

Inside: Fefe Dobson Gary Jules Air Jamelia Iceberg Slimm Probot

MUSICWEEK

CMP
United Business Media

Record figures for January add to growing industry pressure for launch of download chart

Downloads hit new high

Downloads

by Martin Talbot

The UK music business has taken a further step towards the launch of a download chart after figures hit record levels in January.

In the last week of January, the number of download transactions passed those of 12-inch singles, making downloads the second largest proportion of the singles market after CDs.

The Official Charts Company figures show that more than 150,000 downloads – 61,000 sin-

gle and bundled and 90,000 subscription-tied downloads – were sold in January, as well as 27,000 streams.

These figures include the week of the MyCokeMusic launch in the last full week of January. A record 50,000 downloads were sold, made up of 19,577 permanent downloads, 851 permanent bundles and 23,005 subscription tracks. In addition, 6,964 streamed tracks were recorded.

The 50,000 downloads compared to sales in the same week of 40,412 12-inch singles, 9,969 seven-inch singles, 8,719 DVD sin-

gles and 1,197 cassette singles, plus 341,461 CD singles.

Furthermore, Warp last week announced that it had sold 20,000 downloads in the first week of its bleep.com service.

OCC charts director Omar Maskatiya says the figures – which are collected by download distributors including OD2, Metacache, Playlouder and 7 Digital Media – underline the continuing growth of the download business.

BPI executive chairman Peter Albertson says the figures add extra weight to calls for a download chart.

Maskatiya says it is important that a decision on the chart does not drift. "If we are still looking at launching a download chart much after spring, we will be doing the industry a disservice," he adds.

Barclaycard and HMV chairman Steve Knott stresses that download figures need to be consistently robust before the industry launches into the creation of a download chart. The first step is to introduce download data in the existing Official Singles Chart, before a standalone download chart is created, he says.

The timing of release of downloads is also an issue which needs to be resolved, he adds. "We don't want record shops to have gaps in their chart walls because a single has got into the official chart on download sales only," he says. "Forget what that means to retail – from a customer's point of view, it would be quite confusing."

Maskatiya says a decision on the launch of a UK download chart has yet to be taken, and stresses that further testing of data supply is needed before its launch.

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Beatles DVD revisits US shows

Forty years ago today (Monday), The Beatles made the US TV debut which turned the Liverpool four-piece into the biggest band on the planet and transformed the global status of British music.

More than 73m viewers tuned in to the band's debut on American television's Ed Sullivan Show on February 9 1964, a performance which is celebrated today by the release of the DVD, *The Beatles – The First US Visit*. More than 30,000 units have been shipped of the disc, which is expected to be the biggest music

DVD of the year so far. A European premiere for the release was staged at London's Baffa Theatre last Thursday evening, attended by film-maker Albert Maysles and Beatles producer Sir George Martin, as well as media and press. The centrepiece of the disc is a remastered edition of a

documentary recorded for Granada by renowned movie-makers Albert and David Maysles, chronicling the Fab Four's arrival in the US, which incorporated promotional trips to New York, Washington and Miami. The disc also includes footage of the band's performances on three editions of the Ed Sullivan Show.

Lillywhite quits top Mercury role

The veteran producer has announced that he is to step down as joint MD to focus full-time on production projects p3

Rise in ad spend cheers radio

Hike in revenues at GWR, Capital and Chrysalis suggests the depressed radio sector is turning the corner p4

UK hard rockers crack US market

British acts such as Cradle Of Filth and Funeral For A Friend are taking on US rock at its own game – and winning p9

This week's Number 1 Albums: Katie Melua Singles: LMC vs U2 Airplay: Outkast



14.02.04/£4.00

Radio groups welcome Ofcom's streamlined licensing plan

The commercial radio industry has welcomed the first major document from media watchdog Ofcom, which signals a closer working relationship and proposes radical measures to streamline licence applications and review licensing regions.

A 36-page consultation document published last Friday demonstrates that the regulator wants to quickly stamp its own mark since taking over from the Radio Authority at the end of December. It has given companies just five weeks – until March 11 – to respond to its suggestions in a bid to get its first licences issued as early as May.

In The Future Licensing of FM

Commercial Radio. Ofcom asks groups to consider whether the geographical map for potential licences should be redrawn in four regions. By combining existing scale licences in areas such as Newcastle, Sunderland and Middlesbrough, Ofcom is seeking guidance on whether to offer new regional licences in north east England, south Wales, south west England and south Hampshire/Bournemouth.

As part of this review, the regulator has also identified at least 35 potential new FM licences which will become available over the next two years.

"We could introduce 35 licences, but we don't know which

We are getting more of a steer from Ofcom. The whole process is being streamlined

Jeff Stephenson, GMR

are the right areas," says an Ofcom spokeswoman. "We want to know whether we should join up some areas to make bigger licences or whether people want lots more smaller services."

Senior radio executives broadly applaud the moves. GWR's group corporate development director Gregory Watson says, "It is good they are looking at how things are

done again and right that they want to do it in such a small space of time."

Jeff Stephenson, development director at Guardian Media Group, also believes larger groups will benefit from the creation of four potential regional licences. "That to us is an ideal situation," he says. "It will suit us, but I suspect not the smaller radio companies."

However, both executives are unanimous in their praise for how Ofcom wants to reform licence applications with measures such as electronic applications, which will speed the process and cut costs. Under the previous RA-administered system, applicants would provide a detailed

description of their proposed service. The RA would derive a promise of performance and the format would be finalised later. However, Ofcom now proposes that applicants should write their own format.

Watson says, "If you write the format, no one can shut out Ofcom later saying 'You have made it too onerous.' I think this is a win-win situation."

Stephenson suggests red tape could also be removed by greater cooperation and the scrapping of unnecessary checks into financial viability. "We are getting more of a steer from Ofcom," he says. "The whole process is being streamlined substantially."

Lillywhite steps down from joint MD role after two years to focus full time on studio work

Mercury boss returns to producing

Labels

by Martin Talbot

Universal Music has confirmed that Mercury Records joint managing director Steve Lillywhite is relinquishing his role and returning to full-time producing.

The move comes two years after Universal chairman Lucian Grainge secured a major coup in persuading Lillywhite, one of the world's most renowned record producers, to join Mercury in the role.

His departure also means that Greg Castell – his former joint managing director – will assume full responsibility as managing director of Mercury Records.

Lillywhite, who last week was acting as a judge for the Music Week Awards' best producer award, is one of the world's most acclaimed record producers, having worked with acts including U2, Talking Heads, Morrissey and The Rolling Stones in a career spanning three decades.

A Universal spokesperson says Lillywhite's departure is unconnected to last month's job cuts at the major and that he has been talking to Grainge about his future for a number of months.

Lillywhite says he has enjoyed his time at Mercury, but that he is simply missing life in the studio.

"The time I have spent in the studio recently with The Kapture and Razorlight has made me realise getting up early for management meetings is not my thing," he says. "Fortunately, Lucian has agreed that I can relinquish my executive responsibilities at Mercury."

"There's an incredible team at Mercury and it's down to them, and Greg Castell in particular, that I have learned so much about running a record company."

Grainge says, "Steve is an incredible music man and I am delighted we will still be working together."

According to a statement issued by Universal last Thursday, Lillywhite will retain a creative advisory



Razorlight: in the studio with Lillywhite

role with Universal on a worldwide basis" and will continue to work with artists from across the group. Although this is not an exclusive arrangement – and Lillywhite will be free to work on projects with other labels – it is under-

stood that there is a range of projects within the group which the company is talking to the producer about working on.

Following Lillywhite's departure, Matt Jagger – who holds the two titles of executive VP and man-

aging director business development, both for Mercury Records – will report directly to Castell on Mercury issues.

Suggestions of Lillywhite's departure emerged when 35 job cuts at the Universal Music group were confirmed last month. The future of former Polygram senior manager, marketing, Elyse Taylor is due to be finalised in the next week.

In turn, Judy Shaw has moved across to Island Records Group, after her role as director of press at Mercury Records was made redundant.

The strong performance of Universal Music UK in 2003 – despite the job cuts – was confirmed in full-year results unveiled by Vivendi Universal last Thursday. Universal Music Group revenues fell 12% (in constant currency) in the year to December 31, to €6,974m, with the companies in the UK and Japan reported as the only countries to see revenue growth.

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THE MUSIC WEEK PLAYLIST



JOHN FRUSCIANTE
Shadows Collide With People (WEA)
Remarkably strong solo album from Chris Frusciante with his musical direction (single, March 15)



WILL YOUNG
Your Game (S19)
Second single from Fricky's Child fluids Young sounding more confident than ever while his musical direction (single, March 15)



DEATH CAB FOR CUTIE
Transatlantic (Fierce Panda)
Featuring The Postal Service's Ben Gibbard, this acclaimed US four-piece play London's OLU this Thursday (album, out now)



NELLY FURTADO
I Try (OneWorld)
(OneWorldWorks)
The second single to be released from Nelly's long-player *Folklore*. I Try *she* give momentum to the album's campaign (single, March 15)



ELECTROLW
One (unsigned)
Duo, Julie Thompson and Mads Houge deliver their first album – a sparkling mix of true pop and electronica (promo)



MUM
Nightly Cares (Fat Cat)
A beautifully spooked return from the Icelandic trio, with the album *Summer Is Now* following in April (single, March 15)



MAD ACTION
Just Like Fresh Air (Long)
Marvelously ramblastic second from EP from the US duo on Polygram's Long label. The equally fine first one, *Teac Attack*, lands on February 23 (EP, March 29)



OUTKAST
The Videos (BMG)
Technicolour promo genius from the fractured hip-hop duo funk/ya-nume-it-tag-team (DVD, March 22)



BLOC9HEAD
CaveLight (Ninja Tune)
The Definitive Jaxx producer breathes new life into trip hop. A stunning set of smoky-boots & pieces (album, March 29)



GALLIS
Songs From The Capricorn Room (unsigned)
Molodic rock with echoes of Counting Crows, and ECM, from this Celtic-flavoured outfit (album, more details from www.gullis.co.uk)

Developments drive rising mobile sector

As moves into the digital sphere accelerate, last week saw three key developments towards the monetization of mobile digital delivery.

The Open Mobile Alliance (OMA) – which counts Intel, mm02, Nokia, Panasonic, RealNetworks and Warner among its members – last week announced a broad industry agreement to allow flexible and secure use of music on mobiles. It created the Content Management License Administration (CMLA) to promote OMA's version of a Digital Rights Management (DRM) system, which it hopes will become standard across the industry.

Nokia director of media applications Juh-Pekka Sipponen says, "CMLA is not about trying to prevent file-sharing in the mobile environment, but instead, it exists to create guidelines and a framework in which all handset makers, networks and content suppliers agree to one standard and DRM that will allow interoperability across all devices."

CMLA's intention is to have agreements available for all those involved in the mobile and content industries within the next six months.

In a parallel move, mobile solutions provider Netsize unveiled projections indicating that all the ring-back tones market will be worth £0.8bn in Europe by the end of 2005, based on take-up rates in Asia.

Ring-back tones, the new development already sweeping Asia and being trialled in Europe, is a development which allows a mobile subscriber to adopt a piece of music as the tone which is audible when one person calls another. Instead of hearing a traditional "call" tone, the caller hears a piece of music chosen by the recipient of the call. Such pieces can also replace the usual "engaged" tone.

Netsize, along with other operators including Nokia, Converse and Logica, have been presenting services to network operators over the next two months in advance of expected take-up over the next six months.

The speed of penetration is expected to be particularly high, because such services can be used regardless of the age or technological capability of the users handset. The development comes amid suggestions that Virgin Mobile is planning to launch a download service for mobile users in the coming months, in a partnership with Virgin Megastores. A Virgin Mobile spokeswoman says that details have not been finalised, but adds, "We are planning" a download shop that isn't dissimilar to iTunes. It will offer music and will probably coincide with the launch of Virgin's 3G mobile phone."

Greater spending power for main players may prompt strategy rethink

Radio ad spend hike brings promise of lucrative 2004

Radio

by Robert Ashton

Key players are acclimating a turnaround in the radio advertising market, with three of the main groups reporting significant revenue gains.

GWR Group, Capital Radio and Chrysalis Radio all saw their revenues leap in the final quarter of last year, which Commercial Radio Companies Association chief executive Paul Brown says indicates that the sector is moving out of depression.

"What tends to happen is that the advertising business is first in and first out of a depression. So it does indicate a move up," he says.

Brown, however, suggests wider economic issues will affect whether the radio industry can sustain this.

"Advertising depends on the economic well-being of the country, but the radio industry has demonstrated over this last depression that it is better at building share in a smaller cake," he adds.

Advertising is first in and first out of a slump. So [the figures] indicate a move up.

Paul Brown, CRCA

GWR last week reported a 12% increase year on year for quarter four 2003, fuelled by a like-for-like 13% hike in the performance of the Local Radio Group, which generates around 70% of the group's revenues. Classic FM also continued an improving trend, with like-for-like national revenues in the quarter increasing 13% year on year.

GWR executive chairman Ralph Bernard says the ad market was more buoyant in the last quarter, with the industry also making good progress in the digital sector. He adds: "The last quarter [of 2003] was notably strong for GWR. We grew faster than our peer group in the main revenue streams – national, local and sponsorship."

Similarly, at the Chrysalis Group AGM last Tuesday,

Radio ad spend trends

	Reporting period	Revenue
	2003-04	
Chrysalis Radio	5 months to Jan 21	+19%
GWR	3 months to Dec 31	+12%
Capital Radio	3 months to Dec 31	+5%

Chrysalis Radio revealed a 19% increase in revenues for the five months from September 2003 to the end of January 2004. While chairman Chris Wright said sister company Chrysalis Music has "had a strong start to the year" helped by the performances of US publishing signing Outkast and Gary Jules' Mad World hit, Chrysalis Radio chief executive Phil Riley says this revenue hike was the result of "continued gains in audience" and the hard work at LBC.

Capital, which also held its AGM last week, reported more modest growth – at 5% – in the period from October to December 2003 and a 1% gain in January 2004. Capital chief executive David Mansfield was pleased with the performance, which reversed

Francis Ferdinand – Evansence – Falen (platinum)
 (gold)
 Straw Patrol – Final Straw (gold)
 The Strokes – Room On Fire (gold)
 Katie Melua – Call Off The Search (2 x platinum)

revenue losses of 6% in the final quarter of 2002 and further losses in the first half of 2003. He suggests this means Capital is in a "strong position" to make acquisitions and also resist overtures from acquisitive competitors.

The revenue gains come as one of fiercest battles between Chrysalis and Capital in London intensifies, with Heart unveiling a £1m marketing spend to prise "unsettled" Chris Tarrant fans from its rival. With Johnny Vaughan poised to take over the breakfast seat from Tarrant in the spring, Riley says he expects the morning breakfast market place to become more unsettled than it has been for a decade.

Riley says Chrysalis Radio will spend the extra cash on its London and Birmingham Heart stations and LBC, but with the lion's share going on Heart in the capital. "Tarrant has been the number one breakfast show for a decade and he is leaving," he says. "There will certainly be more switching between breakfast shows," he adds.

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FEFE DOBSON

Mercury's summer priority Fefe Dobson returns to the UK in March for the first time since her support slots on Justin Timberlake's UK arena tour last month. Described by Mercury marketing director Richard Marshall as "Paris Lavigne without the faux-vulnerability", Dobson's sound is the product of a two-year process

which initially saw the 19-year-old Toronto native labelled a kind of "Brandy Sparks". Dobson's debut single Everything is due to be serviced to radio immediately after her London showcase on March 9 and released on May 4 a week ahead

Cast: I&I. Product: Sarah Partridge. Mercury. National radio: Mark Rankin. TV: Gastra Murphy. Regional radio: Alex Whitcombe. Press: Louise Mayne, Sony.

SNAP SHOT



Sony sources talent for UK Eurovision entry

Eurovision organisers have unveiled a roster of established and new artists, who will bid to banish the memory of last year's nod points showing at this May's competition in Turkey.

As well as overhauling the songwriting process, organisers have gathered a line-up of bands and solo singers, hand-picked by Sony Music – which was tasked with finding 12 acts to compete as Britain's representative this year – and unveiled at a launch event at London's Café De Paris last Tuesday night.

The performers who will bid to fly the flag for the UK in Istanbul are Ennay-Lure – an all-girl trio who share the same management at Telstar's Mis-Teeq – former Pop Idol contender Halfa, former Ultimate Kaos frontman Haydon Esham, boyband Hyrise, singer-songwriter and Fame Academy veteran James Fox and newcomer Madison Taylor.

New to Eurovision 2004 and the Making Your Mind Up TV show will be an expert panel, who will provide an overview for the audience, guiding them on what they should be looking for in a bid to find the performer who has the best chance of winning.

The panel – the members of which are yet to be announced – are set to offer an insight into the Eurovision process, re-live some classic clips from the 49 years of the competition and discuss what went wrong last year.

This year, the song selection process has also been overhauled with five of the six UK contenders coming through a hunt undertaken by Sony's consultant A&R director for strategic marketing Nicky Graham and The Music And Media Partnership managing director Rick Blaskley. The sixth slot has been kept open for the nation's budding songwriters via the British Academy of Songwriters And Composers.

"These are really hot records with or without the Eurovision Song Contest," Blaskley says. He adds, "All the acts really deliver and look like seasoned performers – that is what we promised the BBC and we delivered."

