	-
31	20	0	JAMELIA	THANK YOU	PARLOPHONE	826	-16	18	67	27	-
32	30	0	OUTKAST	HEY YA!	ARISTA	742	-6	18	53	-3	-
33	25	0	KANYE WEST/SYLEENA JOHNSON	ALL FALLS...	ROCK-AWELLIAN MUSIC	514	-2	17	94	-18	-
34	3	0	BEASTIE BOYS	CH-HECK IT OUT	CAPITOL	345	-12	17	46	2	-
35	54	0	ASH	ORPHEUS	INFERNOUS	277	-3	17	30	-	-
36	39	5	SUPERGRASS	KISS OF LIFE	PARLOPHONE	210	10	17	01	-9	-
37	44	2	FAITHLESS	MASS DESTRUCTION	CHRISTIAN MUSIC	280	39	16	69	7	-
38	29	5	FRANKEE FURB	(IF U RIGHT BACK)	ALL ABOUT THE WORLD	700	15	16	57	-21	-
39	44	0	KEANE	SOMEWHERE ONLY WE KNOW	ISLAND	240	16	16	53	51	-
40	35	0	SUGABABES	IN THE MIDDLE	ISLAND	722	-2	15	98	-17	-
41	39	2	HELICOPTER GIRL	ANGEL CITY	HYPERION MUSIC	189	44	15	85	-7	-
42	58	4	THE CALLING	OUR LIVES	BMG	892	9	15	63	25	-
43	24	7	RONAN KEATING/LEANN RIMES	LAST THING ON...	POLYSTAR	805	-46	15	59	-36	-
44	71	0	SNOW PATROL	CHOCOLATE	FISCHER/POLOER	214	5	15	02	57	-
45	41	1	SARAH CORNHORNB	BOUNCE	SONY	546	25	14	27	38	-
46	40	0	GEORGE MICHAEL	AMAZING	ARISTA	608	-5	14	05	-21	-
47	102	1	NORAH JONES	WHAT AM I TO YOU?	PARLOPHONE/BLADE	160	119	13	59	50	-
48	11	0	JAY SEAN	EYES ON YOU	REBELLENS	322	42	13	69	71	-
49	41	0	DIDD	DO NOT LEAVE HOME	ORION/MERLIN	683	-5	13	32	-21	-
50	15	0	BRANDY FEAT. KANYE WEST	TALK ABOUT LOVE	ATLANTIC/CAST WEST	415	28	12	97	27	-

↑ Highest to 50 in 1 week  
↓ Lowest to 50 in 1 week  
● Biggest increase in audience  
● Biggest increase in plays  
● Biggest increase of 50% or more

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**1. Christina Milian**  
Another week, another number one. The sales charts, revealing down to a minimum loss in the first few days, but the play chart has gone by a long way, and gives its seventh number one in as many weeks – a record – as Christina Milian rises to the summit with Dip

It Low, the first single from new album *It's About Time*. Despite Miles's airplay and sales (number two) success with the single, the album itself debuts fairly quietly at number 21 – although, it should be noted, that it is two notches higher than the peak of her self-titled 2002 debut.

**9. Kelis**  
Her milkshake brought all the boys to the yard and a number four airplay hit for



the singer in January. Follow-up *Trick Me* jumps 12-2 this week, to earn her back-to-back Top 10 airplay hits for the first time. Of 1,380 plays, Trick Me registered 29 on Radio, One, 55 on Kiss FM and 30 on Capital, which, between them, provide more than half of its audience.



**16. Britney Spears**  
Just before its newly acquired volatility kicked in, the play chart's number one for seven weeks was *Toxic* by Britney Spears. Her consecutive confessions with *Everytime*, which sprays 34-30 on the chart this week, while picking up 69 plays from Cor-



**17. Beverley Knight**  
*Come As You Are* is the first single

from Beverley Knight's album *Affirmation*, and although it is in relation to the Neneh Cherry of the same name, it certainly has a tougher, but commercial edge to it, and is enjoying a rapid ascent of the airplay chart. It leaps 30-17 this week, and is already getting support from 67 stations, with double-digit investments from both Radio One (11 plays) and Radio Two (15).

