

Inside: Cathy Davey Ms Thing Amp Fiddler Funeral For A Friend Beta Band

MUSICWEEK

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Executives wait to hear the implications of Bronfman consortium's takeover of Warner Music

Warner holds its breath

Takeovers

by Martin Talbot

Warner Music executives were waiting to hear what shape their company will take after the conclusion of a \$2.6bn takeover of the company, as *Music Week* went to press on Sunday evening.

The consortium led by Edgar Bronfman Jr, and involving Thomas H Lee Partners, Bain Capital and Providence Equity was expected to confirm its acquisition of Warner Music Group last Friday. Speculation throughout the

week indicated that the consortium would announce that the deal had been finalised by the end of the week's business.

But executives were still waiting to hear news late last Friday, with Warner sources indicating that a final announcement might not be made until the weekend or even sometime early this week.

Speculation had suggested that the Bronfman consortium would make only a brief initial confirmation that the deal had been sealed. This was expected to be followed by details of management and structural changes, which would

be put into effect by the end of May. When the deal was first announced in late November, US press reports indicated that Bronfman was looking to secure savings of up to \$300m.

Other issues which will be resolved include the future roles of Warner Music Group chairman Roger Ames and the newly-crowned chairman and CEO of WMG's US recorded music operation, Lyor Cohen.

Ames' relationship with Bronfman has become the subject of much speculation since the deal was announced in November.

The long wait for last week's deal sparked a string of rumours, including one suggestion that the company's American operations would be rationalised around units in New York and Los Angeles. Another went so far as to suggest Warner/Chappell would reduce its A&R activities to focus mainly on catalogue exploitation.

Any rationalisation will come at a time of strength for Warner's UK operations, which come under the control of chairman Nick Phillips. The record side of the company has been boosted by East West's reinvigoration under Korda

Marshall, after to 2003 which saw strong results for a range of acts including Sean Paul, Muse and The Darkness. John Reid's WEA London also scored two of the biggest albums of December, by Red Hot Chili Peppers and REM.

In turn, Richard Manners' Warner/Chappell topped the final quarter albums chart shares with 25.5% of the market, driven by its success with Dido and its stake in Michael Jackson's Number Ones retrospective.

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● See musicweek.com for updates throughout this week



Ash add spark to Passport line-up

Infectious signings Ash are among 21 acts lining up to play this week's Passport: Back To The Bars gigs in aid of the War Child and Shelter charities at the Barfly venues in Cardiff, Glasgow,

Liverpool, London and York.

The Northern Irish rockers - whose latest album *Meltdown* is being cued up by East West for a May 17 release - are due to take the stage of London's Barfly tomorrow (Tuesday), while the series of one-off gigs in 200-capacity venues kicks off tonight (Monday) with Starsailor at

Liverpool's Barfly and David Gray

in London. Other artists playing the week-long charity event include Amy Winehouse, Atomic Kitten, Badly Drawn Boy, Big Brovaz, Blazin' Squad, Craig David, The Cure, The Darkness, Divine Comedy, Elbow, Gary Numan, Lemar, Pet Shop Boys, Spiritualized, Sugababes,

Super Furry Animals, Supergrass

and Travis. Music fans paid £2 to enter a competition to win a pair of "text tickets" to access the event, while others were auctioned online. Concert-goers must show their passport to validate the text tickets and enter the venues.

Beggars offers new-style deals

XL label signs first of slimmed-down contracts in move which may affect artist-label relations in the future **p3**

Smiths explains exit from singles

Retailer cites falling margins due to cut-price £1.99 format as part of the reason for its decision to drop format **p4**

Promising you the world

As the Radio Three World Music Awards show, the sector can reach a mass market if given the right exposure **p8**

This week's Number 1s
Albums: **Katie Melua**
Singles: **Peter Andre**
Airplay: **LMC vs U2**



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Digest

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For updates on the Warner takeover this week, log on to musicweek.com

Your guide to the latest news from the music industry

Bottom line

Apple battle goes to court

● Computer giant **Apple Computer** and **The Beatles'** record label **Apple Corps** clashed in the High Court last Wednesday in their battle over the technology company's move into the music space through its iTunes service. The record label is claiming that the online music store is in breach of a 1991 agreement between the two companies. Apple Computer contends that the agreement granted it rights to use the Apple name in relation to data transmission, which it argued includes music. ● **Napster** has announced that it has sold more than 5m downloads since its October launch and has attracted more than 15m members. The company says it expects to generate at least \$20m in music sales in its first year.

● **Ex-Nude boss Saul Galpern** is back at Sony with a new imprint, three years after his Sine-baked former label went into voluntary liquidation. ● Analysts at City brokers UBS are upgrading their estimates for the performance of the music industry based on evidence that the global market is undergoing recovery. UBS now predicts a decline in the music markets for 2003 of 6.3%, compared to the 7% decline previously forecast. ● **Will Smith** is pathbreaking from the singles market. ● **The Darkness's** *Permission To Land* was certified gold in the US last week as the album returned to the Top 40 of the Billboard 200 at 36. The band's previous US top 40 hits off in Milwaukee on March 26, will perform on Tonight With Jay Leno on April 19. Their single *I Believe In A Thing Called Love* was last week one of the five most added at pop radio.

● More than 3m US consumers who bought music between 2000 and 2004 have received \$13.86 as part of the settlement in the minimum advertised price lawsuit (MAP) brought by the attorney general in each of 43 states against the five majors and Tower, Musicland and Transworld. The lawsuit accused the companies of illegally conspiring on price by imposing minimum pricing policies. ● Live performances from **David Bowie**, **Bruce Springsteen** and **The Rolling Stones** helped the US music and radio group Clear Channel

increase its live entertainment revenue by 8% to \$199.7m in 2003. However, radio advertising revenues dipped to \$22.2m from \$37.6m in 2002. ● **GWR** is launching a music downloads service. ● **EMI** finishes as 2003's top publisher, despite a late surge by Warner/Chappell. p5

Exposure

BPI announces SXSW line-up



McRae to play at Bush Square

● The BPI has confirmed the acts that will appear on an acoustic stage at **SXSW** in Austin from March 17-21. **Jamie Cullum**, **Tan McRae** and **Aquaking** will play at Bush Square on March 18 in a networking initiative between the BPI, Radio 2, 6Music and the BML, marking the BPI's first such link with a US partner. The BPI is also for the first time producing a 35-page **SXSW** magazine. ● BBC digital station **1Xtra** is to broadcast its second hip hop weekend launch at Cardiff's Toucan Club at 7pm on Friday, March 19. The station says until 6am on broadcast, continuing until 6am on March 22, will include interviews with **Missy Elliott**, **50 Cent** and **Timbaland**. ● **Relat-T** group **Avanti!** has launched

four video channels for pubs. p4 ● **The Sony Radio Academy Awards** has attracted a record 1,400 entries for this year's event at London's Shortlists will be unveiled on April 6. ● **Scottish** coffee and music house chain **Beanscene** has launched a triple-A format online radio station at www.beanscene.co.uk. The station, free to access beyond its opening plans, will cost £5 per month on subscription or £50 per year. ● **Vernon Kay** figures among a series of changes to Radio One's schedule. p5 ● **Web** design company **Kempt** has developed a new piece of content management software aimed at small labels and artists. *SineDance* allows labels to customise and maintain their own websites. ● **BBCC** has confirmed plans to broadcast **Nashville's 38th Country Music Association Awards**, which will take place on November 9 this year.

Sign here

T-Mobile strikes deal with Sony

● **T-Mobile** and **Sony Music** have concluded the first global partnership between a mobile operator and music label for the distribution of mobile music content. The deal will see original song clips from Sony artists available as Real Tones ringtones, as well as a selection of polyphonic tones and wallpaper images, in addition to T-Mobile's Screen Styles packages. The content will initially be available in the US, UK and Netherlands. ● **MTV** is embarking on its first global tour sponsorship with the Britney Spears *Onyx* Hotel Tour

starting in San Diego tomorrow (Tuesday). MTV's sponsorship includes a number of on-air, online and on-stage components including a behind-the-scenes look at the tour via TRL in the US and MTV international channels.



Marley: music is being preserved

● Thousands of original tracks by performers such as **Bob Marley** and **Elton John** are being preserved for future generations after **Universal Music** awarded **TNT Archive Services** a five-year contract to store and catalogue 200,000 tapes and 12,000 archive boxes. ● **Alcatel** and **Universal Mobile**, the mobile subsidiary of **Universal Music International**, are partnering to jointly develop new mobile multimedia services with music and entertainment content. ● The **Music Managers Forum** and **In The City** are among UK music organisations partnering **Diesel-U**. **Music's** fourth annual national search for new music talent. **Diesel-U** Music offers aspiring talent the opportunity to work with the likes of **AME**, **Wall of Sound** and **Fierce Panda**.

People

Ex-Polydor staffer sets up company

● Former Polydor general manager **Elyse Taylor** is establishing a new marketing consultancy, **Elyse Taylor Marketing**. Taylor is talking to a number of clients, with her first being for Polydor on the 30th anniversary Abba celebrations this spring. ● **Sony/ATV's Rachel Iyer** is moving to a new role of synchronisation and marketing director. p5 ● Former **Faces** colleagues **Kerney Jones** and **Rimma Wood** are participating in a fundraising concert for fellow band member **Ronnie Lane** at London's **Royal Albert Hall** on April 8. Proceeds from the event, which also features **Pete Townshend**, **Paul Weller** and **Ocean Colour Scene**, will help the family of Lane, who died in 1997 after a 20-year battle with multiple sclerosis. ● **Les Gray**, old singer of **Mud**, has dropped out. p15 ● **Universal** Sales director **Brian Rose** has appointed **Dave Bartholomew** to the position of sales manager **US** (**Universal Strategic Sales**) and third party sales. **Bartholomew**, who has been with **Universal** for 16 years, was most recently general manager **pop** sales.



Up-and-coming talent ranging from **Funeral For A Friend** and **Lost Prophets** to **Goldie Lookin' Chains** and **Kentucky AFC** were among the Welsh talent honoured in the **Welsh Music Awards**. The event, staged at Cardiff's **Goal Exchange**, was organised for the third year by **Music Academy Wales** in tandem with **BBC Radio Wales**. **Funeral For A Friend** (pictured) won two awards, for best new-comer and best album, while **Lost Prophets** were named

best rock act. **Amy Wadge** was named as best female solo artist. **Marley** **Martyn** Johnson named best male solo artist. **Lisa Scott-Lee** as best pop act and **Goldie Lookin' Chains** as best dance act. **Super Furry Animals'** **Golden Retriever** was named best single. **Kentucky AFC** were named as best Welsh language new-comer and best Welsh language release. The **Alanam's Mike Peters** picked up the academy's award for outstanding contribution to **Welsh Music**.

Beggars' revamped, artist-friendly contract may have significant implications for future label-artist relations

Beggars woos artists with new contract

by Adam Woods

The Beggars Group is overhauling its standard artist contract, creating a concise, "artist-friendly" agreement, which could have significant implications for label-artist relations moving into a post-CD age.

XL's recent signing of hotly-tipped singer and graffiti artist M.I.A. was the first to use the new agreement - a slimmed-down, 20-page document which, according to Beggars chairman Martin Mills, enshrines in law Beggars' commitment to a fair royalty stream, transparent accounting and artist approval on receivable investments.

XL finalized the hotly-contested deal with M.I.A. in a week, in the face of strong major-label interest. The artist, whose debut single Galang was issued on Jonathan Dickins' Showbiz imprint and appeared on the *MVW* playlist in November, is managed by Dickins through Chris Morrison's CMO Management operation.

The new-style contract was first drafted by Beggars Group head of legal affairs Rupert Skellett in the summer. It comes in the wake of BMG's own streamlined artist agreement, but was mainly inspired by the changing role of the record company in the 21st Century, says Mills.

"Our aim is to be as attractive as possible to artists," he says. "I think we already are, but that doesn't mean we can't be better at it."

The key points of the contract include:

- Artist approval over all receivable costs
- Equal royalty rates for singles, albums, digital sales and DVD
- Partial pay-through of royalties



M.I.A.: XL's first signing under new deal

on most deals, even where recoupment is ongoing in all key territories

- Beggars to make non-recoupable contributions to touring costs
- No packaging or new technology deductions
- Full access to Beggars' accounts for artists and managers in an effort to provide maximum transparency.

The contract also cements Beggars' policy of non-intervention in revenue streams such as touring and merchandise, flying in the face of the new major-label business model, which puts recording companies at the heart of their artists' business.

"We are not interested in grabbing those rights because I think if you do that you are grabbing income streams you are not really entitled to," says Mills. "When you do that, you have a responsibility to

play a valuable role and, a little bit down the line, when the artist becomes successful and asks why they are giving you 80% when you are not doing anything, it will damage your relationship with them.

"We have been assembling our own thoughts about how the future world is going to be for the last year or so," he says. "Historically, for the last 50-or-so years, record companies have been the dominant players and they have been the prime, if not the only investor in the artist's career," he says. "Now there is a much flatter landscape in which there are more investors, more revenue streams and more players."

The new-style agreement has trimmed Beggars' artist contract from 30 pages to 20 and, although Mills says many of the key points of the contract have been standard for some time, the reduction in size and legal verbiage alone is likely to give the company an edge.

"Our old recording agreement, although artist-friendly, had grown organically over the years and it was starting to creak, so that needed addressing," says Skellett. "The other thing was the changing way we are doing business, which is enormously different from the way it was in the Seventies."

"There is a saying about how AOL used to do business," he adds. "It is called trench warfare, where you basically bomb the other side with contracts the size of telephone directories and then do not move on a single point. That is more or less how the majors still do it and we have gone the opposite way. Generally, we have gone through and cleaned up every sentence, and hopefully we will be in a position to defend every single one of them."

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Wax will oversee the show at London's Grosvenor House Hotel on Thursday

Ruby Wax lines up as MW Awards host

TV comic Ruby Wax will take the mic as the host for this Thursday's Music Week Awards, at London's Grosvenor House Hotel.

She will oversee a show which will include the introduction of three new awards. In the running for best catalogue release are Demon Music Group's Beginners Guide to Salsa and Elvis Costello CD *Singles Box Set*, Universal's Paul Weller *Fly On The Wall* project, BMG's Gentlemen Jim: The Definitive Jim Reeves Collection and EMI's Ziggy Stardust Motion Picture Soundtrack.

The best music exploitation award will be contested by music companies behind campaigns for Hyndrix, John Lewis, Peugeot and Lynx Pulse, as well as MTV's Short Film Competition. And the best international marketing campaign will be contested by BMG for Dido, Warner Music for The Darkness, EMI for Coldplay and SimplyRed.com for Simply Red. Full shortlists for all awards

can be viewed at musicweekawards.com. Winners will feature on musicweek.com this Friday morning, with full details published in next week's issue of *Music Week*.

Dinner tickets for the awards are no longer available, but a limited number of tickets are still available for the after-show party at the Grosvenor. Tickets for the party, which runs from 10.30pm until 2am and is being hosted by Hed Kandi, are available priced £50 from james@musicweek.com.

Wax last year hosted her own daily talk show, reached the last two in the Comic Relief Fame Academy and advocated The Catcher In The Rye as part of the BBC-backed Big Read. Wax, who follows in the footsteps of past hosts including Angus Deayton, Johnny Vaughan, Jonathan Ross and Paul Gambaccini, is best known for her *Wax Meets...* and *The Full Wax* interview series.

Our aim is to be as attractive as possible to artists

Martin Mills, Beggars Group

THE MUSIC WEEK PLAYLIST



JAMIE CULLUM
Frontin' (JCJ)
Jazz chamber's PJared Williams' jazz electronic jazz continues to please, as does its Beside's cover of Radiohead's High And Dry (October). Aside single, March 8



BAIKOUNOUR
Hot Milk! Remix EP (Medolico)
Furyer of lines electronic jazz offers his award to his litchy fingered charms with stunning results (single, March 29)



TWISTA
Slow Jamz (Atlantic)
A US chart topper featured on both Twista and Kanye West's albums, this is not only fancy but oozes class (single, March 29)



PHOENIX
Run Run Run (Source)
Excellent first single (and good volume) from the new album by these criminally underrated French boys (single, April 5)



THE RASMUS
In The Shadows (Playground)
Guitarists hit from the guitar-toting Fans is now added to the Radio One playlist (single, April 5)



VICTOR MALLOY
Lions And Tigers And Bears (Emerald)
Gloriously worky album from Mr Malloy, who romps through whimsical pop, thrash guitar and Buddy Malone covers (album, April 19)



EAMON
Fuck It (Live) (New Kiss)
Has come on board for this quirky loud ballad of soul ballad (single, tbc)



FELIX DA HOUSECAT
Davin Dazzle and the Neon Fever (Emperor Norton)
Felix, catches truly dislocation and lands a hefty, guitar-assisted electro punch (album, May 24)



MANIA
Looking For A Place (Okonomics)
This is an excellent debut from the female R&B pop duo, the first act on the new BMG-linked Brian Higgins label (single, May)



NATASHA BEDINGFIELD
Unwritten (Phonogenic)
Pink is the obvious companion for this superb low-key ballad, which should be the second single (from album, tbc)

Retailers' margins have been hit by cheaper format Smiths flags £1.99 single over move to pull format

Retail

by Paul Williams

WH Smith has partially blamed the £1.99 single – trumpeted as an answer to rapidly-declining sales – for its exit from the singles market.

Smiths says it will remove singles from its entire chain of more than 500 stores stocking music at the end of this month, after finding itself at the brunt of an industry-wide 33% drop in sales in 2003 and a dismal start to 2004.

The generalist is specifically highlighted the introduction of the £1.99 format, designed to bring pricing clarity and better value for money to singles consumers, as a reason for its decision to pull the plug on singles.

"Margins have been hit hard by the cheaper format, the retailer told suppliers in a letter last week. "The UK singles market continues to decline and recent changes in commercial terms, including the introduction of the two-track format and the mix of formats versus sale or return in stock, makes retailing singles unprofitable," the letter states.

Smiths' category controller for music Scott Jameson also lays the blame at record companies for allowing singles sales to decline so sharply. "The UK singles industry is in some degree of turmoil," he says. "Sadly, the music industry has been the principal orchestrator of its decline. It has not done enough to defend against new channels to



WH Smith: end of road for singles

the market like downloads."

Warner commercial director Alan Young notes the irony that the two-track single, billed as a saviour to physical singles, now stands accused of helping to persuade a key retailer to stop selling them. "Clearly a strong voice came to us we need a strong two-track basic single at a basic price," he says.

Smiths, which controls less than 10% of the singles market, will stop taking orders for new singles releases after next Monday before removing all singles from its shelves at the end of this month. BMG sales director Neil Boote, who until autumn last year was overseeing Smiths' entertainment offer, understands retailers' take on the whole issue.

"When you've got a market that's decreased in volume as much as singles has in the past two years, any retailer is going to look at the return on space and question the validity of singles," he says. "But the single is ultimately the driver both for promotion and to new music."

"We've got a number of choices,"

says Smiths' Jameson. "The space will remain in the entertainment area and the focus going forward is driving the albums business."

Jameson acknowledges the retailer has been hit by a shift of business towards the supermarkets, although he believes Smiths still has a "very valuable place" within music.

That view is echoed by Warner's Young, who points to an album chart featuring such mainstream fare as Jamie Cullum, Norah Jones and Katie Melua to illustrate the potential for Smiths in the market. "There is a breadth of albums in the chart they need to focus on," he says. "That audience is shopping in Smiths and they need to re-engage these customers."

Smiths decision on singles comes as part of a wider review of the retailer's approach to the music market, which is likely to result in a change of its current supply lines. The chain currently buys directly from record companies, but is now looking to follow the route of other retailers, such as Woolworths and the supermarkets, and source stock through a third-party player such as EUK or Handieman.

Jameson says nothing has yet been concluded, with "all options under review", although Warner's Young says such a move would make sense as Smiths has the same needs as other big players already going down a third-party route.

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OD2 and GWR in link for unique download service

The connection between listening to radio and downloading the music you are hearing took a leap forward last week through a ground-breaking link-up between GWR and OD2, which allows listeners to buy music the instant they hear a track played on air.

In their first deal of its kind in the world, GWR's programming arm Creation has developed the technology which enables listeners to any of GWR's 34 local radio stations (The Mix) and its digital brands – The Core, Planet Rock and Storm – to hear a song, turn on their PC and buy and download the track which is playing that very minute.

The Hear It Buy It Burn It concept, which OD2 provides the content for, will also be launched, enabling users to buy any one of the previous nine records played.

Creation digital content manager Nick Pigott says the new "dratnals" technology reduces the effort a person goes through from hearing a record to buying it. Although Pigott concedes there are other download sites, he says none has this unique link to a radio

station. "You always need to know what you are looking for at other download sites," he says.

Pigott says Hear It Buy It Burn It will eventually also offer other features, such as allowing users to search all the Seventies or Eighties tracks played by a given radio station or selecting the records played on a certain show earlier in the day. He also hopes to eventually roll the concept out to GWR's Classic FM station, but says the number of downloads currently available to OD2 does not yet make that feasible.

"We have found that people like listening to the radio and let do the work for them, but occasionally they go into demand mode and want to make decisions about the music – this makes it possible," he adds.