The BBC has built an entire Saturday evening's programming around the contest on February 28, entitled Eurovision: Making Your Mind Up. The evening will kick off with an hour-long show featuring live performances from the six British challengers.



Success in capturing the UK Christmas number one single slot has helped US singer-songwriter Gary Jules win a recording contract in his homeland. Universal has secured Jules' signature, says his manager Jeff Nichols at Bill Silver Management in Los Angeles. Nichols reveals the deal is for two albums, which will be released by Universal Records and Jules' own Down Up

Down imprint. Jules' second album, Trading Snakeoil For Wolfickets, will be the first release under the new deal, on March 16. Meanwhile, UK sales of the album have reached 20,000 to date, while the Michael Andrews' version of Mad World, featuring Jules, has now shipped in excess of 650,000 units in the UK, making it the first platinum single of the year.

Universal boss to set up own firm

Universal Music International president and COO John Kennedy says he wants to launch stage three of his career when he leaves the major at the end of this month.

Kennedy says he is planning to set up a business management consultancy spanning the worlds of music, sport, film and fashion. And, having started his career as an artist lawyer before joining the corporate world by becoming chairman of PolyGram UK in 1996 and then ascending into Universal's international operation, he says he is looking forward to becoming his own boss again.

Kennedy says, "I have enjoyed doing what I have been doing immensely, but it's nice being your own boss," he says. "The timing is good for doing something new."

Citing as a model the sort of business that sports impresario Mark McCormack built up with the NFL, Kennedy says the new company will start small foundations.

"It's not the type of thing that needs a lot of investment," says Kennedy. "The idea is to keep overheads low from the beginning, but it's luck that you need more than anything else. You need to be working with a nobody who becomes somebody."

Kennedy says he started thinking seriously about the idea at the end of last year.

"It's going to be slow burn, so I can't leave it too long to do it," he says. "I'd want to do so that gives me a decade to enjoy it and build it and create something that feels more like my own."

He adds that he also wants to put his experience to use in other areas as well, such as working on behalf of artists to help form an artists lobbying group.

During his time in private practice, Kennedy represented some of UK's leading acts and was also awarded an OBE for his work on Band Aid and Live Aid.

UMI Chairman and CEO Jørgen Larsen says, "I regret losing such a talented, trustworthy and hard-working executive, with whom I have been sharing the workload for several years. However, I have no choice but to accept John's decision to leave and wish him continued success."



Kennedy: new consultancy venture

Warp nets 20,000 first-week downloads with online store

Downloads

by Gordon Masson

Warp Records' new bleep.com website saw its customers rack up 20,000 downloads in its first week of business as British indie further demonstrate their ability to tap into consumer demand for online music.

While high-profile campaigns by the likes of mycoke.com and iTunes have mainly focused on the additional revenue streams they generate for the majors, UK indie are cutting their own deals to capitalise on growing demand. The high uptake of music on bleep.com has seen music fans focusing on repertoire which is exclusively available to the site.

"We've been really surprised by the uptake," says Bleep's head of legal and business affairs Greg Edon. He adds, "We're using Warp-Mat as a model, but that took a year or two to get up to steam; bleep is already up to speed and we're already generating interest from other indies."



Broadcast: big hit on Warp's bleep.com

Bleep's MPs have no digital rights management or copy protection built in. Individual tracks can be purchased for 99p, while Bleep's standard album price is £6.99. The website also allows the innovative use of SMS text purchasing (at £1.50 per track) for those without access to credit cards.

"Almost everything we sell has been albums and the stuff we have that is exclusive to bleep.com is what is being downloaded most," says Edon.

Warp's foray into the online world could signal a new strategy for the indies. While Bleep.com

intends to sell repertoire for other labels, some of its peers are also looking to develop their own dedicated online music stores.

Beggars Group is one such company. Beggars' head of new media Simon Wheeler says, "We've recouped what it cost us to get into the iTunes deal and we're beginning to make decent money for our artists and the company now."

Wheeler also says Aim is working to help its indie members participate in the online goldrush.

"Through musicidole, Aim has basically been working for the past couple of years to put together new media deals. It's now at the stage we have to be more professional, so we're putting the contract out to tender so we can broker some better deals," says Wheeler.

He adds, "The indies have to first digitise their catalogues and organise all the metadata before they can even get into the digital world and that can be a very expensive exercise," he explains. "It's not just the case that you can send a bunch of CDs to iTunes and they do it all for you."

TV dispute has broader implications for rights owners

MTV and indie labels play a different tune

Music TV

by Ajax Scott

Midem has always been a gathering point for the independent sector, and this year's event was no exception. Not only were the indie labels out in force, but their European umbrella body Impiava was causing a commotion with its open opposition to the proposed merger of Sony and BMG. Yet, while that issue stole the headlines, another long smouldering row was coming to the surface.

That row is the dispute between MTV Networks Europe and the independent labels previously represented by UK rights body VPL over the performance fees and broadcaster pays for broadcasting their videos. On one level it appears to be a simple contractual renegotiation with the licensee attempting to reduce the fees it pays. However, the dispute touches on far wider issues, among them the value of rights in the new era, how copyright owners can maximise them, and the manner in which they will be administered. "The implications are frankly as big as they can be," says Beggars Group chairman Martin Mills.

The roots of the current situation stretch back to the early Nineties, when MTV started to negotiate individual deals with each of the major record companies to replace the blanket licence it struck with VPL when it first launched in Europe. It was a bitterly-contested struggle, with the broadcaster taking its fight to the European Commission in Brussels before finally nailing deals with each of the majors. Meanwhile, indie artists around Europe continued to be represented by VPL, which struck a new four-year deal worth an estimated £1.5m annually to the sector back in 1998. The current problems blew up when that deal expired at the end of 2002.

Rather than agree to extend a deal whose adjusted annual value had risen to an estimated £3.5m, the broadcaster announced it was seeking to pay a total of just £840,000 annually. Then, when

12 months of negotiations with VPL failed to produce a result (MTV has technically been broadcasting without a licence for the past year), the broadcaster started approaching labels directly. It already had direct deals with 15 predominantly small indie labels across the continent – the most prominent of which is Gut Records – which are still paid out of the same indie pot. But now it must strike deals with literally hundreds more to gain the same rights coverage, and opposition is hardening from the labels that are home to some of its most-played artists such as Beggars/XL (The White Stripes, Basement Jaxx, Prodigy), Telstar (Craig David, Mis-Teeq), and Wall Of Sound (Royksopp).

MTV is publicly lamenting that it wants to continue playing indie videos. It highlights the support it has given to the likes of The White Stripes, Craig David and Royksopp and points out that indie artists are the key raw material for new shows such as MTV Mash.

We're trying to base this on other deals we have. It's hard to make a rate card

Simon Guild, MTV Networks Europe

"We really want to have the indies on the channels," says MTV Networks Europe COO Simon Guild. "We recognise there's some fantastic material. We really want to work with."

The fundamental problem is agreeing the value of that raw material. It is a version of the same debate that is being thrashed out in new environments such as the online and mobile spaces (indeed one hot mobile issue is whether the nascent true tones business will be strangled at birth by all the relevant parties including rights owners and operators demanding such large slices of revenue that it is simply economically unsustainable). But while there is at least a precedent in the world of TV, MTV now rejects it on the simple basis

that "independent analysis" has shown it is paying twice as much for indie repertoire as it is paying "other rights holders for the same type of material."

"We're trying to base this on other deals we have," says Guild. "It's hard to make a rate card. Collection societies do that but it doesn't come from anywhere – it's made up."

Inevitably, the labels fundamentally reject any suggestion that their rights are worth any less than the total MTV was happy to suggest as a fee five years ago, especially when their videos help provide the basic programming for the additional channels MTV has launched. "They are growing their business with our content," says Anja Danz, CEO Peter Quicke.

They dismiss as window-dressing the benefits that MTV says will result from the deals it is offering, among them direct biannual accounting rather than the annual payments currently made to VPL. "We've seen regional on video performance" by twice-yearly management reports and removal of the administration fees currently incurred by VPL. Moreover, they have little sympathy for MTV's argument that it is being squeezed on every side by rival broadcasters, distributors (such as Sky) and advertisers. Not only do they regard that as not their problem, but they cite figures reported a year ago suggesting that MTV's European profits had risen by 40% (specifics are hard to pin down, since regional numbers are never broken out in parent company Viacom's financial statements).

The bottom line for MTV appears to be cost, but its tactics have opened up two wider issues – exactly what package of rights it is seeking to secure and how it is setting out to secure them.

The contracts it has sent out to labels are understood to attempt to obtain a far wider bundle of rights covering areas such as downloads and mobile. It is a sensible step for a broadcaster seeking to develop new revenue streams as aggressively as the labels who supply it content. In effect, both are



The White Stripes: label Beggars/XL is banging the drum for indie' rights

attempting to reduce their reliance on finite possibly dwindling sources of income (in MTV's case advertising and carriage fees, in the labels' case falling sales of physical albums). And for this very reason it is not surprising that the labels are vigorously protecting their control over these potential sources of revenue.

"The all-new shape of the record business is going to be one based on multiple revenue streams," says Martin Mills, who contrasts the 90% of revenues that most labels receive from physical sales with the estimated 50% of total income that publishers derive from mechanical royalties. "In the future, there is going to be value

What I don't like is this divide-and-rule approach to break down the indies one by one

Mark Jones, Wall Of Sound

from all kinds of usages. It makes no sense other than to value each of those usages independently as they're all equally valuable to rights holders and ultimately to artists."

Although it started out negotiating with VPL, MTV sources now suggest that another reason for seeking to deal directly with labels is to give it greater flexibility when exploring new revenue streams. "One of our motivations to change this is that we feel the business is getting more fragmented and issues are becoming more specific by [label] partner," says Guild. As a result, he says such labels may be kept to be more aggressive in exploring new revenues in areas such as mobile or games. "Our experience of trying to do it through the collective agreement has been that it has been rather hard," he adds.

Ironically, if that is the case it means the company is moving in exactly the opposite direction in Europe from other would-be content distributors such as Napster and Apple online and the telephone operators in the mobile space; in fact, all of the latter made a point at Midem about their

desire to negotiate centralised deals for Europe with bodies representing all rights owners together. Guild, however, suggests that MTV's experience puts it one step ahead. "If you're a telco you are probably rather scared of having to deal with everybody," he says. "But we have relationships with lots of labels and feel much more confident about that. This is the next step on."

Whatever its motivation, MTV's latest tactic strikes straight to the heart of the future of rights administration. Many indies fear that they will be in a far weaker bargaining position if they are forced to negotiate fees on their own with a large multinational media company that wields heavy clout in the market place.

"What I don't like is this divide-and-rule approach to break down the indies one by one," says Wall Of Sound's Mark Jones.

And some also feel that collective licensing is the way forward, for the simple reason that it works more efficiently for both rights owners and users. "Collecting societies get a mixed press," says Mills. "They have a history of being the only gatekeeper, but there's a real value of them to both parties as a facilitator. They need only negotiate a fair price and administer it and provide a one-stop shop for users. MTV chose to remove itself from under that umbrella and they now may be the first broadcaster in recent history who aren't under it."

With seven weeks to go before the March 31 deadline imposed by MTV for labels to sign up, this could be nail-biting stuff. With backstage negotiations continuing, both sides are hardening their resolve – and some indies publicly say they can get by without the broadcaster. "We don't want to go to war," says Gut managing director Guy Holmes. "But while we respect and like MTV, they're not like Radio One – there are 18 music channels and they're all good but none of them break records."

Whichever way things pan out, it could set a template for how licensing deals are conducted in the new era.

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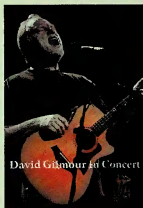
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The US market is a tough nut to crack. Even so, a wave of British hard rock acts have deals, releases and tours in place and look set to build their profiles Stateside. By *Daniel Lane*.

US acquires taste for UK rock beasts

Love them or hate them, the US rise of Lowest-of's favourite sons The Darkness has once again focused the attention of America's record-buying public on British rock music.

Avant-garde black metallers Cradle Of Filth have just secured a high-profile deal with the American arm of Dutch-owned rock label Roadrunner Records; The Darkness's East West labelmates Funeral For A Friend have just completed a series of US dates to lay the groundwork for the release of their debut album *Casually Dressed And Deep In Conversation* on April 27 through Atlantic Records; and little-known London quartet, *New Disease*, have just been picked up by Universal.

However, as one of the most competitive markets in the world for rock music, Stateside success cannot be taken for granted. With so many home-grown bands competing for space in an industry rocked by piracy, downloading and parallel importing, it's a difficult job to convince an American audience to buy into foreign acts. Breaking the US may have been a comparatively easy task for the likes of Coldplay and Radiohead (and to an extent even The Darkness) trading on the distinctively British nature of their sound, but when it comes to pushing acts at the heavier end of the guitar spectrum, it gets a little like selling ice to Eskimos.

Adversity, however, simply calls for a different kind of battle plan. For instance, East West's *Funeral For A Friend* opted for an indie release through credible US underground label Ferret Music to secure their spot in the hearts of the American youth. "For a few months, I'd been trying to sign *Funeral For A Friend* straight to Ferret," says Ferret CEO Carl Severson. "I'd been following the band more or less since they'd started - one of their early tours was with another Ferret band *From Autumn To Ashes* (now signed to Universal imprint Mercury). At the time I hadn't



Cradle Of Filth (above): feeding off American underground scene

realised just how big they were getting in the UK and it became obvious that they really couldn't turn down a big worldwide deal with a major. But they grew up listening to stuff we'd released on Ferret and we decided to issue their early EPs as a mini-album called *Seven Ways To Scream Your Name*.

For an indie release, *Seven Ways To Scream Your Name* has been a real success in the US,

shifting 20,000 copies in just three months - thanks largely to the press *Funeral For A Friend* have received in the UK.

"It's a big help having a UK press kit that looks like a phone book," continues Severson. "Not only has it helped us get the band on a big tour with *Every Time I Die*, *From Autumn To Ashes* and *Cave In*, but the US media has also taken note of the band's profile. Print is where I get most of our national coverage. There are tons of amazing magazines over here - *AP* and *Revolver* are probably the best right now, but there's also *AMP*, *Vice*, and a bunch more. *Spin* even recently covered a couple Ferret bands.

"Kids here have really embraced *Funeral* too, which isn't all that common in the US. Breaking a foreign band is really difficult. Honestly, if they weren't on a major willing to back their touring, we probably wouldn't have been able to pull it off - it's nice not having to foot the bills."

In addition to the press, US college radio continues to play a significant part in breaking UK bands in the US. "Radio coverage for heavy rock music is still largely confined to college stations and only those bands with a genuine pop sensibility penetrate the mainstream formats." You



Making gains in America: Roadrunner-signed *Funeral For A Friend* (far left), Universal-signed *New Disease*

Akercocke: US exposure all lined up

With Cradle Of Filth all primed and ready to go Stateside, it's only a matter of time before London-based black metal band Akercocke follow suit. Having already notched up six years on the UK underground circuit, the sharply-dressed Satanists signed to Nottingham-based rock label Earache Records last summer and released their third album, *Choronzon*, last October to Europe-wide critical acclaim.

"We're really pleased that Akercocke have had such a great response on the Continent," says Earache's UK-based label manager Dan Tobin, who signed the band last summer. "Previously, the European press had been quite

concerned about the band's religious beliefs, but we organised a pre-release show in London last year and flew in foreign journalists who, once they had seen the band in the flesh, appreciated them a lot more and duly reported that back via features and reviews. The suits and Satanism mix is an attractive proposition for magazine editors and fans, so we play heavily on that, but only from a serious angle. It's easy to mock a band like Akercocke, but these guys know what they are talking about and can enthuse about it at length."

But it's not only Europe who have been bitten by the Akercocke bug, things are shaping up nicely in the US too with MTV2 eagerly awaiting the arrival of the band's debut video *Leviathan*.

"The US is extremely enthusiastic," continues Tobin. "Much for the same reasons but less the rabid fanbase, which is something we will build on this year by having the band tour



there. Virtually all Earache acts tour the US - we have a fully-staffed office there which is invaluable for that kind of thing. Touring is the main way to have the band make any impact, so as we said when we signed them, get ready to get in the van. They're happy and excited at the prospect. I'm sure once people in the US see the band live, they'll know why the UK is so passionate about them."

Akercocke:
US tour supported by UK's Earache label, which has an office in the States

certainly won't find Cradle Of Filth on UK radio, let alone US radio, so the band have opted for shock and awe tactics.

"Cradle Of Filth have made a real impression in the US and have legitimately been part of the underground American metal scene for the past 10 years," says Roadrunner Records A&R man-

ager Mike Gitter, who signed the band to the label. "Everyone into rock and metal has heard of Cradle Of Filth and, even if they haven't heard their music, they have seen the band's offensive T-shirts. They also consistently play shows in the US regardless of the musical climate and they make an event of it too. No-one is left sitting on

the fence when it comes to Cradle Of Filth and through their hard work they have built up at least a 100,000-strong fanbase who will buy their records and come to their shows. And for Roadrunner, Cradle Of Filth are an incredible prospect that will no doubt strike both fear and glee into the hearts of millions."

