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**In this week's issue: Virgin rejigs management team;
London live sector buzzes Plus: the charts in full**

MUSICWEEK



CMP
United Business Media

tunde



tunde

10 million albums sold worldwide
04 million in the uk
08 top 20 uk singles
05 number 1 airplay hits
05 mobo awards
04 top 10 albums

the voice of the lighthouse family
finds a voice of his own...

single 'great romantic'

already receiving plays on bbc radio 2,
capital 95.8 fm and heart 100.7 fm

album 'tunde' october 18th

radio advertising

unprecedented pre-awareness campaign
for single, 40" infomercial running from
september 11th until release:

capital 95.8 fm
heart 100.7 fm
emap big city group
jazz fm
magic fm
capital gold
gwr network
real radio group
scottish radio holdings network

tv advertising

4-week campaign to start from october 2nd:

national itv
channel 4
itv2
e4
living tv
vh1 and e!

outdoor

major pre-awareness campaign to run from
september 24th until the end of october:

national 'legal' 60x40 sites
london 'more square' campaign
regional 48 sheets in key areas

press

sunday times 'relative values': october 24th
telegraph: w/c october 18th
observer q & a: september 19th
guardian home entertainment: date tbc
the herald 'third degree': october 9th
what's on: october 13th
blues & soul: 24th september
echoes: date tbc

great romantic

www.greatromantic.co.uk
"the search for the uk's great romantic" campaign
up and running. press ads in hello, now!, heat
and ok! featuring details and phone line.
winners revealed week of album release.

tv

gmtv: performance october 6th
video exclusive: b4 on channel 4 september 17th
kelly live performance september 17th
video playlists from 20th september

radio

major 10 day regional & national tour
interviews and acoustic performances across
the board including: radio 2, capital fm,
heart 100.7, clyde, forth, brmb, century,
metro, saga etc. etc.

on and offline

www.tunde.co.uk
lighthouse family database utilised and mailed.
50,000 off-line 5 track snippet cd mail-out to
potential fans. bmg database exploited
via newsletters.

international

excellent response at radio already top 20
in germany and top 30 in italy. promotion in
spain, germany, south africa and italy including
performance at major music event festivalbar.



MUSICWEEK



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Warner lines up Live Aid DVD set

The finishing touches were last week being added to Warner Music Vision's Live Aid release, which is expected to set standards as the biggest-selling music DVD the UK has yet seen.

Producer Jill Sinclair last week completed her work on the main

film, which features footage from nearly all of the original live performances with many of the day's TV links and phone-line subtitles stripped out.

Comprising 10 hours of footage, the four-disc set will also feature the harrowing promo for The Cars' Drive, as well as the clip of Mick Jagger and David Bowie's Dancing In The Street. A Channel Four documentary which was

broadcast six months after Live Aid is also included.

Working with Sinclair at London's Metropolis Studios, Jeff Griffin and Will Shapland have completed the transfer of the original 24-track recordings for the UK performances to 5.1 surround sound.

The packaging for the product has also been completed - featuring the slogan "The day the

music changed the world" - and centring on a new design overseen by Peter Blake and based on the original Live Aid logo.

The release of the disc on November 8 will be previewed the previous week at a premiere in London's West End and backed by a massive marketing campaign, which is being put together by Warner Music Vision.
© Music DVD feature, p11

IFPI boss puts focus on piracy

John Kennedy vows to lead global anti-piracy fight and improve the public's poor perceptions of the industry p5

London venues build the buzz

Accompanying the London venue map with this issue, we highlight the issues facing the capital's busy live sector p8

The difference a year makes

Music Week celebrates a year since the release of Jamie Cullum's debut album and 1m European sales p15

This week's Number 1s

Albums: Embrace
Singles: Eric Prydz
Airplay: N Bedingfield



Retail chain takes battle to arch-rival HMV by recruiting new man to run its UK stores

Virgin rejigs top team

Retail

by Paul Williams

Virgin Retail has announced an overhaul of its senior management, with one-time HMV executive Simon Douglas joining to run its UK stores.

Douglas takes up the role this week of executive director (retail), as Dennis Henderson moves from his position of Virgin Retail UK chief operating officer to a strategy role on the same level as Douglas. Both will report directly to Virgin executive chairman John Jackson.

Virgin says the move, which effectively splits Henderson's previous responsibilities into two, is being made to reinforce Virgin's position in music, games and DVD. It comes as the business, which a few weeks ago marked its first Megastore's 25th anniversary, attempts to emerge from the shadow of its dominant specialist rival HMV. In the past six weeks, it has relaunched the former Tower store in London's Piccadilly with a £3m revamp, while it is investing £90m across the UK chain in a three-year campaign.

In Douglas, Virgin has recruit-

ed one of the entertainment retail sector's most experienced hands; he was previously HMV Europe's operations director. Douglas, a close ally of former HMV Europe managing director David Pryde, left the company 13 months ago. Since leaving HMV, Douglas held a senior role at mobile phone company Phones 4 U.

His experience with his new bosses' arch rival is being underlined in Virgin, which notes he has played "an integral part in creating the store format and product offering which has made HMV the force it is within the sector".

Virgin Retail's John Jackson says, "In an ever-increasing competitive trading environment like ours it's vital that Virgin Retail continues to be a major force going forward in our specialist sector. I'm very excited that Simon is joining the team here. His experience and his energy are going to make a major difference to Virgin Megastores."

In his new role, Douglas will be responsible for Virgin's UK and European stores, which will include overseeing marketing and product areas.

Douglas will be leading a con-

tinuing shake-up of the chain, with an ongoing programme of closures of the UK chain's smaller stores and a move towards more, larger retail sites, in a bid to put the "Megs" back into its Megastore offering.

Meanwhile, Henderson, who was appointed UK retail chief operating officer in March this year as Virgin Entertainment Group chief executive Simon Wright diverted his attention to the group's overseas operations, moves across to take on a more strategic role.

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Campaign to extend 50-year term faces hurdles at EU Minister underlines copyright challenges



by Martin Talbot

Departing arts minister Estelle Morris has indicated that the music industry has plenty of work to do to convince the UK Government of the need to extend term of copyright in sound recordings from 50 years.

Music Week wrote to Morris in the summer asking for the minister to support the industry in its call for an extension to the term. In comparison, Australia boasts 70 years' protection and the US 95 years.

In one of her final acts before announcing her intention to step down at the next election, Morris responded in a letter to *Music Week* last week. She says she recognises the importance of the issue to various parts of the music business and that she has asked her officials to liaise with Lord David Sainsbury's officials in the Patent Office, as he leads on UK policy in this area.

But she highlights a series of difficulties in achieving change. Any change is a matter for EU law, she says, "and all relevant government interests, as well as our EU partners and the European Commission, would need to be convinced that this is justified".

She confirms that, in a staff working paper on the subject, the Commission has dismissed action as this stage. Appearing to allude to the US market's refusal to recognise public performance rights in sound recordings, she adds, "The Commission makes the very important point that, taken as a whole, there are important differences in the



Government interests, our EU partners and the EC would need to be convinced

way income is obtained from sound recording in the US compared to the EU, so parity in terms of protection would not actually lead to equal economic benefits for right holders in these two territories."

She appears to suggest that any campaign would need support of the music industry, in its widest terms, to earn support from the Government. She continues, "Any extension to term could give rise to competition concerns unless it can be justified as necessary to encourage and reward creativity and investment".

The EC's working paper is now subject to a consultation until October 31, giving the UK music industry another opportunity to lobby for change, she says.

EMI government affairs VP Sara John highlights the importance of buy-in from the UK Government. "It is an understandably cautious letter," he says. "It is correct to say that this change must be made at EU level, but the attitude of the UK Government will be crucial. At this stage we would simply like

them to urge the European Commission to put this on the agenda for discussion within the EU, and to that extent the comments she makes about this being a significant issue for the industry are very encouraging".

The arrival of the response from Morris came as BPI executive chairman Peter Jamieson last week was also seeking Morris's support on the issue. In a letter to the minister last Monday, Jamieson said any failure to bring Europe's protection in line with other international markets could damage the UK's global position.

The letter says, "The BPI is deeply concerned that this unequal protection, which risks creating an impediment to international commerce in music, in particular online, and a benefit to music pirates, will undermine the UK's exceptional success in the international market for recorded music and the unique contribution that it makes to British cultural life".

It remains unclear whether Morris will remain in place as arts minister until the next election, or whether a new arts minister will be installed before then. But her decision to step down as an MP at the next election was received with disappointment last week.

Jamieson and Sir Alistair Hunter, who is chairman of British Music Rights and co-chair of the MBF, both voiced disappointment at Morris's departure.

Morris has been a positive force for the music business over the past year since taking over as arts minister in June 2003, acting as chair of the new IP Forum, as well as setting up the Live Music Forum and backing the Music Manifesto, which was set up in early summer by schools standards minister David Miliband. martin@musicweek.com



R2 boss to be honoured as Woman Of The Year

Radio Two and 6Music controller Leslie Douglas is to be honoured with the top prize at this autumn's Women Of The Year Awards.

Douglas, who succeeded Jim Mair as head of the UK's most-listened-to radio station at the end of last year, will follow in the footsteps of Sharon Osbourne and MTV's Harriet Brand when she receives the woman of the year prize at the November 24 event.

Douglas says that she could not believe she had been selected when told about the award. "I don't think it's about me really," she adds. "It's about the relationship Radio Two and now 6Music has with the music industry. It just so happens that it is me who is running the station."

In her first eight months in the job, Douglas has taken Radio Two to its highest listening figures yet with second quarter Rajar data showing the network's audience

grew by more than 400,000 in a year to 13.4m. During that period, she has introduced a series of new programmes, including bringing Mark Radcliffe over from Radio One to host a nightly programme from Mondays to Thursdays.

Douglas is also responsible for the Corporation's digital music station 6Music and is a fellow of the Radio Academy.

Three other awards will also be given out at the Women Of The Year event, which takes place at the InterContinental Hotel on London's Park Lane in aid of Nardoff Robbins Music Therapy and the Brit Trust.

The accolade and outstanding contribution awards are determined by the event's committee, while the committee also decides the special achievement award winner from a nominations list drawn up by a specially-chosen voting academy.

THE MUSIC WEEK PLAYLIST

<p>RACHID TAHA Rock The Casbah (Wrasse) The last single from Taha's Tekito album is a storming version of the Clash classic and brings a real fresh feel to the song (single, Nov 15)</p>	<p>THE DEARS Lost In The Plot (Bella Union) The fact that this Smiths-like track from No Cities Left album has been compared as the next single should take things up a gear (from album, Oct 1)</p>	<p>ALTER EGO RUCKER Skin (Skint) Travis's Eric Allkin is among the high-profile remisers queuing up to rework this catchy electro outgo. Could be one of this year's surprise crossover singles (Nov 1)</p>	<p>KT TUNSTALL Heal over (SXM/Interscope) Highlight from the debut EP by this Edinburgh-born singer-songwriter, who offers hints of The Cardigans, Cibo Matto and others (EP, Oct 4)</p>	<p>KELIS FEAT. ANDRE 3000 Milkshake (Virgin) On the one and shimmering with Kelis' lo-gloss disco magic, another snatch for the mirrrrrrral super-pairing (single, Oct 11)</p>	<p>ROBBIE WILLIAMS Radio (EMI) Empire's New Clothes or a slice of leftfield pop genius? Whatever, it has an Eighties-tinged hook which is irresistible (single, Oct 4)</p>	<p>RAY LAMONTAGNE Trouble (Capitol) First channeled here way back in the spring, this remains a firm favourite for the Autumn (album, this week)</p>	<p>MANIC STREET PREACHERS The Love Of Richard Nixon (Sony) Welsh veterans return with their most mainstream sound to date. (single, 10c)</p>	<p>CIARA FEAT. PETE D'ABELO Goodie (A&M) There's something Michael-o-esque about this glossy disco pop tune, which is massive in the US, topping the Hot 100 for two weeks (single, 10c)</p>	<p>TOM WAITS Real Gone (Anti Records) Only when the appetite further for the veteran's classic pop fans, which is massive in the US, topping the Hot 100 for two weeks (single, 10c)</p>
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OFT looks at iTunes pricing

The Office Of Fair Trading has revealed it has been "carefully monitoring" the digital music market for some time in the wake of the Consumers' Association's claim that the European pricing policy for Apple's iTunes Music Store could stand in violation of EC law.

In a letter to the OFT, the Consumers' Association alleges "anti-competitive and discriminatory behaviour by iTunes against UK consumers" as it charges them 79p (£1.16) per track, while French and German consumers are offered the same recordings at €0.99.

A spokesman for the Government Office says it has yet to decide whether Apple has a case to answer, but adds, "This is an issue

we are aware of and we are carefully monitoring electronic distribution and sales of music".

Apple itself is refusing to comment on the matter, beyond making a statement issued to the Consumers' Association in which it points to the "underlying economic model in each country" as the reason for the differences in price across Europe.

Territorial differences in record company dealer prices are the most likely factor in Apple's pricing decision, which echoes that of its pan-European rival Sony Connect.

In its statement to the Consumers' Association, Apple highlights the difference between CD prices in the US and the UK, and

suggests "the real comparison to be made is with the price of other track downloads in the UK".

In the UK, Apple's 79p price point compares favourably with those of Napster or OD2's services, which typically charge 99p for a download.

However, Consumers' Association principal policy advisor Phil Evans believes it is Apple, as the apparent market leader, which has the case to answer. He argues that if iTunes tracks could be imported from cheaper territories, as CDs have been, Apple's pricing policy could simply be challenged by the free market. In practice, the digital nature of the product means parallel importing is impossible.

iTMS fails to offer majority of tracks it has licensed Indies 'disillusioned' as Apple drags heels

Downloads

by Robert Ashton

The relationship between the UK's independent labels and Apple remains fractious, with iTunes Music Store (iTMS) still making available only a fraction of the thousands of indie tracks that has licensed.

Two months after a high-profile dispute was resolved over the conditions of licensing independent label repertoire, the UK outlet of iTunes is currently only offering a limited catalogue to just three Indies - Beggars Banquet, V2 and Sanctuary.

This is despite the creation of a template contract which set out blanket commercial terms for the independent labels and in theory should have fast-tracked their inclusion on the online service launched in June. Despite the fact that the iTMS advertises 700,000 tracks from major and independent labels, glaring omissions remain with customers still unable to access tracks from key albums such as Domino's Mercury Prize winning Franz Ferdinand title. Anyone wishing to download the Ministry of Sound Recordings-issued Call On Me by Eric Prydz, which was yesterday (Sunday) expected to debut at one on the physical singles chart, would also need to access it from another website.