Pigott also suggests that the move – the first direct link up of its kind between a radio station and digital provider anywhere in the world – represents a further step towards a day when consumers will be able to hear a track played on their radio, press a button and have it downloaded directly to the radio receiver.

CATHY DAVEY

SNAP SHOT

As a label with a reputation for rapidly dropping acts, Parlophone does not sign many acts either, a fact which puts the spotlight on the rare additions to the EMI label's roster.

The latest arrival is Dublin singer-songwriter Cathy Davey, who is set to emerge in the next six months as a splat alternative to the current slew of identical female singer-songwriters.

Davey's debut album will be released in the summer, preceded by the Come Over EP on April 29 and single in June. The album was recorded at Rockfield Studios last summer, with liner producer Ben Hillier at the desk.

CILL LIST: Manager: Gilew Walsh, Interactive Music. A&R: Miles Leonard, Parlophone. Press: Amanda Freeman, Santed PR. Marketing: Rob Owen, Parlophone. National radio: Kevin McCabe, Parlophone. Regional radio: Clare Newman (South), Parlophone. Marc Gied (North), Parlophone. TV: Helena McGeough, Parlophone.

Parlophone managing director Miles Leonard signed Davey – who is managed through the same Interactive stable as David Kitt – in late 2002, amid competition from Mercury and 679 Recordings.

Leonard, who says he was attracted by "Davey's incredible melodies and distinctive vocals", says the signing pre-dated the current fashion for female singer-songwriters.

Davey has already been bringing a live following, through just before Christmas and an imminent slot as support for This Is The Day during the summer.

Sony looks to merchandise

Sony/ATV has promoted head of film & TV Rachel Iyer to a new director's post in a bid to ramp up its presence in growing areas of business such as merchandising.

With the music synchronisation market becoming ever more crowded, the company's managing director Charlie Pinder says the promotion of Iyer to a newly-created post of synchronisation and marketing director reflects a move to look at additional ways of generating income and activity from its catalogue.

"It is an obvious expansion of what we've been doing really, he says. "It just became increasingly obvious that chasing after syncs is all very well, but it's getting tighter and tighter. We've always realised we are basically a licensing business and we're looking at the bigger picture."



Iyer aims to boost Sony/ATV's presence

Iyer will still pitch the publisher's catalogue for traditional media such as advertising, films, TV and computer games, but will also oversee an increasing move into other areas such as ringtones, merchandise and developing direct relationships with end users.

She will also continue to work closely with the publisher's sister record operation on the Absolute

Sony database, which she oversees the development of and which covers repertoire controlled in both recording and publishing by Sony. This, says Pinder, provides a publishing/master "one-stop shop" licensing service.

The increasing focus on newer areas of business illustrates what Pinder believes is publishers generally tending to concentrate their efforts too much on what is happening within the recorded music business to the detriment of other business streams.

In addition to the promotion of Iyer, who joined Sony/ATV in 1999 and took up her previous head of film & TV post in July 2002, Caroline Hoole is elevated to junior synchronisation/marketing manager and Pauline Lo to synchronisation/marketing assistant.

Planned changes herald new look to R1 schedule

by Paul Williams

Radio One controller Andy Parfitt insists the most sweeping line-up changes being brought in during his reign represent the culmination of a year of planning and not a sudden, "revolutionary" shake-up as listening figures further fall.

By the end of May, the station's daytime, weekday line-up will be almost unrecognisable from a year ago, with only Jo Whalley and Dave Pearce's slots unchanged. Alongside Chris Moyles' recent move to breakfast, Colin & Edith will by then have replaced Mark & Lard and Scott Mills will have temporarily succeeded Sara Cox. Evening presenter Zane Lowe only arrived last July.

However, despite these changes and a series of reshuffles at weekends, Parfitt – who has been station controller since 1998 – says the moves cannot be compared to the bloodbath overseen by his predecessor Matthew Barnister in the early Nineties. "There's a great difference now and the changes we're making are in a planned and evolutionary way," he says. "Some people have said it's more revolutionary, but we have thought this through.



Parfitt hopes to re-energise station

It's a pretty careful campaign which started a year ago."

Parfitt, whose station's audience slipped further in the most recent Rajas to 9.44m, has also been careful to avoid the pitfalls of the past over the exits of high-profile presenters. In the case of Mark & Lard, who leave their 1pm to 3pm weekday programme at the end of March for separate slots on Radio Two and 6Music, he says discussions started at an early stage about their future. "This was quite carefully planned with myself and [Radio Two/6Music controller] Lesley Douglas over some months just to finalise when they would go and where they would go," he adds.

Parfitt's job of reshaping the

weekday line-up has been eased by Sara Cox's departure on maternity leave towards the end of May, allowing Scott Mills to take over the weekday drivetime slot. The controller says the plans for Cox to return at some stage, although a precise time is still to be decided.

As Colin & Edith move to weekdays, Vernon Kay will take over their Saturday and Sunday 10am and 1pm slots on March 27, while the breakfast show's "Comedy" Dave and Mark "Chappers" Chapman from Sara Cox's programme are temporarily pairing for a Saturday afternoon sports show until early August. Edith Bowman will in the interim take over Sunday afternoons with both weekend slots then occupied by new arrivals JK & Joel from August.

"This year there is a clear campaign to re-energise our mainstream output and we knew it would take a year to do that," says Parfitt. "We took the strategy to the BBC governors in the summer and that was ratified and we set about doing the job. By the time we get to August 2004 that line-up will be in place."

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Wall of Sound managing director Mark Jones has been busy travelling between London and Jamaica since January, lining up an ambitious collision of worldwide electronic production talent and Jamaican vocalists. Two Culture Clash has been co-A&R-ed by Jones and Gee Street founder Jon Baker and will yield both an album and a DVD for a June release. The record features Jacques Lu Cont, Jon Carter, Mark Rae, Roni Size, Cassius and others working with vocalists such as Spragans Benz, Ms Thing (pseud), Big Youth, Horace Andy, Barrington Levy and Junior's

Reid and Mervin. "It could have been a complete disaster or it could have really worked and we think we've got something we can really develop, in terms of a new genre and a new sound," says Baker, Jones – who is currently considering international licensing deals for the album – suggests it will surprise people. "We have got very traditional-sounding live stuff and there's songs in there, but people like Stuart [Price, aka Jacques Lu Cont], have actually kind of reinvented dancehall and created an entirely new sound," he says.

Pubs set to get new music TV channels

Music entertainment in pubs is set to take on a new dimension with the launch of four video channels.

Retail TV group Avanti aims to provide a range of services, from a dance station to oldies channel, to pubs nationwide. The group already provides the fashion and style channel Magnetite to 320 bars and provides other bespoke lifestyle and music content for groups including Toni & Guy, Boots and Lann Polly.

Avanti head of music Marzia Corridori says the group, which began as a satellite consultancy and provides content in summer 2003 with the Magnetite brand, will initially offer licensed premises the choice of four channels under the Music Video Network (MVN) brand: the chart hits channel MVN Fresh, dance MVN NRG, greatest hits MVN Rewind and adult-orientated MVN Style.

Each channel offers scope for advertising, with a share of the revenue being split with landlords, who can also choose to screen a

variety of packages such as Fresh from Monday to Friday and then NRG at the weekends.

Corridori says the new services are preferable to simply turning to a MTV channel or selecting one of the many competing background programming companies, because there are no interruptions from VJs on MTV channels or long commercial breaks. The pub is also eligible to claw back some revenue from advertisers.

"Pubs get upset unless it is pure entertainment," says Corridori. "They don't like interruptions. Plus this isn't just programmed music. You get the videos as well and the pub gets a share of the profits."

Avanti has already negotiated a VPL licence and has deals to supply 250 pubs nationwide with MVN channels.

Corridori adds that the next target is to install MVN in 1,000 pubs by the end of the year. She adds that the company may also create bespoke programming for big brewery chains with 200 or more pubs in their group.



Late surges by Universal and Warner/Chappell set up the closest race for three years

Rivals close in on pacesetter EMI

Publishing

by Paul Williams

Life's certainties are extremely rare commodities. Prime among them are death, taxes and EMI Music Publishing clinching the publisher of the year title.

Yet, even the last of that trio was far from certain, after a fourth-quarter surge from EMI chief Peter Reichardt's nearest rivals Universal and Warner/Chappell set up the closest race for the annual publishing prize in three years.

As it is, Reichardt will enjoy a number nine dream on MW Awards night this Thursday with a ninth successive award stretching back to 1995. EMI's 22.1% share for the year is 2.0 percentage points ahead of Warner/Chappell, which turned over EMI's dominance of 2004's first three quarters in the closing three months to top a quarterly table for the first time in nine years.

The last time Warner/Chappell sat at number one during a quarter was at the end of 1994 when it finished top. Back then, Robin Godfrey-Cass was running the show; indeed, this latest quarterly victory for Warner/Chappell sees current managing director Richard Manners repeating his first triumph since when he was running PolyGram Music Publishing in 1996.

The importance of EMI's dominance of 2003's first nine months to its ultimate victory for the entire

year is further emphasized by the fact that in quarter four it failed to top either the individual singles and albums tables, the first time that has happened since quarter three 1996 when PolyGram produced a clean sweep.

Spurred on by having more than two-thirds of the biggest sales of the quarter and the year, Life For Rent by Dido, Warner/Chappell topped the quarter's albums table with 25.5% of the market, while Universal did likewise on singles with 20.3%.

Universal's victory here also helped it secure top singles honors for the year, with 22.7% compared to EMI's 19.7%, raking up successes including 100% shares of Will Young's *Leave Right Now* (fifth biggest seller of the year), Room 5's *Make Love* (ninth) and *The Darkness's Christmas Time (Don't Let The Bells End)* (10th).

But even Warner/Chappell's tremendous album run in quarter four, when it almost doubled its share from the previous quarter, could not prevent EMI taking the individual albums crown for the year. EMI's 23.2% annual share was up on the previous year with its vast array of interests across the year's biggest albums including 42% of Justin Timberlake's *Justified* (two of the year), 44% of Norah Jones' *Come Away With Me* (sixth) and 84% of Busteed's self-titled debut (10th).

Sitting just 21 percentage points behind EMI on albums for the year,

Warner/Chappell not only cashed in on the phenomenon of Dido's second album but on the fact that it controls Michael Jackson's lucrative songwriting back catalogue. That gave the company 62.7% of Jack's Number Ones album (ninth biggest seller of the year), while it controlled 100% of one of the year's other most successful retrospectives, REM's *In Time: The Best Of 1968-2003* (11th).

Universal, pushed down to third overall for the year having been runner-up to EMI in the previous year, could also only manage third spot on 2004's albums table. This was despite securing the rights to *The Darkness* in a highly-competitive signing battle worth a speculated £2m. The band's *Permission To Land* debut was one of Universal's biggest of the year, while its other key interests included Avril Lavigne's *Let Go* and 50 Cent's *Get Rich Or Die Tryin'*.

BMG, finishing fourth overall for the year, was unable to keep up the pace of its incredible start to 2004 when only EMI could outshine it. After slipping back during the second half of the year, it found itself a notable distance from the top three of EMI, Warner/Chappell and Universal with a combined 13.3% of the market. This was still marginally up, however, on its overall total for 2003.

BMG's 9.8% singles share for the year placed it fourth in that market, but on the albums table BMG was just behind the top three

Newcomer Catalyst leaps into top indie spot

The music publishing world is such a slow-moving animal that a new entry at number one on a corporate market share table might be viewed as an impossibility. But that is what occurred within the independent sector in 2003.

New operation Catalyst emerged as top indie publisher for the year with an 11.6% share, which included more than half of 2003's top-selling single, Where Is the Love by Black Eyed Peas. While

the company is new, the man behind it is publishing veteran Peter Knight, who previously ran Global Chrysalis but then set up on his own, taking some catalogues with him. Given Knight's previous losses, it is unclear that Catalyst's arrival at the top ended up pushing Chrysalis into second place. Chrysalis top independent publisher for 2001 and 2002, was relegated to second for the year with 10.9%.



of the indie market, with its highlights including 11.1% of Michael Jackson's *Number Ones* album (ninth of the year) through songwriter Red Temperton and Roland Orzabal's revised *Mad World*. Besides Knight, Paul Rodriguez, Revb and Notting Hill.

with a 15.5% showing that included nearly 45% of Christina Aguilera's *Stripped* (third of the year) and all of Coldplay's *A Rush Of Blood To The Head* (10th).

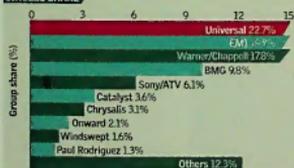
Meanwhile, the gap between BMG and Sony/ATV is growing to such an extent that Sony will this year have its work cut just to come anywhere near Paul Curran's company. Back in 2001, Sony/ATV was the dominant of the two, while the tables were reversed in 2002, with BMG 3.8 percentage points ahead of Sony/ATV in the annual tallies. By last year that had widened to 6.0 points, partially due

to the fact that BMG started to include Zomba's previously-separate share in its score. But Sony could boast strong shares in two of the year's most successful albums, Norah Jones' debut and Daniel Bedingfield's *Gotta Get Thru This*.

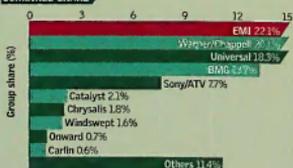
However, as the gap between the fourth and fifth-placed majors rises, the competition among the top three competitors is hotting up. EMI reigns supreme again for 2003, but with Warner/Chappell revitalised and Universal always a threat, one of life's certainties might not be so certain after all. www.musicweek.com

Publishing 2003: full-year performance

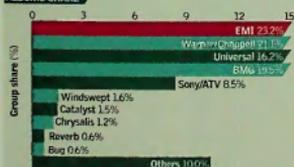
SINGLES SHARE



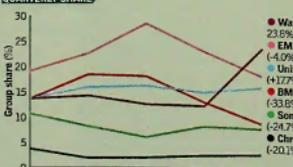
COMBINED SHARE



ALBUMS SHARE



QUARTERLY SHARE



Figures refer to fourth quarter; bracketed figures represent year-on-year change

Top 10 singles for 2003

Rank	Title	Artist	Publisher
1	WHERE IS THE LOVE?	Adams/Pineda/Gomez/Timberlake	Capitol/Amo/Piper/Boa
2	SPIRIT IN THE SKY	Greenbaum	Warner-Chappell 100%
3	IGNITION REMIX Kelly	Zomba-BMG 100%	
4	THE WORLD IS ORB	Orb	Chrysalis 100%
5	LEAVE RIGHT NOW	White	Universal 100%
6	ALL THE THINGS SHE SAID	Horn/Kierulbaum/Galoyan/Kiser/Palentino	BMG 33.3%/Universal 8.4%/BMG 33.3%/EMI 13.3%
7	CHANGES	Imms/Butler/Ward/Osbourne	Onward 100%
8	BREATHE	Martin/Mullins/Reestory/Beaumont	Warner-Chappell 100%
9	HARRIS/JONES/MARSH	Copyright: Carlin/3050/EMI 16.67%/Notting Hill 25%/Sony-ATV 125%/Warner-Chappell 33.37%	
10	CHRISTMAS TIME	Doornik	Universal 100%
		Hawkins/Hawkins/Poulton/Gratham	Universal 100%

Top five albums for 2003

Rank	Title	Artist	Publisher
1	LIFE FOR RENT	Dido	BMG 14.1%/EMI 12.6%/Warner-Chappell 67.08%
2	JUSTIFIED	Justin Timberlake	BMG 40.6%/EMI 14.55%/Universal 74.2%/Warner-Chappell 10.24%
3	STRIPPED	Christina Aguilera	BMG 44.84%/EMI 24.54%/Sony-ATV 0.16%/Universal 14.83%/Warner-Chappell 5.0%/Windswept 1.67%
4	NOW THAT'S WHAT I CALL MUSIC	Various	BMG 8.4%/EMI 22.02%/EMI 47.74%/Universal 19.05%/Warner-Chappell 18.6%/Chrysalis 4.15%
5	GOTTA GET THRU THIS	Daniel Bedingfield	Windswept 3.2%/BMG 0.89%/Carlin 0.7%/Greenleeves 1.6/Catalyst 1.34%/Paul Rodriguez 2.33%
		Sony-ATV 76.92%/Universal 28.9%/Reverb 15.36%	

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AAR Award



Best Catalogue Release

Millward Brown

Best Music Retail Chain

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Best Independent Label &
Best Independent Tune



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With the right exposure, world music is displaying mass-market credentials. By Nick Tesco

Come into our world



The periodic runaway success of releases by the likes of Buena Vista Social Club and Ladysmith Black Mambazo highlights the thriving mass market for world music titles. Yet, as anyone active in the field will testify, the crushing problem is finding ways to reach that audience.

One initiative which is raising the profile of the sector as a whole, let alone some of its leading artists, is Radio Three's World Music Awards. Following the announcement of the results earlier this month, the station is staging a concert in Edinburgh on March 9 featuring some of the winners which will be broadcast on Radio Three (March 13 at 3pm) and BBC 4 (March 12 at 9pm). Not only will this bring world music to a wider listening audience, but it also provides a useful hook for retailers to bring attention to world music in-store through promotions featuring a string of new and catalogue titles. Prime among them is the official Awards compilation being produced by Union Square through its Manteca imprint.

"We approached the BBC after the first awards ceremony in 2002 about taking on the winners compilation and they agreed," says Union Square marketing director Steve Bunyan. "Our first awards release did extremely well, as retailers have been looking for entry level albums to give the public some idea of what they can find out there. We expect it to be considerably up on last year's sales given the increased profile of the awards."

Although the Radio Three Awards are relatively new, retailers appear to be welcoming the occasion to highlight an area of music that sometimes gets lost among all the other product on offer.

"World music is holding its own in the marketplace and sells twice as much as blues and folk combined – the Radio Three Awards are now part of our marketing calendar," says Simon Coe, world music buyer for the Virgin Megastores. "We're planning on doing a rack in all our megastores featuring all the winners for four weeks and we'll have the awards compilation racked front-of-store for at least two weeks."

And it is not just the music specialists who have found that they can sell qual-

ity world titles with sufficient marketing back-up. "When we recently decided to TV-advertise the most recent album by Souad Massi, the most successful slot we ran was during ER," says Jo Ashbridge, co-managing director of Wrasse Records. "We'd sold her album in Sainsbury's on the strength of the TV advertising and the sales reaction was so immediate that they kept the album prominently racked the following week."

Indeed Massi – who has been enthusiastically championed by Marie-Agnes Bean and her team at the French Music Bureau in London – is a perfect example of the kind of artist who could be embraced by the same audience as Norah Jones. In France, where she lives, the Algerian-born artist is regarded as a singer-songwriter in the same vein as Jones – and sells as many records.

Another artist set to benefit from exposure via the awards is World Circuit's Ibrahim Ferrer. Label managing director Nick Gidd, who has also two other nominees, welcomes the event. "Anything that gets the music noticed has to be applauded," he says. "At least this time Ibrahim will be able to collect his award; the Cuban recently won a Grammy but was barred from the US as he was deemed to be 'a threat to national security'."

While labels such as World Circuit and Wrasse Records have built strong identities with individual artists, other companies including Nascente, Manteca, Putumayo and World Music Network have used themed compilations to turn the public onto new music and create brands they can trust. "We had a great reaction from retailers to our Beginners Guide series," says Chris Birrell, label manager at Nascente. "We created a high-value, three-CD package which has done well from the first release and has helped draw more and more people into the music."

Phil Stanton, managing director at World Music Network, has released 130 compilations ranging from a Rough Guide To The Andes through to Zimbabwe since linking with the publishers of the Rough Guide book series 10 years ago. Although the books and CDs are packaged separately, Penguin distributes the music releases through book shops, which has in turn helped to raise their profiles. With most titles selling around 15,000 units and best sellers hitting 80,000, the Rough Guide catalogue continues to sell and retailers know the product has been tried and tested; the returns ratio remains very low, according to Stanton.

Other labels, such as Putumayo, are increasingly looking to non-traditional outlets for world music through brands such as Putumayo Kids, which ties a music CD in with a book of facts about that particular country. The label has recently reopened an office in the UK under sales and marketing manager Loic Desjardins, who is attempting to refocus retailer attention on successful initiatives such as the company's Lounge and Groove series.

"With our strategy of one release a month and the highly distinctive packaging which has driven strong sales in the US, we plan on doing the same here in the UK," he says.

15 essential world titles for retail

Damon Albarn, Atel Bocoum, Toumani Diabate & Friends

Mali Music (Honest Jones 5384402). Distributor: EMI. Dealer price: £8.99.

Thanks to Blur frontman Albarn, a whole new audience have been introduced to the joys of Malian music. Although criticised by some world music zealots and purists, this is a fine and interesting album which continues to sell almost two years after its release.

Bob Brozman and Debashish Bhattacharya

Mahima (Riverboat Records TUGCD1029). Distributor: New Note/Pinnacle. Dealer price: £7.99.

Initially a blues player, Radio Three Awards nominee Bob Brozman is now widely regarded as a leading authority on steel guitars and is perhaps the most prominent



exponent of the Hawaiian slide guitar virtuoso Debashish Bhattacharya on a stunning album which was released by a separate label within the World Music Network structure in June last year.