As an outside observer, Gitter feels that there are two distinct categories of UK bands. Firstly, those driven by the hype of the British press and secondly, the tried and tested "Iron Maiden Model which is built to last."

"Press hype is a necessary evil," he explains. "It's understandable that there is this desire to eagerly devour the new when you've got a hugely competitive music publication market like the UK, but, at the end of the day I much prefer the Iron Maiden model of band. It's durable, tried and tested and built to last for a very long time. Just look at Iron Maiden, Judas Priest or even Napalm Death. Those are bands with significant histories because they have resolve to stick it out and stake their place in the world, no matter what the press have to say. And no matter what you personally might think of Iron Maiden, they still make good records and are a great live band."

But getting radio, press and TV coverage in the US is only really the second part of the battle when you struggle to find recognition at home. Young British newcomers New Disease decided to forgo pandering to the British music industry's need for hot new bands and the often unwelcome slog of relentlessly touring, and made a beeline for the US.

As a former guitarist in Tricky's band, New Disease main man Mark Gemini-Thwalte knows all



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to well the perils of the British music industry.

"In the early days we really had to struggle to get our own shows," explains Gemini-Thwaite. "As we were already somewhat connected in the industry because of our experience, we knew it was really hard to get decent gigs off your own back. I can only imagine what unknown and unsigned bands are up against trying to play the key venues."

And if you can't get shows, there's no way a record company A&R man can come and see your band. Thankfully for New Disease, the band were brought to the attention of long time Tool collaborator and producer David Bottrill, who in turn put them in touch with heavyweight US manager Larry Mazer, who has worked with Kiss and Megadeth in the past and now looks after Grammy-nominated Slipknot side-project, Stone Sour.

"David Bottrill heard our self-financed Axiomatic EP, which we released last summer, and he offered to produce our album," says Gemini-Thwaite. "Meanwhile, Dave was mixing and producing the second album by [Universal artist] Flaw, who Larry also co-manages. Larry heard the New Disease recordings and immediately offered his services."

Bottrill, who was in the process of setting up his own label-imprint with Universal, saw the potential in New Disease for the American rock market and got the go-ahead to demo two New Disease songs that secured the band a worldwide deal with Universal Records.

"There's a load of great UK rock bands out there," concludes Gemini-Thwaite. "The main problem with the UK industry is that the radio stations are very much pop- and dance-focused,

Stampin Ground: primed for US release

The recent influx of American metal-tinged hardcore bands such as Chimaira, Bleeding Through and Avenged Sevenfold has influenced and reinvigorated the British metal scene. One band reaping the rewards of the renewed interest in UK bands is Cheltenham's Stampin Ground.

Formed in 1995, the band signed to the Kingfisher imprint of German-owned rock label Century Media in June 1998 and released their debut album *An Expression Of Repressed Violence* in August of that year. Their 2001 album *Carved From Empty Words* saw the band signed to Century Media proper and Stampin Ground quickly became a European priority for the label.

"Everyone was blown away by the uncompromising brutality of *Carved...*," recalls Andy Turner, Century Media's UK A&R manager, who signed the band to

the label. "The record sold just short of 5,000 copies in the UK, which is pretty impressive for any band in this genre of music."

Needless to say, Century Media is expecting better results from the band's latest opus, *A New Darkness Upon Us*, which was released Stateside at the end of last month.

"This album is a big priority for the US office," says Turner, "and plans are afoot to get them out to the States as soon as possible. It's very difficult to market a band like Stampin



Ground, as image isn't something they're too bothered with. They have a strong work ethic and generally prefer to let the music speak for itself, so in terms of breaking into the US they're just going to have to tour and tour and tour."

Stampin Ground: backed by Century Media

so most labels seem reluctant to invest in hard rock bands despite US rock bands such as Korn, Limp Bizkit and Linkin Park all topping the UK charts and selling out arenas in UK. Just look at the runaway success of *The Darkness* – they were brutally ignored by the entire UK music industry just more than a year ago. Both The

Darkness and New Disease were plugging away, playing clubs like the London Barfly just 12 months ago. No-one seemed to see their potential and great songs. We're pleased they've finally had the success they deserve. Hopefully things will pick up now for British rock." And so say all of us.

The New

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Best-of timed for Brits exposure BMG capitalises on Outkast peak

By Adam Woods



Outkast: The Videos attempts to wrap up 10 years of Outkast, from *Player's Ball* to *Hey Ya!*, in 11 clips, and while it wouldn't be right to say that they aren't a band who lend themselves to videos – they certainly are – the fact is that video can barely keep up with their evolution.

"In all honesty, if it were a band who were any less visually pioneering, this might be a pretty uninspiring DVD, because it is just a collection of some of the highlights of their singles careers," says BMG marketing director Matt Ross. "But actually it is a very strong collection in its own right, without any of the usual guff you get on these things."

When we first meet Outkast, at the time of *Player's Ball* from 1993,

they are a pair of pretty generic-looking, baseball-shirted rap-teens, albeit with a good line in choruses. Next thing you know we're in the middle of Southern-punk-funk-dill-lacmunk and Andre is wearing a turban. Moving on through the comic-book sci-fi of *Atlies*, the breathless psychedelic explosion of *B.O.B.*, the Gilliamisms of *Big Boi's The Way You Move* and the impeccably observed retro stylings of the mighty *Hey Ya!*, the band never look or sound the same way twice.

The only real pity is that there is not more of it – there are no real extras, the Aquemini album is not represented, and even the sprawling *Speakerboxx/The Love Below* gives up only three videos, two of which are versions of *The Way You Move*. But when the material on offer is as witty, extravagant, energetic and generally inspired as this, it seems churlish to complain.

Dre and Big Boi will be promoting the DVD in a PR campaign surrounding the Brits – at which one member of the mutually exclusive duo will appear – and the release of the forthcoming single, *Big Boi's The Way You Move* on March 22.



Andre 3000: one of Outkast duo set to appear at The Brits show

Ross expects a 15,000 to 16,000 ship for Outkast: The

Videos, which also drops on March 22. "They are having the hottest moment of their career and it just seems to be getting hotter and hotter," says Ross. "We have got a lot more latitude than you generally have when you are working a DVD campaign."

adam@musicweek.com

Various

Island Life (Uncut CUT10L3); *Mega Hits Of The 70s & 80s* (Uncut CUTX1011). Out now.



Here's an interesting one. Majors have been licensing stray bits of catalogue out into the mid-price and

budget markets for years, and these Uncut DVD releases apply the same principle to DVD. *Island Life* offers 19 genuine hits from the Island archives in promo form. The funny thing is the mixture of material, which quite literally sees PJ Harvey's *Soft Queensie* sequenced in between Will Downing's *A Love Supreme* and The Buggles' *Video Killed The Radio Star*. Elsewhere we find Pulp's *Common People*, Tricky's *Money Greedy*, Aswad's *Don't Turn Around* and The Orb's *Toxigene*, plus tracks from Paul Weller, Fren, Dru Hill, Paul Weller and Mica Paris. Rather strange, but enjoyable to flick through. *Mega Hits Of The 70s & 80s* is more of a logical, double-disc set, although it does feature some of the same repertoire, plus tracks from everyone from Stealer's Wheel to The Cure. It remains unclear

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precisely to which market these DVD are targeted, but they offer good value.

Luciano Pavarotti

Live In Barcelona (Union Square Pictures USPDVD03). February 9.



Pavarotti's performance at Gran Teatre Del Liceu in Barcelona in 1989 was evidently recorded for Spanish television at the time. Stepping away from the operatic roles with which he had made his name, the great tenor performed a diverse programme of pieces by Bellini, Rossini, Puccini, Verdi and Mozart, just a little past his prime but impressive all the same. Extras are slightly limited, consisting of a slightly eccentric introduction recorded at the time and now dubbed into English.

Dokken

Japan Live '95 (Sanctuary SVE3060). February 16. Rock monsters rejoice, as Dokken's Japan Live '95, released on CD last year and filmed at Tokyo's Kosei Nenkin Hall in 1995, gets a DVD release. Beating a temporarily reformed line-up featuring both Don Dokken and

George Lynch, this DVD is basically a greatest hits trawl from a band who were well past their commercial peak even in 1995, but were still able to pull a decent Japanese crowd. The quality is reasonable and given that it is clearly intended entirely for existing Dokken fans, it does the job it is supposed to do.

Dave Gahan

Live Monsters (Mute DVDSTUMM2)6. March 1.



You can't blame Dave Gahan, the perpetual outsider in Depeche Mode, for wanting to break out of the band for a while and find his own songwriting voice. And last year's Paper Monsters can be counted as a reasonable musical and commercial success. A live DVD after just one album might be considered rather premature, but the material stands up well, even if it is bolstered by a hefty wallop of Depeche Mode material. The gig was recorded last summer at the Olympia in Paris and, if Gahan's new-found self-confidence does signal the end of his other band, he has a sound platform on which to build.



Michael Jackson

The One (Sony 2024199). March 8. Jackson may be weathering arguably the most profound crisis of his career, but that is doing little to adversely affect his commercial status. This DVD release is essentially a 44-minute CBS TV

special aired in the US over Christmas, apparently combining digitally restored original music videos with live performances from the Off The Wall and Thriller eras. Promo copies were still unavailable at press time, but added features include additional

ALBUM OF THE WEEK

Various

Brit Awards 2004: DVD Of The Year

(BMG 82876 590899) February 9. Multi-artist compilations on DVD have not really taken off so far. The best-selling promo compilation DVDs of last year were BMG/Sony/Telstar/Warner's Hits 57 and EMI Virgin/Universal TV's Now! 2004, which made 66 and 67 respectively in the end-of-year music DVD chart and both sold around 11,000 units. Nevertheless, the quality on this DVD is pretty good, with few of the 31 Brits nominees' promos featured – including Dido, Busta, The Coral, Justin Timberlake and Sugababes (pictured) – representing the kind of was-that-really-a-hit? material which pads out many CD compilations. This DVD is simply and stylishly put together, but it remains to be seen whether there is a significant demand for multi-artist promo collections.

footage from the H!Story tour and behind-the-scenes material from the Wanna Be Starting Something video, plus commentaries from Beyoncé, Missy Elliott, Dick Clark, Carson Daly, Shaggy, Savion Glover, Pharrell Williams, Wyclef Jean and Quincy Jones.

WHERE DO YOU FIND THE NEXT MICHEL GONDRY?

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A download chart is welcome, but only when the statistics are reliable and consistent

There is a place for download data

EDITORIAL MARTIN TALBOT



The continuing growth of the download business is encouraging. Given how few high-profile services are offering paid-for downloads and the general lack of promotion for new releases, the OCC figures for January are pretty remarkable.

But it would be easy to get carried away with the figures too. They are, after all, still at a low level.

Let us be honest, the significance of download singles overtaking sales of 12-inch, seven-inch and cassettes is more reflective of our own nostalgic view of those formats than their own current status.

And, if the marginal sales of vinyl and cassettes are worth incorporating into the chart, surely downloads are too? This point, at least, is not in dispute.

The point is that, however easy it would be to add up the data and make a download rundown, or slap download information into the general chart, it does not mean that this is the right move yet. There are other issues to resolve first. For example, there is no point incorporating download sales into the official chart if the data is unreliable or inconsistent.

But the need to ensure that the end result is robust data reporting must be balanced against the benefits of promoting this inevitable future area of business.

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Bring on the new breed of truly talented artists

VIEWPOINT MIKE BATT



For years, I've had this dream to create a record company with a long corridor with offices each side. In each office is an A&R man, a piano and a CD player. The A&R men are musicians, arrangers, producers. They sign artists and make records. Because they are musicians, they respect artists who are musical and reject those who aren't.

It's not a perfect system, but better than the current one – born of the punk age in which ineptness became a virtue and attitude was more important than talent.

My dream record company is

Record companies shouldn't bend to the needs of the media

based on Pye Records circa 1968, or the EMI that The Beatles signed to in the Sixties. Young George Martin was one of those A&R men. A conductor and arranger, it was he who signed, then led The Beatles to the articulate, experimental people they became. If you are the chairman of a modern record company, you can name one of your A&R staff who could have done that?

People tell me Katie Melua is in the vanguard of a new wave of

"real" artists. They say it is great that she can "actually sing live" – but wouldn't it be strange if you signed a footballer and people told you it was fantastic because he could actually kick the ball?

There have always been good, real artists, and there are many around today. There have always been untalented artists; there has always been ignorance and uniform-wearing. There has always been the flock of sheep following the few. But I do know that Katie Melua is one of the few and long may the flock follow, because if this new ratpack of young bluesy singers is evidence of an industry trend to allow a few individualistic, blues-based artists through, it will only help record sales and provide life-blood for us all.

Broadcasters have an agenda – to deliver an audience in line with a demographic target – not the coolest of constraints to admit to. Record companies shouldn't bend to the needs of the media, but bravely record people who are brilliant and ground-breaking and then find ways to market them even if the demographically-challenged media don't see it at first.

Mike Batt is the songwriter and producer behind Katie Melua's number one album, and head of the Dramatico label.

And there can be no better promotion for the benefits of legitimate, paid-for downloads than a chart highlighting what other consumers are buying.

From the future to the past. It is easy to forget quite what an impact the antics of four young Liverpool lads had on British music and the UK music industry four decades ago.

After 73m people tuned in to watch them perform on the Ed Sullivan Show, The Beatles changed British music forever. They touched and influenced every sector of the business. They put Liverpool on the map, but they also brought music from all over this nation to the attention of the world.

In turn, their manager Brian Epstein – a record retailer, lest we forget – was an inspiration for managers into the following three decades. Epstein's NEMS organisation, and Apple, highlighted the massive potential for pop merchandising, and the income they derived for the UK business provided a model for the international marketing industry of today.

Quite simply, the music business would simply be unrecognisable today, without the events which followed that one week, 40 years ago.

Which "celebrity" would you throw in the jungle?

The big question

In the wake of John Lydon's departure from J'n M's *Celebrity Get Me Out Of Here!*, which rock legend would you like to see thrown into the jungle?

Mark Palmer, Roadrunner Records
recordings managing director

"John Lydon knew what he was doing by walking out – how about we just put him back in there again? That would really upset him. Now he's been on the outside and heard what all the others have got to say about him, it would make good TV."

Tony Moore, Kazimir Klub owner
"I'd like to see Axel Ross thrown in there. He could sing *Welcome To The Jungle*, but I don't think he'd cope very well, which would be fascinating."

Anthony Hall, Mint Source

"Bob Geldof would be a good one because he does my head in, but he'd cope well. Also, Bono because he's got a lot to say, but at the same time he doesn't actually say anything, so I'd like someone to challenge him on that."

Nigel Davies, Nicholson, Graham & Jones solicitors partner

"Now John Lydon has left, it's time to send in someone truly in tune with life in the jungle – Sting. Of course, if Sting has other commitments, Marjyn Manson could always do with a

holiday in the sun."

David Wille, Warner UK senior
international manager

"It would have to be Keith Moon, just for sheer entertainment value, together with Peter Hook and Keith Richards for their story-telling. I would like to see those three in there – they would all get up to no good."

Nick Stewart, Endeavour Records
CEO and Virgin Radio's Captain America

"PJ Proby, because he would be outrageous in his own way as the combination of Johnny Rotten and Jordan have been. He was the outrage icon of his generation. And Jim Morrison, but he'd be so madly talking about Lizard Kings. David Crosby, too, he'd be a complete pain in the arse."

Jim Batchelor, Woolworths & M&M
Head of Commercial

"I would send in Chas & Dave so they could sing their comedy Spurs songs to their hearts content where no-one could hear them."

Craig Hargrave, Rock Action
Records label manager

"Lee Jagger for reasons that you couldn't possibly print, but also because he is a rock dinosaur."

Gareth Perry, Virgin Megastores
chart trading manager

"How about sending in Keith Richards, Lee 'Scratchy' Perry, Sinead O'Connor, Morrissey, Mark E. Smith, Van Morrison, Julian Cope – and turf out the dullards that are currently there."

Cheered by Air's international success, EMI Europe chief Emmanuel De Buretel talks about the continuing strength of continental European music

Quickfire

You've just had a great result with Air's album entering the UK chart at two and scoring in 10 other Top 10s across Europe. What do you think says about the potency of continental European repertoire?

The success of Air reaffirms the potency of continental European repertoire. Talkie Walkie is Europe's number one album and the UK's number two. It shows that good music from Europe can be number one across the whole continent, charting higher than repertoire from the US and UK. European music can be globally successful. Air have sold 3m albums worldwide since 1998 and charted at 61 in the US in the first week, while lots of other European artists, such as Daft Punk, Kraftwerk, Tiziano Ferro, Mano Chao, Lene Marlin are also internationally successful. Continental Europe is now so mature musically that rather than trying to be a copy of US or UK artists, Europeans are rapidly forming their own musical blends. Music is getting more and more exciting. A lot of worldwide hits are written by Europeans.