Because of Apple's dominance of the online market, the lack of indie representation on iTMS means independent repertoire is struggling to make an impact on



Prydz: not available on iTMS

the Official Charts Company's recently-launched download chart. It had been assumed that the July deal with Aim had resolved the problems which had threatened to overshadow the online charts.

Aim chief executive Alison Wenham says labels have found it difficult to establish a relationship with Apple despite the existence of the template deal.

"All we want is to get indie music up on Apple," she says. "The real passion for music is not being represented because we have 22% of the market. The indie community deserve to be treated in the same way as the majors and I think it is misleading when there is such a hole in the offer."

Although few in the indie community detect any political agenda behind the move, Wenham adds that her members are still "disillusioned, perplexed and hurt" that their music is not being represented. "It is disappointing from the consumers' perspective and disingenuous from the indus-

try's perspective," she adds.

Ministry managing director Lohan Presser says his label has always embraced new technology and was hoping to make Prydz's hit available for iTMS. He had even considered changing the release date to suit. However, he has had trouble getting "any communication back from them".

"With Eric there is clearly a demand for the track digitally and it is very frustrating that we can't benefit from that," adds Presser; he believes the under representation of the Indies comes down to a lack of similarity at iTMS.

Similarly, Domino's Harry Macellias admits he is "bewildered" by his label's exclusion, including tracks from Franz Ferdinand. "I don't have an explanation - perhaps they are under resourced and not prepared for our fine music," says Martin, who filled out his contract weeks ago but has still to hear from iTMS. "It's embarrassing when people ask about Franz Ferdinand. Not having them on the system diminishes Chrysalis [iTMS]."

Chrysalis Music CEO Jeremy Macellias also says he has chased iTMS on a "week by week" to get Echo tracks on the site, but to no avail. Lascelles believes iTMS is missing a great opportunity to sell its iPod because "the people who are likely to be drawn towards downloading and iTunes are the sort of people who shop for the coolest, hippest music which comes from the indie".

Apple declined to respond before *Music Week* went to press. robert@musicweek.com

THE BRIT AWARDS
ALBUMS
Blue Nile - High
(Circus)
Gladys Knight & P-Money - Chain
(Capitol)
Kasabian - Kasabian (Poly)

Embrace - Out Of Nothing (Globe)
Various - Various - Westwood: The Takeover (Poly)
Green Day - American Idiot (Globe)
JLS - Get Born

(platinum)
Natalie Imbruglia - Unwritten (Atlantic)
(platinum)
McFly - Room On The 3rd Floor (platinum)
Green Day - International

THE STANDS

Liverpool

Four-piece The Stands are to receive a push in the US as their label Echo confirms that it

is establishing an operation in the States.

The Chrysalis Group division is setting up a "virtual" label in the US in which all functions from A&R to marketing are outsourced.

It is intended as a low cost platform from which to launch acts, with The Stands being among the first to be released on Echo US.

Their acclaimed debut album All Years Standing will be released in January 2005, along with Echo labelmates I Am Kloot's eponymous debut. Chrysalis Music

Division CEO Jeremy Lascelles says, "The band will be touring the US early in the new year, by which time they may have finished their second album. But we plan to take the time to allow them to tour before we release the new material over there, which is rare these days."

Of the US label, he says, "There is a gap in the US market for a label that can take 'starline careers' up to their first 50,000 or so sales. Once we get to that level, of course, several options are opened, not least upturning the artists and bands to major labels."

CAST LIST: Marketing: David Howell, Jerry McNeil, Echo. A&R: Darrin Woodford, Echo. International: Dino Ostarchin, Echo. Manager: Paul Samuels, Crown Music. TV and Radio: Katie Burnett, Red Alert. Regional Radio: Liam Walsh, Red Alert. Press: Andy Fraser, Some Friendly. Agent: Ben Winchester, Primary Label. Distribution: Pirnace UK, A&M (US).

BT to unveil download deal with newspaper

BT Rich Media will tomorrow (Tuesday) announce details of a download partnership with the *Evening Standard*.

The BT division was launched in April with the purpose of providing high quality broadband content in video and audio formats.

Much of its activity has been in sports, where its technology has been used to enable fans to download digitised footage of the Wimbledon tennis championship or Conference League football.

Full details of its partnership with the Associated Newspapers title will be disclosed at a launch event at BT Tower. Although this is its first newspaper

collaboration, it is not the first time the *Evening Standard* has partnered with a download specialist. This summer the *Standard* teamed up with Wipit to give away a choice of 50 free downloads.

Meanwhile, Wipit itself has entered into a new collaboration with Stelios Hajioannou's Easygroup. The two are creating

SNAP SHOT



the easyMusic.com Copyright service for launch before Christmas.

As previously disclosed, the service will comprise two elements: Copefile, which will feature free-to-download content from unsigned artists, and Copyright, which offers music from more established acts at 29p per track. Wipit will provide the platform for the Copyright service.

Wipit CEO and founder Paul Myers says, "This is a spectacular opportunity for Wipit and we're proud that Stelios has chosen Wipit to wear the famous colours of easyMusic. Their ideals are parallel to ours and we believe that easyMusic will be a first stop destination for music fans seeking a nonsense service."

It is another busy week in the world of downloads as Woolworths' service, Download@woolworths.co.uk, goes live today (Monday). Meanwhile, HMV and Virgin continue to work on revamping their online services.



New report tracks business with "real" market shares

The arguments over international market share may become less fractious following new research from the IFPI, which provides comprehensive and comparative data on revenue earned by record companies in the UK and 35 other countries throughout the world.

For the first time, IFPI's latest the Recording Industry In Numbers book is able to present accurate, company-approved figures for the five majors, which puts Universal as the 2003 UK market leader with 25.9% (27.4% in 2002) of the sector. The Indies are given a combined 19.7% (20.6%) share and EMI is just behind on 15.6% (21.9%).

IFPI director of market research Keith Jopling says the definition of its new market share survey is "owned content" and does not include licensing agreements. "This is an accurate market of the share of companies based on revenue - it has taken so long because there are so many different definitions," says Jopling. "These are the first authoritative market share figures, signed off

and approved by the companies themselves; few other industries are able to present a market share analysis based on revenues."

In the UK, market share has traditionally been based on consumer market research (from BPI/TNS among others) or analysis of chart sales (put together by the OCC and published weekly in Music Week) which do not reflect back catalogue sales.

Jopling says there are no significant discrepancies in comparing the IFPI revenue research with existing measurements of market share. For example, OCC figures for UK album sales in 2003 show Universal scored a market share of 26.8% with runner-up EMI reaching 18.7%.

He adds, "I didn't expect any surprises. What's important is record companies themselves now have a key measure and can use this as another analysis tool in combination with other data."

The new analysis puts Indies at the head of the global market with 24.3% share, just ahead of Universal with 23.5%. Jopling says Indies may benefit under this

analysis because the IFPI definition, based on owned content, does not benefit majors receiving money for distributing other companies' material around the world.

Other new developments in the IFPI report include the first IFPI Top 50 albums chart, which puts Norah Jones' EMI-issued Come Away With Me as 2003's biggest seller. Jopling says it made checks not to miss big selling indie titles, but only one record from the sector made it - Hilary Duff's Metamorphosis, at 43.

In the report, the IFPI has also for the first time set out the parameters for the music to mobile market and Jopling says he expects to provide the first figures for the size of the market next year.

Meanwhile the impact of online sales - and people burning their own compilations - has also led the IFPI to compile its first compilations market chart, which shows that Romania is the global leader with around 41% units sold being a compilation record.

More work is needed to change the perception of the music industry IFPI boss cues PR fightback

by Paul Williams

The IFPI's incoming head John Kennedy is preparing to use his new position to lead a fight-back against the outside world's negative perception of the music industry.

Kennedy, who is due to take over from Jay Berman as the global organisation's chairman and CEO at the start of next year, says that - as well as taking up the fight against record levels of music piracy - he wants to alter the public's unflattering image of the business.

"The first priority, of course, is piracy and that's the ongoing problem both with physical piracy and online," says Kennedy, who left his role as Universal Music International president and CEO early this year. "Whoever is doing the job in 40 years will be facing the same problem. Piracy will always be around and we'll never be able to take our eye off the ball.

"But I'd also like to change the perception of the industry. I never understand why we have such a hard time and why music is not seen to be value for money."

Kennedy acknowledges that trying all the "logical arguments" about comparing the value of CDs to the likes of cinema and theatre tickets is "no good" because there is a deep-held perception that music is overpriced. Instead he believes a more straightforward approach



Kennedy ready to lead fightback

positive signs," says Berman. "In the past six months, we have begun to talk about the fact we can see that we've emerged from really incredibly dark days for our industry."

In Kennedy, Berman believes the IFPI has lined up a "perfect successor". BPI executive chairman Peter Jamieson adds, "Jay Berman is a tough act to follow, but in John Kennedy the IFPI have made a tremendous appointment at a crucial moment in the evolution of our industry."

Aim chief executive Alison Wenham says, "He will bring focus, drive and energy, as well as enormous experience to one of the most demanding jobs in the music industry," she says.

Kennedy's former colleague and UMI chairman and CEO Jorgen Larsen says, "Having worked with John for quite a few years, I have come to admire his intelligence, integrity and capacity for hard work and couldn't imagine a better candidate for the IFPI chairmanship - a feeling that I know is shared 100% by my fellow IFPI board members."

The former Universal executive brings to the table more than 25 years of industry experience, beginning at Phonogram and CBS, taking him through private legal practice where he won an OBE for his Band Aid and Live Aid roles and then onto PolyGram and then Universal, whose UK music group he ran before stepping to UMI in 2001.

Berman, who was ready to stay on for a further year running the IFPI from New York had a successor not been found, says, "He has an infinite understanding of the IFPI, not just from the perspective of a company person but when he was at Universal he was the chairman of our European executive committee and knows how it works."

pa@w.com

Piracy will always be around and we'll never be able to take our eye off the ball

John Kennedy

has to be adopted. "It's simply saying a piece of music is a work of art," he says. "You can buy it for £1, you can own it forever and it's effective as an original."

Kennedy's appointment to the role comes at a time when he believes there is growing reason for optimism, partially explained by improving US sales figures. "This is no easy industry, but at the same time music is more important than it's ever been," he says.

His optimism is matched by the job's present incumbent Jay Berman, who Kennedy will shadow for three months from October 1 before taking on the role himself on January 1. "We have a sense on a number of different levels the rate of the slowdown itself has slowed down and there are a number of



A track from Death In Vegas's (pictured) forthcoming album will feature in hit US TV series CSI: Crime Scene Investigation thanks to a new streaming service launched by the group's publisher IE Music Publishing. The instrumental cut, Anita Berber, taken from Droon's October 11-released album Satan's Circus, was picked up by the show following

trials of VIRTUINES, a service targeting companies looking to use music in advertising, films and TV programmes, and computer games. The Death In Vegas album is the first to be made available to stream for free in its entirety for 28 days on the service, meaning the publisher no longer has to send out a CD of each new release to every potential client.

Reviving Sky's channels will take time, says boss

Chart Show Channels chairman Keith Macmillan says his company will not be given at least a year to turn around the fortunes of Sky's struggling music channels.

The Chart Show operation, which already runs five of its own music services on the Sky digital platform, last week took over the day-to-day running of The Amp, Scuzz and Flaunt following a lengthy review about their futures.

The channels, which Sky will continue to own and sell advertising for, were launched in April 2003 by the broadcaster in a bid to challenge Emap and MTV's dominance of the UK's crowded music TV market. However, despite coming under the experienced controls of firstly one-time VH1 executive Lester Mordic and then former Channel 4 music and youth programming head Jo Wallace, they have failed to make a significant impact.

According to Barb figures supplied by Viewing Figures - which supplies consultancy services, data and planning tools to the industry - Flaunt in August claimed a 1.94% share of the 16-34

adult TV music market with Scuzz claiming 2.45% and The Amp 1.81%. By comparison, the main MTV station had 17.97%, TMF 1.70% and The Hits 13.31%.

Macmillan says his company has two missions with the channels - to improve the service to viewers and to "improve the advertising impact" by increasing their ratings. However, he concedes, "It's a long-term issue. You can't judge it over a month. I wouldn't want to be judged beyond a year or 15 months."

As such, Chart Show Channels has no plans to immediately alter the channels with Macmillan vowing to retain their brand names and musically "keep them exactly the same at the moment". "We will do research and see how we can refocus them slightly," he says.

He believes Sky has been successful in establishing some "distinctive brands" in the market, but with the pop and urban outlet Flaunt specifically, it has found itself competing in crowded markets. "There are five or six channels doing chart pop and that's why Flaunt has struggled," he says.

Robbie Williams' 'surrogate fathers' gain recognition IE partnership leads night of MMF gongs

Awards

by Jim Larkin

Robbie Williams' management team IE Music were greeted with a standing ovation as they led the line-up of honourees at the MMF British Roll Of Honour dinner last week.

Tim Clark and David Enthoven received the Peter Grant Award for outstanding management at the 10th annual event at the London Hilton in Park Lane last Wednesday, on a night which also saw The Darkness manager Sue Whitehouse named manager of the year.

An award was also presented to Swedish producer Tore Johansson at the Paul Gambaccini-hosted event, which was line-cutting crew keyboard player and London's Kashmir Klub creator Tony Moore was inducted into the Roll of Honour. Three management companies were presented with export grants to help break UK acts overseas.

Peter Grant Award

Tim Clark and David Enthoven Clark and Enthoven have endured the years to establish an ultimately triumphant managerial pairings. They were opportunistic scorers as they collected their award, with Enthoven declaring, "[I] had to sort myself out of a blizzard, to get here, but I survived and I've lived to tell the tale."

An eventful 40 years has seen their stock rise and fall in dramatic fashion, from the fast-moving music visionaries of the Sixties and Seventies to a fallow period in the Eighties and a return to the top in the Nineties.

The two first met in 1968 as ideological 20-somethings, with Clark becoming managing director of Chris Blackwell's Island Records, working with a roster including Bob Marley, Cat Stevens and Nick Drake. Enthoven became manager of Tyrannosaurus Rex and suggested they change their name to T-Rex. He also took charge of King Crimson. The first band Clark signed independently of Blackwell was Romy Music, with Enthoven going on to work with both Bryan Ferry and Brian Eno.

