

Inside: Usher Franz Ferdinand Chris de Burgh The Rasmus Outkast

# MUSICWEEK



## Darkness shine at MW Awards

As Warner Music began a period of global reshaping last week, East West's The Darkness dominated proceedings at last Thursday's Music Week Awards.

The band chartered a private jet to fly back to London from a promotional visit to Germany, especially for last week's awards,

where their manager Sue Whitehouse was honoured as manager of the year. They also saw the East West team pick up the A&R Award for their success with the Lowestoft band, as well as developing acts including Muse, Zero 7, Blazin' Squad and Funeral For A Friend.

The Darkness's surprise appearance at the climax of the show, left a clearly shocked Whitehouse speechless. After the

show, she said, "Oh my God, I had no idea - I thought I was supposed to be flying out to meet them tomorrow morning in Germany - I hadn't prepared for this."

The band's frontman Justin Hawkins said, "I would not be in the band today if it were it not for Sue Whitehouse." Hawkins added, "This is our first day off in about three weeks but, hey, that's what private jets are for."

The Darkness are pictured with Whitehouse (third right) and East West managing director Korda Marshall (second right).

The East West achievement came in a turbulent week for Warner Music Group worldwide, with last Monday's \$2.6bn acquisition by a consortium led by Edgar Bronfman Jr prompting a series of cutbacks worldwide. ● Music Week Awards coverage, p3; 14: Warner deal fallout, p6

## MW Awards hail McGuinness

U2 manager is winner of high-profile Strat Award as veteran Bob Lewis wins Special Achievement Award p3

## Napster to target UK students

US company unravels plans for UK roll-out of downloads service as Sony chief stresses digital rights protection p4

## Live music keeps on rocking

As the live music sector bucks trends by packing in the punters, MW examines the reasons for its health p7

## This week's Number 1s Albums: Katie Melua Singles: Britney Spears Airplay: Britney Spears



Trust open to offers on rights for DVD and video release as concert nears 20th anniversary

# Band Aid sparks DVD auction

## Exclusive

by Martin Talbot

The Band Aid Trust is aiming to generate millions more pounds for the starving of Africa by giving the go-ahead to the first-ever official DVD and video releases of the historic Live Aid concert.

The trustees met for the first time in three years last month and agreed to lift a two-decade-long ban on global video rights to the gig.

Because of the historic associa-

tion with Phonogram - which the trust says gave great support in releasing the original Band Aid record Do They Know It's Christmas single in December 1984 - Universal will be a first port of call for conversations. But the trustees stress that the rights will go to the highest bidder.

In a statement, the trustees say that for the past 20 years they have resisted the temptation to release rights for a video of the concert, demanding a £10m advance as a deterrent. Now they are welcoming new bids, through the trust's

legal representative Mark Kraiss, of Bray & Kraiss, who can be contacted at mark@brayandkraiss.com.

The Band Aid statement says: "Effectively, offers will be requested for the best possible terms available, on the understanding that rights would be cleared by the company releasing the DVD."

Trustee Bob Geldof says they have been motivated to take the step after he spotted bootleg DVD and CD copies of the concert on sale; discs were later seized by the BPI following his tip-off.

"Band Aid and Live Aid are

owned by the poorest people on this planet and we are simply holding it in trust for them," he says. "These bootleggers are thieves. The only way to stop them is issue the full, proper thing."

Geldof - a trustee along with lawyer John Kennedy, Midge Ure, manager Chris Morrison, Michael Grade and promoter Sir Harvey Goldsmith - stresses that any company looking to release the concert on DVD would need to secure clearance from the labels and artists involved. But he will personally write a letter to the

artists involved asking them to give clearance.

The TV broadcast rights have always rested with the Band Aid Trust, which has licensed TV rights at a premium, per-minute rate. Such income contributes to a continuing fund of funds into the trust, which even today reaches up to £300,000 a year.

Live Aid, staged in London and Philadelphia on July 13 1985, stands as one of the most celebrated dates in the history of pop, raising around £40m for famine relief. martin@musicweek.com

L3.D3.04

# MUSICWEEK

Incorporating News, M&A, Future Hits, Cover Story, Hit Music Report and Tours Report

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Digest

## Your guide to the latest news from the music industry

### People

#### Jones steps up in MW promotion

Music Week reporter Joanna Jones has been promoted to the position of features editor, overseeing the magazine's supplements, editorial features and advertorials. The promotion comes two years after Jones joined MW from its sister European title *fonos*. Jones will report directly to executive editor Martin Talbot. She takes over the responsibilities of Adam Woods, who leaves this week to launch a freelance career.



New job: Jones (left) with Justin Hawkins

Former Top Of The Pops executive producer Chris Cowley is working on an urban-based programme for digital TV channel 277. He is co-producing *Urbanation* - hosted by former All Saints member Melanie Blatt - with Global Talent head of TV Ken Burt.

Dennis Henderson has taken charge of Virgin Retail UK. p1

Ex-Gatecrasher co-promoter Scott Brand and former Fantazia frontman Andrew Gallagher have joined forces to form global dance music label and club brand *Ahead Music*. Set to launch this May with its first album of dance tracks, headed by Scott Brand, the new company plans to release six albums a year thereafter.

### Bottom line

#### Worst of sales dip over, says RIAA

The RIAA believes "stabilising trends" are now occurring in the music industry after the rate of sales decline in the US slowed in 2003. Figures issued last week show the value of shipments to retailers in the States dropped 4.3% over the 12 months, compared to a 6.8% fall the previous year. The number of units shipped fell 2.7%, compared to 7.8% in 2002. The improving trend is continuing into this year with over-the-counter album sales already up around 12% on the year.

Robbie Williams pocketed £17m in the first year of his partnership with EMI. The first accounts for The In Good Company Co Ltd, set up by the record group and its artists in March 2002 to manage the "music writing, recording, performing and touring activities" of Williams, were lodged in

January and show that the company made £22.6m from sales of recording and broadcast activities and a turnover of £34.9m in the 12 months to March 31 2003.

Crossover acts including Hayley Westcott, Bryan Ferry and Andrea Bocelli held classical unit shipments lift 7% in the UK last year, according to EPI figures released last week. Around 14m units were shipped to retail last year, while the value of the market rose 8% to £650m.

Universal Music International has completed the digitalisation of all 300,000 tracks from its active European and American catalogues, allowing what it says is a swift transfer to digital downloading operations such as Napster, iTunes and 002. Universal Music is the only record company to digitise its catalogue in-house.

Napster is targeting the UK as its launch market in Europe. p4

The European music sector is making a final big push to persuade ministers of its long-running case to reduce VAT on sound recordings after the March 9 meeting of EU finance chiefs - the last one before enlargement of the community.

George Michael's 1998 Sony retrospective *Ladies Are Gentlemen - The Best Of* reached second place in the UK charts for the first time. European sales in the February month of IFFI Platinum Europe awards. Another Sony release, Celine Dion's *Live In Paris*, reached 2m sales, as did the Universal-issued *Elephant* by Black Eyed Peas, while EMIs *Feels Like Home* by Justin Jones and Sony-signed Delta Goodrem's *Innocent Eyes* hit 1m sales.

Tom Waits has won the first stage of a legal battle against Spanish production company Tandem

Company Guasch, after it used an Audi car adaptation of a Waits song in an advertisement without authorisation. A Barcelona court

Talking to Geldof about Live Aid it is impossible not to be affected and persuaded by his continuing enthusiasm for the project - Editorial, p13

ordered the company to pay compensation to Waits' Spanish publisher Hans Kusters Music. p5

Abbey Road and Annie Lennox lead the UK Oscar winners. p5

Guinness says it is to include albums data for the first time in its main British Hit Singles publication.

The new book, *British Hit Singles and Albums*, will be published on May 28 and will follow the debut on April 5 of Collins' rival title *Complete Hit Singles*.

### Exposure

#### Eurovision posts viewing figures

BCR's *Eurovision: Making Your Mind Up* show, designed to find this year's UK contest entry, hit a peak of 7.2m viewers, according to unconsolidated figures. An average of 6.7m people tuned in to watch James Fox's performance of *Hold On To Our Love* voted as the British entry in the second of two Eurovision programmes aired by the channel on February 28. The first programme attracted 4.7m viewers and hit a peak of 5.9m. The winning song is penned by Gary Miller, signed to Brian Rawling's Metropolis Music, and Tim Woodcock part of the North Music. Sony Music will release the track as a single ahead of the Eurovision final, which takes place in Turkey on May 15.

Digital music station 6Music is temporarily hitting the FM airwaves in Belfast to be in with the BBC staging its annual *North Music Festival* in Northern Ireland. The music station will be made available on 89.5 FM in Belfast and surrounding areas from April 12 to April 14, coinciding with the 11-day festival beginning on April 23.

Capital FM last week confirmed that Johnny Vaughan will take over Chris Tarrant's breakfast show on April 19. His arrival is expected to be

accompanied by a huge marketing push by the London-based station.

Music Contact has widened its monitoring coverage. p5

The BBC's national digital services now cover 75% of the UK, following the switching on of digital radio transmitters in Aberdeen, Inverness, Dorset and Devon. This brings on board 61,000 potential new listeners and comes as part of the Corporation's aim of having 85% of the population covered by mid-2004.

David Bowie, The Pines, N.E.R.D and The Darkness are among the first acts announced for this year's *T in The Park* festival.



The Pines, confirmed for T in The Park

Morrissey is to curate this year's *Meltdown Festival* taking place at London's South Bank Centre between June 11 and 27.

Interactive music video website *Vevo* is launching four specialist channels this month, *Alternative-C*, *Urban-C*, *Pop-C* and *Dance-C*.

### Sign here

#### EMI enhances digital deal

EMI has unveiled details of a digital download deal with UK-based store *Wigip* to supply 175,000 tracks from artists such as The Rolling Stones, Rush and Queen to Wigip's 175,000 registered users.

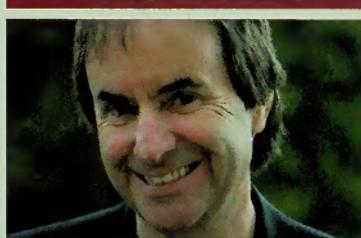
4AD is preparing for the release of Scott Walker's first new album since 1995's *Talk* through *Beggars/4AD* after Chris Sharp and Ed Harrox signed the artist to a worldwide deal.

Franz Ferdinand have signed to Epic in the US. p4

Aim is holding a Big Wednesday session this week to discuss branding, design, packaging and manufacturing. The evening, at the University of Aberdeen, will be chaired by Aim CEO Alan Wootton, with guest speakers including Karen Emmental from Key Production, Dave Drayton from Clinic Design and Andy Lown of new technology company Origio. The event is free to Aim members (20 non-members) and begins at 6pm.

Arts minister Estelle Morris is to speak at *Music Radio Conference 2004*.

Independent publisher Hornall Brothers' share of the Christina Aguilera album *Stripped* was inadvertently left out of last week's *MW* analysis of the 2003 music publishing shares. The company claims a 5.5% share of the album, the third biggest seller of last year. Its share will however included in the calculations.



Chris de Burgh is making his new album available exclusively through the Woolworths chain after research revealed his fans' preference for the High Street store. The *Road To Freedom*, the first de Burgh album to appear on his own Forryman Productions since leaving A&M in 2002, will go on sale on March 15 via Woolworths' 825 UK stores plus the retailer's 21 out-

of-town Big W stores. Woolworths head of commercial Jim Batchelor says, "This is a bit of a meeting of minds. It's a perfect fit because de Burgh appeals to many of our customers." Batchelor adds that the initiative could be the start of more exclusive deals with artists, who may be out of contract and whose profile fits with Woolworths' customers.

To read all the news as it happens each day, log on to [musicweek.com](http://musicweek.com)

EMI wins in six categories as Universal is crowned company of the year and Warner scoops A&R prize

## EMI and Universal lead MW Awards list

by Joanna Jones

It was a big night for Universal and EMI, as the music industry came together to celebrate their achievements at last week's Music Week Awards.

Universal was crowned company of the year at last Thursday's event, while EMI picked up six individual awards.

EMI took two of three newly-introduced awards, with its David Bowie Ziggy Stardust soundtrack named top catalogue release and the use of Room 5's Make Luv track on the Lynx Pulse ad winning the music exploitation award. EMI Virgin again finished as top compilation company, while as EMI was the distribution award. EMI Music Publishing took the top publishing award for a ninth successive year.

Meanwhile, the EMI-issued What We Did Last Summer by Robbie Williams scooped the gong for best DVD honours in a night of surprises and tributes at the Grosvenor House-held event, which was hosted by comedian Ruby Wax.

Universal chairman and CEO Lucian Grainge highlighted the A&R talent that had signed the likes of Daniel Bedingfield, Jamie Cullum and Busted in the past couple of years as his group grabbed the company of the year award. And Busted offered their own video tribute to Nikki Fabel of Island, who collected a marketing campaign award for her work with the group. Paul McCartney, whose roster includes Universal acts U2 and PJ Harvey, picked up the Strat Award (see right).

A high-profile night for Warner saw the entire East West team



Here: production hitting the right note

pick-up the prestigious A&R award recognising their strike rate with the likes of Ash, Funeral For A Friend and Muse, while their charges The Darkness presented the manager of the year award to Sue Whitehouse (see p1).

Meanwhile, BMG grabbed multiple honours, picking up the singles company award and the regional promotions team award, while the massive marketing machine behind the transatlantic launch of Dido's hit album Life For Rent was rewarded with BMG UK international vice-president Dave Shack picking up another newly-created honour - an international marketing campaign award.

The team who put together the ground-breaking structure of simplyred.com, meanwhile, were singled out for the UK achievement award. The company's Ian Greenfell told the audience, "We look forward to working with more of your artists. Long live independence."

Collecting his producer of the

year award Trevor Horn paid tribute to his parents, who attended the awards, and in particular his father, a musician, and also the many artists he has worked with.

He also gave thanks to "Belle & Sebastian for being wonderful people, Seal for being the most wonderful ebony giant and to tATu for being the best Russian lesbian schoolgirl duo and also to Jill Sinclair, my wife." Horn also thanked the engineers he has worked with through his career.

Accepting the special achievement award, marking a long career in the business including 15 years as a leading figure within retailer organisation B&N and on the eve of his retirement this month, Bob Lewis thanked past and present Bard chairmen, adding, "It is a rare honour to work in this industry and you get paid to do it - so enjoy it!"

Best PR campaign went to Stuart Bell of Creative Organisation for David Bowie; best radio station was scooped by Chrysalis' Galaxy 105; top independent label went to Ministry Of Sound; the best music retail chain award went to HMV.

Other awards included recognition for Steve Lamy's team at Intermedia Regional as the best regional promotions team and Nottingham's Selectadisc for the independent store award.

In a poignant speech, Pinnacle's Tony Powell accepted the music sales force award, thanking his staff and family for their support in a "very tough past year".

© See Diary, p14. For full winners' details and pictures see Music Week Awards brochure, with this week's issue, and [musicweek.com](http://musicweek.com)

[joanna@musicweek.com](http://joanna@musicweek.com)



Photo: Chris Jones

## Stars line up to praise manager McGuinness

A stellar line-up of artists and industry figures including U2, PJ Harvey, Universal Music group chairman Doug Morris and Solo Agency founder John Giddings paid tribute to veteran manager Paul McGuinness, who received the Music Week Awards' key honour - the Strat Award.

McGuinness repaid the compliment by saying he had "always learned a lot from Music Week". "I was reading it before I was in the industry and always tell people I work with that they should read the trades," he said.

"I was the sort of student who always knew The Beatles were managed by Brian Epstein. The Rolling Stones were managed by Andrew Loog Oldham and I knew Bob Dylan was managed by Albert Grossman. I was aware this was a great job. I found out later it was a very difficult job, but it is easy to be good at it if you have a great team."

He thanked colleagues at Principle Management, Island,

Universal Publishing and Warner/Chappell, as well as a roster of acts including The Rapture, Paddy Casey, PJ Harvey and "the incomparable" U2.

Kicking off a stream of tributes, producer Steve Lillywhite said, "It was the summer of 1979 and I was flown in to Dublin to see this great new band called U2."

In a video message featuring all the band, Bono was unflinching in his praise for the man who had impressed on the band the importance of owning their own copyrights. "He made us realise that if we did things right we could own our own copyrights and fought really hard to ensure we own those songs and that is something we hold to be very dear," added the singer.

Solo's John Giddings commented, "He was one of those people who made his group bigger than they were capable of being." PJ Harvey added, "He has that thing I love most about people - he is a music man."

### THE MUSIC WEEK PLAYLIST



**SUPER FURRY ANIMALS**  
Phantom Phorce  
(Placid Casual)  
Boom Up, Four  
Tall, Fat Animals  
and others push  
the furves  
already-out-there  
album that little  
bit further  
(album, April 12)



**SPECTRUM**  
Enter The...  
Spektrum  
(Playhouse)  
A grindingly  
over-the-top  
defiantly punky,  
punk-funk album.  
This underground  
act took set to  
cross over by 2004  
(album, April 12)



**ISOBEL CAMPBELL**  
Time Is Just  
The Same  
(Showtune)  
Inti-gating mini-  
album of love-  
suff and off-cuts from  
the originally  
overlooked  
Americana album  
(EP, April 12)



**WOLFMAN FEAT. PETE DOHERTY**  
For Lovers  
(Rough Trade)  
Largely  
Liberals  
side-project offers  
a welcome  
reassurance that  
Pete Doherty can  
still make music  
(single, April 12)



**MADVILLAIN**  
Madvillainy  
(5taves)  
Theatrical link-up  
between the  
genies that is  
Madvill with MF  
Doom, bending hip  
hop into new  
shapes (album,  
April 19)



**SEELLENLUFT**  
You Came Along  
(Kleis)  
Quirky electro-  
funk from  
Switzerland's Best  
Solo in this  
strong follow-up  
to the widely-  
praised Madis  
(single, April 26)



**NATASHA BEDINGFIELD**  
Single  
(Phonogenic)  
The first single  
from both  
Bedingfield and  
her BMG-backed  
label is surely a  
guaranteed smash



**FAITHLESS**  
Mass  
Destruction  
(Cbeeky)  
A buoyant-  
positive return  
from Rolo and co  
which has the very  
clear feel of a  
spring party  
anthem



**KRISTIAN LEONTIOU**  
Story Of My Life  
(Polymer)  
A marvellous,  
shimmering epic of  
an introduction to  
this cool-boy ex-  
-banter from north-  
west London  
(single, early  
summer)



**PHOENIX**  
Run Run Run  
(Source)  
Excellent first  
single (and good  
video) from the  
new album by  
these criminally  
under-rated  
French boys  
(single, April 5)

**THE BPLAWARDS**  
**ALBUMS**  
 Various – Hit 40  
 UK (WSM)  
 (silver)  
 Jamela – Thank  
 You (Parlophone)  
 (gold)  
 Brinsley Spear – In  
 The Zone (Live)  
 (platinum)

News

## Minister set to address Music Radio

Arts minister Estelle Morris has been secured as one of the big name speakers for next month's Music Radio 2004 event.