## INDEPENDENT LOCAL RADIO

Rank	Artist	Title	Label	WEEKS ON CHART	PEAK POSITION	WEEKS ON CHART	PEAK POSITION
1	MARION S	THIS LOVE (feat. JAY-Z)	ARISTA	1462	256	4776	-
2	ANASTACIA	LEFT OUTSIDE LOVING YOU	ARISTA	1209	239	4451	-
3	NATALIE IMBRUGLIA	SINGLE (feat. JAY-Z)	ARISTA	1209	239	3968	-
4	CHRISTINA MILIAN	DO IT LOW (feat. JAY-Z)	ARISTA	1163	265	3668	-
5	THE CORBS	SUMMER SUGAR (feat. ATLANTIC)	ARISTA	1019	412	3270	-
6	KEANE	EVERYBODY'S CHANGING	ARISTA	1019	412	3270	-
7	MARCO WINANS/DIAPY DOPPY	I DON'T WANNA KNOW (feat. SONIC BOUNDS)	ARISTA	1019	412	3270	-
8	JESS STONE	SUPER DUPER LOVE (feat. SONIC BOUNDS)	ARISTA	1019	412	3270	-
9	THE 411 FEAT. GHOSTFACE KILLAH	ON MY KNEES (feat. SONIC BOUNDS)	ARISTA	1019	412	3270	-
10	THE RASMIUS	IN THE SHADOWS (feat. SONIC BOUNDS)	ARISTA	1019	412	3270	-
11	BRITNEY SPEARS	EVERYTIME (feat. SONIC BOUNDS)	ARISTA	1019	412	3270	-
12	USHER	BURST (feat. SONIC BOUNDS)	ARISTA	1019	412	3270	-
13	KELIS	TRICK ME (feat. SONIC BOUNDS)	ARISTA	1019	412	3270	-
14	BEYONCÉ	NAUGHTY GIRL (feat. SONIC BOUNDS)	ARISTA	1019	412	3270	-
15	NO DOUBT	IT'S MY LIFE (feat. SONIC BOUNDS)	ARISTA	1019	412	3270	-
16	EAMON	F*CK IT DO I DON'T WANT YOU BACK (feat. SONIC BOUNDS)	ARISTA	1019	412	3270	-
17	KRISTIAN LEONTOU	STORY OF MY LIFE (feat. SONIC BOUNDS)	ARISTA	1019	412	3270	-
18	D-12	MY BAND (feat. SONIC BOUNDS)	ARISTA	1019	412	3270	-
19	USHER FEAT. LUDACRIS	YEAH (feat. SONIC BOUNDS)	ARISTA	1019	412	3270	-
20	BRITNEY SPEARS	TOXIC (feat. SONIC BOUNDS)	ARISTA	1019	412	3270	-
21	AVRIL LAVIGNE	DON'T TELL ME (feat. SONIC BOUNDS)	ARISTA	1019	412	3270	-
22	THE CALLING	OUR LIVES (feat. SONIC BOUNDS)	ARISTA	1019	412	3270	-
23	WILL YOUNG	YOUR GAME (feat. SONIC BOUNDS)	ARISTA	1019	412	3270	-
24	JAMELIA	THANK YOU (feat. SONIC BOUNDS)	ARISTA	1019	412	3270	-
25	RONAN KEATING/LEANN RIMES	LAST THING ON MY MIND (feat. SONIC BOUNDS)	ARISTA	1019	412	3270	-
26	DEEPEST BLUE	IS IT A SIN (feat. SONIC BOUNDS)	ARISTA	1019	412	3270	-
27	WILL YOUNG	FRIDAY'S CHILD (feat. SONIC BOUNDS)	ARISTA	1019	412	3270	-
28	CASSIDY FEAT. RIKELLY	HOTEL (feat. SONIC BOUNDS)	ARISTA	1019	412	3270	-
29	OUTKAST	HEY YA (feat. SONIC BOUNDS)	ARISTA	1019	412	3270	-
30	SUGABABES	IN THE MIDDLE (feat. SONIC BOUNDS)	ARISTA	1019	412	3270	-

## TOP 20 PRE-RELEASE

Rank	Artist	Title	Label	WEEKS ON CHART	PEAK POSITION	WEEKS ON CHART	PEAK POSITION
1	SCISSOR SISTERS	LAURA (feat. SONIC BOUNDS)	ARISTA	3781	-	32	83
2	BRITNEY SPEARS	EVERYTIME (feat. SONIC BOUNDS)	ARISTA	32	83	-	-
3	BEVERLY KNIGHT	COME AS YOU ARE (feat. SONIC BOUNDS)	ARISTA	32	83	-	-
4	USHER	BURST (feat. SONIC BOUNDS)	ARISTA	32	83	-	-
5	OUTKAST	ROCKS (feat. SONIC BOUNDS)	ARISTA	32	83	-	-
6	JOSH RITTER	HELLO STARLING (SNOW IS GONE) (feat. SONIC BOUNDS)	SONY	20	96	-	-
7	SARAH MC LACHLAN	WORLD ON FIRE (feat. SONIC BOUNDS)	ARISTA	20	96	-	-
8	KANYE WEST FEAT. SYLEENA JOHNSON	ALL FALLS DOWN (feat. SONIC BOUNDS)	ROCK-AWELLIAN	17	95	-	-
9	HELICOPTER GIRL	ANGEL CITY (feat. SONIC BOUNDS)	HYPERION	15	85	-	-
10	NORAH JONES	WHAT AM I TO YOU? (feat. SONIC BOUNDS)	PARLOPHONE	13	59	-	-
11	JAY SEAN	EYES ON YOU (feat. SONIC BOUNDS)	REBELLENS	13	69	-	-
12	BRANDY FEAT. KANYE WEST	TALK ABOUT LOVE (feat. SONIC BOUNDS)	ATLANTIC	12	97	-	-
13	SHAPESHIFTERS	LOLAS THEME (feat. SONIC BOUNDS)	ARISTA	12	84	-	-
14	JORJEN FEAT. ANDREA BRITTON	TAKE MY HAND (feat. SONIC BOUNDS)	ARISTA	12	82	-	-
15	J-KOOL	TRIPSY (feat. SONIC BOUNDS)	ARISTA	11	27	-	-
16	THE DIVINE COMEB	PRESENT FRIENDS (feat. SONIC BOUNDS)	ARISTA	11	19	-	-
17	BLACK EYES	ALICE FEAT IT STARTED (feat. SONIC BOUNDS)	ARISTA	10	42	-	-
18	BELLE & SEBASTIAN	WRAPPED UP (feat. SONIC BOUNDS)	ARISTA	10	31	-	-
19	BASEMENT JAXX	FEAT. UJA KEAVALA GOOD LOOK (feat. SONIC BOUNDS)	ARISTA	10	10	-	-
20	JESSICA SIMPSON	WITH YOU (feat. SONIC BOUNDS)	ARISTA	10	14	-	-

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## SINGLE OF THE WEEK

Jentia  
Bad Ass Stripa

Virgin VSCDX1873  
Produced by David Norrell (MARRS) and Matt Rowe (Spice Girls), this is destined to be one of the launch singles of the year. With an almost N.E.R.D.-like rhythm and breathy vocal alongside an O'Jays sample, this is one of the most infectious pop cuts around at the moment. Already on the Radio One C-list and picking up plays throughout the country, this is windswept music, perfectly timed for the summer months ahead.