Enthoven re-entered management in 1989 and renewed his acquaintance with Clark and the pair went into management together, taking Massive Attack on the road. Seven years ago, they signed Robbie Williams and went on to broker a ground-breaking deal with EMI - in a video message broadcast on the evening, Williams



Delight: (l-r) Enthoven, MMF chairman John Glover, Clark, MMF's James Sellar

said he regarded the duo as "surrogate fathers".

"It's taken us a while to get here, wherever 'here' is," said Enthoven, "but we made it in the end."

Barclays music manager of the year award

Sue Whitehouse

Widely recognised as a vital cog in the rise of The Darkness, Whitehouse began her career in music management aged 19 when she got a job working for John Moxley in Birmingham. She moved to London in 1990 and in 1997 heard a demo by The Darkness at the beginning of what ultimately would lead to 3m sales of their debut album. Her achievements were also recognised at this year's Music Week Awards.

The band's Dan Hawkins told the event, "Whenever we go onstage, people wish us luck, and I say that luck is not a factor. I see made me feel like that."

Induction onto the Roll of Honour

Tony Moore

Moore was inducted into the Roll of Honour for his contribution to the presentation of live music. He began his career in the industry with his band Radio Java before going on to become keyboard player in Cutting Crew and then embarking on a solo career. He was the force behind The Kashmir Klub, a live acoustic venue in London designed as a platform for songwriters and performers from all over the world, which has attracted performances from acts including Muse, Sheryl Crow, Kiki Dee and Belinda Carlisle. Following the club's demise, Moore now

promotes live music at The Bedford in Balham.

"This is for the hundreds of artists who played at the Kashmir Klub for no money but believed in the importance of grassroots music," he said.

© See Quickfire, p25

Producer of the year award

Tore Johansson

The latest in the shower of awards to follow the launch of the debut Franz Ferdinand album, this award recognises the work of Swedish-born Johansson who both produced and mixed the record. Moving on from being a musician playing in bands in Malmo, Johansson started Tambourine Studios in the early Nineties where, in 1994, he recorded The Cardigans' debut album. He has gone on to produce a further four albums by the Swedish band and worked with Suede, Mel C, Saint Etienne and Tom Jones.

UK trade and investment award for managers

Spiracle Management, TKL Management, First Column Management

Three companies were presented with these financial awards to help break new bands overseas. Spiracle, which was set up by former session musician Julian Simon in 2003, manages Aphelisk who have already won a Diesel U Music Award. TKL, meanwhile, manage The Love Bites who signed to Island on the day of the MMF Awards. Finally, Phil Nelson at First Column was presented with an award to help break Aquilum in Japan.

jlx@musicweek.com

Napster offers unlimited tracks for rental at low cost

New service aims to drive portable music

Downloads

by Sonia Soltani

That the new Napster To Go brand brings echoes of the fast food business is perhaps apt, with its emphasis on instant delivery and temporary satisfaction.

The new digital development – made possible through a Napster link on Microsoft's newly launched software Windows Media Player 10 (WMP10) – certainly has the potential to satisfy the public's hunger for flexibility. But how quickly it will change its attitudes to consuming digital music is another matter.

Napster To Go will allow subscribers to transfer tracks as many music tracks as they want and play them on their MP3 players as temporary downloads, all for the same price as a CD a month. Leanne Sharman, Napster vice president and UK general manager says, "Portability is proving very popular with consumers and Napster's compatibility with more than 70 players makes it the ideal service for music fans as they look to upgrade or change their devices."

Erik Huggers, director of the Windows Media Division at Microsoft, says, "We had the ability to transfer music to a portable device for the past five years, but no way of making it through a subscription system. What the consumer gets now is the wide ranging choice of devices – more than 70 at the moment – and services."

While the UK price for the service has still to be announced (the UK plugin will not be available until this autumn), the US price is \$14.95 a month, \$5 more than the traditional Napster subscription. It is a premium which begs Banquet head of new media Simon Wheeler consider "quite a large increase, just for the convenience of transferring music to a portable device."

Wheeler believes, nevertheless, that it will offer a better experience for consumers. While the subscription market is still in its infancy in Europe, he says, Nap-



Napster: targeting portable market

ster's new service may offer a way of familiarising consumers with the concept. "Subscription is quite a sensible way of consuming," says Wheeler. "It will give people a better understanding of what they can do with digital music. But it will take time for people to get used to the idea of renting music instead of buying it."

For Napster's Sharman, there is a direct link between portability and bigger profits all round.

"Making music portable means more of it will be consumed," she says. "The more you have the more you want, which means sales will go up and the record companies will enjoy increased sales."

At the moment, as Jupiter Research senior analyst Mark Mulligan points out, early adopters are still driving the market and the conundrum for digital services is how to convert the masses.

"It is the music aficionados that currently make the market – they have a high disposable income and use digital channels for sampling rather than buying the whole album," he says. "For them it is a complementary way of buying music."

The challenge for record companies, according to Mulligan, is to attract the younger demographic. And portable subscription services may well offer a bridge from buying ringtones to paying for the temporary acquisition of music.

The current problem facing the music industry is that younger consumers are still keen on buying ringtones than any other digital service, says Mulligan. "It is not true that the young demo-

graphic looks at the price of music as off-putting. On iTunes it costs 79p to buy a track, while kids are prepared to pay an average of £1.60 or more for a ringtone. What we notice is that young people are willing to pay a lot more for a lot less.

"When the generation that gets used to digital legal file-sharing comes of age, the challenge for record companies will be to produce attractive services. They need to grow up with the idea of music as a commodity."

Barney Wragg, VP of eLabs at Universal, says, "For a regular payment, people can get a vast amount of music, which is attractive. But it is too early to predict which demographics will be interested."

Napster To Go certainly goes some way to making the commitment of digital subscription more attractive, by making it available on portable devices. Some even argue it might provide a way for consumers to become more familiar with wider range genres.

"Once the right economics and distribution are put into place, it will allow us to introduce classical and jazz music to a wider audience," says Jonathan Gruber, vice-president of new media at Universal Classics & Jazz. "We've seen that the share of classical music in the digital business is proportionally higher than any other genre."

"In the US the purchase of classical music through digital channels is at the moment two to three times higher than through physical outlets," Gruber continues, however, that the long-term potential of Napster To Go remains unclear.

Indeed, consumers may find the idea of renting tracks, instead of buying them permanently, not only more cost-effective but also a way of broadening their musical tastes.

The main obstacle facing Napster To Go may remain the domination of the ubiquitous iPod. But the instant temporary downloads offer an alternative weapon to Napster's armoury.



Promotion company Soul2Streets is launching an exclusive remix of Polydor signing ShyStyle's (pictured) new Make It Easy single for its new download, burn and play service, which makes MP3s available to DJs ahead of release. The ShyStyle remix, featuring SkinnyMan, Blenheim and Mike G.L.C. is the first of a series of exclusives promised via Soul2Streets.com.

"Making the remix available as a high-quality MP3 cuts out the two-week wait for vinyl for DJs," says promotions manager Doug Cooper. "If they are already on our books as DJs all we need to do is confirm they are who they say they are, then they are ready to download. If they are not already a registered Soul2Streets mailing list DJ, they need to fill out a mailing list form."

TOP 20 RINGTONES

The List	ARTIST TITLE	ARTIST
1	3 OF A KIND BABYCAKES	EMI
2	NATASHA BEDDINGFIELD THESE WORDS ARE MY OWN	Interscope/Sony/Atlantic/Global
3	21 TWISTA FEAT. ANTHONY HAMILTON SUNSHINE	Copyright Clearance Center/Digital
4	7 SHAPESHIFTERS LOLAS THEME	Sony/ATV/Columbia
5	MARON'S SHE WILL BE LOVED	BMG
6	KANYE WEST JESUS WALKS	DECCA/Universal
7	USHER BURN	BMG/Atlantic
8	USHER FEAT. LIL JON & LUDDICRIS YEAH	Walt Disney/EMI
9	4 THE STREETS TRY YOUR EYES	Pure Pleasure/EMI
10	5 FLIP & FILL FEAT. KAREN PARRY DISOLAND	Interscope/EMI
11	8 D-12 HOW COME	Universal/Global
12	3 STONEISLAND FEAT. THERESA PUT EM HIGH	Stone/Universal
13	J-HWON TIPS!	EMI/Warner/Atlantic
14	16 ANASTACIA LEFT OUTSIDE ALDINE	Interscope/EMI
15	10 THE 44 CLUB	Universal/Universal
16	8 BUSTED THUNDERBROS	EMI/Universal/Atlantic/Interscope
17	14 EAMON I DON'T WANT YOU BACK	Zomba/Atlantic/EMI/Global
18	6 COLEGE LOOKIN CHAIN GUNS DON'T KILL PEOPLE RAPPERS DO	EMI/EMI/EMI/Universal
19	3 SPECIAL DANCE WITH ME	EMI/Global
20	10 JO JO LEAVE GET OUT	EMI/Universal/Cherry Lane/Global

The UK Official Ringtones Chart compiled by BMI.

Chart period from August 26 to September 12, 2004.

Three of A kind's addictive EMI-published Babycares refuses to let its grip of the top spot on the Ringtones

chart slip, this week outdipping its newly-rival Natasha Beddingfield's 'These Words' (Interscope/EMI/Sony)

Crafted by nearly 9,000. Meanwhile, Twista's Sunshine romps ahead to complete the top three. Shapeshifters'

Lola's Theme (Sony/ATV/Copyright Control) slips two to number four, but highlights her longevity.

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With London's live scene in in rude health, many venue owners are eying expansion. To accompany the venue guide with this issue, MW highlights the issues that the capital's live sector is facing. *By Joanna Jones*

London gets live & kicking

With 1.7m live events staged in pubs, bars, clubs and student unions throughout England and Wales in the past 12 months – according to Live Music Forum figures – the live scene nationally appears to be in rude health.

But while the figures paint a fairly skewed picture of London – only 31% of venues in London have staged any live music in the past 12 months, compared with 58% in the rest of the South East, 53% in East Anglia and 52% in the South West – they also highlight the sheer number of places to experience live music in the capital rather than any lack of activity in the live sector.

Feargal Sharkey, head of the government-backed Live Music Forum, believes there is still considerable room for growth. "Because nobody's ever done this kind of research before, it is very difficult to compare it with anything until we have done the research again in a year's time," he says. "Obviously, in London there are more bars and pubs per capita than anywhere else in the country. But when we asked people in the survey if they would consider putting on live music in their establishment, 36% said 'yes' so there is room for 36% growth. That means more PRS money, more PPL money, more musicians in work."

There is certainly much going on behind the scenes in the London venue sector. One of the key themes of recent years has been creeping consolidation, with drinks giant Carling flexing its growing brand influence and Clear Channel its considerable muscle. Meanwhile, in recent months the Academy chain (which also has a three-year sponsorship deal with Carling) has entered a new phase of expansion after McKenzie Group managing director John Northote led a £33.5m management buy-out of the live music venue operator.

Almost precisely a year ago, McKenzie acquired the former Marquee Club site in Islington's N1 Centre, turning it into the Islington Academy with a two-room, 200 and 800-capac-

ity set-up, and this month the Marquee Club reopens in yet another new home at number one Leicester Square under new owner Nathan Lowry. And Camden Palace is relaunching as Koko next week after a multi-million-pound makeover under new owners Mint Group.

I have never seen the live scene so buoyant in the 15 years I have been working in it, other than in the Britpop years

Jeremy Ledlin, Barfly Group

ity set-up, and this month the Marquee Club reopens in yet another new home at number one Leicester Square under new owner Nathan Lowry. And Camden Palace is relaunching as Koko next week after a multi-million-pound makeover under new owners Mint Group.

But, beyond all the manoeuvring, and the branding, there is an increasingly bullish mood among many promoters and venue owners at a grassroots level in the Capital which suggests there is plenty more room for growth.

McKenzie Group operations director Steve Forster says, "There is not a more dynamic, more vibrant, fast-moving, diverse city in the world and there are a lot of niche markets that can co-exist, which is good for music and can only drive standards up generally."

Jeremy Ledlin, managing director of the Barfly Group, says, "Over the past six months or so ticket sales are up – people have put their hands in their pockets and want to see live shows. I have never seen the live scene so buoyant in the 15 years I have been working in it, other than in the Britpop years," says.

Carrie Davies, bookings and promotions manager at The Halfmoon in Putney, agrees. "In the past 12 months scores of new venues and promoters have appeared on the scene," she says. "Live music is so popular at the moment but the task is to sustain and build on that growth – especially in the unsigned area."

Sharkey adds, "I did a quick tour around Camden one other Friday night and the sheer amount of live stuff and variety of it was incredible – within hundreds of feet of each other. It was punk next to hip hop, next to metal, to two guys playing flamenco guitar in the window of a restaurant and if that is not an exciting thing to see I don't know what is."

One of Sharkey's tasks, along with promoting live music in England and Wales, is to inform venue owners of the new one-stop licensing system due to be introduced under the Licensing

Act 2003, which comes into force next year. From then venues will require a single authorisation to supply alcohol, regulated entertainment or late-night refreshment. The Musicians Union is also currently leafletting venues about the impending legislation, offering a "live music kit" to help drive the message home.

While the legislation has been largely welcomed, some London live industry operators warn of the increasingly stringent health and safety regulations enforced at local council level may make it difficult for new, especially smaller venues to comply.

Indeed, the drive to raise standards and abolish bureaucracy can be a double-edged sword; while strict health and safety rules spell good news for the gig-goer and ultimately the long-term health of the industry, they can also prompt time-consuming headaches for venue operators.

McKenzie Group's Forster, for example, estimates that he spends about 60% of his time on health and safety issues at the moment. Likewise Barfly's Ledlin says that tighter health and safety regulations are not only time-consuming, but they may make it harder for some new venues to open up in the future.

"We are spending so much more time with health and safety issues," he says. "There needs to be a balance between having the healthiest situation in the venue and making a living, and that is a balance that all companies need to find in the next couple of years, working in partnership with local councils."

The Halfmoon's Davies supports the reforms in principle, suggesting that all venues that put on entertainment – including DJs – for the public should be regulated in some way, with licensing being the most straightforward option.

"Currently in theory an unlicensed venue could put on The White Stripes or Chemical Brothers without being subject to costly licence fees and necessary health and safety stipulations. Meanwhile, if you want to host an acoustic





trio for an audience of 10 then you require a licence (and all the time and money that goes with it), says Davies, referring to the out-going "two in a bar" rule.