The Buena Vista Social Club

Buena Vista Social Club (World Circuit WCD050). Distributor: New Note. Dealer price: £8.29.

This album, more than any other, has changed the English-speaking world's perception of what music from other cultures can provide since its release in 1997. The involvement of Ry Cooder did much to raise the profile of this incredible piece of recorded history and the Wim Wenders film of the same name cemented its worldwide popularity. It has now sold in excess of 5m copies and remains one of the best sellers still in the market.

Daara J

Fanto Tempo (Wrasse Records WRASS105). Distributor: Universal Music Operations. Dealer price: £6.55, then £7.59 after March reoperation.



Winners of the best African act category at the BBC Radio Three Awards, this Senegalese rap outfit deserve to be played by every UK urban station. Already lined up to appear on Simon Mayo's Live show and other media, Wrasse will be promoting the album in March alongside the Radio Three Awards.

Bebel Gilberto

Fanto Tempo (EastWest/Crammed Records: 0927474072). Distributor: TEN. Dealer price: £8.70.

One of the most successful international albums of Brazilian music, this has gone gold in the UK since its release in August 2002, and has sold more than 1m copies worldwide.

Souad Massi

Deb (Wrasse Records WRASS096). Distributor: Universal. Dealer price: £8.15.



Released in April 2003, this title has sold more than 20,000 units to date. When advertised on TV, Sainsbury's alone got 10 times more market share than other retailers. Massi is nominated for best Middle East Act

The BBC needs to give world music some space on Radio Two

Jo Ashbridge, Wrasse Records



RETAILERS' WORLD MUSIC CHARTS

VIATCHI MEGASTORES

1. Cesaria Evora - *Vis D'Amor* (BMG)

2. Various - *Painful Love* (Painful Records)
3. Soud Mousa - *Deh* (Wassai)
4. Various - *Beginners Guide To Cuba* (Nascente)
5. Lina - *The*

- Living Road (Warner Jazz)
6. Di Va Voi - *Lighter Through Tears* (Outcaste)
 7. Robia Inose - *Bombal* (Label Blue)
 8. Bebel Gilberto -

- Tato Tempo (East West)
9. Various - *I Love Brazil* (Manteca)
 10. Ramon Valle - *Trio - No Escape* (Act)

- HMV
1. Bumbo Vida - *Social Club - Bamba Vida* (Social Club) (World Circuit)
 2. Soud Mousa - *Deh* (Wassai)
 3. Cesaria Evora - *Vis D'Amor* (BMG)

4. By Cooker - *Manus Galban - Mambo Smaeudo* (East West)
- Nonesuch
5. Various - *Beginners Guide To Bollywood*

6. Various - *Beginners Guide To Anaba* (Nascente)
7. Di Va Voi - *Lighter Through Tears* (Outcaste)
 8. Various - *Beginners Guide To Bollywood*

- (Nascente)
9. Various - *Festival In The Desert* (Independent)
 10. Gipsy Di Brigo - *Bambanca De Colores*

Features are edited by Adam Woods

at the Radio Three Awards and Wrasse is planning to re-promote Masi this March with a special format CD and limited-edition DVD.

Sevara Nazarkhan

Yal Bolon (Real World CDRW109). Distributor: EMI. Dealer price: £8.99

Low key at the time of its release a year ago, this has become one of the must-have world albums of the year. The reviews were fantastic and winning the BBC Radio Three Award for Asia is a wonderful recognition of this slow-burn success.

Di Va Voi

Lighter Through Tears (Outcaste CASTE29CD). Distributor: 3MV/Pinnacle. Dealer price: £6.50.



Nominated in two categories at the Radio Three Awards, this act are exploding all over Europe. With remixes from Agent Suno and Hefner, and the Matthew Herbert Big Band version proving to be hugely popular in the clubs, Outcaste is now seeing a crossover into a wider market. A re-promotion is planned off the back of the awards with a re-launch later in the year backed by an Amp Fiddler remix.

Tinarwen

Amassakoul (Independent IRL014). Distributor: Pinnacle. Dealer price: £9.99

This second album from the Malian Toure band and stars of the big-selling *Festival In The Desert* is an event to put in anyone's diary. If anyone wants to know where the blues had its source then they should listen to these soul rebels. An amazing album in the true sense of the word.

Various

Awards For World Music - BBC Radio Three (Manteca MANTDCCD23). Distributor: BMG. Dealer price: £9.25.



Excellent sequenced by Rita Ray, the internationally renowned DJ and co-host of this year's awards ceremony in Edinburgh, this compilation features all 32 nominees over two CDs. Last year's release was a healthy seller and Union Square/Manteca expect this year's CD to do much better, particularly given the inclusion of the Club Global style that has brought a new audience to the music.

Various

The Beginner's Guide To Cuba (Nascente NSBOX006). Distributor: Deluxe. Dealer price: £5.95.

Cuba is the sixth title in the competitive-priced, three-CD *Beginner's Guide* range. The album is compiled by DJ Lash, *Jazzwise* of *Straight No Chaser* magazine (who compiled the 20,000-plus selling *Beginner's Guide To Salsa*) and is specially themed *Classic Cuba/Jazzy Cuba and Salsa Cuba*. It features popular big-name Cuban artists such as Compay Segundo, Ibrahim Ferrer, Los Van Van, Omara Portuondo among others.

Various

Fado - The Soul of Portugal (Manteca MANTDCC044). Distributor: BMG. Dealer price: £4.76.



This highly successful compilation continues to achieve steady sales six months after release for the same label that is releasing the Radio Three Awards album. Expect a big sales increase during the summer as

football fans return from Portugal. It features one of Europe's biggest stars, Mariza.

Various

The Rough Guide To African Rap (World Music Network RGNET126CD). Distributor: New Note/Pinnacle. Dealer price: £5.95.

The Rough Guide back catalogue is a continuous seller and this will be no exception. These compilations play a useful role in drawing the public to an area of music they might be unfamiliar with and introducing them to new artists.

Various

Sahara Lounge (Putumayo PUTU220-2 CD). Distributor: Putumayo/Pinnacle. Dealer price: £6.70.



This is an entrancing collection of laid-back, Middle Eastern chill out, cutting-edge electronica and remixes which includes six rare and previously unreleased tracks. It is released on next Monday (March 6).

Various

The Very Best Of Africa Vol 1 (Nascente NSCCDD2002). Distributor: Deluxe. Dealer price: £8.93



This is in the full-price coffee-table VDO range of double CDs in deluxe digipacks, and was compiled by critic Nigel Williamson. The first volume has shipped more than 30,000 units since its release at the beginning of 2002, when DJ Charlie Gillet hailed it "the best introduction to African music on the market". It features hits by Neneh Cherry & Youssou N'Dour, Hugh Masekela, Mory Kanté and more.

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PUT 2132 - Out now!

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PUT 2152 - Out now!

American Blues
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PUT 2192 - Out now!

French Café
Take a Parisian sojourn with classic and contemporary French chanson.



PUT 2202 - March 6th

Sahara Lounge
Experience the irresistible Middle Eastern melodies and rhythms with cutting edge electronica and remixes.



PUT 2212 - March 13th

World Reggae
Experience the irresistible rhythms of reggae on this global music journey from the Caribbean to Africa and beyond.



PUT 2222 - March 20th

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(Fresh Sound)
 Fresh, engaging set
 from young South
 tenn saxophonist.

Archie Blues
(Freelance)
 Fine post-modern
 jazz from the
 American
 saxophonist.

Ray Fuller
Partido Alto (J2)
Tony Mataby –

Excellent rendition
 of Argentinian
 Brazilian jazz classic
 by George Dole's
 guitarist.

David Blaney/Jeff
Hirshfeld – **A**
Small Madness

(Aasad)
 Great, freewheeling
 duo set from the
 New York
 saxophonist and
 drummer.

Julian Argüelles –
Wendro's Way

(Provocteur)
 Best cut from UK
 saxophonist/
 composer's highly
 absorbing
 guitar-led
 album.

Mehldau trio regroups for next step in musical journey Pulling all the right strings

By Kevin Le Gendre

Standards have been changing in jazz for some time. Although the Broadway staples of Berlin, Gershwin and Rogers & Hammerstein will probably endure until the last note of music is heard on earth, the songs of pop and rock artists have been creeping into many a jazz rehearsal room, with anyone from Prince to Peter Gabriel to Joni Mitchell being reinvented by improvisers.

One musician leading the way is American pianist Brad Mehldau, who has straddled the divide between contemporary and traditional covers with some aplomb. His 1995 major label debut introducing Brad Mehldau may have brought his effectively spaced single-note lines to "standard standards", but subsequent releases in the Art Of The Trio series saw him interpret music by the likes of Radiohead and folk hero Nick Drake.

In many ways, Mehldau is the link between the Herbie Hancock of the mid-Nineties and the Bad Plus of the Millennium. He is an



Mehldau: revisiting creativity of the trio

artist both in and out of the tradition. On Mehldau's new Warner Jazz album *Anything Goes*, he works in widescreen, using his trio – including bassist Larry Grenadier and drummer Jorge Rossy – to sweep across the rhythming-style of Thelonious Monk's *Skippy* and the swish easy listening of Henry Mancini's *Dreamsville*. A fine reading of Radiohead's *Everything In Its Right Place* betrays the hypnotic, droning influence of Mal Waldron as well as the crystalline harmony of Herbie Hancock, while

Mehldau reserves a particular affection for the happy-go-lucky melody of Charlie Chaplin's *Smile*.

"I love *Smile* because of its melodic simplicity – there's really only one idea that Chaplin uses for the whole thing and he doesn't try to develop it or alter it. There's a naivety and wisdom there. Other composers may have been tempted to add another idea to play off the first one, but he didn't. It's perfect."

Mehldau was given his first break as a solo artist by Jordi Pujol's Fresh Sound label in the early-Nineties and his sole criterion for choosing material has not changed in the years since that time.

"The only requirement is that I can find a compelling way to play [the music], whether it's with my trio or solo," he says. "We find that out as we try a song and sometimes we toss stuff out. I have a few different parts of my history that I'm drawing on for tunes."

"It's the melody and the way it sits with the harmony," he adds. "Often I like simplicity with underlying darkness and trouble. That's why I like Schubert's songs – there

might be a purity to a melody of his, but the harmony that sits under it tells a different story. Those kinds of things catch my attention."

Mehldau is currently busy with a commission from New York's Carnegie Hall to write songs for a duet with soprano Renée Fleming. "I've used texts from Rilke and the American 20th-century poetess, Louise Bogan," he says. Over the course of his career to date, Mehldau has developed a strong empathy between himself and the members of his regular working band that hasn't stopped him from exploring other contexts.

An intriguing solo piano album, 1999's *Elegiac Cycle*, showed Mehldau's classical inclinations, while 2002's *Largo* cast his playing against the funky electronic textures of producer Jon Brion. The pianist's rise as a player has been sharp enough to win him gigs with such venerable masters as Wayne Shorter and Charles Lloyd but the chemistry of his trio remains an essential touchstone.

"I've found that playing trio has been so rewarding because of my relationship with Larry and Jorge," Mehldau says. "Their creativity and musicianship, their willingness to go out on a limb with me, their open-mindedness, has been vital to the whole project of playing trio."

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The **Vortex** jazz club in Stoke Newington, the seminal North London venue that has been under threat of closure for the last couple of years, is set to leave its current home in May and hopefully take up residence in Dalston, east London from November, subject to funds being raised. It has been a turbulent month in the British jazz industry. Sadly, **Mactwo**, one of the most dynamic young distributors in the country, has gone out of business.

Virgin Megastores has announced a special three-for-two offer on UK jazz CDs. The likes of Christine Tobin, Phil Robson, Julian Argüelles, Andy Sheppard, Soweto Kinch and Dany's Baptiste could all benefit from the added incentive. UK distributor **Proper** has launched its own Proper Records label; its first release will be a solo album by the multi-reed player Tony Koll, who is best known for his excellent work with Nu Tross, Byron Wallen and Claude Dappa. Forthcoming releases from UK independent **Babel** includes albums by drummer Seb Rochford's ensemble Polar Bear and pianist Huw Warren in March, guitarist Phil Robson in April and saxophonist Pete Wareham's *Acoustic Ladyland* (Herbie tunes sans electronics) in May. A new venue called **Shino's** has opened near the London Eye. The first string of acts to play at the venue include Ingrid Laubrock, Christine Tobin, Phil Robson and Liam Noble.

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Charlie Hunter & Bobby Previte

Come In Kid Dog, This Is Tango
Leader (Rykodisc RCD1044)

Eight-string guitarist Hunter and drummer Previte have been doing a series of gigs at New York's Knitting Factory with guests such as DJ Logic and Oliver Lake before they decided to cut this album and their empathy wins the day. This is an improv bash with strong grooves and passages of smart textural exploration; it is made all the more interesting by the alternating sideman-leader roles. Hunter plays bass and guitar simultaneously with his custom-built Novax, while Previte has a range of electronic pads which enable him to craft glockenspiel melodies and create eerie drones as well as skilfully ride cymbals and snare on the kit. The whole thing is definitely greater than the sum of its parts, and the parts have just about the right push and the right pull.

John McLaughlin
Thieves And Poets (Universal 9801075)

This revered British guitarist, both a jazz-rock pioneer and a world-jazz trail-blazer, has not made a

REISSUES
ECM's 10th series has three far-judged some fine compilations (Art Ensemble Of Chicago, Keith Jarrett, Chick Corea and Tere Nyebo)

that have the added filp of the material being selected by the artists themselves. The latest batch features with luminaries as **Eberto Gromoll**

Dave Holland, **Joak Dejeantette**, **John Sarason** and **Pat Metheny**. Warner's extensive reissue of the Atlantic catalogue continues with Les **McCain's** *Muscle To*

Survive, **Andy Boy's** *Experience And Judgment*, **Rickian Roland Kirk's** *JAI Hibbler's* *A Meeting of The Times*, **Milt Jackson & John Coltrane's** *Bags*

And **Tramontina**, **Ornette Coleman's** *Twins* and **Keith Jarrett's** *Birth*. **BMG** has just released an excellent anthology of **New Simons's** *Love Songs*, Her version of **George**

Harrison's *Here Comes The Sun* sounds great at this time of year - even though, strictly speaking, it is not really a love song

Jazz is edited by Adam Woods



really good record for a while, but this string-blessed acoustic offering is an immediate stand-out among his recent oeuvre. A symphony orchestra backs him on the opening suite 'Thieves And Poets', a finely scored tapestry in which McLaughlin's rippling solo statements blend beautifully into the lush backdrop. It is almost *Sketches Of Spain* without the horns. McLaughlin's alternation of quicksilver, tightly-coiled phrases and floating, melodic utterances, lit up by a dusky Mediterranean allargando, sounds beautiful in this orchestral context. His debt to jazz's great classical romanticist Bill Evans, implied at various points in the suite, becomes more explicit in the rendition of the standard's *My Foolish Heart*, *Stella*, by Starlight and *My Romance* that follow.

The Bad Plus
Give (Sony 5153072)

This American trio was one of the unofficial hits of last year's London Jazz festival. They opened up for Tommy Smith's Anglo-American supergroup at



the Barbican and charmed punters with their blend of pop culture accessibility (*Blonde*, *Pelice*, *Nirvana* interpretations) and astute group cohesion. That rounded off the widespread critical acclaim garnered for These Are The Vistas and this new

album builds on that platform. There is the same blend of eclectic covers and originals with an perhaps a touch more bite here than on the previous set. **Bassist** Reid Anderson, drummer **Dave King** and pianist **Ethan Iverson** sound as if they've grown as individuals

ALBUM OF THE WEEK

Tomasz Stanko Quartet

Suspended Night

ECM 931124

Veteran Polish trumpeter Stanko's *Litania* was one of the best records ECM released in the Nineties. However, *Suspended Night* displays marginally stronger writing than that album, with his cunningly cinematic lyricism painting a dark, seductive hue over the spacious canvas of this piece. The piano chords linger, the drums and bass edge into the atmospheric breaches with a solid command of the emotional subtlety of the music. An obvious reference would be Miles Davis' *Kind Of Blue* given the flickering, fireside sensuality of the performances, yet the spirit of *Krystof Komeda*, the Polish composer whose songbook Stanko so vividly re-opened on *Litania*, also flutters feebly in the harmonic ether. *Suspended Night* reflects the creative equilibrium of a man at peace with himself and others.

and, as a result, can stretch a bit more towards experimentation without losing their song-based sensibility. As well as deconstructing radio anthems, they give elastic, avant-garde pieces a hook that Paul Simon would be proud of.

Viktor Krauss far from enough

The debut album by bassist / composer

Viktor Krauss

features

guitarist

Bill Frisell

slide guitarist

Jerry Douglas

drummer

Steve Jordan

and vocalist

Alison Krauss



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BRAD MEHLDAU
ANYTHING GOES
JAZZ

Nyman concert backs classic CDs

by Andrew Stewart

When the history of postmodern music comes to be written, Michael Nyman's career is likely to occupy at least a chapter. The East End-born composer celebrates his 60th birthday on March 22 with a concert at Hackney Empire, performing his own works for solo piano.

To mark the occasion, EMI Records is to release six classic Nyman albums, remastered in 24-bit sound stylishly repackaged, giving fresh sales impetus to the highly successful Peter Greenaway OSTs of *A Zed And Two Noughts*, *Drowning by Numbers*, *The Draughtsman's Contract*, and *The Cook, The Thief, His Wife And Her Lover*. The sextet of Nyman recordings also includes *The Piano* and the first CD issue of *Decay Music*, originally released in 1976 on Brian Eno's *Obscure* label.

Despite regular coverage in the broadsheets and specialist press, media interest in Nyman shows no sign of waning. Product manager Hik Sasaki points to the range of new Nyman works slated for performance in the UK this



Nyman album re-releases plus new work

year, notably *Beckham Shoots/Nyman Scores*, complete with voice samples supplied by football commentator John Motson. The composer's chamber opera *Man And Boy: Dada* is set to receive its world premiere in Germany in March, before transferring to London's Almeida Theatre for a short run in July. Nyman is currently working on the soundtrack for Niels Mueller's film, *The Assassination Of Richard Nixon*, starring Sean Penn and Don Cheadle, while other movie scores are in negotiation.

"We will be running a year-long campaign, kicked off by the Hackney Empire concert," says Sasaki. "Michael will be doing national television and press promotions. There will be features in *Mojo* and *International Record Collector*, and there has already

been interest from radio and the national press. We will be serving the media to help them remind people how TV- and radio-friendly Nyman's work is."

Decca cues up Ferrier album

Retail interest in Kathleen Ferrier received a massive boost following last September's release on Decca of a two-disc compilation drawn from the contralto's extensive work for the label.

Kathleen Ferrier - A Tribute has since sold more than 40,000 copies, holding its place in the classical artist Top 10 and outperforming EMI Classics' *The Ultimate Maria Callas*.

The level of affection for Ferrier's artistry and extraordinary character should ensure good returns from Decca's latest homage to the singer, billed as *Kathleen Ferrier - The Legendary 1949 Edinburgh Recital*.

Recorded live by the BBC, this carefully remastered disc includes a spoken introduction from Ferrier and stand out performances of songs by Schubert, Schumann and Brahms, accompanied by Bruno Walter.

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Crumb
Unto The Hills; Black Angels. Ann Crumb; Orchestra 2001; Miró Quartet (Bridge 9139)



This is the seventh volume in Bridge Records' project to present the complete works of George Crumb, a true revolutionary whose output has mirrored many of the political and cultural themes of modern America. His soprano daughter, star of Broadway and West End shows, returns to her Appalachian roots to sing the familiar folk tunes in the premiere recording of *Unto The Hills*, an extraordinary work involving more than 50 percussion instruments. The "dark images" of his anti-Vietnam war piece *Black Angels* have lost none of their relevance.

Handel
Siroe, Re di Persia. Soloists; Capella Coloniensis/A Spering (Harmonia Mundi HMC 901826.27 (2CD))
Handel's 12th full-length opera received 18 performances in a run that began at the King's Theatre, Haymarket on February 17, 1726. In order to whip up public demand, the composer cast London's rival Italian sopranos

Cuzzoni and Bordoni in the leading female roles and engaged the famous castrato Senesino to take the title part. Siroe only made it to disc for the first time a few years back, in a version now deleted. This excellent new Harmonia Mundi recording, advertised in *Gramophone*, sets out a strong case for a work loaded with musical beauty if not dramatic fire.

Handel
Saul; Scholl, Davies; Gabrieli Consort & Players/McCreesh (Archiv 474 510-2 (3CD))



Classy casting, with Andreas Scholl and Neal Davies on superlative form, rich orchestral sonorities and a powerful overall sense of dramatic pacing ensure that the latest Handel release from Paul McCreesh and his Gabrieli musicians leaps to the top of the list of recordings of Saul.

Hartmann; Eisler
String Quartets Nos. 1 & 2; String Quartet Op.73; Vogler Quartet (Nimbus NI 5729)
Karl Amadeus Hartmann's dislike for Hitler and the rise of Nazism led to a form of

The New

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resistance followed by few other Germans. The composer, in his late 20s when Hitler came to power, decided to prohibit the public performance of his works within the Nazi state's boundaries. At the end of the Second World War he helped introduce works to his native Munich which had been banned under the Nazis, and composed his elegant Second String Quartet. This disc is a feather in the cap for Nimbus Records, extending its catalogue of works considered "degenerate" within the Third Reich with compelling performances from the Vogler Quartet.

