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In this week's issue: EMI forced to wait over Warner; George Michael signs Sony deal Plus: the charts in full

MUSICWEEK

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* Source - Comscore, Oct 2003

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MUSICWEEK



EMI's bid hangs by a thread as Time Warner considers offer from Bronfman/Saban group

EMI plays waiting game

Mergers

by Martin Talbot

EMI's bid to acquire Warner Music was in the balance over the weekend, after Time Warner's decision to consider an alternative offer led by Edgar Bronfman Jr last Thursday.

The Bronfman-led consortium was working around the clock as *Music Week* went to press to finalise its bid for the music company before an informal deadline expired yesterday (Sunday).

At the end of a day-long board

meeting in New York last Thursday, Time Warner announced that it was to investigate the strengths of an offer by the consortium headed by Bronfman and Haim Saban.

The Bronfman/Saban offer is understood to be the one most favoured by executives within Warner Music. Besides avoiding the need for Time Warner to go through a long, drawn-out regulatory process, a Bronfman deal would also provide a cleaner way forward for Warner Music Group's most senior executives.

A merger of EMI and Warner

Music's record company would result in the loss of executives – and artists – across the board.

Sources within EMI indicated last Friday that, with no deal yet finalised, they were continuing to proceed as usual. "After all, we have been in this position so many times before, we're used to the uncertainty," says one source.

EMI was insisting it is convinced that its deal with Time Warner will continue to be alive and kicking, until such time as a Bronfman deal is concluded.

A number of managers contacted by *Music Week* said they

were hopeful that the process would conclude quickly.

Rob Holden, manager of Warner acts David Gray and Damien Rice, says, "I'm a bit bored by it all. I wish people would spend time doing their jobs rather than talking about this. It can be distracting if you've got a record coming out."

Mark Pichen, manager of Massive Attack, says, "EMI, as the last 'independent major' that does not have a thousand other businesses that can conflict with artistry, is not potentially in one of the greatest positions if everyone decides to

gang up. But if EMI can remain aloof it will be a good thing and artists will remain attracted to a label that maintains its independence with a small 'I'."

In a parallel move, entertainment retailers added their voice last Friday to the anti-consolidation lobby. Retailer Gera Europe says that "the competition between labels may diminish to a level where a healthy and diverse market can not be retained, with the effect of reducing consumer choice".

martin@musicweek.com

● Full analysis on p3



George embraces new Sony deal

George Michael has teamed up with two of his closest musical collaborators, David Austin and Jon Douglas, for his first new Sony-issued studio album in more than 13 years.

Patience, to be released in the early part of next year, will be the first fruits of a new worldwide recording deal unveiled last week by Sony Music UK.

Sony Music UK chairman and CEO Rob Stringer, who brokered the deal, says he is excited to be working again with Michael following their collaboration on the star's 1998 "best of" album.

"He is one of the most important artists Britain has ever produced and his track record is incredible," he says.

Stringer adds he has so far heard nine songs from the new album, which have been recorded over the past couple of years and include "some classic ballads" and "a couple of uptempo tracks that are contemporary". Much of the

album is written, arranged and produced by the artist, although he has worked again with David Austin, whose Michael credits include co-pennning You Have Been Loved, and Jon Douglas, co-writer of Spinning The Wheel.

Pictured, from left to right, are Michael's manager Andy Stephens, Michael and Stringer.

● Analysis, p5

Big albums hike Xmas ad spend

Bumper crop of high-profile albums and late release dates drive up TV ad spends on music by one-fifth p3

O2 dials into music downloads

Mobile operator becomes first in UK to offer music downloads on a custom-built player paid for via users' phone bills p4

Breaking the British blues

As blues veteran John Mayall marks his 70th birthday, *Music Week* celebrates an inspirational force on the UK scene p9

This week's Number 1s

Albums: Jackson
Singles: Westlife
Airplay: Sugababes

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After a week of mixed fortunes for Nicoli one thing remains constant: EMI is fighting fit' Editorial, p20

29.11.03

Digest

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COMP Information, London address
Media, B2H Floor, Ludgate House, 245 Strand, London SE1 9UR, Tel: (020) 7921 + ext (see below) Fax: (020) 7921 8326



- For direct lines, dial (020) 7921 plus the extension below.
- For e-mails, type in name as shown, followed by @musicweek.com
- Editor-in-chief**
Alix Scott
- Executive editor**
Martin Talbot
- Managing editor**
Paul Williams
- Special projects editor**
Alicia Woods
- James Roberts** (020) 7921 8326
- Business support manager**
Nicola Sibley (020) 7921 8326
- Reporter**
Joanna Jervis (020) 7921 8326
- Chart consultant**
Chris Gifford (020) 7921 8326
- Design consultants**
Angus
- Chief sub-editor**
Cyril Bond (020) 7921 8326
- Sub-editor**
Phil Brooks (020) 7921 8326
- Chocks editor**
Simon Vail (020) 7921 8326
- New releases editor**
Arlene Lawrence (020) 7921 8326
- Database manager**
Neil Innes (020) 7921 8326
- Business development manager**
Matthew Turrell (020) 7921 8326
- Commercial manager**
Justin Brown (020) 7921 8326
- Account manager**
Scott Green (020) 7921 8326

- Display sales executive**
Fiona Searge (01344) Classified sales executive
- Deva Hogg (0135) Circulation manager**
David Pughall (01303) 610040 (amp@musicweek.com)
- For CMP Information Group production manager**
Dorise Preece (01322) Ad production
- Tracy Reardon (01322) Creative production**
Jane Fowler (0333) Production
- Mark O'Connell (01420) 200701 Business support manager**
Nicola Sibley (020) 7921 8326
- amp@musicweek.com**
- COMP Information 2003**

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Your guide to the latest news from the music industry

Exposure
BBC unveils plans on All New TOTP

BBC TV has unveiled the first four acts for its first rebranded **All New Top Of The Pops** show, going out on **Monday 17th**. The programme, which will now be broadcast live every week following changes by executive producer **Andi Peters**, will feature performances from **Garth Gates, Kylie Minogue, Westlife** and **Will Young**.



Blur: first to headline new Coronet venue

Blur are to be the first act to headline at a newly-launched **London** venue. The Coronet will open on **Friday, December 5** at the site of the former **Coronet Cinema** in Elephant and Castle, before joining **572** and **standing room for 1,630 people**. **UK record label Verve** is entering the download market by launching its own independent download site, **bleep.com**. Planned for launch this December, **bleep.com** has been designed and built by The Designers Republic and design consultancy **Kleber**. **ITV1** says it has not yet rescheduled the **90-minute Michael Jackson Story**, which was pulled from its programming line-up last Tuesday following news that the was being sought by police in California over 'multiple' child sex abuse allegations. The same documentary was also pulled by the CBS network in the US. Jackson has denied the allegations.

KaZAA launched its first print ad campaign last week. **90** Independent publishing company **New Standard Publishing** is aiming to fill what it perceives as a gap in the music magazine market with the launch of new music monthly **BUILD** at the end of this month. **Biller** is the brainchild of Steve Jones, former editor on glossy magazine **Rhythm**, and will be primarily targeted at 25- to 44-year-old males. **Endemol UK's Initial** will screen **Nelson Mandela's November 29 Cape Town concert** as a one-hour special on Channel 4 on December 1. The concert is part of Mandela and Dave Stewart's **46664** AIDS awareness campaign. **Danni Minogue** is to receive a promotional push in the US after Ultra Records secured a key TV slot on **NBC's Carson Daly** show on December 1. **Minogue**, whose single **I Begin To Wonder** is currently at number five on the **Billboard** dance airplay chart

Statewide, will perform the track on the **Carson Daly** show followed by an appearance on the **Warner Brothers morning TV** show on December 3.

People

Women Of The Year list revealed

The **Women Of The Year** organisers have unveiled the shortlist for this year's special achievement award, which will be handed out - along with three other honours - at London's Intercontinental Hotel on December 4. The contenders are **Sanctuary Studios' Julie Bateman**, Warner senior national accounts manager **Linda Carter**, **BMG Music Publishing** head of **A&R** **Caroline Elery**, **BMG** head of pop marketing **Louise Ann Hart**, **Robbiewilliams.com** web manager **Debbie Lanning**, Universal director of film, TV and advertising **Tracee London-Rowell**, **Abbey Road Interactive** studio manager **Trish McGrath** and **Polygram** marketing director **Elyse Taylor**.

Xfm's recently appointed programming controller **Andy Ashton** has promoted the station's music producer **Nigel Harding** to head of music, a position previously held by **Ashton himself**, before joining **Xfm**. **Harding** worked for **Alex Jarvis** at **92.3**. **UK record label Verve** is entering the download market by launching its own independent download site, **bleep.com**. Planned for launch this December, **bleep.com** has been designed and built by The Designers Republic and design consultancy **Kleber**. **ITV1** says it has not yet rescheduled the **90-minute Michael Jackson Story**, which was pulled from its programming line-up last Tuesday following news that the was being sought by police in California over 'multiple' child sex abuse allegations. The same documentary was also pulled by the CBS network in the US. Jackson has denied the allegations.



As well as hosting a premiere for his new DVD **What We Did Last Summer**, **Robbie Williams** last week played an intimate gig for **300** competition winners at London's **Abbey Road Studios**. The hour-and-a-half set was recorded by **Radio Two** for broadcast over Christmas. **Robbie** used the gig to air a number of his favourite songs that had not been included

down as chairman of the Bertelsmann supervisory board owing to 'different views' from chairman and CEO **Gunter Thielens** on the strategic direction of the company, according to a statement issued last Wednesday.

Bottom line

CD sales increase boosts Safeway

A significant increase in the volume of CD sales helped **Safeway** increase profits in the first half of the year to October 11. The retailer says CD sales increased around 25% over the year and it is also expecting to improve on its last Christmas performance with new multi-buy offers. **Bertelsmann** last Thursday announced improved performance for the first nine months of the year, with operating Ebita rising to **£304m** (£435m). Basic revenues declined to **£8.2bn** (£11.7bn) before currency changes were taken into account. The figures also include a deficit of **£53m** (£67m), mainly due to the integration of **Zomba** and restructuring measures at **52**. **HqCapital** edged closer to its takeover of **Boosey & Hawkes** last week when it achieved an unconditional 'as to acceptances' position by gaining approval from more than 90% of the publishers' shareholders. **The music DVD market** is at risk from the same pirate piracy on CD sales, with **DVD piracy** up an alarming **309%** in 185 year. New figures from the **Federation Against Copyright Theft (FACT)** has seized **1.2m** pirate DVDs already this year. **Q&A** has unveiled a paid-for download service with repertoire from **Universal**, Warner, Aim and **MTV** p4

TriMedia Entertainment Group **Linn** and music group run by **Ruffalo** founder **Chris Schwartz** will announce to raise around **£9m** through a share issue to build its presence in the urban markets in the UK and Europe. According to a spokesman, **TriMedia** will use the cash for start-ups and acquisitions in both the urban record and movie markets. **Capitol Records** has taken full ownership of London-based urban station **Choice**. p5



Ka Koala: Ninja release finds VAT loophole

The independent community's fight against VAT being charged to CDs is being highlighted by **Aim** and **Ninja Tune**, with the release of **Some Of My Best Friends Are D.J.s**. The **Kid Koala** project, which includes **CD**, comic and game, is being classified as a book to qualify for a VAT zero-rating in the UK and highlight 'the absurdity of EU VAT discrimination' in advance of a meeting with **EU ministers** tomorrow (Tuesday). **Chrissy Radford** is hoping to cash in on **Capital FM's** change of breakfast presenter next year. p5 **Composers and songwriters** could be in line for a **£1,000-plus** windfall as part of a **PRS drive** to hand out **£1m** in unpaid royalties. The names of nearly **3,000 PRS** members who have royalties outstanding have now been posted on a **Rescued Royalties** list on the collecting society's website (www.prs.co.uk/members/). **Two** new devices are bidding to revolutionise the **jukebox market**. p4

Sign here

3DD seals Euro deals for Robbie

Robbie Williams - Live At **Knebworth** show has reaped a host of European broadcast deals for **TV** distribution company **3DD**. Entertainment following trade meeting **Mipcom 2003**. **3DD** has struck deals for the concert with broadcasters in 14 European markets, while it will also be hitting the radio airwaves following a deal between **3DD** and **Wise Buddha Broadcast** for the world excluding the UK and Australia. **MTV** and **Xfm** presenter **Alex Zane** is to host the **BT Interactive Music Awards**, which will take place at **London's Lewis Media Centre** on December 2. The **Evening Standard** has also signed up as a media partner for the event.

Glut of biggies in cut-throat Xmas market results in 20% rise in ad spend, with DVD up 25%

Christmas rush fuels ad spend rise

Advertising

by Robert Ashton

A bumper crop of new product, late release dates and fierce competition for high-profile spots are helping push TV ad spend on music this Christmas up 20%.

Media buying companies estimate labels spent around £20m during October alone to get early releases such as hits packages by Sheryl Crow, Cat Stevens and The Eagles off to a good start. This compares to just £15m spent on music campaigns during the same month in 2002.

In November – traditionally the biggest month for music advertisers – about £30m will be spent on TV ads by the end of the month, some 10% up on the same period last year. In the three weeks before Christmas, another £22m – up 15% from last December – is already booked by media buyers for their record company clients.

CDs are not the only the entertainment product that is benefiting from record spends either. TV advertising for music DVDs and

videos is estimated to be up around 25% in the final quarter compared with last year, as companies take advantage of the massive hike in DVD penetration.

Last week was the biggest new-release week of this season's campaign, with advertising launched to support albums from Busted, Kylie Minogue, Red Hot Chili Peppers and Britney Spears. According to Tina Digby, director at MediaCom, which accounts for around one third of media buying in the record market, this glut of releases is one of the reasons why spend is increasing. Record companies are also waiting until later to release albums for Christmas, partly because they will have fewer weeks to spend money supporting them. But this also means more releases are crammed into fewer weeks.

"It's a monster week, the week when the big albums start going, and they are all going for the same high-profile slots which leads to a lot of clutter during the breaks when you can have three or four records after each other," she says. With fiercely contested slots, such as the ad breaks on GMTV or Cor-



Spears (left), Minogue: ad spend forced up as labels jostle for slots in TV schedules



relation Street, record companies are having to pay more to get their albums screened and agencies are having to book their campaigns earlier, she adds.

Universal Music TV managing director Brian Berg agrees with this assessment and adds that, with 40 campaigns currently active, his company's spending has increased "significantly" in the last year in line with the market. "Anything where you need volume has to be driven by TV," he explains.

Channel 5 appears to be one of

the winners in the big ad push. Last year it was estimated to control around 8.5% of music advertising, but that is understood to have increased to about 10% this year, mostly at the expense of ITV and Channel 4, which traditionally account for about 45% and 30% of the music spend.

Digby says 5's attraction for record companies is that it is good value and that the channel – with movies including *Gladiator*, *Matrix* and *American Pie* – targets the same audience as many record

buyers. "The programming is so much better and these films are getting audiences in excess of 3m," she adds.

Both Berg and Echo head of marketing David Rowell believe record companies could become more creative to cut through the clutter, rather than simply playing a few tracks and a video for an ad. Berg says his company has been the first to produce three different executions for a compilation, Pinups, in its efforts to "find more creative concepts" to fight free of the clutter. Rowell adds: "I think lifestyle-type ads like the David Gray one, with the boyfriend and girlfriend fighting over the CD, is opening the floodgates for more creative work than just showing the video."

However, it is not just increased demand that is pushing up total ad spend as other non-specialist retailers also seem to be more behind music. WH Smith is currently advertising a two-for-£20 offer on CDs and a spokeswoman for Safeway says that it is just starting "Buy Two, Save £5" and "Two CDs For the Price of the 'Goodies'".

Robert@musicweek.com

✓ Duran Duran set for Brits nod as comeback gathers pace

Duran Duran's hugely-successful comeback will be further sealed early next year with the Brits outstanding contribution award.

The Eighties and Nineties hit-makers, whose classic five-man line-up made a triumphant UK live return at London's The Forum in October, will pick up the prestigious honour at the February 17 ceremony at Earls Court.

The band, again comprising Simon Le Bon, Nick Rhodes and the three Taylors, Andy, John and Roger, will also perform at the event, which will remarkably be the first time they would have



Duran Duran return has caused "buzz"

won a Brit. It is just the latest honour bestowed on the reformed band, who in August picked up a lifetime achievement prize at the MTV Awards in the US before

collecting a similar gong at the Q Awards in October.

Brits co-chairman Peter Jameson, who worked closely with Duran Duran in his spell as EMI's managing director in New Zealand, Australia and then the UK, believes the timing of the Brit award is "spot on". "There's a huge buzz around them at the moment," he says.

With more than 70m record sales worldwide, Jameson says they stand as one of the UK's most successful music exports. "This is their 25th anniversary and they've achieved much, although people

with short memories may have forgotten. Their global sales were extraordinary. They were one of the few British bands who penetrated every part of the globe and, in particular, broke America in a big way," he adds.

Meanwhile, the Brits is to use new London venue The Corning for one of its Brits Are Coming live shows. Athlete, Brit and Mis-Teeq will play on December 11 at the venue – which is on the site of the former Coronet Cinema in Elephant and Castle – six days after Blur perform at its launch. The Brits Are Coming shows

are also taking place at the Clapham Grand (November 26, including Big Brovaz, Muse and Sugababes) and Hackney Ocean (December 16, including Sophie Ellis-Bextor and Starsailor).

Recorded performances from the shows will be used in four Brits Are Coming programmes, which are expected to be screened by ITV in an early evening slot on the four Saturdays before the Earls Court ceremony itself. Three shows of the same name will be broadcast by ITV1 ahead of 2003's event attracted a total audience of 9m viewers.

THE MUSIC WEEK PLAYLIST



KYLIE
Tasty (Virgin)
All about the festive time machine for a glimpse of what the future of pop might look like (album, Dec 8)



M.I.A.
Gangnam (Shoebiz)
A real slice of dancey electro bounciness produced by Ross from the Fat Truckers and starting to build profile (single, out now)



BUSTED
She Wants To Be Me (Universal)
Hot on the heels of Avril's *Skier Boy*. The Matrix deliver another cheery life. This time of a ballet dancer turned chain smoker (album track, out now)



JOSS STONE
Soul Sessions (S Curve)
Inspired by the cream of Seventies Miami soul, this 10-year-old singer looks set to be one of the names to look out for in 2004 (import album, out now)



OUTKAST
I Like The Way You Move (Arista)
Now it is Big Boy's turn to step up on this future smash single from Outkast's epic double album (single, Dec 1)



MICHAEL ANDREWS FEAT GARY JULES
Mad World (Adventures/Sanctuary)
The Donnie Darko cult classic was best week added onto the Radio One B-Fest (single, Dec 15)



ALICIA KEYS
The Diary of Alicia Keys (J Records)
A classy follow-up that shows how Ms Keys has developed a rarer edge (album, Dec 1)



VARIOUS
Red Star Sounds Presents Def Jamaica (Def Jam)
A cool beachfront meets hip-hop compilation, all on one neat disc (album, Dec 1)



ADDICTIVE
Felix Messer (ZNV)
New female urban duo look up with US producer Rico Webber and P Diddy for a funky take on the Mis-Teeq template (single, Jan 19)



FYA FEAT SHALIZI
Must Be Love (Def Jam UK)
Slough's answer to the Sugababes prepare to take their blend of dancehall into the charts (single, Feb)

RPI AWARDS
ALBUMS
 Enigma - *Misc.* (5)
 Very Best Of (Silver)
 Katie Melua - *Call Of The Search* (Silver)
 Sam Cooke - *Portrait Of A*

Legend (Silver)
 Nelly Furtado - *Folklore* (Silver)
 Various - *Super 60s (Silver)*
 Various - *UK Country Ballads* (Silver)
 Various - *Capital Gold Rock & Roll*

Legends (Silver)
 Double Brothers - *Listen To The Music - Very Best Of* (Gold)
 Various - *Higher Ground* (Gold)
 G-Live + Ben For Money (Gold)

Enigma (Silver) - *7 (Gold)*
 Paul Stewart & The Faces - *Charing Cross - The V Best Of Enigma* (Gold)
 Cat Stevens - *The Very Best Of (20th Anniversary - Deluxe)*

The Definitive Collection (Gold)
 Various - *Lionel Richie & The Commodores (Gold)*
 Various - *Now Dance 2004 (Gold)*
 Various - *White Mix Guitar Genre*

Went 2 (Gold)
 Various - *Westwood Platinum Collection* (Gold)
 Various - *Clubland 4 (Gold)*
 Various - *Now Decades (Platinum)*
 Bryn Terfel - *Bryn*

(Platinum)
 Various - *Pop Party (Silver)*
 Red Hot Chili Peppers - *Greatest Hits (Platinum)*
 Justin Timberlake - *Justified 1.5 (Platinum)*

Deals signed with majors; tracks charged to phone bill

O2 launches paid-for mobile downloads

Downloads

by Ajax Scott

O2 has become the first UK mobile operator to offer a paid-for download service, with the official launch of its O2 Digital Music Player.