"Has it affected our business?" she asks. "Yes, it has to some extent. A local high-street bar has just started up an acoustic night, which can attract as many customers as our events. When you visit their night there are cables running across the floor, speakers on unsecure stands and daisy chained extension plugs. They don't have visits from health and safety as they don't have an entertainment licence – they just make sure they don't book trios."

According to Barfly's Ledlin, the upside is that an insatiable appetite for live bands is fuelling a cross-pollination between club nights – previously dominated by recorded music only – and the live music crowd in London. "We have bands wanting to play our club nights – there is a culture now where people in London are expecting to see a live band as part of a club night," he says.

"Equally, people within the A&R community are coming down just to check out what's on, and bigger bands want to play our smaller venues. We've had bands such as Black Rebel Motorcycle Club and Bloc Party wanting to play in a club night environment. What we have also noticed is the worlds of music, art and fashion starting to merge as well, with people really making an

effort to dress up for our club night and style magazines coming down and taking an interest."

And, while Camden's significant role in the capital's live music history remains strong, it seems the scene has also migrated further afield.

The 'scene' of late has spread south from Camden and Islington to the West End, New Cross, Shoreditch, here at the Halfmoon and as far south as Brixton," says Putney-based Davies. "This is great news for all Londoners and the venues themselves."

Allan North, owner of London promoter Plum Promotions, which stages gigs at the Water Rats, the Betsy Trotwood and, now, the new Marquee in Leicester Square, suggests there are many reasons why there is such a vibrant live scene at the moment. "It is largely because we have had a sustained period of decent economic growth, but there is also a change in technology, in how easy it is to record music and access new scenes and communities," he says. "London has always been the centre of the creative industries and scenes springing up in pockets like New Cross."

Sarah Thirtle, assistant manager of Plum Promotions, acknowledges that, while it is still as hard as ever to get people through the doors to see a band they don't know, and competition for the punter's pound from DJ bars, clubs and karaoke bars is still fierce, "Small venues particularly seem to be really healthy and there seems to be a real buzz about lots of London bands at the moment."

Meanwhile, the Barfly Group has its eye on a long-term lease on a 200-500 capacity venue in the Old Street area or the West End in the next 12 months, reflecting this shift.

Less traditional venues are also vying for gig-goers' attention, with a drive by the Excel centre in Docklands into the live music arena, while the 257 of the 269 events so far this year at the Royal Albert Hall have incorporated live music in some form, including one-off gigs and events such as the Teenage Cancer Trust concert series.

Echoing a message coming delivered by promoters throughout the summer festival season, meanwhile, the issue of rising consumer standards is also having an effect on reinvestment in the bricks and mortar of the live industry.

According to McKenzie Group's Forster, punters' feet don't have to stick to the floor any more to prove that a venue is a genuinely good one.

"At our venues you get an unobstructed view from anywhere in the venue, you can get a cold beer and you can go to the toilet," he says.

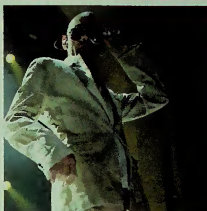
"I think thousands of empty glasses left at the end of a gig can be an amazing sight but the punter does not want to walk through the door and see them in the morning."

He insists that his team have relationships with three groups of people – the promoter, the consumer and the artist – and therefore have to ensure they give best value to each of them. "To coincide with our 10th anniversary we have invested in the consumer area, the bar and artist area, upgraded our sound rig and we are similarly doing that with our lights this year – we are constantly investing in the building stock," he says.

Shades of success: REM play Brixton Academy, June 2003

Small venues particularly seem to be really healthy and there seems to be a real buzz about lots of London bands at the moment

Sarah Thirtle, Plum Promotions



Meanwhile, MKG's Northcote, fresh from concluding his management buy-out, is in no hurry to acquire more London venues.

"London is such an exciting city but I think we have a full range of venues at the moment," he says. One of the company's key aims is to reinvest in existing venues and roll out its multi-room Bar Academy format – most recently demonstrated at the Carling Academy Islington – to other parts of the country, he adds.

For Northcote, his acquisition of the Marquee club earlier this year, now transformed into the Islington Academy, harks back to his first days in venues at The Borderline. There he saw a gap in the market for a smaller, "spit and sawdust" place with a decent sound system which concentrated on new and emerging talent. "The blueprint for the Academy brand's future is to find sites with two to three rooms which can accommodate the zero- to 250-sized Bar Academy alongside bigger rooms," he says.

"At the Borderline, we did Blur third on the bill, Sheryl Crow's first UK dates, REM, Crowded House and Rage Against The Machine. What I always wanted was a range of venues artists could play on the way up and coming back down again. There was definitely a gap in the market for a version of the Borderline – Islington has a smaller room for 200 people and we created an 800-capacity room next door."

While many speculate on the converging worlds of live and recorded music and technology – the potential synergistic benefits of the "live bootleg" model apparently cornered by Clear Channel in the US, and downloads straight from the gig – the challenges ahead of many London venues are as traditional as they ever were.

"Last year's challenge for us was to improve our PA and lighting – which we have achieved," says the Halfmoon's Carrie Davies. "This year's main challenge – increase our profile, particularly with London press and booking agents."

"What is the main issue facing venues in London?" says Northcote. "Licensing, licensing, licensing. The new licensing regulations will have a significant effect on a lot of the smaller venues which are the first port of call for all future talent."

Additional research by Ash Descham

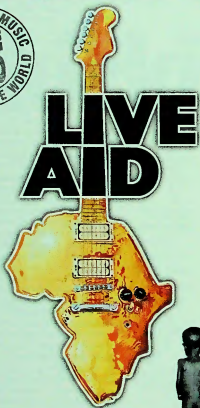
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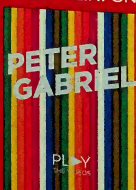
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Record companies are gearing up for a bumper season, says *Joanna Jones* and *Jim Larkin*, who highlight a busy DVD schedule, with discs cued from big hitters and cult favourites alike

DVD comes alive for Christmas

As the majors showed their hand with key album releases running up to Christmas at sales conferences recently, DVD was once again proving to be a strong weapon in their armoury with a diverse set of releases from best of packages to new sets poised to hit the shelves in 2004's final quarter.

Following Universal's restructuring of its DVD activities last year and its devolution of those activities to its frontline labels, the group unveiled a strong and varied line-up of titles at its retail sales conference. "We have made a considered investment in our DVD business," said Universal chairman and CEO Lucian Grainge.

As Universal Classics & Jazz unveiled its key DVD title in the form of Jamie Collums Live At Blenheim Palace concert, it also unleashes a Bryn Terfel disc this autumn.

Mercury Records lined up its key title Def Leppard's DVD, which accompanies a best of album, billed as "the album 1.5m Darkness fans really want to own", according to managing director Greg Castell, as Island boasted a Busted live DVD to accompany the album among its key releases.

The major's catalogue division, meanwhile, forges ahead with its successful Sound & Vision packages, with Deluxe Sound & Vision sets to come from No Doubt, Lionel Richie, ABC and Chris De Burgh as well as standard CD and DVD Sound & Vision packages from Tears For Fears, Police, Dire Straits, Pulp, Stereo MCs, INXS and Roni Size all on the blocks.

Meanwhile, Polydor prepares to unleash the Spike Jonze-directed Yeah Yeah Yeahs' Tell Me What Rockers To Swallow (October 19) and the Scissor Sisters' Julian Temple-directed We Are The Scissor Sisters... And So Are You (November 29), both of which mix live footage, documentaries, promo videos and interviews, with the Yeah Yeahs' disc also featuring six bonus songs. There is also a Snow Patrol Live set, also out in November.

"We have made phenomenal DVDs with the Scissor Sisters, Snow Patrol and the Yeah Yeah Yeahs," says Polydor joint managing director David Joseph. "They are three acts who are at the peak of their live performances. We wanted to capture this on film and are delighted with the results. We will have very aggressive campaigns on all these titles this year."

Meanwhile, The White Stripes' concert DVD - Under Blackpool Lights (XL) is another live disc scheduled for a late November release. The disc is a recording of the Detroit band's Black-



Stocking fillers: Oasis's *Definitely Maybe* DVD (top), The White Stripes' *Live DVD* filmed in Blackpool (right) and Jamie Collums' *Live At Blenheim Palace*

pool concert, with the Super 8 format creating a vintage feel to complement the back-to-basics guitar-and-drums White Stripes sound.

Over at Abbey Road Studios, EMI's sales conference showed the company was approaching the pre-Christmas period with a roster full of big name DVDs.

Plundering its catalogue and frontline artists alike, Norah Jones, Joss Stone, Queen, The Verve, Blue and Pet Shop Boys feature in its release schedule, which consists of a mixture of live performances, video compilations and

documentaries.

"We're all incredibly busy at the moment because we've got an excellent line up this quarter," says DVD and new formats manager Stefan Demetriou.

Queen's 1982 performance at the Milton Keynes Bowl is being made available for the first time in DVD format. *On Fire: Live At The Bowl* is released on October 25 and features remastered 5.1 surround sound and a bonus disc featuring interviews and tour footage.

EMI is also unleashing DVDs from a trio of

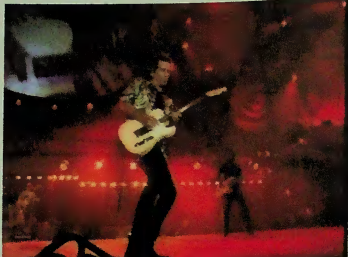
A round-up of DVD releases for Q4 2004

SEPTEMBER

Funeral For A Friend - Spilling Blood in 8mm (East West), September 20; Sean Paul - *Duttyology* (Warner Vision, September 20); *Pet Shop Boys - Performance* (EMI), September 27.

OCTOBER

RAMONES - *RAW* (Warner Vision), October 4; *Iron Maiden - The History Of Iron Maiden* (EMI), November 8; *The Ramones - Raw* (BMG), October 4; *The Rolling Stones - Rock & Roll Circus* (Decca), October 11; *Bob Marley - Live At The Rainbow* (Island), October 11; *Abba - Super Trouper* (Polydor), October 11; *Good Charlotte - Live at Brixton* (Sony), October 18; *David Bowie - A Reality Tour* (Sony), October 18; *Meat Loaf - Live In Australia With The MSO* (Warner Vision), October 18; *Yeah Yeah Yeahs - Tell Me What Rockers To Swallow* (Polydor), October 18; *Peter Gabriel - Play* (Warner Vision), October 25; *Jamie Cullum - Live* (UCJ), October 25; *Queen - On Fire: Live At The Bowl*



Keith Richards: *The Rolling Stones* live DVD, *Rock & Roll Circus*, is cued up for the Christmas market

(EMI), October 25; *The Divine Comedy - Live* (EMI), October 25; *Placabo - Once More With Feeling - Singles 1996-2004* (Virgin), October 25.

NOVEMBER

LIVE AID - *Joss Stone - tbc* (EMI), tbc; *Norah Jones - tbc* (EMI), tbc; *Jamella - tbc* (EMI), tbc; *Jet - tbc* (Warner Vision), tbc; *Snow Patrol - Live* (Polydor), tbc; *Live Aid* (Warner Vision), November 1; *Pink Floyd, The Wall* (Sony), November 1; *The Verve - This Is Music - Singles 92-98* (Virgin), November 1; *Rod Stewart - VH1*

Storytellers (Warner Vision), November 1; *Céline Dion - A New Day...* Live in Las Vegas (Sony), November 8; *Elton John - Dream Ticket* (Mercury), November 8; *Aerosmith - You Gotta Move* (Sony), November 15; *Blue - Best Of Blue* (Innocent), November 15; *Genesis - The Video Show* (EMI), November 15; *Evanescence - Live* (Sony), November 22; *The First Final Farewell Tour* (Warner Vision), November 25; *Busted - Live* (Island), November 29; *Scissor Sisters - We Are Scissor Sisters...And So Are You* (Polydor), November 29; *The White Stripes - Under Blacktop Lights* (XL), tbc.

its biggest female solo artists in concert. Norah Jones, Joss Stone and Jamella, who are all releasing new singles this quarter, have live DVDs released in November although release dates are yet to be confirmed.

Among a string of live releases, Pink Floyd's 1994 concert recording of *Pulse* is also due to hit the shops at some point in the winter, while *Pet Shop Boys' Performance* arrives on September 27, featuring footage recorded in 1991 and, on October 25, *The Divine Comedy's* show at the London Palladium, at which they were backed by a 20-piece orchestra.

Meanwhile, there are a number of best-of compilations set to appear. Virgin is releasing *The Verve's This Is Music - Singles 92-98* on November 1, a week after it launches *Placabo's Once More With Feeling: Singles 1996-2004*. Meanwhile, Innocent is releasing *Best Of Blue* on November 15 and will market it to the 140,000 names registered on the Blue database.

From its rich catalogue, EMI Marketing is releasing a collection of promos from *Genesis* entitled *The Video Show* on November 15. This accompanies the launch of the *Genesis Platinum* Collection album.

The same EMI division is also releasing a greatest hits DVD from Mike Oldfield on October 11 as well as Sarah Brightman *Live From Las Vegas* one week later. In November it launches *Now 2005 - The DVD*, which is set to

be one of the big sellers in the run up to Christmas and in November it releases *The Best Videos In The World - Ever!* as well as another compilation entitled *School Reunion - The 80's*.

Parlophone is unleashing *Blur's Starshaped* DVD on October 4 which documents the band in their wilder, pre-Britpop days. It is also bringing out a live collection by Tina Turner to accompany the upcoming best of album.

Finally, EMI is releasing an *Iron Maiden* DVD entitled *The History Of Iron Maiden Part 1* on October 4.

Sony's fourth quarter DVD hopes are pinned on an October release for *Super Furry Animals'*

Songbook and *David Bowie's A Reality Tour*, as well as *Good Charlotte's Live At Brixton*, also in the same month. *Pink Floyd's The Wall* also gets an airing on November 1. Meanwhile, a double whammy of live DVDs from the label is being lined up for November in the form of *Evanescence* and *Celine Dion*, as BMG meanwhile cues a *Ramones* disc in October.

Warner Vision's releases in the run up to Christmas are anchored by the much-awaited, November 1-issued four-disc box set of the historic 1985 *Live Aid* concert. The footage of the concerts in London and Philadelphia finally sees the light of day on DVD after Bob Geldof was spurred to action by seeing pirate copies on sale and all profits of this disc will go to the Band Aid Trust. Warner Vision general manager Simon Heller has high hopes that *Live Aid* can go on to eclipse sales of its Led Zeppelin disc and indeed Robbie Williams' best-selling music DVD to date.