Haydn

The Creation. Röschmann, Schade, Gerharter, Concertus Music Wien/Harmoncourt (Deutsche Harmonia Mundi 82876 58340 2 (2CD))

Nikolaus Harnoncourt's new contract with BMG RCA continues with this uplifting account of Haydn's late masterpiece, recorded "live" in concert last year to mark the 50th anniversary of the conductor's Concertus Musicus Wien ensemble.

Rachmaninov

Piano Concertos Nos. 2 & 3. Scherbakov, Russian State SO/Yablonsky (Naxos 6.110013) This attractive coupling of Rachmaninov's evergreen piano concertos appears simultaneously in SACD and DVD-A format, part of Naxos's strategy to drive down the price of surround sound recordings and offer the best of its catalogue in all three CD formats. The single SACD and DVD-A discs carry a dealer price of £5.55.

Shostakovich

Piano Works. Ashkenazy (Decca 470 649-2) Any new piano recital album from Vladimir Ashkenazy comes with self-recommending credentials. This all-Shostakovich SACD disc is up there with the best in the musician's discography, thanks not least to Ashkenazy's breathtaking technical control and his ability to build intensity without smashing the keyboard or destroying the classical proportions of works such as the Second Piano Sonata.

Stravinsky

Works For Chamber Orchestra. Deutsche Kammerphilharmonie Bremen/P. Järvi. (Pentatone



Classics FTC 5184 046

Estonian conductor Paavo Järvi directs sparkling performances of Stravinsky gems, the Soldier's Tale Suite and Dumbarton Oaks Concerto among them, his first disc as artistic director of the Bremen-based Deutsche Kammerphilharmonie. Pentatone's hybrid multi-channel recording adds to the appeal of this widely-advertised disc.

Verdi

Simon Boccanegra. Soloists: BDC Concert Orchestra/Mattheson (Opera Rara ORCV302 (2CD))



Opera Rara mined the BBC's opera archives to great success at the end of last year with a release of the original version of Verdi's Macbeth. This follow-up

ALBUM OF THE FORTNIGHT

Dvořák

The Stubborn Lovers. Soloists: Prague Philharmonia/Bělohávek (Supraphon SU 3765-2 631) Released in time for the centenary of Dvořák's death, this release offers an outstanding recording of the composer's irresistible one-act comic opera, Tvrďé Palice. Dvořák's score is rich in folk-like tunes, dances and bold musical gestures, making it popular with Czech audiences and amateur opera groups alike. The highly professional performers involved in the work's first CD recording are fully in touch with its earthy qualities and lively conversational style. Supraphon's release, distributed in the UK by RSK Entertainment, is backed by ads in the specialist classical press.

title presents another first-time appearance on CD for the original incarnation of Simon Boccanegra, an important issue for collectors which should also appeal to a wider audience thanks to the high-voltage energy and vision of the performance. This has been superbly presented and extensively marketed by the Peter Moores Foundation-backed Opera Rara.

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So, WH Smith is quitting the singles market, but will the indies be able to plug the gap? The beginning of the end for singles?

EDITORIAL
MARTIN TALBOT



WH Smith's retreat from the singles market feels pretty symbolic.

Smiths has stocked singles for as long as I can remember and, if a family-targeting High Street chain no longer finds a market for the format, I can't help wondering what hope it has.

But Smiths has found selling music tough for some time, especially in the increasingly competitive non-specialist sector, where the supermarkets have upped their game in recent years.

It does seem to make sense for Smiths to focus on albums. It certainly seems more likely to sell large volumes of albums by Katie Melua, Jamie Cullum and Norah Jones than singles by Keane, Jamelia or LMC V U2.

But, as someone who was raised in a small town, where generalist High Street stores were the only place to buy music, I can't help feeling that Smiths' move has a serious significance, particularly after a crippling decade in which so many indies have gone to the wall.

In the north Essex town where I was brought up, if you wanted to buy a single you had a narrow choice - Woolies, Martin The Newsagent or whichever inde-

pendent specialist was managing to keep its head above water at that particular time (personal hats off to Stevie's Records and The Lighthouse). Today, only Woolworths is left.

In turn, my nearest alternative town offered a Woolies or a Smiths. Last week's move will leave singles in just a Woolies.

The same experience will no doubt be replicated in small market towns across the nation. That cannot be good for the singles market; the decision by this one chain could have a damaging effect on the chances of the physical single's survival outside of the main cities.

The only silver lining to this cloud is the potential boon to independent retailers. Indies in the various towns where Smiths operate will be best placed to pick up the trade left over after the chain's singles withdrawal.

In the same way that many small labels can happily profit from moderately-selling acts which don't make sense for the majors, the same could be true of singles and independent retailers.

If those indies can play their own part in championing the single, perhaps they can make a difference. We can but hope.

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Either stop the media leaks or face tighter security

VIEWPOINT
RICHARD COTTELL



Almost 80% of traced pre-release leaks of EMI's music over the past year have come from the press, radio and independent PR communities. Our watermarking policy has revealed this unfortunate fact.

Leaking pre-release music onto the internet is not helpful to anyone in the business of bringing music to the consumer. As interdependent industries, the music industry and the music media should be supporting each other.

Advance discs are sent in confidence to the media, sometimes via independent PR agencies, for the

80% of pre-release leaks have come from the press, radio and PRs

purpose of review.

Whether they are watermarked or not, it is always clearly stated on the discs that they have been supplied "on the condition that they may not be sold, altered, transferred or copied in any way including burning or uploading to the internet". Sadly a number of people are ignoring these conditions and we need to address this.

One certain way to prevent illegal access to pre-release music is to

improve the protection of advances and promo discs. There are technologies available that provide very high levels of protection, making copying difficult. But they also limit where the disc can be played.

At EMI, we are trying to balance the need to protect the music with providing discs that can be played on different players. To continue with this approach, we need to be confident that people who receive the discs will respect the music's copyright by not copying it, or losing it, or passing it on to other people and, ultimately, by keeping it off the internet.

If the number of leaks are not reduced, we'll be forced to turn to stronger technologies which will make the music harder to copy but result in discs that cannot play on all players, especially computers.

We'll shortly be issuing a set of guidelines to media companies describing the different technologies we use and how people can better protect our advances.

Some media companies have already implemented responsible procedures to protect copyrighted music. We now need to spread this understanding throughout the press, radio and PR communities. Richard Cottrell is EMI Music global head of content protection.

Is there a place on the High Street for generalists?

The big question

With WH Smith planning to exit the singles market at the end of this month, is there still room on the High Street for the generalist retailer?

Rob Salter, Handleman UK managing director

"We want music to appeal to as wide an audience as we possibly can and there are people who are intimidated by the specialists and who do not buy from the supermarkets. So there is a role for the generalists on the High Street. The greater the number of options and the greater the opportunities to sell product in the marketplace the better."

Peter Thompson, Vital managing director

"There is room, but singles were always going to be a difficult market for someone like WH Smith. I don't think they were as committed to singles as they could have been and therefore didn't do a particularly good job with it. People don't go into a store like that looking for singles and they didn't project that image. Woolworths is still a really important part of the High Street and are a bit more committed in that area."

Nick Piggett, Creation digital content manager (programming division of GWR)

"I think retailers on the High Street

have really examined their margins to try and justify the shelf space they devote to the physical medium and found that it just doesn't make sense. It is OK in an out-of-town store or supermarket because they can afford to devote the space to CDs, so I really think it is the impact of the economics of the High Street."

Peter Ellen, Fopp managing director

"There is room for the generalist, there is room for anyone in music, but they have to be good. Retailers very rarely go out of business through being in the wrong category - it is usually through being poor. The singles market has been doomed for some time and you can fiddle about with formats as much as you like, but my feeling is the future for singles is online, as that is not good value any more."

Steve Gallant, HMV product director

"On the basis of WH Smith's market share in singles, it must be difficult to manage availability across 40 titles in 500 stores and, clearly from the gaps on the shelves, you can see that. Pop music has become very unprofitable as opposed to R&B and rock, which does not help the likes of WH Smith stay in singles, but it is not about the genre, it is about managing availability in such a fast-moving market. From our point of view, singles are pretty buoyant and I think the rate of what is happening in the market has slowed."

Mud frontman **Les Gray** died aged 57 on February 21 after a long battle against throat cancer. Nicky Chinn, who co-wrote hits for Mud and others, pays tribute.

Obituary

The first time Mike (Chapman, his songwriting partner) and I met Les and the band was when we went to see them at a club in Nottingham and my immediate impression of Les was as an entertainer almost of the old school. He took that side of what he did very seriously and he loved playing to an audience. I always remember him saying 'I hit it to them and they hit it back to me.' That was what Mud were all about. They weren't the sex, drugs and rock'n'roll type of band that Sweet were. They were ordinary guys and Les typified that.

It turned out to be a different kind of music: with Mud compared to Sweet, we were beginning to rock it up with Sweet and they turned out to be a much more musically aggressive kind of band. Sweet were never going to sing Tiger Feet, while Mud saw themselves as an entertainment band. They never took themselves too seriously, which people liked.

Mud were part of the glam rock movement, although we're glam rock if you know Rob Davis had his ears and fared trousers, but they had Teddy Boy jackets and really pre-empted Showaddywaddy. But in that period they became one of the most



Entertainer Gray (on stage) with Mud

significant acts.

At the beginning, we didn't know what direction to go in with Mud, which you can see with the first two singles, Gray and Hypnosis, which were these large beat type records and, had we continued in that direction, Mud wouldn't have been successful. Then we came up with Dynamite – that set the scene for Mud, which was the Top Five and we followed that up with Tiger Feet, which became a pop classic. Even the dance they did to on Top Of The Pops was famous. In those days, Top Of The Pops made all the difference in the world and Les was a huge part of selling the records. Les put on a show. He was a character.

He had charisma. He knew his job and he went out to sell the records on television at a time when television made a huge difference. You could get on Top Of The Pops with a record selling 6,000-7,000 a day and then over the weekend it would leap to 20,000 a day.

On Lonely This Christmas (Mud's second of three UK chart-toppers and 1974's Christmas number one) Les's Elvis impression emerged in the studio. He did a wonderful job – people I knew thought it was Elvis. That was a huge contribution to the success of the record.

Every Christmas you hear Lonely This Christmas and you go to parties and you hear Tiger Feet. Those records will be forgotten. And to Les, he has got his place in the pop history of this country without a doubt because he made two records that have lasted and that's great for him and his family.

I saw Les again a few years ago on Suzi Quatro's This Is Your Life. He had moved to Portugal by then, but it was the same Les, the same nice guy. When I heard the news about Les, I was gutted. I will remember him as a very nice guy, a gentle kind of guy. He was a very hard worker, always wanted to do his best and I had some very good laughs with him. He was great company. **Nicky Chinn**

Letters

Let's honour the Brits' parents

From Martin Nelson, Wood For The Trees

Reading through your excellent coverage of Brits 2004 took me back 25 years to the lunch at CBS Soho Square where the event was first invented.

It must, almost somewhere in the celebrations for next year there is time to remember the two people responsible for the original show – Maurice Oberstein, who had the vision for a TV vehicle to promote British artists around the world, and Jim Mokr who, as controller of light entertainment, took the decision to turn the idea into reality. *by e-mail*

Physical singles need supporting

From Gary Steele, MWSubscriber
Being the current publicity surrounding the singles chart, it certainly seems longer than two months ago when the Darkness and Michael Andrews/Gary Jules singles were selling more than 200,000 singles a week and receiving an enormous amount of publicity.

It is something that would not

have been likely in many other countries or if the singles chart had been based on either airplay or downloads.

Unfortunately, the recent example of Jive deciding to make the Justin Timberlake track, 'I'm Lovin' It', only available as a download seems to confirm the lack of interest with regard to single sales. It caused confusion for both customers who were unable to purchase the track and retailers who were not able to stock the single.

This was a track that could have sold 80,000 units, it was unavailable on any album and required airplay. This decision indicates the increasing lack of interest shown by record companies to encourage sales in the market. *by e-mail*

P2P: the rights and wrongs

Roger Wallis, chairman, Swedish Music Producers (SMPA)

When I left for Midem, MW quoted record industry sources claiming that 2004 would be 'the year of the battle against P2P'. At Midem, we heard of an imminent roll-out over Europe of court cases against individual file sharers. However, EMI's Ted Cohen also told us 'we want to learn how to embrace P2P, which is not a bad thing if it is monetised and artists get paid'. I am very dubious about all the

rhetoric concerning the 'battle against P2P' – trying to kill a new technology has never solved a business problem.

Also Ted Cohen didn't mention us creators at the bottom of the music food chain: the composers. Record companies are waging a battle to cut fees to composers (eight cents per iTunes download, as opposed to 47 to the record company), and the latter even excludes artist royalties.

This highlights a scary development, namely the growing divide between the views of primary rights holders (composers and publishers) and those of the major record companies.

Composers (and many smaller indie) want their creative materials to be available as widely as possible in any functioning distribution network, as long as they get paid a reasonable price when products are traded.

This leads me to conclude a solution: making KaZaa legal by combining non-infringing DRM solutions identifying files, with a share of revenues paid to, say, network operators, and going to rights-holders. This is a sensible way out. I assume it would be totally unacceptable to the major record companies, unless Ted Cohen was promising a totally new grasp.

An anonymous recording industry suing individuals is not in anyone's long-term interest, apart from a few lawyers.

Michael Wallis, Sweden
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DOOLEY'S DIARY



Warner boss raises a glass...

Remember where you heard it:

While industry watchers on both sides of the Atlantic were speculating about the future of Warner Music last week, **Roger Ames** – one of the men at the eye of the storm – was taking it easy at a arrival in his native Trinidad. And when Dooley caught up with him he was full of his latest news, namely that – wait for it – the winning song on the carnival's competition was sung by a guy from Tobago... Scoop: counterfeiters flooding pirate DVD and VHS copies of 1985 charity concert Live Aid on the internet have been stopped in their tracks by the BPi's sterling team after a tip-off from Sir Bob Geldof himself led to a raid on a Leeds address. As Dooley's good vibrations continue after Brian Wilson's stunning Royal Festival Hall series of Smile concerts last week, word has it that EMI exec Statelisee is now in discussions to put out the album more than 37 years after it was originally planned to appear. A new Wilson solo album is also on the way... EMI may not have approved, but support **Dangermouse** aka DJ Brian Burtons The Grey Album (featuring samples from The Beatles' White Album and Jay-Z's The Black Album) forced forward on the internet last week. While he has reportedly complied with the major's cease and

desist order and no longer sells the album, several hundred websites launched 'Grey Tuesday', an effort to spread downloads of Burtons' album in protest of EMI's clampdown... **Franz Ferdinand's** Bowery Ballroom show in NY last week raised the heat on the US bidding war for the **Disogno** boys, while a March 9 release is reportedly scheduled for the album through Domino US via Caroline Distribution... The Darkness and Lostprophets are by no means the only UK rock acts

winning direct exposure across the Atlantic at present. **Explosions** hit set **The Alarm's** crafty Top 40 comeback as Popydolls' so intrigued hawks at US TV network CBS that it last Monday became a two-minute item on their evening news bulletin... Also

Statsie, little-known UK act **The Loners'** track **French Kiss** was featured to 10.6m Americans last week after logging in the last-ever episode of **Sex & The City**. The show will you get in the UK on March 12... What with Gary Barlow, Brian Rawling and others battling it out this past weekend to see

who'll be the new **UK Eurovision** entry, previous **Brit** entry writers **Micasso** were forced to look elsewhere this time. The London-based production company – behind both **Innert** and **Preco's** one-time contest entries – are responsible for this year's **Eurovision** entry choice.

Every Minute, which will be performed by 16-year-old Lisa Anderson, who though half-Ghana Gypriot, actually hails from Gillingham... **Mike Batt's** clever strategy for **Katie Melua** has been rightly hailed, but he admits he almost made a fatal error – dropping the key track **Wrestling** from her album. Luckily he changed his mind when early Wogan plays brought enthusiastic responses... Good luck to **RPi** communications manager, Sarah Roberts and legal PA Tracey Challis, who left last week, saying farewell at a well-attended Westminster leaving do for the pair, who had clocked up a remarkable 16 years between them...



After a hard day of surfing on a rocket, Air were presented with gold discs for their latest album, **Talkie Walkie**, before their sold out show at London's **Brixton Academy**. Pictured, left to right, are Virgin Records marketing director **Mark Terry**, Virgin product manager **Clara Goldsmith**, **EMI's** **JB Danfield**, Virgin marketing director **Phillipe Ansoel**, Sainted

PR's **Heather Finlay**, **Air's** **Nicolas Godin** and the band's managers, **Marc Tessier Du Cray** (centre) and **Stephane Effatt** with their awards. After entering the UK chart at number two, **Talkie Walkie** has sold more than 125,000 copies to date. The album went gold the week after its release and it entered the Top 10 in more than 10 countries.

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Club Charts 06.03.04

The Upfront Club Top 40

Artist	Title	Label
1	BRITNEY SPEARS TOXIC	Jive
2	BASEMENT JAXX PILE IT IN	Mercury
3	AMIN VAN BUREN FEAT. JUSTINE SUSSA BLOWN WITH DESIRE	Mercury
4	PARAISO SEE THE LIGHT	Mercury
5	GEORGE MICHAEL AMAZING	Mercury
6	ALOUD BOU OLEMAN SAGES UNBORN	Mercury
7	SUGABABES IN THE MIDDLE	Mercury
8	PAUL VAN DYK FEAT. SECOND SUN CRASH	Mercury
9	THE CRYSAL METHOD BORN TOO SLOW	Mercury
10	SKYLAAR HAN'S MORE LIKE	Mercury
11	MARQOTTIC THRUST I LIKE IT	Mercury
12	STONEISLAND PUT 'EM HIGH	Mercury
13	KYLE RED BLOODED WOMAN	Mercury
14	TIMBALAND & MAGOO FEAT. MISSY ELLIOTT COO THAT S'IT	Mercury
15	TEGADA FEAT. XAN WANNA BE AN ANGEL	Mercury
16	ANGELLI & NELSON FEAT. AUREUS HOLDING ON TO NOTHING	Mercury
17	BABY BASH SUGA SUGA	Mercury
18	TEZZA ALL NIGHT	Mercury
19	FUZZLO HOT VELVET	Mercury
20	JAY-Z FEAT. MISSY ELLIOTT JAZZ	Mercury
21	JUNIOR SENIOR SHAKE YOUR COCCONUTS	Mercury
22	ENRIQUE FEAT. KELIS NOT IN LOVE	Mercury
23	TOM NEVILLE JUST FLOCK	Mercury
24	SHAPESHIFTERS OLAS THEME	Mercury
25	EMMA I'LL BE THERE	Mercury
26	TUBE & BERGEN FEAT. CHRISSE HYMDE STRAIGHT AHEAD	Mercury
27	DI CASPER CHA, CHA SLIDE	Mercury
28	ARMAND VAN HELDEN HEAR MY NAME	Mercury
29	DESPINA VANDI CIA	Mercury
30	DEEPT BLUE GIVE IT AWAY	Mercury
31	BASEMENT JAXX GOOD LOOK	Mercury
32	KELLY CLARKSON THIS TIME KNOW IT'S FOR REAL	Mercury
33	SCOTT SOSTERS COMPROMISE NUMBER	Mercury
34	NO DOUBT PATHFINDER	Mercury
35	MASTER BLASTER HYPOCOTIC TANGO	Mercury
36	DEPERNUMERIA PALLORO/KLEIN/SHELL ROLLY/FEARLESS	Mercury
37	JUNIOR JACK STUPID DISCO	Mercury
38	FERRY CORSTEN ROCK YOUR BODY ROCK	Mercury
39	PUUMAILI CHERISH THE DAY	Mercury
40	JAMIESON FEAT. ANGEL BLU & CK TAKE CONTROL	Mercury



Upper: Urban chart topper

Britney scores the double

By Alan Jones

A double dose of Britney Spears' Toxic cocktail leaves rivals floundering at the top of both the Upfront and Commercial Pop charts. Looking to kick-start her career again in the same way as rival Christina Aguilera was rebuffed by Dirty, Toxic is a massive hit on radio, TV and in the clubs. It was already number one in the Commercial Club Chart last week and enjoys a second week at the top - something of a rarity - this week, while adding the Upfront Chart crown to its portfolio.

This week is something of a triumph for Armand Van Helden, who mixed not only Toxic but also Upfront Chart runner-up Pile It In by Basement Jaxx and the out-going number one, Bob Olean by Aloud, which now dips to number six. Van Helden's own single, Hear My Name, is ascending the chart at a more leisurely pace, climbing 33-28.

As mentioned above, there's no change at the Commercial Pop Chart - and the numbers two and four slots are also unmoved - although Britney Spears' lead over the Sugababes is wider than the hottest record here appears to be the Enrique & Kelis single Not In Love, which dashes 9-3 and is already being reported at number one by several DJs.