Morris will use the opportunity, in the wake of Fearal Sharkey's appointment as live music czar, to highlight the strength of the UK's live performance sector.

BBC radio and music director Jenny Abramsky will also be in the spotlight, as the Corporation faces up to one of the most difficult periods in its history.

With the findings of the Huton Inquiry still reverberating, the debate over the BBC Charter Renewal gathering pace and the Coca-Cola UK chat sponsorship deal creating controversy, Abramsky will give a keynote address at the April 28 event to outline the Beeb's current policy strategy.

Her appearance will come in what will be a landmark 20th Music Radio conference, while organisers will also be effectively marking the 40th anniversary of UK pop music radio with the launch of pirate station Radio Caroline on March 27 1964.

Radio Academy director John Bradford says that, after a hesitant start from record labels and radio players, the event has grown into a key part of both industries' calendars. "Why it has lasted 20 years is because there is a real need for it on both sides of the industry – by which I mean the record industry and radio industry – which have found it an extremely useful way of discussing their interests in common rather than exploit their differences," he says.

The conference at London's Shaw Theatre will also see the announcement of an award for the most-played artist on UK radio over the past two decades, the Music Control award for 2003's most-played artist, the PRIS outstanding contribution award, the Scott Piering Award and regional and national plugging prizes.

Other speakers include Universal Music International's former chief operating officer John Kennedy on the revolving role of the majors and UBC CEO Simon Cole on embracing new technology, while a debate on downloads will also be staged.



Abramsky: keynote speech

# Roxio owner unveils plans as Sony boss stresses digital rights protection

## Students are key target as Napster readies UK roll-out

### Downloads

by Joanna Jones

Napster owner Roxio is aiming to emulate its US business model on this side of the Atlantic by targeting British students as part of its UK roll-out drive.

A focus on British universities and colleges will see Roxio prepare to make the UK its European launch-pad, with chairman and CEO Chris Gorog last week unveiling a start-up date of late summer. However, details of its UK university strategy have still to be finalised.

Roxio currently offers streaming, unlimited broadband access to Napster for students at Penn State University in America as part of their tuition fees and, as this autumn, Penn State president Graham Spanier estimates 75,000 students will have access to the service. On the back of this, Gorog last week told a *Financial Times*-organised new media and broad-

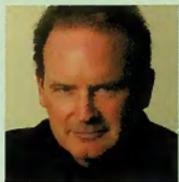
casting conference, "As soon as we have debuted Napster before the end of the summer in the UK, we will be talking to colleges and universities in the UK."

"The UK is the number one music market outside the US and Japan and I am extremely excited about bringing Napster here," Gorog added.

At the same conference, Sony Corporation of America chairman and CEO Sir Howard Stringer told delegates that, while content remained "at the heart of Sony's strategy", DRM technologies were still key for music and media industries going forward.

"But if the rest of us are to crawl out of the analogue swamp and walk upright into the digital age, we will have to have better protection of our content," Stringer noted in a keynote speech, adding that Sony had "everything" at stake in the fight to secure intellectual property rights.

Stringer also gave an insight into Sony's new products range



Gorog: UK launch set for late summer

including its Connect Online Music Store, due to launch in the UK and other key European markets later this year, as well as a multi-lingual site "enabling music lovers to download hundreds of thousands of songs" and compatible with a wide range of Sony devices, alongside a Hi-MD disc able to store up to 45 hours of music. He also confirmed that Sony's next year plans to launch a portable Playstation, bringing together games, music, film and

TV onto a single device.

Later responding to Stringer's assessment that digital downloads still represented a tiny part of the business, Gorog told the conference, "It may be a tiny business for him maybe, but it is an enormous business for us" and added, "Music consumption is still off the charts and consumers have spoken."

Meanwhile, Electronic Frontier Foundation's Fred Von Lohmann concluded DRM was "a waste of time". "In fact it is worse than useless; it is counter-productive to the interests of content owners," said Von Lohmann, who instead suggested a system of voluntary licensing with blanket licenses for P2P end users via subscriptions and other intermediaries.

But RIAA president Cary Sherman highlighted problems with collective licensing and said it would not be possible under current law without government stepping in to regulate "what price should be paid for art".

joanna@musicweek.com

### FRANZ FERDINAND

Franz Ferdinand have laid the foundations for their US push by last week finalising a licensing deal with Epic for North America, which has a worldwide deal with Domino, will also go through Sony in Asia, Australia and South America, excluding Brazil.

The band's eponymous debut is released in the US tomorrow (Tuesday) through Domino and will switch into the Epic structure from May. "We just had to find a strategic partner in the US," says Domino founder Laurence Bell. "We are looking for a little marketing and a little radio and just a little

music to help things along."

Domino will work alongside Epic through the indie's own New York office and will continue to A&R the Scottish four-piece, as well as handling European licensing and distribution.

Sony in Asia already sent the album into the Top 40 in 10 countries. "The international picture is pretty good, so Sony were laying into something that is working internationally already," says the band's co-manager Cerne Causing of SuperVision Management. "Our European tour is already sold out and we have moved venues everywhere."

### SNAP SHOT



CAST LIST: Management: Cerne Causing, James Sandon, Paul Craig, SuperVision Management; A&R: Laurence Bell; Domino: Booking agent: Mike Greek; Helter Skelter: Press: Steve Phillips; Coalition: National radio: Brad Hunter, Anglo: Regional radio: Jessica Bailey, Anglo: TV: Karen Williams, Big Sister.

- ① 'Young Americans would rather spend their money on video games or clothes than music' – Viewpoint, p13

## Music Control to cover digital and TV stations

Airplay charts compiler Music Control is sharpening its focus on digital radio and the crowded music TV market with a heavy increase in the stations it is monitoring.

The company, which this year marks 10 years of operating in the UK, has added another seven channels to its music TV portfolio to take it up to 17 stations, while its digital-only radio coverage has risen from just BBC service 6Music to four more exclusively-digital stations.

Head of UK operations Ray Bonici says the increased coverage within both markets comes in recognition of growing demands from record companies and the rising importance of the two services. "Music TV has become very important," he says. "There wouldn't be 18 to 20 stations out there if it wasn't and for record companies this has become a very good promotional tool."

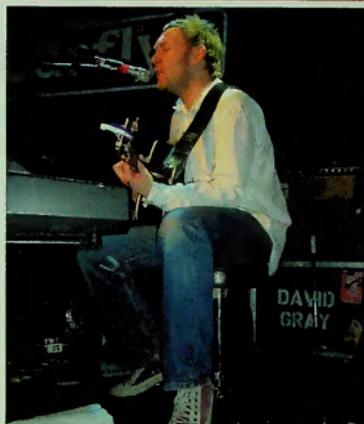
Sky music channels The Amp, Flaunt and Scuzz are all now being monitored by Music Control, while Entap Performance services Kiss TV and The Hits and MTV's TFM and VH2 has also been added.



IXtra: added to Music Control list

Bonici says on the digital side BBC station IXtra has been added, following particular demand from labels, as have GWR's Core and Storm alongside Entap Performance's Kerrang! digital radio service.

Music Control has also expanded its analogue radio coverage by 13 stations. This takes its total radio coverage to 106 stations and more than 80% of the UK's total CHR audience. The additions include Capital Gold, two BBC local stations and another seven stations in Scotland, more than doubling its coverage there and bringing in Ayr and Aberdeen for the first time.



Channell says its Possport: Back To The Bars charity concerts staged last week across its five Barfly venues have so far raised more than £100,000 for War Child and Shelter. Artists including The Darkness, David Gray (pictured), Pet Shop Boys and Travis performed one-off gigs in the 200-capacity venues with money raised via a SMS fund, auctions on eBay

and audience contributions; one pair of Curio tickets alone raised £2,750 when they were auctioned on eBay. Channell managing director Adam Driscoll says, "It has been magical seeing big acts play in front of small audiences. The artists have been amazing – many playing in places they haven't been for years and we are grateful to them for their time and services."

## Lennox CD to follow Oscars win

BMG is drawing up plans for the first Annie Lennox solo retrospective later this year, as the artist celebrates winning an Oscar for her part in the Lord Of The Rings soundtrack.

Lennox picked up one of only a handful of UK Oscars – best original song – for Into The West, which she wrote with Howard Shore and Fran Walsh for The Lord Of The Rings: The Return Of The King. The song beat off competition from songs from Cold Mountain, A Mighty Wind and Belleville Rendez-vous.

The other big UK successes were secured by Abbey Road. Staff at the studios were celebrating a key role in the Oscar. Golden Globe and Grammy best score/soundtrack wins for Howard Shore's Lord Of The Rings trilogy. The film score was recorded by John Kurlander and mixed by Abbey Road's senior engineer Peter Cobbin. It was also edited and mastered at the studio.

Abbey Road engineers also recorded the award-winning Into The West, which scooped a Golden Globe in January. The studios last month also won a Bafta for Gabriel Yared's Cold Mountain soundtrack.

Meanwhile, BMG UK music division president Greg Doherty says Lennox's Academy Awards success caps an incredibly busy year for the artist, who spent most of last year touring and promoting her album *Bare* in the US. He adds that the planned best of due out in October, will feature three brand new songs.

"She is writing and recording between now and the summer when she will tour, primarily in the US with Sting, and there will be European dates later in the year," says Doherty. He adds that fans should expect some "very interesting collaborations".

The best of project, which is being A&R'd by 19's Simon Fuller with Steve Lipson producing, will be preceded by a single in September and a second before Christmas. A DVD, featuring documentary and live footage alongside videos, is due to accompany the album, while a BBC documentary is also due to air around the time of release.



Lennox: 'best of' to feature new songs

## Virgin Retail looks abroad as UK operation streamlines

### Retail

by Martin Talbot

Dennis Henderson has been placed in charge of Virgin Retail UK as part of a restructuring programme in which Simon Wright's attention is switched to the group's international business.

In a streamlining of the Virgin Retail venture, group operations officer Henderson is elevated to the newly-created role of Virgin Retail UK chief operating officer with the Virgin UK board now reporting to him. At the same time Virgin Entertainment Group chief executive Simon Wright will divert his attention full-time to the group's overseas operations, including its US business.

Both Henderson and Wright will report to newly-appointed executive chairman John Jackson, a former *Big Show* managing director who played a key role in the development of the Virgin Cosmetics and Virgin Cola brands, and previously held the role of non-executive chairman. The changes come 10 months after Virgin UK managing director Andy



Henderson: music DVD playing key role

Randall left the company to take up the same role at Staples.

Henderson – who sent a letter to key suppliers at the end of last week informing them of the moves – says the focus of Virgin Retail UK's activities in the coming year will be rolling out improvements to its prime Megastore outlets to the rest of its Megastore chain. Sir Richard Branson and Virgin Group management have committed investment for the roll-out, he says, which he says should take two years to complete.

Megastores in Oxford Street

and Dublin were fully refitted last autumn, with an increased focus on extended catalogue range, while the same stock balance is being introduced to a further four stores.

Henderson says the Oxford Street store saw a 25% expansion of back catalogue, while more space was also given over to DVD and, specifically, music DVD. Both changes have reaped positive results, he says. "Music DVD is giving very, very high sales for us," adds Henderson. "If the trend continues, it won't be long before music DVD outperforms singles."

Henderson says that the Sound Control music instrument concept, which formed part of the Oxford Street refit, could be mimicked in other stores, where appropriate partners can be found.

Simon Wright's move to the international field comes after particular problems for Virgin in the US. Publicity surrounded delays in making payments to suppliers at the end of last year, although Wright says these issues have now been resolved.

martin@musicweek.com



## Sault leaves publisher to join Mercury

Warner/Chappell is losing its creative director Mike Sault to Mercury Records, as the publisher awaits the full outcome of its new owner's restructuring plans.

Sault, whose signings during eight years at Warner/Chappell include DiNo, Brian Higgins and Mark Hill, leaves at the end of the month to work alongside Mercury executive vice-president Matt Jagger as A&R director. He is expected to start after a short break, towards the end of April.

Sault's switch from publishing to a record company completes a transition for the highly-respected A&R executive who has, in recent times, combined his role at Warner/Chappell with working in conjunction with sister record company WEA London. He has also most recently been working with Poly-dor-signed singer-songwriter Kristian Leonotic.

"Essentially what I'm going to be doing is carrying on what I've been doing here, which is helping the acts develop and moving them to the record company," says Sault. "I'm taking that a stage further and being the record company as well. It's very much artist-driven and building the team around each act. It's not going in there, signing acts and seeing what happens." He stresses that the timing of his departure from Warner is completely coincidental with the widespread reshaping now underway at the major.

"I've been speaking to Lucian [Grange] a long time and I'm really looking forward to it," he says. "Ultimately, it all stems from the fact it's time for me to do this. The time feels right."

Part of Sault's brief at Mercury will be to work on the Fontana imprint, which was last year revived again by the company. "I'm into the idea of helping to resurrect the Fontana imprint," he says. "It's got a great heritage and all the acts on Fontana in the past I'm really into and part two, further down the line, is to develop a small imprint for artists which I think might not be right for Fontana but can go through a separate imprint."

Sault will report directly to Universal chairman Lucian Grange and Mercury managing director Greg Castelli, who describes the A&R executive's track record of finding, nurturing and developing artists as "exemplary".

Grange adds, "When you have an opportunity to hire someone like Mike who grasps it with both hands, it's good music people bring artists and hits to the company. The more people I can have in Mercury or any of my companies for that matter who are good music people, and who have a gift with artists and a vision, the better."

**THE OFFICIAL ANNOUNCEMENTS**  
**When:** New York, March 2, 2004  
**Who:** Thomas H Lee Partners, Edgar Bronfman Jr's Music Capital Partners, B&B

**Capital:** Providence Equity Partners  
**What:** Acquisition of Warner Music Group (WMG) - including recorded music operations and Warner/Chappell - from Tom Warner

for \$2.6bn in cash. The company retains option to buy up to 15% of WMG at any time during the next three years, up to a maximum of 30%.

**Statement:** "The transaction establishes WMG as the world's largest privately held independent music company"

**When:** New York, March 2, 2004  
**Who:** Warner Music Group, Warner Music Group, led by Chairman and CEO Edgar Bronfman Jr  
**What:** To cut the company's global

workforce by around 20%. Plus consolidation of certain divisions of Elektra and Atlantic. Chairman and CEO of US Recorded Music, Lynn Cohen to serve as interim

operations in both labels until final management structure is announced  
**Statement:** "These significant steps to streamline Warner Music Group's

operations are essential to the future success of the Company and to the restructuring, creating opportunities for its stockholders." Edgar Bronfman Jr

# Staff learn their fate as Warner boss cuts 1,000 jobs around the world London staff feel impact of Bronfman's slimline Warner

## Companies

by Martin Talbot

Warner Music's Baker Street operation felt the full brunt of global job cuts last week, as Edgar Bronfman Jr's rationalisation plans made a varying impact on the UK-based operation.

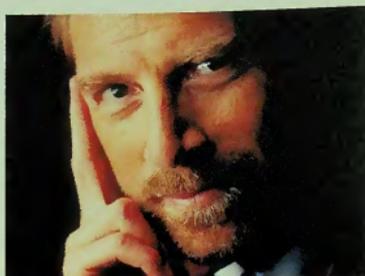
The £2.6bn acquisition of Warner Music Group, by a consortium led by Edgar Bronfman Jr, was finally announced last Monday morning. New York time, with rapid confirmation of a rationalisation programme, which would result in the reduction of one-fifth of Warner Music Group's global workforce. Adding up to just over 1,000 jobs, most of the cutbacks will take place in the next month.

Outside of the US, one of the biggest impacts was felt at the Baker Street headquarters of Warner Music International, the home for Warner's international marketing operation.

While a spokesperson for Warner Music declined to comment on any numbers last week, it is believed that around 100 are to be cut at the Baker Street base, where more than 100 executives are employed.

It is understood that no entire divisions are being cut within Baker Street, with existing teams being reduced in size instead.

The remaining staff are to be relocated to the Warner Music UK headquarters in Kensington



Bronfman Jr's rationalisation plans swiftly followed Warner acquisition announcement

Church Street - where the Warner/Chappell operation and Warner Music UK chairman Nick Phillips are both based - and another property in Hammersmith. This process is not expected to begin for at least a month.

Paul Rene Albertini, who was newly-elevated from president to chairman and CEO of WMG - with responsibility for all companies and affiliates in Europe, Latin America, Asia Pacific and Canada - will move to the Kensington HQ with his team. The elevation of Albertini - who reports directly to Bronfman - underlines the continued importance of the international side of the business, says the spokesman.

## Warner US: senior staff cut as labels merge

Warner Music staff in the US spent last week gulping down a raft of radical changes following the \$2.6bn acquisition.

While details for changes in the rest of the world remained largely unconfirmed last week, changes to the US operations were quickly put into place.

In a statement last Tuesday, Bronfman announced that Warner's East Coast recording operations would be consolidated by merging the business and legal affairs, finance and label sales divisions at Elektra and Atlantic - now temporarily known as the East Coast label. Newly-installed Lynn Cohen, who has already set up an office for himself on the Elektra floor, will lead both labels as interim chairman and CEO of US recorded music.

Under Cohen will be chairman and CEO of Warner Bros Records

Tom Whalley, president Warner strategic marketing president Scott Pascucci and WEA Corp president John Espósito. A spokesman says that although most of the moves are expected to be finalised within 30 days, new leadership for the East Coast will be announced shortly. Decisions on repertoire flow from these US labels to the UK are also being made by Cohen.

The statement also confirmed that Ahmet Ertegun is remaining with Atlantic, the company he founded. Other appointments see Michael Kushner overseeing legal and business affairs, Sam Schwab heading finance and Rick Frolo leading sales. Will Tamnes is also being promoted to head corporate communications, following the departure of Dawn Bridges.

Insiders are already typing Craig Kallman, who will take

charge of Atlantic department heads immediately, and Lava boss Jason Flom, as potential management favourites for the East Coast. Cohen has also gone to the trouble to assure staff that neither the Atlantic nor Elektra brands will disappear or be being made subservient to the other.