The service enables consumers to download tracks onto the custom-built player, effectively using their mobile as a wireless modem. The wireless operator has struck content deals with BMG, Universal, Warner, Aim and MTV, and is currently finalising negotiations with Sony and EMI.

Initially, only a small selection of mainstream repertoire will be offered, but O2 data and marketing officer Kent Theaton says that this will soon be extended to "tens of thousands" and then in excess of 100,000 tracks by the end of 2004.

The tracks, priced at £1.50 each, arrive in compressed form without quality loss, and come with that of an MP3 and will be charged directly to the user's phone bill. The player, which is manufactured by Siemens and holds a memory card that can store up to 64 tracks, will be sold online for a reduced introductory price of £99 until the end of December. It is compatible with a number of infrared-enabled handsets manufactured by the likes of Nokia, Samsung, Sony Ericsson and Siemens that currently have a combined installed user base of 1.2m across the UK, Ireland and Germany.

O2 declines to reveal details of the revenue split with labels,



Blju Cantrell: O2 Digital Music Player push

although head of music Leslie Golding notes that the mobile operator will incur costs of its own that do not exist online. "The mobile space is totally different from the web," he says. "It costs us a lot to do. We take a hit from any time anyone does a free preview of a track and we're taking a hit on transport of it."

One of the breakthroughs offered by the service is its use of payment - consumers will not have to enter credit card details or pay a separate subscription. "Mobile has always had a paid-for model - people pay for content," says Theaton, noting that O2's downloads will cost less than most ringtones. "It's all about having whatever you want, whenever and wherever you want it. It's a spontaneous market."

The promotional campaign for the service will be limited to online offers in the run-up to Christmas, with an above-the-line push set for the second quarter of next year. However, such services have significant

potential for the music business as it seeks to build new revenue streams and find new ways of reaching music fans.

"We've had huge successes with the youth market and we also have a relationship with our customers," says Theaton. "This is an opportunity for the labels to get that one-to-one relationship."

As a launch promotion, a new remix of former number one single *Breathin'* by Blju Cantrell - who performed at the launch last Tuesday at London's Hospital venue - is being made available for exclusive download from the O2 service.

O2 head of data marketing Graham Riddell says there is huge potential for the phone company and content owners to work together to develop promotional strategies for artists.

"There's no reason why we can't turn O2 retail stores into places where people find out about new music," he says. "We could set point-of-sale material in-store and make a large area of our shop front available to the artist."

Rival networks have so far approached the music market in a variety of ways, but ringtones are by far the most lucrative music product in the mobile space to date. Network providers such as Orange and Vodafone have put ringtones - monophonic, trypheonic and the forthcoming polypheonic, which use samples of real tracks - at the heart of their 2G entertainment packages, while 3G service offers music content from MTV.

ajax@musicweek.com

KaZaA ads target both majors and consumers

KaZaA-owned Sharman Network's executive VP Alan Morris admits the \$1m advertising campaign which it launched last week will delight some, but is likely to antagonise others.

"I know some people will be cheered by the advertising campaign and others will have their cages rattled by it," he says.

"We have been a scapegoat in the past," he adds. "If P2P did not exist maybe the industry would have to invent it as an excuse. This is about putting it all out in the open - we have always wanted to do business with the labels."

The international print and online advertising campaign launched last Wednesday is a bid by Sharman to communicate the message that users will pay a fair price for licensed content and persuade labels to license that content.

Running under the banner "KaZaA - Join The Revolution", the promotion takes in a series of page ads in UK newspapers *Metro* and *The Guardian*. US publications including *Wired*, *Street Journal*, *Rolling Stone* and *LA Times*, and Australia's *Sydney Morning Herald*

alongside ads in US colleges.

A website was also launched last Tuesday aimed at encouraging users to embrace P2P as a means of buying entertainment and inviting them to contact labels, film studios, politicians and the media to spread the message. "It's not about getting more people to download KaZaA," says Morris. "It's about driving people to try and buy and saying to the majors that, for 60m people, this is their preferred way of doing it."

Sharman has yet to strike large-scale distribution deals with major labels, but has been working closely with Altnet, a division of Brilliant Digital Entertainment, to offer authorised music files in what it says is a bid to push unauthorised file-sharing off its network.

"Displacing millions of files and persuading a huge number of users to pay for content will be a very delicate balancing act," says one industry source. "The sheer number of files already shared without a revenue model means it takes a lot of imagination for any label big or small to look at it as a marketing opportunity."

Digital jukebox launch arrives

The UK jukebox market is being given a dramatic digital makeover with new services offering customers the chance to play a choice of hundreds of thousands of tracks or to create their own CDs.

Inspired Broadcasts, the digital division of Leisure Link, is behind a new jukebox that not only offers a menu of 2m tracks but also sells albums, ringtones and MP3s. In a separate move, the team responsible for one-time superclub Cream is introducing technology into bars allowing people to instantly make compilations.

Inspired Broadcasts has joined forces with distributor BTK for its broadband-enabled jukebox, backed by a multi-million-pound programme to install thousands of

the machines in venues and retailers over the next two years.

Users will pay 90p to play a track and 21p to download it, while they can pay an extra 50p to skip to their track ahead of the queue. Downloads will be available from January and, once ordered, will be e-mailed to customers.

The jukebox will be the first to offer pro-release tracks, while users can purchase a download in its original form, which is then sent to their home. Its database can be refreshed at a rate of 300 tracks a day and a background music management system allows multi-venue owners or retailers to programme music playlists centrally or schedule particular tracks to play at any time.

Inspired Broadcasts CEO Norman Crowley says "The UK machines industry is worth £3bn and it has not changed that much in 30 years," says Crowley.

Meanwhile, Cream has adapted VMS technology already available in some stores, to create Creamselector, which allows consumers to compile their own bespoke CDs with a choice of four sleeve designs from a range of 2,000 titles in the venue.

Byron Green, founder James Barton and Lyonorm Group's Red Gutmann, will offer the service, which is backed by EMI, Universal, Warner and BMG as well as XL/Beggars, Ninja Tune and Warp, including its Liverpool bar.



Following the two well-received introductory singles *R&B* (Willies and *Rip It Up*), emerging UK act Razorlight are preparing their debut album in London's Rak studios ready for release in March.

"The sessions are being produced by Steve Lillywhite, the joint managing director of their record company, Mercury. "The band know what they want their album to be - I'm just helping them achieve it," says Lillywhite. "It's raw and exciting - exactly what a first album should be." Razorlight are

among a host of new alternative acts lined up to deliver albums for Mercury's newly revived Vertigo imprint early in 2004. Its other key artists include Johnny Boy, The Ragtones, Broken Social Scene and widely-tipped Cornish act Thee Sleepers.

"We now have a clear identity with the acts on Vertigo. Def Jam UK for urban and soul, and Fontana for indie pop acts," says Lillywhite. Razorlight will be supporting Suicide on their Swede tour.

CAST LIST: Product manager: Duncan Scott, Mercury Records; Publisher: Noni Ayres, Chis Mynt; The Agency: Radio Mark Rankin, Mercury Records; TV: Glastro Murphy, Mercury Records; PR: Blju Morris, S&P Press.

Heart set to target Tarrant's listeners

Heart 106.2 owner Chrysalis Radio is preparing to exploit a possible listener exodus as Chris Tarrant exits the Capital FM breakfast show early next year.

Last month Heart ended Capital's 30-year domination of the London commercial radio market by relegating it to second place in listener share for the first time. Now, with long-time breakfast host Tarrant poised to make way in April for Johnny Vaughan, Chrysalis predicts it could grab even more listeners from Capital.

At present, Tarrant is ahead of Heart breakfast host Jono Coleman, but Chrysalis Radio chief executive Phil Riley observes, "The gap between Jono and Tarrant is the smallest it's ever been and there's an opportunity when Tarrant goes, because Johnny Vaughan has a younger profile than Tarrant and the older listeners have to go to somewhere," he says.

Capital must also meet the challenge of a resounding Classic FM in its London heartland, with the classical station's third place in the city's commercial radio market and the highlights of a bullish set of interim figures announced by owner GWR last Tuesday.

GWR said it had turned around a £12.1m loss in the first half of last year to a £7.6m profit for the six months to September 30 this year. Just a day earlier, Chrysalis Radio revealed its own revenues had risen 14.1% to £56.1m for the 12 months to

The balance sheet

CHRYSLIS GROUP FULL-YEAR RESULTS

	Operating		
	Sales	Change	profit
	£56.1m	+14%	£3.0m
Radio			
(without LIG)	£52.6m	+7%	£3.4m
Music	£7.4m	+2%	£3.4m
Books	£3.7m	+9%	£2.3m
TV	£7.0m	-2%	£6.6m

CHRYSLIS GROUP HOLDINGS FULL-YEAR RESULTS

	Operating		
	Sales	Change	profit
	£52.4m	+0.2%	£4.5m
SONIC			
SONIC	£41.5m	0%	£1.2m

SONIC RADIO HOLDINGS FULL-YEAR RESULTS

	Operating		
	Sales	Change	profit
	£41.5m	0%	£1.2m

SONIC STARTER KITS HOLDINGS

August 31, as the entire Chrysalis Group's turnover improved 4.5% to £246.0m.

At the same time, Chrysalis Group's international media products distributor Lasgo Chrysalis had the most successful year in its 25-year history with revenues rising by 27.7% to more than £30m and profits more than doubling to more than £2m.

Chrysalis's record label Echo also hit a new high, while its music publishing division's net publishers share rose 9.4% to £9.3m. Revenue share rose 9.4% to £9.3m. Publishers share rose 9.4% to £9.3m. Revenue share rose 9.4% to £9.3m.

Meanwhile, Scottish Radio Holdings last Thursday reported turnover from continuing operations up 18.4% to £83.5m for the year to September 30 with radio revenues alone rising 19.3%.

Capital extends stake in London's Choice FM

The radio landscape in London is about to change, with Capital Radio buying the remaining 81% stake in urban station Choice FM for £11.7m.

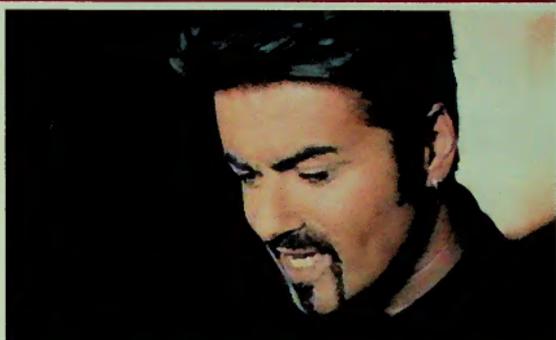
The move, financed by a 2.5m share issue, follows Capital's October 2001 acquisition of an initial 19% in Choice as part of its ongoing strategy to build up a portfolio of brands in London, which it can roll out nationwide on digital platforms.

Graham Bryce, who has been managing director of Xfm for the past three years and been a non-executive director of Choice since Capital took its initial stake for £3.3m, will now take on full responsibility for Choice. The station will also move from its current Borough site to Capital's Leicester Square headquarters next year, co-founder and current managing director Patrick Berry,

sales director Neil Kenlock and finance chief Stuart Reed will remain, with Terry Barking on the new position of non-executive chairman.

Bryce says the current staff of around 25 and the presenters will also not be changed in the short term, with Capital planning to retain Choice's position as London's number one for hip hop and R&B. "Our vision is to build Choice into London's leading urban music station," says Bryce, who adds that it will fully exploit digital technology planning.

"In London, Choice is an urban format and they do it very well, but we as a group can put a lot of resources behind them," he adds. "In a way, it is very similar to Xfm in that they are both very strong, niche brands with similar aspirations and there is a lot of synergy in having us together."



Star considers live shows to back Sony album in 2004

Sony deal restores Michael's lost faith

by Paul Williams

On the face of it, George Michael's return to the Sony fold represents one of the most unlikely reunions of recent years. It is a deal which was unthinkable 10 years ago, when the singer initiated a "restraint of trade" legal battle against the company over his recording contract.

Following a highly public, acrimonious High Court battle, the singer subsequently lost the case and, as part of the settlement, recorded several new tracks for Sony for a solo greatest hits package, 1998's Ladies & Gentlemen - The Best of George Michael.

Ironically, it was through that album that the seeds were sown for this latest coming together. The album sold 5m copies worldwide, leaving Michael delighted with Sony's efforts.

"It wasn't like we'd come in from the cold and George hadn't talked to Sony for nine years and suddenly we had him on the phone," says Sony Music UK chairman and CEO Rob Stringer, the man who brokered the deal for the major.

The deal is an important one for Stringer as he continues to build the profile of the company's UK roster, which now also includes younger artists such as The Coral, Lemar and Hope Of The States.

Since quitting Sony so publicly in 1991, Michael has never found a label which could help him achieve the same level of worldwide success, even though the Virgin-issued Older became his most successful studio album in the UK.

After the court battle concluded, Michael had signed a deal with EMI's Virgin operation. After EMI Recorded Music president and Virgin Music Group worldwide chairman Ken Berry left EMI in October 2001, Michael moved away from the heights expected from an artist of Michael's stature, both artist and company decided to take the relationship no further.

From Sony's point of view, says Stringer, Michael's previous dispute was never an obstacle to a new deal. "He's a very bright guy and he makes his own mind up," says Stringer. "He realised this could be done."

Under the deal - which has come together after three months of negotiations - Sony will own the copyright in the recordings; they will be licensed, as was the case with Michael's deal with DreamWorks in North America and Virgin in the rest of the world.

Stringer acknowledges the do-it-yourself route - as practised to great success this year by Simply Red - was one contemplated by Michael and his manager Andy Stephens, while "other companies put in offers".

But the Sony option proved most attractive. As well as its success with Ladies & Gentlemen, the fact that Sony also owns Michael's Wham! back catalogue and his first two solo albums was a key factor in the singer's decision to sign.

One other important element was making sure Michael was happy with the US side of the equation. Before putting pen to paper, Michael flew out to have talks with Sony Music US president Don Denner, which went well, according to Stringer.

Stringer says Michael's expectations in America are "very sensible", while re-establishing himself in the States figures as "part of the mix" rather than a crucial element.

The singer-songwriter is preparing to pull out the promotional stops to back new studio album Patience, which is being prepared for release in the early part of next year.

And this could include a series of live dates, his first since his Cover To Cover tour back in 1991.

Stringer says an understanding between the record company and the singer has already been reached about the need for Michael to commit to promotion of the album, after so long away from the market. His last all-new album, the covers collection Songs From The Last Century, was released four years ago, three years after his last self-composed album, Older, in May 1996.

Stringer remains "absolutely convinced" that - despite the long gap between albums - there is a big audience for Michael's music.

"If you look at the charts this week, the audience is desperate for high-quality records like this," he says. "The charts at the moment are full of contemporaries of George and he strikes an emotional chord with people."

pa21103@musicweek.com

EMI GROUP
Turnover £103.3m
(2003.5m)
Ebita £77.7m
(£79.0m)
Return on sales
8.9% (8.2%)
Global recorded
music turnover

£758.6m (C759.3m)
Global recorded
music Ebita £28.2
 (£28.0m)
Global publishing
turnover £201.7m
 (£202.2m)
Global publishing
Ebita £51.5 (£51.0)

UK turnover
£120.3m (£135.4m)
UK Ebita £22.3m
(£20.9m)
Figures over six
months to 30
2003. Figures in
brackets refer to
2002.

EMI STATEMENT
Eric Nicoli
"On 19 November,
we said that our
discussions with
Time Warner Inc.
concerning the
acquisition of
recorded music

division of the
Warner Music
Group were
progressing well
and at an advanced
stage. Time Warner
has tonight
informed us that
they are now

providing a
detailed proposal
from another party
as an alternative to
our own firm offer.
Following a
rigorous assessment
of the business and
the opportunity to

create value, we
have put forward a
full and fair offer
with the interests of
our shareholders
uppermost in our
minds. When we
reach a definitive
conclusion, we will

make a further
announcement."

Bronfman and Saban snatch lead from EMI in race to acquire Time Warner's music assets Duo make their move on Warner

Mergers

By Ajax Scott

As last week drew to a close, the consortium led by Edgar Bronfman Jr had taken the clear initiative in its battle with EMI for the right to acquire Time Warner's music assets.

The Bronfman group, which also includes media entrepreneur Haim Saban among its key players, underlined its seriousness about acquiring the Time Warner unit last Thursday by improving its offer for the whole Warner Music Group division.

The new proposal comprises an offer of \$2.8bn (previously it was said to be \$2.55bn) including \$2.55bn in cash and the assumption of some debt, while giving Time Warner a stake of up to 20% in the division. Furthermore the media giant will also have an option to purchase a further 15% to 20% at a discounted rate if the group merges with another company.

In contrast, EMI had previously offered \$1bn in cash, just for WMG's recorded music division, plus an equity stake of 25% in the unit, which would be created by a merger with EMI Recorded Music. Under this scenario, Time Warner would have conducted a separate sale of its Warner/Chappell music publishing arm, which is widely estimated to have a value of around \$1.3bn.

Since the Bronfman consortium will not be able to extract any of the \$300m savings that would have resulted from the proposed merger of EMI and Warner, it will have to look for an upside elsewhere. It is likely that it is gambling on buying a prime series of assets at a favourable price in anticipation of an upturn in the fortunes of the music industry.

"There's a bit of playboyism involved and any outsider [not already in music] has got to pay an extra 25% to close a deal, which Edgar's prepared to do," says one source close to the deal. "Saban is only after publishing. He's always



Bronfman: making higher bid

been looking to buy a music publishing company and this way he gets his hands on Warner."

Time Warner board chairman Richard Parsons recommended favouring the Bronfman offer at a board meeting last Thursday. Following the Time Warner board's decision, EMI issued a statement confirming the abandonment at 9.30pm London time (see above).

Although both the EMI and Bronfman bids are broadly similar in value, the proposed EMI deal faces the risk that it could be



Parsons: recommending offer

thrown out by the regulators on anti-trust grounds and would take longer to conclude. Moreover, the Bronfman/Saban bid removes the need to conduct a separate sale of Warner/Chappell and offers Time Warner the option to become more involved in music again.

