

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

MUSICWEEK



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

Napster faces new rivals

Downloads

by Adam Woods

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

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

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

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

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

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

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

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

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

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

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

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

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



DVD event offers feast of footage

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

The material will be showcased

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

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

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

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

A wide range of experts will examine every aspect of the music DVD process, from surround sound

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

For the full line-up, visit www.dveurope2004.com. For more information, contact James Smith on 020 7921 8308 or jsmith@cmpinformation.com.

Calling the tune on mobile music

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

Books: learning to read the signs

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

A publishing blockbuster

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

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



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

Labels pasted over flyposting

Promotion

by Robert Ashton

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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 @Viewpoint_p14

TVT set to use UK as bridgehead into European growth

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

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

Gottlieb says he is around three weeks away from finalising

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

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

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

stepping stone to establish a wider continental operation.

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

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

the KLF and Underworld.

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

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

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

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

THE MUSIC WEEK PLAYLIST



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



NATE JAMES
 Set The Tone (unassigned)
 This 1Xtra playlisted tune is now being released as a download through natgames.com (download single, get used to them (album, July 5)



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



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



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



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



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



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



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



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

Former Xfm chief joins BBC

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

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

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

grammes to other networks."

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

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

Meanwhile, it has emerged that

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

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

BPI AWARDS

ALBUMS

Peter Andre - The Corrs
Borrowed Heaven (Atlantic)
Various - Back To The Movies (Virgin)
Ash - Mezzanine (Infectious)
Paul Collins - The Platinum Collection

(Virgin)
The Corrs - Borrowed Heaven (Atlantic)
Various - Back To The Movies (Virgin)
Ash - Mezzanine (Infectious)
Paul Collins - The Platinum Collection

(Globe)
Kanye West - The Black Album
Hurt No More (Atlantic)
Darius Rucker - D (Atlantic)
Simply Red - Greatest Hits (East

West)
Various - The Platinum Collection
Nora Jones - Come Away With Me (Polygram)
Various - The Platinum Collection

Mojo unveils shortlist for its honours awards

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

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

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

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

American Folk Blues Festival volumes 1 and 2.

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

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

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

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

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

First quarter figures show encouraging results

Downloads soar as cassettes collapse

Market review

by Adam Woods

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

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

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

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

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

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



Coldplay: UK's top-selling download

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

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

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

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

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

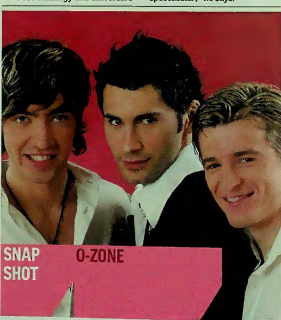
Music DVD sales grew by 45% by volume to 1.22m units in the first quarter, securing the format's status as the second biggest music carrier, after CD. At current rates of growth, the value of the DVD market, which stands at £71m for the first quarter, could reasonably be expected to overtake that of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

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

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

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

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



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

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

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

records, but hopefully by establishing our first in the UK it will be the one that wins over here." *Midnight* O-Zone's subtitled video for *Ma-oh* (Dragostea Din Tei) has received UK exposure from MTV Hits and The Box.

CAST LIST National radio: Nino, Fleming, Country, Regional radio: Jo Hart, Kurt, Media, TV: Stephen Farmer, Aye, Press: David Frosman, Aye.

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Constructive conference places future of mobile music in positive frame

Music dominates agenda at MEF's first mobile forum

Conferences

by Joanna Jones

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

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

Songseekers chairman and head of the MEF's ring-tones initiative David Simmons told delegates that if the music industry continued to miss out on the revenues owed to it through mobile music the "tap will soon be turned off" for mobile operators and aggregators. "One of the reasons for creating the ring-tones chart was to bridge the gap between the two industries," said Simmons.

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

space with broadcasters using music as a promotional tool."

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

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

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



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

perception and reality.

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

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

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

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

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

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Pioneers win honours at MEF awards

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

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

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

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

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

● See *Kickfire*, p15.



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

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

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

In July, the innovative band will

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

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

NuLife in upbeat mood following BMG move

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

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

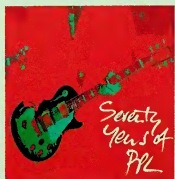
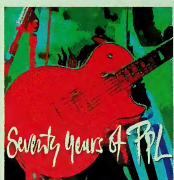
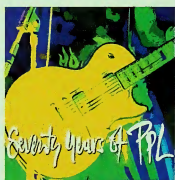
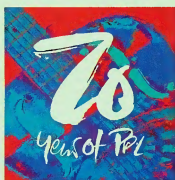
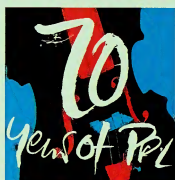
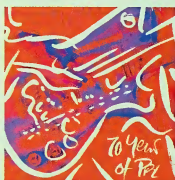
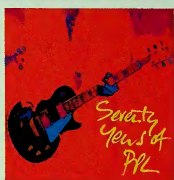
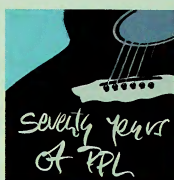
"It's a change of culture, but means we can work much more closely with BMG on the label and on developing compilation brands," says Pearce, who continues to host his long-running Dance Anthems on Sunday nights for Radio One.

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

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

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

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



www.ppluk.com

Spirit of unity moves performers' societies forward

Aura concentrates on developing an alliance

By Adam Woods

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

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

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

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

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

For the performers' organisa-

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

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

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

Sabine Schlag

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

Rough Trade targets lapsed music buyers

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

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

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

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

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

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

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

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

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



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

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DAY 1

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

DAY 2

| | Keynote | |
|-----------|--|---|
| Session 1 | The Retail Address | Simon Wright, CEO - Virgin Entertainment Group |
| Session 2 | How to sell music on DVD | Using case studies leading marketers and retailers will explore how best to sell music DVDs to the public. How important an issue is price? Where should DVDs be displayed? How important is the chart? How do you make a release stand out? |
| Lunch | Sponsored by Pioneer | Pioneer |
| Session 3 | Grand Designs - Can design and packaging elevate your product? | This session will offer a practical insight into examples of the best packaged and designed DVDs from around the world. |
| Session 4 | Copy protection - How to ensure people will still buy pre-recorded discs | This session will explore the importance of copy protection for protecting revenue streams. It will include a demo of how easy it is to copy a DVD at home and then look at what is being done to fight the problem. What can music learn from the film industry? |
| Session 5 | The Future Session | Overview of where audiovisual content is going. Is DVD already a redundant technology? What are the emerging platforms for delivering audiovisual music content to fans? What opportunities do Interactive TV and mobile technologies offer content owners? |
| | Conference sum up & Close | |