Meanwhile, the Pet Shop Boys and Dusty Springfield are back - but it's not a new mix of their collaboration What Have I Done to Deserve This. In fact, the two acts are charting separately, with Neil & Chris's upcoming single Flamingo not living up to its name and debuting at number 28 with a new mix of their Sixties classic Son Of A Preacher Man although, from a purist's point of view, I have to give its revamped up, slightly jangle revision the thumbs down.

Usner registers his third week at number one on the Urban Chart with Yeah, but only just, finishing up less than 1% ahead of 6 Unit & 50 Cent's split single Poppin' Them Thangs and If I Can't. The latter disc has been gaining heavily on Usner for the last four weeks and should make it to the top next week. Meanwhile, Black Eyed Peas' Hey Mama climbs one place to number three.

TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Title	Label
1	BRITNEY SPEARS	TOXIC	Jive
2	BASEMENT JAXX	PILE IT IN	Mercury
3	AMIN VAN BUREN	FEAT. JUSTINE SUSSA BLOWN WITH DESIRE	Mercury
4	PARAISO	SEE THE LIGHT	Mercury
5	GEORGE MICHAEL	AMAZING	Mercury
6	ALOUD BOU OLEMAN	SAGES UNBORN	Mercury
7	SUGABABES	IN THE MIDDLE	Mercury
8	PAUL VAN DYK	FEAT. SECOND SUN CRASH	Mercury
9	THE CRYSAL METHOD	BORN TOO SLOW	Mercury
10	SKYLAAR	HAN'S MORE LIKE	Mercury

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COMMERCIAL POP TOP 30

Rank	Artist	Title	Label
1	BRITNEY SPEARS	TOXIC	Jive
2	ENRIQUE FEAT. KELIS	NOT IN LOVE	Mercury
3	BASEMENT JAXX	PILE IT IN	Mercury
4	AMIN VAN BUREN	FEAT. JUSTINE SUSSA BLOWN WITH DESIRE	Mercury
5	PARAISO	SEE THE LIGHT	Mercury



Produced in co-operation with the BPI and BPIA, based on a sample of more than 4,000 record outlets
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As used by Top Of The Pops and Radio 1

MUSICWEEK

The Official UK Charts 06.03.04

SINGLES

	Singles	Albums
1	PETER ANDRE MYSTERIOUS GIRL Polyphone	2 KATIE MELUA CALL OFF THE SEARCH Epic/Nov
2	JAMIELLA THANK YOU S	3 NORAH JONES FEELS LIKE HOME V2
3	WESTLIFE OBVIOUS Universal	4 JAMIE CULLUM TWENTYSOMETHING V2
4	BUSTED WHO'S DAVID? All Round The World	5 DURAN DURAN GREATEST EMI
5	LINC VS U2 TAKE ME TO THE CLOUDS ABOVE All Round The World	6 NO DOUBT THE SINGLES 1992-2003 Interscope/Polydor
6	OUTKAST HEY YAI Arista	7 BLACK EYED PEAS ELEPHUNK A&A/Polydor
7	VS LOVE YOU LIKE MAD Interscope	8 THE DARKNESS PERMISSION TO LAND Mercury/Atlantic
8	KEANE SOMEWHERE ONLY WE KNOW Island	9 OUTKAST SPEAKERSXXX/THE LOVE BELOW Mercury/Atlantic
9	LEMAR ANOTHER DAY Sony Music	10 LEANN RIMES THE BEST OF Arista
10	50 CENT/G-UNIT IF I CAN'T THEM THINGS Interscope/Polydor	11 DIDO LIFE FOR RENT Capitol
11	KELLS MILKSHAKE Virgin	12 SNOW PATROL FINAL STRAW Epic/Polydor
12	BOOGIE PIMPS SOMEBODY TO LOVE Dada	13 JOSS STONE THE SOUL SESSIONS Real Gone Music
13	SAM & MARK WITH A LITTLE / MEASURE OF A MAN J&R	14 FRANZ FERDINAND FRANZ FERDINAND Domino
14	KELLY LLORENA THIS TIME I KNOW IT'S FOR REAL ARTW	15 MICHELLE THE MEANING OF LOVE J&R
15	DEEPT BLUE GIVE IT AWAY Dada	16 BRITNEY SPEARS IN THE ZONE J&R
16	RONAN KEATING SHE BELIEVES (IN ME) Polydor	17 WILL YOUNG FRIDAY'S CHILD S
17	RAGHAV CAN'T GET ENOUGH AAR	18 LEMAR DEDICATED Sony Music
18	2PLAY FEAT RAGHAV & JUCXI SO CONFUSED AAR	19 NORAH JONES COME AWAY WITH ME Polyphone
19	KATIE MELUA THE CLOSEST THING TO CRAZY Interscope/Poly	20 LOSTPROPHETS START SOMETHING Polyphone
20	MICHELLE ALL THIS TIME Domino	21 EMMA FREE ME J&R
21	SEAN PAUL/SASHA I'M STILL IN LOVE WITH YOU VIRB&K	

ALBUMS

1	KATIE MELUA CALL OFF THE SEARCH Epic/Nov
2	NORAH JONES FEELS LIKE HOME V2
3	JAMIE CULLUM TWENTYSOMETHING V2
4	DURAN DURAN GREATEST EMI
5	NO DOUBT THE SINGLES 1992-2003 Interscope/Polydor
6	BLACK EYED PEAS ELEPHUNK A&A/Polydor
7	THE DARKNESS PERMISSION TO LAND Mercury/Atlantic
8	OUTKAST SPEAKERSXXX/THE LOVE BELOW Mercury/Atlantic
9	LEANN RIMES THE BEST OF Arista
10	DIDO LIFE FOR RENT Capitol
11	SNOW PATROL FINAL STRAW Epic/Polydor
12	JOSS STONE THE SOUL SESSIONS Real Gone Music
13	FRANZ FERDINAND FRANZ FERDINAND Domino
14	MICHELLE THE MEANING OF LOVE J&R
15	BRITNEY SPEARS IN THE ZONE J&R
16	WILL YOUNG FRIDAY'S CHILD S
17	LEMAR DEDICATED Sony Music
18	NORAH JONES COME AWAY WITH ME Polyphone
19	LOSTPROPHETS START SOMETHING Polyphone
20	EMMA FREE ME J&R
21	MUSE ASSUULTION J&R



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6	SO SO OLD (NEW SO OLD)	Shelby
7	BOCCI BRO: MORE LEADERS	Shelby
8	DUDE VS. MISTERY & MATT EARM: SON OF A PREACHER MAN	Shelby
9	QUADROON: WHEN WE ARE FREE	Shelby
10	NASCAMIA LEFT OUTSIDE ALONE	Shelby

PRE-RELEASE AIRPLAY TOP 20

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

URBAN TOP 30

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

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Week 09

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

KEY RELEASES

ALBUMS

THIS WEEK
Auf Der Mauer Auf Der Mauer (EMI); John Frusciante Shadows Collide With People (Warner Bros); George Harrison The Dark Horse Years (Dark Horse/Parlophone)

MARCH 8
cLOUDDEAD Ten (Ninja Tune); Harry Connick Jr Only You (Columbia); MC Solarar Mach 6 (EastWest); Squarepusher Ultravisitor (Warp)

MARCH 15
Jay Zipper American Whip (3 Angl/Mercury); George Michael Patience (Sony); Lionel Richie Just For You (Mercury); Paddy Casey Living (Columbia); Guns N' Roses Greatest Hits (Polydor)

MARCH 22
Nerd Fly Or Die (Virgin); Usher Confessions (Arista); The Vines Winning Days (Heavenly); Bonnie Prince Billy Greatest Palace Music (Domini); Chris Rea The Blue Jubilee (Jazzie Blue)

SINGLES

THIS WEEK
George Michael Amazing (Sony); Blink 182 I Miss You (MCA); Gomez Catch Me Up (410); Kylie Minogue Red Blooded... (Pirahna); Beanie Man Dude (Virgin); Britney Spears Toxic (Jive); DJ Casper Casa Cha Side (All Around The World)

MARCH 8
Enrique Iglesias feat. Kelis Not in Love (Interscope/Polydor); Jamie Cullum These Are The Days (UCL); Jennifer Lopez Baby I Love You (Epic); The Vines Ride (Heavenly)

MARCH 15
Nelly Furtado Tin (DreamWorks/Polydor); Delta Goodrem Throw It Away (Sony); Usher Yeah (Arista); Will Young Your Game (RS); Neri Oxieri Wants To Move (Virgin); Katie Melua Call Of The Search (Dramatic)

MARCH 22
Supabible In The Middle (Universal); Outkast The Way You Move (Arista); The Darkness Love Is Only... (MCA/Desire); Alicia Keys Naughty Girl (Columbia); Left Outside Dry (Innocent); Anastacia Let's Break Up (Epic); Kanye West Through The Wire (Roc-A-Fella/Def Jam)

NET MUSIC WEEK ONLINE

MUSICWEEK.COM lists extended key releases for the next eight weeks

The Market

Single and Album sales see boost

Alan Jones
The kids were back at school, the Brits effect was waning and the weather was bad but, curiously, both singles and albums sales increased last week. Singles enjoyed a 21% boost week-on-week, not least because the top three – Peter Andre's *Mysterious Girl*, Jamelia's *Thank You* and Obvious by Westlife – were all new entries. It is the first time for 14 weeks that the top three have all been debuts, the last time it happened being last November, when Westlife were also involved, topping the charts with *Mandy*, ahead of Girls Aloud's *Jump and Maybe That's What It Takes* by Alex Parks. *Mandy* sold more than 68,000 to earn pole position but *Obvious* sold a little less than half that tally last week.

Mysterious Girl's arrival at the summit comes over eight years after it was first released, and although its sales last week of 107,870 are pretty good in the current climate – it's only the second record to top the 100,000 sales mark in a week this year, emulating Michelle's *All This Time*, which sold 117,927 copies seven weeks ago – it is a sobering thought that *Mysterious Girl's* debut at 53 that week in 1995 was fuelled by sales of 5,394; a similar sale would suffice for a number 20 placing in this week's chart, while 60 this week required just



Cullum: His *Twentysomething* one of an all jazz top three for first time in 48 years

1,107 sales, barely a fifth of the tally registered by *Mysterious Girl*.

Album sales, meanwhile, are up just 1% week-on-week – but that is an excellent achievement given that the week's highest new entry – by the Stands – is way down the list in 28th position. A 25% hike week-on-week is enough for Katie Melua's *Call Of The Search* to return to pole position, while a 19% dip relegates Norah Jones to two with *Feels Like Home*. The gap between the two is narrow, however, with Melua's album selling 70,413 copies last week, and Jones' 68,943.

More remarkably, a 60% improvement in sales of Jamie Cullum's *Twentysomething* catapults it 14-3, to give jazz albums the entire top line for the first time in 65 years of album chart history. Cullum's album was helped by his Brits appearance, and also by exposure of his upcoming single, *These Are The Days*, Cullum's album previously peaked at five on its second week in the chart last October, and its latest surge – it sold 32,550 copies last week – brings its overall sales to 525,441. Melua, Jones and Cullum's albums have, between them, now sold more than 1.5m copies.

FAST CHART

SINGLES

NUMBER ONE
PETER ANDRE
MYSTERIOUS GIRL, Mushroom
Isania Andromonia strikes the nation as Australian Peter Andre earns his third number one after an eight-year hiatus. His previous chart toppers are *Flava* and *I Feel You*.

ARTIST ALBUMS

NUMBER ONE
KATIE MELUA
CALL OFF THE SEARCH Dramatic
Back for a fourth week on top, Katie Melua's debut album is turning into the breakthrough disc of 2004. Its total sales tally to date of 612,650 include 444,614 this year, making it easily 2004's biggest seller.

COMPILATIONS

NUMBER ONE
CLUBMIXY 2004
LMTVAATV
Reclaiming pole position from The Brit Awards 2004, which dips 1-5, *Clubmixy 2004* sold 19,184 copies last week to take its four-week cumulative sales total to 102,570. It is the fourth compilation to top the 10,000 sales mark this year.

RADIO AIRPLAY

NUMBER ONE
LMC VS. U2
TAKE ME TO THE CLOUDS ABOVE
AATW
This is the third week at number one for the club crossover smash, though it now has a much reduced lead. Now runner-up, Jamelia trails by just 6.7%.

SCOTTISH AIRPLAY

NUMBER ONE
MICHELLE
THE MEANING OF LOVE'S
Siding 3:34 in the UK as a white, Michelle's debut album remains on top of the chart in her native Scotland, where it has an 8.5% sales lead over Katie Melua. Scotland typically accounts for 10% of album sales but, for *The Meaning Of Love* it is a hefty 35.6%.

MARKET INDICATORS

SINGLES

Sales versus last week: 21.1%
Year to date versus last year: -16.3%

Market shares
East West: 24.5%
RCA Arista: 15.9%
Parlophone: 10.6%
Virgin: 7.0%
Universal Island: 6.5%

ALBUMS

Sales versus last week: 1.1%
Year to date versus last year: +2.4%

Market shares
Polydor: 14.4%
RCA Arista: 14.1%
Parlophone: 13.4%
EMI Virgin: 8.3%
Decca/Dance: 5.2%

COMPILATIONS

Sales versus last week: -2.5%
Year to date versus last year: -21.1%

Market shares
Deliver sad TV: 27.8%
MCA: 16.5%
RCA Arista: 16.1%
EMI Virgin: 12.8%
Decca/Dance: 4.7%

THE BIG NUMBER: 777,186

The total number of copies *Mysterious Girl* has sold in three separate releases since 2005.

RADIO AIRPLAY

UK SHARE
Market shares
RCA Arista: 20.5%
Polydor: 16.1%
Sony Music: 10.7%
Parlophone: 10.4%
Island: 9.8%

ORIGIN OF SINGLES SALES
(Top 75): UK: 87.0%
US: 12.2% Other: 0.8%
ORIGIN OF ALBUMS SALES
(Top 75): UK: 69.0%
US: 29.6% Other: 14.4%

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TV Airplay Chart

Wk	Artist	Title	Wk	Plays
1	BRITNEY SPEARS	TOXIC	1	611
2	PETER ANDRE	MYSTERIOUS GIRL	1	452
3	THE DARKNESS	LOVE IS ONLY A FEELING	1	397
4	DJ CASPER	CHA CHA SLIDE	1	370
5	BLACK EYED PEAS	HEY MAMA	1	381
6	KELIS	MILKSHAKE	1	370
7	JAMELIA	THANK YOU	1	362
8	WESTLIFE	OBVIOUS	1	359
9	FOUNTAINS OF WAYNE	STACY'S MOM	1	334
10	BLUE	BREATHE EASY	1	326
11	LMC V2	TAKE ME TO THE CLOUDS ABOVE	1	326
12	KYLIE MINOGUE	RED BLOODED WOMAN	1	318
13	N.E.R.D.	SHE WANTS TO MOVE	1	310
14	OUTKAST	HEY YA!	1	304
15	BLINK 182	I MISS YOU	1	288
16	VS	LOVE YOU LIKE MAD	1	259
17	BUSTED	WHO'S DAVID	1	235
17	LEMAR	ANOTHER DAY	1	235
19	ENRIQUE IGLESIAS FEAT. KELIS	NOT IN LOVE	1	233
20	BEYONCÉ	ME, MYSELF AND I	1	230
21	BEENIE MAN	DUDE	1	227
22	ALISTAIR GRIFFIN	YOU AND ME (TONIGHT)	1	204
23	SEAN PAUL FEAT. SASHA	I'M STILL IN LOVE WITH YOU	1	203
24	USHER	YEAH	1	197
25	KEANE	SOMEWHERE ONLY WE KNOW	1	182
26	DEEPEST BLUE	GIVE IT AWAY	1	171
27	JUSTIN TIMBERLAKE	ROCK YOUR BODY	1	170
27	BOOGIE PIMPS	SOMEBODY TO LOVE	1	170
29	LOSTPROPHETS	LAST TRAIN HOME	1	168
30	ALEX PARKS	CRY	1	167
30	SAM & MARK	WITH A LITTLE HELP FROM MY FRIENDS	1	167
32	TWISTA	SLOW JAMZ	1	161
33	FRANZ FERDINAND	TAKE ME OUT	1	159
34	FYA FEAT. SMUJJI & PREDATOR	MUST BE LOVE	1	155
35	BLACK EYED PEAS	SHUT UP	1	153
36	OUTKAST FEAT. SLEEPY BROWN	THE WAY YOU MOVE	1	153
36	COURTNEY LOVE	MONO	1	148
38	MICHELLE	ALL THIS TIME	1	147
39	SNOW PATROL	RUN	1	147
40	ASH	CLONES	1	147



1. Britney Spears
However well Toxic may be doing on radio - where it improves 6-3 this week - it is doing even better on TV. Even a partial watershed cannot prevent it from improving from an already top baby of 452 plays to 611. Keenest supporters include Smash Hits TV, VH1 and MTV - it is number one on all their charts, with 60, 32 and 29 plays respectively.



2. Peter Andre
As befits a star of reality TV, Peter Andre's newly released Mysterious Girl is receiving rapidly expanding support from the medium. With 196 plays giving it 12th place a week ago, Mysterious Girl registers a 131% increase in plays to 452, and moves up to two as a result. Smash Hits TV is one of its biggest supporters, giving the track a total of 56 spins last week - four less than Britney Spears' Toxic but more than anything else.

Britney retains the top spot, though Peter Andre is making strong progress and Usher makes a strong debut at 24.

THE BOX NUMBER ONE
Alistair Griffin
You And Me (Tonight)
HIGHEST CLIMBER*
VS
Love You Like Mad
HIGHEST NEW ENTRY
Twista

MTV MOST PLAYED

Wk	Artist	Title	Plays
1	BRITNEY SPEARS	TOXIC	436
2	BLACK EYED PEAS	HEY MAMA	424
3	KELIS	MILKSHAKE	378
4	MAROON 5	HARDER TO BREATHE	374
4	KYLIE MINOGUE	RED BLOODED WOMAN	374
6	NO DOUBT	IT'S MY LIFE	363
6	EVANESCENCE	MY IMMORTAL	363
6	JAMELIA	THANK YOU	363
6	BLACK EYED PEAS	SHUT UP	363
7	BLINK 182	I MISS YOU	354

MTV NUMBER ONE
Britney Spears
TOXIC
HIGHEST CLIMBER*
Kylie Minogue
I'm So Hot
HIGHEST NEW ENTRY
Usher
Yeah

THE BOX MOST PLAYED

Wk	Artist	Title	Plays
1	ALISTAIR GRIFFIN	YOU AND ME (TONIGHT)	452
2	KELIS	MILKSHAKE	378
3	BRITNEY SPEARS	TOXIC	370
4	DJ CASPER	CHA CHA SLIDE	370
5	WESTLIFE	OBVIOUS	359
5	PETER ANDRE	MYSTERIOUS GIRL	359
7	BUSTED	WHO'S DAVID	235
8	BLUE	BREATHE EASY	326
9	ENRIQUE IGLESIAS FEAT. KELIS	NOT IN LOVE	233
9	LMC V2	TAKE ME TO THE CLOUDS ABOVE	326

KERRANG! NUMBER ONE
The Darkness
Love Is Only A Feeling
HIGHEST CLIMBER*
Xtended
Laugh, Part And Where
HIGHEST NEW ENTRY
X-Executioners
I'm Going Down

KERRANG! MOST PLAYED

Wk	Artist	Title	Plays
1	THE DARKNESS	LOVE IS ONLY A FEELING	452
2	BLINK 182	I MISS YOU	354
3	FOUNTAINS OF WAYNE	STACY'S MOM	334
4	SYSTEM OF A DOWN	CHOP SUCEY	324
5	LOSTPROPHETS	LAST TRAIN HOME	168
6	THE OFFSPRING	HIT THAT	168
6	HUNDRED REASONS	WHAT YOU GET	168
8	COURTNEY LOVE	MONO	148
9	THE DARKNESS	BELIEVE IN A THING...	136
10	HIM	BURIED ALIVE BY LOVE	147

MTV2 NUMBER ONE
Ash
Clones
HIGHEST CLIMBER*
Ash
Clones
HIGHEST NEW ENTRY
The Outliers
The Hanger

MTV2 MOST PLAYED

Wk	Artist	Title	Plays
1	ASH	CLONES	161
2	PLACEBO	ENGLISH SUMMER RAIN	150
2	THE DARKNESS	LOVE IS ONLY A FEELING	150
4	BRAND NEW	SINCE I MET GLORIA, GLORY FADES	136
5	SNOW PATROL	RUN	147
5	AUF DER MAUR	FOLLOWED THE WAVES	147
7	FRANZ FERDINAND	TAKE ME OUT	159
8	BLINK 182	I MISS YOU	354
9	KEANE	SOMEWHERE ONLY WE KNOW	182
10	THE MARS VOLTA	TELEVATORS	147

MTV BASE NUMBER ONE
Mushroom City
HIGHEST CLIMBER*
Usher
Yeah
HIGHEST NEW ENTRY
Baby Bash
Suga Suga

MTV BASE MOST PLAYED

Wk	Artist	Title	Plays
1	MARQUEE HOUSTON	CLUBSUN	151
2	BEENIE MAN	DUDE	227
3	TWISTA	SLOW JAMZ	161
4	OUTKAST FEAT. SLEEPY BROWN	THE WAY YOU MOVE	153
4	N.E.R.D.	SHE WANTS TO MOVE	310
6	FYVA FEAT. SMUJJI & PREDATOR	MUST BE LOVE	155
6	TIMBALAND & MAGOO	MISSY ELLIOTT COP THAT	147
7	USHER	YEAH	182
7	MISSY ELLIOTT	IT'S REALLY HOT	147
10	KANYE WEST	THROUGH THE WIRE	147

VH1 NUMBER ONE
Britney Spears
TOXIC
HIGHEST CLIMBER*
Britney Spears
Crazy In Love
HIGHEST NEW ENTRY
Enrique Iglesias
Not In Love
*Top 40

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LMC V U2 holds at one, while Jamelia's Thank You rises to two (the same as its sales debut) and Keane make a large leap to jump into the top 10 at eight.