It is understood that some Time Warner executives were worried that the recent announcement of the proposed merger of Sony and BMG had reduced the prospect of regulators approving a merger of EMI and Warner.

The Bronfman option appears to be the option favoured by many senior Warner executives. It means that they would not have to compete for jobs directly with counterparts at EMI. It would also allow their teams to go about their day-to-day jobs without worrying about the same potential regulatory concerns as they would be under an EMI merger. It would lift the clouds of uncertainty which have hung over the company during the past months.

"There's a sense that it would be a far quicker resolution. The great fear that a lot of people had about EMI is that we would be in regulatory limbo for more than a year - that's what the Time Warner lawyers were telling us," says one senior Warner US source.

It is assumed that Warner Music Group chairman Roger Ames would retain his role reporting to Bronfman. WMG is expected to introduce a further internal restructuring in order to reduce its cost base. ajax@musicweek.com

EMI: from boom to gloom

Rarely can EMI chairman Eric Nicoli have experienced such a swing in mood within the space of little more than 24 hours.

As Wednesday last week drew to a close, the EMI chairman could reflect on a day of positive reaction to a surprisingly strong set of financial results. By late in the following evening, the bottom appeared to have fallen out of his proposed deal with Time Warner.

"It is a real shame, because it isn't Eric's fault," says one analyst. "There is no suggestion that he has negotiated badly. It has just not gone his way - again."

"But there is a real risk that EMI's shareholders could ask him to fall on his sword if the Warner deal doesn't go through and no other option opens up. That would be unfortunate."

What options remain for EMI and Nicoli, if Time Warner pushes ahead with the Bronfman/Saban deal, is an issue of some debate. One analyst suggests that Nicoli could up EMI's Time Warner bid, by as much as \$900m to \$2.6bn.

While this would mean returning to the companies which had agreed to finance its original offer, it could simply offer to increase its savings. "It is all scalable," he says. "They could simply say that they'll 'lose one of the labels' they weren't planning to close and save, say, an extra £50m a year."

An alternative scenario sees Nicoli stepping in to break up the



Nicoli: EMI figures "defy gravity"

Sony-BMG party, by making a takeover bid. "After all, it has the funding in place and it has done the due diligence on BMG, for instance," the analyst adds.

Such speculation assumes that a merger is seen as essential to the future health of EMI. Although every public statement issued by Nicoli over the past three years indicates that he does not believe this to be the case, his comments have been received with scepticism by many observers. However, EMI's results appear to support his public attitude last week.

Interim figures (for the six months to September 30) are said by Nicoli to "defy gravity", representing flat turnover and profit, alongside improved profit margin.

Paying tribute to the achievements of Recorded Music CEO Alain Levy, publishing CEO Mary Bandler and group CFO Roger Parsons, Nicoli said last Wednesday: "To come in with label sales as

the most pleasing thing, it hasn't happened because of pure fluke. It is the result of an attention to detail across every part of the business."

While the group's UK turnover - comprising both music and publishing - declined 4.5% in the period to £129.3m, operating profit rose 6.7% to £22.3m. This resulted in a return on sales of 17.2%, up from 15.4% the previous year.

Although Nicoli highlighted plans for some global cutbacks in publishing - with a staff reduction of 5% of the 600-strong global workforce - he stressed that the business was still performing strongly in a tough market, singling out the UK company out for particular praise after a year in which they "hammered the rest", he said.

In recordings, EMI's cutbacks are now complete, explained Levy, who confirmed a £72m three-year programme of investment in music delivery technology - which would enable "a seamless flow from the studio to the consumer". He anticipated this would achieve annual savings of £25m.

So far, cashflows from the next generation of revenues are "extremely modest sums," he said, indicating that global income from sales of downloads had increased three-fold from £700,000 in the half-year to March 2003, to £2.1m, which includes only a small proportion of income from Apple's iTunes Music Store. O.Squires@above

Bidders blend music and financial muscle

At first glance, the Bronfman-Saban pairing may seem an unlikely match against the might of EMI in their wooing of Warner Music. Billionaire Haim Saban is often disparagingly referred to as the man behind cartoon Inspector Gadget with his company - Saban Entertainment - producing low brow kids fare such as the Mighty Morphin Power Rangers and Beetleborgs.

Meanwhile, Edgar Bronfman Jr earned himself a dilettante reputation when he persuaded his Seagram family to shift from solid earners such as gin and Scotch to fickle music revenues when he sold Seagram's stake in DuPont and used the proceeds to buy Universal. Later he sold it all to Vivendi.

But, in linking with private equity firms Thomas H. Lee, Providence Equity Partners and Bain Capital, they have demonstrated they have the financial muscle to compete with EMI to bid for Warner and could prove a formidable team.

Both men also have something in common which is often overlooked in these merger deals: they love music. Saban composed music for TV shows, including Gadget and the sitcom Punky Brewster. Bronfman also dabbled with music composition in his

younger years, penning Whisper In The Dark for Dionne Warwick and To Love You More for Celine Dion.

However, they are not lightweight in the boardroom, having both run multi-billion-dollar enterprises, with Saban making his fortune in children's programming; he is the half-owner of Fox Family Worldwide, a company that produces and broadcasts programming via the Fox Family Channel and Fox Kids' Network. In turn, Bronfman ran Seagram, which held top music label Universal Music, until he sold the company to Vivendi, thus creating the entertainment conglomerate Vivendi Universal, which has since sunk into financial collapse.

In the past few weeks, Bronfman only recently narrowly lost out to NBC in buying back Universal Music and other assets from Vivendi.

Saban, an active fundraiser for the Democrats who once claimed to be the Democrats' single biggest personal donor, may also be able to count on some political muscle - useful when it comes to getting around regulatory authorities. During the Clinton administration, the entertainment mogul also advised the White House on trade issues.

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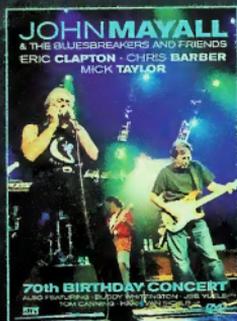
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*Source: © Ovum 2003



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 ON HIS 70th BIRTHDAY

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 & THE BLUESBREAKERS AND FRIENDS
70th BIRTHDAY CONCERT
 ERIC CLAPTON · CHRIS BARBER · MICK TAYLOR

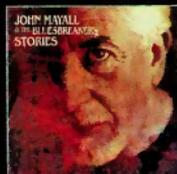
Recorded in Liverpool this summer, the long awaited Bluesbreakers reunion brings together the current line up with former members ERIC CLAPTON and MICK TAYLOR for a night of blues magic.

DVD: EREDV365 – Released: 08.12.03

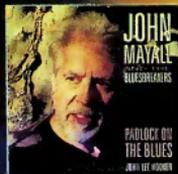
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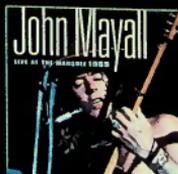
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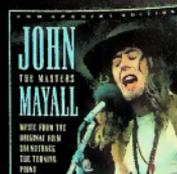
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With stars such as Eric Clapton, Peter Green and Mick Fleetwood among his protégés, John Mayall is perhaps the most important man in the history of the blues in the UK. *Music Week* this week commemorates his 70th birthday, on November 29, with this special tribute

Mayall: king of the British blues

John Mayall is without doubt the most important British musician to devote himself to the immortal 12-bar. Some of those who graduated from his finishing school, the Bluesbreakers, moved on to more lucrative pastures, but Mayall has remained true to the muse that first inspired him more than half a century ago.

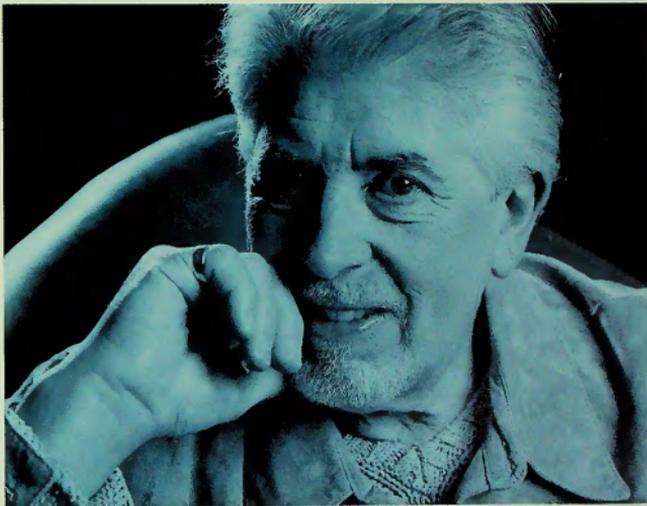
In recent years, he has been called "The Last Of The British Blues Men", which sounds more dramatic than descriptive. He's also been described as "Headmaster Of The British Blues School" and there is more than a grain of truth to that.

When John's band began to be noticed at gigs like the Flamingo all-nighters in the early Sixties, he was, at 30, a decade older than most of his audience. At a time when aspiring blues groups plundered the limited number of blues and R&B LPs for their repertoire, he was already writing his own material, which at the time seemed presumptuous. What his followers didn't know was that he had already immersed himself in a wealth of music of whose existence they were yet only dimly aware.

John formed his first band, the Powerhouse Four, while still at art college in Manchester. He also played in the Blues Syndicate with trumpeter John Rollins. One night they opened for Alexis Korner, around whom the London R&B scene was growing. Anxious not to be left behind, John talked with Alexis, pondering a move to London. Alexis, quite sensibly, said if he didn't take the plunge, he would regret it.

It took a year working as a commercial artist by day and surviving musical disasters at night before John was confident enough to go professional. Even then, drummer Hughie Flint recalls that there were times when driving across London that John had to stop at people's houses, looking for a guitarist for the gig. It was to be a perennial problem. Bernie Watson played on the band's first single, *Crawling Up A Hill*. Seven months later, Roger Dean had replaced him for John Mayall Plays John Mayall, recorded at Klook's Kleek, the club next door to Decca's West Hampstead studios.

The next guitarist, Eric Clapton, changed everything. As John said, "I found a soulmate in Eric's character and in his playing. We were the ones who understood the most about the history of the blues and were able to make that the dominant force behind the band." Blues Breakers, renowned for its *Beano* cover, encapsulated the best that British blues could offer. It was its convincing blend of John's voice and Eric's guitar



The blues: Mayall looks back on four decades at the forefront of British blues

that converted what had been a hybrid music into a genre of its own.

"We were just insane about the music," John remembered. "No-one gave a thought to whether it was going to be successful or not or where it was going. We were obsessed by this music and how to play it. It was really so focused. It didn't really matter if you couldn't play. There was an audience out there who were also going for it."

When Blues Breakers was released in July 1966, Eric had left to form Cream and Peter Green had taken his place. Initially forced to emulate Clapton, Green soon established his own stature with the band's next album, *A Hard Road*. Green's tenure was equally brief and, when he left to form Fleetwood Mac, John replaced him with Mick Taylor. Meanwhile, both Aynsley Dunbar and Mick Fleetwood enjoyed brief interludes as the drummer's stool.

In 1967 came two Mayall albums, *The Blues Alone*, featuring John as a multi-instrumentalist on 12 of his own songs, with Keef Hartley's drums his only outside help; and *Crusade*, in which with his new band (controversially including two horn players) John paid tribute to his blues heroes. While Eric Clapton with Cream and Peter Green with Fleetwood Mac expressed their interest in broadening their music, John made a trenchant stand for his original inspiration.

Perhaps tired of his musicians' defections, John wrought the changes by taking closer control of the band and of his records. Successive albums - *Bare Wires*, a suite of songs whose jazz-like structures reflected the musical freedom he'd discovered in America, and *Blues From Laurel Canyon*, documenting his impressions of Los Angeles as he searched for a new home - brought his Decca contract to a close.

We were just insane about the music... We were obsessed by this music and how to play it



Then came the most startling change of all, as John implemented an idea he had been considering for some while, "blues without bashing". This was an acoustic, drummer-less band inspired by Jimmy Guiffre's appearance in *Jazz On A Summer's Day*, playing *The Train* and *The River* with trombonist Bob Brookmeyer and guitarist Jim Hall. Tours of Germany and Britain allowed the band to play itself in, but not without some trepidation. "It was so quiet you could hear a pin drop," he said. "The fun of it was in the interplay between us. That was the reason I did it, really."



Celebrating the blues: Mayall (left) with the Bluesbreakers including Eric Clapton (right) at his 70th birthday concert at Liverpool's King's Dock in July 2003

Their appearance at the 1969 Newport Jazz Festival was greeted ecstatically and a week later their gig at San Francisco's Fillmore East was recorded by his new label, Polydor. *The Turning Point* proved to be Mayall's first gold record, a just reward for what had been a brave career move. It remained in the US charts for an astonishing 55 weeks. Typically down to earth, when asked if it was a deliberate move towards jazz, John replied, "Not really. If I have a band and it seems to be sagging, I just try for something fresh and it doesn't matter what the instrumentation is

or what label people put on it."

That became Mayall's *raison d'être* for the next decade as his albums showcased collaborations with US musicians (USA Union, with Harvey Mandel, Sugarane Harris and Larry Taylor; Memories, with Harris, Taylor and guitarist Jerry McGee), reunions with Bluesbreakers from the past (*Back To The Roots*, remixed in 1988 as *Archives To The Eighties*), live albums (*Moving On*, *Jazz Blues Fusion*, with Blue Mitchell and Clifford Solomon) and a steady output of original material (*Empty Rooms*, *Ten Years Are Gone*, *The Latest Edition*). In 1982, he joined ABC Records, a not-so-happy union that resulted in six poorly-marketed albums, partly due to the fact that his English fanbase had dwindled after he had moved to America.

The Eighties were a low point for all blues musicians, but John persevered. "There were some enjoyable times. I was just really picking my favourite people and knocking them into something that made sense. It was very important and very rewarding for me and I didn't have any problem earning a living off it. I can't say I had any hard times, just that it seemed that way because of record companies not backing us up."

He experienced both good and bad luck. The good luck was his (ongoing) marriage to Maggie Parker; the bad fortune was the brush fire that destroyed his Laurel Canyon home. Priceless diaries, both his and his father's, master tapes, artwork and magazine collections were reduced to nothing but embers. In 1982, he reformed the Bluesbreakers with Mick Taylor and John McVie for two world tours.

Back in Los Angeles, John realised he had had

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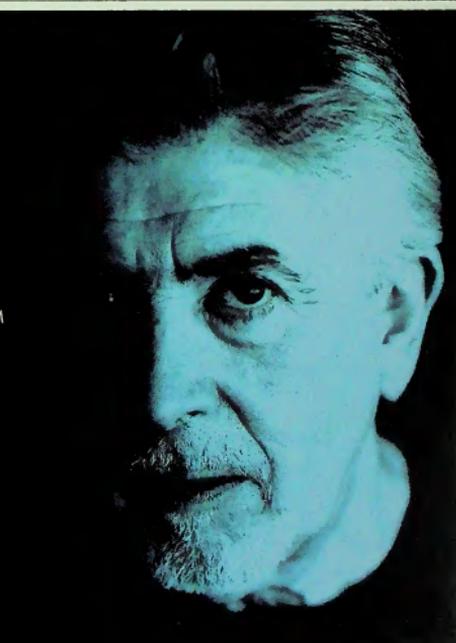
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enough of experimentation and had strayed too far from his original blues roots. He put together a band with guitarists Coco Montoya and Walter Trout and drummer Joe Yule that was an evocation of the spirit of the classic Bluesbreakers. Yule remains with him to this day and both Montoya and Trout have gone on to successful solo careers. Once again, the albums flowed: *Behind The Iron Curtain*, Chicago Line, *The Power Of The Blues* and *A Sense Of Place*.

With his 60th birthday approaching, John was in greater demand than ever and his album sales reflected the upsurge of interest in a blues musician whose pedigree was unassailable. He celebrated his new decade by signing with another label, Silverstone. His first album, *Wake Up Call*, featuring guest appearances from Buddy Guy, Albert Collins, Mavis Staples and Mick Taylor, was nominated for a Grammy and sold in excess of 250,000 copies. Spinning Coin marked the arrival of Buddy Whittington, a guitarist well-versed in the historical significance of past Bluesbreakers but determined to carry his role into the band's future.

As the century closed, John moved to Eagle Records, who have been conscientious in their coverage of his career, issuing new product, *Paddock On The Blues*, *Along For The Ride* (with a cast list that includes Billy Gibbons, Jonny Lang, Steve Cropper, Otis Rush, Gary Moore, Jeff Healey, Peter Green, Mick Taylor, John McVie and Mick Fleetwood), *Stories* (which debuted at number one in the *Billboard* blues chart), alongside two albums associated with the film soundtrack of *The Turning Point*, *Live at the Marquee 1969* and a double-CD of live tapes, rehearsals and jams from the same period.

At the same time, John created his own label, Private Stash, titles from which are available from his website, johnmayall.com. Currently on offer are: *Time Capsule*, John's own recordings of the Powerhouse Four and Blues Syndicate, UK Tour Y2K and a collection of solo pieces, *Bogus Woogie Man*.

Talking with John back when his 60th birthday was the latest milestone, the conversation touched on his past, the illustrious names associated with him and the fact that over the years he has constantly renewed himself musically and artistically. "Most bands," he observed, "get famous for having a certain sound and then they're stuck with it. They can't get out of it. I've become famous for being different. The things that I do to experiment are the things that people like about me. I feel lucky that maybe I haven't had the fame and fortune of the others but, by God, I've had all the artistic pleasures."

And the creative juices are still flowing. "I think maturity comes at a certain point where you've absorbed all these experiments and experiences working with different musicians and their styles. You touch an instrument and there's an instant sound that suggests what the next sound will be. It takes you to a certain mood, feeling, emotion, or something that leads to the instant creation of some piece of music. Because blues is the only thing you know, you're expressing yourself through that."

Ten years on, that is still the case. As his 70th Birthday Concert two-CD set shows, age is not a factor in John Mayall's music. Nor does it figure in the enjoyment he gives to fans across the world. He fully deserves the respect and admiration of musicians and audiences alike. His pride and contentment in what he does now is commensurate with the energy and expertise he has devoted to the blues over years. It has been long and sometimes hard road to reach this current pinnacle in his career but he remains philosophical. "If I've had to wait this long, it's for a very good reason." Neil Slaven

In an exclusive interview, the legendary bluesman talks about his career, the changes he has seen and the future of British blues

In his own words

Over the past 40 years, have you seen the popularity of the blues rise and fall at different times?

"Every year we do more than 100, 120 shows, all over the world, so it is constant, yeah. If you are doing your job right, it should be growing. Everytime you step on stage, you don't take your past reputation for granted. You get up with the attitude that people have never heard you before."

Does the same apply to the songwriting - is it still easy to find something to add?

"The intervals between albums are usually 18 months, whatever has been happening in your life, so usually there is a lot of material there and you have plenty of ammunition. I certainly don't allow anything to hit the streets for public consumption unless I'm 100% satisfied."

Given the number of people who have passed through the ranks of the Bluesbreakers over the years, are you grateful to have a settled line-up these days?

"If you get the right people it makes things very much easier creatively. Joe [Yule] has been my drummer for 18 years now, and Buddy [Whittington, guitarist] has been with me for 10 years. We have had a few bass player changes in the past 10 years or so, but on the whole it has been a very solid thing. Joe has been with me for so long that it never even crosses my mind that there might ever be another drummer."

How does the reception you receive today compare with the period in the Sixties when British blues was suddenly right in the middle of something huge?

"In the Sixties when it first came up, it was obviously something brand new. Obviously it was very, very exciting for everybody involved, so that really can't be compared with anything that has come along since. But all those different eras have all been part of my own development and they have all been very exciting."