ALSO OUT  
THIS WEEK  
SINGLES  
Gink: How About  
That (XL Large)  
Hiking Postcard  
If The Truth Be  
Known Empty  
(BMG)

I Am Kloot: Proof  
(Epic)  
ALBUMS  
Jackals: Kiss Of  
Death (Polygram)  
The Boy Don't Care  
(Polygram)  
Reuben: Reuben Is

Racetrack Backwards  
(Kits Music)

Records released 21.06.04



## ALBUM OF THE WEEK

Badly Drawn Boy  
One Plus One Is One

Tamson Newell/XL TNLXCD179  
David Nunez goes full circle on this fourth album, eschewing the LA sound of his previous collections and re-recruiting Hour of the Bewilderbest producer Andy Weir as collaborator/producer. The decision has paid off – this is an enormous improvement on Have You Fed The Fish?'s hollow bombast. Recorded in what sounds like a front room in Stockport, the music has a homespun and spontaneous charm that will thrill his loyal fans.

## Singles

Ble & In Books  
Wapped Up In Books (Rough Trade  
RTRADSCD180)

This is the second single from the band's biggest-selling album to date, the Trevor Horn-produced *Dead Catastrophe* which is a jaunty affair with a typically strong lyrical twist and should prove to be a high point at the band's forthcoming festival appearances.

Blink 182  
Down (MCA MCSTD40366)  
This is the third single to be taken from Blink 182's self-titled fifth album and, with Radio One A-list support already pushing the track, it looks set to follow their previous two singles into the Top 10. Unsurprisingly, Down is melodic and radio-friendly as well.

Sheryl Crow  
Light In Your Eyes (A&M/Polydor  
9862700)  
Taken from her double platinum-selling greatest hits collection *The Very Best Of Sheryl Crow*, this single coincides with live dates in the UK this summer, and a special tour edition of the album with a bonus disc (released on June 14). It is 10 years since her breakthrough hit All I Wanna Do.

Do Me Bad Things  
The Song RIDES EP (Must Destroy  
DUSTYG00CD)  
This is a trash debut from The Dickies, label-mates who are picking up on Zane Lowe's Radio One show with this stomping slice of glammed-up rock soul. Healthy smatterings of infectious vocals should see the profile of this energetic nine-piece rise; they have already confirmed a session for Xfm's John Kennedy.

Beverly Knight  
Come As You Are (Parlophone  
CD186763CD)  
The first single from Knight's fourth studio album *Affirmation* is a collaboration with Robbie's former writing partner Guy Chambers and an unapologetic

assault on the mainstream. Knight dispenses with her soulful roots to deliver a Kavite-style rock-out so immediate it's virtually an instant drivetime hit. It is not surprising that this is on radio and TV almost everywhere.

Outkast  
Roses (Arista 82876 624392)  
This fourth single from the platinum-selling *Speakerboxx/The Love Below* is one of the best tracks from the album. A-listed by Radio One, this hook-laden single has "hit" written all over it.

Junior Jack  
Stupidisco (Defected  
DFTD089CD5)  
Inspired by the Pointer Sisters, this Eighties-flavoured slice of filtered house is storming dubland and looks set to cross over. Having topped *Music Week's* Cool Cuts chart and the Buzz chart, it is now B-listed at Kiss FM and is winning strong support from Radio One's Pete Tong, the Galaxy network and other dance specialists.

People Vs Credit  
We The People (Redence  
12CRE0045)  
George Washington almost

certainly wouldn't have approved of this sleazy slice of early-hour house. Plays from Radio One's Pete Tong will help this vinyl-only cut to win over the club market.

Jay Sean feat. Rishi Rich Project  
Eyes On You (Relentless RCLCD05)  
His previous success with You collaboration *Dance With You* with the Rishi Rich Project reached number 12 in the chart, but now Jay Sean delivers his debut solo single in the form of *Eyes On You*. The mildest of Asian flavours tinges this highly polished slice of R&B/pop which has secured a B-listing at Radio One. Rishi's club remix features Juggy D on vocals.

Timbaland & Magoo  
Inland Flute (Blackground/Unique  
Corp) The one TIMBACD002  
For the follow-up to the excellent *Copy That* hit, the Virginia duo head east for a bumping, hip-hop excursion boasting Hindi lyrics alongside a haunting flute line. The release should help boost the

profile of their album, Under Construction II.

Twista  
Oversight Celebrity (East West/  
Atlantic AT0180CD)  
This second single from the hugely successful *Kamikaze* album is another Kanye West production and co-write that gives the track its commercial edge. Already being championed by Radio One's Tim Westwood and Trevor Nelson, as well as *Galaxy* and *1Xtra*, this stylish track – though it lacks the wry hooks of *Slow Jamz* – should boost Twista's considerable rep.

The Zutons  
Remember Me (Deltasonic  
DLTDC2024)  
Produced by Ian Broudie, this third single from the Sousters' album *Who Killed The Zutons?* is a warm, melodic cut which evokes inevitable comparisons with the Coral. B-listed at Radio One and strongly supported by Xfm, it should also go down well at their live dates at *Glastonbury*, *T In The Park* and the *V* festivals.

## Albums

Chikinki  
Lick Your Ticket (Island CID8147)  
CHIKING

This is the first major label outing for a band who have steadily built up a fantastic reputation for their giddy, electrifying stage shows and in around the UK's toilet circuit. Produced by Steve Osborne, the album succeeds in capturing the band's energy and contains an eclectic mix of some great pop and punk songs.