Keynote

Malcolm Gerrie, Chief Executive - Initial TV

Introduction overview

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

The beauty of surround

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

Making catalogue come alive

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

IN ASSOCIATION WITH

How DVD works for current artists

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

The retail address

Simon Wright, CEO - Virgin Entertainment Group

How to sell music on DVD

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

Copy protection

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

Grand designs

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

The future session

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

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For delegate registrations:

James Smith

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Email: james@musicweek.com

CURRENT TOP SELLERS

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

4. Spiffs - Nick Jones
 5. Headquarters - John King
- HMV MUSIC TITLES**
 1. Dave Grohl: Foo Fighters, Newsies

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

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

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

- Douglas Coupland
 5. The Alchemist - Paulo Coelho
- POPP MUSIC TITLES**
 1. Breaking Into Heaven: The Rise & Fall Of The Stone

- Roses - Mick Wilder
 2. Bad Seed - Ian Johnston
 3. Patches: The Ditchie Harry & Glorice - Mick Rock
 4. Zulu - Andrew Loog

5. Young Gribbs & Buck: The Story Of Trigon Records - Michael De Kough and Laurence Kane

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

by Joanna Jones

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

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

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

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



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

books towards text-based books."

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

Martin James' Dave Grohl

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

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

now working more with people such as [wholesalers] Lango and Black-Tie Store of Trigon Records - Michael De Kough and Laurence Kane business."

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

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

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

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

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The New

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

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

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

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

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

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

and, in August, two artist biographies in the form of Alan Clayson's *Keith Richards* and Mark Payless's portrait of *Sid Vicious: Vice-Is - The Art Of Dying Young*

Books is edited by Joanna Jones

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

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

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

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

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

Tighten Up: The History Of Reggae In The UK

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



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

BOOK OF THE MONTH 2
British Hit Singles & Albums

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



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

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



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

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

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



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

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

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Veteran chief to depart from EMI

by Andrew Stewart

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

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

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

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

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

Classic FM enters mid-price market

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

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

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



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

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

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

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

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

andrewstewart1@iscall.co.uk

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



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

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

Mercadante

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



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

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

Biber

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



Heinrich Ignaz Franz von Biber's status as one of the greatest Austro-German composers before JS Bach is confirmed in spades in this typically fiery, impassioned interpretation of his trio partitas, the Harmonia Artificiosa-Ariosa. "I have brooded on these seven partitas for 30 long years," observes Goebel, "weighing them up in my mind, discarding them, practising them, and in the interim working on a number of other projects. But time and again I have returned to a work that has fascinated me since my youth." The depth of that fascination is clear in every bar of

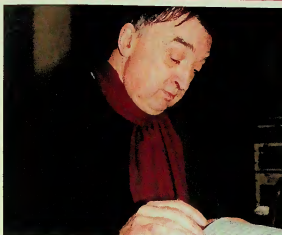
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ALBUM OF THE WEEK

Elgar

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

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

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

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



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

Various
Music For Charles V. Includes works by Morales, Josquin, Gombert, Lassus, etc. Chapelle du Roi/Dixon (Signum SIGCD019)

Born in Ghent in 1500, Charles Habzburg achieved international power and influence following his election as Holy Roman Emperor in 1519. The potentate supported

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

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



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

these eloquent, gesture rich performances.

Gibbons

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



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

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

Legend

Legend is a unique new series which features a winning combination of selected popular repertoire on CD from some of the greatest EMI musical legends coupled with a DVD featuring timeless film footage of these artists in performance.

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

Move fast to reap mobile riches

EDITORIAL
AJAX SCOTT



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

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

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

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

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

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

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

Targeting execs will not effectively stop flyposting

VIEWPOINT
ADRIENNE MERRILL



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

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

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

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

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

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

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

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

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

Adrienne Merrill is communications manager for Diabolical Liberties.

What is your favourite summer novelty record?

The big question

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

Gay Holmes, **Go Records**

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

Eddie Ruffert, **Universal Music**

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

Mike McNally, **EMI Liberty**

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

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

Matt Cadman, **All Around The World**

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

David Simmons, **Songseekers and MEF**

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

Steve Redmond, **BPI**

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

Johnny Chandler, **Demon Music**

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

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

Quickfire

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

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

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

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

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

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



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

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

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

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

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

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

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

Inside track

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

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

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

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

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

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



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

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

Greatest passion other than music: Writing.

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

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

Who is your all-time hero,

professionally or otherwise: Island Records founder Chris Blackwell.

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

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

What is your most embarrassing music industry moment: What?

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

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

from niche to mass appeal, via multiple, fragmented media channels. The rise of the current, slow-gear-to-crack-a-nut-lowest-common-denominator approach. Music becomes, like the software business, a 95% gross profit business. Everyone realises that Edgar Bronfman was, in fact, a misanthropic genius with a great sense of timing.

DOOLEY'S DIARY



Money talks in download world

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

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

Sony Connect general manager Jay Samit got me and truly

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

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

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

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

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

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

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

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

One to watch too: Mylo's sounds can find the producer/professor with the aural entertainment at the afterparty on the CADS 04 awards this Wednesday at London's Rouge Club...



Universal Music's sync division joined forces with agency

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

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

"Kristian went down really well and we'll definitely be doing more of these events in the future." Pictured at the event, left to right, are London-Rowell and Lonsdale.

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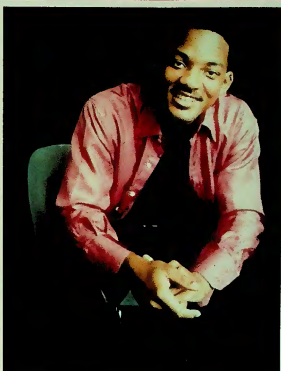
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This year marks a decade in business for Notting Hill Music, the independent British music publisher driven to worldwide success by Andy McQueen, Dave Loader and Peter Chalcraft

Notting Hill shoots to global success

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

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

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

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

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

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

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

It took two months to salvage all the company's

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

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

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

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

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

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

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

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

May 2003
 DMAX scores the Top 10 UK hit with *X Gon Give It To Ya*.
June 2003
 Jennifer Ellison's cover of *Transvision Vamp's* *Giddy I*

Don't Care hits number six in the UK.
July 2003
 Noting Hill Music opens its full service offices in Los Angeles, its first

local signing is Robert Waller, who promptly delivers three songs for the *By Your Side* album. All three will become classics. Another four Noting Hill Music writers contribute songs to the album, which debuts at number one in the US and is one of the most profitable platinum discs back in the UK. Noting Hill Music has three



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

August 2003
Ella Cartrell's

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

number one), Soda Club, Javine and QFX.

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

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

November 2003
Charles Garside

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

December 2003
Notting Hill scores

further US hits with Beyoncé's Me Myself & I, David's Find A Way, 52K's Badroom, Marges Houston's Pop That Bony and Gwyneth's Love You More.