After you moved down from Manchester to London in 1963, were you very conscious of a scene forming right before your eyes?

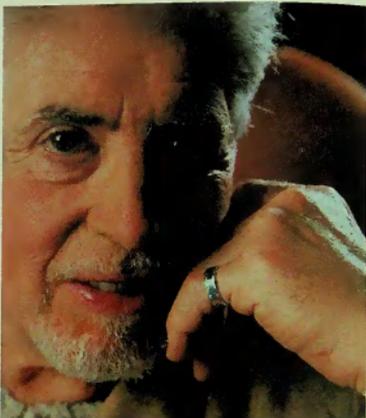
"Oh, yeah. How could you not be, with the Stones, the Beatles, all these people coming through? London was a hub, so the Animals came down from Newcastle, Spencer Davis Group and Stevie Winwood came down from Birmingham. That was just what you had to do."

You are best-known as a bandleader and a mentor to rising blues talent - are you happy with the situation, or do you feel that parts of your game have been overlooked?

"You have no choice in what role you are known for. It is hard to talk about myself, but all I know is that nobody else sounds like me. There is a sound I have got that it can't be replicated, and I am happy with that."

Of the players you have used, who are you most proud of having worked with?

"That is a very difficult question for me to



Keen eye for talent: Mayall has launched the careers of Eric Clapton and Mick Fleetwood - and is still nurturing new stars

answer. On the new album, 70th Birthday Concert, it was a great thrill to have Eric come and play with us, so that was a major event."

The Bluesbreakers nurtured some of the key musicians of the rock era - do you feel they should have stuck with the blues?

"I don't really see that anybody has really abandoned what they started out doing. Mick Fleetwood and John McVie, everything they play is blues-based and they play the same way with Fleetwood Mac as they did with me."

Are you satisfied that the blues has a bright future ahead of it?

"Oh, without a doubt. Only a couple of weeks ago we ran across somebody who was 13 years old who made his first CD when he was 11, so at 13 he is pretty amazing. His name is Eric Steckel. He sat in [with us and traded licks with Buddy. He made [Blues prodigy] Jonny Lang look like an old man."

Do your influences remain the same as those you had when you started out?

"Yeah, I think they do, in the main. The roots have always been a constant throughout everything - they are like a dictionary, and they are something that is embedded in you. Regardless of how modern you want to construct your songs, the same roots are always there."

Speaking of modern constructions, you do a lot of your business through your johnmayall.com website these days, don't you?

"Oh, yeah, it really keeps you in touch. We have got CDs up there that aren't available through stores, as well. You wouldn't believe how many letters we get each day, so it is a very active thing we run from home." Adam Woods

An outline of the key works in the John Mayall canon

The Mayall Top 10

Blues Breakers With Eric Clapton

Deram 844 827 2



Any appreciation of John Mayall's music must start here. Nearly 40 years on, it remains the finest album recorded by a British blues band. Engineer Gus Dudgeon was horrified when Clapton played at stage volume in the studio, but the results fully justify his insistence. John Mayall's vocals on *All Your Love* and the monumental *Have You Heard* reflect his regard for Otis Rush, while Clapton's solo in the latter song explains his elevation to godhead by the band's followers. His tentative vocal on *Rainblin' On My Mind* is a rare lapse of the confidence he evinces in a pair of instrumentals, *Hideaway* and *Steppin' Out*. Producer Mike Vernon was aiming for a Chicago sound but

achieved something more worthy and longer-lasting.

A Hard Road

Deram 820 474 2



This is not such an epochal event, but more than just a re-run of a successful formula. Eight of the 14 songs are composed by Mayall, including the album title. Peter Green had the unenviable task of replacing Clapton, initially forced to reproduce the same sound. But his song *The Same Way* reveals a more confident vocalist and his instrumental *The Supernatural* indicates a broader imagination than his predecessor. The cover artwork is by John himself, as are the sleeve notes in which he asserted that he would never augment the Bluesbreakers with a horn section, which he did with his next album, *Crusade*.

The Blues Alone

Deram 829 535 2



The record company wasn't quite as bold as it might have been when this considerable feat of musicianship was released on their cut-price Ace Of Clubs label. Here are 12 original songs recorded on May 1, 1967, on which Mayall plays all the instruments heard, except for the drums Keef Hartley plays on eight of them. Mayall himself plays drums on a further two. While staying close to his blues origins, he presents a fuller, more rounded picture of his abilities, duetting on harmonica with a train in *Catch That Train* and with a celeste for *Harp Man*. He plays nine- and six-string guitars in *Down The Line* and *No More Tears* and piano and organ where appropriate. *Marsha's Mood* is an accomplished piano solo, while

Broken Wings reveals a gentler side of his personality. John Peel's sleeve notes move easily between humour and sincerity, ending with a glowing endorsement: "An essential record for anyone with any interest in any kind of good music".

The Turning Point

Mercury 549 423 2



Given the direction of his music thus far, it took real bravery (and just a little pig-headedness) for Mayall to go acoustic and align himself with a more jazz-based presentation. As it was, audiences in Europe and the US responded well to his latest experiment. Principal soloist on longer tracks such as *California* was flautist/saxophonist Johnny Almond, whose flights of imagination were dragged back to earth by bass-guitarist Steve Thompson's stolid time-keeping. Mayall confined himself to harmonica and guitar, using guitarist Jon Mark's dexterity as a counterpoint to his own less formal inventions. The result was a critical and popular success that must have confirmed

BEST OF THE REST	(1987)
Blues Wires (1968)	Spinning Coin
Looking Back (1969)	Live At The Marquee 1969
USA Union (1970)	USA Union (1970)
Jazz Blues Fusion (1972)	Along For The Ride (1972)
Chicago Live (1972)	Shores (2002)

Mayall's belief that he needed no external pressures to influence his career choices.

Rockin' The Roadshow

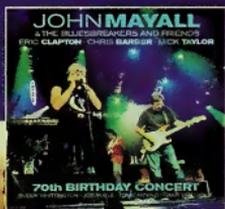
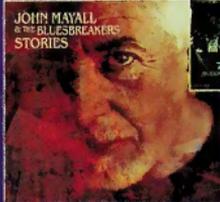
Castle Music CMDDD 639



This two-CD set consists of two components: a sequence of live tracks from the early Seventies with two versions of his US band; and his 1981 DJM album, *Road Show Blues*. The first component features the band from USA Union, Harvey Mandel, Don "Sugarane" Harris, Larry Taylor and Paul Lagos, while the second has Blue Mitchell, Fred Clark, Freddie Robinson, Victor Gaskin and Keef Hartley. Their repertoire includes five songs from USA Union (each band does *Took The Car and Crying*) and a handful of improvised songs. Mayall's stint with DJM wasn't his happiest time, but that didn't affect his music-making. 1981's *Road Show Blues* got sort of lost when it was first released even though it was up to John's usual standard. It also features singer Maggie Parker, who would later become Mrs Mayall. For all its

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disparate elements, this set fills in some cracks in Mayall's packed discography.

The ABC Years 1975-1982



This wasn't the favourite period of Mayall's recording career, but this double CD

distils the best from the six albums he made for ABC/Blue Thumb. If nothing else, these 30+ tracks underline his willingness to experiment. Not all the projects succeeded – particularly the Allen Toussaint-produced Notice To Appear – but this was the clash of two strong personalities used to having their own way. There is an optimism to New Year, New Band, New Company with its funky clavinet riff, and A Banquet in Blues. Tracks from five albums, Lots Of People, Last Of The British Blues and a self-financed set cut in Washington, DC, make up almost half the compilation. This latter provides the last four tracks on the second CD, with Mick Taylor, John McVie and drummer Colin Allen giving an early indication

of Mayall's intention to return to his roots.

A Sense Of Place

Island IMCO 167 (842 795 21



This is yet another one-off collaboration, this time with slide guitar

virtuoso Sonny Landreth, hot from a stint with John Hiatt's band, the Goners. Mayall integrates seamlessly with the other Bluesbreakers, Coco Montoya, Freebo and Joe Yule, in an eclectic 11-song set that includes just one Mayall song, Send Me Down To Vicksburg, and wife Maggie's I Can't Complain. Percussionist Walfredo Reyes and Landreth's slide riffs, a heavy accent on rhythm and producer RS Field's ear for unusual sound make this both a lighter and punchier compilation than some of John's earlier albums. Vicksburg and Let's Work Together are acoustic duets between National steel guitar and piano, but JJ Cale's Sensitive Kind incorporates Landreth's signature amplified sound closely synchronised with Montoya's treble inventions. The

album closes with a Chicago blues classic, All My Life, which Mayall first cut with Paul Butterfield in 1967.

Wake Up Call



More evidence of John Mayall's uncanny ability to reinvent or reimagine himself musically, starting from the basic Bluesbreakers' ethos and in his words, "trying to make something very specifically different on a track-to-track basis". He is helped in his endeavour by Buddy Guy, Albert Collins and Mavis Staples. Buddy duets and solos on Junior Wells' I Could Cry, Mavis Staples tears the title track into soul shreds (helped by Mick Taylor's guitar), and Albert Collins puts his indelible stamp on Light The Fuse and I'm A Sucker For Love. Songs by Chris Smither and Tony Joe White leaven the Mayall originals, which are once again produced by RS Field. 1993 was the 30th anniversary of the formation of the Bluesbreakers and this album underlines both the durability and the finesness of John's original concept.

Paddock On The Blues



Eagle EAGCD 077
Mayall's first album for another new label finds him very much in a professional

mood, but also dealing with his critics in fine belligerent style. Guitarist Buddy Whittington had replaced Coco Montoya after the Wake Up Call sessions, so six years down the road when Montoya adds a solo to The Strip, it is a meeting of equals. The basic group is augmented by organist Tommy Eyre, and the special guest star is John Lee Hooker, but he just adds his distinctive guitar to Somebody's Watching and the dust Bad Dream Catcher. Whittington and Yule wrote Always A Brand New Road, containing a couplet Mayall would not have written himself: "I've built careers down through the years, stood back and watched them take the credit. It might have made me a bitter man, but I'm much too strong to let it." Thoughts such as that and rejoinders to his critics make this one of the best of his recent releases.

70th Birthday Concert



Eagle EDGCD 246
This two-CD set is present here not because of its topicality but for the high standard of performance. Nineteen tracks cover the history and outstanding musicianship of what is now the Bluesbreakers' 40th anniversary. Starting with five tracks from the present formation, the set then evokes the Crusade period as Mick Taylor arrives onstage for a quartet of songs, including Walking On Sunset and Oh, Pretty Woman. Then a huge roar greets Eric Clapton's appearance for a piano/guitar duet, No Big Hurry. Chris Barber joins them for Please Mr Lorton, after which the full band returns for a stirring march through Hidesaway, All Your Love and the 17-minute marathon Have You Heard. Clapton sings Hoochie Coochie Man and I'm Tore Down, before John responds with It Ain't Right. The show ends with JB Lenoir's Mama, Talk To Your Daughter. At the end of Have You Heard, Mayall hollers, "The blues doesn't get better than that." And he's right. Neil Slaven

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After 16 years making music, a definitive Primals biography is long overdue says *Adam Webb*

Sex & drugs & rock'n'roll



After two decades of crazed existence, Primal Scream are more than due a full biography.

From the breakthrough days of 1991, to their current status as

a revolving door of innovation, no other contemporary British band has quite walked it and talked it like The Scream.

And no-one was better placed

to write their story than Kris Needs – the *ex-2X2* editor spent the majority of 1994 partying, performing and falling over with them. Because of this, his 185-page book is likely to be one of the most eagerly awaited of the year.

Skimming over the band's early incarnations as Byrds wannabes and Detroit rockers, Needs' account really kicks in with the release of *Loaded* – as with the recently released *Dirty Hits* compilation, this is where the Scream story really starts. From here the book encompasses the band's his-

tory in some depth: *Screamadelica*, winning the Mercury Prize, losing the Mercury Prize, the Brownhouse sessions, Memphis, Rocks, tour burnout, Mani, the resurrection that was *Vanishing Point* and the twin triumphs of *XTRMNTR* and *Evil Heat*.

Drawing on his own experiences, in addition to past interviews, Needs feels that the band, notorious in their desire to continually deconstruct their sound, have now finally come to terms with their past, which he believes makes this the perfect time to



Primal Scream: gearing up for the Evil Heat campaign in 2002

write their story so far.

"When they came back in 1997, they were refusing to play old songs on purpose," he says. "I think they'd play *Rocks* and *Higher Than The Sun* and that was about it. Now they're playing *Jailbird* – at one point they were never going to play that again – and there's a *Greatest Hits* album and they're on Jonathan Ross doing *Moving On Up*. That's why I've no qualms about doing the book and putting that photo on the front from the early-Nineties. If they're playing *Moving On Up* then why not use a

classic image from that same era? It's a never-ending story."

In addition to The Scream's more notorious moments, the book also successfully celebrates the sheer ridiculousness of being in a rock band. Touring is portrayed in terms as much *Carry On Screaming* as *Cocksucker Blues* and Needs is the ideal guide to relay the camaraderie and madness of the road. He says 1994 was the best year of his life and, via a series of eye-opening and amusing anecdotes, you can see why. Such a lack of romanticism is especially refresh-

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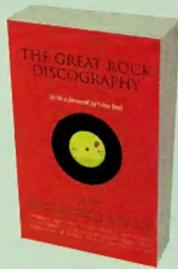
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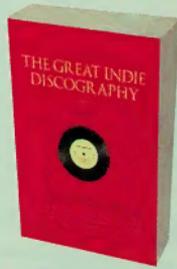


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Early Scream: Needs' book skims over the pre-Loaded years

ing when the band concerned have often appeared impenetrable in the press or shrouded by the weight of their own musical influence.

"They don't sit around talking about an obscure jazz record from 1958," says Needs, "although you might do in Bobby's hotel room at five in the morning. Get them in a room altogether and it's not a serious conversation."

Ultimately, *The Scream* is a convincing case for the band as true inheritors to the mantle of *The Clash* – always retaining their punk ethics while forever moving forward. With *Primal Scream* now running a rotation policy to rival *Chelsea* – where Kate Moss and Kevin Shields can come onboard to

make disco remakes of Nancy & Lee classics – Needs sees 2003 as marking the end of phase one. The future, more than ever before, is one of endless possibilities.

"It is this Scream Unlimited Orchestra idea," he concludes. "That really comes from George Clinton who had a core of key people like Bootsy Collins and Gary Shider in Funkadelic and Parliament, but then had other people drifting in and out – whoever makes the track sounds good. And that's Bobby's thing too – by any means necessary."

The Scream – The Music, Myths & Misbehaviour Of Primal Scream by Kris Needs is out now (Plexus Publishing, ISBN 0859653382).

ALBUM OF THE WEEK

Harmony in My Head: Buzzcocks

By Terry Rawlins and Steve Diggle

(Helter Selter, 190092-437-4) Out now

Written with spark and verve, Diggle's rattling account of his time in the Buzzcocks will appeal to those with an interest in punk or just late-Seventies Manchester. Encompassing triumph and tragedy with a sardonic eye, the result is like an alternative script for Michael Winterbottom's 24 Hour Party People. "I didn't care about the Guatemala rebels," he writes of the difference between *The Buzzcocks* and their more politicised contemporaries. "I was more interested in why a girl might end up working her whole life on a supermarket checkout."

The Illustrated Encyclopaedia Of Music

General editor Paul Du Noyer (Flame Tree Publishing). Out now.

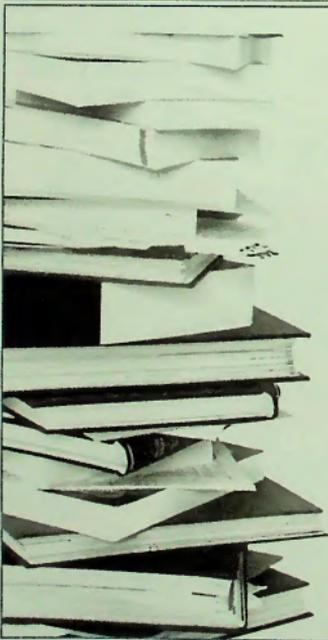


such as the Beatles Anthology

In the style of the definitive coffee table-style tomes – as in, they weigh as much as a coffee table –

and Bill Wyman's *Rolling With The Stones*, this encyclopaedia covers every single base, analysing the various strains of pop, rock, electronic, blues, jazz, reggae, world, classical and dance music, among others. Running at more than 440 pages, it is a hefty tome and the standards are as high as one would expect with Paul Du Noyer as its general editor.

Priced just £25, it feels great value and is a surefire gift purchase, although it is hard to see who would find it truly substantial. Each style of music comes with a few bars of music to illustrate each genre in terms of its "characteristic melodies and beats", which will probably appear superficial to a musician and meaningless to pretty much anyone else.



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Roadhouse Blues: Stevie Ray Vaughan and Texas R&B
By Hugh Gregory (Backbeat 0-87930-747-1). Out now.



Profiling the rich history of Texan R&B through the work of Stevie Ray Vaughan and his brother Jimmie Vaughan's Fabulous Thunderbirds, Gregory enthusiastically highlights the contribution of the Lone Star state to American music. Characters such as T-Bone Walker, Albert Collins and Johnny Guitar Watson are profiled along the way, before the author concentrates over 100 pages on the man who readers of *Guitarist* magazine voted the greatest ever blues player in 2001.

Bootleg: The Secret History Of The Other Recording Industry
By Clinton Heylin (Omniбус Press 1-84449-151-X). Out January.

BOOTLEG
THE SECRET HISTORY OF THE OTHER RECORDING INDUSTRY
CLINTON HEYLIN

This is a timely re-issue of Heylin's definitive study of the bootleg recording – from the copyright free-for-all of post-war jazz to Dylan's Great

White Wonder to the advent of the MP3, Napster and eBay. Posing many questions relevant to the current business environment, Heylin concludes that the "scourge" of the music industry has now been commercially experimented. Since this book was first published in 1994, a large proportion of his Top 100 bootlegs are now "officially" available. But what comes across clearest of all is his views that bootlegging and piracy has been a music industry scapegoat throughout the 20th century.

Jimi Hendrix: Musician
By Keith Shadwick (Backbeat 0-87930-764-1). Out now.



This impressively constructed hardback book seeks to understand the fundamental importance and mechanics of Hendrix's music. That may be a tall order but, by placing the guitar virtuoso's recordings in the context of his times, Shadwick has successfully found a niche for himself within the Hendrix oeuvre – no mean feat considering the number of titles already on the market. Concentrating on the music rather

than rock'n'roll excesses was a risky strategy, but this is a quality book for fans with incisive writing and superior photographs. It reads like a particularly illuminating *Meloe* feature – albeit one that is 250 (A3) pages long.

Kurt Cobain: The Nirvana Years
By Carrie Borillo-Vienna (Carlton 1-84442-962-8). Out now.



This book is the paperback published some three years ago, which presented the Nirvana story as a timeline, with details about this iconic band documented under specific dates. This new format is bigger and glossier, allowing its 150 or so photographs to really stand out. Although generally well-researched with good interview material from across the board, the reliability of some details are thrown into doubt, but that's understandable considering Cobain's dislike and distrust of the media, a source from which this author predominantly must pool her material. Some details are rather unnecessary (we are reminded that Chris Novoselic is another year older every May 15, for example) but otherwise, this is a

must for any Nirvana completist and of interest to part-time fans.

U2 Live: A Concert Documentary
By Pimm Jal De La Parra (Omniбус 0-71199-198-7). Out now.



This reissue of the late De La Parra's 1996 book takes the U2 story up to their PopMart and Elevation tours. Already described as a "fan's bible", this 256-page book charts the rise of the band from Dublin teenagers to global megastars by listing information from virtually every concert from 1976 to 2003. It is a veritable transpouters guide, containing information including set lists, unseen photographs and memorabilia.