The Concretes  
The Concretes (Licking Fingers  
LFCDD012)

Hailing from Stockholm, this Swedish collective have already made a splash in the US. Influenced by Sixties acts as diverse as the girl-group sound of The Ronettes and the fuzziness of the Velvet Underground, they create delicate, wistful pop which could well appeal to fans of Mercury Rev and Spiritualized.

John Frusciante  
The Will To Death (Record  
Collection 9362488002)

This is Chili Peppers guitarist Frusciante's second album in less than four months, and he has five more planned before the year is out. *The Will To Death* is a collection of charismatic, vaguely gothic guitar-pop, not quite as strong as his last, *Shadows Collide* With People.

A Girl Called Eddy  
A Girl Called Eddy (Anti 67192)  
Already aired on BBC digital station *fmusic*, the US's Eddy (real name Erin Moran) has penned a collection of songs influenced by the likes of Dusty Springfield, Bud Buchanan and Scott Walker. It is slightly more "adult" than, say, *Stone* or *Katy Melua* – if *Radio Two* gets on to this, it could be popular.

Kings Of Convenience  
Riot On An Empty Street (Source  
COSOUR099)

This second album proper from Kings Of Convenience finds the Norwegian duo delivering another set of perfectly-balanced acoustic grooves. Their elegant, fragile and moving material will be a welcome and worthy addition to the wealth of Radio Two-sponsored music currently dominating the album market.

Ozomatli  
Street Signs (RealWorld CDRW120)

This band are the true sound of modern California and this is the album they have been destined to make. With the inclusion of Arabic rhythms and structures into their urban take on Latin music, it is an extremely satisfying album from start to finish. Renowned for their live shows, this fabulous record deserves to establish them commercially.

Troubleman  
Time Out Of Mind (Fund  
FUND0085)

Formerly half of electronic pioneers Global Communication and Jedi Knights with Tom Middleton, Mark Pritchard has been out of the spotlight for some time. This stunning album should change all that, with a more song-based structure featuring vocals from the likes of Nina Miranda,

Eska and Steve Spacek alongside irresistible Latin- and Afro-flavoured rhythms.

Various  
Renaissance presents Pacha Ibiza (Renaissance REN14CD)

This triple-CD set provides three distinct flavours found at the seminal Ibiza club. CDs, mixed by Walter Lopez, covers main-room action where funny tribal house rules the roost. Kiko Navarro mixes up a quirky afro-latin-disco dish on CD2, while Neneh Cherry and Andy B hit the right notes with hip-hop beats and latin funk in *The Global Room*.

Wagon Christ  
Sorry I Make You Lush (Ninja Tune  
ZENDD91)

Luke Vibert returns with another collection of kaleidoscopic breakbeat fun on *Ninja Tune*. The usual array of old-school samples, cover tracks and remixes and arrangements are all present and correct, guaranteed to make fans grin when they're grunting.

Wilco  
A Ghost Is Born (Nonesuch  
7559798092)

Wilco's second album through Nonesuch arrives with the advance hype that accompanied its predecessor, *Yankee Hotel Foxtrot*, which was famously discarded by *Rolling Stone*. *A Ghost Is Born* is another Wilco/Jim O'Rourke production, but the emphasis this time is on rich, band-driven sound with less electronic interference than before. A tour in July and an appearance at *Glastonbury* should whet your interest in this peerless band.

Brian Wilson  
Getting In Over My Head (East  
West 8122764712)

Significantly less anticipated than the promised autumn release of a version of his lost masterpiece *Smile* is this Wilson's third solo album – an amiable, over-produced outing with appearances from Elton John, Eric Clapton and Paul McCartney. *Smile*: *Smile* of *Paul McCartney*.

These week's reviewers: Donald Burt, Phil Brown, Chris Clarke, Lawrence Jones, James Roberts, Nicola Sisti, Nick Tice, Alexis Vekos, Simon Ward and Adam Woods.