A few years ago, France was on a hot streak, with acts such as Air (your first album) and Daft Punk and many others enjoying international success. Why had things gone a little quiet before this Air success, do you think? Quality music always comes in waves. A few years ago there was an explosion of French electronic music, but continental Europe isn't just about France. Over the past few years, we've seen massively successful records from artists like Tiziano Ferro from Italy, Herbert Grönemeyer and Reamonn (successful in Portugal) from Germany, Manzan from Portugal, Kate Ryan from the Antler Subway label in Belgium, The Rasmus from Finland, Lene Marlin from Norway,



Air entered 10 European Top 10s with their Talkie Walkie album

Carla Bruni and Mano Chao from France. These artists show that continuing to develop repertoire from different sources can work. Some major companies have looked to withdraw from smaller markets under pressure over consolidation. What is your view on such strategies? EMI is a very multi-cultural company. We have a strong commitment to local repertoire and to breaking it across borders. Of course, your investments have to reflect the state of the market, but we will continue to energetically look for and support great artists wherever they come from. We have local A&R people in 20 different

territories across Europe, working as a team to cover all possible repertoire.

What do you think will be the next continental market or act to break internationally (Air aside)?

The Knife from Sweden – they won five Swedish music awards while doing everything themselves, without any kind of backing. We also expect international potential with the artists such as Phoenix (France), Kate Ryan (Belgium), Røyksopp (Norway), Saybia (Denmark). Emmanuel De Buretel is chairman and CEO of EMI Music Continental Europe and was awarded a Médaille des arts et des lettres at last month's Miden.

Best thing that has happened to you in the past 12 months: Renewing my deal with PPL/VPL and creating a much better climate with the performer community.

Tell us a secret about yourself:

Notwithstanding my entirely respectable nature, I do have a temper.

All-time hero: Mozart.

Best piece of music business advice given to you: Always be yourself and never humiliate anyone

(from a close old friend in the City many years ago).

Most embarrassing music industry moment?: Being asked to play the violin at a Warner sales conference about 10 years after being forced to give up because of a personal injury (the request was prompted by entirely friendly and honourable intentions, as always).

Greatest passion other than music: Sara John.



game or gadget: The Da Vinci Code book by Dan Brown

Best friend in the music business: Sara John.

Greatest passion other than music: Sara John.

DOOLEY'S DIARY



What Beatles anniversary...?

Remember where you heard it: Dooley is not sure whether Apple Corps' Jonathan Klein was entirely joking when he suggested that the timing of this week's Beatles DVD release is pure coincidence. "At Apple, we have a policy of not recognising anniversaries, because they tend to come every two or three days," he explained. "And we have an aversion to deadlines"... The BBC and OGC were locked in talks regarding the future sponsorship of the chart by Coca-Cola last week and are thought to be making "good progress" according to an insider. A formal decision on the issue is now set to be taken by the end of February. KaZA-owner Sharman Networks is tomorrow looking to file papers to set aside an Australian court order permitting record companies to obtain accounts and electronic records of KaZA's activities Under the Court, issued by Federal Court judge Justice Wilcox last Friday morning. Led to anti-piracy company Music Industry Piracy Investigations to attend 12 premises in three states to "obtain evidence". KaZA, which operates from Sydney offices, called the action an "extraordinary waste of time". Steve Lillywhite's departure from Mercury is neatly timed – he steps into the studio with U2 next week. The Darkness continue to

make sterling progress in the States with 40 adds at pop radio last week and a whopping 50 spins for the video of I Believe In A Thing Called Love on MTV and 30 spins on MTV2. But there was one unfortunate boob in their plans to cross-over to pop last week. Apparently, while US TV bosses fumed about Janet Jackson's recent over-exposure – which also reportedly saw her banned from featuring on last Sunday's Grammy show – pop radio obviously believed best is best, with her new track romping ahead to become the number one most-added. Dooley awaits a celebrity death match-style relation from Justin Hawkins... Most commercial radio operators agree that the charges to commercial radio licensing that Ofcom is proposing are good for business. However, one industry may be less happy – printers. The ink and font boys could be seriously out of pocket because Ofcom is proposing that applications for licences can now be made electronically, which could save applicants up to £10,000 in printing costs alone... The inimitable Tom Watkins and Darron Coppin are on the TV again, but this time it is in the guise of a one-hour programme about the building of their new house in Plett Level, East Sussex. Their grand ops will be being overseen on Channel 4's Grand Designs on February 25. He is not the only one. Look out later this year for a Five series featuring Excess Press's Jayne Houghton, who has been given a £250,000 stake and challenged to buy and sell three south coast homes – and keep all the profit generated... BBC Sport's dynamic duo of Alan Hansen and Mark Lawrenson will be in town next week to witness their former Liverpool colleague Kenny Dalglish receiving the lifetime achievement award at this year's HMV Football Extravaganza. For tickets for the March 30 bash at London's Grosvenor House Hotel ring Raeanne Pyle on 020 7746963 or e-mail hmvfootball@zfzef.org.uk...



Joss Stone played a rapturously-received gig at London's Scala venue last Wednesday (February 4), performing a set including new material written by the Boilerhouse Boys, while celebrity fans including Will Young and Trevor Nelson watched. After the gig, Stone was rewarded for her efforts when she was presented with a gold disc for her The Soul

Sessions album. Pictured at the Solo House store are (front row, left to right) Stone, Rentless's Shabs Jobanputra and Roland Hill, (back row, left to right) DWL's Dave Woolf, Freshwater Hughes Management's Brian Freshwater, (Stone's parents) Richard and Wendy Stokes, Jaxxi Hughes, Rentless's Paul Franchy, Clare O'Brien and Gty Aikins.

Inside track

Fran Nevrla, PPL and VPL, Chairman and CEO

Born: In the Czech Republic, some time after the Second World War. First job in the music business: Playing the violin in the Czechoslovak Chamber Orchestra at the Salzburg Music Festival in 1964.

Final job in the music business (in your dreams): Being a radio DJ, because I like talking.

First record you bought: With The Beatles on the black market in Prague. It cost the equivalent of one half of my monthly student allowance.

Last record you bought: Bach Solo Oboe Suites recorded by Paul Tortelier.

Your current favourite book, DVD,

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JOBS AND COURSES



Sanctuary Records Group is the owner of the world's largest independent record catalogue, with labels covering most genres of music from classical to country, reggae to rock. Artists include Gary Jules, Alison Moyet, Ocean Colour Scene and Spiritualized.

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- **Artwork Assistant (Ref: CSP01)**
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- **Parts Administrator (Ref: CSP02)**
Previous experience within a production and design environment.
- **Administration Assistant (Ref: SPE01)**
Experienced administrator to support our growing reggae catalogue
- **Royalties Assistant (Ref: RO01)**
Previous royalties experience gained in music company

All of the above openings are based at our West London office

Detailed information of these and other Sanctuary Group vacancies can be found at the Group/HR page of www.sanctuarygroup.com
CV with a covering letter quoting the appropriate reference number and current salary details should be sent to jobs@sanctuarygroup.com

Closing Date - 20.02.04



Royalty Audits Manager EMI Music Publishing

EMI Music Publishing Ltd has an exciting opportunity in its Royalty Tracking department for a Royalty Audits Manager. This position holds significant commercial importance as the successful management of Royalty Audits becomes ever more crucial.

The successful applicant will be responsible for the management of all aspects of the Royalty Audit function. Key tasks include organisation of the audit timetable, liaison with external royalty auditors, supervision of audit visits and data-flow, review of audit reports, management of the audit query process, presentation of written audit responses and negotiation of audits through to closure.

The successful candidate will have extensive knowledge of music publishing and collection society practices and will be able to apply this in an analytical manner. Excellent interpersonal, oral and written communication skills are a must, as the position requires daily contact with Royalty Auditors and other industry professionals. First-rate Excel and contract reading skills are required along with the ability to write accurately and concisely. Experience of music-based Royalty and Copyright IT systems is a necessity.

This is an exciting opportunity for a self-motivated person possessing the ability and willingness to think on their feet and the confidence to shine in a busy, tight-knit and sociable department.

If you are interested in this vacancy, please send a copy of your CV with a covering letter and salary expectations, to: Clare Taylor, HR Adviser, EMI Music Publishing, 127 Charing Cross Road, London WC2H 0DY.

Closing date: 20th February 2004.

MW0903

WHITFIELD STREET STUDIOS

The Great becomes The Greatest

Robin Millar is looking for the best and the brightest experienced, musical people to join the new team reopening Whitfield Street Studios on 1st of March:

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Club Charts 14.02.04

The Upfront Club Top 40

Position	Artist	Track	Label
1	NEW KYLIE RED BLOODED WOMAN	KYLIE RED BLOODED WOMAN	Parade
2	SKYLARK THAT'S MORE LIKE	THAT'S MORE LIKE	Cherry
3	ANDELL & NELSON HOLDING ON TO NOTHING	HOLDING ON TO NOTHING	Parade
4	NEW SUGARBABS IN THE MIDDLE	IN THE MIDDLE	Madhouse
5	NEW GEORGE MICHAEL AMAZING	AMAZING	Cap
6	JUNIOR SENIOR SHAKE YOUR COCONUTS	SHAKE YOUR COCONUTS	Gezeng Young Money
7	STONEBRIDGE PUT EM HIGH	PUT EM HIGH	NRG/Cap
8	NEW ALOND BOB OLEAN	BOB OLEAN (REMASTERED)	NRG/Cap
9	DESPINA VANDI GJA	DESPINA VANDI GJA	Parade
10	DEEPT BLUE GIVE IT AWAY	GIVE IT AWAY	Parade
11	EMMA I'll BE THERE	I'll BE THERE	Parade
12	JX RESULTS	RESULTS	The Hit
13	BASEMENT JAMX GOOD LUCK	GOOD LUCK	NRG/Cap
14	NEW KELLY LORENA THIS TIME I KNOW IT'S FOR REAL	THIS TIME I KNOW IT'S FOR REAL	NRG/Cap
15	TIMBLAND & MANGO FEAT. MISSY ELLIOTT GUP THAT S-T	GUP THAT S-T	Parade
16	NEW FERRY CONSTEIN ROCK YOUR BODY ROCK	ROCK YOUR BODY ROCK	Parade
17	TIGER & BERBER FEAT. CHRISSE HYNDY STRAIGHT AHEAD	STRAIGHT AHEAD	Parade
18	MASTER BLASTER HYPERMATIC RANGO	RANGO	Madhouse
19	NEW ALSTAR BLASTIN' HYPERMATIC RANGO	RANGO	Madhouse
20	NEW DJ CASPER CHA CHA SLIDE	CHA CHA SLIDE	NRG
21	NEW FOUADOX SHEET CLARITY	SHEET CLARITY	NRG/Cap
22	LMC VS. U2 TAKE ME TO THE CLOUDS ABOVE	TAKE ME TO THE CLOUDS ABOVE	NRG/Cap
23	SCISSOR SISTERS COMFORTABLY NUMB	COMFORTABLY NUMB	Parade
24	NEW BEENIE MAN DUDE	DUDE	Parade
25	NEW TERABA FEAT. XAN VANNA BE AN ANGEL	BE AN ANGEL	Parade
26	BENNY BENASSI NO MATTER WHAT	NO MATTER WHAT	Parade
27	SARAH McLAUGHLIN FALLER	FALLER	Parade
28	JANET JACKSON JANET MEGAMIX 04 (CHRIS COX MIXES)	JANET MEGAMIX 04 (CHRIS COX MIXES)	Parade
29	JAIMESON FEAT. ANGEL, BUU & CK TAKE CONTROL	TAKE CONTROL	Parade
30	NEW TOM NEVILLE JUST TUCK	JUST TUCK	Parade
31	JUNIOR JACK DA HYPE	DA HYPE	Parade
32	CHICKEN LIPS HE NOT IN	HE NOT IN	Parade
33	NEW MELLY BURBARD TRY	TRY	Parade
34	FATMAN SCOOP FEAT. GROOMYVYN CLAN IT TAKES 2	IT TAKES 2	Parade
35	NEW NORTHERN HEIGHTZ LOOK @ US	LOOK @ US	Parade
36	UD PRODUCE SALTIBOVAY NIGHT	SALTIBOVAY NIGHT	Parade
37	NEW MOTIV FEAT. JOCELYN BROWN RIDING ON THE WINGS	RIDING ON THE WINGS	Parade
38	DELETION FEAT. NERVA PULLOT RUDY	RUDY	Parade
39	NEW MR. ON VS. JUNGLE BROTHERS BREATHIE DON'T STOP	BREATHIE DON'T STOP	Parade
40	YOUNG HEARTS KILARY DA DA	KILARY DA DA	Parade

Round one goes to Kylie

By Alan Jones
Kylie, Kelly, Keis - it may look like an attempt to conjure an irregular Latin verb, but it's simply a checklist of the artists who top our club charts this week.

The most special K of the three is, of course, Kylie. The miniscule Miss Minogue debuts atop the Upfront Chart with *Red Blooded Woman* - but only just, squeezing home with a margin of less than 2% over That is More Like by *SkyLark*. Minogue's triumph marks only the second time in the past 12 months that there has been a number one debut on the Upfront Chart - the previous occasion was last November when Morris TS Let Me Be Arrived at the apex. The promo for Kylie's single - she appears to have dispensed with her surname again - features just one mix, by Narcotic Thrust.

Kylie has to settle for a number two debut on the Commercial Pop Chart, with 18% less support that *Kelly Lorena's* update of Donna Summer's This Time I Know It's For Real. Lorena's success is the latest triumph for *All Around The World*, which also holds third place on the chart courtesy of *DJ Casper's* Cha Cha Slide and 10th place with the current sales chart champion, *Tale Me To The Clouds Above* by *LMC V2*. On both charts there is a lot more action that there has been this far in 2004. The Upfront Chart has been particularly quiet of late, but welcomes 10 new entries to the top 40 and a further seven to the unpublished 41-100 section of the chart this week. Aside from Kylie, there are top five debuts for the *Sugababs* in The Middle and *George Michael's* Amazing. It is the first time there has been three simultaneous debuts in the top five for 13 months.

Meanwhile, Keis continues atop the Urban Chart with *Millieshake*. But she's in imminent danger, with all of the rest of the top five within striking distance. The two highest new entries, both getting widespread support, are the Shandy/Interscope hit top double-header featuring *G Unit's* Popoff, *Thun Thangs* and *IT I Can't* by *50 Cent* and *Missy Elliott's* *Me Really Hot*. Both G Unit and Missy pay for their new arrivals by forfeiting chart places for their current singles, with the former's *Stunt 101* and Missy's *Pass That Dutch* crashing out of the chart from positions of 16 and 19 respectively.



Michael, top five contract to Upfront Chart

Keis' return in Upfront number one slot

TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Track	Label
1	REQUIRE SET THE LIGHT	SET THE LIGHT	Parade
2	BENTLEY SQUAD'S BONE	BONE	Parade
3	SUPERSTARS IN THE HEAT	IN THE HEAT	Parade
4	LEMAN AMBITION DAY	AMBITION	Parade

Release Date 9th February 2004

DJ Lawrence John Vs The Foundations
Including Future Force Euro Remixes

COMMERCIAL POP TOP 30

Rank	Artist	Track	Label
1	KELLY LORENA THIS TIME I KNOW IT'S FOR REAL	THIS TIME I KNOW IT'S FOR REAL	All Around The World
2	KYLIE RED BLOODED WOMAN	RED BLOODED WOMAN	Parade
3	DJ CASPER CHA CHA SLIDE	CHA CHA SLIDE	Parade
4	ALL AROUND THE WORLD	ALL AROUND THE WORLD	All Around The World



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

As used by Top Of The Pops and Radio 1

MUSICWEEK

The Official UK Charts 14.02.04

SINGLES

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21
	LMC VS U2 TAKE ME TO THE CLOUDS ABOVE	KELIS MILKSHAKE	OUTKAST HEY YEA!	MICHELLE ALL THIS TIME	BOOGIE PIMPS SOMEBODY TO LOVE	BLAZIN' SQUAD HERE 4 ONE	2PLAY FEAT. RAGHAY & JUCXI SO CONFUSED	SNOW PATROL RUN	SEAN PAUL FEAT. SASHA I'M STILL IN LOVE...	EMMA I'LL BE THERE	OZZY & KELLY OSBOURNE CHANGES	M ANDREWS/GARY JULES MAD WORLD	FRANZ FERDINAND TAKE ME OUT	LOSTPROPHETS LAST TRAIN HOME	KATIE MELUA THE CLOSEST THING TO CRAZY	PINK GOD IS A DJ	WILL YOUNG LEAVE RIGHT NOW	MARON 5 HARDER TO BREATHE	FUNERAL FOR A FRIEND ESCAPE ARTISTS NEVER...	SCISSOR SISTERS COMFORTABLY NUMB	THE VON BONDIES C'MON C'MON
	Virgin	Arista	S	Dola	East West	Interscope	Fiction/Polystar	Virgin	Capitol	Virgin	Sire	Atlantic/Sire	Dunmo	Virgin/Roc-A-Fella	Dareville	Arista	S	J	Infectious	Polystar	Sir

ALBUMS

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21
	KATIE MELUA CALL OFF THE SEARCH	LEANN RIMES THE BEST OF	SNOW PATROL FINAL STRAW	LOSTPROPHETS START SOMETHING	JOSS STONE THE SOUL SESSIONS	INCUBUS A CROW LEFT OF THE MURDER	NO DOUBT THE SINGLES 1992-2003	AIR TALKIE WALKIE	DIDO LIFE FOR RENT	BLACK EYED PEAS ELEPHUNK	SCISSOR SISTERS SCISSOR SISTERS	TEARS FOR FEARS TEARS ROLL DOWN 1982 - 1992	OUTKAST SPEAKERBXXX/THE LOVE BELOW	EVANESCENCE FALLEN	NORAH JONES COME AWAY WITH ME	AMY WINEHOUSE FRANK	BRITNEY SPEARS IN THE ZONE	ROBERTA FLACK SOFTLY WITH THESE SONGS...	WILL YOUNG FRIDAY'S CHILD	RED HOT CHILI PEPPERS GREATEST HITS	KELIS TASTY
	Capitol	Fiction/Polystar	Virgin/Roc	Virgin/Roc	Sire/Interscope	Capitol	Virgin	Capitol	Capitol	AA/Polystar	Polystar	Elektra	Arista	Capitol	Parlophone	Island	Jive	Atlantic	Warner Bros	Virgin	