The UK Radio Air

RADIO ONE

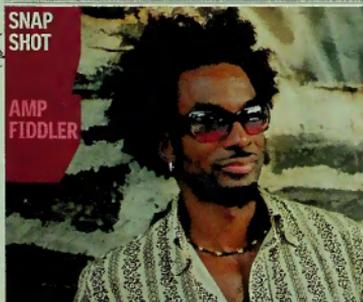
Pos	Last	Artist	Title	Label	Wk	Wks	Peak	Points	Wk	Wks	Peak	Points
1	3	BRITNEY SPEARS	TOXIC	JIVE	32	2591						
2	17	JENNIFER LOPEZ	BABY I LOVE YOU	EPIC	30	2612						
3	5	JAMELIA	THANK YOU	INDEPENDENT	27	2745						
2	1	BLINK 182	I MISS YOU	ISLAND	29	2699						
5	1	LMC V U2	TAKE ME TO THE CLOUDS ABOVE	ALL AROUND THE WORLD	28	2688						
6	2	50 CENT	IF I CAN'T	INTERSCOPE	27	2244						
7	10	BEENIE MAN	CLUE	ISLAND	24	2202						
8	7	DEEPEST BLUE	GIVE IT ANNY	MINISTRY OF SOUND	26	2153						
9	17	USHER	YEAR	ARISTA	22	1929						
9	12	BOOGIE PIMPS	SOMEBODY TO LOVE	DAMA	22	1887						
13	23	BLACK EYED PEAS	HEY MAMA	ARISTA/ROCK	21	1859						
12	1	LOSTPROPHETS	LAST TRAIN HOME	VERBENA	22	1811						
14	24	OUTKAST	FELL IN LOVE WITH A BOY	RECENTS/WEA	21	1734						
14	28	THE DARKNESS	LOVE IS ONLY A FEELING	WEA/DESTINY	16	1690						
15	15	KYLIE MINOGUE	RED BLOODED WOMAN	INDEPENDENT	21	1649						
15	4	FERRY CORSTEN	ROCK YOUR BODY	ROCKSTAR	26	1619						
17	17	FRANZ FERDINAND	TAKE ME OUT	DORLAND	18	1588						
17	7	JOSS STONE	FELL IN LOVE WITH A BOY	RECENTS/WEA	26	1578						
19	5	THE STROKES	SEPTILIA	ROUGH TRADE	27	1470						
16	16	SNOW PATROL	RUIN	INDIE ROCKET	20	1452						
19	6	THE VINES	SIDE	NEWLYS	18	1450						
22	25	KEANE	SOMEWHERE ONLY WE KNOW	ISLAND	12	1416						
23	6	N.E.R.D.	SHE WANTS TO MOVE	VERBENA	6	1353						
24	21	BUSTED	WHOS DAVID	EMERALD	17	1319						
25	20	PINK	GOD IS A DJ	ARISTA	23	1313						
26	28	JX	RESTLESS	TOY TRAX	11	1313						
27	6	TIMBALAND/MAGOO/MISSY ELLIOTT	COP THAT DISC	BLACKROCK	7	1270						
27	8	SERAPHIM HEART	HEART	INFERNO	7	1272						
27	17	KELIS	MILKSHAKE	VERBENA	12	1259						
30	3	MISSY ELLIOTT	I'M REALLY HOT	ELECTRA/CAP	7	1202						

GET MUSIC WEEK ONLINE

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

SNAP SHOT

AMP FIDDLER



On the back of enthusiastic support from specialist radio, PIAS Recordings is targeting mainstream and for Detroit artist Amy Fiddler. His first UK single, I Believe In You,

released next Monday (March 8), is already receiving plays from Radio One's Giles Peterson, Trevor Nelson and The Blue Routines, plus backing from MTV Base. Making leftback soul

reminiscent of Sly Stone or Prince with a heavy dose of funk, his debut album *Waltz of a Ghetto Fly* was released on January 26 and is out in the US on May 4. The release of urban-flavoured

single *Dreamin'* on May 24 will help highlight his second appeal. A sold-out UK tour will be followed by dates at London's Forum (May 22), festivals in April and May and Glastonbury in June.

CAST LIST: National radio: Honey Jones, Zoned; Regional radio: Steve Knight, Zoned; TV: Karen Williams and Lucy Leigh, Big Sister Press; Fabi Guit, PIAS Recordings; Product manager: Sean Mayo, PIAS Recordings.

RADIO TWO

Pos	Last	Artist	Title	Label
1	5	BELLE AND SEBASTIAN	I'M A CUCKOO	ROUGH TRADE
2	11	KEANE	SOMEWHERE ONLY WE KNOW	ISLAND
3	6	GEORGE MICHAEL	AMAZING	SONY
4	19	NELLY FURTADO	TRY	DRAGAN/ARISTA
4	3	SARAH McLACHLAN	FALLEN	ARISTA
6	3	WEST LIFE	OBVIOUS	BMG
6	1	WILL YOUNG	YOUR GAME	SONY
7	6	CLEA STUVE	IN THE MIDDLE	INFERNO
9	6	THE DIVINE COMEDY	COME HOME LILLY BIRD	ARMONY
10	4	LIONEL RICHIE	JUST FOR YOU	MERCURY

GALAXY

Pos	Last	Artist	Title	Label
1	1	KELIS	MILKSHAKE	VERBENA
2	1	OUTKAST	HEY YOU	ARISTA
3	1	LMC V U2	TAKE ME TO THE CLOUDS ABOVE	ALL AROUND THE WORLD
4	1	BRITNEY SPEARS	TOXIC	JIVE
5	4	ULTRABEAR	FELZIN FINE	ALL AROUND THE WORLD
5	1	JENNIFER LOPEZ	BABY I LOVE YOU	EPIC
7	1	BOOGIE PIMPS	SOMEBODY TO LOVE	DAMA
8	1	JAMELIA	THANK YOU	INDEPENDENT
8	4	NORTHERN HEIGHTS	LOOK AT US	SONY
10	1	FYFA FETTER	SMALL & PREDATOR	BEY BLVD

NUMBER ONES

Artist	Title	Label
BRITNEY SPEARS	Toxic	JIVE
LMC V U2	Take Me To The Clouds Above	ALL AROUND THE WORLD
BRITNEY SPEARS	Toxic	JIVE
ULTRABEAR	Felzin Fine	ALL AROUND THE WORLD
JENNIFER LOPEZ	Baby I Love You	EPIC
BOOGIE PIMPS	Somebody To Love	DAMA
JAMELIA	Thank You	INDEPENDENT
NORTHERN HEIGHTS	Look At Us	SONY
FYFA FETTER	Small & Predator	BEY BLVD

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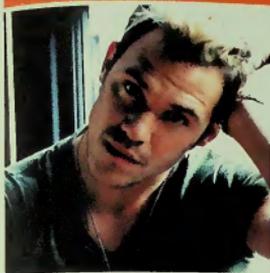
Pos	Last	Artist	Title	Label
1	1	BRITNEY SPEARS	TOXIC	JIVE
2	10	JENNIFER LOPEZ	BABY I LOVE YOU	EPIC
3	4	JAMELIA	THANK YOU	INDEPENDENT
3	19	2 PLAY	SO CONFUSED	INTERSCOPE
5	8	KYLIE MINOGUE	RED BLOODED WOMAN	INDEPENDENT
6	1	LMC V U2	TAKE ME TO THE CLOUDS ABOVE	ALL AROUND THE WORLD
7	1	KELIS	MILKSHAKE	VERBENA
7	1	DEEPEST BLUE	GIVE IT AWAY	MINISTRY OF SOUND
7	11	JX	RESTLESS	TOY TRAX
10	7	LOVE INC.	INTO THE NIGHT	WALF

CHRYSALIS GROUP

Pos	Last	Artist	Title	Label
1	1	OUTKAST	HEY YOU	ARISTA
2	7	LMC V U2	TAKE ME TO THE CLOUDS ABOVE	ALL AROUND THE WORLD
3	4	JAMELIA	THANK YOU	INDEPENDENT
4	1	BRITNEY SPEARS	TOXIC	JIVE
5	1	2 PLAY	SO CONFUSED	INTERSCOPE
6	1	KELIS	MILKSHAKE	VERBENA
7	1	SUGARBABES	100 LOST IN YOU	UNIVERSAL
7	1	JENNIFER LOPEZ	BABY I LOVE YOU	EPIC
9	10	BOOGIE PIMPS	SOMEBODY TO LOVE	DAMA
11	1	KYLIE MINOGUE	RED BLOODED WOMAN	INDEPENDENT

HIGHEST NEW

Artist	Title	Label
Twista	Some Jams	JIVE
George Michael	Amazing	SONY
RADIO CITY 101	Part 2	INDEPENDENT
LMC V U2	Take Me To The Clouds Above	ALL AROUND THE WORLD
MISSY ELLIOTT	I'm Really Hot	ELECTRA/CAP
EMINEM	Real Slim Shady	ROCKSTAR



SINGLE OF THE WEEK

Will Young
Your Game

S B2876602962

With more than 1m UK sales of Friday's Child in 1998, after just three months on the shelves, BMG couldn't have wished for a better return from the original Pop Idol. This second single from the album is another stand-out piece of blue-eyed soul delivered with real confidence. Picked up by Radio One (C-list), Radio Two and Capital, and with a wealth of TV planned around the single's release, it looks certain to replicate Leave Right Now's chart-topping fortunes.

ALSO OUT THIS WEEK
SINGLES
Bacciotti - More Lemonade
Southern Fried: Sly&Lo - That's More Like It
Credence! Cypress

Hit - What's Your Number? (Columbia)
ALBUMS
Paddy Casey - Living (Columbia)
Him - The Best Of (Arista)
Hothouse Flowers - Into Your Heart (Polyworks)



Records released 15/03/04

ALBUM OF THE WEEK

George Michael
Patience

Sony Music 515402/2

Eight years since his last album of original material, George Michael has a lot to prove. The airplay-friendly single Amazing has put some of the doubters right and this is certainly a worthy return from one of the UK's true stars. John and Elvis is a stand-out track and is certain to cause some tabloid controversy. If Michael remains good on his promise to promote this, Sony looks likely to have a platinum album on its hands.

Singles

Aqualung
Easier To Lie (B-Unique WEA 373CD)

The second single from the Still Life album. Released last autumn, finds Matt Hayes on top form with a classic pop song whose soaring melody is spiked with dark lyrics. The band's first UK headline tour since the release of Still Life runs from today (March 1) until March 15.

Counting Crows
Hangaround (Geffen/Polydor 9861994)

This re-recorded version of a track from the band's third album, This Desert Life, is clearly designed to breathe new life into the Films About Ghosts retrospective, on which it also features, and to support the short UK tour which ended last week.

Funkstörung
Fat Camp Feat (IK7 IK7162EP)
Funkstörung return with a typically playful and quirky single, a brew of hip-shaking electronica and hip hop, topped with lyrics from Lex recording artist Ties. The duo's forthcoming album Disconnected is released on March 29.

Neily Furtado
Try DreamWorks/Polydor 060445051133

While previous single Powerless continues to prove its staying power in the airplay charts, Try continues the winning streak for Furtado's brand of folk-pop. This ballad is A-listed at Radio Two, B-listed at Radio One and picking up pace at Capital, while Furtado is set to return to the UK for live shows later this year.

Delta Goodrem
Throw It Away (Sony 6747502)
Goodrem's Innocent Eyes album has sold more than 2m copies worldwide to date and is this fifth single from the album, while not exactly a radio favourite, is picking up spot plays in a variety of regions, most notably on Emap and GWR stations.

Alistair Griffin
You And Me (Tonight) (UMTV 9837776)

The second single from last year's Fame Academy runner-up is a big, soupy ballad which makes no secret of its mainstream ambitions. But radio hasn't really bitten at all so far and support has been entirely led by The Box.

The Killers
Remember To Me (Lizard King LIZARD005X)

The LA four-piece has found one influential fan at Radio One, with Zane Lowe recently making this his record of the week and the perfect launchpad for their forthcoming album. Cigs at the ICA and the NME Awards shows have boosted the band's profile.

Kraftwerk
Aerodynamik (EMI CD0EM637)
Released on the eve of a UK tour, Aerodynamik is a fitting name for this streamlined piece of techno from the pioneers of the genre. A host of remixes from Alex Gopher & Etienne De Crey and François K respectively give an acid bounce and an epic dancefloor texture to the original's detached ambience.

Courtney Love
Mono (Virgin VUS283)
This is the lead-off track from Love's first solo material, and comes six years after the last Hole album, Celebrity. Mono is a fierce battle-ry of a track, in which Love draws and shouts against the so-called new rock revolution. Xfm has provided the most support so far with Radio One backing it with a B-listing.

Katie Melua
Call Off The Search (Dramatico DRAMCD50004)

2004's most high-profile beneficiary of the so-called "grey pound" releases: the title track to the year's biggest-selling album to date. Smooth, classy and utterly at odds with the single market's usual demographic, it looks certain to reach the Top 10.

Múm
Nighly Cares (FatCat CD7FAT14)
The Icelandic trio return after quietly wooing many with 2002's Finally We Are No One. This dreamlike, hypnotic song is a

beautiful taster for Múm's forthcoming album Summer Make Good, released on April 12.

N.E.R.D.
She Wants To Move (Virgin VUSD0284)

With their high-profile London show on the night of the Brits, Pharrell, Trey and Chad roar back with this rocking guitar-driven track. Lifted from their upcoming album Fly Or Die, it is B-listed at Radio One.

Nickelback
Fellin' Way Too Damn Good (Roadrunner RR39983)

This is the second track to be lifted from the US rockers' The Long Road album, which is close to platinum status (300,000 units) in the UK. It is B-listed at Radio One, and the video has already climbed to number two on the Kerrang! TV chart.

Paul Van Dyk
Crush (Positiva CDTV204)

This timeless dancefloor epic is the third single to be lifted from Van Dyk's Reflections album, which is re-released on March 29 with a bonus disc of remixes. Pete Tong has been notable in his support for the track so far.

Sixto
Box Cutter Emporium (Ninja Tune ZEN12148)

Ninja's newest signings unleash this double-A sided teaser, comprising the towering, cavernous dub-hop of Bad Luck Comes In Threes with the less immediate Storm Clouds & Silver Linings, which enlists the vocals of Can's Danno Suzuki.

So Solid Crew
So Grimey (Independentie ISOM82M5)

The first single from So Solid's new album Second Verse offers their usual garage fare. The Mr Slabz So Grimey remix hits the target with contributions from Magnan, Asher D and Swiss with a fine R&B-styled chorus sung by Sof of The Reelists.

Usher feat. Lil' Jon & Ludacris
Yeah (Arista 82876606012)
Produced by Lil' Jon, this return from the US star boasts a catchy synth line plus a guest rap from

Ludacris. Originally intended only as a club track, this off-hook tune now sees a wider release backed by airplay across ILLR, Radio One (A-listing), MTV channels and The Box.

Keisha White
Waltza Gonna Do (Radar RADD04CD)

One of Warner's big priorities for the year, White has trod the boards in support of Mis-Teeq and Janelina in the past few months and is the Black Eyed Peas' UK guest on their London dates this week and next. Her first single is an R&B/rock hybrid, co-written by the 17-year-old, and is a strong calling card.

The White Stripes
There's No Home For You (XL XL5181)

Not the most obvious choice of single from the Brit winners' Elephant album, although it still beats the majority of this week's contenders by some distance. Restricted to a seven-inch-only format and backed by two live tracks, this will delight their growing legion of UK fans.

Albums

Blonde Redhead
Misery Is A Butterfly (4AD BAD2409CD)

Misery Is A Butterfly is a bold and striking second album from the multi-cultural trio, which teams with a windswept, cinematic quality. It is no surprise that Sigur Ros and Toroise recently announced plans to compile a tribute album to the band.

David Byrne
Grown Backwards (Nonesuch 75597826Z)

After last year's Lead Us Not Into Temptation, Byrne continues to explore the possibilities of strings on his first album for Nonesuch. Bravely attempting opera arias by Verdi and Bizet (the latter with Rufus Wainwright) as well as his usual quirky songs, it is a melodic yet unpredictable album that dares to tread new ground.

Guns N' Roses
Greatest Hits (Interscope/Polydor 4986210)

Universal is obviously getting very tired of waiting for new G N R material, and recent months have seen three separate DVD transfers and now this is a 14-track collection of most of the band's singles from 1987 to 1995. It is not much of a fan-pleasing selection, but it should have strong sales appeal.

Sony Japan
American Zipper (13 Amp 9866090)

Vincent Casfo and Tabitha Tindale finally get their second album on the shelves, 14 months after "label complications" left it the gathering dust in the vaults. Fortunately, this collection of hit-stealer and sultry guitar pop was worth the wait. Produced by David Holmes and Kevin Shields among others, it will enthrall fans of the band and newcomers alike.

Ble Runga
Beautiful Callion (Sony S127279)

With the Chinese/Maoist-descended singer songwriter's lead-off single Get Some Sleep currently gaining support from Radio Two, its parent album demonstrates a set of beautifully-crafted songs and a pure vocal.

The Shins
Chutes Too Narrow (Subpop 1394363)

Already causing something of a stir in their native US, this album is highly anticipated by retailers. A big hit on the US college charts, where it kept The Strokes off the top spot, it should cause a similar stir here. As co-produced by Phil Ek (Pretty Girls Make Graves), this is a gem of a record.

Various
Brazilian Beats 5 (Mr Bongo MRBCD32)

Hip-hop act Tajo, Black Alien & Speed's Follow Me, Follow Me - familiar from the Nisica 4x4 - kicks off this energetic round-up of Brazilian music old and new. Beastie Boys producer Mario Caldato adds depth to Marcelo D2, while elsewhere there are classics from the likes of Jorge Ben, Elis Regina and Bossa Ties.

This week's reviewers: David Brad, Phil Burt, Chris Chantler, Mark Taylor, Nick Tost, Simon Ward and Adam Woods.

Singles

06.03.04
Top 75

Peter Andre's reissued *Mysterious Girl* holds *Jamelia* off the number one slot, while *Westlife*, *VS*, *Lemar* and *50 Cent* also make strong Top Ten debuts.