"This is a merger - not a takeover period for Atlantic or Elektra," he wrote in a staff memo. "For the first time in many years, Warner Music will be solely a music company that is free to operate outside of the limitations faced by publicly held organisations. This new independence will allow us not only to manage the Company in original and exciting ways, but also to face the challenges of our industry with greater flexibility."

There were some early high-

profile casualties among the 1,000 casualties; Elektra boss Sylvia Rhone, Atlantic co chairman Val Azzoli and Atlantic co-president Ron Shapiro are all leaving.

In a memo to employees that day, Bronfman wrote: "These were not easy decisions, but these changes are essential to move forward together, to continue building on the extraordinary legacy of Warner Music and to ensure our future success."

Warner chief Roger Ames also paid tribute to Azzoli, Shapiro and Rhone in a memo to staff and urged them to "look beyond today's difficult events and focus on the bright future Atlantic is positioned for". By Wednesday, the cull of senior executives had extended further and included Warner Bros co-chairman Jeff Averbach and chief financial officer Marky Greenfield.

Adam Webb examines the reasons behind the continuing vigour of the live sector and fields insiders for their opinions

# Sold-out sector is alive and kicking

With strong line-ups coming together for Glastonbury, T In The Park and The Isle Of Wight festivals, sell-out dates for Busted and Red Hot Chili Peppers among others and a continued resurgence of interest at grassroots level, 2004 looks as promising for live music as 2003.

For John Giddings, booking agent at Clear Channel, the reasons are numerous. So numerous that the question is virtually irrelevant. "Nobody in the music business has a clue why business is so good," he says. "We all have a million and one reasons why tickets don't sell. But when tickets sell at this level then nobody honestly knows. That's the truth of the matter - we're all gamblers. I'd love to think we're all geniuses, but if you put the right acts in the right order at the right time then you should be able to fill it out."

Others agree with these sentiments - that 2003 was almost unprecedented in both the volume of concerts and the public's seemingly insatiable appetite to attend them. "To an agent, it's always flourishing if you've got a lot of big bands happening to go out on the road and releasing albums," says Martin Hopewell, managing director at Primary Talent International. "It's not flourishing if they don't. The market can be as buoyant as you like, but companies will have a difficult time if people don't go out and tour and a fantastic time if they do. So it's really got nothing to do with market trends."

Yet, even if £10m of PRS royalties might be broadly accountable to the sheer number of outdoor events in 2003 (Robbie Williams' Knebworth residency being the most obvious example) there are other factors - many of them long-term - driving this success.

The internet is certainly one of them. Not only is it transforming the way consumers purchase tickets, but some agree that it is also increasing musical awareness and creating a yearn for a "real" experience away from the computer screen. "Despite the record companies selling less, I think more people are enjoying more music than ever before," says Melvin Benn, managing director at Mean Fiddler. "Kids have got more access to recorded music because they're downloading it off the internet. And after they've listened to it they want to go and watch it. You can't download a live performance."



The Darkness's Justin Hawkins: entertainment adding value to live experience

Dwindling fortunes in the dance and pop markets are also significant. The current appreciation of "real" artists - whether that's Busted, Franz Ferdinand or Katie Melua - could, in part, be seen as reaction to saturation levels of manufactured pop. "There has been a sort of cultural shift in people who were 13 or 14 four or five years ago who went from boy bands to Marilyn Manson in about a fortnight," explains Martin Hopewell.

A decent barometer to measure this phenomenon is the amount of commercial sponsorship currently being invested into the live circuit. For the first time, this has affected not just festivals, but grassroots venues as well. "In the past, commercial sponsors were just throwing money at artists that already had the potential to reach massive audiences," says Be Rozzo, managing director of the Barfly, pointing to the venue's series of this week's Passport gigs and tie-ins with the likes of MTV, Xfm, Virgin, Carling and Levi's. "Companies are now prepared to subsidise something new that they perceive as cool and, as long as that's their motivation, then I don't think that that's a bad thing. It enables us to get these bands more profile to market them better and to get them to a wider

Despite the record companies selling less, I think more people are enjoying more music than ever before

Melvin Benn,  
Mean Fiddler

## Plugged in...

### Barry Dickens

Managing director, International Talent Booking  
Why is the live industry flourishing at the moment?

Because the quality of artists is much better than it has been for many years. The other reason is that you cannot beat a live performance; it is far more exciting than listening to a CD or the radio. What do you believe is the key challenge for the live sector over the next 12 months? Everyone in the live industry should look carefully at improving the services offered to audiences. For example, seating, bar facilities, ticket pricing. What would you like live industry Tsar Feargal Starkey to make as his first priority?

To help new talent develop by speaking to the radio stations to get more new artists played. Another priority is to get the Government to fund venues for artists to play and provide decent rehearsal rooms.

### Neil Mackey

Executive director, operations, London's Ocean Venue

Why is the live industry flourishing? I'm not sure it is.

Key challenge for the live sector? Keeping abreast of new talent.

First priority for Feargal Starkey? Helping independent venues and promoters.

### Simon Marples

Managing director, Ticketmaster UK  
Why is the live industry flourishing?

There's never been such a diversity of acts touring than right now, nor have the audiences been so broad. Every taste and age-group is catered for on every scale.

Key challenge for the live sector?

In a similar way to how the cinema industry turned the threat of video into something which drove audiences back to the big screen, so the music industry needs to recognise the potential benefits of digital technologies as media that can boost live audiences rather than threaten them.

First priority for Feargal Starkey?

Apart from re-joining the Undertones, he should explore ways to open up new venues - particularly in urban areas. For the live music sector to stay healthy, it needs an increasing variety of venues.

### Rick Ingleess & Gordon Devlin

Swinglehurst Insurance Brokers  
Why is the live industry flourishing?

Musicianship and performances by bands and artists are at their best for many years. Also the trend seems to be veering towards the classic rock band line-up, which is usually the best live genre.

Key challenge for the live sector?

To continue the new-found interest and attitude of the public to live shows and to provide more

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audience and spread some of the burden that would normally be reflected in ticket price."

Certainly, these extra revenues have resulted in an enhanced gig-going experience - whether through a higher standard of venue or more eclectic and creative line-ups. For Geoff Ellis, promoter at DF Concerts, many of these changes have been appropriated from the dance sector.

"If you went to a proper house club a few years ago you knew they'd have a good DF line-up and they'd take care of the whole presentation of the evening," he says, "whereas if you went to a gig you were ushered in and ushered out and it could be a pretty shy experience. At King Tut's, we set our stall out to be a venue that actually looked after its audience and didn't just see them as fodder coming in and as a way to sell more beer. The growth of the McKenzie Group chain of Academies has certainly upped the ante in terms of audience quality and expectation and audiences have become more discerning as a result."

The impact of these changes is immediately noticeable, illustrated by the growing numbers of kids starting their own bands. "Looking at the bottom end of the market, it's going back to the Seventies where friends or school friends would meet up and form their own bands," says John Northcote, managing director of the McKenzie Group. "Looking at our range of venues through the UK there are so many young bands in all those locations. And they want to be musicians now instead of DJs." The success of bands such as The Darkness has reinvigorated the tradition of gaining an audience via the road. The dream of selling out the Astoria without major backing has become a very real possibility, while the growth of festival



Red Hot Chili Peppers: 200,000 tickets for their summer arena concerts in Edinburgh, Manchester and two in London's Hyde Park, sold out in four hours

bills has allowed new acts access to a wider public.

For Paul Franklin at Helter Skelter, who cites the example of Amy Winehouse, this is driving a more organic notion of artist development built around key live performances. "The plan was always to slowly build her live career," he says of Winehouse, "to create awareness and a 'hot ticket' for every show she played. This also allowed people to see her in the more intimate venues to build the fanbase so they follow her as she develops. This has worked very well and she will embark on her first big-venue tour in April/May."

Even for pop acts, a reliance on choreography and lip-syncing is no longer enough - increasingly they are having to cut it live too. "The pop market is certainly developing to more of a live environment," says Franklin. "Acts like Busted are adding a new angle and they are influencing youngsters to pick up a guitar for the first time. The band have developed into a significant touring force and will play 50 arenas in the UK alone this year."

Whether the impending Licensing Act or Feargal Sharkey's appointment as the Government's

suitable venues for all types of music. Also to develop a working network to allow easy access for the public

**First priority for Feargal Sharkey?**

More funding to develop venues to make them more accessible and appealing.

## Adam Driscoll

**CEO, Channeffy**

**Why is the live industry flourishing?**

There are a number of reasons. Record companies are giving live promoters the right kind of artists who are capable of attracting a live audience. As a consequence of that, we have seen an increasing number of teens heading off to their local instrument stores to pick up guitars and drums rather than turntables. This has resulted in venues being flooded with good-quality demos by young artists who seem increasingly savvy about what it takes to be in a band and how they go about promoting themselves locally.

**Key challenge for the live sector?**

In order to see this growth continue, the live sector will need to find additional ways to generate income, probably by encouraging the involvement of third-party sponsors. If record companies and promoters have to continue to underwrite the cost of shows, then there is a danger that ticket prices will rise, keeping a valuable part of the prospective audience out of the venues.

**First priority for Feargal Sharkey?**

We would like to see him use his influence to ensure that there is an even-handed interpretation of the licensing act. Live venues are often made to adhere to stringent guidelines that aren't applied to the

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music bar will affect this grassroots explosion is unclear. For most, the bill itself – which ultimately targets noise pollution – was not explicitly anti-music. The problem was that it did not consider live music. Consequently, while venues screening live football would encounter few restrictions, the potential bureaucracy imposed on venues playing live music are significant. For Simon Parkes, of the newly-revamped Coronet, this makes the legislation more ill-conceived than intentional.

"How many times have you been in the Barfly and there's been a big punch up?" he asks "You're more likely to get it at an England Vs Turkey game. I don't know what the thought behind this is from the Government, but I can't see why they would target the live music side." Although the creation of a Sharkey-headed Live Music Forum highlights some recognition of live music's social and financial importance, for many it is a case of horses bolting through open stable doors. Ideally, the Forum would have existed before such short-sighted legislation had been drafted.

Its potential effectiveness is therefore open to question. "The Forum needs to connect with the nuts and bolts of the live music industry," says John Northcote. "The people who are actually running the venues, the people who are taking the risk and putting bands on and the people who are giving new artists the chances and opportunities to play in front of live audiences. My fear is that it won't connect on that level and it will become a talking shop on too highbrow a level."

Similar concerns are expressed by Geoff Ellis, who ponders why bodies such as the Concert Promoters Association had not been invited to contribute from the outset. "I'm sure we'll get our say,"



he says, "but it's like talking about the record industry and not inviting the BPI."

As an example of what can be achieved when the industry and Government come together, Ellis highlights to the Scottish Cross Parliamentary Working Group on Music, which brings promoters, venue owners and agents into meetings with legislators every two months. "If I see an issue that affects the music industry, I can actually have a dialogue with the First Minister," he says, "whereas a promoter in England can't pick up the phone and say 'I'm a bit worried about policing costs at outdoor events' or something. It's not always necessary that action has to happen from it; what it means is that the Scottish Parliament are aware of the industry's concerns. Before they pass some legislation they can take those concerns onboard."

Whether the Live Music Forum can have a similar effect remains to be seen. But, whether it does or it doesn't, the appeal of live music, it seems, will continue regardless.

average licensed premises. There should be no reason why 250 people watching a band should occasion much more regulation and scrutiny than 250 people watching a sporting event in a pub.

## Albert Samuel

### Chairman, Mission Control Group

#### Why is the live industry flourishing?

The public want to hear live vocals & music. They want it to be real. And it is harder to download or burn a live gig – but watch this space.

#### Key challenge for the live sector?

Having an environment to develop an artist's live experience without the costs being prohibitive, either before an artist is signed to a label or after.

#### First priority for Feargal Sharkey?

He should try to ensure that new & inexperienced artists should not be put in the position where they virtually have to pay to play.

## John Giddings

### Managing Director, Solo

#### Why is the live industry flourishing?

Because people want entertainment where they can share an experience and get value for money. There are many older acts giving great shows, plus the crop of up-and-coming bands are very good musically. We are in a boom period with touring.

#### Key challenge for the live sector?

Not getting too greedy and pricing tickets too high.

#### First priority for Feargal Sharkey?

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## DVD Europe to return in June

*Music Week* is to build on the success of last year's DVD Europe conference with a second in-depth event focusing on music DVD set to take place in London in June.

The event, which will be held at the Congress Centre in Great Russell Street on June 8 and 9, will gather together some of the leading specialists involved in creating, developing, marketing and selling music on DVD.

Following the model set at DVD Europe 2003, the event will combine panel sessions with master classes and keynote interviews exploring in-depth some of the best projects of the past six months. In a departure from last year's event, it will also feature sessions looking at other ways of creating and exploiting audio

visual music content including interactive TV and mobile.

Last year's speakers included Mike Oldfield, Robbie Williams co-manager Tim Clark, director Hamish Hamilton and Dick Zuppin DVD producer Dick Carruthers.

For more information about getting involved in DVD Europe 2004, contact Lucy Wykes (lwykes@cmplinformation.com), Matthew Tyrrell (matthew@musicweek.com) or Ajax Scott (ajax@musicweek.com).

## Abba DVD set to get tills ringing

Universal Music is kicking off its planned celebrations of the 30th anniversary since their 1974 European success with its first Abba live DVD.



Abba: Universal taking no chances on 30th anniversary release

Abba in Concert is taken from an earlier VHS which has not been available since the early Eighties. Scheduled for release on March 29 to coincide with the

run-up to Eurovision, it features an entire show at Wembley from their 1979 tour of North America and Europe.

The release features 15 live

tracks, with bonus material including footage of the band performing *The Way Old Friends Do*, *I Have A Dream and Thank You For The Music*, which is a previously unseen performance, exclusive to the DVD.

The release also includes a series of extras including a picture gallery (including images from the original tour programme), interviews with the film's director Urban Lassin and promoter/tour producer Thomas Johansson and a trailer for the fifth anniversary of Mamma Mia, which also falls this year.

The DVD was originally intended for release before the end of 2003, but delays in remixing the soundtrack put back the release date.

Universal is planning a series of releases to tie in with the 30th anniversary of Abba's Eurovision victory at Eurovision.

## Reviews

### The Pretenders

The Isle of View (WMV 0630 1286-2) March 8



Now in their 25th year, The Pretenders' latest anniversary is marked with the release of this live acoustic set.

Recorded at London's Jacob Street Studio in 1995, the band play a mixture of their own material and the occasional cover (Radiohead's Creep), while Damon Albarn makes a guest appearance on I Go To Sleep. The playing is tight and accomplished throughout, and Christie Hyné's voice is, as always, distinctive and engaging. Also, the sprightly Duke String Quartet save some of the slower songs from becoming dull and lifeless. The recording is also excellent: unmistakably live, yet spacious enough to allow each instrument room to breathe.

Available in the most basic DVD options (the standard subtitles and chapter selection) and minimal between-song banter, this is not a disc bursting with interactivity. Since this has already been released as a CD, back in 1995, it is likely to be a release for true fans only.

ABC  
Absolutely (Universal 9810787)  
March 15



This long-overdue set is the first DVD collection showcasing the video moments of one of the

greatest pop acts of the early Eighties. Covering classic promos for tracks including Poison Arrow, The Look Of Love, All Of My Heart and When Smokey Sings, it drips with pop quality. In reality,

however, it is simply a DVD remaster of a previously available VHS issue. Besides instant song access and continuous play functions, there are few extras, certainly in comparison to other new romantic releases – such as EMI's Human League reissue, which featured a new interview with the band – although this is perhaps reflected in the £5.50 dealer price. The quality of the band shines through any lack of extras, however.

Simple Plan  
A Big Package for You (WMV 5536-53137-2) March 15



Punk rockers Simple Plan hail from Montreal and offer a Canadian slant on the formula which has already proven successful for Blink 182 and Sum 41. The bulk of this DVD is made up of an amateur video diary, documenting the band's early days through to last year's world tour.

Interviews with the band members, the making of their videos and backstage rituals are all covered here. All the band's videos are also included, along with extra behind-the-scenes footage. This is pure gold for Simple Plan fans, but serves more as an introduction to the band members than to the music. Those unfamiliar with the band may find themselves irritated by the incessant in-jokes and the lack of complete songs. But this package does the band proud, with hours of material to keep fans engrossed.

Cypress Hill  
The Ultimate Collection DVD (Sony Music) March 29

In the early Nineties – before hip hop took over the mainstream – Cypress Hill were the hottest thing in rap, their marijuana-championing style sweeping all before them. Back with a new studio album just a week before, this collection of 30 tracks



attempts to capture their magic. Some 23 promos are accompanied by a further seven live tracks, which go some way to underlining why they are such a big live draw.

Kelly Osbourne  
Live at the Electric Ballroom (Sony Music SVE3067) April 5



Recorded live at London's Electric Ballroom, the Osbourne bairn and her band race through 13 songs on this

DVD, including all her hits and including stage appearances from Sharon and Aimee Osbourne, as well as Har Mar Superstar. The live set highlights that Kelly can, indeed, hold a tune live and, displaying the irrepressible confidence characteristic of the children of celebrities, this makes

her a charismatic stage presence. She develops a good rapport with the crowd and clearly enjoys every moment of performing.

This results in an enjoyable set which will please fans and silence many cynics. Extras included a lengthy and outspoken interview with Kelly, and footage of a behind-the-scenes soundcheck which will be pointless to most, but no doubt will be riveting to her fans.

Bob Dylan  
World Tour 1966: The Home Movies (Wienersworld 17032-7) April 5



This collection of home movie footage from Dylan's first electric tour with The Band, filmed by drummer Mickey Jones would, in an ideal world, represent a useful stand-in

## DVD OF THE NIGHT

Variou  
46664 All Star Concert  
Event

(WMV 2564-61475-2) April 5  
On November 29 last year, 30 artists appeared in front of 40,000 people in Cape Town, South Africa, to raise awareness of the worldwide HIV/AIDS epidemic and funds for the Nelson Mandela Foundation. The event was subsequently broadcast via TV, radio and internet to a further 2bn people. This double-DVD set features the entire four-and-a-half hour concert with impassioned live performances from The Corrs (pictured), Ladysmith Black Mambazo, the Eurythmics, Bono and the Edge, along with a variety of South African talent. Extras include behind-the-scenes footage from the concert, interviews with the performers and a also features a documentary highlighting the problem of HIV/AIDS in African countries.

for DA Pennebab's legendary-but-rarely-seen Eat The Document, which was shot on the same tour. In fact, this is essentially Jones's opportunity to talk through his interesting period colour rather than the tressure trove one might like to imagine. Dylan, indeed, rarely shows up in the candid footage, although The Band appear frequently. Jones subsequently drummed for Kenny Rogers for a decade and later appeared as a longstanding character in US sitcom Home Improvements. He is an engaging character with a tale to tell, but his home movies ultimately make for a historical footnote rather than an important new text.