On the Road With The Ramones
By Monte A Melnick & Frank Meyer (Sanctuary 1-86074-514-8). Out now.



Melnick was tour manager for The Ramones for 2,263 live shows between 1974 and 1976, making this 300-page compendium essential reading for any fan.

With exclusive photos and memorabilia on virtually every page, the band's tumultuous tale is told via quotes from the Da Bruders themselves plus insiders, friends and contemporaries such as Blondie's Chris Stein. The writing is concise, sharp and without fat – much like the band's music – and of the number of books on the market since the deaths of Joey and Dee Dee, this is certainly one of the best.

Waking Up In New York City
By Mike Evans (Sanctuary 1-86074-531-8). Out in December.



As the latest instalment of the excellent *Waking Up* series, Evans offers a fans'-eye view of New York, investigating classic rock landmarks (The Chelsea Hotel, CBGB) as well as some of the city's darker alleys (John Zorn, the Anti-Folk movement) along the way. With chapters divided district-by-district, this is part-travelogue, part-musical history and is always entertaining. Certainly like all good travel books, it makes you want to go there. It includes a map of NYC musical hotspots and lists of recommended venues, bars and eateries.

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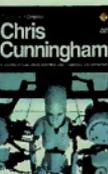
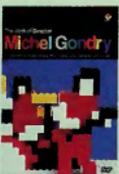
Directors Label offers new way to push promos

by David Knight

Like the music TV stations that show them, record companies usually have little interest in music videos as an artform. They are first and foremost a showcase for their artists, a sales and marketing tool, and, increasingly, useful content for DVD releases.

So, even though the Directors Label DVDs detail the careers of three of the most acclaimed music video directors of the past decade – Spike Jonze, Michel Gondry and Chris Cunningham – it is not surprising that they are largely the result of the directors' own endeavours, with the help of DVD label Palm Pictures and UK partner EMI.

But labels might want to reconsider their attitude to marketing music videos on the basis of their creativity if these titles repeat their American success in the UK. It is quite probable, when you consider the quality of the work: videos for Fatboy Slim and The Beastie Boys, regularly voted the best made to date, on the Jonze disc; legendary work for



The Directors Label series: DVDs from the Big Three music video directors

Björk. The Rolling Stones and The White Stripes on Gondry's; Cunningham's groundbreaking and controversial videos for Aphex Twin and, again, Björk on his. Plus videos, short films, documentaries, unseen material, audio commentaries by the artists, even accompanying books of the directors' artworks.

As Jonze says, "Michel and I have been talking about this forever. Two years ago we talked to Chris, which got us motivated." Soon after, the three directors signed their concept to Palm Pictures, which has experience in director-led video compilations.

Richard Brown, producer of the project for Palm in New York, says that it was also crucial to give the DVDs a strong concept that could reach an audience beyond

the media crowd – hence the rather formal titles. "We were trying to create the continuity of the label," he says. But they also had to be tailored to each director's individuality: the Jonze and Gondry discs are double-sided to include all their material and, in true Gondry fashion, his runs chronologically in reverse.

Rights owners of the videos have all paid the same base licence fee, as Brown says, "so we could sell these at \$19.99 each rather than \$40", but adds that they were usually enthusiastic about the project once they understood the concept. "It really was a testament to the regard with which these directors are held in the music industry," he says.

The Directors Label DVDs are released on December 1.

Delta Goodrem

Innocent Eyes (Sony 202227 9). Delta Goodrem's illness has reduced her public profile in recent months, yet this is a surprisingly substantial DVD, even if there is a certain amount of repetition when it comes to the tracklist. *Born To Try*, for instance, crops up in three different live versions, as a promo and as a making-of-the-video clip, as well as providing the menu music. Among other things, the extras give you a chance to see her playing basketball, skiing, learning to snowboard and even playing Aussie rules football.

Style Council

The Style Council On Film (Universal 9813821).

A more successful band than many now give them credit for, the Style Council racked up 12 Top 20 singles and a number one album during the first four years of their career. This double-disc DVD features all the videos (including *Long Hot Summer*, which gave Mary Whitehouse palpitations), plus *Showbiz* – the live recording from the band's Wembley Arena gigs and the TV special *Confessions Of A Pop Group*. Also featured is the surreal pop fantasy *Jerusalem* – a rarely-seen Paolo Hewitt scripted short film and a genuine curiosity.

Simply Red

Home In Sicily (Simply Red SR0001DVD).



Mick Hucknall has every reason to be pleased with himself given the worldwide independent success of his

Home album. Accordingly, he is reissuing the CD with bonus audio and video material and bolstering the campaign further with this live DVD, filmed in July and featuring greatest hits and new stuff. Also included is a behind-the-scenes documentary and a "Mick-cam" feature which allows you to focus on Hucknall throughout the concert. After all, who else would you need to look at?

Tenacious D

The Complete Masterworks Of Tenacious D (Epic 2022329).



In the US, acoustic-heavy metal/comedy duo Tenacious D have entered the culture to the point where every review you read obligingly indulges their "greatest band on Earth" line, but in the UK, the pair – comedians



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*BE WITH US
A YEAR WITH ATOMIC KITTEN*
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COMING SOON IN 2004 - New titles from DURAN DURAN, BLUR, THE SEEKERS, SNOOP DOGG, BEN HARPER AND PLACESO.

For latest details on these and the rest of the EMI MUSIC DVD range visit www.soundson.com.

EMI Music
UK and Ireland

Club Charts 29.11.03

The Upfront Club Top 40

Rank	Artist	Track	Label
1	MORRIS T & PRIMO FEAT. BARBARA TUCKER	LET ME BE	Mercury
2	MORRIS T	NOTHING WITHOUT ME	Mercury
3	M2	STUNDO (I SEE GIRLS) (GR&Z)	Mercury
4	M2	THE LOST BROTHERS CRY LITTLE SISTER (I NEED U NOW)	Mercury
5	502	RACHEL STEVENS FUNKY DORY	Mercury
6	NEW	SUGABABES TOO LOST IN YOU	Mercury
7	2	JAYDE PLYSTIC DREAMS	Mercury
8	1	GOLDFRAPP TWIST	Mercury
9	NEW	BOONIE PIMPS SOMEBODY TO LOVE	Mercury
10	5	JUNKE 'N' A STATE	Mercury
11	8	ORIGELLE ALL I KNOW	Mercury
12	6	KYLE MINOUBLE SLOW	Mercury
13	NEW	KILIAN DADA YOUNG HEARTS	Mercury
14	4	LAMB WOUNDER	Mercury
15	23	MARY J. BLIGE FEAT. EVE NOT TODAY	Mercury
16	12	SOLITAIRE I LIKE LOVE (I LOVE LOVE)	Mercury
17	18	UNDERMOUND BOOM SLIPPY	Mercury
18	2	P. DIDDY/L. KRAVITZ/ WILLIAMS/LOON SHOW ME	Mercury
19	3	ROOM 55 FEAT. OLIVER CHEATHAM MUSIC & YOU	Mercury
20	29	ULTRABLAST FEEL IN FINE	Mercury
21	22	ANNE LENNOX WONDERFUL	Mercury
22	21	RADICAL NOIZ FEAT. ADEVA IN & OUT	Mercury
23	NEW	RIO KLEIN FEARLESS	Mercury
24	8	LEE CABRERA SPECIAL 2003	Mercury
25	11	IN-RALD TUS FOUTU	Mercury
26	NEW	MOVA BRENNAN SHOW ME	Mercury
27	17	HOWARD JONES REVOLUTION OF THE HEART	Mercury
28	18	TRANSUZENT FEAT. ODESSA I NEED YOU	Mercury
29	NEW	YOUNG PUNK GOT YOUR NUMBER	Mercury
30	29	ZENA GILZAR STRESS IN A BOX	Mercury
31	21	HOLLY VALANCE STATE OF MIND	Mercury
32	20	SOLEK CLOSE TO THE EDGE	Mercury
33	25	STY-OS JUNKIES VS. UP&O FOOD FOR THOUGHT	Mercury
34	NEW	JUNIOR JACK DA HYPE	Mercury
35	23	DAVE GAHAN BOTTLE LIVING	Mercury
36	21	RITMO DYNAMIC CALINDA	Mercury
37	21	WOODDOD CHILD LIGHT IS IN YOUR EYES/ELECTRONICA	Mercury
38	NEW	THE LOOSE CANNONS SUPERHEROS	Mercury
39	NEW	SIMPY RED YOU MAKE ME FEEL BRAND NEW	Mercury
40	28	KEELS MILKSHAKE	Mercury

TOP 20 UPFRONT CLUB BREAKERS

Rank	Artist	Track	Label
1	THE GODS PATRIOTS & OBEYAS	Exposed To Love	Mercury
2	KELLY T U	Unleashed	Mercury
3	JAYME SUPERHEROES	Unleashed	Mercury
4	WARRIOR CLUBBAND - THE MIGHTY	Unleashed	Mercury
5	UNLEASHED BY THE MIGHTY	Unleashed	Mercury

Planet Rockin' Commercial Dance Hits at 140 BPM

Rank	Artist	Track	Label
1	ZENA GILZAR STRESS IN A BOX	Mercury	
2	ULTRABLAST FEEL IN FINE	Mercury	
3	RADICAL NOIZ FEAT. ADEVA IN & OUT	Mercury	
4	RACHEL STEVENS FUNKY DORY	Mercury	
5	STY-OS JUNKIES VS. UP&O FOOD FOR THOUGHT	Mercury	
6	THE LOOSE CANNONS SUPERHEROS	Mercury	
7	DAVE GAHAN BOTTLE LIVING	Mercury	
8	WOODDOD CHILD LIGHT IS IN YOUR EYES/ELECTRONICA	Mercury	
9	SIMPY RED YOU MAKE ME FEEL BRAND NEW	Mercury	
10	KEELS MILKSHAKE	Mercury	

Sugababes on top form

By Alan Jones

It's only six weeks since the Sugababes simultaneously topped the Upfront and Commercial Pop charts with *Me In The Head and They Said Yes*, but the trio are already having another major club hit on their hands in the form of the follow-up *Too Lost In You*. In *You* which wins the rare distinction of being the highest-new entry on all three of our club charts debuting at #6 Upfront, #4 Commercial Pop and #22 Urban, with mixes matched to venues by Kujig, Almighty and Kardinal Beats.

Meanwhile, after setting a new standard for 2003 by debuting at #1 on the Upfront Chart last week, Morris T's garage groove *Let Me Be* is once again runaway chart champ, beating new runners-up *Moritzo's Nothing Without Me* by a hefty 26.5% margin, while increasing its own penetration very slightly. Featuring guest vocals by Barbara Tucker, who topped the Upfront Club chart in her own right with *Beautiful People* and I Get Lifted in 1994, it will need to start picking up airplay - which has so far been fairly low level - if it is to be a major hit, despite its apparent popularity in the clubs.

There's a new number one at the top of the Commercial Pop Chart, where Chris Aboud's jump makes way for *Zena Gilzar's Stress In A Box*. Originally released in 1999, the track has been reissued ahead of Gilzar's debut solo album and finished up a meagre three points ahead of *Redin Fire*. *Ultrablast's* follow-up to *Fresh Green Eyes*, which rose as high as #2 on the OCC sales chart, spent 14 weeks in the chart and has thus far sold more than 120,000 copies, which makes it the year's 14th biggest-seller overall and the third biggest-selling dance disc of 2003. Trailblazing our Room 55 *Wine Love and Move Your Feet* by Junior Senior. *Feeling Fine*, incidentally, is faring even better on the Cool Club chart, where it claims 3-1 this week.

On the Urban Chart the aforementioned Sugababes single is in fact the weeks only new entry, although *P Diddy's Show Me Your Soul* - featuring Lenny Kravitz, Pharrell Williams and Loon - and album samplers from both *Bubba Sparxx* and *6-Unit* are all bubbling under. After two weeks at #1, *Lunizade* is replaced at the top by *Mary J. Blige*, who also registers a 2-3-1 leap on the Upfront Chart, while improving 10-6 on the Commercial Pop list.



Sugababes highest new entry across three lists
Mary J Blige's *Show Me Your Soul* returns this week

COMMERCIAL POP TOP 30

Rank	Artist	Track	Label
1	ZENA GILZAR STRESS IN A BOX	Mercury	
2	ULTRABLAST FEEL IN FINE	Mercury	
3	RADICAL NOIZ FEAT. ADEVA IN & OUT	Mercury	
4	RACHEL STEVENS FUNKY DORY	Mercury	
5	STY-OS JUNKIES VS. UP&O FOOD FOR THOUGHT	Mercury	
6	THE LOOSE CANNONS SUPERHEROS	Mercury	
7	DAVE GAHAN BOTTLE LIVING	Mercury	
8	WOODDOD CHILD LIGHT IS IN YOUR EYES/ELECTRONICA	Mercury	
9	SIMPY RED YOU MAKE ME FEEL BRAND NEW	Mercury	
10	KEELS MILKSHAKE	Mercury	

1 THE GODS PATRIOTS & OBEYAS Exposed To Love
2 KELLY T U Unleashed
3 JAYME SUPERHEROES Unleashed
4 WARRIOR CLUBBAND - THE MIGHTY Unleashed
5 UNLEASHED BY THE MIGHTY Unleashed

Planet Rockin' Commercial Dance Hits at 140 BPM
1 ZENA GILZAR STRESS IN A BOX
2 ULTRABLAST FEEL IN FINE
3 RADICAL NOIZ FEAT. ADEVA IN & OUT
4 RACHEL STEVENS FUNKY DORY
5 STY-OS JUNKIES VS. UP&O FOOD FOR THOUGHT
6 THE LOOSE CANNONS SUPERHEROS
7 DAVE GAHAN BOTTLE LIVING
8 WOODDOD CHILD LIGHT IS IN YOUR EYES/ELECTRONICA
9 SIMPY RED YOU MAKE ME FEEL BRAND NEW
10 KEELS MILKSHAKE

MUSICWEEK

The Official UK Charts 29.11.03

SINGLES

1	WESTLIFE MANDY	Pop/Rock
2	GIRLS ALoud JUMP	Pop/Rock
3	ALEX PARKS MAYBE THAT'S WHAT IT TAKES	Pop/Rock
4	BUSTED CRASHED THE WEDDING	Universal
5	LEWAR 50:50/LULLABY	Sony Music
6	BRITNEY SPEARS/MADONNA WE AGAINST THE MUSIC	Atlantic
7	KEVIN LYTTLE TURN ME ON	Arista
8	OUTKAST HEY YA!	Arista
9	FATMAN SCOOP/GROOQIYN CLAN BE FAITHFUL	Dot Jam/Warner
10	PET SHOP BOYS MIRACLES	Parlophone
11	ENRIQUE IGLESIAS ADDICTED	Interscope/Polydor
12	KYLIE MINOGUE SLOW	Parlophone
13	MIS-TEEQ STYLE	Telstar
14	BLAZIN' SQUAD FLIP REVERSE	East West
15	RADIOHEAD 2 + 2 = 5	Parlophone
16	MISSY ELLIOTT PASS THAT DUTCH	East West
17	BLACK EYED PEAS WHERE IS THE LOVE?	AAJ/Polydor
18	PINK TROUBLE	Arista
19	JAMIELIA SUPERSTAR	Parlophone
20	RED HOT CHILI PEPPERS FORTUNE FADED	Warner Bros
21	SHANIA TWAIN WHEN YOU KISS ME/UP!	Mercury
22	ATOMIC KITTEN IF YOU COME TO ME	Mercury

ALBUMS

1	MICHAEL JACKSON NUMBER ONES	Universal
2	BUSTED A PRESENT FOR EVERYONE	Universal
3	DIDO LIFE FOR RENT	Clerk/Arista
4	RED HOT CHILI PEPPERS GREATEST HITS	Warner Bros
5	REM IN TIME - THE BEST OF - 1988-2003	Warner Bros
6	KYLIE MINOGUE BODY LANGUAGE	Parlophone
7	THE BEATLES LET IT BE - NAKED	Apple
8	BLUE GUILTY	Interscope
9	BRYN TERFEL BRYN	Debut/Capitol
10	SHERYL CROW THE VERY BEST OF	AAJ/Polydor
11	ATOMIC KITTEN LADIES NIGHT	Interscope
12	PINK TRY THIS	Arista
13	G-UNIT BEG FOR MERCY	Interscope/Polydor
14	BRITNEY SPEARS IN THE ZONE	Jive
15	R KELLY THE R IN R & B - GREATEST HITS VOL.1	Jive
16	ROD STEWART ...GREAT AMERICAN SONGBOOK VOL.2	J
17	BLACK EYED PEAS ELEPHUNK	AAJ
18	HAYLEY WESTENRA PURE	Bozza
19	SUGABABES THREE	Universal
20	LIONEL RICHIE/COMMODORES DEFINITIVE COLLECTION	Universal/AT
21	RONAN KEATING TURN IT ON	Universal
22	THE BEATLES 1	Apple

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more people than any other...
music destination in the UK
* Source: Comscore, Oct 2003

20	13	RED HOT CHILI PEPPERS FORTUNE FRADED	Various Arts
21	10	SHANIA TWAIN WHEN YOU KISS ME UP!	Interscope
22	19	ATOMIC KITTEN IF YOU COME TO ME	Interscope
23	11	THE WHITE STRIPES THE HARDEST BUTTON TO BUTTON	XL
24	14	LUDACRIS STAND UP	Def Jam South/Warner
25	19	SUGABABES HOLE IN THE HEAD	Universal
26	17	BLUE GUILTY	Interscope
27	24	THE DARKNESS I BELIEVE IN A THING...	Mercury/Dodge/Atlantic
28	20	ANGEL CITY/LARA MCCAULEY LOVE ME RIGHT...	Radio
29	22	DIDO WHITE FLAG	Dodge/Atlantic
30	25	EMMA MAYBE	Universal
31	9	RONAN KEATING LOST FOR WORDS	Polydor
32	16	BELLE & SEBASTIAN STEP INTO MY OFFICE BABY	rough Trade
33	15	JAVINE SURRENDER (YOUR LOVE)	Interscope
34	14	STEREOPHONICS SINCE I TOLD YOU IT'S OVER	V2
35	11	KELLY CLARKSON LOW/THE TROUBLE WITH LOVE IS \$	Crysalis
36	26	ROBBIE WILLIAMS SEXED UP	Capitol
37	41	UB40/UNITED COLOURS OF SOUND SWING LOW	BBG International
38	30	STACIE ORRICO THERE'S GOTTA BE MORE TO LIFE	Virgin
39	21	HOLLY VALLANCE STATE OF MIND	London
40	40	STARSAILOR BORN AGAIN	EMI



GIRLS ALOUD: JUMP INTO SINGLES RUNDOWN AT TIVO

COMPILATIONS

1	1	NOW THAT'S WHAT I CALL MUSIC! 36	EMI/Virgin/Universal
2	2	POP PARTY	Universal
3	1	CLUBLAND 4	Universal
4	8	SCHOOL REUNION - THE 80'S	Virgin/EMI
5	6	THE NUMBER ONE CLASSICAL ALBUM 2004	UKL
6	3	WESTWOOD - PLATINUM EDITION	Def Jam/Universal Music TV
7	4	THE ANNUAL 2004	Ministry Of Sound
8	5	R&B LOVE	Sony/Warner Classics
9	7	CAPITAL GOLD - LOVE LEGENDS	Virgin/EMI
10	11	KISS PRESENTS HOT JOINTS	Universal TV
11	12	POWER BALLADS	Virgin/EMI
12	6	NOW DECADES	EMI/Virgin/Universal
13	18	THE VERY BEST OF CLASSICAL CHILLOUT GOLD	Decca/Dance
14	10	THE VERY BEST OF PURE R&B - WINTER 2003	Telstar/PYROM
15	8	LOVE ACTUALLY OST	Island/Warner Island
16	16	FRANCE NATION ANTHEMS - JUDGE JULES	Ministry Of Sound
17	19	COUNTRY BALLADS	Virgin/EMI
18	13	HAIRBRUSH DIVAS	Wolfe
19	6	CAPITAL GOLD MOTOWN CLASSICS	Universal TV
20	15	CAPITAL GOLD - ROCK 'N' ROLL LEGENDS	Virgin/EMI