"It is a phenomenal release. And I believe it will be the biggest music DVD ever," says Heller. "It is backed by a multi-media campaign, TV advertising, lots of PR activity from Bob Geldof and it is stacking up to be huge."

Alongside that key title, the DVD division is also preparing a host of live releases from the vaults including concert discs from *Blondie*, *The Who*, *Meatloaf*, *Page & Plant* and *Rod Stewart* among others. The string of live concert films is also complemented by frontline releases from new artists, kicking off today with East West's *Funeral For A Friend*, with their debut full-length commercial DVD, *Spilling Blood* in 8mm. Previously unseen and specially created footage, as well as a host of hidden extras, including DV camera footage shot by the band themselves, are the selling point of the Metropolis Group-created release. Meanwhile, Sean Paul's *Duttyology* DVD also hit the shelves this week.

Jet's DVD, to be released in November, is set to include a 60-minute concert alongside a host of other features while Peter Gabriel's *Play*, remixed by Daniel Lanois in 5.1 surround sound, out on October 25, is being supported by the artist.

Perhaps the most positive omen for DVD's prospects in the months ahead came just last week with the release of *Oasis' Definitely Maybe: The DVD* through Big Brother/Vital.

"The numbers Oasis did were very encouraging and will hopefully give the retail trade some added confidence in the format going into Christmas," adds Heller.

Debuting with the second highest first-week sales of a music DVD, behind Robbie Williams, the disc, put together by Metropolis Group, breaks new ground for the format with the full album audio playing immediately as the disc is inserted into a DVD player.

If that is any sort of barometer for the format going forward it seems DVD should enjoy a very merry Christmas.



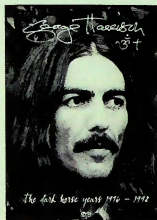
Cult bands add diversity to DVD mix: (left to right) Yeah Yeah Yeahs, Blur, Pet Shop Boys and Placabo



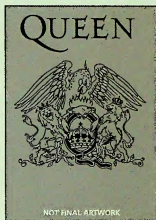
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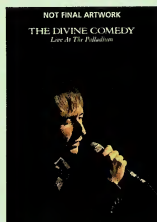
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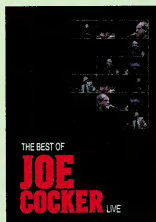
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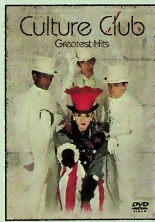
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JAMIE CULLUM

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LIVE AT
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EVERLASTING LOVE
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After passing the 1m sales mark across Europe, Jamie Cullum's *Twentysomething* is one of the fastest-selling jazz albums on record. Now Universal is upping the stakes. By Adam Webb.

Grand plan pays off for jazz man

The headlines in April 2003 might have concentrated on that record breaking £1m deal – the biggest offered to a UK jazz artist to date – and taglines describing the “Beckham of jazz” or “Sinatra in sneakers” or the “junior Harry Connick Jr”. But Jamie Cullum has done a pretty good job of surpassing such categorisation since – and not only in sales terms, although those are impressive enough. After its release in October 2003, the album *Twentysomething* reached platinum status in just over a month – another first, as he became the first British jazz artist to sell 300,000 copies in the UK and was awarded Platinum Europe status sales across the continent this summer.

Now approaching a year since its release, domestic sales of *Twentysomething* have passed the 650,000 mark. It is officially the fastest-selling jazz album in UK history. Last year, Cullum was the second biggest-selling debut act in the UK.

As astonishing as these figures are, perhaps equally as impressive is a career trajectory that began with performances at Pizza Express and the backing of Michael Parkinson and has recently seen Cullum sandwiched between Snow Patrol and Badly Drawn Boy on V2004's main stage, not to mention the patronage of Pharrell Williams.

Such eclecticism was noted even before he signed to Universal Classics & Jazz – his debut album for Candid Records, 2002's *Pointless Nostalgic*, featured a cover of Radiohead's *High & Dry* – but how many established artists could entertain audiences at venues as diverse as Blenheim Palace, the Barfly, Glastonbury, Brecon Jazz Festival and a Jeff Buckley tribute night? Or would feel equally at home on *TRL* or *Blue Peter* as they would on *Radio Three*, and could secure press coverage, not only across broadsheets and tabloids, but also in such non-jazz organs as *Kerrang!* and *NME*. And that is without throwing in an episode of the *South Bank Show* or writing the score for a new version of *When Harry Met Sally* for the London stage.

Certainly, in the process of crossing over, Cullum has long outgrown the predetermined labels that some would once have placed on his shoulders – pigeonholing him in a demographic with the usual suspects of Melua, Jones, Bublé and so on. That he has seemingly achieved this without alienating his core audience has been a significant achievement in itself.

And success has not been confined to the UK either. Besides selling in excess of 1m copies in Europe, *Twentysomething* has achieved gold status in Australia and New Zealand and is building in the US.



Cullum: a diverse approach taking in The Neptunes, Parkinson, The Brits, Glastonbury, Radio Three and jazz festivals has helped the jazz led to cross over

"Someone like him hasn't come my way before and they're unlikely to again because he's just such a complete natural"

Alan Bates, Candid Records

When Cullum played his prestigious three-week residency at The Oak Room in New York's Algonquin hotel – becoming the first white European to do so in the process – the *New York Times* was soon raving about this “natural showman with the confidence of a bantam rooster waking up the neighborhood with his crowing”.

The *Times* reviewer was not the only one to be impressed. For manager Marc Connor, live performance has been the key to Cullum's campaign since day one.

“If people see Jamie Cullum,” he says, “whether they're a member of the public watching it on TV, or at a gig, or if it's someone in the media that you want on board, that's what works.”

“He's such an engaging performer who can hit any audience,” adds booking agent Mike Greek of Helter Skelter. “Every night his performance is just very strong entertainment and that's what has really driven the project.”

For Alan Bates, managing director of Candid Records, who initially signed Cullum in early 2002, this ability to communicate and entertain was always apparent.

“Jamie is a unique artist,” he says, “Someone like him hasn't come my way before and they're unlikely to again because he's just such a complete natural. When he's performing he can play

Mozart or Three Bears or whatever and people love it – he's just got that ability to communicate. He's a one-off. A born entertainer.”

Candid used this live prowess as bait for both main media and record labels when creating a buzz around Cullum. An early showcase at Café De Paris' Kitsch Lounge Riot saw journalists sitting at a balcony opposite their musical counterparts, while a crowd of 700 young girls danced to the unknown 23-year old below.

Such tactics proved extremely effective, says Connor. “The punters were watching Jamie while the media people were watching the punters and going, ‘Oh my god, there's 700 screaming girls here and we've never even heard of him! Meanwhile, Sony and Universal and co were sat on the other balcony thinking, not only are there 700 screaming teenagers here but there's also GMTV, the *Daily Mirror* and *Elle* – they've all come to see him and we've never even heard of him.”

“We didn't do great EPKs or fly people here, there and everywhere,” he continues. “We just said, ‘Come see the gig.’”

This mantra – “come see the gig” – was pretty much the keystone for the entire campaign, whatever the context. Wherever Cullum has played, media bookings or record sales have followed.

In short, what won over the music and media

industries also worked on the public. Following his first appearance on Parkinson's chatshow in April 2003, the week after *Candid* struck its licensing deal with UCI, *Pointless Nostalgic* saw a sales increase of 641% and instantly topped the Amazon sales charts.

"The key thing with Jamie is that you've got to see him live," says UCI head of press, Linda Valentine. "Even if you don't particularly like the music, you have to admit that the guy is brilliant. He's a real talent and the real deal."

Connor reiterates that, by the time Universal signed him, Cullum was already something of a veteran, having played more than 1,000 gigs, released two albums – one independently – and had served his "Hamburg period" playing cruise ships and restaurants. He had also received significant airplay from Radio Two and gained favourable reviews from the specialist jazz press.

"I think what we brought to the table with Jamie was an artist that was fully formed," he says. "I'm not saying that a major label would have screwed up, but we went with the record label whose speciality is marketing non-mainstream artists and they've done a phenomenal job."

Certainly, with momentum building from that initial Parkinson appearance, the marketing clout of the major was immediately apparent. "It elevated him from the ground floor to the fifth floor almost overnight," says Linda Valentine. "It was precisely what we intended to do. Perhaps nearer to the time of the release of the record, but we had to do it because of the Parkinson thing."

"They took a project that was working and under which there was a fuse burning and they used their money to blow it sky high," says



Marc Connor.

However, despite the initial blaze of publicity, the release of *Twentysomething* was still some six months away. It had not even been recorded yet. For UCI marketing director Dickon Stainer, this meant continuing what *Candid* had started, with Cullum playing before as many people as possible and sustaining interest to the widest possible audience.

"I think it was a two-tiered strategy really," he says. "Jamie had to build a touring base by continuing what he was doing, which was bringing a much younger audience into the jazz world. It was important to develop that young credible side of

his career alongside the fact that he had a very, very mainstream appeal."

To achieve this Universal hired Mercenary PR's Kas Mercer – who had built a reputation working with alternative and rock acts such as Metallica and Har Mar Superstar – to gain access to the likes of *NME*, *Mojo* and the broadsheets. Again, the emphasis was on getting journalists to see Cullum live. Meanwhile, Mike Greek of *Helter Skelter* and Ian Richards of *Metropolis* were, in addition to booking gigs on the jazz circuit, organising more eye-catching performances at the *Barfly* and *King Tut's Wah Wah Hut*.

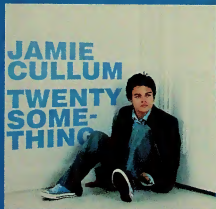
"As a team," says Stainer, "we brought on board people like Kas, who had a strong vision about how to give Jamie another set of weapons with which to develop his career in the press. I think it's terribly important that it wasn't *Classics & Jazz* coming out with a staple campaign. We added some very key elements and some different things to make him stand out from a sort of MOR conveyor belt, because that doesn't reflect who he is at all."

For Linda Valentine, such groundwork would prove invaluable as the campaign developed. "It's the juxtaposition of it all," she says. "On the one hand he'd be playing the *Oak Room* and then on the other he'd be playing *South By Southwest*. Nobody expected him to do that and I think that was a key philosophy: 'do the unexpected'."

With Jo Hart of *Hart Media* (regional promotion), Sam Wright at *Seesaw PR* (TV), Mick Garbutt at *Lucid PR* (radio) and Chris Caudwell at *Hyperlaunch* (online) coming on board, the emphasis was directed at sustaining momentum and keeping the core jazz market happy while crossing into other areas whenever possible.

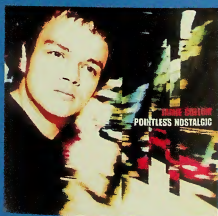
Pizza Express gig back in the day: Cullum had notched up more than 1,000 gigs by the time Universal signed him

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JAMIE CULLUM

Thank you for making the last two years seem like twenty!



I have enjoyed every minute!

....Alan Bates

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"I think the real challenge," says Linda Valentine, "from the first news story running in April, and the fact that the album didn't come out until October, was to just keep it alive. Just to keep pacing things and playing gigs and going out into the regions and making those people feel special as well as very important."

"We didn't so much do showcases, but we always had a part of the venue that was allocated for the media and they were entertained and made to feel special."

"Our main purpose wasn't to push anyone," says Jo Hart, "because, at that time, that genre of music was very hard to plug. Norah Jones was still probably the only commercial track that had come over, so we knew that we'd have a lot of work to do, but that's what we did—we were doing 17- to 19-hour days. Doing interviews all day and then playing gigs and then meeting all the radio and TV and press people afterwards. But it worked, everyone was just like 'wow!'"

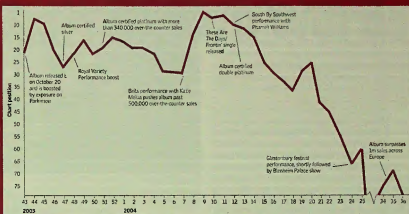
Following a second appearance on Parkinson, broadcast on October 25, the album finally entered the charts at number five.

Replicating this approach has so far proved equally effective outside the UK. Basing all promotion around live appearances and—due to the logistics involved—rolling out the release schedule on a territory-by-territory basis, has yielded results as well as new challenges, says Universal International's Stan Thomas.

In effect, this has meant condensing the domestic strategy into months rather than years, she says, with Cullum establishing his name on the jazz circuit from the ground up while also playing the sort of stand-up venues more usually associat-

Tracking the rise of a million-selling jazz album

Jamie Cullum's *Twentysomething* was released nearly a year ago and, boosted by a second appearance on Parkinson, entered the chart at number five. The album was certified silver a matter of weeks afterwards, while his appearance at the Royal Variety Performance signalled another sales spike. Platinum sales followed towards



the end of the year. In February 2004, Cullum's duet *The Love Cats* with Katie Melua at *The Brits* heralded a new high, pushing the album past 500,000 sales and to its highest chart peak yet. In

March 2004, Cullum joined Pinarrell Williams and NERD on stage at South By Southwest to perform that band's hit *Frontin'*, which endeared the artist to a younger crowd. The album went

double platinum shortly afterwards. Sales dipped briefly around April as Cullum focused on international promo, but further sales spikes followed his appearance at Glastonbury in June.

ed with pop music.

However, the principle of "come see the gig" remains. "Where he goes or where he plays on television you see the album move," says Thomas.

"He's up to 320,000 sales in the States and rising rapidly," adds Marc Connor. "We've got main

TV booked for the autumn, his single is the most played record on VH1 in the last three weeks and he was the number one album on iTunes. It's a similar strategy to how we started over here—to have him play live and have people feel like they found him as opposed to having a big glossy pack-

SMITHS! congratulates Jamie Cullum on a phenomenal year.

Paul Jones, Andrew Lewis, Liam McNeive, Oli Isaacs and all at SMITHS!
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age with the CD and DVD. It's almost the antithesis of that."

By the end of the year, Connor estimates that Cullum will have spent four and a half months in the US alone.

Amid such a staggering schedule and, with success not confined to the UK, key events are difficult to pick out. However, Cullum's appearance at The Brits, where he performed alongside Katie Melua and was nominated in the category of Best Newcomer, certainly deserves mentioning for breaking him to a wider audience.

Following the broadcast, sales of Twentysomething leapt by 191%, but, perhaps of greater importance were preceding events where he performed his take on Pharrell Williams' 'Frontin'' on Jo Wiley's Live Lounge. Despite only taking 20 minutes to construct his version, the result saw 500 e-mails arrive at Radio One within a few minutes and the song playlisted by the station the next week.