# Singles Chart

WEEKS ON CHART	LAST WEEK	THIS WEEK	ARTIST	TITLE	WEEKS ON CHART	LAST WEEK	THIS WEEK	ARTIST	TITLE
39	29	NEW	ATL	CALLING ALL GIRLS	40	36	NEW	DJ CASPER	CHA CHA SLIDE
40	36	NEW	DJ CASPER	CHA CHA SLIDE	41	37	NEW	SPECIAL D	COME WITH ME
42	37	NEW	SPECIAL D	COME WITH ME	42	37	NEW	TWENTY 4 SEVEN	HIDE
43	33	NEW	GLADIATOR FEAT. IZZY NOW	WE ARE FREE	44	41	NEW	BUSTED	AY HOSTESS
44	41	NEW	BUSTED	AY HOSTESS	45	39	NEW	METHOD MAN FT. BUSTA RHYMES	WHAT'S HAPPENIN'
45	39	NEW	METHOD MAN FT. BUSTA RHYMES	WHAT'S HAPPENIN'	46	23	NEW	SUPERGRASS	KISS OF LIFE
46	23	NEW	SUPERGRASS	KISS OF LIFE	47	23	NEW	HOPE OF THE STATES	THE RED THE WHITE THE BLACK THE BLUE
48	35	NEW	THE DATSUNS	BLACKEN MY THUMB	49	35	NEW	KEVIN LYTTLE	LAST DROP
49	35	NEW	KEVIN LYTTLE	LAST DROP	50	43	NEW	CHINGY FEAT. J WEAV	ONE CALL AWAY
50	43	NEW	CHINGY FEAT. J WEAV	ONE CALL AWAY	51	40	NEW	ENGELBERT HUMPERDINCK	RELEASE ME
51	40	NEW	ENGELBERT HUMPERDINCK	RELEASE ME	52	34	NEW	JOSS STONE	SUPER DUPER LOVE (ARE YOU DIGGIN ON ME)
53	47	NEW	MCFLY	FIVE COLOURS IN HER HAIR	54	24	NEW	DEEPEE BLUE	IS IT A SIN
54	24	NEW	DEEPEE BLUE	IS IT A SIN	55	33	NEW	DUKE SPIRIT	DRAG ME LIGHT ENOUGH
55	33	NEW	DUKE SPIRIT	DRAG ME LIGHT ENOUGH	56	33	NEW	MORRISSEY	IRISH BLOOD ENGLISH HEART
56	33	NEW	MORRISSEY	IRISH BLOOD ENGLISH HEART	57	38	NEW	INME	FASTER THE CHASE
57	38	NEW	INME	FASTER THE CHASE	58	22	NEW	NEW FOUND GLORY	ALL DOWNHILL FROM HERE
58	22	NEW	NEW FOUND GLORY	ALL DOWNHILL FROM HERE	59	38	NEW	MUSE	SING FOR ABSOLUTION
59	38	NEW	MUSE	SING FOR ABSOLUTION	60	38	NEW	HARDSOUL FEAT. RON CARROLL	BACK TOGETHER
60	38	NEW	HARDSOUL FEAT. RON CARROLL	BACK TOGETHER	61	38	NEW	MY RED CELL	IN A CAGE (ON PROZAC)
61	38	NEW	MY RED CELL	IN A CAGE (ON PROZAC)	62	38	NEW	STORY OF THE YEAR	UNTIL THE DAY I DIE
62	38	NEW	STORY OF THE YEAR	UNTIL THE DAY I DIE	63	38	NEW	YELLOWCARD	WAY AWAY
63	38	NEW	YELLOWCARD	WAY AWAY	64	35	NEW	TWISTA SLOW JAMZ	
64	35	NEW	TWISTA SLOW JAMZ		65	39	NEW	BLUE BREATH	EASY
65	39	NEW	BLUE BREATH	EASY	66	38	NEW	DRUMSOUND/SIMON BASSLINE SMITH	THE OYSEYBODY MOVIE
66	38	NEW	DRUMSOUND/SIMON BASSLINE SMITH	THE OYSEYBODY MOVIE	67	43	NEW	KURT NILSEN	SEH'S SO HIGH
67	43	NEW	KURT NILSEN	SEH'S SO HIGH	68	42	NEW	NERD SHE	WANTS TO MOVE
68	42	NEW	NERD SHE	WANTS TO MOVE	69	37	NEW	JAMES FOX	HOLD ON TO OUR LOVE
69	37	NEW	JAMES FOX	HOLD ON TO OUR LOVE	70	43	NEW	ABBA	WATERLOO
70	43	NEW	ABBA	WATERLOO	71	38	NEW	DILLINJA	ALL THE THINGS/FORSAKEN DREAMS
71	38	NEW	DILLINJA	ALL THE THINGS/FORSAKEN DREAMS	72	34	NEW	BRITNEY SPEARS	TOXIC
72	34	NEW	BRITNEY SPEARS	TOXIC	73	42	NEW	THE VINES	WINNING DAYS
73	42	NEW	THE VINES	WINNING DAYS	74	46	NEW	BOOGIE PIMPS	SUNNY
74	46	NEW	BOOGIE PIMPS	SUNNY	75	38	NEW	PERFECT PHASE	BLOW YOUR HORNY HORNS
75	38	NEW	PERFECT PHASE	BLOW YOUR HORNY HORNS					

Gold Release Platinum Release Multi-Platinum Release Special Edition

Gold Release Platinum Release Multi-Platinum Release Special Edition

Gold Release Platinum Release Multi-Platinum Release Special Edition

**As used by Top Of The Pops and Radio One**  
 Just sampled from each week Top of the Pops is Saturday night's pop extravaganza, a party of more than 4,000 live stars...  
 The Top Of The Pops...  
 Top of the Pops...  
 Top of the Pops...



**8. Beastie Boys**  
 Their first single for more than four years, hit number eight to provide, surprisingly, only the third Top 10 hit in their career, and their biggest hit single since Interpol...  
 Their first single for more than four years, hit number eight to provide, surprisingly, only the third Top 10 hit in their career, and their biggest hit single since Interpol reached number five a stage under six years ago.



**15. Emma**  
 Originally recorded in the Sixties by British artists including Astrud Gilberto and composer Marcos Valle, Emma's first album, which hit number 19-137-50 in the past fortnight, it slips back to 53 this week, but increases its sales to 10,000, just 10,000 less than Britton's debut solo album A Girl Like Me...  
 Originally recorded in the Sixties by British artists including Astrud Gilberto and composer Marcos Valle, Emma's first album, which hit number 19-137-50 in the past fortnight, it slips back to 53 this week, but increases its sales to 10,000, just 10,000 less than Britton's debut solo album A Girl Like Me.



**24. Evanesence**  
 A year to the week after their debut single Bring Me to Life hit top spot, Evanesence's debut album Follows across its fourth hit, with Evanesence's Fool debuting at number 24. The album topped the million, a feat mark last Wednesday...  
 A year to the week after their debut single Bring Me to Life hit top spot, Evanesence's debut album Follows across its fourth hit, with Evanesence's Fool debuting at number 24. The album topped the million, a feat mark last Wednesday.