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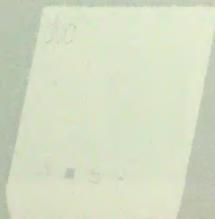
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The impact of Live Aid lives on – and demonstrates how music can be a tool for change

# Another chance to make a difference

EDITORIAL  
MARTIN TALBOT



Everyone remembers where they were when Live Aid took over the nation on July 13 1985. It was an event like no other in music history.

There would certainly seem to be huge potential for a DVD release cataloguing the landmark event; a show which saw Queen establish their global status as perhaps the best live band on the planet, which saw Madonna make one of her very first live TV appearances and at which U2, Dire Straits, McCartney and many others step onto the same stage.

Talking to Geldof about Live Aid it is impossible not to be affected and persuaded, by his continuing enthusiasm for the project, by his continuing crusade to ease the plight of those who are starving in Ethiopia. Today, 20 years later, the devastation in Africa is spread across many countries; hunger is accompanied by rampant Aids, civil war, corruption, and the constant migration of many nations' still-desperate populations.

Geldof's anger at the pirates who are ripping off the Band Aid Trust – taking food from the mouths of the starving, as Geldof rightly puts it – is perfectly justified.

And it will, hopefully, encourage the artists who supported the original project to waive rights to the proposed DVD release and encourage the record industry

to put its weight behind this project once again.

What the music industry did in the mid-Eighties was awesome. It buried differences, it waived its own fees, it put its entire weight behind a monumental charity project in a bid to make a difference. And it did.

Music is often talked about as a tool for change. Band Aid provided compelling evidence that that can truly be the case.

What Geldof and his fellow trustees are asking is that the rights owners – the artists, labels and publishers – do that again.

Many congratulations to everyone who was honoured at last Thursday's Music Week Awards, whether they were shortlisted or they walked away with trophies.

Even if I do say so myself, it was a great night, made all the more special by the standing ovation for Paul McGuinness and a surprise appearance from the band of the moment, The Darkness. It was a night worthy of the backroom talent which it celebrated.

Thank you to everyone who supported the show, either as contestants, judges, sponsors or attendees. Here's to another 12 months of industry excellence and plenty more to celebrate next year.

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## Promoters need to engage with generations to come

VIEWPOINT  
ROB HALLETT



Reaching the entertainment spend of any family is more intense than ever and in the music industry we have a problem.

A recent survey in America concluded that 56% of boys between the ages of eight and 13 would rather spend their money on video games, with music coming a rather poor third with 15%. Girls in the same group fared little better, with 47% of them going for clothes and music coming second with 22%.

How do we, in the concert industry, combat this in a world no longer impressed by a few flashing

current market situation by demanding higher and higher performance fees, which can only be recouped from one place: the public's pocket. All we need are big enough balls to ask for the money, the only time we will suffer is if our desire to beat the competition takes our eye off of the reality ball. However, we are still forever reducing our potential market by price.

Anyone can increase an offer by adding a couple of quid to ticket prices, but artists and managers need to remember it is not us paying but their public.

Touring becomes increasingly significant for artists, but we cannot become complacent. A closer look at recent sold-out tours reveals that, outside of examples such as Justin Timberlake, most tickets were sold to fans who grew up with rock'n'roll, not the video game generation.

The live industry needs to stop being reactive and begin working closer with labels, investing in new artists and concepts to keep the live experience a vital and affordable one for generations to come.

We need to look at the generation we are selling to and take their dreams and lifestyles on board.

Rob Hallett is director of Mean Fiddler Concerts.

## Which historic music event should be released on DVD?

### The big question

As video rights to Live Aid are being made available to the highest bidder for the first time, which historic music event would you like to see released on DVD?

Steve Lewis, publisher Stage Three Music

"I'm probably going to have to be Marvin Gaye at the Albert Hall in the early Seventies. He's one of my favourite artists of all time and it was a great show and a great band. Although I remember one of the shows was marred by some idiot running on stage and grabbing Gaye's woolly hat, which was a bit disrespectful."

Chris Cowey, former Top Of The Pops executive producer

"Robert Johnson selling his soul to the Devil at the crossroads. Whether it's fact or fiction it's a great metaphor for everything that's good and best about the music business. While God is maybe the right way to go, the Devil has got all the best tunes."

David Roberts, Guinness British Hit Singles editor

"There is one which springs to mind because it was a genuine world record. It was even bigger than Woodstock. The Walkers Glen Summer Jam had the biggest attendance ever. It was on July 29

1973 and 600,000 people attended. I'm intrigued about it. Being such a big event, someone must have had a camera rolling. It was mostly the big rock acts of the time, which would really go down well with the current success of rock DVDs."

Andy Anderson, HMV video manager

"I would love to see Mozart conducting the Magic Flute brought out on DVD, mainly because of its historical value. This was the first piece of reactionary music ever. I would also like to see DVD releases of The Beatles' roof-top gig and Johnny Cash's prison concert, both of which were filmed."

James Topham, Warchild

"I guess it has got to be the recording of the Help album in 1965. It was such an insane idea to get 20 bands in the studio on one day and release it a week later when it went to number one. It really helped put us on the map. I've also lost my film of the recording."

Stefan Demetriou, EMI DVD and new formats manager

"I would love to see U2's Popmart on DVD. Popmart was for me just a great spectacle. It is classic U2. I think the visual aspect of the concert is very well suited to the DVD format as well. Also, of all the U2 albums, although it did not get the best reviews, Pop is in fact my favourite."

### As an industry, we need to stop gambling with the public's money

lights, a couple of PA columns and a good tune to sing along with, at a price the public are willing to pay?

How many times do we, as promoters, ensure the quality of the show before offering it to the public? Is it possible or even practical to do so?

As an industry, we need to stop gambling with the public's money. While I accept competition is healthy, some agents and managers are taking advantage of the

Former CBS president **Walter Yetnikoff** talks about his new autobiography, a tome in which he settles old scores and laments how the industry has changed.

**Quickfire**

Apparently the lawyers objected to certain things you wrote in your book. Reading it, it is hard to imagine what they made you frown out.

There was not very much that they took. So, no nonsense, you know. I had a story in there about [superstar lawyer] Allen Grubman and the story itself was not true, but the point was true. He concedes that he used to come into my office and in front of my desk and say "pleaseee, pleaseee!" But I made up a story about him and Random House panicked and kept it out.

**Do you stand by your belief that "a mutual balance of terror" is the way forward for label/artist relations, or have you undergone a conversion since the Eighties?**  
You tell your artists. "I have 200 artists on my roster – not all as good as you, but there are 200 of them. If we get into an argument and I lose, it is very embarrassing and I look bad. If we get into an argument and you lose, you are in a big trouble, because I have a lot of other artists. The odds are 200-1 against you. It's probably not a good idea to fight." That's the mutual balance of terror.

**It doesn't sound very mutual.**  
I was in awe of artists who could create. I can package it and market it and sell it, but they are the ones with the incredible talent. But artists are very insecure. It is like a baseball player – you don't know how long you have to go. Many of them are very frightened, despite the great ego.



Yetnikoff, momentous memoirs

**Do you think it all would have been a different story for you if you were entering the music industry today?**

I couldn't deal with the music business of today. I can deal with individual artists, but to run a company today with the corporate monstrosities that are around, I don't think I could do that. You are getting a schizophrenic message which says you can let the artist rip and marinate and mature, but you better get your damn quarterly profits. So you end up with a sameness. When you get this industry today, it's just ugly.

**What drove you to write your memoirs?**  
This project started 15 years ago when I was approached by Jackie O to write a kiss-and-tell, but I got the contracts in [Minnesota rehab clinic] Hazelden while I was detoxing, so I

couldn't sign them. And Jackie O is the first character who appears in your book [Yetnikoff enjoys an imaginary post-coital moment with the wife of the late President on the opening page]...

People read that and go [gasp]! And I told them to keep reading. Not that it would have been so terrible, it just didn't happen. The motivation for the book was that I fell in love with [co-author] David Ritz, platonically speaking. Second, it was a catharsis. Third, it was a lot of fun. And there was a bit of settling old scores in there as well.

**How do you expect the artists in the book to react at their portrayals?**

They are portrayed as a nice Jewish boy [chuckles]. That's not a terrible Michael Jackson, to me, that's an enigma in a riddle. I can't figure out what is going on. I think the fact that his records haven't done well is probably more bothersome to him than the other stuff he is facing. He always said he'd be number one number one, number one. A lot of the stuff he originated is original today. The other stuff he may get through. I don't know, but that is going to be the tough thing for him to get over.

**How would you have advised him?**  
If I were his manager, I'd say he would have done any good, because I don't think he would listen, but I think I could have saved him a lot of aggravation.

**Howling At The Moon – Confessions Of A Music Mogul In An Age Of Excess (Abaqus) is out this week.**

**DOOLEY'S DIARY**

**A night of 1,000 hangovers...**

**Remember where you heard it:** As the industry gathered for the **Music Week Awards** last Thursday, there was a whirl of history in the air. To recognise special achievement award winner **Bob Lewis**, a sterling turnout of retailers made an appearance, including pretty much every chairman in Bar's 15-year history attending in tribute to their association's long-standing leader... Lewis may find himself on his way to the tower after departing from Bard, though (he certainly wasn't sure whether he wanted to leave the confines of sunny Bournemouth for the big smoke).

"When they asked me to come to London, it was kind of like having sex with the Queen – a rare honour, but do you really fucking want to do this?". Producer of the year **Trevor Horn** seemed to turn this year's event into a family night out with both of his parents in attendance. And, although his one-time double bass and bass guitar-playing father may now be 91, he still has his own turn to work – including whether to advise with IATG was a right move. "I've been in the music business for 70 years," his dad told him. "Two Russian lesbian school girls can't fail. Do it!"

Look out for Horn's most project, a little-known talent, name of **Lisa Stanfield**, newly signed to ZTT and sitting with him in the audience... Horn wasn't the only one getting into the family spirit, though – **Pinnacle's** Tony Powell and daughter Emma were busy discussing plans for their new album party this summer (Tony's 60, Emma was 30 on the day after the awards). At least, it will be a joint party: it may agree on a date. **Sue Whitehouse** may be the most surprised winner in the history of the Awards, when the names climbed onstage. Their collective fight back to Germany the following morning didn't prevent the party animals (plus most of East West, among others) heading off down to the Met Bar for the rest of



Bard's leading figures past and present win congratulatory retiring director general Bard's

the night... Just what is the vital ingredient Strat-winning **Paul McGuinness** has given his charges U2? According to The Edge in an awards tribute message, "Without Paul McGuinness we wouldn't know anything about red wine". **BMG's** trophy cabinet must be feeling the weight after last Thursday night. Not only was it named again best music retail chain at the Music Week Awards, but at the BVA Awards in Battersea the same night, it walked off with the specialist multiple retailer of the year prize... The BMG group's promotional team were keeping it real. "We are all off to Hyde Park to do some dogging," was their Collymore-esque sign-off... **BMG** made the very most of the awards, booking a suite in Grosvenor to film interviews with awards attendees for a film in tribute to **Dido**, for a presentation at their global marketing conference in Toronto... **Lucian Grainger** has plenty to smile about this morning after reading yesterday's (Sunday) papers. Not only was Universal hailed company of the year at the MW Awards, but it has also rocketed into the Top 10 of *The Sunday Times* best UK companies to work for. Universal moved from 45th to eighth. Contrasts to the other music-related winners – **Asda** was at 31, **Chrystal G** at 46, **EMI** at 73 and **Enmap** at 91. **BMG**, which took a place on last year's list, was ineligible because of the impending Sony deal... In a right royal turn up for the books, **MTV Networks** Europe's senior VP **Harriet Brand** is off London to see the Queen this Thursday. Last year's *Woman Of The Year* has been invited to a Buckingham Palace reception paying tribute to the achievements of women across a wide range of fields. Others due to attend include **Heather Mills**, **McCartney**, **Jennifer Khan**, **Kate Moss**, **Cherie Blair** and **Dame Judi Dench**...

**Crib sheet**

**Rock Against Racism** is being relaunched under the Love Music Hate Racism banner with a series of big live events throughout the summer and a launch gig at London's Astoria on March 16 featuring The Libertines and The Buzzcocks.

**So what is this all about – and why now?**

The increase in racist attacks in the UK combined with a growing wave of Islamophobia plus increasing hostility to perceived "asylum seekers" has prompted a number of people to revive the Rock Against Racism movement which was so successful in the late Seventies and early Eighties. Added momentum has been given by the local and European elections taking place on June 10, when the British National Party will be fielding a record number of candidates.

**Who is behind it and what are their aims?**

Love Music Hate Racism is being launched by the Anti-Nazi League with day-by-day organisation being overseen by Lee Billingshaw, who is

the national campaigner. The music industry coordinators are Paul Samuels, the industry veteran who runs Bermuda Management and has been UK consultant for Atlantic Records in the US for the past eight years, and David Lamb, who formerly worked at Virgin Records.

**So is this all a front for leftwing political groups?**

The organisers insist that nothing could be further from the case. Though LAMHR is being sponsored by the Anti-Nazi League, they insist they're not looking to push a political message, but rather an anti-racist message, and they see musicians as being great ambassadors to engage young people who are often very apathetic when it comes to serious issues.

**So what plans are in the pipeline?**  
The Love Music Hate Racism campaign officially launches at the Astoria gig, which will bring together young bands such as The Libertines with veteran campaigners who were involved in Rock Against Racism first time around. There are then three free carnivals planned for Sunderland (May 3), Leeds (May 30) and Stoke (June 6) in the run-up to election day. This will draw on a wide range of artists performing live as possible, mirroring Rock Against Racism

which gathered together under one banner some of the best punk, reggae and ska bands of the day. There are also a couple of other high-profile events planned, featuring the likes of Fatboy Slim.

**How do they want the music industry to support the cause?**

Staging big events is expensive, so the organisers are drawing on the services of the artists and many of the other people working behind-the-scenes for free. They also continue to do extensive fund-raising to underwrite the costs of their event programme. And they're hoping that as many of the bands who sign up to the cause will display the Love Music Hate Racism logo at gigs and on record sleeves, not to mention allowing Love Music Hate Racism stalls to be set up at their gigs. Leaflets have already been given out at gigs by the likes of The Libertines and Basement Jaxx.

**How should anyone who is interested get in touch?**

More information can be found at the website [www.lamhr.co.uk](http://www.lamhr.co.uk). The central organisers can be reached by e-mail at [lmhr@postnarnet.net](mailto:lmhr@postnarnet.net) while the music co-ordinators can be reached at [paul@crowmusic.co.uk](mailto:paul@crowmusic.co.uk) or [david@imogen.com](mailto:david@imogen.com).



EMI's Hywel Evans and Adrienne Dunlop, exploitation award winners.



Pinnacle's Steve Watson, V2's David Steelo, Powell, 3MVA's Dave Trafford and Pinnacle's



In the award for most suits onstage as they help Lewis on his special achievement award.



Hostess Ruby Wax takes a shine to BMG's Ged Doherty as he picks up the gong for singles company. Also pictured are Video-Cs Carl Badger and BMG's Steve Reeves.



Enthusiastic as ever, Ruby helps Pinnacle's Chris Maskery look for small change.



Islands's Paul Adair, NIKI Fabel, Heather Redmond and Jason Hey celebrate with Universal chairman Lucian Grainge (centre).



MW editor-in-chief! Ajax Scott, Strat Award winner U2 manager Paul McGuinness and Lucian Grainge.



Oh my God! A double surprise as Sue Whitehouse realises she's not just won an award, but that her band are there to present it.



Polydar's Peter Lorraine and friends say cheers.



Simplyred.com's UK Achievement Award winners Steve Betts, Ian Grenfell, Tony McGuinness, Rainer Focke, Andrea Mills, Tim Wildo, Elaine Gwyther and Kevin Marchant (and friends).



BMG UK international's Helen Lawson, Sanctuary's Red Smallwood, Chris Cowey, BMG international's Dave Stack, Sanctuary's Angie Jenkinson and Kerrang's Phil Alexander.



BMG's Emma and Tony Powell.



East West's Danion Christian and Islands's marketer of the year Nikki Fabel get the party started.



Triple A's Terry Armstrong and ad guru Trevor Dattlie with pop hopefuls Hussey.



EMI's Nigel Reeve and Jo Briolis, proud owners of the best catalogue release award.