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

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

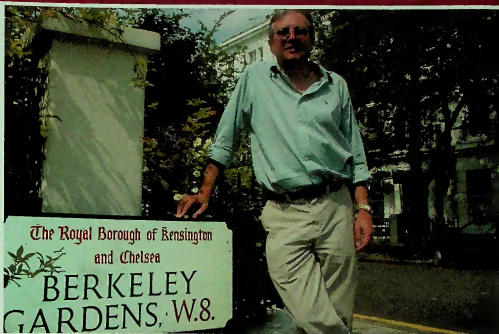
February 2004
B2K's movie You Got Served, featuring six Notting Hill Music songs, is US box office number one. Three simultaneous Top 10 hits are

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

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

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

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



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

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

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

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

Chantrey Vellacott DFK

Congratulations to
Notting Hill Music Group
on your 10th anniversary
from your auditors and advisors

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TWO YEARS OF INTENSE

ACTIVITY CONT.

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

Apr 8 2004

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

May 2004

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

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

Chalcraft builds US arm into fully-fledged operation

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

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

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

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

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

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

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



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

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

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

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

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

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

Pictured above is Chalcraft with the US office team.

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MUSICWEEK

Club Charts 12.06.04

The Upfront Club Top 40

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

TOP 10 UPFRONT CLUB BREAKERS

- 1 LEMONSCENT / ALL RIGHT NOW
- 2 LET CHOCERBA PRESENTS PINEST / WINDING COVE
- 3 LIZAN HANES / HOW DO I LIVE
- 4 WAVING HANDS / LET ME SWEET LOVE TO YOU
- 5 ANSWERS 3 FEAT. BILLY VAULT / I'M ON TOP

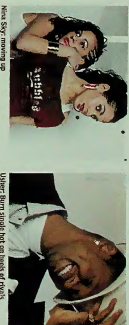
Sun beams into limelight

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

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

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

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



Nina Sky: moving up

Usher: Burn stings hot on weeks of radio

COMMERCIAL POP TOP 30

- 1 IAN VAN DAEH BELIEVE
- 2 ROYAL GIGGOLS CALIFORNIA DREAMING
- 3 FIVE STAR SYSTEM ADDICT
- 4 BILLY VAULT / I'M ON TOP
- 5 BILLY VAULT / I'M ON TOP

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



As used by Top Of The Pops and Radio 1

MUSICWEEK

The Official UK Charts 12.06.04

SINGLES

| 1 | MARIO WINANS/YEN-YA/P DIDDY I DON'T WANNA KNOW | Atlantic |
|----|--|------------------|
| 2 | FRANKIE FURB (F U R I G H T B A C K) | Atlantic |
| 3 | PETER ANDRE INSANJA | East West |
| 4 | KELIS TRICK ME | Virgin |
| 5 | EAMON FUNKIT (I DON'T WANT YOU BACK) | Jive |
| 6 | CASSIDY FEAT. R KELLY HOTEL | J |
| 7 | FAITHLESS MASS DESTRUCTION | Duck/Dada |
| 8 | BEASTIE BOYS CH-CHEK IT OUT | Capitol |
| 9 | ANASTACIA LEFT OUTSIDE ALONE | Epic |
| 10 | THE FARM/SFX BOYS CHOR ALL TOGETHER NOW 2004 | 0000 |
| 11 | THE 411 FEAT. GHOSTFACE KILLAH ON MY KNEES | Sony Music |
| 12 | HOOGASTANK THE REASON | Motown |
| 13 | CHRISTINA MILLIAN DIP IT LOW | Eel Jan W/Motown |
| 14 | POPI HEAVEN AND EARTH | Jive |
| 15 | EMMA CRICKETS SING FOR ANAMARIA | 19 |
| 16 | MAROON 5 THIS LOVE | J |
| 17 | V BLOOD SWEAT AND TEARS | Universal |
| 18 | KRISTIAN LEONTIOW STORY OF MY LIFE | Polydor |
| 19 | THE RASMAN IN THE SHADOWS | Universal |
| 20 | THE CORRS SUMMER SUNSHINE | Atlantic |
| 21 | D-SIDE PUSHIN ME OUT | Backstreet |

ALBUMS

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



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



COMPILATIONS

| | | | |
|----|----|---|-------------------------|
| 1 | 6 | HITS 58 | Various/Real Gone Music |
| 2 | 1 | NOW THAT'S WHAT I CALL MUSIC! 57 | EMI/Virgin/Universal |
| 3 | 2 | KISS FITS THE HIP HOP COLLECTION | Universal TV |
| 4 | 3 | MORE THAN A FEELING | Sony Music TV |
| 5 | 4 | ULTIMATE DIRTY DANCING (OST) | RCA |
| 6 | 5 | LOVE Hurts | Various |
| 7 | 6 | BACK TO THE 80S | Sony Music TV |
| 8 | 9 | REWIND GARAGE CLASSICS | Priority/Def Squad |
| 9 | 10 | THIS IS THE MODERN WORLD | Universal TV |
| 10 | 9 | POP PRINCIPLES | Universal TV |
| 11 | 6 | THE NO.1 OPERA ALBUM | UIC |
| 12 | 7 | CLUBLAND X-TREME 2 | UMT/MTWV |
| 13 | 13 | CHILLED Ibiza GOLD | Warner Dance |
| 14 | 8 | BACK TO THE MOVIES - HITS FROM THE FLIX | Vegetal |
| 15 | 6 | CAPITAL GOLD - JUST GREAT SONGS | Universal TV |
| 16 | 10 | SUPER 70'S ROCK | Vegetal |
| 17 | 6 | JUMPERS 4 GOALPOSTS | W&M |
| 18 | 11 | BEST OF R&B | EMI/Universal TV |
| 19 | 6 | CRASH INDIE ANTHEMS 1982-2004 | Telstar/Phonogenic |
| 20 | 20 | KILL BILL VOL. 1 (OST) | Warner/Various/Rego |