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*ARC, published circulation 1 Apr / 2003 - 10 June 2003

Datafile

Britain's most
comprehensive
charts service

Week 06

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

KEY RELEASES

ALBUMS

THIS WEEK
Emma Fre Me (19/Universal); Franz Ferdinand Franz Ferdinand (Domino); Jamison Think On Your Feet (Jidid/V2); Norah Jones Feels Like Home (Parlophone); Lambchop Aw C'mon/No You C'mon (Labels UK); Courtney Love America's Sweetheart (Virgin)

FEBRUARY 16
Mellow Perfect Colours (Atmospheric); Michelle The Mearing Of Love (D9/S); Plumb Beautiful Lumps Of Coal (Curb); Span Mass Detraction (Island); Various Late Night Tales: Turin Brakes (Whoo!Aa!); The Vells The Runaway Found (Rough Trade)

FEBRUARY 23
Johnny Cash Unearthed (Mercury); Ferry Corsten Right Of Way (Positiva); Tja Tja They Died For Beauty (Source); Speedway Save Yourself (Innocent); The Silk Lyons Will Break Your Heart (WEA); Various Under The Influence - Paul Heaton (DMC)

SINGLES

THIS WEEK
Ferry Corsten Rock Your Body (Positiva); Fatman Scoop It Takes Scopa (Def. Jam UK/Mercury); Ronan Keating She Believes (In Me) (Polydor); Mark & Sam With A Little Help From My Friends/Measure Of A Man (D9); Stereophonics Movie Star (Z2); The Strokes Reptila (Rough Trade)

FEBRUARY 16
Belle & Sebastian I'm A Cuckoo (Rough Trade); Bustled Who's David? (Universal); Despest Blue Give It Away (Delta/McS); Junior Senior Shake Your Coconuts (Mercury); Keane Somewhere Only We Know (Island); Alex Parks Dry (Polydor)

FEBRUARY 23
50 Cent If I Can't (Interscope/Polydor); Golfrrap Black Cherry (Mute); Jamelia Thank You (Parlophone); Xz Restless (Tidy Two); Lemar Another Day (Sony); Westlife Obvious (S)

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

The Market

Albums give good return for debuts

Alan Jones

With six weeks of 2004 already behind us, it is clear that singles sales are still very much in decline, though album sales continue to show modest increases. Last week saw singles sales tumble 11% to 432,234, while album sales improved by 13% to 2,533,337. Thus far in 2004, OCC data suggests that 2,726,573 singles have been sold, a decrease of 609,919 - 18.2% - on the same period in 2003. At the same time, album sales have increased by 203,652 - 1.3% - to 15,504,918.

Much of that increase in album sales came last week, with the market driven by an unseasonably large number of Top 10 debuts - LeAnn Rimes, Snow Patrol, Lostprophets and Incubus all making the upper echelon; the simultaneous release of a large number of love compilations geared towards Valentine's Day; plus the latest album in All Around The World/UMTV's highly successful Clubmix series.

The most impressive album sales performance of all, however, came from Katie Melua. The 19-year-old Brit School student tops the chart for the third week in a row, with sales of her introductory album Call Off The Search continuing to show dynamic growth. The album sold more than 71,000 copies last week,



Impressive performance, Melua tops the album chart for the third week in a row

twice as many as it sold when it first reached number 1. Melua's album has sold more than 380,000 copies thus far, including 212,000 in 2004 and is the biggest selling album of the year, as well as the week. Melua's debut single The Closest Thing To Crazy debuted and peaked at 10 in December but jumps 25-15 this week thanks to a modest 5% increase in sales in a weak portion of the chart.

While singles sales overall head south, sales of 12-inch singles enjoy double-digit growth for the second week in a row. A year's best tally of 53,322 12-inch singles were sold last week,

representing 12.3% of the market. That's the format's highest and market share for 40 weeks and is due primarily to dance imprint Credence simultaneously making available again 15 of its top titles, while Interscope has apparently replenished supplies of numerous hip-hop favorites, hence the return to the Top 75 of The Next Episode and Bad Intentions by Dr. Dre, 50 Cent's P.I.M.P., D12's Shit On You and The Real Slim Shady by Eminem. All 15 Credence titles - led by Dirty Vegas' excellent Days Go By at number 84 - and 13 from Interscope re-enter the Top 200.

MARKET INDICATORS

SINGLES		ALBUMS		COMPILATIONS		THE SMALL NUMBER: 514	
Sales versus last week: +12.0%	Sales versus last week: +10.4%	Sales versus last week: +23.3%	Sales versus last week: +23.3%	Sales versus last week: +23.3%	Sales versus last week: +23.3%	Sales last week of the 75, only 10% of the total. In the case of the top 25, only 10% of the total. In the case of the top 10, only 10% of the total.	
Year to date versus last year: -18.3%	Year to date versus last year: -13.0%	Year to date versus last year: -4.0%	Year to date versus last year: -4.0%	Year to date versus last year: -4.0%	Year to date versus last year: -4.0%	Sales last week of the 75, only 10% of the total. In the case of the top 25, only 10% of the total. In the case of the top 10, only 10% of the total.	
Market shares	Market shares	Market shares	Market shares	Market shares	Market shares	Market shares	
RCA Arista 16.4%	Polydor 17.1%	Universal TV 28.1%	RCA Arista 20.7%	RCA Arista 20.7%	Polydor 14.3%	Origin of singles sales	
A&T 15.8%	RCA Arista 13.1%	EMI Virgin 12.0%	Polydor 14.3%	US: 34.7% UK: 62.7%	Sony Music 10.3%	US: 34.7% UK: 62.7%	
Virgin 11.3%	Sony Music 10.7%	RCA Arista 10.7%	Sony Music 10.3%	Other: 2.7%	Parlophone 7.5%	Origin of albums sales	
Polydor 9.3%	Virgin 9.2%	Sony Music 9.5%	Parlophone 7.5%	(Top 75): UK: 58.7%	A&T 4.9%	US: 35.0% Other: 5.3%	
EMI West 8.7%	Dramatico 8.6%	WSM 9.0%	A&T 4.9%				

FAST CHART

SINGLES

NUMBER ONE
LMC V U TAKE ME TO THE CLOUDS ABOVE A&T

This record's appeal shows a major North/South divide, underachieving everywhere from the Midlands south, with its worst area, predictably, being London, where it sold only 51% of what a number 1 with its national sales tally would normally sell.

ARTIST ALBUMS

NUMBER ONE
KATIE MELUA CALL OFF THE SEARCH Dramatic

Even more popular in Ireland, where she used to live, Melua's album zips past Dido's Life For Rent to become the biggest-seller of 2004 to date, having sold 212,000 this year.

HIGHEST NEW ENTRY

LEANN RIMES THE BEST OF Curb/London
Different title, sleeve and tracks to Greatest Hits album that bombed in America, peaking at 24. Here, sometime country singer Rimes - still a youngster at 21 - debuts at 2, topping her previous chart peak of 7 with 2001's I Need You.

COMPILATIONS

NUMBER ONE
CLUBMIX 2004 A&T/UMTV
Fifth number 1 compilation chart collaboration between A&T and Universal Music Television, Clubmix 2004 sold more than 32,000 copies last week.

BUDGET ALBUMS

NUMBER ONE
IT'S LOVE - VARIOUS Crimson
£299 in Woolworths, when £5 or more is spent on other purchases. It's Love sold 20,456 copies last week, three times as many as any other budget album and more than all but three full price compilations.

RADIO AIRPLAY

NUMBER ONE
NUMBER ONE
OUTKAST HE'Y Y! Arista
With 17% more airtime than runner-up Take Me To The Clouds Above, He'Y Y! is number 1 for the third week in a row.



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MONDAY 16TH FEBRUARY 2004
West One Four, West Kensington, London W14, On Stage 10pm

TV Airplay Chart

TV WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	MOVIE
1			KELIS	MILKSHAKE	VEGAS 396
2	3		BRITNEY SPEARS	TOXIC	JIVE 341
3	2		BLACK EYED PEAS	SHUT UP	
4	5		BUSTED WHO'S DAVID	UNIVERSAL 233	
5	3		KYLIE MINOGUE	RED BLOODED WOMAN	PARLOPHONE 231
6	10		LMC V U2	TAKE ME TO THE CLOUDS ABOVE	ALL AROUND THE WORLD 225
7	7		WESTLIFE	OBVIOUS	S 220
8	25		OUTKAST	HEY YU!	ARISTA 207
9	15		JAMELIA	THANK YOU	PARLOPHONE 205
10	8		BLAZIN' SQUAD	HERE 4 ONE	EAST WEST 189
11	25		EMMA	I'LL BE THERE	INDEPENDENT 176
12	10		SAM & MARK	WITH A LITTLE HELP FROM MY FRIENDS	ION 171
13	17		WILL YOUNG	LEAVE RIGHT NOW	RELENTLESS/VERNON 166
14	19		SEAN PAUL FEAT. SASHA	I'M STILL IN LOVE WITH YOU	WALDATIC 157
15	12		THE DARKNESS	I BELIEVE IN A THING CALLED LOVE	WEST/RESONANCE/MUSIC 156
16	11		BEYONCE	ME, MYSELF AND I	SOULJAZZ 153
17	4		PINK	GOD IS A DJ	ARISTA 148
18	5		JOSS STONE	FELL IN LOVE WITH A BOY	RELENTLESS/VERNON 147
19	11		LOSTPROPHETS	LAST TRAIN HOME	WIDEORANGE 143
20	34		SCISSOR SISTERS	COMFORTABLY NUMB	POLYGRAM 140
21	23		ALEX PARKS	CRY	PACIFIC 135
22	11		DJ CASPER	CHA CHA SLIDE	ALL AROUND THE WORLD 133
23	20		MICHELLE	ALL THIS TIME	S 132
24	19		SUGABABES	TOO LOST IN YOU	UNIVERSAL 126
25	20		SNOW PATROL	RUN	FICTIO/POLYGRAM 125
26	16		FRANZ FERDINAND	TAKE ME OUT	DUKE/ISO 121
27	9		EVANESCENCE	MY IMMORTAL	WIND/REFFIC 120
28	14		CHRISTINA AGUILERA	THE VOICE WITHIN	RCA 118
29	11		LEMAR	ANOTHER DAY	SONY 118
30	18		BLACK EYED PEAS	HEY MAMA	ARISTA/VERNON 118
31	10		RONAN KEATING	SHE BELIEVES (IN ME)	RELY/ION 113
32	17		BLINK 182	I MISS YOU	ISLAND 111
33	23		2 PLAY	SO CONFUSED	INFORMED/ISO 106
34	18		EVANESCENCE	BRING ME TO LIFE	WIND/REFFIC 101
35	128		FOUNTAINS OF WAYNE	STACY'S MOM	VERNON 99
36	20		BOOGIE PIMPS	SOMEBODY TO LOVE	DATA 99
37	10		KEANE	SOMEWHERE ONLY WE KNOW	ISLAND 98
38	81		RAGHAV	CAN'T GET ENOUGH	ALG 96
39	81		2PAC FEAT. NOTORIOUS B.I.G.	RUNNIN' (DYING TO LIVE)	POLYGRAM 94
40	47		SUMMER MATHEWS	LITTLE MISS PERFECT	SONY 86



Outkast
Hey Yu's varying slot performance has given TV programmers a tricky time, with every slip on its way to the 3 position on the best-sellers list being unmissable and even exaggerated on the TV airplay chart. The record bounces back into the TV Top 10 this week and has so far moved 51-9-10-26-18-4-9-13-9-15-8. The Box aimed the video - a Series 5 styled affair - 82 times last week, making them its biggest supporter, followed by Smash Hits TV (40) and Flava (35).



Sam and Mark
Radio airplay is a problem for Sam & Mark's Beatles cover *With A Little Help From My Friends*, but TV is much more forgiving. The record made its miserable debut on the radio airplay chart but jumps 18-12 on the TV (The Box 52), Flava (42) and MTV Hits (21).

Kelis's offering bubbles along at the top, with Britney and Black Eyed Peas keeping Busted out of an all-US Top Three.

THE BOX NUMBER ONE
Outkast
Hey Yu!
HIGHEST CLIMBER
Britney Spears
My Immortal
HIGHEST NEW ENTRY
Fountains Of Wayne
Stacy's Mom

MTV MOST PLAYED

WEEK END	ARTIST	TITLE	LABEL
1	4	KELIS MILKSHAKE	VERNON
2	3	BLACK EYED PEAS SHUT UP	ARISTA/VERNON
3	1	BRITNEY SPEARS TOXIC	JIVE
4	2	PINK GOD IS A DJ	ARISTA
5	9	EVANESCENCE MY IMMORTAL	WIND/REFFIC
6	9	SUGABABES TOO LOST IN YOU	UNIVERSAL
6	5	KYLIE MINOGUE RED BLOODED WOMAN	PARLOPHONE
8	7	CHRISTINA AGUILERA THE VOICE WITHIN	RCA
8	7	JOSS STONE FELL IN LOVE WITH A BOY	RELENTLESS/VERNON
10	12	MARON 5 HARDER TO BREATHE	OUTLANDER

MTV NUMBER ONE
Kelis
Milkshake
HIGHEST CLIMBER
School Of Rock
School Of Rock
HIGHEST NEW ENTRY
Evanescence
Only Me To Life

THE BOX MOST PLAYED

WEEK END	ARTIST	TITLE	LABEL
1	19	OUTKAST HEY YU!	ARISTA
2	38	BRITNEY SPEARS TOXIC	JIVE
3	25	EMMA I'LL BE THERE	INDEPENDENT
4	3	KELIS MILKSHAKE	VERNON
5	7	KYLIE MINOGUE RED BLOODED WOMAN	PARLOPHONE
5	2	BUSTED WHO'S DAVID	UNIVERSAL
7	12	LMC V U2 TAKE ME TO THE CLOUDS ABOVE	ALL AROUND THE WORLD
8	16	BLACK EYED PEAS SHUT UP	ARISTA/VERNON
8	5	WESTLIFE OBVIOUS	S
10	1	DJ CASPER CHA CHA SLIDE	ALL AROUND THE WORLD

MTV2 NUMBER ONE
The Von Bondies
I Can't Live Without Your Love
HIGHEST CLIMBER
Keane
Somewhere Only We Know
HIGHEST NEW ENTRY
Blink 182
I Miss You

KERRANG! MOST PLAYED

WEEK END	ARTIST	TITLE	LABEL
1	1	THE DARKNESS I BELIEVE IN A THING CALLED LOVE	WEST/RESONANCE/MUSIC
2	7	FEEDER BUCK ROGERS	ISO
3	4	LOSTPROPHETS LAST TRAIN HOME	WIDEORANGE
4	10	EVANESCENCE BRING ME TO LIFE	WIND/REFFIC
5	4	LINKIN PARK IN THE END	HUNTER MUSIC
6	40	SYSTEM OF A DOWN CHEP SKUP	COLUMBIA
7	58	PLACED NCOPY BOY	HOT/CYON
8	4	LINKIN PARK ONE STEP CLOSER	HUNTER MUSIC
9	1	GREEN DAY BASKET CASE	REPRISE
9	41	THE OFFSPRING PRETTY FURY (FOR A WHITE GUY)	COLUMBIA

KERRANG NUMBER ONE
The Darkness
I Believe In A Thing Called Love
HIGHEST CLIMBER
Evanescence
Bring Me To Life
HIGHEST NEW ENTRY
Blink 182
I Miss You

MTV2 MOST PLAYED

WEEK END	ARTIST	TITLE	LABEL
1	5	THE VON BONDIES I CAN'T LIVE WITHOUT YOUR LOVE	ISO
2	1	FRANZ FERDINAND TAKE ME OUT	DUKE/ISO
2	1	LOSTPROPHETS LAST TRAIN HOME	WIDEORANGE
4	5	MUSE HYSTERIA	DART/REPUBLIC/WEA
5	8	SNOW PATROL RUN	FICTIO/POLYGRAM
6	7	BRAND NEW SID TRANSET GLORIA GLORY FADES	SCORE POINT
7	10	AUF DER MAUR FOLLOWED THE WAVES	CAPTAL
8	11	ROZDORIGHT STUMBLE AND FALL	VERTIGO
8	15	KEANE SOMEWHERE ONLY WE KNOW	ISLAND
9	10	HUNDRED REASONS WHAT YOU GET	COLUMBIA

MTV2 NUMBER ONE
Pink
God Is A DJ
HIGHEST CLIMBER
Britney Spears
Toxic
HIGHEST NEW ENTRY
The Von Bondies
I Can't Live Without Your Love

MTV BASE MOST PLAYED

WEEK END	ARTIST	TITLE	LABEL
1	1	KELIS MILKSHAKE	VERNON
2	1	ALICIA KEYS YOU DON'T KNOW MY NAME	ARISTA
3	0	BLACK EYED PEAS HEY MAMA	ARISTA/VERNON
4	4	2PAC FEAT. NOTORIOUS B.I.G. RUNNIN' (DYING TO LIVE)	POLYGRAM
5	5	SEAN PAUL FEAT. SASHA I'M STILL IN LOVE WITH YOU	WALDATIC
6	8	DAK FATE SWIZZ BEATZ GET IT ON THE FLOOR	IMP/AR
7	6	TIMBALAND/MAGOO/MISS ELLIOTT COP THAT	INDEPENDENT
8	7	MISSY ELLIOTT PASS THAT OUTCH	EAST WEST
9	26	MARQUES HOUSTON CLUBBING	ELEVEN/EAST WEST
10	3	BEYONCE ME, MYSELF AND I	COLUMBIA

SMASH HITS NUMBER ONE
Kelis
Milkshake
HIGHEST CLIMBER
Britney Spears
Toxic
HIGHEST NEW ENTRY
Alicia Keys
Sweet I Again

Report New Entry
Report Top 40 Only

* Music Control UK. Compiled from 644 stations from 20.00 on Sun 1 Feb 2004 to 21.00 on Sat 6 Feb 2004. TV: TV airplay chart is weekly based on air on the following stations: MTV, MTV2, MTV Base, MTV UK, MTV3, VIVA, The Box, Smash Hits, Kiss, Magic, Q and Kerrang!