The sight of Williams telling ITV cameras that he couldn't stop playing the NERD album did little harm to Cullum's mainstream credibility either, and he would later join them on stage at SXSW in mid-March.

"I don't even know if they were trying to catch him out," says Marc Connor of the Live Lounge appearance. "Trying to get the jazz guy to play a hip hop track. But they couldn't have chosen a better person. He's been into hip hop since he was a kid and he's been saying since I've known him that he wants to work with The Neptunes."

"The Frontin' thing was an amazing opportunity and we turned that round in a week and the single way out," says Dickon Stainer. "I think that



Cullum live: able to woo Popworld and over-55 jazz audiences alike

throughout the year he's appeared at the Brits, he's done V and Glastonbury, he's on Popworld - he's developed a younger audience for himself and if you go to one of his concerts now that is now the predominant audience.

"The dynamic has definitely changed through the last year. And that's one of the most exciting things. He's managed to develop that, while other artists who started from a Parkinson base haven't."

"That Cullum can entertain such a wide demographic again comes back to the live factor and his ability to read an audience and cut his cloth accordingly."

"He could play to a younger crowd at MTV," continues Stainer, "or a kids' TV show like Blue Peter and give another type of performance. Then you'd see him playing in an Ipswich jazz club to a

group of over-55 jazzers and it'd be a completely different type of performance with a different type of repertoire. It wasn't something you'd have to discuss with him - he just naturally knew exactly where his audience sat."

Such mass appeal certainly throws the future wide open. Before the end of the year, Twentysomething will be reissued for the Christmas market with extra tracks. These will include the forthcoming single - a cover of Love Affair's Everlasting Love - which will also feature as the lead track on the soundtrack to Bridget Jones: The Edge Of Reason. A DVD of the Blenheim Palace gig will also be issued on October 25 with a TV special to follow.

This, says radio pluggger Mick Garbutt, has blown the market place wide open. "The market has actually moved towards Jamie," he says, "and we have extremely high hopes for when Everlasting Love is released. It's obviously a very commercial record, but you just feel that the sky is the limit now. Where once you had certain expectations, now you don't now know where they might stop."

Before the end of the year, Cullum will return to the US for another month of touring followed by promotion in the UK and Europe, before returning to the US for TV appearances. He will finish 2004 in Australia where he will perform at a huge televised pre-Christmas concert.

With seemingly endless possibilities, that just leaves the question of finding time to record a new album. This, says Marc Connor, along with the opportunity to record exactly what his instinct tells him to, will be the real key to longevity and future success.

"The key thing with Jamie is that you've got to see him live"

Linda Valentine, UCL

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Music Week asks how success has affected the jazz lad's life and what is in store next

Jamie Cullum: in his own words

There was so much press attention about the Elm deal last April, did the fact that you had already released two albums help prepare you for that?

"Making albums before helped prepare me for performing in front of people."

The live element, and the drive to place you where maybe a jazz artist would not normally go, is a strong element of the campaign. What was the most interesting gig of the past year?

"There's been a great deal, obviously, but in the space of a few weeks we were doing Glastonbury and the V Festival, and then the Newport Jazz Festival and I can't really think of any band who have done both two things before. In terms of enjoyment, it's impossible to pin it down because, every time I've done something, things have got bigger and better after that, or when they've got too big, we've gone back and we've played a small gig and I've loved that even more."

Is there any difference in the way you prepare for a dedicated jazz audience in comparison to, say, Glastonbury?

"Not really, because I just try to feel the audience when we're out there. That's

probably the strength of it – so if I'm out playing Glastonbury and I'm trying to play all the poppy ones and realise they're actually enjoying the jazz side, then I'll suddenly change the set because we're lucky enough not to have to work to a set list. I can look into the audience and see how it is going."

Has it been difficult to keep jazz audiences happy the more you have crossed over?

"There's a certain amount of people that have been kept happy and there's a certain amount of hardcore people who will never be happy whatever we do – but we don't worry about them."

With regards to the album Twentysomething, had you thought much about what you wanted to do by the time you signed to Universal?

"I had all the tracks in mind before I signed to Universal, so I knew the album I wanted to make. There were a few changes, but it is mostly as planned."

Did you feel pressured that there was going to be this great expectation upon you, or was it just treated like a natural progression from the records you did before?

"Because I never had this big dream of getting a major record deal it was just such a shock and really I just kind of carried on as I would have done. I believed they signed me to be who I was, so I thought there was no point in changing."

Was there any reason why you chose to cover Jimi Hendrix and Jeff Buckley on the album?

"There's no reason apart from the fact that I had ideas and ways to approach them. When I was putting together the album it wasn't like 'How am I going to reach a wider audience?' It was just the way I was approaching the music by combining all these things that I like. And really I only feel as though I've only gone about 2% of the way that I want to go with that. When I was thinking about those songs I had ideas and ways to do them – that was the only reason. There was no thinking, 'Oh, Jimi Hendrix is cool, and, oh, Jeff Buckley is cool, we'll do them' – they're both songs I love and they're songs that I've been playing for years."

Is that something that happens anyway, when you hear a song that you like, that you start thinking 'I could do something with this'?

"I try not to think about it – I try to wait for an idea to come. Otherwise you're just always listening to music and wondering how you can do your version of it. After the success of the contemporary covers I did, I did try that. I bought all the latest



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records and thought 'What can I do?' and then realised I was getting nowhere. I think something can just hit upon you by accident, and that's the way it happens with covers I think."

Was that what happened with Frontini?

"Absolutely. It was certainly a song that I had heard and I thought I had an idea of how I could play it and how it'd sound great played in a trio, but the way it was put together was in about 10 minutes before the radio show started."

And what was your reaction when you heard what Pharrell Williams said about it?

"That just took it to another level, to get that recognition from a contemporary and an outwardly trendy artist like that with credibility. It took it to the next stage and at that point it became a real dream in terms of the possibilities of collaborating with people I really respect. The Neptunes are people I would have loved to have collaborated with prior to doing Frontini. I'd mention them when people would ask me that question and then people would always laugh, but I was serious that they would do a great job for someone like me because they've got a real jazz sensibility. So, when it happened it really just showed me what an audience this could reach."

After the album came out in October, was there any point where you realised how big a thing it was becoming?

"I think the album launch at HMV when loads of people turned up was a surprise. And little things like having my own forum on the web and people chatting independently – it's so busy now. The other thing is getting recognised in the street or getting stared at on the Tube."

How about playing internationally and particu-

"There was no thinking, 'Oh, Jimi Hendrix is cool, and, oh, Jeff Buckley is cool, we'll do them' – they're both songs I love and they're songs that I've been playing for years"

Jamie Cullum



larly in the US – that seems to have been strong factor of the campaign.

"What's been really satisfying is that we've put in a lot of hard work to going back there. The first two or three times we'd been playing very small gigs to small audiences and then the album came out and we sold 'x' amount in the first week, and it was great, but it didn't seem like we were going to do that well. And then finally, the last time we've just been, I really got the sense of how it works in America and how you've got to build it and keep putting in the hours. And that's really working now and as a result we're now going back again."

From last April, with the press picking up on the Elm deal and Parkinson, instead of being pigeon-holed, the trajectory has now led to much greater opportunities.

"I think the press still try to do that and there was a point where I was becoming a bit of a whipping

boy, but that seems to have dropped down a little bit now, which is quite nice."

Is that something that annoyed you, that you got lumped together with the likes of Katie Melua as a kind of Wogan or Parkinson artist?

"It's certainly no problem being compared with other good artists that I respect. I just think that it's sad when something becomes so successful that music journalists think they can't write about it with any degree of integrity because it's too popular and too much of an accessory rather than the music. And music lovers don't mostly read the music press. There are people like me who read everything and there's a few other hundred thousand people who do that, but there's another two-hundred billion who don't and they just like the music when they hear it on the radio, or see it on the TV or get recommended it. And they're the people I'm playing for."

Have you been giving much thought as to what the next album is going to be like?

"I've been giving it thought for the last year, since we've finished the last one. I've got very specific ideas about the next record."

And are you intending to get more of your own songwriting down as well?

"I will always do jazz standards, but it's time to move away from that and try and make another album that makes people think, 'Oh, that's a bit different'. The next record will focus more around me and my musical environment – and it will include more of my songs and more of what I do, rather than just playing piano. I've always loved to play piano but I also love playing guitar and making beats and all sorts of things. It's going to be a very different record, that's for sure." **AW**

Congratulations to Jamie and his band.
Your worldwide success is truly deserved -
long may it continue.

Love from Sam, Andrea & Jagui @ Seesaw

Telephone: 020 7539 8203 or email firstname@seesawpr.net

seesaw^{pr}

Club Charts 25.09.04

The Upfront Club Top 40

Position	Artist	Track	Label
1	DAVID MORALES WITH LEA-LORIEN	HOW WOULD U FEEL	Mercury
2	INTENSO PROJECT FEAT. LISA SCOTT-LEE	GET IT ON	Mercury
3	ALEX FEAR	ALISON JIBBAR JUST WANNA DANCE	Global
4	ALEX GOLD	STRANDED IN PARADISE	Zynga
5	DEEP DISH	FLASHDANCE	Mercury
6	PHIL HOOTON FEAT. TESTAMENT	KING OF KINGS	Mercury
7	FLASH BROTHERS	AMEN (DON'T BE AFRAID)	Mercury
8	JAMES TYLER	MAY DO I DO?	Mercury
9	SCISSOR SISTERS	MARY	Mercury
10	MIA W MICKY MA	BACK (LICK IT)	Mercury
11	ERIC PROUD	CALL ON ME	Mercury
12	A STUDIO FEAT. POLINA SOS	STANDALONE	Mercury
13	SOLASAWARDIOS	HED GARD - THE MAX SUMMER 2004	Mercury
14	DANZEL	PUMP IT UP	Mercury
15	DIRTY VEGAS	MILK INTO THE SUN	Mercury
16	GETTO STAR	LONG BLACK LIMOUSINE	Mercury
17	DAVID GUETA	STAY	Mercury
18	AFROINGEL	MAGIC	Mercury
19	MYLO GROUP	THE PRESSURE	Mercury
20	SALIF KEITA	MADAN	Mercury
21	DARK GLOBE	FEED	Mercury
22	GRUDGE	ARMADA I SEE YOU BABY	Mercury
23	ROBBIE WILLIAMS	RADIO	Mercury
24	TIESTO	JUST BE	Mercury
25	US	SHAKE IT HOT	Mercury
26	DIDO	SAND IN MY SHOES	Mercury
27	DR. KUOCHO FEAT. JODIE BELMUNDU	RULEZ 20 (IT'S ALL)	Mercury
28	JENTINA	FRENCH KISSES	Mercury
29	LORNA PAPA	CHILD (TEI TRALGO EL MAMO)	Mercury
30	ASHLEE SIMPSON	PIECES OF ME	Mercury
31	DJ GEMINI	FEAT. SEVYNA NEVER GONNA LET YOU GO	Mercury
32	DJ CASPER	FEAT. THE GAP BAND OOPS UPSIDE YOUR HEAD	Mercury
33	ARMAND VAN HELDEN	WY MY NY	Mercury
34	JESSICA SIMPSON	TAKE MY BREATH AWAY	Mercury
35	BROAD CARTER	ALWAYS ALWAYS COMES TOO SOON	Mercury
36	MICHAEL GRAV	WEEKEND	Mercury
37	ANGEL CITY	DO YOU KNOW (I GO CRAZY)	Mercury
38	MARK B FEAT. TOMMY EVANS	MOVIE (HOWVA KNOW WIE)	Mercury
39	CHRISTINA MILLAN FEAT. JOE BIDDEN	WHATEVER U WANT	Mercury
40	GIRLS	MOOD LOVE MACHINE	Mercury

TOP 10 UPFRONT CLUB BREAKERS

1. INTENSO PROJECT FEAT. LISA SCOTT-LEE GET IT ON
2. RICHIE MOWEN TO MOVE US
3. KRISTINE WHEELER WANT YOU WANT
4. TRINA CHRISTINA MILLAN



David Morales brings his top of Upfront Chart

Travis Special: club crowd from Urban midland

Morales takes top spot

by Alan Jones

Has been there on several occasions in a making capacity, but it has been four years since David Morales topped the Upfront club chart as an artist. He returns to the summit this week, however, keeping B-1 with How Would U Feel, a vintage chunk of house that will be the first single from Morales' upcoming album 2 Worlds Collide. The single features 23-year-old newcomer Lea-Lorien on vocals, and has an 8% lead on the chart this week.

Its runner-up is Get It On by Intenso Project, which features a guest vocal from former Steps singer Lisa Scott Lee. Get It On goes one better on the Commercial Pop Chart, where it jumps 14-1. Scott Lee was a regular visitor to pole position when a member of Steps, although she hasn't been glimpsed in the chart since that group's demise, nearly three years ago.

There is no change at the top of the Urban Chart, with Terror Squad's Lean Back remains superior to all newcomers, although its lead over Usher's Confessions is being steadily whittled away. Usher has already had two number ones on the chart this year, and is now just 11% away from a third. His 3-2 move this week comes at the expense of Nelly, whose former number one Flip Your Wings/My Place slips a notch to number three, partly because attention is now turning to Nelly's next single, Na-Na-Na, which makes its debut at number one. Meanwhile, Kriss's single My Neck My Back (Lick It) - a triple X-rated debut from the girl from Philadelphia - is the crossover of the week, claiming a place in the Top 10 of all three charts. It's runner-up to Intenso Project on the Commercial Pop Chart, where it trails by just 9%. It holds at number 10 on the Upfront Chart, and improves 11-8 on the Urban Chart. The track was a major hit in the US more than two years ago, reaching number 42 on Billboard's Hot 100 and number 20 on the Hot Hip-Hop/R&B singles chart - although the type, repeated elsewhere, is that it reached number one at Stateside. It is definitely true, however, that it appears on the million-selling Dark Angel 1 V soundtrack album, although in a much-revised version which omits its frequent mentions of "pussies" and "niggas". The track is set for a full UK release next month.