FORTHCOMING

| | |
|---|-----------|
| KEY SINGLES RELEASES | |
| KANYE WEST ALL FALLS DOWN | JUNE 7 |
| DEF JAM/JERICHO | JUNE 14 |
| BRANDY "OH ABOUT OUR LOVE" EASTWEST | JUNE 14 |
| OUTRAGEOUS "SHE'S NOT JUST ANOTHER GIRL" EASTWEST | JUNE 21 |
| CHRIS ALBO "THE SKY" POLYDOR | JUNE 28 |
| MICKEY ROX "OLDSKY ISLAND" CAPITOL | JUNE 28 |
| KEVIN CONRAD "I'M NOT A JOKER" CAPITOL | JUNE 28 |
| KYLE MINOGUE "CHOCOLATE PARADISE" WEA | JUNE 28 |
| USHER "BLURRING" WEA | JUNE 28 |
| SHAWN LEWIS "BEER FELL LIKE" LONDON | JULY 5 |
| THE BEES "FREE THE BEES" VIRGIN | JULY 5 |
| FRANKIE "SHE'S NOT JUST ANOTHER GIRL" WEA | JULY 5 |
| PAUL YOUNG "LET AM AM OVERDRIVE" WEA | JULY 12 |
| AMANDA STRICK "THREE P.C." WEA | JULY 19 |
| BUSTED "TIC-TS-AND" WEA | JULY 26 |
| KEANE "THE ISLAND" WEA | AUGUST 9 |
| MADONN "S SE WILL... OCEAN" WEA | AUGUST 23 |
| KEY ALBUMS RELEASES | |
| PETER AMBER "THE LONG ROAD BACK" WEA | JUNE 7 |
| WILLIE NILES "NO FLOODS OVERCAST" WEA | JUNE 7 |
| THE BEASTIE BOYS "TO THE 31" WEA | JUNE 7 |
| THE BEASTIE BOYS "TO THE 31" WEA | JUNE 14 |
| BADLY DRAWN BOY "ONE PALE ONE IS ONE" WEA | JUNE 21 |
| THE BEES "FREE THE BEES" VIRGIN | JUNE 28 |
| FRANKIE "SHE'S NOT JUST ANOTHER GIRL" WEA | JUNE 28 |
| MICKEY ROX "OLDSKY ISLAND" WEA | JULY 5 |
| THE HINES "TIC-FLOUNDER" WEA | JULY 19 |
| SHAWN LEWIS "BEER FELL LIKE" WEA | JULY 26 |
| NATASHA BEDINGFIELD "UNWRITTEN" WEA | AUGUST 23 |

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



MARIO WINANS: HITTING NUMBER ONE SPOT



THE CORRS: HIGHEST NEW ENTRY

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

PRE-RELEASE AIRPLAY TOP 20

| | | |
|----|--|------------------|
| 1 | THE GREAT ESCAPE | Pop |
| 2 | LOANER WEST ALL FALLS DOWN | Rock/Alternative |
| 3 | THE MASHES FEELS | Pop |
| 4 | BURLESQUE LEAN WEST ALL ABOUT OUR DUNE | Pop |
| 5 | SHERLOCK HOLMES THE DUNE | Pop |
| 6 | THE SEVEN | Pop |
| 7 | THE SEVEN | Pop |
| 8 | THE SEVEN | Pop |
| 9 | THE SEVEN | Pop |
| 10 | THE SEVEN | Pop |
| 11 | THE SEVEN | Pop |
| 12 | THE SEVEN | Pop |
| 13 | THE SEVEN | Pop |
| 14 | THE SEVEN | Pop |
| 15 | THE SEVEN | Pop |
| 16 | THE SEVEN | Pop |
| 17 | THE SEVEN | Pop |
| 18 | THE SEVEN | Pop |
| 19 | THE SEVEN | Pop |
| 20 | THE SEVEN | Pop |

These charts are also available online at musicweek.com



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COOL CUTS CHART

| | | |
|----|--|------|
| 1 | LOU REEDS SULTAN OF DUNE | Rock |
| 2 | SPURTSRITES DUNAS TRAF | Pop |
| 3 | SCISSOR SISTERS I DUNE | Pop |
| 4 | SCISSOR SISTERS I DUNE | Pop |
| 5 | MAX SCOTLAND VAWV | Pop |
| 6 | DEEP PISH I DUNE | Pop |
| 7 | TELA MADA ALUNA SPOD OLIVAR NE ROLUJNE | Pop |
| 8 | MARTIN SLOVER IN A GOOD WAY | Pop |
| 9 | SLAM SHOCK UP | Pop |
| 10 | FLUTTERBYZ VAWV | Pop |
| 11 | FRIZELON THE SULTAN OF DUNE | Pop |
| 12 | SCISSOR SISTERS I DUNE | Pop |
| 13 | FRANZ FURBERGUNG SULTAN | Pop |
| 14 | FRIZELON THE SULTAN OF DUNE | Pop |
| 15 | NUMBER 1 DUNE CHAMBER ONE DUNE | Pop |
| 16 | JASTINA ROSS SINGERS | Pop |
| 17 | ROBERT CRAYONS DUNAS TRAF | Pop |
| 18 | UNBROKEN SOUL THE SULTAN OF DUNE | Pop |
| 19 | STAR FOR STAR ME A DUNE IN MY HEAD | Pop |
| 20 | HALF PAST ONE I DUNE | Pop |

URBAN TOP 30

| | | |
|----|---------------------------------|-----|
| 1 | INAROD WYNANS I DUNE TAWNA DUNE | Pop |
| 2 | INAROD WYNANS I DUNE TAWNA DUNE | Pop |
| 3 | INAROD WYNANS I DUNE TAWNA DUNE | Pop |
| 4 | INAROD WYNANS I DUNE TAWNA DUNE | Pop |
| 5 | INAROD WYNANS I DUNE TAWNA DUNE | Pop |
| 6 | INAROD WYNANS I DUNE TAWNA DUNE | Pop |
| 7 | INAROD WYNANS I DUNE TAWNA DUNE | Pop |
| 8 | INAROD WYNANS I DUNE TAWNA DUNE | Pop |
| 9 | INAROD WYNANS I DUNE TAWNA DUNE | Pop |
| 10 | INAROD WYNANS I DUNE TAWNA DUNE | Pop |
| 11 | INAROD WYNANS I DUNE TAWNA DUNE | Pop |
| 12 | INAROD WYNANS I DUNE TAWNA DUNE | Pop |
| 13 | INAROD WYNANS I DUNE TAWNA DUNE | Pop |
| 14 | INAROD WYNANS I DUNE TAWNA DUNE | Pop |
| 15 | INAROD WYNANS I DUNE TAWNA DUNE | Pop |
| 16 | INAROD WYNANS I DUNE TAWNA DUNE | Pop |
| 17 | INAROD WYNANS I DUNE TAWNA DUNE | Pop |
| 18 | INAROD WYNANS I DUNE TAWNA DUNE | Pop |
| 19 | INAROD WYNANS I DUNE TAWNA DUNE | Pop |
| 20 | INAROD WYNANS I DUNE TAWNA DUNE | Pop |

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

Top writers keep the hits flowing

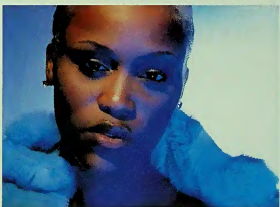
Trackboyz (US)

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

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

Platinum Status (US)

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

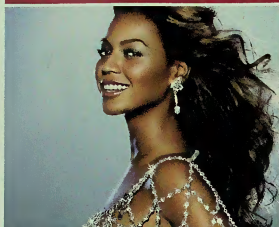


Trackboyz have written songs for the likes of Nappy Roots and Nelly (above left); J-Kwon, Marques Houston and Eve