## INDEPENDENT SINGLES

WEEKS ON CHART	LAST WEEK	THIS WEEK	ARTIST	TITLE	WEEKS ON CHART	LAST WEEK	THIS WEEK	ARTIST	TITLE	
1	1	NEW	THE FARM	FEAT. SIX BOYS CHOR	ALTOGETHER NOW 2004	2	1	NEW	THE KILLERS	MR BRIGHSIDE
3	2	NEW	D-SIDE	PUSHIN ME OUT	3	2	NEW	DILLINJA	ALL THE THINGS/FORSAKEN DREAMS	
4	2	NEW	THE DATSUNS	BLACKEN MY THUMB	4	2	NEW	SUGARBILL GANG	RAPPERS DELIGHT	
5	2	NEW	INME	FASTER THE CHASE	5	2	NEW	FRANZ FERDINAND	M&ME	
6	3	NEW	MORRISSEY	IRISH BLOOD ENGLISH HEART	6	3	NEW	GRANDMASTER FLASH & FURIOUS FIVE	THE MESSAGE	
7	4	NEW	HARDSOUL FEAT. RON CARROLL	BACK TOGETHER	7	4	NEW	GRANDMASTER FLASH	WHITE LINES	
8	4	NEW	DRUMSOUND/SIMON BASSLINE SMITH	THE OYSEYBODY MOVIE	8	4	NEW	RENNIE PILGREM	SOME PLACE FUNKY	
9	4	NEW	DILLINJA	ALL THE THINGS/FORSAKEN DREAMS	9	4	NEW	ADAM PUGH	SCENE PLACE FUNKY	
10	4	NEW	SUGARBILL GANG	RAPPERS DELIGHT	10	4	NEW	ADAM PUGH	SCENE PLACE FUNKY	
11	4	NEW	FRANZ FERDINAND	M&ME	11	4	NEW	ADAM PUGH	SCENE PLACE FUNKY	
12	4	NEW	GRANDMASTER FLASH & FURIOUS FIVE	THE MESSAGE	12	4	NEW	ADAM PUGH	SCENE PLACE FUNKY	
13	4	NEW	SOLARSTONE/SCOTT BOND	HAND ANGEL	13	4	NEW	ADAM PUGH	SCENE PLACE FUNKY	
14	4	NEW	GRANDMASTER FLASH	WHITE LINES	14	4	NEW	ADAM PUGH	SCENE PLACE FUNKY	
15	4	NEW	RENNIE PILGREM	SOME PLACE FUNKY	15	4	NEW	ADAM PUGH	SCENE PLACE FUNKY	
16	4	NEW	ADAM PUGH	SCENE PLACE FUNKY	16	4	NEW	ADAM PUGH	SCENE PLACE FUNKY	
17	4	NEW	ADAM PUGH	SCENE PLACE FUNKY	17	4	NEW	ADAM PUGH	SCENE PLACE FUNKY	
18	4	NEW	ADAM PUGH	SCENE PLACE FUNKY	18	4	NEW	ADAM PUGH	SCENE PLACE FUNKY	
19	4	NEW	ADAM PUGH	SCENE PLACE FUNKY	19	4	NEW	ADAM PUGH	SCENE PLACE FUNKY	
20	4	NEW	ADAM PUGH	SCENE PLACE FUNKY	20	4	NEW	ADAM PUGH	SCENE PLACE FUNKY	

## DANCE SINGLES

WEEKS ON CHART	LAST WEEK	THIS WEEK	ARTIST	TITLE	WEEKS ON CHART	LAST WEEK	THIS WEEK	ARTIST	TITLE
1	1	NEW	HARDSOUL FEAT. RON CARROLL	BACK TOGETHER	2	1	NEW	FAITHLESS	MASS DESTRUCTION
2	1	NEW	FAITHLESS	MASS DESTRUCTION	3	1	NEW	RENNIE PILGREM	SOME PLACE FUNKY
3	1	NEW	RENNIE PILGREM	SOME PLACE FUNKY	4	1	NEW	PERFECT PHASE	BLOW YOUR HORNY HORNS
4	1	NEW	PERFECT PHASE	BLOW YOUR HORNY HORNS	5	1	NEW	CHICKEN LIPS	HE'S NOT IN
6	1	NEW	PEACHES	SHAKE YER DIX	7	1	NEW	MEAT KATIE & ELITE FORT	THE ANSWER
8	1	NEW	MEAT KATIE & ELITE FORT	THE ANSWER	9	1	NEW	SOLARSTONE/SCOTT BOND	HAND ANGEL
9	1	NEW	SOLARSTONE/SCOTT BOND	HAND ANGEL	10	1	NEW	Q-TIP	BREATHE AND STOP
10	1	NEW	Q-TIP	BREATHE AND STOP	11	1	NEW	SUNBAND	FLY AWAY
11	1	NEW	SUNBAND	FLY AWAY	12	1	NEW	GLADIATOR FEAT. IZZY NOW	WE ARE FREE
12	1	NEW	GLADIATOR FEAT. IZZY NOW	WE ARE FREE	13	1	NEW	MARTIN SOLVEIG	ROCKING MUSIC
13	1	NEW	MARTIN SOLVEIG	ROCKING MUSIC	14	1	NEW	HARDWICK VS SMITH & PLUGGER	CONNECTED
14	1	NEW	HARDWICK VS SMITH & PLUGGER	CONNECTED	15	1	NEW	BABY DOC & S J	WHAT YOU DO TO ME BABY
15	1	NEW	BABY DOC & S J	WHAT YOU DO TO ME BABY	16	1	NEW	CARY	THE REETLIFE
16	1	NEW	CARY	THE REETLIFE	17	1	NEW	LOSTPEE	BLUMIA
17	1	NEW	LOSTPEE	BLUMIA	18	1	NEW	PERO BLANCO & MIKIKI	MOTO 3 AM
18	1	NEW	PERO BLANCO & MIKIKI	MOTO 3 AM	19	1	NEW	FRED	EVERYTHING FT J HEATHER THAT THING
19	1	NEW	FRED	EVERYTHING FT J HEATHER THAT THING	20	1	NEW	JAY-Z	JUST WANNA LOVE U (GIVE IT 2 ME)
20	1	NEW	JAY-Z	JUST WANNA LOVE U (GIVE IT 2 ME)					