# Classified

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# Club Charts 13.03.04

## The Upfront Club Top 40

Position	Artist	Track	Label
1	<b>BASEMENT JAXX</b>	PLUG IT IN	Capitol
2	<b>PAUL VAN DYK</b>	FEAT. SECOND SIN CRUSH	Virgin
3	<b>THE CRYSTAL METHOD</b>	BOON TOO SLOW	Mercury
4	<b>DARK GROUND FEAT. AMANDA GHOST</b>	BREAK MY WORLD	Mercury
5	<b>NARCOTIC THRUST LIKE IT</b>	IN THE MIDDLE	Mercury
6	<b>BRITNEY SPEARS</b>	TOXIC	Jive
7	<b>MONKEY BARS FEAT. GABRIELLE WIDMANN</b>	SHUGGLE LOVE	Jive
8	<b>ALDO BOB DI LEAN</b>	THEY'VE GOT TO BE GOOD	Mercury
9	<b>GEORGE MICHAEL</b>	AMAZING	Mercury
10	<b>AMIN VAN BUUREN</b>	JUSTINE SUSSA BURNED WITH DESIRE	Mercury
11	<b>PARADISE</b>	SEE THE LIGHT	Liberty
12	<b>SUGARBABES</b>	IN THE MIDDLE	Mercury
13	<b>STONEISLAND</b>	NOT EM HIGH	Mercury
14	<b>FIZZION ROE</b>	YETI	Mercury
15	<b>JASON DOWNS</b>	DIRTY MIND	Mercury
16	<b>SKYARK</b>	THAT'S MORE LIKE	Jive
17	<b>BARB BASH</b>	SUGA SUGA	Mercury
18	<b>AGNELL &amp; NELSON</b>	FEAT. AUREUS HOLDING ON TO NOTHING	Mercury
19	<b>TEZA</b>	ALL NIGHT	Mercury
20	<b>KYLIE RED DEMPSEY</b>	WOMAN	Mercury
21	<b>AMN</b>	WINEHOUSE IN AM BED	Mercury
22	<b>ENRIQUE FEAT. KELIS</b>	NOT IN LOVE	Mercury
23	<b>TIMBALAND &amp; MAGOO</b>	FEAT. MISSY ELLIOTT	Mercury
24	<b>TEKARA FEAT. XAN</b>	WANN BE AN ANGEL	Mercury
25	<b>DUSTY VS. MYSTERY &amp; MATT EMAN</b>	SON OF A PREACHER MAN	Mercury
26	<b>VS. LOU</b>	YOU LIKE MAD	Mercury
27	<b>JUNIOR SENIOR</b>	SHAKE YOUR COCONUTS	Mercury
28	<b>DESPIÑA VANDI</b>	GIA	Mercury
29	<b>PET SHOP BOYS</b>	FLAMBOYANT	Mercury
30	<b>UX</b>	RESTLESS	Mercury
31	<b>DEEPST BLUE</b>	GIVE IT MANY	Mercury
32	<b>TON NEVILLE</b>	JUST HUCK	Mercury
33	<b>JUNIOR JACOB</b>	STUPIDISSO	Mercury
34	<b>SHAPESHIFTERS</b>	LOLUS THEM	Mercury
35	<b>FERRY CORSTEN</b>	ROCK YOUR BODY	Mercury
36	<b>ANASTACIA</b>	LEFT OUTSIDE ALONE	Mercury
37	<b>NO DOUBT</b>	BATHWATER	Mercury
38	<b>EMMA T.I.</b>	BE THERE	Mercury
39	<b>BASEMENT JAXX</b>	GOOD LUCK	Mercury
40	<b>DI CASPER</b>	CHA-CHA SLIDE	Mercury



## Jaxx plug number one slot

By Alan Jones  
Lucky Star was the first single from Basement Jaxx's current album, *Kish Kish*, and was only a modest success in clubs and at retail, despite featuring a high-profile contribution from their much-vaunted XL labelmate Dizzee Rascal. Follow-up *Good Luck* was a return to form for the Jaxx, riding to the top of the Upfront Club Chart and returning them to the top 20 of the singles sales chart. Now it looks like their single Plug It In is heading in the same direction. The track is already getting plenty of radio support from the galaxy stations, most of the SWR group, Beat 106 and Radio One, and is also featured daily on MTV Hits – and it repeats *Good Luck's* Upfront Club Chart success by moving 2-1 this week, with a comfortable 16% lead over runner-up *Paul Van Dyk*.

Aside from Basement Jaxx's mix of Plug It In, the promo features another excellent interpretation of the track by Armand Van Helden, who thus achieves the rare, if not unique, feat of mixing three consecutive Upfront Chart number ones, as he also worked on *Britney Spears' Toxic*, which dips 1-6 this week, and *Bob Olean's* *By Your Side*, which was number one two weeks ago. Ironically, when he's having so much success, Van Helden's own new single, *Hear My Name*, is only on a very limited promo at present, and dips out of the club chart after just a fortnight, after peaking at 28. However, he could have four tracks in the Top 10 next week, as he also provides the main mix of *Jason Downs' Dirty Mind*, which debuts at #15.

Meanwhile, serial duelist Kelis dashes to the top of the Commercial Pop Chart with *No In Love* in partnership with *Enrique Iglesias* – but it has only a 4% margin over the aforementioned *Britney Spears* single *Toxic*, which topped the chart for the last two weeks and thus comes within an ace of being the first record on the chart for more than three years to spend three weeks at number one.

On the Urban Chart, the *G Unit/50 Cent* double-header 'Poppi' then changes #1. *Cart* has been creeping ever closer to *Usher's Yeah* in this fourth week at the top with its margin of victory more than trebled to 20%. Three soulful new entries on the chart are offerings from female solo artists, *Alicia Keys' Nina* and *Amy Winehouse's*

### TOP 10 UPFRONT CLUB BREAKERS

- 1 **CLUBBING TUNE UP** (Mercury)
- 2 **SPIRAL DANCE WITH ME** (Mercury)
- 3 **LOVE ASSASSIN** (Mercury)
- 4 **TEZA ALL NIGHT** (Mercury)
- 5 **MONKEY BARS FEAT. GABRIELLE WIDMANN** (Jive)

### DU LAWRENCE JOHN VS THE FOUNDATIONS

- 1 **DU LAWRENCE JOHN VS THE FOUNDATIONS** (Mercury)
- 2 **DU LAWRENCE JOHN VS THE FOUNDATIONS** (Mercury)
- 3 **DU LAWRENCE JOHN VS THE FOUNDATIONS** (Mercury)
- 4 **DU LAWRENCE JOHN VS THE FOUNDATIONS** (Mercury)
- 5 **DU LAWRENCE JOHN VS THE FOUNDATIONS** (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 13.03.04

### SINGLES

1	<b>BRITNEY SPEARS TOXIC</b>	Jan
2	<b>DJ CASPER CHA CHA SLIDE</b>	All Around The World
3	<b>PETER ANDRE MYSTERIOUS GIRL</b>	Mainman
4	<b>GEORGE MICHAEL AMAZING</b>	Aspen/Decca
5	<b>KYLIE MINOGUE RED BLOODED WOMAN</b>	Parlophone
6	<b>JAMIELIA THANK YOU</b>	Parlophone
7	<b>BENIEE MAN FEAT. MS THING DUDE</b>	Virgin
8	<b>BLINK 182 I MISS YOU</b>	Geffin/Parlophone
9	<b>OUTKAST HEY YAI</b>	Arista
10	<b>WESTLIFE OBVIOUS</b>	\$
11	<b>LMC VS U2 TAKE ME TO THE CLOUDS ABOVE</b>	All Around The World
12	<b>VS LOVE YOU LIKE MAD</b>	Innocent
13	<b>FYA FEAT. SMOOJJI MUST BE LOVE</b>	Def Jam/UM/Universal
14	<b>KEANE SOMEWHERE ONLY WE KNOW</b>	Island
15	<b>KELIS MILKSHAKE</b>	Virgin
16	<b>LEMAR ANOTHER DAY</b>	Sony Music
17	<b>NO DOUBT IT'S MY LIFE/BATHWATER</b>	Interscope/Polygram
18	<b>BUSTED WHO'S DAVID?</b>	Universal
19	<b>BOODIE PIMPS SOMEBODY TO LOVE</b>	Balo
20	<b>50 CENT/G-UNIT I F CAN'T/THEM THINGS</b>	Interscope/Polygram
21	<b>KATIE MELUA THE CLOSEST THING TO CRAZY</b>	Parlophone

### ALBUMS

1	<b>KATIE MELUA CALL OFF THE SEARCH</b>	Dunwich
2	<b>NORAH JONES FEELS LIKE HOME</b>	Blue Note
3	<b>ZERO 7 WHEN IT FALLS</b>	Universal/Decca
4	<b>JAMIELIA THANK YOU</b>	Parlophone
5	<b>JAMIE CULLUM TWENTYSOMETHING</b>	U2
6	<b>BLACK EYED PEAS ELEPHUNK</b>	AdM/Polygram
7	<b>NO DOUBT THE SINGLES 1992-2003</b>	Interscope/Polygram
8	<b>OUTKAST SPEAKEROXXX/THE LOVE BELOW</b>	Arista
9	<b>DURAN DURAN GREATEST</b>	EMI
10	<b>WILL YOUNG FRIDAY'S CHILD</b>	\$
11	<b>THE DARKNESS PERMISSION TO LAND</b>	Mut (Interscope/Polygram)
12	<b>JOS STONE THE SOUL SESSIONS</b>	Revelation/Virgin
13	<b>SNOW PATROL FINAL STRAW</b>	Fiction/Polygram
14	<b>LEANN RIMES THE BEST OF</b>	Curb/Interscope
15	<b>NORAH JONES COME AWAY WITH ME</b>	Parlophone
16	<b>FRANZ FERDINAND FRANZ FERDINAND</b>	Dunwich
17	<b>DIDO LIFE FOR RENT</b>	Decca/Warner
18	<b>BRITNEY SPEARS IN THE ZONE</b>	Jive
19	<b>LEMAR DEDICATED</b>	Sony Music
20	<b>HUNDRED REASONS SHATTERPROOF IS NOT A...</b>	Dunwich
21	<b>MICHELLE THE MEANING OF LOVE</b>	\$

**Evolution**

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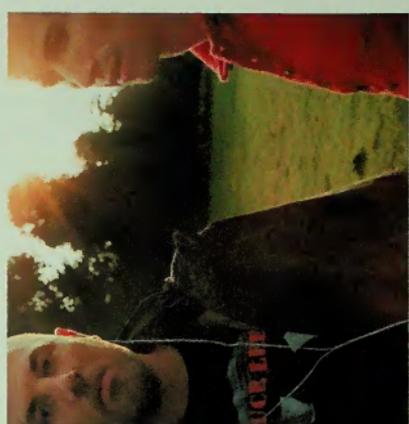
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21	14	MICHELLE	THE MEANING OF LOVE	Universal TV
22	25	BLINK 182	BLINK 182	Capitol/Polystar
23	19	LOSTPROPHETS	START SOMETHING	Village Road
24	20	EMMA	FREE ME	19
25	6	DUSTY SPRINGFIELD	THE LOOK OF LOVE	Universal TV
26	23	EVANESCENCE	FALLEN	Epic
27	22	BUSTED	A PRESENT FOR EVERYONE	Universal
28	31	DAMIEN RICE		BMG/Interscope
29	27	50 CENT	GET RICH OR DIE TRYIN'	Interscope/Polydor
30	34	SUGABABES	THREE	Universal
31	6	AUF DER MAUR	AUF DER MAUR	BMG
32	21	MUSE	ABSOLUTION	Time Warner/Def Jam West
33	29	ALICIA KEYS	THE DIARY OF	J
34	32	SCISSOR SISTERS	SCISSOR SISTERS	Polydor
35	30	RED HOT CHILI PEPPERS	GREATEST HITS	Warner Bros
36	24	TEARS FOR FEARS	TEARS ROLL DOWN 1982-1992	Reprise
37	26	RONAN KEATING	TURN IT ON	Polydor
38	33	AIR	TALKIE WALKIE	Virgin
39	36	AMY WINEHOUSE	FRANK	Island
40	39	JOHNNY CASH	AMERICAN RECORDINGS TV	Legacyway

1	6	HIT 40 UK		EMI/World Circuit
2	2	FUNK SOUL CLASSICS		Motown/J Soul
3	1	CLUBMIX 2004		Universal/TVT
4	4	BEST HEAVY METAL ALBUM IN THE WORLD EVER		Virgin/BMG
5	6	LEADERS OF THE PACK - 60S GIRLS		Universal TV
6	6	SEX AND THE CITY		Sony Music TV
7	3	DAVE PEARCE DANCE ANTHEMS SPRING 2004		BMG/World Circuit
8	10	BEST OF ACQUISITIC		Echidna Music
9	6	JAZZ CAKE - THE SOUL MIX		Reprise/ABC
10	6	ANTHEMS OF TRANCE		Progressive
11	7	KISS SMOOTH R&B		Sony Universal TV
12	12	CLUBLAND 4		Universal/TVT
13	8	BLING		Telstar/Telstar
14	5	ELECTRIC MOODS		Dorland
15	15	THE BRITTS AWARDS ALBUM 2004		BMG
16	13	POP PARTY		EMI/Virgin/Universal
17	11	ROCK MONSTERS		Universal TV
18	6	DISCO HEAVEN 0104		Red Hook
19	16	NOW THAT'S WHAT I CALL MUSIC! 56		EMI/Virgin/Universal
20	15	R&B LOVE		Sony Worldwide Music

21	30	KENYON QUARTET	I CAN V. HEAVY THINGS	Interscope/Polydor
22	19	KATIE MELUA	THE CLOSEST THING TO CRAZY	Driveline
23	15	DEEPEST BLUE	GIVE IT AWAY	Blue
24	6	STARSAILOR	FOUR TO THE FLOOR	ARZ
25	13	SAM & MARK	WITH A LITTLE HELP FROM MY FRIENDS...	EMI
26	17	RAGHAV	CAN'T GET ENOUGH	Polydor
27	16	RONAN KEATING	SHE BELIEVES (IN ME)	Major Corp
28	6	GOLDFRAPP	BLACK CHERRY	Mute
29	18	2PLAY FEAT. RAGHAV & JUICXI	SO CONFUSED	Interscope/POL
30	14	KELLY LLORENNIA	THIS TIME I KNOW IT'S FOR REAL	ARZ
31	30	MICHELLE	ALL THIS TIME	S
32	21	SEAN PAUL/SASHA	I'M STILL IN LOVE WITH YOU	Synchronic
33	6	MC JIG	CHA-CHA SLIDE	BMG
34	25	FATMAN SCOPPY/CROOKLYN	CLAM IT TAKES... (Dr. Jan McQuincy)	Major Corp
35	24	FERRY CORSTEN	YOUR BODY ROCK	Puffin
36	30	SNOW PATROL	RUN	Fiction/Polydor
37	27	OZZY & KELLY	OSBOURNE CHANGES	Sire/Interscope
38	29	LUTHER VANDROSS	DANCE WITH MY FATHER	J
39	22	JX	RESTLESS	Top Tone
40	38	BERNIE NOLAN	MACJUSHLA	EastWest



ZERO 7 - HIGHEST NEW ENTRY

COMPILATIONS

1	6	HIT 40 UK		EMI/World Circuit
2	2	FUNK SOUL CLASSICS		Motown/J Soul
3	1	CLUBMIX 2004		Universal/TVT
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19	16	NOW THAT'S WHAT I CALL MUSIC! 56		EMI/Virgin/Universal
20	15	R&B LOVE		Sony Worldwide Music

FORTHCOMING

1	10	THE BRITTS AWARDS ALBUM 2004		BMG
2	11	ROCK MONSTERS		Universal TV
3	12	CLUBLAND 4		Universal/TVT
4	13	BLING		Telstar/Telstar
5	14	ELECTRIC MOODS		Dorland
6	15	THE BRITTS AWARDS ALBUM 2004		BMG
7	16	NOW THAT'S WHAT I CALL MUSIC! 56		EMI/Virgin/Universal
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KEY ALBUMS RELEASES

1	10	THE BRITTS AWARDS ALBUM 2004		BMG
2	11	ROCK MONSTERS		Universal TV
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KEY SINGLES RELEASES

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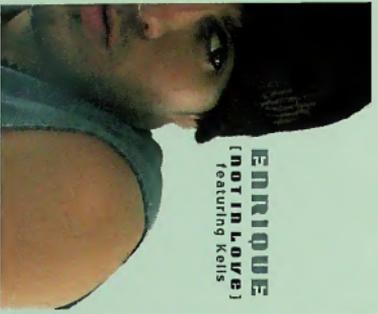


BRITNEY: RETURN TO FORM

PRE-RELEASE AIRPLAY TOP 20	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM
1	1	1	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
2	2	1	THE NOTORIOUS B.I.G. FEAT. OLIVIA	THE TRAGEDY OF AMERICA
3	3	1	THE NOTORIOUS B.I.G. FEAT. OLIVIA	THE TRAGEDY OF AMERICA
4	4	1	THE NOTORIOUS B.I.G. FEAT. OLIVIA	THE TRAGEDY OF AMERICA
5	5	1	THE NOTORIOUS B.I.G. FEAT. OLIVIA	THE TRAGEDY OF AMERICA
6	6	1	THE NOTORIOUS B.I.G. FEAT. OLIVIA	THE TRAGEDY OF AMERICA
7	7	1	THE NOTORIOUS B.I.G. FEAT. OLIVIA	THE TRAGEDY OF AMERICA
8	8	1	THE NOTORIOUS B.I.G. FEAT. OLIVIA	THE TRAGEDY OF AMERICA
9	9	1	THE NOTORIOUS B.I.G. FEAT. OLIVIA	THE TRAGEDY OF AMERICA
10	10	1	THE NOTORIOUS B.I.G. FEAT. OLIVIA	THE TRAGEDY OF AMERICA

TOP 20	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM
1	1	1	THE NOTORIOUS B.I.G. FEAT. OLIVIA	THE TRAGEDY OF AMERICA
2	2	1	THE NOTORIOUS B.I.G. FEAT. OLIVIA	THE TRAGEDY OF AMERICA
3	3	1	THE NOTORIOUS B.I.G. FEAT. OLIVIA	THE TRAGEDY OF AMERICA
4	4	1	THE NOTORIOUS B.I.G. FEAT. OLIVIA	THE TRAGEDY OF AMERICA
5	5	1	THE NOTORIOUS B.I.G. FEAT. OLIVIA	THE TRAGEDY OF AMERICA
6	6	1	THE NOTORIOUS B.I.G. FEAT. OLIVIA	THE TRAGEDY OF AMERICA
7	7	1	THE NOTORIOUS B.I.G. FEAT. OLIVIA	THE TRAGEDY OF AMERICA
8	8	1	THE NOTORIOUS B.I.G. FEAT. OLIVIA	THE TRAGEDY OF AMERICA
9	9	1	THE NOTORIOUS B.I.G. FEAT. OLIVIA	THE TRAGEDY OF AMERICA
10	10	1	THE NOTORIOUS B.I.G. FEAT. OLIVIA	THE TRAGEDY OF AMERICA

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**COOL CUTS CHART**

LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM
1	1	THE NOTORIOUS B.I.G. FEAT. OLIVIA	THE TRAGEDY OF AMERICA
2	2	THE NOTORIOUS B.I.G. FEAT. OLIVIA	THE TRAGEDY OF AMERICA
3	3	THE NOTORIOUS B.I.G. FEAT. OLIVIA	THE TRAGEDY OF AMERICA
4	4	THE NOTORIOUS B.I.G. FEAT. OLIVIA	THE TRAGEDY OF AMERICA
5	5	THE NOTORIOUS B.I.G. FEAT. OLIVIA	THE TRAGEDY OF AMERICA
6	6	THE NOTORIOUS B.I.G. FEAT. OLIVIA	THE TRAGEDY OF AMERICA
7	7	THE NOTORIOUS B.I.G. FEAT. OLIVIA	THE TRAGEDY OF AMERICA
8	8	THE NOTORIOUS B.I.G. FEAT. OLIVIA	THE TRAGEDY OF AMERICA
9	9	THE NOTORIOUS B.I.G. FEAT. OLIVIA	THE TRAGEDY OF AMERICA
10	10	THE NOTORIOUS B.I.G. FEAT. OLIVIA	THE TRAGEDY OF AMERICA

**URBAN TOP 20**

LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM
1	1	THE NOTORIOUS B.I.G. FEAT. OLIVIA	THE TRAGEDY OF AMERICA
2	2	THE NOTORIOUS B.I.G. FEAT. OLIVIA	THE TRAGEDY OF AMERICA
3	3	THE NOTORIOUS B.I.G. FEAT. OLIVIA	THE TRAGEDY OF AMERICA
4	4	THE NOTORIOUS B.I.G. FEAT. OLIVIA	THE TRAGEDY OF AMERICA
5	5	THE NOTORIOUS B.I.G. FEAT. OLIVIA	THE TRAGEDY OF AMERICA
6	6	THE NOTORIOUS B.I.G. FEAT. OLIVIA	THE TRAGEDY OF AMERICA
7	7	THE NOTORIOUS B.I.G. FEAT. OLIVIA	THE TRAGEDY OF AMERICA
8	8	THE NOTORIOUS B.I.G. FEAT. OLIVIA	THE TRAGEDY OF AMERICA
9	9	THE NOTORIOUS B.I.G. FEAT. OLIVIA	THE TRAGEDY OF AMERICA
10	10	THE NOTORIOUS B.I.G. FEAT. OLIVIA	THE TRAGEDY OF AMERICA

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**Week 10**

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

## KEY RELEASES

### ALBUMS

**THIS WEEK**  
Lionel Richie Just For You (Mercury); cLOUDDEAD Ten (Ninja Tune); Harry Connick Jr. Only You (Columbia); MC Solaar Mach 6 (EastWest); Squarepusher Ultravisitor (Worl).