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

Robert Waller, aka EST (US)

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



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

Leon Sylvers III/Leon Sylvers IV (US)

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

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



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

Bruce Elliott-Smith (UK)

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

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

Steve Duberry (UK)

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

Sammy Jay (UK)

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



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

Key players in a decade of global growth

Andy McQueen

Chairman

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

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

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

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



McQueen: early successes with The Damned and Paul Weller

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

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

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

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

Dave Loader

managing director

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

Loader calling the shots to co-found Notting Hill

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

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

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

Peter Chalcraft

president

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

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

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

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

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

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Copyright Rescue fights to get artists their dues

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

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

McQueen says that the approach to Copyright Rescue is

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

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



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

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

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

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

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

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

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Week 23

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

KEY RELEASES

ALBUMS

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

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

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

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

SINGLES

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

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

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

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

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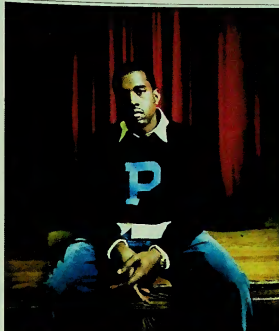
The Market

Strong debut puts Winans centre stage

by Alan Jones

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

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



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

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

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

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

FAST CHART

SINGLES

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

ARTIST ALBUMS

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

COMPILATIONS

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

7-INCH SINGLES

NUMBER ONE
THIRTEEN SEENES DO NO HANG Mercury

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

SCOTTISH ALBUMS

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

RADIO AIRPLAY

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

MARKET INDICATORS

| SINGLES | | ALBUMS | | COMPILATIONS | | THE BIG NUMBER: 51,652 | |
|------------------------------|-------------------------------------|------------------------------|--------------------------------------|-------------------------------|--------------------------------------|--|-------|
| Sales versus last week: +79% | Year to date versus last year: +81% | Sales versus last week: -31% | Year to date versus last year: +1.4% | Sales versus last week: +4.2% | Year to date versus last year: +0.2% | Number of 12-inch singles sold last week - the highest for eight weeks - topped by <i>Bad Boy</i> , and <i>Pigeons</i> | |
| Market shares | | Market shares | | Market shares | | RADIO AIRPLAY UK SHARE | |
| BMG | 20.5% | BMG | 21.5% | Universal TV | 31.7% | BMG | 32.2% |
| Universal Island | 19.2% | Universal Island | 12.0% | EMI Virgin | 19.8% | Polydor | 12.5% |
| East West | 9.3% | East West | 11.0% | Sony | 12.3% | WSM | 12.6% |
| East West | 8.7% | Polydor | 10.3% | WGM | 12.3% | Sony | 9.4% |
| Virgin | 6.7% | Virgin | 7.7% | BMG | 8.4% | Virgin | 7.8% |
| | | | | | | Origin of single sales (Top 75): UK 60% US: 36% Other: 4% | |
| | | | | | | Origin of album sales (Top 75): UK 52% US: 37% Other: 4% | |

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

The UK Radio Airplay

RADIO ONE

| Rank | Artist/Title | Days | Last | Wk | Wks | 2002 |
|------|--|-------------------|------|----|-------|------|
| 1 | SCISSOR SISTERS LAURA | | 28 | 31 | 2002 | |
| 2 | THE 411 FEAT. GHOSTFACE KILLAH ON MY KNEES | SOBY | 28 | 29 | 2003 | |
| 2 | KELIS TRICK ME | VERGIN | 28 | 29 | 2003 | |
| 4 | MARIO WINANS/ENYA/DIDDY I DON'T WANNA KNOW | BAD BOYS/ISLAND | 28 | 28 | 3617 | |
| 5 | CASSIDY FEAT. R.KELLY HOTEL | DEF JAM/UNIVERSAL | 28 | 27 | 20499 | |
| 4 | JET ARE YOU GONNA BE MY GIRL | BLUESKY | 28 | 27 | 3791 | |
| 7 | BEASTIE BOYS CHECK IT OUT | CAPitol | 28 | 26 | 1231 | |
| 8 | AVRIL LAVIGNE DON'T TELL ME | ARISTA | 28 | 24 | 3852 | |
| 11 | CHRISTINA MILIAN DIP IT LOW | DEF JAM/UNIVERSAL | 27 | 23 | 3484 | |
| 10 | JOSS STONE SUPER DUPER LOVE | RELENTLESS/VERGIN | 27 | 22 | 1303 | |
| 10 | OUTKAST ROSES | ARISTA | 27 | 21 | 3418 | |
| 19 | FAITHLESS MASS DESTRUCTION | DEL/VERMILION | 25 | 21 | 3270 | |
| 13 | ASH DRIFTERS | VERGIN | 26 | 21 | 2021 | |
| 7 | KEANE EVERYBODY'S CHANGING | ISLAND | 26 | 19 | 3208 | |
| 18 | NATASHA BEDINGFIELD SINGLE | PHONOGEN/SONY | 26 | 19 | 3382 | |
| 27 | FREESTYLERS PUSH UP AGAINST THE STARS | VERGIN | 19 | 19 | 1934 | |
| 18 | D-12 MY BAND | INTERSCOPE/SONY | 19 | 18 | 2895 | |
| 14 | KRISTIAN LEONTIOW STORY OF MY LIFE | PROCTOR | 20 | 18 | 3905 | |
| 19 | SNOW PATROL CHOCOLATE FACTORY | PROCTOR | 8 | 16 | 10560 | |
| 30 | NERD MARVE | VERGIN | 12 | 16 | 3046 | |
| 27 | LOSTPROPHETS WAKE UP (MAKE A MOVE) | VERMILION | 13 | 15 | 3615 | |
| 9 | KANYE WEST/YLEENA JOHNSON ALL FALLS DOWN | ROCA/REPUBLIC | 25 | 15 | 3729 | |
| 21 | JURGEN VRIES FEAT. ANDREA BRITTON TAKE MY HAND | SONY | 25 | 15 | 3628 | |
| 23 | EMON F**K IT (I DON'T WANT YOU BACK) | JIVE | 24 | 14 | 3418 | |
| 24 | RAZORLIGHT GOLDEN TOUCH | VERGIN | 14 | 14 | 3449 | |
| 28 | THE RASMUS IN THE SHADOWS | UNIVERSAL | 19 | 14 | 3126 | |
| 28 | SUPERGRASS KISS OF LIFE | PHONOGEN | 19 | 14 | 3021 | |
| 28 | THE KILLERS MR. BRIGHTSIDE | LOZAN/RCA | 18 | 14 | 3603 | |
| 29 | BLINK 182 DOWN | ISLAND | 9 | 13 | 3169 | |
| 30 | J-KWON TIPSY | ARISTA | 5 | 12 | 3676 | |

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SNAP SHOT **JAMIE SCOTT**

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

CAST LIST: Management, Fran O'Connor; Berni Mannagind; Radio, Joe Bennett; Sony, TV, Nicholas Carson; Sony Press, Kim Macraing; Sony.