HIT 40 UK

Pos	Artist Title	Label/Genre
1	PETER ANDRE MYSTERIOUS GIRL	Mercury
2	JAMELIA THANK YOU	Parlophone
3	WESTLIFE OBVIOUS	Mercury
4	OUTKAST HEY YA	A&R
5	LMC V U2 TAKE ME TO THE CLOUDS ABOVE	All Around The World
6	BUSTED WHO'S DAVID?	Universal
7	LEMAR ANOTHER DAY	Sony
8	BOOGIE PIMPS SOMEBODY TO LOVE	Mercury/Island
9	KEANE SOMEWHERE ONLY WE KNOW	Nonesuch
10	DEEPEE BLUE GIVE IT AWAY	Mercury/Island
11	KELIS MILKSHAKE	Wras
12	VS LOVE YOU LIKE MAD	Virgin
13	50 CENT IF I CAN'T	Interscope/Jive
14	BRITNEY SPEARS TOXIC	Jive
15	KYLE MINOKE RED BLOODED WOMAN	Parlophone
16	SAM & MARK WITH A LITTLE HELP FROM MY FRIENDS	Mercury
17	RONAN KEATING SHE BELIEVES (IN ME)	A&R
18	BLACK EYED PEAS SHUT UP	A&R
19	WILL YOUNG LEAVE RIGHT NOW	A&R
20	KELLY LORENA THIS TIME I KNOW IT'S FOR REAL	All Around The World
21	NO DOUBT IT'S MY LIFE	Interscope/Jive
22	ZPLAY FEAT. RAGHAV & JUCKI SO CONFUSED	A&R
23	RAGHAV CAN'T GET ENOUGH	A&R
24	GEORGE MICHAEL AMAZING	Jive
25	PINK GOD IS A DJ	Mercury
26	DIDO LIFE FOR RENT	Cherry Lane
27	JENNIFER LOPEZ BABY I LOVE YOU	Epic
28	KATIE MELUA THE CLOSEST THING TO CRAZY	Mercury
29	NELLY FURTADO FOREVER (SAY WHAT YOU WANT)	Mercury/Island
30	SEAN PAUL I'M STILL IN LOVE WITH YOU	Mercury
31	MICHELLE ALL THIS TIME	S
32	SUCARBARS TOO LOST IN YOU	Universal
33	JX RESTLESS	Top Ten
34	ENRIQUE IGLESIAS FEAT. KELIS NOT IN LOVE	Mercury/Island
35	JAMELIA SUPERSTAR	Parlophone
36	SNOW PATROL RUN	Mercury/Island
37	FERRY CORSTEN ROCK YOUR BODY ROCK	Mercury
38	MARON 5 HARDER TO BREATHE	Atlantic
39	FATMAN SCOP IT TAKES SCOP	Def Jam/Island
40	REYDENCE CRAZY IN LOVE	Columbia

THE YEAR SO FAR: TOP 20 SINGLES

1	MICHELLE ALL THIS TIME	S
2	KELIS MILKSHAKE	Wras
3	LMC V U2 TAKE ME TO THE CLOUDS ABOVE	All Around The World
4	OUTKAST HEY YA	A&R
5	MICHAEL ANDREWS FT GARY JULES MAD WORLD	Mercury/Sony
6	BOOGIE PIMPS SOMEBODY TO LOVE	Data
7	OZZY & KELLY OSBOURNE CHANGES	Sony
8	PETER ANDRE MYSTERIOUS GIRL	A&R
9	SEAN PAUL FT SASHA I'M STILL IN LOVE WITH YOU	Mercury/Island
10	SAM & MARK WITH A LITTLE HELP FROM MY FRIENDS	Mercury
11	ZPLAY FT RAGHAV & JUCKI SO CONFUSED	2Pac/Island
12	WILL YOUNG LEAVE RIGHT NOW	A&R
13	BLACK EYED PEAS SHUT UP	A&R
14	VICTORIA BECKHAM THIS GROOVELET YOUR HEAD GO	Mercury/Island
15	FRANK FERRINANO TAKE ME AWAY	Mercury
16	RONAN KEATING SHE BELIEVES (IN ME)	A&R
17	JAMELIA THANK YOU	Parlophone
18	KATIE MELUA THE CLOSEST THING TO CRAZY	Mercury
19	BUSTED WHO'S DAVID	Universal
20	ULTRAMATE FEELIN' FINE	Mercury



1 Peter Andre When reissued in 1995, *Mysterious Girl* spent 10 weeks in the Top 5, moving 3-3-3-2-3-3-4-4-5-4-3, before slowing. The record sold 64,580 on its first and biggest chart week, and a cumulative 452,650. In the wake of Andre's I'm A Celebrity... and in aid of NSPCC - the show claims a new weekly sales record with 107,870 sales and **TOP 75** at one.



2 Jamelia Thanks to two debuts at two this week after selling 418,672 copies - more than double the 20,043 best week tally of Superstar. The reissue tumbled 10th after 14 of Jamelia's album, also entitled Thank You, will doubleback to its previous 65 chart peak, and improve enormously on its 28,000 sales.



3 Westlife Westlife's unprecedented 10th week in Top five lets rises to 17th week, with **CHART** only making the grade, selling 33,594 copies to debut at three. Still three months shy of celebrating their first five years as a chart act, their singles have 4,782,585.

The Official UK

Official UK Singles Chart

Pos	Artist Title	Label/Genre
1	PETER ANDRE MYSTERIOUS GIRL	Mercury
2	JAMELIA THANK YOU	Parlophone
3	WESTLIFE OBVIOUS	Mercury
4	BUSTED WHO'S DAVID?	Universal
5	LMC V U2 TAKE ME TO THE CLOUDS ABOVE	All Around The World
6	OUTKAST HEY YA	A&R
7	VS LOVE YOU LIKE MAD	Virgin
8	KEANE SOMEWHERE ONLY WE KNOW	Nonesuch
9	LEMAR ANOTHER DAY	Sony
10	50 CENT-UNIT IF I CAN'T/THE NEW THINGS	Interscope/Jive
11	KELIS MILKSHAKE	Wras
12	BOOGIE PIMPS SOMEBODY TO LOVE	Mercury/Island
13	SAM & MARK WITH A LITTLE HELP.../MEASURE OF A MAN	Mercury
14	KELLY LORENA THIS TIME I KNOW IT'S FOR REAL	All Around The World
15	DEEPEE BLUE GIVE IT AWAY	Mercury/Island
16	RONAN KEATING SHE BELIEVES (IN ME)	A&R
17	RAGHAV CAN'T GET ENOUGH	A&R
18	ZPLAY FEAT. RAGHAV & JUCKI SO CONFUSED	A&R
19	KATIE MELUA THE CLOSEST THING TO CRAZY	Mercury
20	MICHELLE ALL THIS TIME	S
21	SEAN PAUL FT. SASHA I'M STILL IN LOVE WITH YOU	Mercury/Island
22	JX RESTLESS	Top Ten
23	PLACEBO ENGLISH SUMMER RAIN	Mercury
24	FATMAN SCOOP FEAT. THE CROOKLYN CLAN IT TAKES SCOP	Def Jam/Island
25	FERRY CORSTEN ROCK YOUR BODY ROCK	Mercury
26	ELBOW NOT A JOB	Mercury
27	OZZY & KELLY OSBOURNE CHANGES	Sony
28	ALEX PARKS CRY	Mercury
29	LUTHER VANDROSS DANCE WITH MY FATHER	Mercury
30	SNOW PATROL RUN	Mercury/Island
31	MICHAEL ANDREWS FT. GARY JULES MAD WORLD	Mercury/Sony
32	STEREOPHONICS MOVIESTAR	Mercury
33	BELLE & SEBASTIAN I'M A CUCKOO	Mercury
34	WILL YOUNG LEAVE RIGHT NOW	A&R
35	JAGGED EDGE WALKED OUTTA HEAVEN	Mercury
36	FRANZ FERDINAND TAKE ME AWAY	Mercury
37	MIC JIG CHA CHA SLIDE	Mercury
38	BERNIE NOLAN MACUSLASHA	Mercury

WEEKS AT NO. 1	WEEKS IN TOP 10	WEEKS IN TOP 20	WEEKS IN TOP 40
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
13	13	13	13
14	14	14	14
15	15	15	15
16	16	16	16
17	17	17	17
18	18	18	18
19	19	19	19
20	20	20	20
21	21	21	21
22	22	22	22
23	23	23	23
24	24	24	24
25	25	25	25
26	26	26	26
27	27	27	27
28	28	28	28
29	29	29	29
30	30	30	30
31	31	31	31
32	32	32	32
33	33	33	33
34	34	34	34
35	35	35	35
36	36	36	36
37	37	37	37
38	38	38	38

Singles Chart

WEEK	ARTIST TITLE	WEEKS ON CHART	PEAK POSITION	WEEKS TO DATE	LAST WEEK
39	LOVE INC INTO THE NIGHT (Download) (Simon Fishwick)	1	1	1	
40	LOSTPROPHETS LAST TRAIN HOME (Download) (Simon Fishwick)	2	2	2	
41	UD PROJECT SATURDAY NIGHT (Download) (Simon Fishwick)	3	3	3	
42	SPEEDWAY CAN'T TURN BACK (Download) (Simon Fishwick)	4	4	4	
43	BLAZIN' SQUAD HERE 4 ONE (Download) (Simon Fishwick)	5	5	5	
44	ANA ANN: LONDON COMMUNITY CHOIR CHILDREN OF THE WORLD (Download) (Simon Fishwick)	6	6	6	
45	EMMA I'LL BE THERE (Download) (Simon Fishwick)	7	7	7	
46	PENDULUM ANOTHER PLANET/VOYAGER (Download) (Simon Fishwick)	8	8	8	
47	MARON 5 HARDER TO BREATHE (Download) (Simon Fishwick)	9	9	9	
48	CLEA STUCK IN THE MIDDLE (Download) (Simon Fishwick)	10	10	10	
49	PINK GOD IS A DJ (Download) (Simon Fishwick)	11	11	11	
50	THE STROKES REPETILA (Download) (Simon Fishwick)	12	12	12	
51	SCISSOR SISTERS COMFORTABLY NUMB (Download) (Simon Fishwick)	13	13	13	
52	FIERY FURNACES TROPICAL ICE LAND (Download) (Simon Fishwick)	14	14	14	
53	SUGABABES TOO LOST TO YOU (Download) (Simon Fishwick)	15	15	15	
54	ULTRABEAT FEELIN' FINE (Download) (Simon Fishwick)	16	16	16	
55	AUF DER MAUR FOLLOVED THE WAVES (Download) (Simon Fishwick)	17	17	17	
56	HUNDRED REASONS WHAT YOU GET (Download) (Simon Fishwick)	18	18	18	
57	JOSS KITTEN FELL IN LOVE WITH A BOY (Download) (Simon Fishwick)	19	19	19	
58	ATOMIC KITTEN FEAT. KOOL & THE GANG LADIES NIGHT (Download) (Simon Fishwick)	20	20	20	
59	SUMMER MATTHEWS LITTLE MISS PERFECT (Download) (Simon Fishwick)	21	21	21	
60	TOM NEVILLE JUST FUCK (Download) (Simon Fishwick)	22	22	22	
61	BEYONCE ME, MYSELF & I (Download) (Simon Fishwick)	23	23	23	
62	THE OFFSPRING HIT THAT (Download) (Simon Fishwick)	24	24	24	
63	MOTORCYCLE AS THE RUSH COMES (Download) (Simon Fishwick)	25	25	25	
64	MR ON TOP VS THE JUNGLE BROTHERS BREATHE DON'T STOP (Download) (Simon Fishwick)	26	26	26	
65	CHINGY HOLIDAY INN (Download) (Simon Fishwick)	27	27	27	
66	THE CRIBS YOU WERE ALWAYS THE ONE (Download) (Simon Fishwick)	28	28	28	
67	SPACE SUBURBAN ROCK 'N' ROLL (Download) (Simon Fishwick)	29	29	29	
68	THE STUBBS LOBARS STARS AND STRIPES (Download) (Simon Fishwick)	30	30	30	
69	TUPAC FEAT. NOTORIOUS BIG RUNNIN' (DYING TO LIVE) (Download) (Simon Fishwick)	31	31	31	
70	SHANE RICHIE 'I'M YOUR MAN (Download) (Simon Fishwick)	32	32	32	
71	CLIPZ COCOA/JIGGY (Download) (Simon Fishwick)	33	33	33	
72	JUNIOR JACK FEAT. ROBERT SMITH DA HYPE (Download) (Simon Fishwick)	34	34	34	
73	JAIMESON FEAT. ANGEL BLUE AND CK TAKE CONTROL (Download) (Simon Fishwick)	35	35	35	
74	BASEMENT JAXX FEAT. LISA KEKAULA GOOD LUCK (Download) (Simon Fishwick)	36	36	36	
75	DELERIUM TRULY (Download) (Simon Fishwick)	37	37	37	

■ Sales increase ■ Highest New Entry ■ Platinum (600,000+) ■ Silver (200,000+)
■ Sales increase +50% ■ Gold (100,000+)

WEEK	ARTIST TITLE	WEEKS ON CHART	PEAK POSITION	WEEKS TO DATE	LAST WEEK
1	LOVE INC INTO THE NIGHT	1	1	1	
2	LOSTPROPHETS LAST TRAIN HOME	2	2	2	
3	UD PROJECT SATURDAY NIGHT	3	3	3	
4	SPEEDWAY CAN'T TURN BACK	4	4	4	
5	BLAZIN' SQUAD HERE 4 ONE	5	5	5	
6	ANA ANN: LONDON COMMUNITY CHOIR CHILDREN OF THE WORLD	6	6	6	
7	EMMA I'LL BE THERE	7	7	7	
8	PENDULUM ANOTHER PLANET/VOYAGER	8	8	8	
9	MARON 5 HARDER TO BREATHE	9	9	9	
10	CLEA STUCK IN THE MIDDLE	10	10	10	
11	PINK GOD IS A DJ	11	11	11	
12	THE STROKES REPETILA	12	12	12	
13	SCISSOR SISTERS COMFORTABLY NUMB	13	13	13	
14	FIERY FURNACES TROPICAL ICE LAND	14	14	14	
15	SUGABABES TOO LOST TO YOU	15	15	15	
16	ULTRABEAT FEELIN' FINE	16	16	16	
17	AUF DER MAUR FOLLOVED THE WAVES	17	17	17	
18	HUNDRED REASONS WHAT YOU GET	18	18	18	
19	JOSS KITTEN FELL IN LOVE WITH A BOY	19	19	19	
20	ATOMIC KITTEN FEAT. KOOL & THE GANG LADIES NIGHT	20	20	20	
21	SUMMER MATTHEWS LITTLE MISS PERFECT	21	21	21	
22	TOM NEVILLE JUST FUCK	22	22	22	
23	BEYONCE ME, MYSELF & I	23	23	23	
24	THE OFFSPRING HIT THAT	24	24	24	
25	MOTORCYCLE AS THE RUSH COMES	25	25	25	
26	MR ON TOP VS THE JUNGLE BROTHERS BREATHE DON'T STOP	26	26	26	
27	CHINGY HOLIDAY INN	27	27	27	
28	THE CRIBS YOU WERE ALWAYS THE ONE	28	28	28	
29	SPACE SUBURBAN ROCK 'N' ROLL	29	29	29	
30	THE STUBBS LOBARS STARS AND STRIPES	30	30	30	
31	TUPAC FEAT. NOTORIOUS BIG RUNNIN' (DYING TO LIVE)	31	31	31	
32	SHANE RICHIE 'I'M YOUR MAN	32	32	32	
33	CLIPZ COCOA/JIGGY	33	33	33	
34	JUNIOR JACK FEAT. ROBERT SMITH DA HYPE	34	34	34	
35	JAIMESON FEAT. ANGEL BLUE AND CK TAKE CONTROL	35	35	35	
36	BASEMENT JAXX FEAT. LISA KEKAULA GOOD LUCK	36	36	36	
37	DELERIUM TRULY	37	37	37	

As used by Top of the Pops and Radio One

Downloaded from the chart
 which is being replaced by Saturday
 evening's chart of new from
 1000PM.



6. Outlast
 Hey Yo! completes his 14th week in the chart by holding at six - that is the same position he held in its first week on the chart, way back in November. Salts continue to hold up well. On its first week, Hey Yo! sold 20,471 copies. Last week it sold 14,222. In total, Hey Yo! has sold 234,000, and should pass the quarter of a million rock week.



9. Lemor
 Fresh from his Brit Award, Lemor racks up his third straight Top 10 hit, debuting at nine with Another Day. Dance (With U) reached two last August, while the double A-side 50/50/Lullaby reached five in November. All three Lemor singles are from debut album.



14. Kelly Llorenna
 15 years to the week after Donna Summer's debut of SAW's This Time I Know It's For Real reached three, the song charts again, this time by some time. Flip & Fill vocalist Kelly Llorenna, whose new version tracks on its club popularity to register a 34 debut this week.

INDEPENDENT SINGLES

WEEK	ARTIST TITLE	WEEKS ON CHART	PEAK POSITION	WEEKS TO DATE	LAST WEEK
1	JAX RESTLESS (Download) (Simon Fishwick)	1	1	1	
2	BACHW CAN'T GET ENOUGH (Download) (Simon Fishwick)	2	2	2	
3	ELORIN NOT A JUD (Download) (Simon Fishwick)	3	3	3	
4	KATIE MELUA THE CLOSEST THING TO CRAZY (Download) (Simon Fishwick)	4	4	4	
5	BELLE & SEBASTIAN I AM A CUCKOO (Download) (Simon Fishwick)	5	5	5	
6	STEREOPHONICS MOVIESTAR (Download) (Simon Fishwick)	6	6	6	
7	FRANZ FERDINAND TAKE ME OUT (Download) (Simon Fishwick)	7	7	7	
8	PENDULUM ANOTHER PLANET/VOYAGER (Download) (Simon Fishwick)	8	8	8	
9	UD PROJECT SATURDAY NIGHT (Download) (Simon Fishwick)	9	9	9	
10	OZZY & KELLY OSBORNE CHANGE (Download) (Simon Fishwick)	10	10	10	
11	MICHAEL ANDREWS FEAT. GARY JULES MAD WORLD (Download) (Simon Fishwick)	11	11	11	
12	LOSTPROPHETS LAST TRAIN HOME (Download) (Simon Fishwick)	12	12	12	
13	FIERY FURNACES TROPICAL ICE LAND (Download) (Simon Fishwick)	13	13	13	
14	THE STROKES REPETILA (Download) (Simon Fishwick)	14	14	14	
15	TOM NEVILLE JUST FUCK (Download) (Simon Fishwick)	15	15	15	
16	SPACE SUBURBAN ROCK 'N' ROLL (Download) (Simon Fishwick)	16	16	16	
17	THE CRIBS YOU WERE ALWAYS THE ONE (Download) (Simon Fishwick)	17	17	17	
18	JUNIOR JACK FEAT. ROBERT SMITH DA HYPE (Download) (Simon Fishwick)	18	18	18	
19	CLIPZ COCOA/JIGGY (Download) (Simon Fishwick)	19	19	19	
20	DELERIUM TRULY (Download) (Simon Fishwick)	20	20	20	

DANCE SINGLES

WEEK	ARTIST TITLE	WEEKS ON CHART	PEAK POSITION	WEEKS TO DATE	LAST WEEK
1	PENDULUM ANOTHER PLANET/VOYAGER (Download) (Simon Fishwick)	1	1	1	
2	JAX RESTLESS (Download) (Simon Fishwick)	2	2	2	
3	FIERY FURNACES TROPICAL ICE LAND (Download) (Simon Fishwick)	3	3	3	
4	TOM NEVILLE JUST FUCK (Download) (Simon Fishwick)	4	4	4	
5	MEAT KATIE MEETS CHRISTIAN J TURN ME OUT (Download) (Simon Fishwick)	5	5	5	
6	DEEPEST BLUE GIVE IT AWAY (Download) (Simon Fishwick)	6	6	6	
7	MICHAEL MESS CITY SOUNDS 1 - SYDNEY (Download) (Simon Fishwick)	7	7	7	
8	LMC VS UZ TAKE ME TO THE CLOUDS ABOVE (Download) (Simon Fishwick)	8	8	8	
9	JUNIOR JACK FEAT. ROBERT SMITH DA HYPE (Download) (Simon Fishwick)	9	9	9	
10	KELLY LORENNIA THIS TIME I KNOW IT'S FOR REAL (Download) (Simon Fishwick)	10	10	10	
11	BOOGIE PIMPS SOMEBODY TO LOVE (Download) (Simon Fishwick)	11	11	11	
12	DELERIUM TRULY (Download) (Simon Fishwick)	12	12	12	
13	DAVE CLARKE FEAT. CHICKS ON SPEED WHAT WAS HER NAME (Download) (Simon Fishwick)	13	13	13	
14	SCISSOR SISTERS COMFORTABLY NUMB (Download) (Simon Fishwick)	14	14	14	
15	VARIOUS ARTISTS HARD TRANCE EP - VOL 5 (Download) (Simon Fishwick)	15	15	15	
16	DAVID GUETTA FEAT. CHRIS WILLIS JUST A LITTLE MORE (Download) (Simon Fishwick)	16	16	16	
17	BOB BOLZ TAKE A WALK (Download) (Simon Fishwick)	17	17	17	
18	STIMULATOR TAKE OFF (Download) (Simon Fishwick)	18	18	18	
19	MOTORCYCLE AS THE RUSH COMES (Download) (Simon Fishwick)	19	19	19	
20	BLACK STROBE/ZONCANNI ITALIAN FIREWORKS HOTEL 17 (Download) (Simon Fishwick)	20	20	20	

R&B SINGLES

WEEK	ARTIST TITLE	WEEKS ON CHART	PEAK POSITION	WEEKS TO DATE	LAST WEEK
1	JAMIELLA THANK YOU (Download) (Simon Fishwick)	1	1	1	
2	OUTKAST HEY YOU (Download) (Simon Fishwick)	2	2	2	
3	50 CENT-YING IT IF I CAN'T THEM THINGS (Download) (Simon Fishwick)	3	3	3	
4	LEMAR ANOTHER DAY (Download) (Simon Fishwick)	4	4	4	
5	KELIS MILKSHAKE (Download) (Simon Fishwick)	5	5	5	
6	BACHW CAN'T GET ENOUGH (Download) (Simon Fishwick)	6	6	6	
7	SEAN PAUL FEAT. SASHA I'M STILL IN LOVE WITH YOU (Download) (Simon Fishwick)	7	7	7	
8	JAGGED EDGE WALKED OUTTA HEAVEN (Download) (Simon Fishwick)	8	8	8	
9	FATMAN SCOOP FEAT. THE CROOKED CLAN IT TAKE SCOP (Download) (Simon Fishwick)	9	9	9	
10	ANA ANN/LONDON COMMUNITY CHOIR CHILDREN OF THE WORLD (Download) (Simon Fishwick)	10	10	10	
11	CHINGY HOLIDAY INN (Download) (Simon Fishwick)	11	11	11	
12	TUPAC FEAT. NOTORIOUS BIG RUNNIN' (DYING TO LIVE) (Download) (Simon Fishwick)	12	12	12	
13	95% STONE FELL IN LOVE WITH A BOY (Download) (Simon Fishwick)	13	13	13	
14	BEYONCE ME, MYSELF & I (Download) (Simon Fishwick)	14	14	14	
15	50 CENT IN DA CLUB (Download) (Simon Fishwick)	15	15	15	
16	JAMIELLA SUPERSTAR (Download) (Simon Fishwick)	16	16	16	
17	50 CENT PIMP (Download) (Simon Fishwick)	17	17	17	
18	KEVIN TYLLE TURM EN BLAU (Download) (Simon Fishwick)	18	18	18	
19	JAIMESON FEAT. ANGEL BLUE AND CK TAKE CONTROL (Download) (Simon Fishwick)	19	19	19	
20	ORICE TRICE FEAT. NAVE OGGI THE SET UP YOU DON'T KNOW (Download) (Simon Fishwick)	20	20	20	

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06.03.04
Top 75

The Official UK

Katie Melua returns to number one, while The Stands provide the only top 40 debut and Irishmen Ronan Keating and Damien Rice make strong upward progress.