FORTHCOMING

KEY SINGLES RELEASES	
ATOMIC KITTEN FEAT. MOOL & THE GANG	DEC 15
LADIES NIGHT (Interscope)	DEC 15
BLACK EYED PEAS: SHUT UP (A&M/Polygram)	DEC 1
BLUE FEAT. STEVE WONDER & ANGE STONE	DEC 1
ROCKAWAY (Polygram)	DEC 1
ROCKAWAY (Polygram)	DEC 1
THE DARKNESS CHRISTMAS TIME (DOW) LET	DEC 1
THE BELLS FELL (Island Decca/Atlantic)	DEC 15
DIDG: LIFE FOR RENT (Cherry/Atlantic)	DEC 1
BILLY MAC: CHRISTMAS IS ALL AROUND US (and)	DEC 15
WORTH: MAKE WAY FOR MURDER (RCA)	DEC 8
WORTH: MAKE WAY FOR MURDER (RCA)	DEC 8
WORTH: MAKE WAY FOR MURDER (RCA)	DEC 8
WORTH: MAKE WAY FOR MURDER (RCA)	DEC 8
POP IDOL WINNER: TBC (S)	JAN 5
SUGABABES: TOO LOUST IN YOU (Universal)	DEC 15
SUGABABES: TOO LOUST IN YOU (Universal)	DEC 15
JUSTIN TIMBERLAKE: I'M LOVIN' IT (A&M)	DEC 1
WILL YOUNG: FIELDS OF GOLD (S)	DEC 1

KEY ALBUMS RELEASES

ALB: TILAKI WALKIE (Virgin)	JAN 26
VICTORIA BECKHAM: THE REAL VICTORIA	JAN 5
BECKHAM (Epic/Sony)	JAN 5
THE COOL: HIGHBEARS AND THE SONS OF	JAN 26
THE COOL: HIGHBEARS AND THE SONS OF	JAN 26
MUSSEY ELLIOTT: THIS IS NOT A TEST (A&M)	NOV 24
ENRIQUE TOLESA: 7 (Interscope/Polygram)	NOV 24
KELIS: TASTY (Virgin)	DEC 8
AURICA AETS: THE DREAM OF ALDUA (V2)	DEC 8
PET SHOP BOYS: POPART (Decca)	NOV 24
PET SHOP BOYS: POPART (Decca)	NOV 24
VARIOUS: THE KING OF SPECIAL EDITORS (Borealis)	DEC 8
VARIOUS: POP IDOL: THE XMAS FACTOR (S)	DEC 8
STEVE WONDER: THE DEFINITIVE COLLECTION	DEC 1
WILL YOUNG: FIELDS OF GOLD (S)	DEC 1

20	10	LIONEL RICHIE/COMMODORES DEFINITIVE COLLECTION	Universal TV
21	11	RONAN KEATING TURN IT ON	Mercury
22	16	BLINK 182 BLINK 182	Capitol/Polydor
23	16	CHRISTINA AGUILERA STRIPPED	USA
24	17	JUSTIN TIMBERLAKE JUSTIFIED	Jive
25	20	DELTA GOODREM INNOCENT EYES	Epic
26	8	ELTON JOHN THE GREATEST HITS 1970-2002	Mercury
27	19	JAMIE CULLUM TWENTYSOMETHING	UKL
28	19	THE DARKNESS PERMISSION TO LAND	Island/Dodge/Atlantic
29	14	BON JOVI THIS LEFT FEELS RIGHT	Mercury
30	21	ROBBIE WILLIAMS LIVE AT KNEBWORTH	Dryadic
31	22	DANIEL BEDINGFIELD GOTTA GET THRU THIS	Polydor
32	24	ANDREA BOCELLI VIAGGIO ITALIANO	Filippo
33	23	MEAT LOAF THE VERY BEST OF	Virgin/Sony TV
34	26	MICHAEL BUBLE MICHAEL BUBLE	Reprise
35	25	CAT STEVENS THE VERY BEST OF	Universal TV
36	29	ROD STEWART THE STORY SO FAR - VERY BEST OF	Mercury/Bos
37	6	BLAZIN' SQUAD NOW OR NEVER	East West
38	6	CLIFF RICHARD CLIFF AT CHRISTMAS	EMI
39	8	JOOLES HOLLAND/R&B ORCHESTRA JACK O THE GREEN...	Radio
40	11	JAY-Z THE BLACK ALBUM	Ro-A-Fish/Henry



SPEARS: SLOW START FOR THIS POTENTIAL LONG-BURNER

- of Michael Jackson's 'Thriller' (see page 46). **Albums** **1** MICHAEL JACKSON: THE THRILLER (A&M) **2** LADY SIBERIAN: LOVE (Mercury) **3** LAMAR GREENE: ROOM FOR MICK & YOU (J&R) **4** KEITH CHARLSON: RAINBOW WITHIN ME (J&R) **5** MILD FURNACE: POWERLESS WHAT YOU WANT (Mercury)

PRE-RELEASE AIRPLAY TOP 20

Rank	Artist	Album
1	BLACK EYES SPEAK UP	Album
2	AT ROLL BEINGS	EP
3	SOULX: THE EDGE	EP
4	STUNDO: I SEE ENIGMS	EP
5	THE LAST BROTHERS ON LITTLE SISTERS (NEED YOU)	Single
6	JANZ: CHANGE CLOTHES	EP
7	ROOM 5 FEAT. OLIVER OKE: HUMAN MUSIC & U	Single
8	BLACK CONTROL FEAT. DAN LEWIS: MAKE THE WYMAN SCREAM	Single
9	DIRT DEVILS: I JUST STAY	Single
10	RHODRI: WOLF FEAT. ALBEM IN WOLF OUT	Single
11	GRANT: STUNT DII	EP
12	LUMINE: CONSIGN A PRYTY	EP
13	27MA: STYNOUSO	EP
14	REVOLVE: DE WYEST 81	EP
15	CRASH BAND: WOLF FEAT. GROSS WUNDER	Single
16	WETS: WINGSWAGE	EP
17	KRYTE MINGO: CONTACT	EP
18	KRYTE MINGO: FEELGOOD	EP
19	KRYTE MINGO: FEELGOOD REMIX	EP
20	KRYTE MINGO: STILL SINGING	EP

These charts are also available online at musicweek.com



COOL CUTS CHART

Rank	Artist	Album
1	LET THERE BE FIRE	EP
2	NO ON US: ANGEL BROTHERS BEGETTING DOWN	EP
3	THE LAST BROTHERS ON LITTLE SISTERS (NEED YOU)	Single
4	ROOM 5: I SEE ENIGMS	EP
5	WINDHORSE: AS THE RICH CHORDS	EP
6	LET THERE BE FIRE	EP
7	CRASH BAND: WOLF FEAT. GROSS WUNDER	Single
8	JANIE LEMMA: WINDHORSE	EP
9	PAUL JACKSON AND STEVE SMITH: THE FIRST	EP
10	SIX: S&C	EP
11	SPAY FEATURING SIKO: TOWN IN WOOD	EP
12	MUNDAY: DREAMTOWN FOR PAUL THIS	EP
13	SENSE: SENSE FEAT. GROSS WUNDER	EP
14	THE BECKZ: YOU'RE WINDHORSE	EP
15	CRASH BAND: IZ	EP
16	CRASH BAND: IZ	EP
17	CRASH BAND: IZ	EP
18	CRASH BAND: IZ	EP
19	CRASH BAND: IZ	EP
20	CRASH BAND: IZ	EP

URBAN TOP 30

Rank	Artist	Album
1	MASS J: BLUR FEAT. THE HOT TOWN	EP
2	MASS J: BLUR FEAT. THE HOT TOWN	EP
3	MASS J: BLUR FEAT. THE HOT TOWN	EP
4	BLACK CONTROL FEAT. DAN LEWIS: MAKE THE WYMAN SCREAM	Single
5	LEAH: 50/50	EP
6	LEADERS: SHIRT UP	EP
7	BLACK CONTROL FEAT. DAN LEWIS: MAKE THE WYMAN SCREAM	Single
8	ONE MORE CHANGE: MICHAEL JACKSON	EP
9	ONE MORE CHANGE: MICHAEL JACKSON	EP
10	ONE MORE CHANGE: MICHAEL JACKSON	EP
11	ONE MORE CHANGE: MICHAEL JACKSON	EP
12	ONE MORE CHANGE: MICHAEL JACKSON	EP
13	ONE MORE CHANGE: MICHAEL JACKSON	EP
14	ONE MORE CHANGE: MICHAEL JACKSON	EP
15	ONE MORE CHANGE: MICHAEL JACKSON	EP
16	ONE MORE CHANGE: MICHAEL JACKSON	EP
17	ONE MORE CHANGE: MICHAEL JACKSON	EP
18	ONE MORE CHANGE: MICHAEL JACKSON	EP
19	ONE MORE CHANGE: MICHAEL JACKSON	EP
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TOP 100

Rank	Artist	Album
1	MASS J: BLUR FEAT. THE HOT TOWN	EP
2	MASS J: BLUR FEAT. THE HOT TOWN	EP
3	MASS J: BLUR FEAT. THE HOT TOWN	EP
4	BLACK CONTROL FEAT. DAN LEWIS: MAKE THE WYMAN SCREAM	Single
5	LEAH: 50/50	EP
6	LEADERS: SHIRT UP	EP
7	BLACK CONTROL FEAT. DAN LEWIS: MAKE THE WYMAN SCREAM	Single
8	ONE MORE CHANGE: MICHAEL JACKSON	EP
9	ONE MORE CHANGE: MICHAEL JACKSON	EP
10	ONE MORE CHANGE: MICHAEL JACKSON	EP
11	ONE MORE CHANGE: MICHAEL JACKSON	EP
12	ONE MORE CHANGE: MICHAEL JACKSON	EP
13	ONE MORE CHANGE: MICHAEL JACKSON	EP
14	ONE MORE CHANGE: MICHAEL JACKSON	EP
15	ONE MORE CHANGE: MICHAEL JACKSON	EP
16	ONE MORE CHANGE: MICHAEL JACKSON	EP
17	ONE MORE CHANGE: MICHAEL JACKSON	EP
18	ONE MORE CHANGE: MICHAEL JACKSON	EP
19	ONE MORE CHANGE: MICHAEL JACKSON	EP
20	ONE MORE CHANGE: MICHAEL JACKSON	EP

Jack Black and Kyle Gass – remain a cult item. The Complete Masterworks Of Tenacious D is the ultimate primer, featuring a Britton Academy gig, previously unleased episodes of their TV series, promos and a load of extra goodies around on two DVDs.

Robbie Williams

What We Did Last Summer – Robbie Williams Live at Knebworth (EM) 5990889



Robbie's management company IE Music was among the pioneers of the music DVD format, so it comes as no surprise to see the UK's biggest pop celebrity fully endorsing the format for his third landmark Knebworth concert last August. The footage is lavishly filmed under the direction of Hamish Hamilton and includes a host of extras, most interesting of which is from the time-lapse camera showing the scale of the event's production. This looks set to trump Robbie's past successes – his Live At The Albert DVD two years ago went on to become the biggest-selling music DVD in UK history, shifting more than 200,000 copies to date.

Yes

Yespeak (Classic Pictures DVD) 07065X

Recorded during the legendary Seventies prog rock band's 35th anniversary tour, this two-disc set centres around a three-hour movie, which is narrated by The Who's Roger Daltrey. This film brings together live performances from the tour, as well as documentary footage giving an insight into their life on the road through candid footage and interviews with band members – Jon Anderson, Rick Wakeman, Steve Howe, Chris Squire and Alan White. Also including an audio-only version of their live set, the package is designed to appeal directly to the many thousands of fans who turned up for the anniversary shows.

Atomic Kitten

Be With U: A Year With Atomic Kitten (Innocent/Virgin). December 1.

Be With U's shrewdly leads with gossipy documentary material, clearly recognising that the music is only one part of the package for a band like Atomic Kitten. Filmed over 12 months, this 94-minute film was unavailable in test-disc form at the time of going to press, but it promises to take you into the most intimate parts of the



girls' worlds. Given that Natasha has just had a baby, you have to hope they aren't absolutely true to their word. Also featured are promos for If You Come To Me, Tide Is High, Last Goodbye, Love Doesn't Have To Hurt and Be With You.

Guns N' Roses

Welcome To The Videos (Universal) 06024 986 1336. Out now. Use Your Illusion I, Live In Tokyo

(Universal) 06024 986 1337.

December 15.

Use Your Illusion II, Live In Tokyo

(Universal) 06024 986 1338.

December 15



With Axl and his staff promising further live dates next year, this is as good a time as any to reissue the band's three

DVD OF THE FORTNIGHT

Blue

Closer To Blue

(Innocent/Virgin). Out December 1. Blue are the first British boy band since Take That to rack up three consecutive number one albums, and they may yet extend their winning run to the DVD chart. Closer To Blue is actually the boys' third DVD, following on from A Year In The Life Of Blue and One Love – Live, both of which have sold well. This release coincides with the boys' new album Guilty – with which they will this year be bidding for a Christmas Top 10 placing for the third year in succession – and it features a seven-song concert, fly-on-the-wall footage and band interviews.

VHS releases on DVD. Welcome To The Videos is a collection of all their promos apart from You Could Be Mine, but it is still overwhelmingly weighted towards the marvellously ludicrous clips from the Use Your Illusion albums – there are eight in all. Just as it was on VHS, the 1992 Tokyo concert is still split into two releases, which probably should have been run together for the DVD version.

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9

After a week of mixed fortunes for Nicoli one thing remains constant: EMI is fighting fit

They think it's all over... is it now?

EDITORIAL
MARTIN TALBOT



Last week must have been a strange one for Eric Nicoli, to say the least. First he announces financial results showing the company is well on the road, comfortably outperforming the global market; it has even begun to turn round the performance of its perennially troubled US operation under the control of David Munns.

Then, little more than 24 hours later, Nicoli discovers that he has been pretty much left at the altar once more.

Of course, it is not all over yet – or at least not as I write. By the time you read this, things will almost certainly have moved on again, with Time Warner due to deliberate on Edgar Bronfman's offer over the weekend before making their next move.

But there have been twists and turns before and there are sure to be a few more to come. How it will all resolve itself is anyone's guess. But, as things stand today (Friday), the balance appears to be moving in Bronfman and co's favour.

This, of course, begs the question, "Where next for EMI?" Wherever it ends up, it will arrive in pretty good shape.

The developments of last Thursday and Friday

should not overshadow an impressive new set of figures for EMI. In a global industry down more than 10%, flat revenues and profits are some achievement.

And they are the all credit to Nicoli and the team he has put in place, Levy and Munns. EMI is clearly getting itself back in shape, merger or not.

The perils of a competitive Christmas market are all the clearer right now. This week's albums chart reflects the biggest week for albums in 2003. And, wandering through record stores in high streets and shopping centres – from Oxford Street to Guildford – the heightened retail traffic was apparent last week.

Clearly, the bumper line-up of new albums is doing its job and dragging punters into stores – and, no doubt, towards mail-order websites – by their hundreds of thousands.

But it comes at a price. For all the talk, earlier this autumn, of early planning, reaping better rates and better slots, the record industry is spending more on TV this Christmas, possibly than ever before.

As Christmas moves ever closer, the records are clearly being sold. But what is also evident is that those sales are coming at a higher price.

martin@musicweek.com
Martin Talbot, executive editor,
Music Week, CME Information, 8th Floor,
Ludgate House, 245 Blackfriars Road,
London SE1 9UR

Current crises will force a better business models

VIEWPOINT
CHRIS WRIGHT



The crises currently rocking our business heralds not only inevitable change but also huge opportunities – and our biggest challenge is to build a new model for the music industry in the next few months.

The old model no longer works, as evidenced by the parlous state of the major corporations. The mergers might provide a temporary fix, but no long-term solutions. They might well trim costs and cut routers, but neither of these things will address the corporations' core difficulties.

We've procrastinated long enough and need to grasp opportunities

And the new model? The catalyst for change will come from the independents. The majors are slow to adapt to new environments, whereas the independents are small and sufficiently mobile to respond to changing markets.

The more corporate the majors become, the less artist-friendly they will be. There's no certainty that the person who signed you will still be there after your first record – that's if you survive beyond one record. So the majors

pour more money into fewer artists and "pressure-cook" from the start. That's not the new model. The independents will encourage diversity and persistence, giving artists time to grow and audiences time to discover them.

The new model will treat digital downloads as a fantastic opportunity to make money. While not condoning illegal file-sharing, for too long we've seen downloads simply as a threat. It's our customers, however, who have driven the rise in downloads and it's imperative that we immediately discover ways to embrace this extraordinary innovation.

This means a review of everything from record and publishing contracts to the notion that record companies are not simply in the business of records – we're in the music business. It could well be, for instance, that, in the new model, relationships between artists and companies will resemble career partnerships, including participation in merchandising and concert revenue.

All this must be achieved in a matter of months. We've procrastinated long enough and need to grasp our future opportunities. Chris Wright is Chrysalis Group chairman

Who'd get your outstanding contribution Brit award?

The big question

Duran Duran have just been named as the recipients of the 2004 outstanding contribution award at the Brits. But who would you give the award to?

Steve Gailiant, HMV product director

"The obvious thing to say is that some of the biggest British bands of all time have never actually got the outstanding contribution award – among them The Rolling Stones and Pink Floyd. There is a bit of an issue over whether some will turn up to perform. But there are also really influential songwriters who could be honoured and two names in particular spring to mind – Kate Bush and Ray Davies are both very influential among their peers and they are both quintessentially British."

Tony McKenzie, Micro Radio programme director

"She's not necessarily my cup of tea, but I'd say Dido. She comes up with these really melancholy songs and you think 'how can anybody like this?', but they just grow and grow on you."

Sheila McClurg, Cooking Vinyl production manager

"Ray Davies is one of the most significant songwriters Britain has produced. Influencing artists such as Blur, Pulp and the dear, departed Elliott Smith. He gets my vote."

Dave Shack, BMG UK international VP

"Iron Maiden. They never get the credit for over two decades of exporting British rock music everywhere around the world. These guys opened up Eastern Europe before anyone else, really did Latin before anyone else, and even sold arenas in the US before anyone else from any genre of UK music. Ever marginalised, but always popular, they could easily be responsible for the current resurgence of great British rock."

Gareth Perry, Virgin Megastores head of rock/pop and chart

"As a message about the type of music that matters most to people in the industry and also the way the market has shifted back to rock again, and with the success of the likes of The Strokes and The White Stripes, it has to be The Clash. You can't think of anybody else who's had influence like them over the past 25 years."

Matt Gidman, All Around The World managing director

"Paul Weller and Eric Costello, both of whom are great UK music people. They'd be better than Duran Duran."

Mark Picken, Massive Attack manager

"The Rolling Stones seem logical. It has been offered to them in the past and they should certainly try and give it to them before they get too old to get there and perform. Or Scott Walker."