COMMERCIAL POP TOP 30

1. INTENSO PROJECT FEAT. LISA SCOTT-LEE GET IT ON
2. RICHIE MOWEN TO MOVE US
3. KRISTINE WHEELER WANT YOU WANT
4. TRINA CHRISTINA MILLAN



As used by Top Of The Pops and Radio 1

MUSICWEEK

The Official UK Charts 25.09.04

SINGLES

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21
	ERIC PRYDZ CALL ON ME	GIRLS ALOUD LOVE MACHINE	GREEN DAY AMERICAN IDIOT	NELLY MY PLACE/FLAP YOUR WINGS	JOJO LEAVE (GET OUT)	BRIAN MCFADDEN REAL TO ME	3 OF A KIND BABYCAKES	TWISTA SUNSHINE	JOSS STONE YOU HAD ME	MCFLY THAT GIRL	NATASHA BEDINGFIELD THESE WORDS	MAROON 5 SHE WILL BE LOVED	THE PIRATES/ENYA/SHOLA AMA... YOU SHOULD...	STATUS QUO YOU'LL COME 'ROUND	THE 411 DUMB	THE CORRS ANGEL	HOUSTON I LIKE THAT	RAZORLIGHT VICE	MOUSSE TIEEMMA LANFORD IS IT COS I'M COOL?	GOLDIE LOOKIN CHAIN GUNS DON'T KILL PEOPLE	BRYAN ADAMS OPEN ROAD
Label	PolyGram	Reprise	Universal	Universal	Mercy	Island/Spinn Music	Revelation	Atlantic	Reprise/Isola	Universal	Parade	Parade	Reprise	Universal TV	Sony/Streetline	Atlantic	Capitol	Vertigo	Fresh	Atlantic	PolyGram

ALBUMS

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21
	EMBRACE OUT OF NOTHING	PAUL WIELER STUDIO 150	NATASHA BEDINGFIELD UNWRITTEN	MAROON 5 SONGS ABOUT JANE	GOLDIE LOOKIN CHAIN GREATEST HITS	KEANE HOPES AND FEARS	IAN BROWN SOLARIZED	NELLY SUIT	THE THRILLS LET'S BOTTLE BOHEMIA	RAZORLIGHT UP ALL NIGHT	NELLY SWEAT	FRANZ FERDINAND FRANZ FERDINAND	DARREN HAYES THE TENSION AND THE SPARK	KASABIAN KASABIAN	ALISON MOYET VOICE	ANASTACIA ANASTACIA	THE LIBERTINES THE LIBERTINES	THE STREETS A GRAND DON'T COME FOR FREE	SCISSOR SISTERS SCISSOR SISTERS	USHER CONFESIONS	SNOW PATROL FINAL STRAM
Label	Virgin/Starline	V2	BMG	J	Atlantic	Island	Fiction	Universal	Vertigo	Vertigo	Universal	Island	Columbia	BCA	Secretary	Epic	Reprise/Tape	Island/Decca	PolyGram	Atlantic	Fiction



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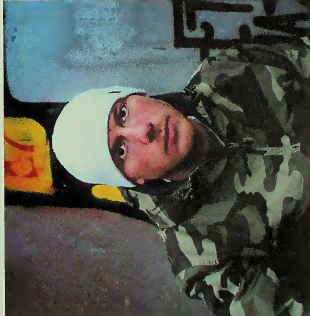
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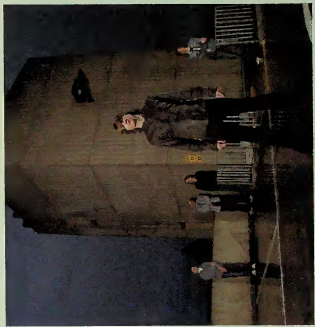
- 1 ISAD SONGS
EMI/Virgin/Universal
- 2 NOW THAT'S WHAT I CALL MUSIC! 38
Sony TV/Universal TV
- 3 ROCK CHICKS
BMG TV Projects
- 4 ESSENTIAL R&B THE LOVE COLLECTION
Ministry Of Sound
- 5 CLUB CLASSICS
BMG TRUST/Virgin
- 6 THE BEST OF R&B - SUMMER SELECTION
Def Jam
- 7 WESTWOOD - THE TAKEOVER
BMG TV Projects
- 8 HED KANDI SUMMER 2004
UMI/AAW
- 9 CLUBMIX SUMMER 2004
Nonesuch
- 10 CREAM CLASSICS
Ben Jy
- 11 CLUB CLASS
Ben Jy
- 12 NEW WOMAN - THE NEW COLLECTION 2004
BMG TRUST/Virgin
- 13 BEST OF ACQUSTIC
Emo/VEG Music
- 14 BEST DANCE CLASSICS
Ministry Of Sound
- 15 THE ANNUAL SUMMER 2004
Ministry Of Sound
- 16 WE'LL MEET AGAIN
Virgin/BMG
- 17 THE NUMBER ONE SWING ALBUM 2004
Em/Virgin
- 18 ESSENTIAL R&B - THE VERY BEST OF R&B
BMG TV Projects
- 19 POWER BALLADS II
Virgin/BMG
- 20 PURE BLING
Warner/BMG

- 20 GOLDIE LOOKIN CHAIN GUNS DON'T KILL PEOPLE...
Arista
- 21 BRYAN ADAMS OPEN ROAD
PolyGram
- 22 ARMAND VAN HELDEN MY MY MY
Southern Fried
- 23 EMBRACE GRAVITY
Independence
- 24 CASSIDY FEAT. MASHONDA GET NO BETTER
J
- 25 ANNIE CHEWING GUM
609
- 26 BUSTED THUNDERBIRDS/3AM
Universal
- 27 PETER ANDRE THE RIGHT WAY
Arista
- 28 SHAPESHIFTERS LOLA'S THEME
Problem
- 29 DIDO SAVED IN MY SHOES
Chesky
- 30 ANASTACIA SICK AND TIRED
Eric
- 31 SUGARBABES CAUGHT IN A MOMENT
Universal
- 32 KANYE WEST JESUS WALKS
Roce-A-Fella
- 33 STONEBRIDGE FEAT. THERESE PUT 'EM HIGH
Hill and
- 34 '22-'20'S 22 DAYS
Heavenly
- 35 THIRTEEN SENSES INTO THE FIRE
Verve
- 36 INTERPOL SLOW HANDS
Mutator
- 37 BEASTIE BOYS TRIPLE TROUBLE
Capitol
- 38 THE MUSIC FREEDOM FIGHTERS
Virgin
- 39 KEANE BEDSHAPED
Island
- 40 PAUL WELLS WISHING ON A STAR
YZ



ERIC PRYDZ: DEBUTS AT NUMBER ONE

- 20 USHER CONFESSIONS
Atlantic
- 21 SNOW PATROL FINAL STRAW
Fiction
- 22 MICLY ROOM ON THE 3RD FLOOR
Universal
- 23 DIIZEE RASCAL SHOWTIME
XL
- 24 KANYE WEST THE COLLEGE DROP-OUT
Roce-A-Fella/Def Jam
- 25 THE KILLERS HOT FUSS
Lizard King
- 26 ALEXANDER O'NEAL GREATEST HITS
EMI
- 27 CHRISTINA AGUILERA STRIPPED
RCA
- 28 JOSS STONE THE SOUL SESSIONS
Real Gone Music/Virgin
- 29 STEREOPHONICS YOU GOTTA GO THERE TO COME BACK '92
XL
- 30 THE PRODIGY ALWAYS OUTNUMBERED...
XL
- 31 JOJO JOJO
Mercury
- 32 RAY CHARLES GENIUS LOVES COMPANY
Liberty
- 33 DAMIEN RICE O
DMG/DJG/Def
- 34 THE ZUTONS WHO KILLED THE ZUTONS?
Dolomite
- 35 AVRIL LAVIGNE UNDER MY SKIN
Arista
- 36 DAVID BOWIE BEST OF BOWIE
EMI
- 37 MICHAEL JACKSON THRILLER
Epic
- 38 KRISTIAN LEONTOU SOMER DAY SOON
PolyGram
- 39 50 CENT GET RICH OR DIE TRYIN'
Interscope
- 40 TWISTA KAMIKAZE
Atlantic



EMBRACE: TOP CHART WITH NEW ALBUM

KEY ALBUMS RELEASES

- OCT 11 DANIEL BOPFIELD THE POLICE OR
DANIEL BOPFIELD
OCT 12 KID STIMPART AMERICAN SONGBOOK VOL. 3
OCT 18 ROBBIE WILLIAMS GREATEST HITS 2
OCT 25 BECK THE GIFTEN
OCT 25 BUSTED THE ISLAND
NOV 1 MANIC STREET PREACHERS LIVE THROUGH SOUV
NOV 1 TOWN IS TOWN'S SHOOT'S SHOOT FUTURE
NOV 1 DANIEL BOPFIELD THE POLICE OR
NOV 8 DANIEL BOPFIELD THE POLICE OR
NOV 8 ELTON JOHN PEACH TREE KNOCK ME AWAY
NOV 15 BLUE THE BEST OF BLUE INNOCENT
NOV 15 DESTINY'S CHILD THE SUNNY MUSIC
NOV 15 EMINEM PROOF INFERSCOPE
NOV 15 GIRLS ALoud THE POLICE OR
NOV 22 THE STREETS THE SWEETS SONGSTRESS
NOV 22 THE STREETS THE SWEETS SONGSTRESS
NOV 22 UP 401 THE SWEETS SONGSTRESS

KEY SINGLES RELEASES

- OCT 25 DANIEL BOPFIELD THE POLICE OR
NOV 1 KID STIMPART AMERICAN SONGBOOK VOL. 3
OCT 25 ROBBIE WILLIAMS GREATEST HITS 2
OCT 25 BECK THE GIFTEN
OCT 25 BUSTED THE ISLAND
NOV 1 MANIC STREET PREACHERS LIVE THROUGH SOUV
NOV 1 TOWN IS TOWN'S SHOOT'S SHOOT FUTURE
NOV 1 DANIEL BOPFIELD THE POLICE OR
NOV 8 DANIEL BOPFIELD THE POLICE OR
NOV 8 ELTON JOHN PEACH TREE KNOCK ME AWAY
NOV 15 BLUE THE BEST OF BLUE INNOCENT
NOV 15 DESTINY'S CHILD THE SUNNY MUSIC
NOV 15 EMINEM PROOF INFERSCOPE
NOV 15 GIRLS ALoud THE POLICE OR
NOV 22 THE STREETS THE SWEETS SONGSTRESS
NOV 22 THE STREETS THE SWEETS SONGSTRESS
NOV 22 UP 401 THE SWEETS SONGSTRESS

10. LUNA'S TIGHT MISTO *Interscope*
11. *Various Artists*

5. ELLEN'S WALL (feat. *Wendell*)
6. MARIO VAS, JANE LOUIS & TIGGS
7. SOUL CENTRAL STRINGS OF LIFE
8. JAMILLA TUI
9. KRISTINE BUNO (feat. *Wendell*)
10. LUNA'S TIGHT MISTO *Interscope*

PRE-RELEASE AIRPLAY TOP 20

1. GISEL ANDRÉ (feat. *Machine*)
2. CHRISTIAN MONTANO (feat. *Joe Mant*)
3. ESTELLE (feat. *Estelle*)
4. KELLY ROWLAND (feat. *Kelly Rowland*)
5. GISEL ANDRÉ (feat. *Machine*)
6. THE STREET LIGHTS (feat. *The Lights*)
7. JESSICA HESPER (feat. *Jessica Hesper*)
8. GEORGE ARMONI (feat. *George Armon*)
9. DANNY WINTERS & BOB TRINER (feat. *Bob Triner*)
10. CASSINO (feat. *Cassino*)
11. HONORABLE CHERIE WATTS (feat. *Cherie Watts*)
12. BEATRICE MONS (feat. *Beatrice Mons*)
13. FETTY PABLO (feat. *Fetty Pablo*)
14. BIRD BROWNS (feat. *Bird Browns*)
15. KONTAK (feat. *Kontak*)
16. SHONTE (feat. *Shonte*)
17. SHONTE (feat. *Shonte*)
18. SHONTE (feat. *Shonte*)
19. SHONTE (feat. *Shonte*)
20. SHONTE (feat. *Shonte*)

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COOL CUTS CHART

Rank	Artist	Track	Label
1	ALICE COOPER	THE LAST THING I WANT TO DO	Mercury
2	THE LAST THING I WANT TO DO	THE LAST THING I WANT TO DO	Mercury
3	OFFICER MACE (feat. <i>Officer Mace</i>)	THE LAST THING I WANT TO DO	Mercury
4	THE LAST THING I WANT TO DO	THE LAST THING I WANT TO DO	Mercury
5	THE LAST THING I WANT TO DO	THE LAST THING I WANT TO DO	Mercury
6	THE LAST THING I WANT TO DO	THE LAST THING I WANT TO DO	Mercury
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17	THE LAST THING I WANT TO DO	THE LAST THING I WANT TO DO	Mercury
18	THE LAST THING I WANT TO DO	THE LAST THING I WANT TO DO	Mercury
19	THE LAST THING I WANT TO DO	THE LAST THING I WANT TO DO	Mercury
20	THE LAST THING I WANT TO DO	THE LAST THING I WANT TO DO	Mercury

URBAN TOP 30

Rank	Artist	Track	Label
1	THE LAST THING I WANT TO DO	THE LAST THING I WANT TO DO	Mercury
2	THE LAST THING I WANT TO DO	THE LAST THING I WANT TO DO	Mercury
3	THE LAST THING I WANT TO DO	THE LAST THING I WANT TO DO	Mercury
4	THE LAST THING I WANT TO DO	THE LAST THING I WANT TO DO	Mercury
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29	THE LAST THING I WANT TO DO	THE LAST THING I WANT TO DO	Mercury
30	THE LAST THING I WANT TO DO	THE LAST THING I WANT TO DO	Mercury



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Rank	Artist	Track	Label
1	THE LAST THING I WANT TO DO	THE LAST THING I WANT TO DO	Mercury
2	THE LAST THING I WANT TO DO	THE LAST THING I WANT TO DO	Mercury
3	THE LAST THING I WANT TO DO	THE LAST THING I WANT TO DO	Mercury
4	THE LAST THING I WANT TO DO	THE LAST THING I WANT TO DO	Mercury
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27	THE LAST THING I WANT TO DO	THE LAST THING I WANT TO DO	Mercury
28	THE LAST THING I WANT TO DO	THE LAST THING I WANT TO DO	Mercury
29	THE LAST THING I WANT TO DO	THE LAST THING I WANT TO DO	Mercury
30	THE LAST THING I WANT TO DO	THE LAST THING I WANT TO DO	Mercury

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

Making Jamie a platinum act

Alan Bates

Candid Records, originating label

When did you come on board?