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NINE AWARDS 2004. 15TH FEBRUARY AT 9PM ONLY ON MTV2. WATCH THE SPARKS FLY. ©2

Outkast retain the top spot, while George Michael, Britney Spears, Kylie Minogue, Lemar and Westlife make big strides within the Top 20

The UK Radio Air

RADIO ONE

Pos	Label	Artist/Title	Prev	Wk	Wkks	Audio
1	1	OUTKAST HEY YAI				
2	1	KELIS MILKSHAKE VIRGIN	18	33	2750	
3	1	LMC V U2 TAKE ME TO THE CLOUDS ABOVE ALL AROUND THE WORLD	27	32	2221	
4	3	PINK GOD IS A DJ JIVE	38	30	2340	
5	9	OUTKAST HEY YAI A&P	23	30	2048	
6	8	BOOJIE PIMPS SOMEBODY TO LOVE DATA	28	28	2004	
7	11	THE STROKES REPTILIA POLYDOR	23	28	1930	
8	7	MOTORCYCLE AS THE RUSH COMES POSITIVA	24	28	2050	
9	17	STEREOPHONICS MOVIESTAR 4U	17	26	2052	
10	29	BASEMENT JAXX FEAT LISA KEKAILA GOOD LUCK IN REPERNICES	14	22	1675	
11	23	FERRY CORSTON ROCK YOUR BODY ROCK POSITIVA	14	22	1685	
12	9	LOSTPROPHETS LAST TRAIN HOME VIRGIL VIBES	22	21	1675	
13	18	DEEPEST BLUE GIVE IT AWAY MINISTER OF SOUND	16	21	1697	
14	1	FRANZ FERDINAND TAKE ME OUT EMERALD	29	20	1663	
15	4	JOSS STONE FELL IN LOVE WITH A BOY RED BLOODED WOMAN	20	19	1663	
16	19	JAMELIA THANK YOU PARLOPHONE	25	20	1670	
17	10	50 CENT IF I CAN'T INTERLUDE POLYDOR	6	19	1256	
18	14	BEENIE MAN DUDE EMPIRE	39	18	1345	
19	6	RAGHAW CAN'T GET ENOUGH A&P	9	18	1345	
20	14	NELLY FURTADO POWERLESS (SAY WHAT...) DEWBUENAVISPOLYDOR	39	18	1309	
21	10	DIDD LIFE FOR RENT CHERRYBAY	9	17	1024	
22	19	SEAN PAUL FEAT SASHA I'M STILL IN LOVE WITH YOU VIBES	15	17	982	
23	10	KEANE SOMEWHERE ONLY WE KNOW ISLAND	9	16	1192	
24	3	SNOW PATROL RUN FICHTENPOLYDOR	11	14	1079	
25	3	JAIMESON TAKE CONTROL 4U	28	14	1033	
26	27	OBIE TRICE THE SET UP (YOU DON'T KNOW) FLYSOUNDHOUSE	12	14	842	
27	6	KYLIE MINOGUE RED BLOODED WOMAN PARLOPHONE	5	13	1467	
28	6	THE DARKNESS FRIDAY NIGHT ALIVE!RCA	7	13	977	
29	6	BRITNEY SPEARS TOXIC JIVE	7	12	1036	
30	6	FYA FEAT. SMU&A PREDATOR MUST BE LOVE OF JAM&KREWEARY	5	12	1026	
31	28	HUNDRED REDDONS WHAT YOU GET COLOMBIA	6	12	956	

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SNAP SHOT

ICEBERG SLIMM



Slimm takes his second crack at the market, four years after his sole Polydor single, the Jay-Z-style Nursery Rhymes. Now signed to Choice FM DJ Steve Wren's

Records, Slimm is launching his debut album, *Da World On Ice*, via a co-op campaign with Choice and digital urban TV station Channel U. The record is only available through the Choice and

Channel U websites until its full release on February 16 and is backed by on-air advertising on both. In return for the ads, Choice and Channel U take a cut of any album sales generated through their sites. The rapper also features on Rag'n'Bonehead's prodigious *Can't Get Enough*, which is B-listed at Radio One and scheduled for Blue Peter and Top Of The Pops.

C&S LIST: A&R: Steve Wren; Specialised press: Selena Mahabir; Urbanstar: National press: Gene Morgan; Specialist radio: Stuckee, The Play Centre.

RADIO TWO

Pos	Label	Artist/Title	Prev	Wk	Wkks	Audio
1	27	WESTLIFE OBVIOUS				
2	1	RONAN KEATINGE SHE BELIEVES (IN ME)				POLYDOR
3	1	EMMA T'LL BE THERE				PARLOPHONE
4	1	PLUMB HEAL				CBS
5	17	GEORGE MICHAEL AMAZING				SONY
6	4	LEANN RIMES THIS LOVE				DEWBUENAVISPOLYDOR
7	4	KATE RUSBY UNDERNEATH THE STARS				ISLE
8	1	BELLE AND SEBASTIAN I'M A CLOUDB				ROCKAWAY
9	1	THE STANDS HERE SHE COMES AGAIN				EPIC
10	1	JENNIFER LOPEZ BABY I LOVE YOU				EPIC

GALAXY

Pos	Label	Artist/Title	Prev	Wk	Wkks	Audio
1	1	LMC V U2 TAKE ME TO THE CLOUDS ABOVE				A&P
2	2	BLACK EYED PEAS SHUT UP				A&M/POLYDOR
3	3	OUTKAST HEY YAI				ARISTA
4	4	SUGABABES TOO LOST IN YOU				UNIVERSAL
5	1	ULTRABEAT FEELIN' FINE				A&P
6	7	KELIS MILKSHAKE				VIRGIN
7	8	BOOJIE PIMPS SOMEBODY TO LOVE				DATA
8	6	ANGIE CITY/LARA McALLEN LOVE ME RIGHT				BARANOS
9	11	SOLEX CLOSE TO THE EDGE				PREZLER
10	1	J&A RULE REIGNS				BEY J&MUSIC

Number Ones

96.3 FM
96.3 FM
P&K GO! 1 & A DJ
96.4 FM THE WAVE
Outkast Hey Yai!
BELFAST CITY
J&A Rule Reigns
Vibe 105-108
George Pimp

Michelle All This Time
THE PULSE
Sugababes Too Lost In You
Vibe 101
J&A Rule Reigns
Vibe 105-108
George Pimp

Somebody To Love
COOL FM
Manoe 5 Kunder To Drazil
WAVE 105.2
Amy Sault All I Want
CYRUS 1 FM
LMC V U2 Take Me To The Clouds Above

VIBE 101

Pos	Label	Artist/Title	Prev	Wk	Wkks	Audio
1	1	2 PLAY SO CONFUSED				DEWBUENAVISPOLYDOR
2	2	LMC V U2 TAKE ME TO THE CLOUDS ABOVE				A&P
3	6	JAMELIA THANK YOU				PARLOPHONE
4	13	KYLIE MINOGUE RED BLOODED WOMAN				PARLOPHONE
5	8	LOVE INC. INTO THE NIGHT				HALF CADERA
6	6	KELIS MILKSHAKE				VIRGIN
7	39	MOTORCYCLE AS THE RUSH COMES				POSITIVA
8	19	BEYONCE ME, MYSELF AND I				COLUMBIA
9	3	SEAN PAUL FEAT SASHA I'M STILL IN LOVE...				VIRGIL VIBES
10	10	JAIMESON TAKE CONTROL				4U

CHRYSALIS GROUP

Pos	Label	Artist/Title	Prev	Wk	Wkks	Audio
1	3	LMC V U2 TAKE ME TO THE CLOUDS ABOVE				A&P
2	1	KELIS MILKSHAKE				VIRGIN
3	2	OUTKAST HEY YAI				ARISTA
4	4	BEYONCE ME, MYSELF AND I				COLUMBIA
5	1	BLACK EYED PEAS SHUT UP				A&M/POLYDOR
6	5	SUGABABES TOO LOST IN YOU				UNIVERSAL
7	19	JAMELIA THANK YOU				PARLOPHONE
8	21	BRITNEY SPEARS TOXIC				JIVE
9	11	2 PLAY SO CONFUSED				DEWBUENAVISPOLYDOR
10	8	JENNIFER LOPEZ BABY I LOVE YOU				EPIC

HIGHEST ENTRIES

96.3 FM FM
Kylie Minogue Red Blooded Woman
96.4 FM THE WAVE
George Michael Amazing
BELFAST CITY

BEAT
Boogie Pimps
Somebody To Love
LINES FM
Busted Whys David
THE PULSE
J&A Rule Reigns
Vibe 101
Usher Youth

VIBE 105-108
Foxy Centon Rock
Your Body Rock
COOL FM
George Michael Amazing
WAVE 105.2
Michelle All This Time
CLIVE 1 FM
Busted Whys David

SINGLE OF THE WEEK

Jamela
Thank You

Parlophone CDRS6621
With Superstar proving to be one of 2003's enduring airplay hits, the groundwork is laid for this Mark "Spike" Stent-produced follow-up. Dealing with the subject of domestic violence is never going to be easy, and this does so subtly and intelligently. It is A-listed at Radio One, and was the biggest grower on the airplay chart last week after heavy support across ILR stations, as well as TV exposure on MTV Hits, MTV Base and The Box.



ALBUM OF THE WEEK

Ilya
They Died For Beauty

Virgin CDV2975
This one's Bellissima and its charmingly bittersweet video suggests, this is romantic pop in a fine British tradition. And, like their antecedents - from Sade and Marc Almond to Goldfrapp and Zero 7 - this Bristol outfit deliver where it counts, capturing a jazz, Sixties-soundtrack feel throughout with memorable melodies, rich vocals and sophisticated, polished production. It should soon be playing at dinner parties (and on TV property shows) everywhere.

Singles

50 Cent/G Unit

11 | Car/Poppin' Them Things (Interscope/Polydor 9815279)
These two tracks are produced by the legendary Dre, while the G Unit track is co-produced with Scott Storch (Justin Timberlake).

The 50 Cent cut is A-listed at Radio One, and is also supported by Choice FM and Galaxy.

Goldfrapp

Black Cherry (Mute CD/MUTE320)

This sensuous title track from the under-appreciated Black Cherry album is less synth-driven than its predecessors. It could well appeal to fans of their previous album, *Felt Mountain* and, with the likes of Radio Two on board, could turn its parent's fortunes around.

Herbert

On Your Feet (LifeLine SL 14)

This excellent package showcases the many sides of Matthew Herbert. Side one features tracks that were originally used for the French film *Le Defi*. Also featured are harder-edged experimental techno and a shuffly number featuring Dani Siciliano.

Her Space Holiday

My Girlfriend's Boyfriend (Wichita WEBB053SCP)

Taken from the stunning album, *The Young Machines*, this single merges electronic and classical sounds interspersed with an AC/DC-style guitar riff. Typically eclectic, it also features great lyrics proving that HSH are worthy of more attention.

JX

Restless (Tidy Two TIDY2WJ0K1C)

This fast-paced track is anthem is produced by Jake Williams, who scored five Top 20 hits between 1994 and 1997. Championed by the likes of Radio One's Dave Pearce and Judge Jules, it is currently on the station's B-list.

Kasabian

Reason I Treason (Arista PARADISE04)

Reason I Treason sounds like a

cross between Primal Scream and Oasis, with its chemical keyboards, FX-ed guitars and attitude-heavy vocals creating an up-for-it sound. Kasabian have been tipped by NME as an act to watch in 2004, although only Xfm has thus far come on board.

Lemar

Another Day (Sony 6746592)

The R&B singer ventures into ballad territory with this powerful Brian Rawling-produced tune. Already B-listed at Radio One, Radio Two and at Capital, it looks set for a big impact.

Mad Action

Teac Attack (Loop/Polydor 9865906)

The first of two rapid-fire EPs on former NME writer James Oldham's Loop label (the second of which, *Just Like Fresh Air*, lands on March 29), *Teac Attack* is a brilliant, messy spray of melody and invention. The band play around the UK with the Fiery Furnaces in late February.

Phix

Love Revolution (Concept Music COM55)

Somehow combining Depeche Mode with S Club and Bon Jovi, this is the boy band that featured on TOTP virtually naked with dog chains round their necks. The new *Westlife?* They may have to pull a big ballad out of the bag first.

Placebo

English Summer Rain (Hut FL0RDX21)

Taken from Placebo's fourth album, *Sleeping With Ghosts*, this draws on Brian Moloko's guest DJ appearances, dropping guitars in exchange for samples. The track has been remixed from the album version and its infectious looped lyrics have already helped deliver an A-listing at Xfm.

Timbaland & Magoo feat. Missy Elliott

Cop That Disc (Unique TIMBACD001)

With Missy's lyrics warning bondholders "we breaking off both of ya legs", this is a timely release from the Virginia duo's album *Under Construction Part II*. With Timbaland's beats as fresh as ever, it is B-listed at Radio One and is

also getting strong plays from the Galaxy network and MTV Base.

KT Tunstall

Throw Me A Rope (Stimulus OUI56)

Currently touring with Joss Stone, this young Scottish singer-songwriter has a sparkling, folkly acoustic sound. This seven-inch release hints at her strong musicianship and will whet appetites for her Steve Osborne-produced debut album.

VS

Love You Like Mad (Innocent SINC059)

After grabbing some profile last year on national tours with several bands, the first offering from the five-strong group coming out of the management stable of Blue's Simon Webbe is an impressively slick R&B/hip-hop affair which has the potential to appeal to a wider pop audience.

Westlife

Obvious (S B287659647)

On the back of their surprise (third) Record Of The Year win for Mandy, Westlife march on with this third single from fifth album *Turnaround*. A-listed at Radio Two, you wouldn't want to bet against the boys picking up a 12th number one, but Lemar and Jamela will provide tough competition.

Zero 7

Home (Ultimate Dilemma EWE282CD)

New collaborator Tina Dico provides the vocal on this atmospheric lead single from Zero 7's eagerly-awaited second album *When It Falls*. Ingrid includes a C-listing at Radio One and Radio Two, while an online promotion via the band's website will create further buzz.

Albums

Johnny Cash

Unearthed (Lost Highway/Mercury 80001679-02)

Cash's late reputation as possibly the only performer who could credibly connect modern alternative music with the US folk

tradition has ensured him a grand send-off. The first three discs of this five-disc set consist of unreleased covers and originals recorded with Rick Rubin and stellar guests; four is a new album of hymns, performed solo; and five is the best of his last four US albums. Sixty-four unreleased tracks out of a total of 79 make this a genuine treasure trove.

John Frusciante

Shadows Collide With People (WEA 9362486602)

Frusciante's fourth solo album - and his second since his return to the Chili Peppers - is far more substantial than much of his previous solo work. There are strong songs here, with powerful arrangements, wrapped up in a warm studio experimentalism.

Junior Jack

Trust It (Defected TRUST0CD)

With his single *Da Hypo* featuring Robert Smith set to hit the Top 30 this week, producer Vito Lucente unveils this debut album. Singles such as last year's massive hit *Make Luv* (as Room 5) have already highlighted his ear for a good tune, and fans of his filtered disco and funky house (including the club hits *E Samba* and *Thrill Me*) will not be disappointed.

Nostalgia 77

Songs For My Funeral (Tru Thoughts TRUC0059)

The South Coast artist drops funky workouts of his recent acclaimed seven-inch singles and delivers an impressive free-wheelin' debut with this arguably yet coherent collection of vaguely psychedelic downtempo.

St Kate Rogers

SI Estetica (Grand Central GCD0125)

Rogers' pure, clear vocals have graced tracks by Aim and Rae & Christian, but her debut album reveals her true calling as a fine singer-songwriter in the classic style. On numerous tracks here, her sophisticated folk-influenced pop exerts emotional landscapes with controlled power, and little concession to fashion.