### MARCH 15

Jay Zipper American Whip (3 Amp/Mercury); George Michael Patience (Gony); Guns N' Roses Greatest Hits (Polydor);

### MARCH 22

Need Fly Dr. Die (Virgin); Usher Confessions (Arista); The Vines Winning Days (Heavenly); Bonnie Prince Billy Greatest Hits; Mase (Dorian); Chris Rea The Blue Jacket (Lutizee Blue);

### MARCH 29

Anastacia Anastacia (Parlophone); The Divine Comedy Absent Friends (Parlophone); Lulu Back On Track (Mercury); Dead Prez RBC: Revolutionary Bil Gangsta (Columbia); Janet Jackson Damita, Jo (A&J); Planet Alphabetical (Source);

### SINGLES

#### THIS WEEK

Enrique Iglesias feat. Kelis No. In Love (Interscope/Polydor); Jamie Cullum These Are The Days (UCL); Jennifer Lopez Baby I Love You (DJ) The Vines Ride (Heavenly);

#### MARCH 15

Melly Gardino Try (DreamWorks/Polydor); Delta Goodrem Throw It Away (Sony); Iker Yohai (Arista); Will Young Your Game (S&W); Need She Wants To Move (Virgin); Katie Melua Call Off... (Dramatico);

#### MARCH 22

Supahines In The Middle (Universal); Darkess Love The Way You Move (Arista); The Darkness Love Is Only A Feeling (Must Destroy/Melodic); Blue Breathe Easy (Imprint); Anastacia Left Outside Of Love (DJ); Kanye West Through The Wire (Roc-A-Fella/Del. Jmt.);

#### MARCH 29

Neriah Jones Surrender (Parlophone); McFly Five Colours... (Universal); Somebody Naughty Girl (Columbia); Atomic Kitten Comebody like Me (Right Now Unlabeled); Scissor Sisters Take Your Mama Out (Polydor); Alicia Keys If I Ain't Got You (J);

### GET MUSIC WEEK ONLINE

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

## The Market

### Britney fuels revival in singles

by Alan Jones

After remaining below the 500,000 mark for the first eight weeks of 2004, sales of singles have really taken off in the past fortnight.

A week after registering a 21.1% improvement to 549,647 they turn in an even better performance, rocketing a further 31.2% to 721,180, and beating the same week in 2003 by a staggering 44.3%.

Each of the past two weeks has seen six new entries to the Top 10 – the first time that has happened since 2000 – and in both weeks the number one has sold more than 100,000 copies.

The single which turned in a six-figure sale last week was Toxic by Britney Spears. It is a return to form for Spears, who topped the chart with three of her first five singles but drew nine blanks in a row thereafter, though it owes at least a little of its impetus to the fact the CD was priced at £1.99, while a DVD version retailled at £2.99.

The single which actually put most cash in tills last week was DJ Casper's Cha Cha Slide, which debuted at number two with sales of 78,666, most of them at £3.99. The DJ Casper single also undoubtedly lost a few sales in the confusion to a rival version of Cha Cha Slide by MC Jig (number 33), though DJ Casper's single



Britney Spears: six-figure sale for new single Toxic

outsold its rival by a factor of more than 21 to one.

Slipping 1-3 to accommodate the arrival of Britney Spears and DJ Casper at the top of the chart, Peter Andre's Mysterious Girl suffered a 98% dip in sales week-on-week. The single was competing with The Best Of Peter Andre, a two-year-old Music Club compilation, which includes Mysterious Girl among its 18 tracks. The album, which had sold only 3,000 copies before Andre went into the jungle has now sold more than 65,000 copies, including 29,817 last week, when it was the sixth biggest-selling

album. It is not in the album chart because it is a budget release which is actually being sold for as little as £3.99 – the same as the single.

Perhaps more remarkable is the fact that the newly-updated Jemella album Thank You – which adds two new tracks including one written by Coldplay's Chris Martin – was pitched at £7.99 by Woolworths last week. That fact helps the album to enter the chart at number four and enabled Woolworths to outperform the market by a factor of three on the disc.

## FAST CHART

### SINGLES

#### NUMBER ONE

**BRITNEY SPEARS TOXIC** Live  
Spears' first number one in more than three years comes a year to the week after rival and fellow former teen star Christina Aguilera was enjoying a similar return to the chart summit with Beautiful,

### ARTIST ALBUMS

#### NUMBER ONE

**KATIE MELUA CALL OFF THE SEARCH** Dramatico  
Reflecting a flat album market, sales of Melua's scorching hot debut are down just 1% and notch another 70,000 units to take its cumulative total to 682,678.

### COMPILATION ALBUMS

#### NUMBER ONE

**HIT 40 UK SMC/Sony/Telstar/WSM** Direct on 105 stations throughout the country. Hit 40 UK beats both the Smash Hits chart and the OCC's Official Top 40 to garner the largest audience of any chart the week. Its first branded album – featuring (naturally) 40 hits – debuts atop the compilation chart this week, with sales of more than 29,500.

### SCOTTISH SINGLES

#### NUMBER ONE

**KATIE MELUA CALL OFF THE SEARCH** Dramatico  
After two weeks at number one in Scotland, The Meaning Of Love by Michelle surrenders to Katie Melua. Michelle's album is now number three in Scotland but 28 in the UK as a whole.

### RADIO AIRPLAY

#### NUMBER ONE

**BRITNEY SPEARS TOXIC** Live  
On its third week atop the TV airplay chart, Britney Spears' Toxic moves in pole position on the radio airplay chart

### BUDGET ALBUMS

#### NUMBER ONE

**PETER ANDRE THE BEST OF Music Club** Andre is outselling the top multi-artistic budget album (Ladies Night) by more than three to one and the number two budget artist album (Meat Loaf's Heaven Can Wait) by more than 77 to one.

## MARKET INDICATORS

### SINGLES

Sales versus last week: +3.2%  
Year to date versus last year: -10.8%

### Market shares

Zomba 36.0%  
Universal TV 34.2%  
East West 11.8%  
Parlophone 11.1%  
Sony Music 8.2%

### ALBUMS

Sales versus last week: -9.2%  
Year to date versus last year: +1.7%

### Market shares

Parlophone 16.6%  
RCA/Arista 12.5%  
Polydor 11.6%  
Dramatico 8.9%  
East West 8.0%

### COMPILATIONS

Sales versus last week: +1.3%  
Year to date versus last year: -2.3%

### Market shares

Universal TV 23.1%  
Ministry of Sound 16.6%  
RCA/Arista 8.1%  
EMI Virgin 7.8%  
Sony Music 7.0%

## THE BIG NUMBER: 847,057

Total sales of Music Week's Top 100 Singles since 1995. Britain's most successful!

### RADIO AIRPLAY

Market shares  
RCA/Arista 22.1%  
Polydor 17.8%  
Parlophone 11.4%  
Sony Music 9.5%  
Island 8.6%

### UK SHARE

Origin of singles sales  
(Top 75): UK: 76.0%  
US: 18.7% Other: 5.3%  
Origin of albums sales  
(Top 75): UK: 62.7%  
US: 34.7% Other: 2.7%



**New Album**  
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## Rasmus step into limelight

### The Plot

European success and early UK media support bodes well for The Rasmus's arrival in Britain



**THE RASMUS** (THE SHADOWS ISLAND) Are finally making tidal waves in Europe. The Rasmus' single 'In The Shadows' has been number one in Germany, Austria, Switzerland and their native Finland, as well as Top 10 in Holland, France, Belgium and Spain. With this kind of buzz from the Continent, Island has had no trouble in raising The Rasmus's profile on these shores in time for the release of their debut UK single 'In The Shadows on April 5.

"Some records just have an unstoppable force," says Island general manager Jason Iley, "and this is one of them."

Island made the record available to DJs and rock clubs before Christmas, kick-starting the buzz surrounding the band. In the press they initially targeted trade magazines to alert people to their success in Europe.

The single has obvious mass appeal and has been sent to the music weeklies and monthlies and daily newspapers. In February, the mainstream club and student

marketing campaigns began, comprising press and radio advertising and online marketing.

Last week, Radio One added 'In The Shadows' to its playlist, where it was played six times; it was Nemone's record of the week and was added to Xfm's daytime playlist four weeks before release.

The video has been embraced across the key music video channels. The band are also planning a series of promo trips. Considering the success they have already had on the Continent, and the increasing awareness of the band, 'In The Shadows' looks to be about as close as a guaranteed smash hit single as it is possible to get.

**CAMPAIGN SUMMARY**  
MANAGEMENT: Sepco Verstehen, Hinderland.  
PROMOTING MANAGER: Charlie Iley, Island.

PR: Jess, July Show, Island.  
NATIONAL RADIO: Nick McEwan, Island.  
REGIONAL RADIO: Charley Byrnes, Island.  
TV: Mike Moxley, Holly Davis, Island.  
STUDENT PROMOTIONS: Krista, WLD.



**SNAP SHOT**

**FEATURE CAST**

Southampton-based Feature Cast are one of the highest exposure yet after Apple selected their track 'Clashed' for Surfing for the sound-bed of an iPod ad campaign

currently rolling out across the world. The promotion hits mainland Europe and Asia this month after launching in the UK in February on the back of the campaign, Channel

Surfing will win a full UK release on May 14 through Brighton-based label Catskills, while it will also appear on the Straight Out the Gate LP series

comprising the Sco4 7 compilation, Channel Surfing is just the latest in a long line of Catskills reports that has been utilised by advertisers with clients including Clear Blue, Pringles and Levi's.

### Tipsters

A selection of UK tastemakers select their favourite upcoming releases

#### DJ Flo, senior buyer, 2Funky, Leicester

**ROYCE DA 59 HIP HOP (TRAFFIC)**  
"This is one of our best sellers at the moment and it's only available on import at present; I'm not sure if it will be getting a UK release. It is produced by DJ Premier and it is a real piece of proper hip hop, coming from a commercial track, but true to the spirit of the music. The lyrics are really positive and there's no nonsense rapping. It's starting to get played in the clubs around Leicester so I hope it takes off."

#### Chris Thomson, head of music, Northsound 1

**MARDON 5 THIS LOVE (OCTAVY)**  
"With this follow-up to the hugely successful 'Harder To Breathe,'

Maroon 5 are almost certainly set for another big hit. Being a band of many different guises, this tune will appeal to all the new fans who were introduced by the last single, but, like the album, will continue to add more to the overall Maroon 5 following. It is a nice, polished sound that's perfectly accessible for radio audiences and stations who have to appeal to a wide age group like us."

#### Nigel Harding, head of music, Xfm

**SCISSOR SISTERS TAKE YOUR MAMA (POLYDOR)**  
"Scissor Sisters have been favourites of Xfm since we A-listed their debut single Laura in September last year. Their new single 'Take Your Mama' is the best yet and has been garnering great reactions from our listeners. The early-Elton John-style melody is instantly infectious and looks set to give the band their second Top 10 hit and propel the album towards platinum status. Hopefully it will help prepare the ground for more quality



Seventies-influenced singles coming our way from Hal, N.E.R.D. and Phoenix."

#### Simon Sadler, director of music, Emap TV

**PET SHOP BOYS FLAMBOYANT (PARLOPHONE)**  
"This is the best thing that they've done in eight or nine years. It's a real return to their old-fashioned, camp-pop form with an extremely funny video. It's one of those big, up-tempo things that they do so well. Only one small point: Chris should get his hair cut."

#### Alex Needham, deputy editor, NME

**ANNIE HEARTBEAT (679 RECORDINGS)**  
"This really unusual euphoric pop song has been released on a sampler put out by 679. I think it's the same Annie, who might be Norwegian, who sang on the excellent 'The Greatest Hit' a couple of years back. This has a slight Sixties tinge to it with a really high breathless vocal that has an immediate impact. If it's not being released as a single, it really ought to be."

### RADIO PLAYLISTS

#### RADIO 1

**A LIST**  
50 Cent Ft. Ci Jatt: 'Beanie Man feat. Ms. Kelly Rowland'; Black Eye Peas 'Hey Mama'; Wink Dab: 'Miss You'; Brandy Savana: 'Solo'; Deepset Blue: 'Give It Away'; Ferry Corsten: 'Rock Your Body'; Franz Ferdinand: 'Take Me Out'; Jennifer Lopez: 'Sexy Luv U (R Kelly mix)'; Keane: 'Somewhere Only We Know'; Kylie Minogue: 'Red Blooded Woman'; LMC vs 82: 'Take Me To The Clouds Above'; Nelly Furtado: 'TQ:NERD'; She Wants to Move: 'Outkast'; The Way You Move: 'Sneak Patrol'; 'Supabebes In The Middle'; The Darkness: 'Love Is Only A Feeling'; Usher feat. Ludovic's 'Yo!'.

#### B LIST

Armin Van Buuren feat. Justice: 'Suisa'; Bunch With Doves: 'Bassment Jaxx Play It To Beated'; Wink Dab: 'Courtney Love'; Moby: 'Enrique Iglesias feat. Kelly Rowland'; Live: 'PFA feat. Smag! Muz! In Love'; George Michael: 'Amazing James'; Outkast: 'Frontin' (Live); George Verris: 'Joss Stone'; Fall In Love With A Boy: 'Kanye West'; The Winc: 'Lemon And Pie'; Nickyback: 'Freaky Way To Damn Good'; Raghuvar: 'Can't Get Enough'; Starslayer: 'For The Floor'; The Rasmus: 'In The Shadows'; The Winc: 'Tambalou & Mergo feat. Myles Elliott'; Cop That Disc: 'Tovio Love Will Come Through'; Twista: 'Slow Jaxx'; Will Young: 'New Game'.

#### C LIST

Alicia Keys: 'I Ain't Got You'; Beyonce Naughtly Girl; 'D-12 My Band'; 'Dolce'

Peoples feat. Kanye West: 'This Way, DJ Casper'; Du: 'Solo'; 'Kanye Pt 2 (I'll Be Back)'; 'Want You Back'; Missy Elliott: 'The Real World'; 'Narcotic Thrills'; 'I Like It'; Peter Dinklage & Wolfman For Thru; 'Sempino'; 'Sonic Heat'; 'The Dingle'; 'Hole'; 'Heaven'; 'The White Stripes'; 'There's No Home For You Here'.

#### RADIO 2

**A LIST**  
Belle & Sebastian: 'The Cuckoo'; George Michael: 'Amazing'; Nelly Furtado: 'Just For You'; Nelly Furtado: 'TQ'; 'Natali'; 'James'; 'Sarah McLachlan'; 'Fables'; 'Scissor Sisters'; 'Take Your Mama'; 'Simply Red'; 'Home'; 'The Divine Comedy'; 'Come Home'; 'Bibi'; 'Will Young'; 'New Game'.

#### B LIST

'Alicia Keys If I Ain't Got Your Feelings'; 'Wayne's World'; 'Jai Lok'; 'What You've Done'; 'Katie Melua'; 'Call of the Searcher'; 'Keane'; 'Santana'; 'Only We Know'; 'Mark Joseph'; 'Bring Back Those Memories'; 'Starrs'; 'Four To The Floor'; 'Travis'; 'Love Will Come Through'; 'Westlife'; 'Dolce'.