Days of the Week: Mon, Tues, Wed, Thurs, Fri, Sat, Sun
Radio One, Radio Two, Capital, GWR Group

| Rank | Artist/Title | Days | Last | Wk | Wks | 2002 |
|------|--|---------------------|------|-----|-----|------|
| 1 | CHRISTINA MILIAN DIP IT LOW | | 28 | 3 | 56 | 3 |
| 2 | MARIO WINANS/ENYA/DIDDY I DON'T WANNA KNOW | ISLAND | 28 | 4 | 57 | 17 |
| 3 | KEANE EVERYBODY'S CHANGING | ATLANTIC | 1883 | 3 | 51 | 63 |
| 4 | THE 411 FEAT. GHOSTFACE KILLAH ON MY KNEES | SOBY | 1761 | 3 | 49 | 39 |
| 5 | MAROON 5 THIS LOVE | OCEANIC/SONY | 2557 | 5 | 49 | 13 |
| 6 | THE CORRS SUMMER SUNSHINE | ATLANTIC | 1952 | 5 | 48 | 42 |
| 7 | JOSS STONE SUPER DUPER LOVE | RELENTLESS/VERGIN | 1798 | 1 | 48 | 36 |
| 8 | NATASHA BEDINGFIELD SINGLE | PHONOGEN/SONY | 2051 | 1 | 48 | 0 |
| 9 | KELIS TRICK ME | VERGIN | 1380 | 17 | 47 | 50 |
| 10 | KRISTIAN LEONTIOW STORY OF MY LIFE | PROCTOR | 1196 | 12 | 47 | 32 |
| 11 | ANASTASIA LEFT OUTSIDE ALONE | EPIC | 2204 | -6 | 45 | 9 |
| 12 | THE RASMUS IN THE SHADOWS | UNIVERSAL | 1700 | -7 | 39 | 90 |
| 13 | SCISSOR SISTERS LAURA | POLYGRAM | 622 | 53 | 37 | 11 |
| 14 | NO DOUBT IT'S MY LIFE | INTERSCOPE/SONY | 1279 | 3 | 35 | 59 |
| 15 | CASSIDY FEAT. R.KELLY HOTEL | J | 790 | 1 | 34 | 96 |
| 16 | BRITNEY SPEARS EVERYTIME | JIVE | 1521 | 44 | 32 | 82 |
| 17 | BEVERLY KNIGHT COME AS YOU ARE | PHONOGEN | 625 | 77 | 32 | 89 |
| 18 | AVRIL LAVIGNE DON'T TELL ME | ARISTA | 922 | -47 | 32 | -13 |
| 19 | USHER BURN | ARISTA | 1460 | 38 | 30 | 49 |
| 20 | OUTKAST ROSES | ARISTA | 651 | 33 | 29 | 74 |
| 21 | EMON F**K IT (I DON'T WANT YOU BACK) | JIVE | 1232 | -18 | 29 | -22 |
| 22 | D-12 MY BAND | INTERSCOPE/POLYGRAM | 1995 | 1 | 29 | 10 |
| 23 | JET ARE YOU GONNA BE MY GIRL | ELECTRA | 477 | 15 | 26 | 4 |
| 24 | USHER FEAT. LIL'JON & LUDACRIS YEAH | ARISTA | 983 | -32 | 24 | -27 |
| 25 | BEYONCE NAUGHTY GIRL | COLUMBIA | 1275 | -4 | 22 | 68 |

RADIO TWO

| Rank | Artist/Title | Label |
|------|--|--------------------|
| 1 | SARAH MCLACHLAN WORLD ON FIRE | ARISTA |
| 2 | KRISTIAN LEONTIOW STORY OF MY LIFE | PROCTOR |
| 3 | JOSH RITTER HELLO SHELTER (GNOW IS GONE) | SERENA |
| 4 | HELICOPTER GIRL ANGEL CITY | INSPIANT KARMA |
| 5 | BEVERLY KNIGHT COME AS YOU ARE | PHONOGEN |
| 6 | THE DIVINE COMEDY ASSENT FRIENDS | PHONOGEN |
| 6 | BELLE AND SEBASTIAN WRAPPED UP IN BOOKS | MOJAVE TRAPE |
| 8 | THE CORRS SUMMER SUNSHINE | ATLANTIC |
| 8 | MORAH JONES WHAT AM I TO YOU? | PHONOGEN/VERMILION |
| 10 | KEANE EVERYBODY'S CHANGING | ISLAND |

KISS

| Rank | Artist/Title | Label |
|------|--|-------------------|
| 1 | KELIS TRICK ME | VERGIN |
| 1 | MARIO WINANS/ENYA/DIDDY I DON'T WANNA KNOW | BAD BOYS/ISLAND |
| 2 | THE 411 FEAT. GHOSTFACE KILLAH ON MY KNEES | SOBY |
| 4 | CHRISTINA MILIAN DIP IT LOW | DEF JAM/UNIVERSAL |
| 5 | CASSIDY FEAT. R.KELLY HOTEL | DEF JAM/UNIVERSAL |
| 6 | NATASHA BEDINGFIELD SINGLE | PHONOGEN/SONY |
| 7 | I DON'T WANNA GET TO KNOW YOU | INTERSCOPE/SONY |
| 7 | JOSS STONE SUPER DUPER LOVE | RELENTLESS/VERGIN |
| 8 | CHINGY ONE CALL AWAY | PHONOGEN |
| 10 | EMPIRE IT CAN'T BE RIGHT | SPIN/SONY |

NUMBER ONES
SILE OF WHIST
Maroon 5 This Love
MURPHY 103.4
Maroon 5 This Love
WINSTON FM
Maroon 5 This Love

REAL RADIO
SCOTLAND
Maroon 5 This Love
THE PULSE
Maroon 5 This Love
WINSTON FM
Maroon 5 This Love

FM
Maroon 5 This Love
ESSEX FM
Maroon 5 This Love
MERCIA FM
Maroon 5 This Love

CAPITAL

| Rank | Artist/Title | Label |
|------|--|-----------------|
| 1 | MAROON 5 THIS LOVE | OCEANIC/SONY |
| 2 | ANASTASIA LEFT OUTSIDE ALONE | EPIC |
| 3 | NO DOUBT IT'S MY LIFE | INTERSCOPE/SONY |
| 4 | WILL YOUNG YOUR GAME | SONY |
| 5 | KEANE EVERYBODY'S CHANGING | ISLAND |
| 6 | USHER FEAT. LIL'JON & LUDACRIS YEAH | ARISTA |
| 7 | THE RASMUS IN THE SHADOWS | UNIVERSAL |
| 8 | MARIO WINANS/ENYA/DIDDY I DON'T WANNA KNOW | BAD BOYS/ISLAND |
| 9 | NATASHA BEDINGFIELD SINGLE | PHONOGEN/SONY |
| 10 | THE CORRS SUMMER SUNSHINE | ATLANTIC |