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The 2004 Music Week Year Planner

Get year-round promotion alongside the dates for major award shows,
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The year planner will be inserted into Music Week's December 20th
issue (published Monday 15th).

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TV Airplay Chart

Pos	Artist	Track	Label	Wk
1	RED HOT CHILI PEPPERS	FORTUNE FADED	WARNER BROS	348
2	BRITNEY SPEARS FEAT. MADONNA	ME AGAINST THE MUSIC	JIVE	315
3	CHRISTINA AGUILERA	THE VOICE WITHIN	ROSBIRD	306
4	GIRLS ALOUND	JUMP	POLYDOR	300
5	WILL YOUNG	LEAVE RIGHT NOW	S	292
6	LINKIN PARK	FROM THE INSIDE	WARNER BROS	289
7	BUSTED	CRASHED THE WEDDING	UNIVERSAL	284
8	WESTLIFE	MANDY	S	278
9	GARETH GATES	SAY IT ISN'T SO	S	262
10	BLACK EYED PEAS	SHUT UP	ARABIAWOOD	259
11	ALEX PARKS	MAYBE THAT'S WHAT IT TAKES	POLYDOR	256
12	SUGABABES	HOLE IN THE HEAD	UNIVERSAL	242
13	KYLIE MINOGUE	SLOW	POLYPHONIC	235
14	ATOMIC KITTEN FEAT. KOOL & THE GANG	LADIES NIGHT	INVACORE	231
15	NO DOUBT	IT'S MY LIFE	POLYPHONIC	230
16	EVANESCENCE	MY IMMORTAL	SONY	225
17	LIMP BIZKIT	BEHIND BLUE EYES	INTERSCOPE/ROCKAWAY	225
18	THE WHITE STRIPES	THE HARDEST BUTTON TO BUTTON	XL	216
19	FATMAN SCOOP	BE FAITHFUL	DEF JAM/UK/RECORDS	205
20	BLINK 182	FEELING THIS	ISLAND	204
21	BLAZIN' SQUAD	FLIP REVERSE	EAST WEST	202
22	BLUE/STEVIE WONDER/ANGIE STONE	SIGNED, SEALED...	HYSCOM	195
23	DIDO	LIFE FOR RENT	CHERRYBLOSSOM	189
24	RACHEL STEVENS	FUNKY DORY	POLYPHONIC	184
25	JAMELIA	SUPERSTAR	PHILIPINE	173
26	D-SIDE	REAL WORLD	BLACKSTONE	165
27	MUSE	HYSTERIA	EAST WEST	163
28	MIS-TEEQ	STYLE	TELESTAR	162
29	BLACK EYED PEAS	WHERE IS THE LOVE?	ARABIAWOOD	159
30	KELLY OSBOURNE	CHANGES	SANCTUARY	156
31	MISSEY ELLIOTT	PASS THAT DUTCH	EAST WEST	130
32	DELTA GOODREM	NOT ME, NOT I	EPIC	129
33	SHANE RICHIE	I'M YOUR MAN	BMG	129
34	DIANO	WHITE FLAG	CHERRYBLOSSOM	127
35	ENRIQUE IGLESIAS	ADDICTED	INTERSCOPE/ROCKAWAY	116
36	JUSTIN TIMBERLAKE	ROCK YOUR BODY	JIVE	114
37	THE STROKES	12-51	REIGN	114
38	BIG BROVAX	AIN'T WHAT YOU DOOZ	EPIC	112
39	BASEMENT JAXX FEAT. DIZZEE RASCAL	LUCKY STAR	XL	100
40	JAVINE	SURRENDER (YOUR LOVE)	HYMNIST	107



1. Red Hot Chili Peppers
While advancing 21-16 on the radio airplay chart, the Red Hot Chili Peppers' latest single Fortune Faded is a bigger success on TV, where the video was aired 348 times by stations on the Music Control panel last week, enough for it to move comfortably from four to the top of the chart. The track, recorded specially for the group's new Greatest Hits album, was played by seven stations last week, getting 98 plays from Korang, 53 from Q TV, 59 from MTV2, 55 from The Box, 26 from The Amp, 16 from MTV and 10 from Smash Hits.



9. Gareth Gates
Starting slowly on radio, where it currently ranks at 400, Gareth Gates' follow-up to Sunshine, titled Say It Isn't So, could follow its predecessor all the way to the top of the TV airplay chart. It leaps 18-9 this week, with 262 plays, including 97 from Smash Hits and 57 from the Box.

The Chilis climb three places to top the TV airplay chart, while Will Young, Gareth Gates and Alex Parks make good progress

THE BOX NUMBER ONE
Alex Parks' Maybe That's What It Takes
HIGHEST CLIMBER
Alicia Keys' You Don't Know My Name
HIGHEST NEW ENTRY*
Alicia Keys' You Don't Know My Name

MTV MOST PLAYED

Pos	Artist	Track	Label	
1	5	BRITNEY SPEARS/MADONNA	ME AGAINST THE MUSIC	JIVE
2	2	CHRISTINA AGUILERA	THE VOICE WITHIN	ROSBIRD
3	1	LINKIN PARK	FROM THE INSIDE	WARNER BROS
4	14	BLACK EYED PEAS	SHUT UP	ARABIAWOOD
5	11	BASEMENT JAXX FEAT. DIZZEE RASCAL	LUCKY STAR	XL
6	2	SUGABABES	HOLE IN THE HEAD	UNIVERSAL
7	14	RED HOT CHILI PEPPERS	FORTUNE FADED	WARNER BROS
8	23	MIS-TEEQ	STYLE	TELESTAR
9	10	THE WHITE STRIPES	THE HARDEST BUTTON TO BUTTON	XL
10	7	FATMAN SCOOP	BE FAITHFUL	DEF JAM/UK/RECORDS

MTV NUMBER ONE
Britney Spears' Me Against The Music
HIGHEST CLIMBER
Alicia Keys' You Don't Know My Name
HIGHEST NEW ENTRY*
Alicia Keys' You Don't Know My Name

THE BOX MOST PLAYED

Pos	Artist	Track	Label	
1	6	ALEX PARKS	MAYBE THAT'S WHAT IT TAKES	POLYPHONIC
2	2	KYLIE MINOGUE	SLOW	POLYPHONIC
3	9	BUSTED	CRASHED THE WEDDING	UNIVERSAL
4	5	WILL YOUNG	LEAVE RIGHT NOW	S
5	1	BRITNEY SPEARS/MADONNA	ME AGAINST THE MUSIC	JIVE
6	7	GIRLS ALOUND	JUMP	POLYPHONIC
7	10	ALISTAIR BRING IT ON	UNIVERSAL MUSIC TV	UNIVERSAL
8	3	FATMAN SCOOP	BE FAITHFUL	DEF JAM/UK/RECORDS
9	10	GARETH GATES	SAY IT ISN'T SO	S
10	12	RED HOT CHILI PEPPERS	FORTUNE FADED	WARNER BROS

KERRANG! NUMBER ONE
Blink 182 Feeling This
HIGHEST CLIMBER
Evanscence's Bring Me The Horizon
HIGHEST NEW ENTRY*
Andrew WK Party Hard

MTV BASE MOST PLAYED

Pos	Artist	Track	Label	
1	1	LIMBICRISIS	STAND UP	DEF JAM/ROCKAWAY
2	29	MIKHAEL JACKSON	ONE MORE CHANCE	EPIC
3	7	WYNNE	WONDER BOUNCE ALONG	ATLANTIC/EAST WEST
4	10	BUSTA RHYMES	LIGHT YOUR ASS ON FIRE	ARISTA
5	15	MISSEY ELLIOTT	PASS THAT DUTCH	EAST WEST
6	32	NELLY	I D	ISLAND
7	29	ALICIA KEYS	YOU DON'T KNOW MY NAME	BMG
8	8	BLACK EYED PEAS	SHUT UP	ARABIAWOOD
9	1	NINOSON/DUGG & CHRISTACE	KILLAH OOH WEE	EAST WEST
10	5	FABOLOUS	FEAT. TAMIA INTO YOU	ELECTRA/EAST WEST

MTV2 NUMBER ONE
Red Hot Chili Peppers' Fortune Faded
HIGHEST CLIMBER
Brand New's The Ghost That No One Ever Knows
HIGHEST NEW ENTRY*
Audioslave's Cochise

MTV2 MOST PLAYED

Pos	Artist	Track	Label	
1	1	RED HOT CHILI PEPPERS	FORTUNE FADED	WARNER BROS
2	2	THE WHITE STRIPES	THE HARDEST BUTTON TO BUTTON	XL
3	8	LOSTPROPHETS	BURN BURN	VISUAL NOISE
4	4	THE STROKES	12-51	REIGN
5	3	BLINK 182	FEELING THIS	ISLAND
6	10	MUSE	HYSTERIA	EAST WEST
7	16	THE MARS VOLTA	INERTIAL ESP	ISLAND
8	6	YEAR YEAR YEARS	MAPS	DESS/LITTLELAND
9	33	THE RAPTURE	SISTER SUE/OUR	MERCURY
10	5	HOT NOT HEAT	TALK TO ME, DANCE WITH ME	SUB POP

SMASH HITS NUMBER ONE
Will Young's Leave Right Now
HIGHEST CLIMBER
Big Brovax's Aint What You Do
HIGHEST NEW ENTRY*
Big Brovax's Aint What You Do

KERRANG! MOST PLAYED

Pos	Artist	Track	Label	
1	4	BLINK 182	FEELING THIS	ISLAND
2	1	RED HOT CHILI PEPPERS	FORTUNE FADED	WARNER BROS
3	2	LIMP BIZKIT	BEHIND BLUE EYES	INTERSCOPE/ROCKAWAY
4	2	LINKIN PARK	FROM THE INSIDE	WARNER BROS
5	42	EVANESCENCE	MY IMMORTAL	SONY
6	11	MUSE	HYSTERIA	EAST WEST
7	6	KELLY OSBOURNE	CHANGES	SANCTUARY
8	44	METALLICA	ST. ANGER	WEA/REPRISE
9	45	LIMP BIZKIT	ROLLIN	INTERSCOPE/ROCKAWAY
10	46	ELECTRIC SIX	GAY BAR	XL

MTV BASE NUMBER ONE
Sugababes' Hole In The Head
HIGHEST CLIMBER
Junior Senior's Move Your Feet
HIGHEST NEW (RE) ENTRY*
Mary Mary's Shackles On Your Feet
Top 50

© 2002 The TV airplay chart is compiled, based on plays on the following channels: MTV, MTV2, MTV3, MTV4, MTV5, MTV6, MTV7, MTV8, MTV9, MTV10, MTV11, MTV12, MTV13, MTV14, MTV15, MTV16, MTV17, MTV18, MTV19, MTV20, MTV21, MTV22, MTV23, MTV24, MTV25, MTV26, MTV27, MTV28, MTV29, MTV30, MTV31, MTV32, MTV33, MTV34, MTV35, MTV36, MTV37, MTV38, MTV39, MTV40, MTV41, MTV42, MTV43, MTV44, MTV45, MTV46, MTV47, MTV48, MTV49, MTV50, MTV51, MTV52, MTV53, MTV54, MTV55, MTV56, MTV57, MTV58, MTV59, MTV60, MTV61, MTV62, MTV63, MTV64, MTV65, MTV66, MTV67, MTV68, MTV69, MTV70, MTV71, MTV72, MTV73, MTV74, MTV75, MTV76, MTV77, MTV78, MTV79, MTV80, MTV81, MTV82, MTV83, MTV84, MTV85, MTV86, MTV87, MTV88, MTV89, MTV90, MTV91, MTV92, MTV93, MTV94, MTV95, MTV96, MTV97, MTV98, MTV99, MTV100.

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CLOSER TO THE STARS

Name: *Kim Marsh* **Star Sign:** *Gemini*
D.O.B: *13/06/76* **Best Feature:** *beaming smile*

Height: *5ft 4 ins*

Message to TRF: *Really enjoying the show! Looking forward to coming on again soon. Lots of love Kim Marsh*

TOP 100 HIGHEST LIVE
LENDERS AT 4.30
*MTV IS AVAILABLE ON SKY, BT, NTL, AND TELECAST CHANNELS

ALSO OUT THIS WEEK SINGLES

Katya Brown Don't Give Up (Dolbeek)
Lays & Dubbeek
Let The Good Times Roll (RL) The Lost Boys Cry Little

Sister I Need You (You) Diverber/M

ALBUMS
Ryan Adams Love Is Hell Vol. 2 (Mercury) Various: DJ Yoize How To Cut/Pain 80s

Edition (Aardbeek)
Maf Africa: Box Set (Mercury) Various: Pop 107: The Xmas Factor (S)

Records released 08.12.03

SINGLE OF THE WEEK

Keys Keys
You Don't Know My Name

J Records 82876574602
The first cut from Keys' album *The Diary Of...* comes almost two years after she exploded onto the scene with *Songs In A Minor*. You Don't Know My Name doesn't disappoint: brimming with old school soul, the ballad recalls classic tracks of the Sixties and Seventies and marks an even more mature sound for Keys. The track has instantly found favour at radio, being playlisted at Radio One and Capital alongside a highest new entry ranking on MTV Base.


ALBUM OF THE WEEK

Kelis
Tasty

Virgin CDV297
Kelis's third album sees the 24-year-old settling into a more mature and laidback style, and it suits her honey-smooth voice perfectly. Featuring collaborations with P Diddy, The Neptunes, Timbaland and Nas, Tasty contains many peaks, not least on the pounding current single Milkshake. In a year that has seen fantastic urban offerings from the likes of The Neptunes, Outkast and Missy Elliott, Kelis has ensured she won't get overlooked.


Singles

Christina Aguilera
The Voice Within (RCA)
82876584292

After the feisty hip-hop-flavoured Can't Hold Us Down, Aguilera whisks out this ballad from her album *Stripped* for her Christmas single. Although her profile is high following her hosting of the MTV EMAs and the single has won a B-listing at Radio One, it may struggle to match the Top 10 performance of its three predecessors.

Blue feat. Stevie Wonder & Angie Stone
Signed, Sealed, Delivered I'm Yours (Unloosec SINC054)

In what is perhaps the pop coup of the year, Blue (or most likely their label) have persuaded one of music's true legends to lend his name and his voice to a reworking of one of his classic songs. Its burgeoning popularity at radio is sure to provide a further boost to their current Top 10 album *Guiltily*.

Big Brovaz
Are You What You Do (Epic 6745105)
Repeating the formula of *Favourite Things* by employing a familiar song – in this case the Fun Boy Three/Bananarama hit of the same name – and adding extra bling over the top, this catchy cut looks irresistibly charismatic. Having scored four Top 10 hits this year, plus two Mobo awards, the Brovaz look set for big things in 2004.

Cheeky Girls
Have A Cheeky Christmas (Multiple CD/Epic 7Y110)
Subtle as a Christmas pudding in the face, this festive ditty from the Cheeky duo seems aimed squarely at the under-fives. Whether the twins will win the chart battle with Noddy is open to question.

DMX feat. Swizz Beatz
Get It On: The Floor (Def Jam/Mercury 9815206)
The third single from the number six album *Grand Champ*, Get It On: The Floor contains a gritty and well-constructed piece of

crowding from DMX, with hooky production from Swizz Beatz.

Evanescence
My Immortal (Epic/Wind Up 6745422)
This Christmas contender confirms that Evanescence are the Celine Dion of rock, a true complicit in a sales context. Taken from the band's double-platinum album, this piano-led ballad builds to an epic high-point. Success will depend on support from the Radio One and Capital C-lists and the Radio Two B-list being upgraded.

Nelly Furtado
Powerless (Say What You Want) (DreamWorks LC07266)
Although not necessarily the strongest track from Furtado's forthcoming album, this is definitely a good example of her modern Latino sound. Already A-listed at Radio One and C-listed at Radio Two, this should be a Top 10 hit for Furtado.

Good Charlotte
The Young And The Hopeless (Columbia 6745435)
The US's heavily-tattooed answer to Bustled return with the title track from their current album. It is another slice of their melodic soft rock and is related to tie in with their UK tour, which ends in Manchester on December 19.

The Lost Brothers
Cry Little Sister (Incentive CEN16020S)
Sounding like a relic from the glow-stick raves era of the late Nineties, this synth-drenched chesse fest has already found its way onto Radio One's A-list. The single sounds familiar as it is based around a sample from Eighties movie *The Lost Boys*.

Madonna
No Profusion/Nothing Falls (Maverick/Warner W634CD1)
Both of these tracks are lifted from the pop icon's current album *American Life*, which has sold more than ten copies worldwide, and should help get her career back on track. In addition, this week she released a seven-track EP of rare remixes, including her duet with Missy Elliott as featured on a recent Gap ad.

Noddy
Make Way For Noddy (BMG 82876582142)
This Christmas theme tune to Five's animated TV series may not be a sniffer of airplay, but will already be familiar to toddlers everywhere. Building awareness will be key for the release which, while unlikely to make a massive first-week impact, should sell well as a stocking filler if it is given a few weeks' run at retail.

Pretty Girls Make Graves
All Medicated Geniuses (Matoro ELO06-2)
Seattle's PGMG have one foot in contemporary indie, with agitated female vocals and jerky guitars, and the other foot in indie rock, with shouty male vocals bang on cue. Also included here is a great cover of Bow Wow Wow's new-wave classic *Cos C60 C90* Goo.

Cliff Richard
This List (EMI SANTA02)
What would Christmas be without a Cliff release? This typical festive release is sure to appeal to his loyal fanbase, which has already awarded the album Cliff At Christmas healthy sales.

Rachel Stevens
Funky Dory (Polydor 9814984)
With previous single *Sweet Dreams My LA Ex* still riding high on the UK airwaves, the new S&A member follows up with this upbeat track. Reworking David Bowie's Seventies track *Andy Warhol*, Funky Dory is a stylish pop tune which shows all the signs of being similarly well-loved by radio, with Radio One (B-listing) and Capital both coming on board last week.

Simply Red
You Make Me Feel Brand New (simplyred.com SR5003CD1)
In a week awash with questionable cover versions, this remake of the Stylistics' 1974 number two hit is up there with the best of them. It is the third single from Simply Red's album *Home* and has been placed on Radio Two's A-list.

Sting and Mary J Blige
Whenever I Say Your Name (A&M/Polydor LC00485)
There is no denying that this

brings together two of the industry's finest voices. Although it is relatively pleasant, the song isn't that strong, somehow managing to span weak R&B and melancholic MOR.

Texas
I'll See It Through (Mercury 9815202)

This is the best track from *Careful What You Wish For*, needs to perform well if it is to rescue the album, which has fallen out of the Top 75 after only four weeks. Featured in the movie *Love Actually*, this is what Texas are best at – stirring, dynamic ballads topped by an exquisite vocal from Shaheen Spieter. It is B-listed at Radio Two and C-listed at Capital.

Justin Timberlake
I'm Lovin' It (Jive Inc.)
Timberlake marks a clean sweep this year's MTV awards with this brand new collaboration with the Neptunes. Not as immediate as the singles from *Justified*, this twirly R&B track will however benefit enormously from its inclusion in a McDonald's global marketing campaign. Radio One has given it a B-listing.

Albums

Johnny Cash
Unrushed (Lost Highway/Mercury 0167902)

Cash's late reputation as possibly the only performer who could creditably connect modern alternative music with the US folk tradition has ensured him a grand send-off. The first three discs in this set consist of unreleased covers and originals recorded with Rick Rubin and stellar guests; disc four is a new album of hymns, performed solo; and five is the best of his last four US albums. Sixty-four unreleased tracks out of a total of 79 make this a genuine treasure trove.