#### C LIST

'Alicia Keys'; 'You Are My (Torch)'; 'Anastacia'; 'Left Outside Alone'; 'Aquarium'; 'Easier To Be'; 'Atonic Kitten'; 'Santana'; 'Live'; 'Bibi'; 'Raghuvar'; 'Get Some Shit'; 'Blue'; 'Breathie'; 'Enrique Iglesias'; 'Red'; 'Kelly Rowland'; 'In Love'; 'Gary Jules'; 'Broken Window'; 'Teddy Giner'; 'I'll Be Right'; 'James'; 'Outkast'; 'The Day'; 'Ash'; 'Raghuvar'; 'Come Back'; 'L'J'

### TOP 10 RADIO GROWERS

THE ARTIST (GIRL)	Wks	Peak	Current
1 ENRIQUE IGLESIAS FEAT. KELIS HOT IN LOVE	16	104	453
2 KYLIE MINOQUE RED BLOODED WOMAN	2	267	450
3 WILL YOUNG YOUR GAME	1	162	303
4 SUGARBEES IN THE MIDDLE	1	1004	354
5 PETER ANDRE MYSTERIOUS GIRL	1	506	285
6 ANASTACIA LEFT OUTSIDE ALONE	1	571	281
7 BEYONCE NAUGHTY GIRL	1	431	271
8 NELLY FURTADO TQ	1	643	253
9 BASEMENT JAXX FEAT. LISA KEKALUA GOOD LUCK	1	442	239
10 THE DARKNESS LOVE IS ONLY A FEELING	1	445	234

### Adds

BIG CITY	ARTIST	Wks	Peak	Current
1	ENRIQUE IGLESIAS FEAT. KELIS HOT IN LOVE	16	104	453
2	KYLIE MINOQUE RED BLOODED WOMAN	2	267	450
3	WILL YOUNG YOUR GAME	1	162	303
4	SUGARBEES IN THE MIDDLE	1	1004	354
5	PETER ANDRE MYSTERIOUS GIRL	1	506	285
6	ANASTACIA LEFT OUTSIDE ALONE	1	571	281
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9	BASEMENT JAXX FEAT. LISA KEKALUA GOOD LUCK	1	442	239
10	THE DARKNESS LOVE IS ONLY A FEELING	1	445	234

Wiz: 'Jee feat. G-Unit'; 'Rob W'; 'E'; 'Heart Attack'; 'Tony'; 'Stacy';  
**THE MIX**  
'Beyonce Naughtly Girl'; 'Diddy'; 'Don't Leave Home'; 'L'J';  
**XFM**  
'Explosions'; 'Abuse'; 'Glad'; 'Pissing Out'; 'Grand Transmitter'; 'One Step Beyond'; 'The White'; 'I'; 'Am'; 'Kneel'; 'From'; 'Your'; 'Forward'; 'Shit'; 'Pat'; 'No'; 'Hi'; 'Phonix'; 'R'; 'No'; 'Pink'; 'Grass'; 'Ferry'; 'Young'

# TV Airplay Chart

Rank	Weeks on Chart	Artist	Title	Score
1	1	BRITNEY SPEARS	TOXIC	501
2	2	PETER ANDRE	MYSTERIOUS GIRL	502
3	4	KELIS	MILKSHAKE	435
4	4	DJ CASPER	CHA CHA SLIDE	414
5	5	BLACK EYED PEAS	HEY MAMA	391
6	7	JAMELIA	THANK YOU	380
7	10	SUGABABES	IN THE MIDDLE	371
8	31	OUTKAST	HEY YEA!	364
9	10	KYLIE MINOQUE	RED BLOODED WOMAN	347
10	8	WESTLIFE	OBVIOUS	336
11	3	THE DARKNESS	LOVE IS ONLY A FEELING	332
12	10	BLUE	BREATHE EASY	310
13	9	FOUNTAINS OF WAYNE	STACY'S MOM	310
14	14	USHER	YEAH	305
15	10	LMC V U2	TAKE ME TO THE CLOUDS ABOVE	299
16	15	BLINK 182	I MISS YOU	277
17	13	NERD	SHE WANTS TO MOVE	272
18	19	ENRIQUE IGLESIAS FEAT. KELIS	NOT IN LOVE	243
19	17	BUSTED	WHO'S DAVID?	240
20	32	TWISTA	SLOW JAMZ	234
21	31	BEENIE MAN	DUDE	221
22	26	OUTKAST	FEAT. SLEEPY BROWN THE WAY YOU MOVE	211
23	16	VS	LOVE YOU LIKE MAD	206
24	36	FYA FEAT. SMUJJJ	MUST BE LOVE	202
24	17	LEMAR	ANOTHER DAY	202
26	22	ALISTAIR GRIFFIN	YOU AND ME (TONIGHT)	181
27	15	THE STROKES	REPTILIA	180
28	18	WILL	YOUR GAME	179
29	17	BOOGIE PIMPS	SOMEBODY TO LOVE	178
30	23	SEAN PAUL FEAT. SASHA	I'M STILL IN LOVE WITH YOU	172
31	25	KEANE	SOMEWHERE ONLY WE KNOW	166
31	9	MCFLY	5 COLOURS IN HER HAIR	166
33	20	DEEPEST BLUE	GIVE IT AWAY	163
34	42	MARQUES HOUSTON	CLUBBIN'	158
35	105	GEORGE MICHAEL	AMAZING	154
36	41	BEYONCE	CRAZY IN LOVE	152
37	51	PHIXX	LOVE REVOLUTION	144
37	53	THE DARKNESS	I BELIEVE IN A THING CALLED LOVE	144
39	20	BEYONCE	ME, MYSELF AND I	139
40	13	FRANZ FERDINAND	TAKE ME OUT	137

Weeks on Chart

Peak TV Chart

© Music Control UK. Compiled from data gathered from 0000hrs to 2400hrs on 26 March 2006. The TV Airplay Chart is compiled based on data on the following stations: MTV, MTV2, MTV Classic, MTV HD, MTV UK, The Box, Smooth, UK Music, G4, and 4.

Britney Spears holds the top spot, Peter Andre lurks just behind and Sugababes crash the Top 10 with a leap of 59 places

## MTV MOST PLAYED

Rank	Artist	Title
1	BRITNEY SPEARS	TOXIC
1	JAMELIA	THANK YOU
3	SUGABABES	IN THE MIDDLE
4	MARCOON 5	HARDER TO BREATHE
4	BLINK 182	I MISS YOU
6	BLACK EYED PEAS	HEY MAMA
7	KELIS	MILKSHAKE
8	NO DOUBT	IT'S MY LIFE
9	BRITNEY SPEARS	TOXIC
9	NERD	SHE WANTS TO MOVE
10	KYLIE MINOQUE	RED BLOODED WOMAN

## THE BOX MOST PLAYED

Rank	Artist	Title
1	JAMELIA	THANK YOU
4	DJ CASPER	CHA CHA SLIDE
7	BUSTED	WHO'S DAVID?
5	PETER ANDRE	MYSTERIOUS GIRL
5	BRITNEY SPEARS	TOXIC
5	WESTLIFE	OBVIOUS
5	ALISTAIR GRIFFIN	YOU AND ME (TONIGHT)
9	LMC V U2	TAKE ME TO THE CLOUDS ABOVE
9	OUTKAST	FEAT. SLEEPY BROWN THE WAY YOU MOVE
10	KELIS	MILKSHAKE

## KERRANG! MOST PLAYED

Rank	Artist	Title
1	GUNS N' ROSES	NOVEMBER RAIN
4	SYSTEM A	DOWN CHOP SLEY
21	MISSY	TIME IS RUNNING OUT
51	LINCOLN PARK	IN THE END
4	THE DARKNESS	LOVE IS ONLY A FEELING
6	HUNDRED REASONS	WHAT YOU GET
8	COURTNEY LOVE	MOND
7	THE OFFSPRING	PRETTY FLY (FOR A WHITE GUY)
8	THE STROKES	REPTILIA
10	GREEN DAY	BASKET CASE

## MTV2 MOST PLAYED

Rank	Artist	Title
1	THE STROKES	REPTILIA
1	ASH	CLOVES
11	THE VINES	IDE
10	MARQUESS	YOUR TELEVISIONS
2	PLACED	ENOUGH SUMMER RAIN
3	THE DARKNESS	LOVE IS ONLY A FEELING
8	BLINK 182	I MISS YOU
4	BRAND NEW	SIC TRANST CLERIA, GLORY FADES
7	FRANZ FERDINAND	TAKE ME OUT
5	SNOW PATROL	RUN

## MTV BASE MOST PLAYED

Rank	Artist	Title
1	TWISTA	SLOW JAMZ
2	USHER	YEAH
4	OUTKAST	FEAT. SLEEPY BROWN THE WAY YOU MOVE
1	MARQUES HOUSTON	CLUBBIN'
10	KANYE WEST	THROUGH THE WIRE
6	NERD	SHE WANTS TO MOVE
6	FYA FEAT. SMUJJJ	MUST BE LOVE
7	TIMBALAND & MAGOO FEAT. MISSY	COP THAT DISC
9	MISSY ELLIOTT	I'M REALLY HOT
10	BEENIE MAN	DUDE

MTV NUMBER ONE  
Britney Spears  
TOXIC  
HIGHEST CLIMBER  
Usher Yeah  
HIGHEST NEW ENTRY  
Sugababes In The Middle

THE BOX NUMBER ONE  
Jamelia Thank You  
DJ Casper Cha Cha Slide  
HIGHEST CLIMBER  
Sugababes In The Middle  
HIGHEST NEW ENTRY  
Kylie Minogue Red Blooded Woman

KERRANG! NUMBER ONE  
Guns N' Roses November Rain  
HIGHEST CLIMBER  
The Strokes Reptilia  
HIGHEST NEW ENTRY  
Kanye West Through The Wire  
November Rain

MTV2 NUMBER ONE  
The Strokes Reptilia  
HIGHEST CLIMBER  
Most Hot New! Madsen Girl  
HIGHEST NEW ENTRY  
Rage Against The Machine  
Propaganda  
Faded

SMASS HITS NUMBER ONE  
Peter Andre Mystery Girl  
HIGHEST CLIMBER  
McFly Five Colours In Her Hair  
HIGHEST NEW ENTRY  
Beenie Man Dude

MTV BASE NUMBER ONE  
Twista Slow Jamz  
HIGHEST CLIMBER  
Rage Against The Machine  
HIGHEST NEW ENTRY  
Eason Fung It's Me

VH1 NUMBER ONE  
George Michael Freedom  
HIGHEST CLIMBER  
George Michael Freedom  
HIGHEST NEW ENTRY  
Janet Jackson Control

KISS TV NUMBER ONE  
Usher Yeah  
HIGHEST CLIMBER  
Kanye West Through The Wire  
HIGHEST NEW ENTRY  
Outkast Hey Yo!

## CLOSEST TO THE STARS

Name: **PETER ANDRE** Star Sign: **PSCES**

D.O.B.: **27/01/1972** Best Feature: **My warped Brain**

Height: **5'11"**

Message to TRF: **THANKS 2 Million**

TOTAL REQUEST LINE WEEKENDS AT 4.30  
MTV IS AVAILABLE ON SKY, NICK, NOW AND TELECAST (SCHEDULED)





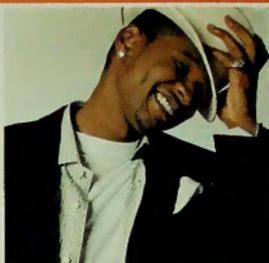


## SINGLE OF THE WEEK

## Outkast feat. Sleepy Brown

The Way You Move

Artist: 82876605672  
 The song that famously replaced Hey Ya! at the top of the US chart is less free-wheeling than Andre 3000's effort, yet Big Boi's robotic R&B-hop from Speakerboxxx still rocks, albeit in different places. Radio One and Capital have awarded it an A-listing, and Big Boi's current UK visit is sure to secure a healthy amount of TV coverage. Capital and Galaxy are just supporters, but Outkast fit in just about everywhere.



## ALBUM OF THE WEEK

Usher  
Confessions

Artist: 82876609902  
 Almost three years on from 8701, Usher bares his soul and no doubt his six-pack on his fourth studio set which mingles a truckload of ballads and upbeat numbers. While the ballads don't stray too far from the usual mould, with Usher's silky soul croon indeed harking back to the old school, highlights include the jumpy electronic beats-driven single Yeah – a collaboration with Ludacris and Lil Jon which the singer styles as a "crunk/R&B" clash.

## Singles

## Ryan Adams

This Is It (Lost Highway LC01846)  
 Adams' Rock N Roll album has put a dent in the star's critical reputation even as he has continued to gain commercial ground. This opening track is representative of the new-wavey direction and comes in the wake of So Alive, his biggest hit to date.

## Aloud

Bob O'Leary (Open/MS OPEN02CD)

Flying the flag for filtered disco-house, this track from Parisian duo Aloud oozes Gallic charm. Remixes from Armand Van Helden and Radio Slave's Fly Paul add new twists to Aloud's dance cocktail.

## Amen

Colombia's Bleeding (eat/Rmusic/Columbia 134451)

This is the first music to emerge from Amen since they signed to System Of A Down guitarist Daron Malakian's Sony imprint. It bears a knowing resemblance to The Temptations' Get Ready, of all things, channelled through the brutal sensibility of the Stooges.

## Anastacia

Left Outside Alone (Sony 6746482)  
 C-listed at Radio Two and well-supported across the Capital and GWR networks, this soft rocker was produced and co-written by Dallas Austin and Glen Ballard, and is the first single from Anastacia's second album.

## Blue

Breathe Easy (Innocent SINDX50)  
 This third single from Blue's album Guilty sees them sidestep their pop roots and wrap their lyrics round an MOR-styled ballad. Flawlessly by the Capital and Big City networks, it could herald the boys' repositioning to an older audience. The Box and MTV Hits are big fans and ILLR play is stacking up.

## The Darkness

Love Is Only A Feeling (Must Destroy/Atlantic SAM00932)  
 Single number four from

Permission to Land is a Foreigner-style power ballad, and is as melodic and unabashedly dramatic as ever. Their harder songs are undeniably more fun, but this will strike the same emotional chord as their other releases and should see up the charts.

## Missy Elliott

I'm Really Hot (Elektra 759675512)

Producer Timbaland excels once again with an off-kilter rhythm on this second single from Missy's album This Is Not a Life. C-listed at Radio One, it has also been heavily backed by Galaxy 102.2FM and MTV Base.

## Grand Transmitter

Under The Wheels EP (Faith &amp; Hope F1048CD)

This is an excellent debut from Grand Transmitter, who have been supporting Keane on their recent tour. They offer a similar line in widescreen rock, but the ambitious vocals of Jake Fletcher mark them as a band with ample character of their own.

## The Divine Comedy

Come Home Billy Bird (Parlophone CORDJ63630)

In the Sixties-inspired vein of TDC's early successes such as Becoming More Like Alice, this tasteful track from the new album Absent Friends (out March 29) reaffirms Neil Hannon as a songwriter of old-fashioned virtuosity, and features Lauren Laverne on postapocalyptic backing vocals.

## Haven

Wouldn't Change a Thing (Hit RTDCD14)

Treading the same ground as earlier releases, Haven's latest single is a solid effort, even if it is unlikely to cause a huge stir. But second album All for a Reason out soon, and a tour in April, they will consolidate their fanbase.

## Magnat

Lay Lady Lay (Ultimate Dilemma EWZ73CD)

Although it is difficult to imagine anyone who is competing with Dylan classic, Magnat, who is joined here by the brilliant Gemma Hayes, manages to deliver it well. The third single is to be taken from

his debut. On Your Side, this will hopefully bring more attention to the much-deserving singer.

## Mountaineers

I Gotta Sing (Mute COMMUTE315)

This is the second single from the Mountaineers' debut album Missy Century. Jangly acoustic guitars and strings create a bed for a hugely memorable chorus and yearning vocals.

## Seal

Waiting For You (WEA W638CD)

Taken from the album Seal IV (2m copies sold worldwide) this is a rather more bluesy offering than usual from the gentle giant, but it still provides some familiar pleasures, particular that honey-with-gravel voice set alight by a soaring chorus.

## Skatalpe

1958 (Ninja Tune ZENCDS151)

Polish duo Skatalpe make their Ninja Tune debut on this funky out highlighting their jazzy sound. Seal vocals top jazz piano and an irresistible drum break to create a top-class package.

## Supababes

Caught Up In The Middle (Island MCAID 40360)

This third track from the hugely successful Three album is already A-listed at Radio One. Though not as strong as their number one smash Hole In The Head, like so many of their songs, it is a grower. Given the band's poise and charisma this is sure to be a hit.

## Sirferosa

Lucky Lipstick (Versity 724355374929)

The second single from Norwegian "synth-punk" outfit Sirferosa is full of promise – a synth-crossed ragged of Eighties influences. An album, Shanghai My Heart, follows on April 12.

## Tejo, Black Alien &amp; Speed

Follow Me, Follow Me (Mr Bongo 23MB3120)

Currently soundtracking a Nissan 4x4 ad, this Brazilian hip-hop track trades a frantic bumpy rhythm. With Brazilian drum & bass having made a massive impact in 2003, this could be the year for the country's hip-hop scene to make its mark.

## ALSO OUT

## THIS WEEK

## SINGLES

The Decks – Neander  
 Than Heaven  
 (Rough Trade)  
 Lee-Coleway –  
 Phase 2 (Orion)  
 South – Colours In

## Albums (Sixthour)

## ALBUMS

Cypress Hill –  
 T1 Death De Us  
 Part (Columbia)  
 DJ Hell – NY  
 Mischief (Capitol)  
 N.E.R.D. – Fly Or Die  
 (Virgin)

Records released 22.03.04

## ALBUMS

Travis  
Live Will Come Through (Independence ISOMB4MS)

The third, sweetly-melodic single from the underperforming 12 Memories album (also from the film Moonlight Mile), might just turn its fortunes around if the airplay keeps up (currently B-listed at Radio Two and C-listed at Radio One). The band are currently on a 17-date UK tour.

## Albums

## B2K

Greatest Hits (Sony 5161242)

Two years' worth of teen-raunch from the pop four-piece is condensed into this 10-track best-of. Uh Huh, Bump, Bump, and their biggest UK hit Girlfriend are all included, along with Badaboum, released today (March 8) as a single and extracted from the soundtrack to the band's own movie, You Got Served. Due out later this year.

## Beantfield

Seek (Compost 160-2)

Germany's Beantfield return with a third album of organic-sounding jazzy soul with a strong broken beat influence. It has a live feel, enhanced by strong vocals from Ernesto and Bajka.

## Blancie

"If Can't Trust The Doctors..." (Loose CD146)

This is a highly promising debut album from the Jack White associates and certainly merits more than a bit of reflected glory. Songs such as Who's To Say and Do You Trust Me? have a rich, sombre power, while elsewhere there are echoes of the Bad Seeds at their blazing-eyed best.

## Bonnie Prince Billy

Sings Greatest Falgout Music (Domino WIG 140)

Will Oldham returns after the critical acclaim of his Master And Everyone album. Here he revisits songs previously recorded under the Falgout moniker. The resulting Tony into over country stylings breathes new life into these much-loved songs.

## Eric Clapton

Me And Mr. Johnson (Duck/Reprise 9326487302)

Clapton finally issues his long-threatened album of Johnson covers, ahead of a studio album of Clapton originals late this year. The cover portraits track on an acoustic guitar, and it is a shame in some ways that he didn't tackle the songs solo, but the band fires on all cylinders throughout.

## Chris Rea

The Blue Jukebox (Jazzee Blue JBLUECD8)

Rea's second album on his own label takes a tour of blues styles, from swinging Chicago to eerie Delta blues. There is nothing modern about it, but it is a growing appetite for the 500,000 fans in Europe who picked up its predecessor will be pleased with this one.

## Josh Ritter

Hello Strangers (Setanta SBTCD138)

With the growing appetite for singer-songwriters, this might be the right time for someone like Ritter, whose Dylan/Cash/Bryndis-style could happily sit alongside the likes of David Gray and Damien Rice. Also working new material at his superb musicianship, plus the absence of a tendency to emulate the likes of Nick Drake and Bob Dylan.

## Twentees

Greatest Hits (BBC/Universal 93191479)

With two gold albums and live ticket sales topping 1m, Twentees are the Darkness for the under-sevens. This hits album is their first release since late 2002. Although there is scant new material here, their teeny fans will not give a boot.