GWR GROUP

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

HIGHEST NEW ENTRIES
ISLE OF WHIST
Jet Look What You've Done
MFM 103.4
The Calling Our Lives

MINSTER FM
Beverly Knight
Come As You Are
REAL RADIO
SCOTLAND
Usher Burn
TFM
The Pulse
McLachlan On Left Standing

airplay Chart

music control

Week
Low Week
High Week
Album or Single
Artist Title

| Week | Low Week | High Week | Album or Single | Artist Title | Label | Peak | Weeks on Chart | Points | Score |
|------|----------|-----------|-----------------|--|-------------------------|------|----------------|--------|-------|
| 26 | 31 | 38 | 0 | WILL YOURING YOUR GAME | BMG | 868 | -20 | 22.18 | -4 |
| 27 | 19 | 31 | 0 | JOSH RITTER HELLO STARLING (SNOW IS GONE) | SONY/ATL | 719 | 12 | 20.96 | 48 |
| 28 | 19 | 31 | 7 | BRITNEY SPEARS TOXIC | JIVE | 928 | 36 | 20.91 | 38 |
| 29 | 3 | 4 | 54 | DEEPEST BLUE IS IT A SIN | OPENMIND STORY OF MUSIC | 792 | -6 | 19.89 | 30 |
| 30 | 4 | 7 | 0 | SARAH MCCLACHLAN WORLD ON FIRE | ARISTA | 85 | -1 | 19.21 | 17 |
| 31 | 27 | 20 | 0 | JAMELIA THANK YOU | PARLOPHONE | 826 | -16 | 18.67 | -27 |
| 32 | 30 | 32 | 0 | OUTKAST HEY YA! | ARISTA | 742 | -6 | 18.53 | -3 |
| 33 | 25 | 4 | 0 | KANYE WEST/SYLEENA JOHNSON ALL FALLS... | ROCK-AWELL/ATLANTA | 514 | -2 | 17.94 | -38 |
| 34 | 3 | 3 | 0 | BEASTIE BOYS CH-CHECK IT OUT | CAPITOL | 345 | -12 | 17.46 | 2 |
| 35 | 5 | 5 | 0 | ASH ORPHEUS | INFERNOUS | 277 | 3 | 17.16 | 30 |
| 36 | 35 | 5 | 46 | SUPERGRASS KISS OF LIFE | PARLOPHONE | 210 | 30 | 17.01 | -9 |
| 37 | 44 | 2 | 7 | FAITHLESS MASS DESTRUCTION | CHRISTIANE | 289 | 39 | 16.69 | 7 |
| 38 | 27 | 5 | 7 | FRANKEE FURB (FU RIGHT BACK) | ALL ABOUT THE WORLD | 700 | 15 | 16.57 | -21 |
| 39 | 44 | 11 | 0 | KEANE SOMEWHERE ONLY WE KNOW | ISLAND | 240 | 26 | 16.53 | 51 |
| 40 | 35 | 6 | 0 | SUGABABES IN THE MIDDLE | ISLAND | 722 | -2 | 15.98 | -17 |
| 41 | 39 | 2 | 0 | HELICOPTER GIRL ANGEL CITY | HYPERION/ATLANTA | 189 | 44 | 15.85 | -7 |
| 42 | 58 | 4 | 0 | THE CALLING OUR LIVES | BMG | 892 | 9 | 15.63 | 25 |
| 43 | 26 | 7 | 36 | RONAN KEATING/LEANN RIMES LAST THING ON... | POLYSTAR/ATLANTA | 805 | -46 | 15.59 | -36 |
| 44 | 71 | 6 | 0 | SNOW PATROL CHOCOLATE | FISCHER/ATLANTA | 234 | 5 | 15.02 | 57 |
| 45 | 41 | 1 | 25 | SARAH CORNHOR BOUNCE | SONY | 546 | 25 | 14.27 | 38 |
| 46 | 40 | 10 | 0 | GEORGE MICHAEL AMAZING | ARISTA | 608 | -5 | 14.05 | -21 |
| 47 | 102 | 1 | 0 | NORAH JONES WHAT AM I TO YOU? | PARLOPHONE/ATLANTA | 310 | 119 | 13.59 | 59 |
| 48 | 11 | 1 | 0 | JAY SEAN EYES ON YOU | REBELLENS | 322 | 42 | 13.49 | 71 |
| 49 | 41 | 17 | 0 | DIDD DIDD DON'T LEAVE HOME | ORION/ARISTA | 683 | -5 | 13.32 | -21 |
| 50 | 35 | 1 | 0 | BRANDY FEAT. KANYE WEST TALK ABOUT LOVE | ATLANTIC/CAST WEST | 415 | 28 | 12.97 | 27 |

▲ Highest by 50% entry
▲ Highest by 50% entry
▲ Highest by 50% entry
▲ Highest by 50% entry
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▲ Highest by 50% entry