## R&B SINGLES

WEEKS ON CHART	LAST WEEK	THIS WEEK	ARTIST	TITLE	WEEKS ON CHART	LAST WEEK	THIS WEEK	ARTIST	TITLE
1	1	NEW	MARCO WINGANS FEAT. ENYA & P DIDDY	I DON'T WANNA KNOW	2	1	NEW	KELIS	TRICK ME
2	1	NEW	KELIS	TRICK ME	3	1	NEW	BEASTIE BOYS	ON CHECK IT OUT
3	1	NEW	BEASTIE BOYS	ON CHECK IT OUT	4	1	NEW	CASSIOFF	FEAT. R KELLY
4	1	NEW	CASSIOFF	FEAT. R KELLY	5	1	NEW	THE 411	GRISTACE KILLAN ON MY KNEES
5	1	NEW	THE 411	GRISTACE KILLAN ON MY KNEES	6	1	NEW	CHRISTINA MILLIAN	DUPLICATE
6	1	NEW	CHRISTINA MILLIAN	DUPLICATE	7	1	NEW	D-12	MY SHAM
7	1	NEW	D-12	MY SHAM	8	1	NEW	STACIE ORRICO	I COULD BE THE ONE
8	1	NEW	STACIE ORRICO	I COULD BE THE ONE	9	1	NEW	JAY-Z	2002 REMIX/OUT FOR YOUR SHOULDER
9	1	NEW	JAY-Z	2002 REMIX/OUT FOR YOUR SHOULDER	10	1	NEW	THE STREETS	FIT BUT YOU KNOW IT
10	1	NEW	THE STREETS	FIT BUT YOU KNOW IT	11	1	NEW	USHER	FEAT. LIL JON & LUDWIGS YEAH
11	1	NEW	USHER	FEAT. LIL JON & LUDWIGS YEAH	12	1	NEW	METHOD MAN FT. BUSTA RHYMES	WHAT'S HAPPENIN'
12	1	NEW	METHOD MAN FT. BUSTA RHYMES	WHAT'S HAPPENIN'	13	1	NEW	ATL	CALLING ALL GIRLS
13	1	NEW	ATL	CALLING ALL GIRLS	14	1	NEW	CHINGY FEAT. J WEAV	ONE CALL AWAY
14	1	NEW	CHINGY FEAT. J WEAV	ONE CALL AWAY	15	1	NEW	JOSS STONE	SUPER DUPER LOVE (ARE YOU DIGGIN ON ME)
15	1	NEW	JOSS STONE	SUPER DUPER LOVE (ARE YOU DIGGIN ON ME)	16	1	NEW	TWISTA SLOW JAMZ	
16	1	NEW	TWISTA SLOW JAMZ		17	1	NEW	SUGARBILL GANG	RAPPERS DELIGHT
17	1	NEW	SUGARBILL GANG	RAPPERS DELIGHT	18	1	NEW	NERD SHE	WANTS TO MOVE
18	1	NEW	NERD SHE	WANTS TO MOVE	19	1	NEW	GRANDMASTER FLASH & FURIOUS FIVE	THE MESSAGE
19	1	NEW	GRANDMASTER FLASH & FURIOUS FIVE	THE MESSAGE	20	1	NEW	GRANDMASTER FLASH	WHITE LINES
20	1	NEW	GRANDMASTER FLASH	WHITE LINES					

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Keane reclaim the number one slot from Avril Lavigne, while The Corrs make their return after four years and debut at number two this week

# The Official UK

## TOP 20 MUSIC DVD

Pos	Artist	Title	Label
1	Cher	The Farewell Tour	BMG Video (SR)
2	Guns N' Roses	Welcome To The Video	Universal (SR)
3	The Who	The Kids Are Alright	Sony (SR)
4	U2	Homegrown In Holland - Live	Warner Music Video (SR)
5	Britney Spears	In The Zone	Jive (SR)
6	Red Hot Chili Peppers	Greatest Hits	Warner Music Video (SR)
7	The Pixies	The Pixies	WAO (SR)
8	Tori Amos	Welcome To Sunny Florida	Epic (SR)
9	Cat Stevens	Walkabout - Earth Tour 1976	Epic Video (SR)
10	Various	The Last Waltz	MGM (SR)
11	Morrissey	Millenium	EMI (SR)
12	The Eagles	Hell Freezes Over	BMG Video (SR)
13	Queen	Live At Wembley Stadium	Parlophone (SR)
14	Hank Marvin	Hank Marvin Live	Universal Video (SR)
15	Beyoncé	Live At Wembley	Columbia (SR)
16	Guns N' Roses	Illusion Video I	Geffen (SR)
17	Morrissey	The Malady Lingers On	EMI (SR)
18	Guns N' Roses	Use Your Illusion II	Parlophone (SR)
19	Live	Live At Reading - 65 Miserables In Concert	Video Collection (SR)
20	Acidic	Live At Conington	Kap (SR)

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## TOP 10 R&B ALBUMS

Pos	Artist	Title	Label
1	Mario Winans	Hurt No More	Real Gone (SR)
2	The Streets	A Grand Don't Come For Free	Island (SR)
3	Usher	Confessions	A&M (SR)
4	Joss Stone	The Soul Sessions	Island (SR)
5	Kanye West	The College Dropout	Roc-A-Fella (SR)
6	Kelis	Tasty	Wigh-Ed (SR)
7	Outkast	Speakerboxxx/The Love Below	A&M (SR)
8	Various Artists	Kiss Piss The Hip Hop Collection	Tenacious P (SR)
9	Christina Milian	It's About Time	Def Jam (SR)
10	Metrica	Milkan 0 - The Protocol	Def Jam (SR)