Speedway

Save Yourself (Innocent CDSIN12) Speedway's debut album is laced

with a mix of rock and pop and its writers include Guy Chambers and Stargate. Fronted by Jill Jackson, the Scottish rockers have already notched a Top 10 single and a support slot on Blue's tour.

The Stands

All Years Leaving (Echo ECHD050)
All years leaving opens its beginnings to Dylan, The Byrds, Neil Young and various alt-country acts of the moment. It is nothing revolutionary, but remains pleasant all the same.

The Stills

Logic Will Break Your Heart (Vice VICE3376-24)
This debut album from the Montreal-based four-piece is another attempt to recreate that early Eighties sound, when U2 and The Cure were breaking new ground. Sadey, The Stills aren't.

Awards

Various For World Music 2004 (Maneca MANTCD223)
This mid-price double-CD set features the nominees for the BBC Radio Three Awards For World Music and shows what a wealth of big-selling talent exists beyond our shores. With artists such as Soud Masi, Khalid, Ojos de Brujo and Manu Chao, it is an excellent intro to a big-selling genre.

Various

Azuli - Past Present Beyond (Azuli AZCD26)

Label boss David Piccioni mixes this double CD showcasing tracks from the 13-year history of Azuli. Featuring hits from producers such as Spiller, Dave Lee and Bini & Martini, it also includes joyous garage tracks from divas such as Kathy Brown and Jocelyn Brown.

Various

The Trip (Family 9817534)
Tom Middleton gets his hands on Universal's archives on this sprawling, 46-track set. He manages to bring together artists including Sammy Davis Jr, Level 42, and Ulrich Schamuss in a package that will appeal to lovers of both kitsch and cool.

The week's new releases: Dugaz Baird, Phil Brack, Joanna Jones, David Knight, Owen Lowery, Gordon Mullen, Nicola Sisti, Nick Tesco, Simon Ward and Adam Woods.

LMC stay in charge at the top, while Kelis takes second place once again as Blazin' Squad offer the only new entry to an otherwise static Top 10.

The Official UK

HIT 40 UK

Wk	Artist	Label	Chart
1	LMC VS U2 TAKE ME TO THE CLOUDS ABOVE	Atlantic	1
2	KELIS MILKSHAKE	Virgin	2
3	OUTKAST HEY YA!	Arista	3
4	BOOGIE PIMPS SOMEBODY TO LOVE	Mercury	4
5	MICHELLE ALL THIS TIME	Mercury	5
6	BLACK EYED PEAS SHUT UP	Mercury	6
7	WILL YOUNG LEAVE RIGHT NOW	Mercury	7
8	SUGARBABES TOO LOST IN YOU	Mercury	8
9	PINK GOD IS A DJ	Mercury	9
10	2PLAY FEAT. RAGHAW & JUCCI SO CONFUSED	Mercury	10
11	BLAZIN' SQUAD HERE 4 ONE	Mercury	11
12	BEYONCÉ ME, MYSELF & I	Columbia	12
13	SNOW PATROL RUN	Columbia	13
14	EMMA I'LL BE THERE	Mercury	14
15	SEAN PAUL FEAT. SASHA I'M STILL IN LOVE WITH YOU	Mercury	15
16	DIDDY LIFE FOR RENT	Mercury	16
17	JAMELIA THANK YOU	Mercury	17
18	MAROON 5 HARDER TO BREATHE	Mercury	18
19	MICHAEL ANDREWS FEAT. GARY JULES MAD WORLD	Mercury	19
20	MR ON VS THE JUNGLE BROTHERS BREATHE DON'T STOP	Mercury	20
21	KYLIE MINOQUE RED BLOODED WOMAN	Mercury	21
22	NELLY FURTADO POWERLESS (SAY WHAT YOU WANT)	Mercury	22
23	JAMELIA SUPERSTAR	Mercury	23
24	FRANZ FERDINAND TAKE ME OUT	Mercury	24
25	ULTRABEAT FEELIN' FINE	Mercury	25
26	GEORGE MICHAEL AMAZING	Mercury	26
27	THE DARKNESS I BELIEVE IN A THING CALLED LOVE	Mercury	27
28	SCISSOR SISTERS COMFORTABLY NUMB	Mercury	28
29	LOSTPROPHETS LAST TRAIN HOME	Mercury	29
30	JOSS STONE FELL IN LOVE WITH A BOY	Mercury	30
31	BRITNEY SPEARS TOXIC	Mercury	31
32	OZZY & KELLY OSBOURNE CHANGES	Mercury	32
33	SUGARBABES HOLE IN THE HEAD	Mercury	33
34	ATOMIC KITTEN LADIES NIGHT	Mercury	34
35	JAIMESON TAKE CONTROL	Mercury	35
36	CIRCS ALOUD JUMP	Mercury	36
37	KATIE MELUA THE CLOSEST THING TO CRAZY	Mercury	37
38	DIDDY WHITE FLAG	Mercury	38
39	LEMAR ANOTHER DAY	Mercury	39
40	BASEMENT JAXX FEAT. LISA KEKALUA GOOD LUCK	Mercury	40

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THE YEAR SO FAR: TOP 20 SINGLES

Wk	Artist	Label	Chart
1	MICHELLE ALL THIS TIME	Mercury	1
2	KELIS MILKSHAKE	Virgin	2
3	MICHAEL ANDREWS FEAT. GARY JULES MAD WORLD	Mercury	3
4	LMC VS U2 TAKE ME TO THE CLOUDS ABOVE	Atlantic	4
5	OZZY & KELLY OSBOURNE CHANGES	Mercury	5
6	OUTKAST HEY YA!	Arista	6
7	BOOGIE PIMPS SOMEBODY TO LOVE	Mercury	7
8	BLACK EYED PEAS SHUT UP	Mercury	8
9	SEAN PAUL FEAT. SASHA I'M STILL IN LOVE WITH YOU	Mercury	9
10	VICTORIA BECKHAM THIS GROOVE/FLETCHER HEAD GO	Mercury	10
11	WILL YOUNG LEAVE RIGHT NOW	Mercury	11
12	FRANZ FERDINAND TAKE ME OUT	Mercury	12
13	2PLAY FT RAGHAW & JUCCI SO CONFUSED	Mercury	13
14	ULTRABEAT FEELIN' FINE	Mercury	14
15	ALISTAIR GIFFIN FT ROBIN GIBB BRING IT ON MY LOVE/S PRAYER	Mercury	15
16	SUGARBABES TOO LOST IN YOU	Mercury	16
17	ATOMIC KITTEN LADIES NIGHT	Mercury	17
18	MOTORCYCLE AS THE RUSH COMES	Mercury	18
19	KATIE MELUA THE CLOSEST THING TO CRAZY	Mercury	19
20	SNOW PATROL RUN	Mercury	20

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Wk	Artist	Label	Chart
1	LMC VS U2 TAKE ME TO THE CLOUDS ABOVE	Atlantic	1
2	KELIS MILKSHAKE	Virgin	2
3	OUTKAST HEY YA!	Arista	3
4	MICHELLE ALL THIS TIME	Mercury	4
5	BOOGIE PIMPS SOMEBODY TO LOVE	Mercury	5
6	BLAZIN' SQUAD HERE 4 ONE	Mercury	6
7	2PLAY FEAT. RAGHAW & JUCCI SO CONFUSED	Mercury	7
8	SNOW PATROL RUN	Mercury	8
9	SEAN PAUL FEAT. SASHA I'M STILL IN LOVE WITH YOU	Mercury	9
10	EMMA I'LL BE THERE	Mercury	10
11	OZZY & KELLY OSBOURNE CHANGES	Mercury	11
12	MICHAEL ANDREWS FEAT. GARY JULES MAD WORLD	Mercury	12
13	FRANZ FERDINAND TAKE ME OUT	Mercury	13
14	LOSTPROPHETS LAST TRAIN HOME	Mercury	14
15	KATIE MELUA THE CLOSEST THING TO CRAZY	Mercury	15
16	PINK GOD IS A DJ	Mercury	16
17	WILL YOUNG LEAVE RIGHT NOW	Mercury	17
18	MAROON 5 HARDER TO BREATHE	Mercury	18
19	FUNERAL FOR A FRIEND ESCAPE ARTISTS NEVER DIE	Mercury	19
20	SCISSOR SISTERS COMFORTABLY NUMB	Mercury	20
21	THE VON BONDIÉS C'MON C'MON	Mercury	21
22	THE OFFSPRING HIT THAT	Mercury	22
23	BLACK EYED PEAS SHUT UP	Mercury	23
24	ULTRABEAT FEELIN' FINE	Mercury	24
25	JUNIOR JACK FEAT. ROBERT SMITH DA HYPE	Mercury	25
26	JAIMESON FEAT. ANGEL BLUE AND CK TAKE CONTROL	Mercury	26
27	MR ON VS THE JUNGLE BROTHERS BREATHE DON'T STOP	Mercury	27
28	JOSS STONE FELL IN LOVE WITH A BOY	Mercury	28
29	BEYONCÉ ME, MYSELF & I	Mercury	29
30	SUGARBABES TOO LOST IN YOU	Mercury	30
31	THE STRANGLERS BIG THING COMING	Mercury	31
32	OBIE TRICE FEAT. NATE DOGG THE SET UP (YOU DON'T KNOW)	Mercury	32
33	BASEMENT JAXX FEAT. LISA KEKALUA GOOD LUCK	Mercury	33
34	ATOMIC KITTEN FEAT. KOOL & THE GANG LADIES NIGHT	Mercury	34
35	MOTORCYCLE AS THE RUSH COMES	Mercury	35
36	TUPAC FEAT. NOTORIOUS B.I.G. DYING TO LIVE	Mercury	36
37	BRAND NEW DANCING SINGLES GLORIA GLORY FATES	Mercury	37
38	SIMPLE KID TRUCK ON	Mercury	38

1 LMC VS U2 TAKE ME TO THE CLOUDS ABOVE
2 KELIS MILKSHAKE
3 OUTKAST HEY YA!
4 MICHELLE ALL THIS TIME
5 BOOGIE PIMPS SOMEBODY TO LOVE
6 BLAZIN' SQUAD HERE 4 ONE
7 2PLAY FEAT. RAGHAW & JUCCI SO CONFUSED
8 SNOW PATROL RUN
9 SEAN PAUL FEAT. SASHA I'M STILL IN LOVE WITH YOU
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37 BRAND NEW DANCING SINGLES GLORIA GLORY FATES
38 SIMPLE KID TRUCK ON



2 Kelis
 Fractionally short of selling 20,000 in a week for the first time last week, Kelis' Milkshake is at 2 for the fourth week in a row. The record has sold a total of 199,500 copies in the past five weeks, slowly edging up from a first week sale of 26,653 to its current tally of 29,943. It has boosted her album Totaly which has sold nearly 500,000 copies since Milkshake took off.



3 OutKast
 After pausing last week at 4, Hey Ya! climbs to a new chart peak at its 15th week. With sales expanding by a further 4% last week to more than 18,500, the record's bizarre chart run is 4-8-10-13-22-16-13-14-9-9-4-4-3. Stakeholder, where Hey Ya! has been number 1 single for the last nine weeks, it is finally topped this week - by the follow-up - The Way You Move.

Labels (clockwise from top left): Atlantic, Virgin, Arista, Mercury



Singles Chart

WEEKS ON CHART	PREVIOUS WEEK	NEW	ARTIST TITLE	WEEKS ON CHART	PREVIOUS WEEK	NEW	ARTIST TITLE
39	33		VICTORIA BECKHAM THIS GROOVE/LET YOUR HEAD GO	39	33		VICTORIA BECKHAM THIS GROOVE/LET YOUR HEAD GO
40		NEW	BENNY BENASSI PRESENTS THE BIZ NO MATTER WHAT YOU DO	40		NEW	BENNY BENASSI PRESENTS THE BIZ NO MATTER WHAT YOU DO
41		NEW	PLUMB REAL	41		NEW	PLUMB REAL
42		NEW	INCUBUS MEGALOMAN IAC	42		NEW	INCUBUS MEGALOMAN IAC
43		NEW	CHICANE DON'T GIVE UP 2004	43		NEW	CHICANE DON'T GIVE UP 2004
44		NEW	JOHN SQUIRE ROOM IN BROOKLYN	44		NEW	JOHN SQUIRE ROOM IN BROOKLYN
45	37		GIRLS ALOUD JUMP	45	37		GIRLS ALOUD JUMP
46	40		KEVIN LYTTLE TURN ME ON	46	40		KEVIN LYTTLE TURN ME ON
47	2		RAZORLIGHT STUMBLE AND FALL	47	2		RAZORLIGHT STUMBLE AND FALL
48	34		LIBERTY X EVERYBODY CRIES	48	34		LIBERTY X EVERYBODY CRIES
49	20		TUBE & BERGER FEAT. CHRISSE HYNDE STRAIGHT AHEAD	49	20		TUBE & BERGER FEAT. CHRISSE HYNDE STRAIGHT AHEAD
50	41		BLUE/STEVIE WONDER/ANGIE STONE SIGNED SEALED...	50	41		BLUE/STEVIE WONDER/ANGIE STONE SIGNED SEALED...
51	36		THE DELAYS LONG TIME COMING	51	36		THE DELAYS LONG TIME COMING
52	30		CHRISTINA AGUILERA THE VOICE WITHIN	52	30		CHRISTINA AGUILERA THE VOICE WITHIN
53	2		P DIDDY/Lenny Kravitz/Pharrell Williams/Loon Show Me	53	2		P DIDDY/Lenny Kravitz/Pharrell Williams/Loon Show Me
54		NEW	LEANN RIMES THIS LOVE	54		NEW	LEANN RIMES THIS LOVE
55	48		SHANE RICHIE I'M YOUR MAN	55	48		SHANE RICHIE I'M YOUR MAN
56	46		NELLY FURTADO POWERLESS (SAY WHAT YOU WANT)	56	46		NELLY FURTADO POWERLESS (SAY WHAT YOU WANT)
57	34		HIM THE FUNERAL HEARTS	57	34		HIM THE FUNERAL HEARTS
58		NEW	DR DRE FEAT. SNOOP DOGG THE NEXT EPISODE	58		NEW	DR DRE FEAT. SNOOP DOGG THE NEXT EPISODE
59		NEW	50 CENT PIMP	59		NEW	50 CENT PIMP
60	4		STACIE ORRICO I PROMISE	60	4		STACIE ORRICO I PROMISE
61	57		S CLUB 8 DON'T TALK ME YOU'RE SORRY	61	57		S CLUB 8 DON'T TALK ME YOU'RE SORRY
62	5		ALISTAIR CUFFIN BRING IT ON MY LOVER'S PRAYER	62	5		ALISTAIR CUFFIN BRING IT ON MY LOVER'S PRAYER
63	2		TALI BLAZIN	63	2		TALI BLAZIN
64	51		AMY STUDD ALL I WANNA DO	64	51		AMY STUDD ALL I WANNA DO
65	35		FATMAN SCOOP FEAT. THE CROOKLYN CLAN BE FAITHFUL	65	35		FATMAN SCOOP FEAT. THE CROOKLYN CLAN BE FAITHFUL
66		NEW	BI SELECTA PROPER CRIMBO	66		NEW	BI SELECTA PROPER CRIMBO
67		NEW	DR DRE FEAT. KNOX-TURNAL BAD INTENTIONS	67		NEW	DR DRE FEAT. KNOX-TURNAL BAD INTENTIONS
68	41		EVANESCENCE MY IMMORTAL	68	41		EVANESCENCE MY IMMORTAL
69	52		SOPHIE ELLIS-BEXTOR I WON'T CHANGE YOU	69	52		SOPHIE ELLIS-BEXTOR I WON'T CHANGE YOU
70	60		ALICIA KEYS YOU DON'T KNOW MY NAME	70	60		ALICIA KEYS YOU DON'T KNOW MY NAME
71		NEW	D-12 SHIT ON U	71		NEW	D-12 SHIT ON U
72		NEW	EMINEM THE REAL SHADY	72		NEW	EMINEM THE REAL SHADY
73		NEW	OPENCAST CATALYST	73		NEW	OPENCAST CATALYST
74	49		THE ZITONS PRESSURE POINT	74	49		THE ZITONS PRESSURE POINT
75	58		LOST BROTHERS/G Tom Mac CRUK LYTTLE SISTER (I NEED U NOW)	75	58		LOST BROTHERS/G Tom Mac CRUK LYTTLE SISTER (I NEED U NOW)

■ Sales increase
■ Sales increase +50%
■ Highest Chart
■ Premier 100,000
■ Sales 100,000
■ Sales 100,000

As used by Top Of The Pops and Radio One
 Start of the week
 Sales last Sunday to Saturday
 sales a sample of over 14,000 UK discos
 The Official UK Charts Company
 2004
 95% of Record World
 98% and 95%

6. Blazin Squad
 Providing the only Top 10 newcomer this week with Here 4 One, the Squad have yet to break the album Top 30. Love On The Line reached 33, while their current album, Now Or Never - horns to Here 4 One, We Just Be Doin' it and Flip Reverse - peaked at 37. Now Or Never improves 130-101 this week, achieving its best placing for nine weeks



19. Funeral for a Friend
 After peaking at 19 with Juncos and 20 with The Drive Mo To Daytime Polyphony, FFAR debut at 19 this week with Escape Artists Never Die. All three songs are from their album Casually Dressed And Deep In Conversation, which reached 12 last October.