TOP 20 MUSIC DVD

Pos	Artist	Title	Label
1	2	BON JOVI THIS LEFT FEELS RIGHT - LIVE	Universal/VP
2	3	THE BEATLES THE FIRST US VISIT	Apple
3	3	DURAN DURAN GREATEST - THE VIDEOS	EMI
4	7	ROBBIE WILLIAMS WHAT WE DID LAST SUMMER	Chrysalis
5	8	TENACIOUS D THE COMPLETE MASTERWORKS	Epic
6	4	VARIOUS THE OLD GREY WHISTLE TEST - VOL 3	BBC
7	11	SIAMIA TWIN LP - LIVE IN CHICAGO	Universal/VP
8	6	VARIOUS THE BRIT AWARDS 2004	Virgin
9	14	QUEEN LIVE AT WEMBLEY STADIUM	Parlophone
10	12	QUEEN GREATEST VIDEO HITS - 2	Parlophone
11	9	AC/DC LIVE AT DONNINGTON	Epic
12	15	CHER THE FAREWELL TOUR	BMG
13	10	COLDPLAY LIVE 2003	Parlophone
14	17	GUNS N' ROSES WELCOME TO THE VIDEOS	Fisher
15	13	RED HOT CHILI PEPPERS LIVE AT SLANE CASTLE	Warner
16	16	U2 GO HOME - LIVE FROM SLANE CASTLE	Island
17	22	LIVE CD CANT RECORDED LES MISERABLES IN CONCERT	Video Collection
18	18	LEANN RIMES VIDEO HITS	BG
19	24	PINK FLOYD LIVE IN POMPEII	Universal/VP
20	25	LED ZEPPELIN LED ZEPPELIN	Warner



1. Katie Melua With *Call Off The Search* set to become the second single from Melua in a fortnight, her debut album of the same name charted up its 600,000th sale last week and returns to the top of the chart. First hitting one on its 12th week in the UK, it spent three weeks at the top.



5. No Doubt Gliming 12-5 to achieve its highest chart placing to date on its 13th appearance in the chart. No Doubt's hits retrospective *The Singles 1992-2003* is benefiting from the renewed popularity of their Talk Talk cover 'It's My Life' which peaked at 20 in November (and 62 on airplay), but is now due for release as a double A-side with *Batwolver* today and is enjoying strong airplay.

TOP 10 COUNTRY ALBUMS

Pos	Artist	Title	Label
1	2	JOHNNY CASH AMERICAN RECORDINGS TV - THE MAN COMES AROUND	Libra
2	1	SIAMIA TWIN LP	Heaven
3	4	WALKS UP AN NIGHT	Janet
4	5	THE DIXIE CHICKS HOME	Epic
5	6	EMMYLOU HARRIS STUNNABLE INTO GRACE	Nonesuch
6	3	MINY SMITH THE MOMENT MORE	Vanguard
7	7	JOHNNY CASH AMERICAN III - SOLITARY MAN	Columbia
8	8	JOHNNY CASH AMERICAN RECORDINGS	American
9	11	JOHNNY CASH UNCHAINED	American
10	25	DANIEL O'DONNELL AT THE END OF THE DAY	Real

THE YEAR SO FAR: TOP 20 ALBUMS

Pos	Artist	Title	Label
1	1	KATIE MELUA CALL OFF THE SEARCH	Domino
2	2	NORAH JONES FEELS LIKE HOME	Blue Note
3	3	DIDD LIFE FOR RENT	Decca
4	4	BLACK EYED PEAS ELEPHUNK	A&M
5	5	WILL YOUNG FRIDAY'S CHILD	Mercury
6	6	JOSS STONE THE SOUL SESSIONS	Albion
7	10	NO DOUBT THE SINGLES 1992-2003	Interscope
8	8	LEANN RIMES THE BEST OF	Columbia
9	11	OUTKAST SPEAKERBOXXX/THE LOVE BELOW	Epic
10	9	MICHAEL JACKSON NUMBER ONES	A&M
11	13	SNOW PATROL FINAL STRAW	Reprise
12	16	DARKNESS PERMISSION TO LAND	Mut
13	12	RED HOT CHILI PEPPERS GREATEST HITS	Warner
14	15	TEARS FOR FEARS TEARS ROLL DOWN - GREAT HITS 82-92	Mercury
15	16	JAMIE CULLUM TWENTYSOMETHING	U2
16	17	FRANZ FERDINAND FRANZ FERDINAND	Domino
17	14	REM IN TIME - THE BEST OF 1988-2003	Warner
18	20	NORAH JONES COME AWAY WITH ME	Parlophone
19	29	SUGABABES THREE	Epic

26. Ronan Keating After the number two success of his Kenny Rogers cover *Side Believes* (in MC), Ronan Keating's latest album, *Torn In Two*, captures 40-26. The album, Ronan Keating's third, has hit been a disappointment but is now making strong upward progress. Despite its modest leap, it has still sold over 142,000 copies.

Pos	Artist	Title	Label
1	2	17 KATIE MELUA CALL OFF THE SEARCH	Domino
2	1	3 NORAH JONES FEELS LIKE HOME	Blue Note
3	14	19 JAMIE CULLUM TWENTYSOMETHING	U2
4	2	4 DURAN DURAN GREATEST	EMI
5	12	13 NO DOUBT THE SINGLES 1992-2003	Interscope
6	20	20 BLACK EYED PEAS ELEPHUNK	A&M
7	5	34 THE DARKNESS PERMISSION TO LAND	Mut
8	13	22 OUTKAST SPEAKERBOXXX/THE LOVE BELOW	Epic
9	7	4 LEANN RIMES THE BEST OF	Columbia
10	9	4 SNOW PATROL FINAL STRAW	Reprise
11	10	22 DIDD LIFE FOR RENT	Decca
12	11	8 JOSS STONE THE SOUL SESSIONS	Albion
13	6	3 FRANZ FERDINAND FRANZ FERDINAND	Domino
14	3	2 MICHELLE THE MEANING OF LOVE	S
15	15	15 BRITNEY SPEARS IN THE ZONE	J
16	13	13 WILL YOUNG FRIDAY'S CHILD	S
17	14	14 LEMAR DEDICATED	Sony
18	24	26 NORAH JONES COME AWAY WITH ME	Parlophone
19	4	4 LOST PROPHETS START SOMETHING	Virgin
20	6	3 EMMA FREEMEE	Pro
21	25	21 MUSE ABSOLUTION	Capitol
22	25	25 BUSTED A PRESENT FOR EVERYONE	Real
23	44	23 EVANESCENCE FALLEN	Sony
24	7	23 TEARS FOR FEARS TEARS ROLL DOWN 1982 - 1992	Epic
25	9	9 BLINK 182 BLINK 182	Capitol
26	10	10 RONAN KEATING TURN IT ON	Mercury
27	29	29 50 CENT GET RICH OR DIE TRYIN'	Interscope
28	28	28 THE STANDS ALL YEARS LEAVING	Island
29	13	13 ALICIA KEYS THE DIARY OF	J
30	12	12 RED HOT CHILI PEPPERS GREATEST HITS	Warner
31	6	23 DAMIEN RICE	Real
32	28	4 SCISSOR SISTERS SCISSOR SISTERS	Reprise
33	22	5 AIR TALKIE WALKIE	Virgin
34	13	13 SUGABABES THREE	Capitol
35	16	16 DANIEL BEDINGFIELD GOTTA GET THRU THIS	Parlophone
36	8	8 AMY WINEHOUSE FRANK	Columbia
37	16	16 BEYONCE DANGEROUSLY IN LOVE	Sony
38	15	15 MICHAEL JACKSON NUMBER ONES	Epic

HOT MUSIC WEEK ONLINE TOO

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Albums Chart

Chart compiled from actual sales and streaming figures across a sample of more than 4,000 UK shops. © The Official UK Chart Company 2014. Produced with IFPI and BPI's assistance.

Rank	Weeks on Chart	Artist	Title	Label
39	35	STEREOPHONICS	YOU GOTTA GO THERE TO COME BACK	XL
40	37	THE WHITE STRIPES	ELEPHANT	XL
41	41	REM	IN TIME - THE BEST OF - 1988-2003	Warner Bros
42	35	SPEEDWAY SAVE YOURSELF	Howling Blue	XL
43	35	COLDPLAY	A RUSH OF BLOOD TO THE HEAD	Parlophone
44	29	R KELLY	THE R IN R & B - GREATEST HITS VOL. 1	Capitol
45	48	GOLDFRAPP	BLACK CHERRY	Mercury
46	60	ALEX PARKS	INTRODUCTION	Mercury
47	43	CHRISTINA AGUILERA	STRIPPED	Capitol
48	10	LIONEL RICHTER	THE COMMODORES THE DEFINITIVE COLLECTION	Universal
49	57	WESTLIFE	TURNAROUND	Mercury
50	49	KANYE WEST	THE COLLEGE DROPOUT	Roc-A-Fella
51	42	SEAN PAUL	DUTTY ROCK	Atlantic
52	36	JOHNNY CASH	AMERICAN RECORDINGS TV - THE MAN...	Mercury
53	44	KELIS	TASTY	Mercury
54	28	STEVIE WONDER	THE DEFINITIVE COLLECTION	Universal
55	4	COUNTING CROWS	FILMS ABOUT GHOSTS - THE BEST OF	Capitol
56	32	INCUBUS	A CROW LEFT OF THE MURDER	Capitol
57	58	BASEMENT JAXX	KISH KASH	XL
58	38	FATS DOMINO	THE BEST OF	XL
59	55	BUSTED BUSTED		Universal
60	51	PINK	TRY THIS	Atlantic
61	64	SARAH MCLACHLAN	AFTERGLOW	Arista
62	71	MICHAEL BUBLE	MICHAEL BUBLE	Mercury
63	59	THE STROKES	ROOM ON FIRE	Mercury
64	35	ROBERTA FLACK	SOFTLY WITH THESE SONGS - THE BEST OF	Mercury
65	60	JUSTIN TIMBERLAKE	JUSTIFIED	Mercury
66	37	THE STUJVS	LOGIC WILL BREAK YOUR HEART	Mercury
67	47	DUEL DUJEL		Mercury
68	3	MAROON 5	SONGS ABOUT JANE	Mercury
69	34	PROBOT	PROBOT	Mercury
70	27	DAVID BOWIE	BEST OF BOWIE	Mercury
71	71	ELTON JOHN	THE GREATEST HITS 1970-2002	Mercury
72	5	ROGER WHITTAKER	NOW AND THEN - GREATEST HITS 1964-2004	Mercury
73	6	KYLIE MINOGUE	BODY LANGUAGE	Mercury
74	63	QUEEN	GREATEST HITS I II III	Mercury
75	69	DIDO	NO ANGEL	Mercury

28. Stands
Last week's week-end sales were up 10% on last week's. The Stands enjoy success with their debut album All Years Leaving. The album debuts at 28, after selling more than 9,000 copies, and is the only new release to make the Top 40. The group's singles 'Who's This River Runs Through You', 'I Need You and Here She Comes Again' peaked at 23, 39 and 25, in form.

42. Speedway
Speedway reached 40 with their idiosyncratic cover of Christina Aguilera's smash 'Genie In A Bottle', and 12 with the follow-up 'Cart Turn Back'. With help from Gay Chambers and Stargate they have now delivered their debut album 'Save Yourself', which debuts at 42 this week after selling 5,500 copies.

58. Fats Domino
Although Domino reached up 20 his singles, his one and only album chart appearance has to be 'Come In 1970', when The Very Best of Fats Domino peaked at 56 - but this week he doubles his album chart career by debuting at 58 with the similarly titled 'Best of Fats Domino', a 30-track single disc compilation which sold over 4,000 last week.

TOP 20 COMPILATIONS

Rank	Artist	Title	Label
1	VARIOUS	CLUBBEX 2004	EMI
2	VARIOUS	FUNK SOUL CLASSICS	Mercury
3	VARIOUS	DAVE PEARCE DANCE ANTHEMS SPRING 2004	BMG
4	VARIOUS	BEST HEAVY METAL ALBUM IN THE WORLD EVER	Virgin
5	VARIOUS	THE BRITIS ANNOIS ALBUM 2004	BMG
6	VARIOUS	ANXIOMS OF TRANCE	Virgin
7	VARIOUS	KISS SMOOTH R&B	Sony
8	VARIOUS	BLING	Mercury
9	VARIOUS	ELECTRIC MOODS	Mercury
10	VARIOUS	BEST OF ACROSTIC	Mercury
11	VARIOUS	ROCK MONSTERS	Universal
12	VARIOUS	CLUBLAND 4	Mercury
13	VARIOUS	POP PARTY	Mercury
14	VARIOUS	1 LUV SMASH HITS 2004	Mercury
15	VARIOUS	R&B LOVE	Sony
16	VARIOUS	NOW THAT'S WHAT I CALL MUSIC! 56	Mercury
17	VARIOUS	BEAUTIFUL	BMG
18	VARIOUS	DRUM & BASS ANNA	Mercury
19	VARIOUS	STEVE WRIGHT'S CHOCOLATES & CHAMPAGNE	Mercury
20	VARIOUS	MY HEART WILL GO ON	Sony

TOP 20 INDIE ALBUMS

Rank	Artist	Title	Label
1	KATE MELUA	CALL OFF THE SEARCH	Domino
2	PETER ANDRE	THE BEST OF	Musical Collection
3	FRANZ FERDINAND	FRANZ FERDINAND	Mercury
4	THE DARKNESS	PERMISSION TO LAND	Mercury
5	LOSTPROPHETS	START SOMETHING	Virgin
6	THE STANDS	ALL YEARS LEAVING	Mercury
7	THE WHITE STRIPES	ELEPHANT	XL
8	PROBOT	PROBOT	Mercury
9	BASEMENT JAXX	KISH KASH	XL
10	STEREOPHONICS	YOU GOTTA GO THERE TO COME BACK	XL
11	DIZZEE RASCAL	BOY IN DA CORNER	XL
12	THE STROKES	ROOM ON FIRE	Mercury
13	BELLE & SEBASTIAN	DEAR CATASTROPHE WALTRESS	Mercury
14	JAMISIE	THINK ON YOUR FEET	Mercury
15	ARMIN GÖLLM	PERFECTLY NOSTALGIA	Mercury
16	ELBOW	CAST OF THOUSANDS	Mercury
17	LAURA NERSISSEAN	GLACIER	Mercury
18	EVA CASASSO	SONGBORED	Mercury
19	KATE RISSBY	UNDERNEATH THE STARS	Mercury
20	DECADE	SCARS OF THE CRUCIFIXION	Mercury

TOP 10 BUDGET ALBUMS

Rank	Artist	Title	Label
1	PETER ANDRE	THE BEST OF	Musical Collection
2	VARIOUS	LADIES NIGHT	Mercury
3	VARIOUS	IT'S LOVE	Mercury
4	VARIOUS	THE REDGAW LOVE COLLECTION	Mercury
5	ORIGINAL CAST	RECORDING FINDING NEMO - STORYTIME	Mercury
6	VARIOUS	LOVE FOREVER	Mercury
7	MEAT LOAF	HAVE CAN WAIN - THE BEST OF	Mercury
8	BILLY CONNOLLY	CLASSIC CONNOLLY	Mercury
9	TEARS FOR FEARS	THE COLLECTION	Mercury
10	OMD	BEST OF OMD	Mercury

TOP 10 MIDPRICE ALBUMS

Rank	Artist	Title	Label
1	ALISTAIR CRIFFIN	YOU AND ME (TONGHT)	Universal
2	KELIS	MILKSHAKE	Mercury
3	BRITNEY SPEARS	TOOOC	Mercury
4	JAY CASPER	CHA OHA SLIDE	All Around the World
5	WESTLIFE	DEVILUS	Mercury
6	VARIOUS	ANDRE MYSTERIOUS GIRL	Mercury
7	BUSTED WHO'S DAVID		Mercury
8	BLISS	BREATHE EASY	Mercury
9	ENICO IGLESIAS	FEAT. KELIS NOT IN LOVE	Mercury
10	LINC W UZ	TAKE ME TO THE CLOUDS ABOVE	All Around the World

■ Sales increase ■ Highest Chart Entry ■ Platinum (500,000) ■ Silver (60,000) ■ Gold (100,000) ■ BPI Platinum Europe (500,000) ■ BPI Platinum UK (500,000)

*UK Albums Chart includes sales from all UK shops. **UK Albums Chart includes sales from all UK shops. ***UK Albums Chart includes sales from all UK shops.

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k Apollo Saxophone Quartet Aquilina Arif Sag Asian Dub Foundation Ash Asher D Assassin Atom Audio Porn Aydin Ozturk Baaba Maal Baba Jide B
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y Belinda Carlisle Bebe Segue Beverly Knight Big Brovaz Big Youth Billy Cobham Bjorn Again Black Kat Blade Black Twang Blazin Squad
y Blue Bob Andy Bobby Conn Brand New Heavies Brokeback Brothers Marquez Bushman Busted Cachaito Lopez Caron Wheeler Carrol Thompson Calixto
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s Gary Numan Geoff Schuman George Clinton & Parliament Funkadelic General Levy George Kay Get Rich Crew Giant Sand Gina Yashere Girls Aloud G
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rd Lynden David Hall Mabulu Madpitch Mad Professor Maluko Marcia Escoffery Marcia Griffiths Mari Wilson Mariah Carey Mariza Mark Ross Ma
rt Mary Gauthier Masters of Comedy Matt Fraser Matt White MC Det.MC Sharkey MC Tail Megaman Mellomix Merciless Mike Paris Ma
d Mighty Crown Mighty Diamonds Mike Peters Mikeey Spice Minuteman Mistl MJ Cole Mojen Row Momo Monty Morris Moro Fire Crew Moreno Veloso Ma
s Musa Eroglu My Vitriol Nadine Sutherland Naside Gokturk Natacha Atlas Nathan Gregory Wilkins Nelly Furtado Nerous Joseph New Model Army Ne
er Nicky Blackmarket Nitin Sawhney Noel McKoy Nuspirtir Helsinki Oj Va Voi Omar Opaz Artists Orbital Orchestra Baobab Orin Walters Outkast O
er Oxide & Neutrinio Palop Africa Papa Roach Papa Sheo Paradise Lost Pat Kelly Patti Smith Paul & Menlo Park Paulette Tajah Pay As U Go Peter Dinklage P
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ne Pulp Queens of Love's Rock Radian Radioactive Man Rahzell Rampage Rasites Raya Robert Cray Band Robert Mitchell Quartet Robert Sincker Re
es Rodrigo Leao Romeo Ronan Keating Ron Sexsmith Round Midnight Roy Diamond Roysopp Rudi Lickwood Ruby Kane Ryan Adams Sa
n Sanchez Sarah Jane Morris Sean Paul Sex Gang Children Sharon Shannon Shea Seager Shihad Shola Ama Shy FX & T Power Sideral Sidwinder
t Silje Nergaard Singers Paradise Sister India Sizzla Skat D Skibadee Skinnyman Soft Cell Solaris Sonarily Sophie Ellis Bextor So Solid Soul II Soul Soundsystem
f Sonar Club Soul Lament Sound Trooper South Sparks Special Touch Spirit Child Spiritualized Spooks Spragga Benz Squami Squarepusher S
tacey Jane Douglas Stan Sultzmann Big Band Stan & Clarke Tracey's Ellingtonia Stan Tracey Quartet Starsailor Static Stereo MC's Stereophonics Steve Lawson S
r Steve Loder Steve Lukather Studio Express Sugababes Sugar Aloys Vegarill Gang Sugar Minott Sun Dial Sunna Sunset Super Furry Animals S
n Superman Lovers Sushoela Raman Swaraj Swiss Talvin Singh Tamlins Tanto Metro Tanya Stephens Tasha Tiwari Tara Folk Telectu Telepopmusik The Agents T
s The Bays The Beta Band The Brothers Marquoz The Charlatans The Chilingirian Quartet The Damned The Darkness The Favourites The Flower Kings T
s The Gaslineros The Hives The Light Surgeons The Lost Prophets The Magnets The Men They Couldn't Hang The Mighty Diamonds The Muso's The Necks T
t The Raywells The Roelists The Sea & Cake The Tubes The Vines The Walkabouts The White Stripes The Wonder Stuff Thea Ray Therapy? Thriller U T
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