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## THE YEAR SO FAR: TOP 20 COMPILATIONS

Pos	Artist	Title	Label
1	Various	Now That's What I Call Music 57	EMI (SR)
2	Original Soundtrack	Ultimate Dirty Dancing	RCA
3	Original Soundtrack	Love Actually	Island
4	Various	Floor Fillers	Atlantic (SR)
5	Various	Cleliand 2004	Atlantic (SR)
6	Various	Pop Party	EMI (SR)
7	Various	Steve Wright's Chocolates & Champagne	SRV
8	Various	Best of R&B	EMI (SR)
9	Various	Memories Are Made of This	EMI (SR)
10	Various	Pop Princesses	Wiggy
11	Various	Cleliand 4	A&M (SR)
12	Various	R&B Love	Sony (SR)
13	Various	Best of Acoustic	Epic (SR)
14	Various	Now That's What I Call Music 56	EMI (SR)
15	Various	The Very Best of New Woman	EMI (SR)
16	Various	Kiss Smooth R&B	Sony (SR)
17	Various	Cleliand Xtreme 2	A&M (SR)
18	Various	Funk Soul Classics	Motown (SR)
19	Various	Beautiful	BMG (SR)
20	Various	The Ultimate Chick Flick Love Songs	Capitol (SR)

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**2. The Corrs**  
Their first album of new material since In Blue nearly four years ago, the Grammy-nominated Borrowed Heaven can't match the number one debut of its predecessor, setting out loud for a number two arrival. However to number six fall Summer Sunshine, Borrowed Heaven had a first-week sale of 57,875, compared with 153,834 for In Blue.



**9. The Calling**  
The Calling's 2002 critically-acclaimed debut album Camilo Palmero sold a hefty 275,000 copies in the UK, even though it never climbed any higher than number 12. In contrast, follow-up Two Checks in to the chart this week at number nine, selling a healthy 23,000 copies.



**12. PJ Harvey**  
Although PJ Harvey's last album Stories From The City, Stories From The Sea had a lower peak - number 23 - than any of her previous efforts, it was her biggest seller by some distance, with 218,549 sales so far. Its success owes that Harvey's latest Un-Like-A-Horse builds on its success and registers her best-yet first-week sales of 70,572 to debut at number 12.

Pos	Artist	Title	Label
1	Keane	Ropes And Pears	Capitol (SR)
2	The Corrs	Borrowed Heaven	Atlantic (SR)
3	Avril Lavigne	Under My Skin	Arts & Crafts (SR)
4	Mario Winans	Hurt No More	Real Gone (SR)
5	The Streets	A Grand Don't Come For Free	Island (SR)
6	Usher	Confessions	A&M (SR)
7	Joss Stone	The Soul Sessions	Island (SR)
8	Scissor Sisters	Scissor Sisters	Polish (SR)
9	The Calling	Two Checks In	Capitol (SR)
10	Maroon 5	Songs About Jane	Island (SR)
11	Anastacia	Anastacia	Epic (SR)
12	PJ Harvey	Un-Like-A-Horse	Capitol (SR)
13	Guns N' Roses	Greatest Hits	Geffen (SR)
14	Jet	Get Born	Sony (SR)
15	Kelis	Tasty	Wigh-Ed (SR)
16	Kanye West	The College Dropout	Roc-A-Fella (SR)
17	Morrissey	You Are The Quarry	Atlantic (SR)
18	Phil Collins	The Platinum Collection	Virgin (SR)
19	Outkast	Speakerboxxx/The Love Below	A&M (SR)
20	Slipknot	Vol. 3 (The Subliminal Verses)	Roadrunner (SR)
21	Christina Milian	It's About Time	Def Jam (SR)
22	Britney Spears	In The Zone	Jive (SR)
23	Franz Ferdinand	Franz Ferdinand	Domino (SR)
24	Will Young	Friday's Child	Sony (SR)
25	Carly Simon	Reflections - Greatest Hits	Capitol (SR)
26	Norah Jones	Feels Like Home	Blue Note (SR)
27	Shadows	Life Story	Universal (SR)
28	Katie Melua	Call Of The Search	Quincy (SR)
29	Ash	Melua Down	Island (SR)
30	Snow Patrol	Final Straw	Island (SR)
31	Kristian Bush	Some Day Soon	Epic (SR)
32	The Rasmus	Dead Letters	Polish (SR)
33	Gabrielle	Play To Win	Capitol (SR)
34	Who	Then And Now	Capitol (SR)
35	D12	D12 World	Polish (SR)
36	Alanis Morissette	So-Called Chaos	Island (SR)
37	Leann Rimes	The Best Of	Mercury (SR)
38	Dido	Life For Rent	Capitol (SR)

ARTISTS 4-7 ALBA 8-11 ALBA AND THE ARTS 12 ALBA 13 ALBA 14 ALBA 15 ALBA 16 ALBA 17 ALBA 18 ALBA 19 ALBA 20	BECK 21 BLAKE 22 BLAKE 23 BLAKE 24 BLAKE 25 BLAKE 26 BLAKE 27 BLAKE 28 BLAKE 29 BLAKE 30	BLAKE 31 BLAKE 32 BLAKE 33 BLAKE 34 BLAKE 35 BLAKE 36 BLAKE 37 BLAKE 38 BLAKE 39 BLAKE 40	BLAKE 41 BLAKE 42 BLAKE 43 BLAKE 44 BLAKE 45 BLAKE 46 BLAKE 47 BLAKE 48 BLAKE 49 BLAKE 50	BLAKE 51 BLAKE 52 BLAKE 53 BLAKE 54 BLAKE 55 BLAKE 56 BLAKE 57 BLAKE 58 BLAKE 59 BLAKE 60
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Pop  
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