"Right at the beginning of 2002. We signed our contract with Jamie in April of that year."

What was the key moment in the campaign?

"Getting him on Parkinson. Also, I think breaking the story about the deal got a terrific amount of mainstream press and got him onto breakfast TV - the tabloids were full of him and there were even helicopters shooting his parents' house. It really went over the top."

What is your best memory of the project?

"Probably the amazing night we had at Kitsch Lounge Riot at Café De Paris. That was amazing - all the media were there and record companies and people from abroad. He just electrified the whole place."

Chris Caudwell

Hyperlaunch, online press

When did you come on board?

"August 2003."

What was the key moment in the campaign?

"There was no key moment as such, it really was a

"[Jamie went up] to Thom Yorke after a Radiohead gig and told him he'd covered one of his songs. Thom Yorke had no idea who he was, although he was very nice about it"

Simon Moran,
SJM Concerts

question of persistence. At the start nobody wanted to know about this 23-year-old jazz singer, so it was really a question of just grinding away with the promos and getting people down to the gigs and just keeping on until people actually gave it a chance and they realised what Twentysomething was - a quality, easy-listening record."

What is your best memory of the project?

"Seeing the album remain in the Top 20 for six months and become a certified European platinum million-selling CD."

Marc Connor

Air, manager

When did you come on board?

"In 2002. One of Candid Records' artists, Clare Teal, came to us one day and said there's this kid who plays in bars and restaurants near me in Bath and he's fantastic and you should check him out. So, myself and Alan Bates [Candid managing director] had Jamie come up to London and he played three numbers for us and he was mind-blowing. So Alan took him onto the record label and I started doing his publicity, but, from the off, it was obvious he was something special and I pitched him as a major

artist from the start."

What was the key moment in the campaign?

"When we sold out two nights at the Shepherd's Bush Empire in February it was definitely a moment. I had to walk outside the venue and spend just a couple of minutes looking at the sign saying Jamie Cullum: Sold Out. And there was a little tear in my eye just thinking 'we're really doing this - this is really working'."

What is your best memory of the project?

"Sitting on a beach outside the photographer Bruce Weber's house in Miami doing a shoot for *Vanity Fair* in January. It was fabulous."

Chris Dalston

CAA, US booking agent

When did you come on board?

"We were hired late in 2003. Marc [Connor] hired Steve Jensen as Jamie's US manager and we were hired soon after this occurred. That being said, I chased Marc for over a year in trying to sign Jamie, and Marc made me work really hard for this. I was originally tipped off by the UK promoter Simon Moran - thank you Simon."

What was the key moment in the campaign?

"The key moment of this campaign has still not

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C44

The music community must unite and push for copyright extension while the time is ripe

Time for friends to show willing

EDITORIAL MARTIN TALBOT



That Estelle Morris has made such a direct response to the music business on the issue of extending the term of copyright is encouraging in itself. But the message she sends is less positive.

Morris's central point continues to be the lack of unanimity within the music business. In her letter to *Music Week*, she highlights a few specific concerns regarding the issue itself, but it is hard not to feel that these are all beefs which would be subsumed if there was a united voice from the industry.

A sense of unity is an urgent priority, even if it does seem some way off. A clear policy line from the artists' community remains a distant hope - with the managers in particular continuing to consider the issue - and the publishers are still ambivalent.

The music business has never been that good at unity, but this is one area where it is a no-brainer.

Let's be clear - this is not a major label-only issue, as it has been presented by some. Giving all stakeholders an extra 20 years - which would bring the UK in line with Australia - to earn from the music would create benefits for everyone involved. Of course, what is clearly important is that everyone is in a position to earn their slice of the cake. That is the

only way that the diverse music community will support such a change.

Compromise is essential; all sides must show a willingness to give and take.

What may well be necessary is the creation of a fresh approach to copyright ownership, to recognise the changes which have already taken place in recent years and which will inevitably continue as technology and customer relationships evolve.

It will certainly have to be bold and visionary.

But time is not on our side. The BPI's Peter Jamieson is right when he says that this is not an issue which can be dealt with in weeks or months - it may be years before a resolution is found.

But there is good reason to move quickly; the apparent European Commission deadline on October 31 is one motivating factor.

And it also makes sense to push the issue while perhaps the most music-friendly administration in memory remains in power. Morris has been a strong supporter of the industry, but so have Patricia Hewitt, David Milliband, Geoff Hoon and others.

They have all indicated that they are friends of music. Now they have the chance to prove it.

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The digital age has not changed marketing rules

VIEWPOINT JONATHAN SMYTH



It is tempting to believe that the big boys such as Apple and Napster have got it all sewn up when it comes to digital music. However, these pioneers have in fact opened up the scope for non-music brands to maximise the power the medium exudes as a marketing tool.

Musical acts have always played an evocative part in promotion. Much of its marketing potential is due to different musical genres enabling specific and accurate targeting. For example, on paper, the youth market could appear homogenous. Yet breaking it down into its different

with which it can be distributed, has widened the marketing possibilities more than most of us could have imagined even a few years ago.

Apple's launch of iTunes to sell its iPod product has been successful and created huge interest and publicity worldwide. That said, Coca-Cola's online music offering, myookemusic.com, stormed the European market before the arrival of either iTunes or the relaunched Napster, thereby extending the well-loved Coke brand experience of its loyal consumers as well as broadening its appeal to new audiences.

Both Apple and Coca-Cola have built brand loyalty and incorporated that often elusive, "cool" factor via music association. They have also proved beyond all doubt that legal, licensed digital music has perceived value and consumers are willing to pay for it.

In essence, the digital age has not changed the rules of marketing - there is no substitute for truly understanding your target audience. Rather it has provided extensive ways of entertaining and engaging them - all of which can be harnessed by any creative marketer, regardless of size and status. Jonathan Smyth is head of digital music marketing at Buangorion UK

What should be the priority of the IFPI's new boss?

The big question

John Kennedy is taking over as IFPI chairman and CEO at the start of next year. What should be his key priority in the new role?

Nick Phillips, Warner Music UK

"John is the perfect leader in this challenging time for the music industry and I can think of no better person to represent our interests to international governments. Of key importance will be to maintain the fight against piracy and the interests of our creative community."

Michel Lambot, Inpaia and Plas Group

"John Kennedy's priority should be to increase collaboration between independents and majors on every front - not forgetting the vital issue of concentration in the music business. On a personal level, I am delighted to see that the IFPI is to be run by such an intelligent and nice character."

Emma Pike, British Music Rights

"With the current focus on increased awareness-raising, I think the immediate future will need to see even greater cross-industry collaboration. Public perception of piracy and ways in which we tackle this is something we all need to consider and we would urge the IFPI to maintain a dialogue with all its industry partners."

Tony Powell, Pinnacle Records

"The priority lists to be the flag-waver

for the music industry with governments in terms of how important the industry is to them. I'm sure someone with the capabilities of John will be a great ambassador for us."

Keith Harris, MusicTank

"The IFPI urgently needs to address the whole copyright issue. Instead of

record companies keeping the copyrights, they should be returned to the artists within a sensible amount of time. The IFPI should not only address the issue from the companies' point of view, but also from the artists'."

Steve Gottlieb, TVT Records

"He should convince technology companies that they have a vested interest in respecting the value of copyright. It's amazing the willingness with which they'll go to court to defend their technology patents, yet have no respect for the rights of musicians and the fact they too need to earn money from what they produce. The key role of the IFPI has to be to educate the people undermining the rights of musicians by allowing it to be given away for free."

Sarah Faulder, Music Publishers Association

"John's appointment provides a good opportunity for the record industry to work more closely with music publishers and recognise the value that they bring to the business. It is important that we move forward together if we are to harness the opportunities of new technologies and maximise their potential."

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TV & radio airplay p30 Cued up p34 New releases p36 Singles & albums p38

KEY RELEASES

ALBUMS

THIS WEEK
Green Day American Idiot (Reprise); The Roots Welcome To The North (Virgin); ZZ Top's ZZ Top's (Hollywood); Nick Cave & The Bad Seeds Abattoir Blues/The Lyre Of Orpheus (Mute)

SEPTEMBER 27
Mark Knopfler Shangri-La (Mercury); Marilyn Manson Let We Forget (Interscope); Brian Wilson Smile (EastWest); Joss Stone Mind Soul & Body (Rhino); Interpol Antics (MCA); Groove Armada The Best Of (RCA); Third Senses The Invitation (Merlot)

OCTOBER 4
PVA For Your Attention (Def Jam UK/Mercury); Fatboy Slim Palookaville (Sire); REM Around The Sun (Warner Bros); Jessica Simpson Return To V (Interscope); Ashlee Simpson Autobiography (Polydor); Super Furry Animals Songbook (Sony Music); Annie Lennox (GPR)

SINGLES

THIS WEEK
Groove Armada I See You Baby (Arista); Muse Butterflies And Humancie (Taste Music); East West; The Streets Blinded By The Lights (Looked Good/GPR); Maxi Priest Fields Like I Do (Virgin); Duran Duran Sunrise (Sony)

SEPTEMBER 27
Believe Spin The Wheel (EastWest); REM Loving New York (Warner Bros); Jessica Simpson Take My Breath Away (Interscope); Ronan Keating I Hope You Dance (Polydor); Big Brovaz Yours Finally (Epic); Beverley Knight Not Too Late For Love (Parlophone); Jettina French Kisses (Merlot)

OCTOBER 4
Christina Milian Whatever You Want (Def Jam UK); Brandy Almond (EastWest); Estelle Free (104/172); Rachel Stevens More More More (Polydor); Eamon Love Them Live; Robbie Williams Radio (EMI); Alicia Keys Karma (Arista); Marilyn Manson Personal Jesus (Interscope);

NET MUSIC WEEK ONLINE
Musicweek.com lists extended key releases for the next eight weeks

The Market

Buyers embrace new albums

by Alan Jones
It is a good week for retail, with singles sales up 11% week-on-week and bouncing back over the 500,000 sales mark, while artist albums sales climb by 7%. Only a 2% dip in compilation sales spoil the positive picture.

Looking at some singles specifics, Eric Prydz's expected debut at number one came with a sales tally of 68,138, the highest for a number one since Natasha Bedingfield's 68,745 start with These Words four weeks ago, and 98% up on the sales which gave Bryan McElduff a number one debut last week.

Although four singles debut higher, we should also make mention of Status Quo, who register their highest charting single for 14 years, debuting at number 14 with latest single 'You'll Come Round', one of two new tracks on XS All Areas - The Greatest Hits, which is out today (September 26). It is Quo's 52nd Top 40 hit - the highest tally for any group. Quo's last single - 'All Stand Up (Never Say Never)' - didn't make the Top 40 at all, peaking at number 51 in October 2002.

Meanwhile, although Angel isn't one of 'The Corrs' biggest hits, it is a record breaker. Debuting this week at number 16, it is the Irish siblings' 12th Top 40 hit, and the second to be timed



Embrace: album parks itself at the top spot

from their current album Borrowed Heaven. More interestingly, it is the 11th different song called 'Record' to make the Top 40 - a record. Runners-up are I Believe and Crazy, both of which have been the titles of 10 different songs to make the Top 40.

Hot on the heels of the number seven success of introductory single Gravity, Embrace debut at number one with new album Out Of Nothing. It marks a major return to form for the group, following the number nine peak of their last studio album, 2000's If You've Never Been, and the subsequent number 36 compilation Fireworks, which

marked their final album for Hut Records.

Out Of Nothing is the group's debut independent release, and tops the chart two years to the week after Independent's last number one album, Paul Weller's Illumination, the irony being, of course, that Weller is now on V2, and his first album for Richard Branson's label, rebuts of pole position by Embrace. Out Of Nothing sold 55,613 copies last week, beating the first-week sales of Embrace's only previous number one album, The Good Will Out which debuting 42,932 to reach the summit in 1998.

FAST CHART SINGLES

NUMBER ONE
ERIC PRYDZ CALL ON ME Data Ministry Of Sound imprint. Data gets its first number one since Tomcats' Lomelins (March 2003) with Swedish DJ Eric Prydz's clever adaptation of Steve Winwood's Valerie. It is the third dance single to reach number one so far in 2004, following LMC vs U2's Take Me To The Clouds Above and Lolita's Theme by Shapell's ITERS.

ARTIST ALBUMS

NUMBER ONE
EMBRACE OUT OF NOTHING Independent
Getting its best geographical results in Yorkshire and Scotland and best retail results in Morrisons and Tesco, Embrace's Out Of Nothing returns to the top to number one after a six-year gap.

COMPILATIONS

NUMBER ONE
SAD SONGS EMI/Virgin
Now! 58's seven-week reign at the top of the compilation chart is over. It is replaced at the top by Sad Songs, EMI/Virgin's towering new compilation which debuted at number two last week, and now steps into its owner's circle thanks to a 2.1% increase in its own sales, while Now! 58's gradual withdrawal sees it shedding a further 25% of its retail strength. Sad Songs would top the 50,000 sales mark in the next couple of days while Now! 58 will cross the 800,000 barrier today (September 20).

SCOTTISH SINGLES

NUMBER ONE
ERIC PRYDZ CALL ON ME Data
Eric Prydz had an easy number one in Scotland, where he was 53% ahead of runners-up Girls Aloud, but less easy than in the UK as a whole, where his lead is a sparkling 90%.

RADIO AIRPLAY

NUMBER ONE
NATASHA BEDINGFIELD THESE WORDS Phonogenic
Young rival Jolo continues to close, but Natasha Bedingfield again has radio's most listened to tune with These Words.

MARKET INDICATORS

SINGLES	ALBUMS	COMPILATIONS	THE BIG NUMBER: 18
Sales versus last week: +10.7%	Sales versus last week: +6.8%	Sales versus last week: -2.3%	Number of weeks in a row in which there's at least one hit, and the total of the album chart.
Year to date versus last year: +11.4%	Year to date versus last year: +3.7%	Year to date versus last year: +0.6%	RADIO AIRPLAY
Market shares	Market shares	Market shares	Market shares
EMI 15.6%	EMI 10.1%	EMI 16.7%	BMG 16.7%
Virgin 13.3%	Virgin 11.2%	Polydor 11.0%	Polydor 11.0%
Island 10.7%	Island 9.5%	Mercury 10.7%	Mercury 10.7%
Polydor 9.1%	Polydor 7.5%	Sony 10.7%	Sony 10.7%
BMG 8.8%	BMG 6.3%	Virgin 9.9%	Virgin 9.9%
	Independent 6.3%	WEM 7.0%	Other: 4.0%

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