21. Von Bondies
 The Von Bondies previously reached 179 with Tell Me What You See and 132 with It Came From Japan. But their major label debut Crim'n Crim'n arrives at 21 this week, not bad considering it has been getting little radio support, ranking 264 on the airplay chart.

INDEPENDENT SINGLES

WEEKS ON CHART	PREVIOUS WEEK	NEW	ARTIST TITLE	WEEKS ON CHART	PREVIOUS WEEK	NEW	ARTIST TITLE
1	2		FRANZ FERDINAND TAKE ME OUT	1	2		FRANZ FERDINAND TAKE ME OUT
2	1		LOSTPROPHETS LAST TRAIN HOME	2	1		LOSTPROPHETS LAST TRAIN HOME
3		NEW	JUNIOR JACK FEAT. ROBERT SMITH DA HYPE	3		NEW	JUNIOR JACK FEAT. ROBERT SMITH DA HYPE
4	4		MICHAEL ANDREWS FEAT. GARY JONES MAD WORLD	4	4		MICHAEL ANDREWS FEAT. GARY JONES MAD WORLD
5	5		OZZY & KELLY OSBOURNE CHANGES	5	5		OZZY & KELLY OSBOURNE CHANGES
6	3		JAIMES FOSTER ANGLI BLUE AND OK TAKE CONTROL	6	3		JAIMES FOSTER ANGLI BLUE AND OK TAKE CONTROL
7	8		KATIE MELUA THE CLOSEST THING TO CRAZY	7	8		KATIE MELUA THE CLOSEST THING TO CRAZY
8	6		BASEMENT JAXX FEAT. LISA KEKALUA GOOD LUCK	8	6		BASEMENT JAXX FEAT. LISA KEKALUA GOOD LUCK
9	9		JOHN SQUIRE ROOM IN BROOKLYN	9	9		JOHN SQUIRE ROOM IN BROOKLYN
10	7		THE DELAYS LONG TIME COMING	10	7		THE DELAYS LONG TIME COMING
11	9		TALI BLAZIN	11	9		TALI BLAZIN
12	10		LIBERTY X EVERYBODY CRIES	12	10		LIBERTY X EVERYBODY CRIES
13	11		OPENCAST CATALYST	13	11		OPENCAST CATALYST
14	12		MOOD II SWING CAN'T GET AWAY	14	12		MOOD II SWING CAN'T GET AWAY
15	13		RIO KLEIN FEARLESS	15	13		RIO KLEIN FEARLESS
16	14		DJ LOUJO & DJ INK STRAIGHT UP MENAGE	16	14		DJ LOUJO & DJ INK STRAIGHT UP MENAGE
17	15		THE DARKNESS CHRISTMAS TIME (DON'T LET THE BELLS END)	17	15		THE DARKNESS CHRISTMAS TIME (DON'T LET THE BELLS END)
18	16		LOVERUSH SAME OL' THING	18	16		LOVERUSH SAME OL' THING
19	17		MEAT KATIE MEETS CHRISTIAN J TURN ME OUT	19	17		MEAT KATIE MEETS CHRISTIAN J TURN ME OUT
20	11		TIM DELUXE FEAT. SHAHIN BADAR MUNDRAVA (THE BOY)	20	11		TIM DELUXE FEAT. SHAHIN BADAR MUNDRAVA (THE BOY)

DANCE SINGLES

WEEKS ON CHART	PREVIOUS WEEK	NEW	ARTIST TITLE	WEEKS ON CHART	PREVIOUS WEEK	NEW	ARTIST TITLE
1	1		JUNIOR JACK FEAT. ROBERT SMITH DA HYPE	1	1		JUNIOR JACK FEAT. ROBERT SMITH DA HYPE
2	1		UNG VISZ TAKE ME TO THE CLOUDS ABOVE	2	1		UNG VISZ TAKE ME TO THE CLOUDS ABOVE
3	2		SEISSON SISTERS COMEBACK PLUMB	3	2		SEISSON SISTERS COMEBACK PLUMB
4	4		MOTORCYCLE AS THE RUSH COMES	4	4		MOTORCYCLE AS THE RUSH COMES
5	3		BENNY BENASSI PTS THE BIZ NO MATTER WHAT YOU DO	5	3		BENNY BENASSI PTS THE BIZ NO MATTER WHAT YOU DO
6	6		LOD SOUNDSTRESS FEAR	6	6		LOD SOUNDSTRESS FEAR
7	3		MR ON VS THE JUNGLE BROTHER DONT STOP	7	3		MR ON VS THE JUNGLE BROTHER DONT STOP
8	5		BOODIE PIMPS SHOCKER TOLONG	8	5		BOODIE PIMPS SHOCKER TOLONG
9	5		MOOD II SWING CAN'T GET AWAY	9	5		MOOD II SWING CAN'T GET AWAY
10	7		CHICANE DON'T GIVE UP 2004	10	7		CHICANE DON'T GIVE UP 2004
11	7		BASEMENT JAXX FEAT. LISA KEKALUA GOOD LUCK	11	7		BASEMENT JAXX FEAT. LISA KEKALUA GOOD LUCK
12	10		RIO KLEIN FEARLESS	12	10		RIO KLEIN FEARLESS
13	12		SHEDDING HEAVY ME UP	13	12		SHEDDING HEAVY ME UP
14	12		GLORYWOOD AT NIGHT	14	12		GLORYWOOD AT NIGHT
15	12		PELAY FEAT. BAGHAM & THICK SO CONFUSED	15	12		PELAY FEAT. BAGHAM & THICK SO CONFUSED
16	11		Z-FLEAM SUPERSTARIAL	16	11		Z-FLEAM SUPERSTARIAL
17	8		TIM DELUXE FEAT. SHAHIN BADAR MUNDRAVA (THE BOY)	17	8		TIM DELUXE FEAT. SHAHIN BADAR MUNDRAVA (THE BOY)
18	11		MEAT KATIE MEETS CHRISTIAN J TURN ME OUT	18	11		MEAT KATIE MEETS CHRISTIAN J TURN ME OUT
19	10		SOUL INTERACTIVE FIELTYSM BIZZNESS	19	10		SOUL INTERACTIVE FIELTYSM BIZZNESS
20	11		CRISK CARTER KINGLOND	20	11		CRISK CARTER KINGLOND

R&B SINGLES

WEEKS ON CHART	PREVIOUS WEEK	NEW	ARTIST TITLE	WEEKS ON CHART	PREVIOUS WEEK	NEW	ARTIST TITLE
1	1		KELIS MILKSHAKE	1	1		KELIS MILKSHAKE
2	2		OUTCAST FEAT. YASHA I'M STILL IN LOVE WITH YOU	2	2		OUTCAST FEAT. YASHA I'M STILL IN LOVE WITH YOU
3	3		SEAN PAUL FEAT. NASHA I'M STILL IN LOVE WITH YOU	3	3		SEAN PAUL FEAT. NASHA I'M STILL IN LOVE WITH YOU
4	4		ORTRICE FEAT. NATE DOGG THE SET UP (YOU DONT KNOW)	4	4		ORTRICE FEAT. NATE DOGG THE SET UP (YOU DONT KNOW)
5	6		TUPAC FEAT. NOTORIOUS B.I.G. RUNNIN' (DYING TO LIVE)	5	6		TUPAC FEAT. NOTORIOUS B.I.G. RUNNIN' (DYING TO LIVE)
6	7		BLACK EYED PEAS SHUT UP	6	7		BLACK EYED PEAS SHUT UP
7	5		JESS STONE FELL IN LOVE WITH A BOY	7	5		JESS STONE FELL IN LOVE WITH A BOY
8	4		JAIMES FOSTER ANGLI BLUE AND OK TAKE CONTROL	8	4		JAIMES FOSTER ANGLI BLUE AND OK TAKE CONTROL
9	9		BEYONCE ME, MYSELF & I	9	9		BEYONCE ME, MYSELF & I
10	8		P DIDDY/Lenny Kravitz/Pharrell Williams/Loon Show Me	10	8		P DIDDY/Lenny Kravitz/Pharrell Williams/Loon Show Me
11	10		KEVIN LYTTLE TURN ME ON	11	10		KEVIN LYTTLE TURN ME ON
12	10		50 CENT IN DA CLUB	12	10		50 CENT IN DA CLUB
13	7		50 CENT PIMP	13	7		50 CENT PIMP
14	11		EMINEM LOVE YOURSELF	14	11		EMINEM LOVE YOURSELF
15	15		JAMIELLA SUPERSTAR	15	15		JAMIELLA SUPERSTAR
16	11		STACIE ORRICO I PROMISE	16	11		STACIE ORRICO I PROMISE
17	17		EMINEM BUSINESS	17	17		EMINEM BUSINESS
18	14		ALICIA KEYS YOU DON'T KNOW MY NAME	18	14		ALICIA KEYS YOU DON'T KNOW MY NAME
19	13		FATMAN SCOOP FEAT. THE CROOKLYN CLAN BE FAITHFUL	19	13		FATMAN SCOOP FEAT. THE CROOKLYN CLAN BE FAITHFUL
20	12		G-UNIT STUNT 101	20	12		G-UNIT STUNT 101

The Official UK Charts Company 2004
 UK Singles Chart is published in accordance with the BPI and BPIA. Based on a sample of over 14,000 record sales, representing 95% of the UK disc market.
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UK MUSIC WEEK 100

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Katie Melua stays at the top, while new entries from LeAnn Rimes, Snow Patrol and LostProphets dominate the rest of the Top Five.

The Official UK

TOP 20 MUSIC DVD

Pos	Artist	Title
1	ROBBIE WILLIAMS	WHAT WE DID LAST SUMMER
2	RED HOT CHILI PEPPERS	LIVE AT SLANE CASTLE
3	TENACIOUS D	THE COMPLETE MASTERWORKS
4	QUEEN	GREATEST VIDEO HITS - 2
5	AC/DC	LIVE AT DONINGTON
6	COLDPLAY	LIVE 2003
7	QUEEN LIVE AT WEMBLEY STADIUM	
8	LEANN RIMES	VIDEO HITS
9	CHEER	THE FAREWELL TOUR
10	LIZ ZEPPELIN	COME REMAINS THE SAME
11	U2	GO HOME - LIVE FROM SLANE CASTLE
12	JUSTIN TIMBERLAKE	LIVE IN LONDON
13	GUN N' ROSES	WELCOME TO THE VIDEOS
14	BRUCE SPRINGSTEEN & THE E STREET BAND	LIVE IN BARCELONA
15	SIMON AND GARFUNKEL	THE CONCERT IN CENTRAL PARK
16	GUN N' ROSES	ILLUSION VIDEO I
17	GUN N' ROSES	USE YOUR ILLUSION II
18	WESTLIVE	LIVE 2003
19	LIZ ZEPPELIN	LIZ ZEPPELIN
20	FED FIGHTERS	EVERYWHERE BUT HOME



2. LeAnn Rimes Releasing new single *This Love* the same week as her Best Of album reaps mixed dividends for Rimes. *This Love* is largely overlooked, with a meagre 1118 sales setting a 54 debut - but her Best Of album is the week's top debut at 2 after selling 48,722. *This Love* - Rimes' smallest hit single to date and her second in a row to fall short of the Top 40, while Best Of is her highest charting album.

TOP 10 JAZZ/BLUES ALBUMS

Pos	Artist	Title
1	KATIE MELUA	CALL OFF THE SEARCH
2	NORAH JONES	COME AWAY WITH ME
3	AMY WINEHOUSE	FRANK
4	JAMIE COLLUM	TWENTYSOMETHING
5	MICHAEL BUBBLE	MICHAEL BUBBLE
6	ROD STEWART	AS TIME GOES BY THE GREAT AMERICAN SONGBOOK VOL 2
7	JAMIE COLLUM	POINTLESS NOSTALGIA
8	GEORGE BENSON	THE VERY BEST OF - THE GREATEST HITS
9	MILES DAVID	KIND OF BLUE
10	PETER MALICK GROUP	NEW YORK CITY



3. Snow Patrol Six albums after settling into a regular slot and peaking at 103 Snow Patrol's final Straw album returns with two bonus tracks and a hit single. *Real*, all of which help it to achieve a 3 debut second time around. Final Straw sold 46,671 copies last week, compared to its previous total of just 17,070.

THE YEAR SO FAR: TOP 20 COMPILATIONS

Pos	Artist	Title
1	VARIOUS ARTISTS	WHAT'S THAT I CALL MUSIC 56
2	ORIGINAL SOUNDTRACK	LIVE ACTUALLY
3	VARIOUS ARTISTS	R&B LOVE
4	VARIOUS ARTISTS	POP PARTY
5	VARIOUS ARTISTS	CLUBBERS GUIDE - 2004
6	VARIOUS ARTISTS	PURE URBAN ESSENTIALS 2
7	VARIOUS ARTISTS	THE ULTIMATE CHICK FLICK LOVE SONGS
8	VARIOUS ARTISTS	GUARDIAN 4
9	VARIOUS ARTISTS	BEST OF ACOUSTIC
10	VARIOUS ARTISTS	POWER BALLADS
11	VARIOUS ARTISTS	KISS PITS HOT JOINTS
12	VARIOUS ARTISTS	KISS SMOOTH R&B
13	VARIOUS ARTISTS	DRUM & BASS ARENA
14	VARIOUS ARTISTS	THE NUMBER ONE CLASSICAL ALBUM 2004
15	VARIOUS ARTISTS	NOW DECADES
16	VARIOUS ARTISTS	THE ANNUAL 2004
17	VARIOUS ARTISTS	THE VERY BEST OF PURE R&B - WINTER 2003
18	VARIOUS ARTISTS	BLING
19	VARIOUS ARTISTS	SCHOOL REUNION - THE BOS
20	VARIOUS ARTISTS	GOLDMIX 2004



4. LostProphets A week after their first ever Top 10 single *Lost*, *Truth* Home, their second album start Something debuts at 4 with first week sales of more than 38,000, easily besting debut album *The False Sound Of Progress*, which had first week sales of just 6,647 although it eventually sold 117,000 copies.

Pos	Artist	Title
1	KATIE MELUA	CALL OFF THE SEARCH
2	LEANN RIMES	THE BEST OF
3	SNOW PATROL	FINAL STRAW
4	LOSTPROPHETS	START SOMETHING
5	JOSS STONE	THE SOUL SESSIONS
6	INCUBUS	A CROW LEFT OF THE MURDER
7	NO DOUBT	THE SINGLE 1992-2003
8	AIR	TALKIE WALKIE
9	DIDO	LIFE FOR RENT
10	BLACK EYED PEAS	ELEPHUNK
11	SCISSOR SISTERS	SCISSOR SISTERS
12	TEARS FOR FEARS	TEARS ROLL DOWN 1982 - 1992
13	OUTCAST	SPEAKERBXXX/ THE LOVE BELOW
14	EVANESCENCE	FALLEN
15	NORAH JONES	COME AWAY WITH ME
16	AMY WINEHOUSE	FRANK
17	BRITNEY SPEARS	IN THE ZONE
18	ROBERTA FLACK	SOFTLY WITH THESE SONGS - THE BEST OF
19	WILL YOUNG	FRIDAY'S CHILD
20	RED HOT CHILI PEPPERS	GREATEST HITS
21	KELIS	TASTY
22	COUNTING CROWS	FILMS ABOUT GHOSTS - THE BEST OF
23	MICHAEL JACKSON	NUMBER ONES
24	REM	IN TIME - THE BEST OF - 1988-2003
25	ROGER WHITTAKER	NOW AND THEN - GREATEST HITS 1964-2004
26	SUGABABES	THREE
27	PINK	TRUTH
28	JAMIE COLLUM	TWENTYSOMETHING
29	THE DARKNESS	PERMISSION TO LAND
30	THE CORAL	NIGHTFREAK AND THE SONS OF BECKER
31	LIONEL RICHIE/ THE COMMODORES	THE DEFINITIVE COLLECTION
32	LEMAR	DEDICATED
33	MAROON 5	SONGS ABOUT JANE
34	SEAN PAUL	DUTTY ROCK
35	CHRISTINA AGUILERA	STRIPPED
36	COLDPLAY	A RUSH OF BLOOD TO THE HEAD
37	DANIEL BEDINGFIELD	GOTTA GET THRU THIS
38	SARAH MCCLACHLAN	AFTERGLOW

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ARTISTS 1-7	BLACK EYED PEAS	DANIEL BEDINGFIELD	SOULSBAND	KELIS 15
8	SCORCEA	BRITNEY SPEARS	DAVID BOWIE	LEANN RIMES 7
9	ALFA ROEO	REX MA	REX MA	LEMMING 12
10	ALFA ROEO	REX MA	REX MA	LEMMING 12
11	ALFA ROEO	REX MA	REX MA	LEMMING 12
12	ALFA ROEO	REX MA	REX MA	LEMMING 12
13	ALFA ROEO	REX MA	REX MA	LEMMING 12
14	ALFA ROEO	REX MA	REX MA	LEMMING 12
15	ALFA ROEO	REX MA	REX MA	LEMMING 12
16	ALFA ROEO	REX MA	REX MA	LEMMING 12
17	ALFA ROEO	REX MA	REX MA	LEMMING 12
18	ALFA ROEO	REX MA	REX MA	LEMMING 12
19	ALFA ROEO	REX MA	REX MA	LEMMING 12
20	ALFA ROEO	REX MA	REX MA	LEMMING 12



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