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INDEPENDENT LOCAL RADIO

| Rank | Artist/Track | Label | Peak | Weeks on Chart |
|------|---|-------|------|----------------|
| 1 | MARQUEE'S THIS LOVE (feat. JAY-Z) | BMG | 742 | 25/56 |
| 2 | ANASTACIA LEFT OUTSIDE LOVING YOU | SONY | 719 | 12/39 |
| 3 | NATALIE PORTER ANDERSON SINGLE (feat. JAY-Z) | SONY | 719 | 12/39 |
| 4 | CHRISTINA MILANO DIP IT LOW (feat. JAY-Z) | SONY | 719 | 12/39 |
| 5 | THE CORBS SUMMER SUNSHINE (feat. ATLANTA) | SONY | 719 | 12/39 |
| 6 | KEANE EVERYBODY'S CHANGING | SONY | 719 | 12/39 |
| 7 | MARCO WINANS (feat. JAY-Z) I DON'T WANNA KNOW | SONY | 719 | 12/39 |
| 8 | JOSS STONE SUPER DUPER LOVE (feat. ATLANTA) | SONY | 719 | 12/39 |
| 9 | THE 411 FEAT. GUS D'AMICO ON MY KNEES | SONY | 719 | 12/39 |
| 10 | THE RASMIUS IN THE SHADOWS (feat. ATLANTA) | SONY | 719 | 12/39 |
| 11 | BRITNEY SPEARS EVERYTIME | SONY | 719 | 12/39 |
| 12 | USHER BURN | SONY | 719 | 12/39 |
| 13 | KELIS TROCK ME | SONY | 719 | 12/39 |
| 14 | BEYONCE NAUGHTY GIRL | SONY | 719 | 12/39 |
| 15 | NO DOUBT IT'S MY LIFE (feat. ATLANTA) | SONY | 719 | 12/39 |
| 16 | EAMON F**K IT TO DON'T WANT YOU BACK | SONY | 719 | 12/39 |
| 17 | KRISTIAN LEITCHON STORY OF MY LIFE | SONY | 719 | 12/39 |
| 18 | D-12 MY BAND (feat. ATLANTA) | SONY | 719 | 12/39 |
| 19 | USHER FEAT. LUDAKIS YEAH | SONY | 719 | 12/39 |
| 20 | BRITNEY SPEARS TOXIC | SONY | 719 | 12/39 |
| 21 | AVRIL LAVIGNE DON'T TELL ME | SONY | 719 | 12/39 |
| 22 | THE CALLING OUR LIVES | SONY | 719 | 12/39 |
| 23 | WILL YOURING YOUR GAME | SONY | 719 | 12/39 |
| 24 | JAMELIA THANK YOU | SONY | 719 | 12/39 |
| 25 | RONAN KEATING/LEANN RIMES LAST THING ON... | SONY | 719 | 12/39 |
| 26 | DEEPEST BLUE IS IT A SIN (feat. ATLANTA) | SONY | 719 | 12/39 |
| 27 | WILL YOURING FRIDAY'S CHILD | SONY | 719 | 12/39 |
| 28 | CASSIDY FEAT. RIKELLY HOTEL | SONY | 719 | 12/39 |
| 29 | OUTKAST HEY YA | SONY | 719 | 12/39 |
| 30 | SUGABABES IN THE MIDDLE | SONY | 719 | 12/39 |

TOP 20 PRE-RELEASE

| Rank | Artist/Track | Label | Score |
|------|---|-------|-------|
| 1 | SCISSOR SISTERS LAURA | SONY | 3781 |
| 2 | BRITNEY SPEARS EVERYTIME | SONY | 3243 |
| 3 | BEVERLY KNIGHT COME AS YOU ARE | SONY | 3089 |
| 4 | USHER BURN | SONY | 3044 |
| 5 | OUTKAST HEY YA | SONY | 2979 |
| 6 | JOSH RITTER HELLO STARLING (SNOW IS GONE) | SONY | 2046 |
| 7 | SARAH MCCLACHLAN WORLD ON FIRE | SONY | 2022 |
| 8 | KANYE WEST FEAT. SYLEENA JOHNSON ALL FALLS DOWN | SONY | 1795 |
| 9 | HELICOPTER GIRL ANGEL CITY | SONY | 1585 |
| 10 | NORAH JONES WHAT AM I TO YOU? | SONY | 1349 |
| 11 | JAY SEAN EYES ON YOU | SONY | 1349 |
| 12 | BRANDY FEAT. KANYE WEST TALK ABOUT LOVE | SONY | 1257 |
| 13 | SHAPESHIFTERS LOLAS THEME | SONY | 1244 |
| 14 | JURON VEJES FEAT. ANDREA BRITTON TAKE MY HAND | SONY | 1127 |
| 15 | J-KROWN TIPSY | SONY | 1122 |
| 16 | THE DIVINE COMEBENT PRESENTS REBELLENS | SONY | 1119 |
| 17 | BLACK EYES AND TEARS FEAT. STARRD | SONY | 1042 |
| 18 | BELLE & SEBASTIAN WRAPPED UP | SONY | 1031 |
| 19 | BASEMENT JAXX FEAT. USA KAWAII GOOD LUCK | SONY | 1015 |
| 20 | JESSICA SIMPSON WITH YOU | SONY | 1014 |



1. Christina Milano
Another week, another number one. The sales charts, revealing down to a minimum loss in the first few days but the airplay chart has gone by a long way, and gives its seventh number one in as many weeks - a record - as Christina Milano's to the second with Dip

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

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



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



17. Beverly Knight
Come As You Are is the first single from Beverly Knight's album Affirmation, and although it is in relation to the Nevada hit of the same name, it certainly has a tougher but commercial edge to it, and is enjoying a rapid ascent of the airplay chart. It leads 30-17 this week, and is already getting support from 67 stations, with double-digit investments from both Radio One (11 plays) and Radio Two (15).



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(peacockdesign.com) launched the tenth of may



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

The Official UK

TOP 20 MUSIC DVD

| Pos | Artist | Title | Label |
|-----|-----------------------|-------------------------------|-------------------------|
| 1 | Cher | The Farewell Tour | BMG Video (SR) |
| 2 | Guns N' Roses | Welcome To The Video | Universal (SR) |
| 3 | The Who | The Kids Are Alright | Sanctuary (V) |
| 4 | U2 | Homecoming In Holland - Live | Warner Music Video (SR) |
| 5 | Britney Spears | In The Zone | Jive (SR) |
| 6 | Red Hot Chili Peppers | Greatest Hits | Warner Music Video (SR) |
| 7 | The Pixies | The Pixies | ADO (SR) |
| 8 | Tori Amos | Welcome To Sunny Florida | Epic (SR) |
| 9 | Cat Stevens | Walkabout - Earth Tour 1976 | Epic Video (SR) |
| 10 | Various | The Last Waltz | MGM (SR) |
| 11 | Morrissey | Autumn | DML (SR) |
| 12 | The Eagles | Hell Freezes Over | BMG Video (SR) |
| 13 | Queen | Live At Wembley Stadium | Polygram (SR) |
| 14 | Hank Marvin | Hank Marvin Live | Universal Video (SR) |
| 15 | Beyoncé | Live At Wembley | Columbia (SR) |
| 16 | Guns N' Roses | Illusion Video I | Geffen (SR) |
| 17 | Morrissey | The Maladjusted Lingers On | DML (SR) |
| 18 | Guns N' Roses | Live Through Illusion II | Polygram (SR) |
| 19 | Live | Live At The Royal Albert Hall | Video Collection (SR) |
| 20 | Acidic | Live At The Dominion | Kap (SR) |

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TOP 10 R&B ALBUMS

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

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THE YEAR SO FAR: TOP 20 COMPILATIONS

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

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2. The Corrs
Their first album of new material since In Blue nearly four years ago, the Corrs' Borrowed Heaven can't match the number one debut of its predecessor, settling instead for a number two arrival. However, to number six fall Sunrise Sunshine, Borrowed Heaven had a first-week sale of 57,870, compared with 153,834 for In Blue.



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

12. PJ Harvey
Although PJ Harvey's last album Stories From The City, Stories From The Sea had a lower peak - number 23 - than any of her previous efforts, it was her biggest seller by some distance, with 278,594 sales so far. Its success owes that Harvey's latest Un-Like-A-Horse builds on its success and registers her best-yet first-week sales of 70,572 to debut at number 12.

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



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