Damon Albarn
Democracy (Honest Jones DEM01)
This 'no-4' album, conceived as an insight into the songwriting process, contains 14-song sketches recorded while on tour in the US

which may (or may not) end up on future Gorillaz/Blur projects. A limited run of 5,000 while 10 inch vinyl albums. Democracy is too timely to be genuinely lovable. Bar the odd good cover or melody, this smacks of star folly.

Explosions In The Sky
The Earth Is Not A Cold Dead Place (Elek Nonesuch 061055)

This quality album of instrumental post-rock – which has been praised by the *NME* and *X-Ray* among others – belongs to the same school as Sigur Rós and Mogwai where emotions are borne – stirring, dynamic ballads topped by an exquisite vocal from Shaheen Spieter. It is B-listed at Radio Two and C-listed at Capital.

Whitney Houston
One Wish – The Holiday Album (Arista/ABC 282679-2)
With her chocolate vocals and delicate take on classic Christmas songs such as *Have Yourself A Merry Little Christmas*, this worthy addition to the Whitney catalogue is a surefire festive seller this year.

Maroon 5
Songs For Jane (Octone/Records 82876 52533)

This is a genuine sleeper hit in the US which was picked up by Arista (ABC 282679-2) from indie label Octone. The reason why is clear: ostensibly a five-piece rock combo from LA, Maroon 5 have discovered soul in a big way, and indeed sound distinctly Timberlake-like at times, as on *Harder To Breathe*, which was a massive radio hit in the US, to be released as a single here in January.

Two Lone Swindens
Papered With Spastic Magic (Globe/Capitol RG00CD1)
This contains 13 remixed plunder from *Andy Weatherall* and Keith Tenniswood's extensive remix CD, including reworkings of material from Calexico, St Etienne, Mimal Stream and Texas. Don't expect anything resembling the original tracks – these clicks, crackle and crunch versions are far superior.

This week's reviews: Dupix, David Brookes, Adam Jones, David Knoff, Owen Lawrence, James, Nicola Sisk, Nicky Tocco, Simon Ward and Adam Woods.

Albums listed this week: 230

New to date: 11,122

Singles listed this week: 105

New to date: 6,318

More release information can be faxed to Owen Lawrence on (820) 792-8327 or e-mailed to owen@musicweek.com

Records released 01.11.03

Profile

4	ACQUAINTANCE THE KIRK DOUGLAS BR 39 JAZZ 230A 120	IMP	Jazz
5	ALAN RAMON'S SEVEN YEARS AFTER THE BIRTH OF ROCK (AR) 550	PROF	Folk
6	ALAN RAMON'S SEVEN YEARS AFTER THE BIRTH OF ROCK (AR) 550	PROF	Folk
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59	ALAN RAMON'S SEVEN YEARS AFTER THE BIRTH OF ROCK (AR) 550	PROF	Folk
60	ALAN RAMON'S SEVEN YEARS AFTER THE BIRTH OF ROCK (AR) 550	PROF	Folk

RETAIL INSIDER



Acorn grows into maturity

Chris Lowe
Acorn Music
Operating from the same town center location for 28 years of its 30-year existence, Acorn Music is 'You'll only independent record shop, and the town also has a Virgin store and three major supermarkets which stock a smaller range of CDs.

"Competition is fierce, and we can't compete on price but we have anything up to 10,000 titles in stock, and an excellent workforce who, between them, know about a lot of different types of music," says owner Chris Lowe.

The staff range in age from a dance-savvy teenager to the shop's classical expert, who puts in during the day at the shop every week, at the age of 75.

"We had a major refit six years ago, which resulted in a tidier,

Competition is fierce, and we can't compete on price but we stock up to 10,000 titles

brighter and smarter shop, in which we are able to make better use of the space, and it was at that point that we started stocking classical music in depth," says Lowe. "We have a range of about 2,000 classical titles - mostly budget and mid-priced, and it's now a significant part of our business."

On a more contemporary note, Acorn sells a lot of albums by the latest wave of rock acts. "You'll find a big live scene for these bands, and we have done well with albums by Suede and The Verve," says Lowe. "The new Blink 182 album is also selling exceptionally well," says Lowe.

"But our most reliable source of income is our mid-range record, which runs to about 2,500 titles. They are mainly classic albums from the last three decades, and are all packed together. At three for £22 they sell very well."

"We also reduced the space we allot to singles and vinyl in April, and have turned it over to DVDs. It's been a good source of extra business. Although we've had the best of both worlds, we've also had the best of both worlds, which are available everywhere else."

Address: Acorn Music, 3 Glovers Walk, York, Somerset BA20 1JH. Telephone: 01935 425503. Website: www.acornmusic.com

Singles

1	ANITA SACHS (REISSUE) TECH VOL 1, Ultra Club of Sound CD 025 020	IG	House
2	ANITA SACHS (REISSUE) TECH VOL 1, Ultra Club of Sound CD 025 020	IG	House
3	ANITA SACHS (REISSUE) TECH VOL 1, Ultra Club of Sound CD 025 020	IG	House
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60	ANITA SACHS (REISSUE) TECH VOL 1, Ultra Club of Sound CD 025 020	IG	House

... [Continuation of the Singles list, partially obscured by the 'RETAIL INSIDER' sidebar]

singles chart

WEEK	LAST WEEK	ARTIST TITLE (Label)	WEEKS ON CHART	PEAK POSITION
39	21	HOLLY VALANCE STATE OF MIND (Mercury) (Feat. David Guetta)	1	1
40	NEW	STARSAILOR BORN AGAIN (Mercury)	1	2
41	33	OBIE TRICE GOT SOME TEETH (Mercury)	1	3
42	38	BEYONCE FEAT. SEAN PAUL BABY BOY (Mercury)	1	4
43	29	LIBERTY X JUMPIN' (Mercury)	1	5
44	NEW	PRIMAL SCREAM SOME VELVET MORING (Mercury)	1	6
45	NEW	BLACK REBEL MOTORCYCLE CLUB WE'RE ALL IN LOVE (Mercury)	1	7
46	23	BASEMENT JAXX FEAT. DIZZEE RASCAL LUCKY STAR (Mercury)	1	8
47	31	50 CENT PIMP (Mercury)	1	9
48	35	HILARY DUFF SO YESTERDAY (Mercury)	1	10
49	34	R KELLY STEP IN THE NAME OF LOVE/THOIA THONG (Mercury)	1	11
50	29	ELEPHANT MAN PON DE RIVER, PON DE BANK (Mercury)	1	12
51	31	LINUS LOVES FEAT. SAM OBERNIK STAND BACK (Mercury)	1	13
52	NEW	MICHAEL WOODS SOLEX (CLOSE TO THE EDGE) (Mercury)	1	14
53	36	PHIXX HOLD ON ME (Mercury)	1	15
54	39	WAYNE WONDER BOUNCE ALONG (Mercury)	1	16
55	NEW	LIMODEE FEAT. NORE CRASHIN' A PARTY (Mercury)	1	17
56	27	MELANIE C MELT'VEH YEH YEH (Mercury)	1	18
57	NEW	SOLITAIRE I LIKE LOVE (I LOVE LOVE) (Mercury)	1	19
58	40	LOSTPROPHETS BURN BURN (Mercury)	1	20
59	38	REM BAD DAY (Mercury)	1	21
60	41	FABOLOUS FEAT. TAMIA INTO YOU (Mercury)	1	22
61	NEW	PHIL COLLINS LOOK THROUGH MY EYES (Mercury)	1	23
62	NEW	BUSTA RHYMES FEAT. PHARRELL LIGHT YOUR ASS ON FIRE (Mercury)	1	24
63	43	MARK RONSON OOH WEE (Mercury)	1	25
64	37	THE COOPER TEMPLE CLAUSE BLIND PILOTS (Mercury)	1	26
65	42	BIG BROVAX BABY BOY (Mercury)	1	27
66	43	ELTON JOHN ARE YOU READY FOR LOVE? (Mercury)	1	28
67	50	S CLUB 8 SUNDOWN (Mercury)	1	29
68	19	BILL CLANTON FEAT. SEAN PAUL BREATHE (Mercury)	1	30
69	46	RACHEL STEVENS SWEET DREAMS MY LA EX (Mercury)	1	31
70	54	DELTA GODREEM INNOCENT EYES (Mercury)	1	32
71	56	FAST FODG ROCKERS SAY CHEESE (SMILE PLEASE) (Mercury)	1	33
72	NEW	CHIKINKI ASSASSINATOR 13 (Mercury)	1	34
73	NEW	ELVIS PRESLEY RUBBERNECKIN' (Mercury)	1	35
74	62	VARIOUS DJ NATION - HARDER EDITION (Mercury)	1	36
75	52	SOPHIE ELLIS-BEXTOR MIXED UP WORLD (Mercury)	1	37

As used by Top Of The Pops and Radio One

Chart compiled from actual sales data from 1000+ independent retailers. Includes all UK singles. Copyright © 2002. Produced with BPI and BART cooperation.



5. Lemar Reality TV stars crowd the top five this week.

6. The original I Luv U Baby from this week. Fame Academy's discovery Lemar reached two with his excellent single. Dave (FHM) in August, and returns at five this week with his double-sided hit pairing 5250 with Libby's song he co-wrote with fellow student Aidin Henderson.

10. Pet Shop Boys The most successful duo in chart history, the Pet Shop Boys chalk up their 35th Top 40 hit this week, debuting at 10 with Miracles from their upcoming hits retrospective PopArt. It's the first Top 10 hit for Chris Lowe and Neil Tennant for nearly four years, and their 19th Top 10 single in all.

15. Radiohead Radiohead took their third Top 20 hit of the year - a feat they last achieved in 1995 with 2+2=5. Debuting at 15, all of their 2003 hits are taken from their current album In Rainbows. The third, which has just topped the 250,000 sales mark.



The Official UK Singles Chart is compiled from actual sales data from 1000+ independent retailers. Includes all UK singles. Copyright © 2002. Produced with BPI and BART cooperation.

INDEPENDENT SINGLES

WEEK	LAST WEEK	ARTIST TITLE (Label)	WEEKS ON CHART	PEAK POSITION
1	NEW	THE WHITE STRIPES THE HARDEST BUTTON TO BUTTON (Mercury)	1	1
2	NEW	BELLE & SEBASTIAN STEP INTO MY OFFICE BABY (Mercury)	1	2
3	NEW	THE DARKNESS I BELIEVE IN A THING CALLED LOVE (Mercury)	1	3
4	NEW	MICHAEL WOODS SOLEX (CLOSE TO THE EDGE) (Mercury)	1	4
5	NEW	BASEMENT JAXX FEAT. DIZZEE RASCAL LUCKY STAR (Mercury)	1	5
6	NEW	STEREOPHONICS SINCE I TOLD YOU ITS OVER (Mercury)	1	6
7	NEW	SOLITAIRE I LIKE LOVE (I LOVE LOVE) (Mercury)	1	7
8	NEW	LIBERTY X JUMPIN' (Mercury)	1	8
9	NEW	LOSTPROPHETS BURN BURN (Mercury)	1	9
10	NEW	PHIXX HOLD ON ME (Mercury)	1	10
11	NEW	VARIOUS DJ NATION - HARDER EDITION (Mercury)	1	11
12	NEW	CLITTERATI DO I LOVE YOU, YOURSELF? (Mercury)	1	12
13	NEW	THE ORIGINAL I LUV U BABY (Mercury)	1	13
14	NEW	DJ SS'S FILES - SAMPLER (Mercury)	1	14
15	NEW	ELTON JOHN ARE YOU READY FOR LOVE? (Mercury)	1	15
16	NEW	WILD & BEN ABSOLUTION (Mercury)	1	16
17	NEW	SHERAZ JAY ROX CITY PUT YA (Mercury)	1	17
18	NEW	J MAJIK/WICKERMAN/FUTUREGROUND PITBULL (Mercury)	1	18
19	NEW	UNDERWORLD BORN SUPPLY MUCK (Mercury)	1	19
20	NEW	PLASTIC BOY FEAT. ROZALLA LIVE ANOTHER LIFE (Mercury)	1	20

DANCE SINGLES

WEEK	LAST WEEK	ARTIST TITLE (Label)	WEEKS ON CHART	PEAK POSITION
1	NEW	PET SHOP BOYS MIRACLES (Mercury)	1	1
2	NEW	KYLE MINOGUE SLOW (Mercury)	1	2
3	NEW	BASEMENT JAXX FEAT. DIZZEE RASCAL LUCKY STAR (Mercury)	1	3
4	NEW	DJ SS'S FILES - SAMPLER (Mercury)	1	4
5	NEW	VARIOUS DJ NATION - HARDER EDITION (Mercury)	1	5
6	NEW	J MAJIK/WICKERMAN/FUTUREGROUND PITBULL (Mercury)	1	6
7	NEW	UNKLE IN A STATE (Mercury)	1	7
8	NEW	BRITNEY SPEARS FEAT. MADONNA I'M AGAINST THE MUSIC (Mercury)	1	8
9	NEW	LINDY FORTANA PRESENTS BLACK SUN SPREAD LOVE (Mercury)	1	9
10	NEW	MICHAEL WOODS SOLEX (CLOSE TO THE EDGE) (Mercury)	1	10
11	NEW	WILD & BEN ABSOLUTION (Mercury)	1	11
12	NEW	SOLITAIRE I LIKE LOVE (I LOVE LOVE) (Mercury)	1	12
13	NEW	WAY OUT WEST MUTHAFUCKA (Mercury)	1	13
14	NEW	MAN WITH GUITAR MAN WITH GUITAR (Mercury)	1	14
15	NEW	LINUS LOVES FEAT. SAM OBERNIK STAND BACK (Mercury)	1	15
16	NEW	TALL HIGH HOPES LAL OVER RAIN (Mercury)	1	16
17	NEW	BROTHERS BUD VS. TLO THE HERBGRINDER (Mercury)	1	17
18	NEW	THE ORIGINAL I LUV U BABY (Mercury)	1	18
19	NEW	CHIKINKI LIPS BAD SKIN (Mercury)	1	19
20	NEW	JOHN DOE FEAT. THE VOYAGE EP (Mercury)	1	20

R&B SINGLES

WEEK	LAST WEEK	ARTIST TITLE (Label)	WEEKS ON CHART	PEAK POSITION
1	NEW	LEMAR SO SO LULLABY (Mercury)	1	1
2	NEW	OUTKAST HEY YA (Mercury)	1	2
3	NEW	KEVIN LYTTLE TURN ME ON (Mercury)	1	3
4	NEW	FATMAN SODOO FEAT. THE CROOKIN CLAN BE FAT THUF (Mercury)	1	4
5	NEW	MISSY ELLIOTT PASS THAT DUTCH (Mercury)	1	5
6	NEW	JAMELIA SUPERSTAR (Mercury)	1	6
7	NEW	BLAZIN' SQUAD FLIP REVERSE (Mercury)	1	7
8	NEW	BLACK EYED PENS WHERE IS THE LOVE? (Mercury)	1	8
9	NEW	MIS-TEQ STYLE (Mercury)	1	9
10	NEW	PHARRELL STAND UP (Mercury)	1	10
11	NEW	LEMAR SO SO LULLABY (Mercury)	1	11
12	NEW	OBIE TRICE GOT SOME TEETH (Mercury)	1	12
13	NEW	JAYVEE SURRENDER (LOVE LOVE) (Mercury)	1	13
14	NEW	LIMODEE FEAT. NORE CRASHIN' A PARTY (Mercury)	1	14
15	NEW	BEYONCE FEAT. SEAN PAUL BABY BOY (Mercury)	1	15
16	NEW	WAYNE WONDER BOUNCE ALONG (Mercury)	1	16
17	NEW	50 CENT PIMP (Mercury)	1	17
18	NEW	BUSTA RHYMES FEAT. PHARRELL LIGHT YOUR ASS ON FIRE (Mercury)	1	18
19	NEW	FABOLOUS FEAT. TAMIA INTO YOU (Mercury)	1	19

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

50 Cent Pimp
Hilary Duff So Yesterday
R Kelly Step In The Name Of Love/Thoa Thong
Elephant Man Pon De River, Pon De Bank
Linus Loves Feat. Sam Obernik Stand Back
Michael Woods Solex (Close To The Edge)
Phixx Hold On Me
Wayne Wonder Bounce Along
Limodee Feat. Nore Crashin' A Party
Melanie C Melt'Veh Yeh Yeh
Solitaire I Like Love (I Love Love)
Lost Prophets Burn Burn
Rem Bad Day
Fabolous Feat. Tamia Into You
Phil Collins Look Through My Eyes
Busta Rhymes Feat. Pharrell Light Your Ass On Fire
Mark Ronson Ooh Wee
The Cooper Temple Clause Blind Pilots
Big Brovax Baby Boy
Elton John Are You Ready For Love?
S Club 8 Sundown
Bill Clinton Feat. Sean Paul Breathe
Rachel Stevens Sweet Dreams My La Ex
Delta Godreem Innocent Eyes
Fast Fodg Rockers Say Cheese (Smile Please)
Chikinki Assassinator 13
Elvis Presley Rubberneckin'
Various DJ Nation - Harder Edition
Sophie Ellis-Bextor Mixed Up World

The Hardest Button To Button
Belle & Sebastian Step Into My Office Baby
The Darkness I Believe In A Thing Called Love
Michael Woods Solex (Close To The Edge)
Basement Jaxx Feat. Dizzee Rascal Lucky Star
Stereophonics Since I Told You Its Over
Solitaire I Like Love (I Love Love)
Liberty X Jumpin'
Lost Prophets Burn Burn
Phixx Hold On Me
Various DJ Nation - Harder Edition
Clitterati Do I Love You, Yourself?
The Original I Luv U Baby
DJ SS'S Files - Sampler
Elton John Are You Ready For Love?
Wild & Ben Absolution
Sheraz Jay Rox City Put Ya
J Majik/Wickerman/Futureground Pitbull
Underworld Born Supply Muck
Plastic Boy Feat. Rozalla Live Another Life

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MUSICWEEK

KEYNOTE:

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- Activated Content, Stuart Rosove, President & CEO (US)
- Archos, R mi Durand, Marketing Products Manager (France)
- Clear Channel Entertainment, Nora Rothrock, SVP New Media (UK)
- DiscLive, Rich Isaacson, CEO (US)
- DTS Entertainment, Jeff Skillen, VP (US)
- EMI Music, Ted Cohen, Senior Vice President, Digital Development & Distribution (US)
- EMI Music, John Rose, Executive VP (US)
- Forrester Research, Josh Bernoff, Principal Analyst (US)
- IFPI, Paul Jessop, CTO (UK)
- iriXx, Author/Composer (UK)
- Macrovision, Adam Sexton, VP Marketing, (US)
- Microsoft, Julia Miller, Director Xbox Live (US)
- mm02, Kent Thexton, Chief Data & Marketing Officer (UK)
- MusicIndie, Gavin Robertson, Managing Director (UK)
- Nokia Mobile Phones, Timo Pastila, Business Development Manager, Mobile Software Unit (FIN)
- Nokia Mobile Phones, Reidar Wasenius, Senior Project Manager (FIN)
- OD2, Charles Grimdsdale, CEO (UK)
- Phatnoise, Sharon Graves, CEO (US)
- Polydor, Mark Krendel, New Media Manager (UK)
- RealNetworks, Sean Ryan, VP Music Services (US)
- Rhino/Warner Strategic Marketing, David Dorn, SVP Media (US)
- Ubi Soft, Didier Lord, Music Dept Managing Director (France)
- Universal Music, Dirk de Clippelir, Head of New Formats for Europe & Managing Director (Belgium)
- Vodafone, Timothy Wright, Team Leader, Security Technology (UK)
- Wanadoo, Olivier Sichel, CEO, (France)

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