## The Vines

Winning Days (Heavenly HVNLP48CD)

The Vines return after two years with this self-assured second album, which opens with cracking lead-off single Run. Elsewhere, the album shifts between short blasts of rock'n'roll show-stoppers to catchy harmonious ballads.

This week's reviews: Duguid Baird, Phil Brown, Ed Chamberlain, Joanna Jones, David Keenan, Chris O'Connell, Nicky Peck, Nick Teeto, Simon Ward and Adam Woods.





# Singles

1303/04  
Top 75

Britney seals a fourth number one in a week of six Top 10 new entries, with DJ Casper, Kylie, George Michael, Beenie Man and Blink 182 providing the rest of the big debuts

# The Official UK

HIT 40 UK		HIT 40 UK	
Pos	Artist Title	Pos	Artist Title
1	14 BRITNEY SPEARS TOXIC	1	14 BRITNEY SPEARS TOXIC
2	2 DJ CASPER CIA CHA SLIDE	2	2 DJ CASPER CIA CHA SLIDE
3	1 PETER ANDRE MYSTERIOUS GIRL	3	1 PETER ANDRE MYSTERIOUS GIRL
4	15 KYLIE MINOGUE RED BLOODED WOMAN	4	15 KYLIE MINOGUE RED BLOODED WOMAN
5	2 JAMIELLA THANK YOU	5	2 JAMIELLA THANK YOU
6	24 GEORGE MICHAEL AMAZING	6	24 GEORGE MICHAEL AMAZING
7	4 OUTKAST HEY YA!	7	4 OUTKAST HEY YA!
8	15 LMC V U2 TAKE ME TO THE CLOUDS ABOVE	8	15 LMC V U2 TAKE ME TO THE CLOUDS ABOVE
9	10 NO DOUBT IT'S MY LIFE/BATHWATER	9	10 NO DOUBT IT'S MY LIFE/BATHWATER
10	6 BEENIE MAN DUDE	10	6 BEENIE MAN DUDE
11	18 BLACK EYED PEAS SHUT UP	11	18 BLACK EYED PEAS SHUT UP
12	8 BOOGIE PIMPS SOMEBODY TO LOVE	12	8 BOOGIE PIMPS SOMEBODY TO LOVE
13	10 DEEPEST BLUE GIVE IT AWAY	13	10 DEEPEST BLUE GIVE IT AWAY
14	3 LEMAR ANOTHER DAY	14	3 LEMAR ANOTHER DAY
15	3 WESTLIFE OBVIOUS	15	3 WESTLIFE OBVIOUS
16	34 ENRIQUE IGLESIAS FEAT. KELIS HOT IN LOVE	16	34 ENRIQUE IGLESIAS FEAT. KELIS HOT IN LOVE
17	17 BLINK 182 I MISS YOU	17	17 BLINK 182 I MISS YOU
18	27 JENNIFER LOPEZ GARY I LOVE YOU	18	27 JENNIFER LOPEZ GARY I LOVE YOU
19	25 PINK PUP IS A DJ	19	25 PINK PUP IS A DJ
20	9 FYA FEAT. SMUJJI MUST BE LOVE	20	9 FYA FEAT. SMUJJI MUST BE LOVE
21	9 KEANE SOMEWHERE ONLY WE KNOW	21	9 KEANE SOMEWHERE ONLY WE KNOW
22	17 WILL YOUNG LEAVE RIGHT NOW	22	17 WILL YOUNG LEAVE RIGHT NOW
23	3 WILL YOUNG YOUR GAME	23	3 WILL YOUNG YOUR GAME
24	12 VS LOVE YOU LIKE MAD	24	12 VS LOVE YOU LIKE MAD
25	11 KELIS MILKSHAKE	25	11 KELIS MILKSHAKE
26	10 50 CENT-YUNIT IF I CAN'T/THM THINGS	26	10 50 CENT-YUNIT IF I CAN'T/THM THINGS
27	26 DIDD LIFE FOR RENT	27	26 DIDD LIFE FOR RENT
28	28 STARSAILOR FOUR TO THE FLOOR	28	28 STARSAILOR FOUR TO THE FLOOR
29	29 NELLY FURTAO POWERLESS (SHY WHAT YOU WANT)	29	29 NELLY FURTAO POWERLESS (SHY WHAT YOU WANT)
30	2 SUGABABES TOO LOST IN YOU	30	2 SUGABABES TOO LOST IN YOU
31	6 BUSTED WHO'S DAVID?	31	6 BUSTED WHO'S DAVID?
32	40 BEYONCE CRAZY IN LOVE	32	40 BEYONCE CRAZY IN LOVE
33	3 SUGABABES IN THE MIDDLE	33	3 SUGABABES IN THE MIDDLE
34	2 ZIYI FEAT. RAGHAF & JUCKI SO CONFUSED	34	2 ZIYI FEAT. RAGHAF & JUCKI SO CONFUSED
35	6 BLACK EYED PEAS WHERE IS THE LOVE?	35	6 BLACK EYED PEAS WHERE IS THE LOVE?
36	35 JAMIELLA SUPERSTAR	36	35 JAMIELLA SUPERSTAR
37	28 KATIE MELUA THE CLOSEST THING TO CRAZY	37	28 KATIE MELUA THE CLOSEST THING TO CRAZY
38	17 ROMAN KEATING SHE BELIEVES (IN ME)	38	17 ROMAN KEATING SHE BELIEVES (IN ME)
39	8 OUTKAST FEAT. SLEEPY BROWN THE WAY YOU MOVE	39	8 OUTKAST FEAT. SLEEPY BROWN THE WAY YOU MOVE
40	36 SNOW PATROL RUN	40	36 SNOW PATROL RUN

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THE YEAR SO FAR: TOP 20 SINGLES		THE YEAR SO FAR: TOP 20 SINGLES	
Pos	Artist Title	Pos	Artist Title
1	1 MICHELLE ALL THIS TIME	1	1 MICHELLE ALL THIS TIME
2	2 KELIS MILKSHAKE	2	2 KELIS MILKSHAKE
3	3 LMC V U2 TAKE ME TO THE CLOUDS ABOVE	3	3 LMC V U2 TAKE ME TO THE CLOUDS ABOVE
4	1 PETER ANDRE MYSTERIOUS GIRL	4	1 PETER ANDRE MYSTERIOUS GIRL
5	4 OUTKAST HEY YA!	5	4 OUTKAST HEY YA!
6	5 MICHAEL ANDREWS FEAT. GARY JULES MUD WORLD	6	5 MICHAEL ANDREWS FEAT. GARY JULES MUD WORLD
7	8 BOOGIE PIMPS SOMEBODY TO LOVE	7	8 BOOGIE PIMPS SOMEBODY TO LOVE
8	7 OZZY & KELLY OSBOURNE CHANGES	8	7 OZZY & KELLY OSBOURNE CHANGES
9	9 BRITNEY SPEARS TOXIC	9	9 BRITNEY SPEARS TOXIC
10	9 SEAN PAUL FEAT. SASHA I'M STILL IN LOVE WITH YOU	10	9 SEAN PAUL FEAT. SASHA I'M STILL IN LOVE WITH YOU
11	10 SAM & MARK WITH A LITTLE HELP FROM MY FRIENDS	11	10 SAM & MARK WITH A LITTLE HELP FROM MY FRIENDS
12	11 JAMIELLA THANK YOU	12	11 JAMIELLA THANK YOU
13	11 DJ CASPER CIA CHA SLIDE	13	11 DJ CASPER CIA CHA SLIDE
14	11 ZIYI FEAT. RAGHAF & JUCKI SO CONFUSED	14	11 ZIYI FEAT. RAGHAF & JUCKI SO CONFUSED
15	12 WILL YOUNG LEAVE RIGHT NOW	15	12 WILL YOUNG LEAVE RIGHT NOW
16	12 BLACK EYED PEAS SHUT UP	16	12 BLACK EYED PEAS SHUT UP
17	14 VICTORIA BECKHAM THIS GROOVE/LET YOUR HEAD GO	17	14 VICTORIA BECKHAM THIS GROOVE/LET YOUR HEAD GO
18	18 ROMAN KEATING SHE BELIEVES (IN ME)	18	18 ROMAN KEATING SHE BELIEVES (IN ME)
19	15 FRANK FERDINAND TAKE ME OUT	19	15 FRANK FERDINAND TAKE ME OUT
20	18 KATIE MELUA THE CLOSEST THING TO CRAZY	20	18 KATIE MELUA THE CLOSEST THING TO CRAZY

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Pos	Artist Title	Pos	Artist Title
1	1 BRITNEY SPEARS TOXIC	1	1 BRITNEY SPEARS TOXIC
2	2 DJ CASPER CIA CHA SLIDE	2	2 DJ CASPER CIA CHA SLIDE
3	1 2 PETER ANDRE MYSTERIOUS GIRL	3	1 2 PETER ANDRE MYSTERIOUS GIRL
4	4 GEORGE MICHAEL AMAZING	4	4 GEORGE MICHAEL AMAZING
5	15 KYLIE MINOGUE RED BLOODED WOMAN	5	15 KYLIE MINOGUE RED BLOODED WOMAN
6	2 2 JAMIELLA THANK YOU	6	2 2 JAMIELLA THANK YOU
7	6 BEENIE MAN FEAT. MS THING DUDE	7	6 BEENIE MAN FEAT. MS THING DUDE
8	18 BLINK 182 I MISS YOU	8	18 BLINK 182 I MISS YOU
9	6 17 OUTKAST HEY YA!	9	6 17 OUTKAST HEY YA!
10	3 2 WESTLIFE OBVIOUS	10	3 2 WESTLIFE OBVIOUS
11	5 6 LMC V U2 TAKE ME TO THE CLOUDS ABOVE	11	5 6 LMC V U2 TAKE ME TO THE CLOUDS ABOVE
12	7 2 VS LOVE YOU LIKE MAD	12	7 2 VS LOVE YOU LIKE MAD
13	9 9 FYA FEAT. SMUJJI MUST BE LOVE	13	9 9 FYA FEAT. SMUJJI MUST BE LOVE
14	9 9 KEANE SOMEWHERE ONLY WE KNOW	14	9 9 KEANE SOMEWHERE ONLY WE KNOW
15	11 9 KELIS MILKSHAKE	15	11 9 KELIS MILKSHAKE
16	3 LEMAR ANOTHER DAY	16	3 LEMAR ANOTHER DAY
17	10 NO DOUBT IT'S MY LIFE/BATHWATER	17	10 NO DOUBT IT'S MY LIFE/BATHWATER
18	4 3 BUSTED WHO'S DAVID?	18	4 3 BUSTED WHO'S DAVID?
19	10 9 BOOGIE PIMPS SOMEBODY TO LOVE	19	10 9 BOOGIE PIMPS SOMEBODY TO LOVE
20	10 50 CENT-YUNIT IF I CAN'T/THM THINGS	20	10 50 CENT-YUNIT IF I CAN'T/THM THINGS
21	19 14 KATIE MELUA THE CLOSEST THING TO CRAZY	21	19 14 KATIE MELUA THE CLOSEST THING TO CRAZY
22	17 22 TIMBALAND & MAGOO FEAT. MISSY ELLIOTT COP THAT SHIT	22	17 22 TIMBALAND & MAGOO FEAT. MISSY ELLIOTT COP THAT SHIT
23	15 3 DEEPEST BLUE GIVE IT AWAY	23	15 3 DEEPEST BLUE GIVE IT AWAY
24	28 STARSAILOR FOUR TO THE FLOOR	24	28 STARSAILOR FOUR TO THE FLOOR
25	13 4 SAM & MARK WITH A LITTLE HELP FROM MY FRIENDS/MEASURE...	25	13 4 SAM & MARK WITH A LITTLE HELP FROM MY FRIENDS/MEASURE...
26	3 RAGHAF CAN'T GET ENOUGH	26	3 RAGHAF CAN'T GET ENOUGH
27	16 4 ROMAN KEATING SHE BELIEVES (IN ME)	27	16 4 ROMAN KEATING SHE BELIEVES (IN ME)
28	17 28 GOLDFRAPP BLACK CHERRY	28	17 28 GOLDFRAPP BLACK CHERRY
29	18 2 ZIYI FEAT. RAGHAF & JUCKI SO CONFUSED	29	18 2 ZIYI FEAT. RAGHAF & JUCKI SO CONFUSED
30	12 2 KELLY LORENA THIS TIME I KNOW IT'S FOR REAL	30	12 2 KELLY LORENA THIS TIME I KNOW IT'S FOR REAL
31	9 MICHELLE ALL THIS TIME	31	9 MICHELLE ALL THIS TIME
32	21 6 SEAN PAUL FEAT. SASHA I'M STILL IN LOVE WITH YOU	32	21 6 SEAN PAUL FEAT. SASHA I'M STILL IN LOVE WITH YOU
33	15 11 LMC JIG CHA CHA SLIDE	33	15 11 LMC JIG CHA CHA SLIDE
34	24 4 FATMAN SCOOP FEAT. THE CROOKLYN CLAN IT TAKES SCOOP	34	24 4 FATMAN SCOOP FEAT. THE CROOKLYN CLAN IT TAKES SCOOP
35	29 4 FERRY CORSTEN ROCK YOUR BODY ROCK	35	29 4 FERRY CORSTEN ROCK YOUR BODY ROCK
36	30 6 SNOW PATROL RUN	36	30 6 SNOW PATROL RUN
37	27 13 OZZY & KELLY OSBOURNE CHANGES	37	27 13 OZZY & KELLY OSBOURNE CHANGES
38	29 3 LUTHER VANDROSS DANCE WITH MY FATHER	38	29 3 LUTHER VANDROSS DANCE WITH MY FATHER

TOXIC: BRITNEY SPEARS; CIA CHA SLIDE: DJ CASPER; MYSTERIOUS GIRL: PETER ANDRE; AMAZING: GEORGE MICHAEL; RED BLOODED WOMAN: KYLIE MINOGUE; THANK YOU: JAMIELLA; MS THING DUDE: BEENIE MAN; I MISS YOU: BLINK 182; HEY YA!: OUTKAST; TAKE ME TO THE CLOUDS ABOVE: LMC V U2; BATHWATER: NO DOUBT; DUDE: BEENIE MAN; I MISS YOU: BLINK 182; HEY YA!: OUTKAST; MUST BE LOVE: FYA; ONLY WE KNOW: KEANE; MILKSHAKE: KELIS; ANOTHER DAY: LEMAR; BATHWATER: NO DOUBT; WHO'S DAVID?: BUSTED; SOMEBODY TO LOVE: BOOGIE PIMPS; YUNIT IF I CAN'T/THM THINGS: 50 CENT; CLOSEST THING TO CRAZY: KATIE MELUA; COP THAT SHIT: TIMBALAND & MAGOO; GIVE IT AWAY: DEEPEST BLUE; FOUR TO THE FLOOR: STARSAILOR; SHE BELIEVES (IN ME): ROMAN KEATING; CAN'T GET ENOUGH: RAGHAF; SHE BELIEVES (IN ME): ROMAN KEATING; BLACK CHERRY: GOLDFRAPP; SO CONFUSED: ZIYI FEAT. RAGHAF & JUCKI; THIS TIME I KNOW IT'S FOR REAL: KELLY LORENA; ALL THIS TIME: MICHELLE; I'M STILL IN LOVE WITH YOU: SEAN PAUL FEAT. SASHA; CHA CHA SLIDE: LMC; IT TAKES SCOOP: FATMAN SCOOP FEAT. THE CROOKLYN CLAN; ROCK YOUR BODY ROCK: FERRY CORSTEN; RUN: SNOW PATROL; CHANGES: OZZY & KELLY OSBOURNE; DANCE WITH MY FATHER: LUTHER VANDROSS

# Singles Chart

Chart  
This Week  
Last Week  
New  
Re-Entry  
MUSIC WEEK  
UK SINGLES  
CHART

39	22	2	JX RESTLESS	Various Artists (Various Artists)	Tel: 01753 730000 (UK)
40	38	2	BERNIE NOLAN MACUSHLA	Various Artists (Various Artists)	Tel: 01753 730000 (UK)
41	NEW	1	THE MARS VOLTA TELEVATORS	Various Artists (Various Artists)	Tel: 01753 730000 (UK)
42	36	1	FRANZ FERDINAND TAKE ME OUT	Various Artists (Various Artists)	Tel: 01753 730000 (UK)
43	31	12	MICHAEL ANDREWS FEAT. GARY JULES MAD WORLD	Various Artists (Various Artists)	Tel: 01753 730000 (UK)
44	35	1	WILL YOUING LEAVE RIGHT NOW	Various Artists (Various Artists)	Tel: 01753 730000 (UK)
45	35	4	JAGGED EDGE WALKED OUTTA HEAVEN	Various Artists (Various Artists)	Tel: 01753 730000 (UK)
46	NEW	1	THE OPEN CLOSE MY EYES	Various Artists (Various Artists)	Tel: 01753 730000 (UK)
47	28	3	ALEX PARKS CRY	Various Artists (Various Artists)	Tel: 01753 730000 (UK)
48	23	2	PLACEBO ENGLISH SUMMER RAIN	Various Artists (Various Artists)	Tel: 01753 730000 (UK)
49	2	4	STEREOPHONICS MOVIESTAR	Various Artists (Various Artists)	Tel: 01753 730000 (UK)
50	53	12	SUGABABES TOO LOST IN YOU	Various Artists (Various Artists)	Tel: 01753 730000 (UK)
51	NEW	1	GENERAL LEVY VS ZEUS SHAKE (WHAT YA MAMA GAVE YA)	Various Artists (Various Artists)	Tel: 01753 730000 (UK)
52	45	6	EMMA T'LL BE THERE	Various Artists (Various Artists)	Tel: 01753 730000 (UK)
53	40	6	LOSTPROPHETS LAST TRAIN HOME	Various Artists (Various Artists)	Tel: 01753 730000 (UK)
54	NEW	1	DJ ZINC SKA	Various Artists (Various Artists)	Tel: 01753 730000 (UK)
55	NEW	1	EASTERN LANE SAFFRON	Various Artists (Various Artists)	Tel: 01753 730000 (UK)
56	49	6	PINK GOD IS A DJ	Various Artists (Various Artists)	Tel: 01753 730000 (UK)
57	33	3	BELLE & SEBASTIAN I'M A CUCKOO	Various Artists (Various Artists)	Tel: 01753 730000 (UK)
58	43	5	BLAZIN' SQUAD HERE 4 ONE	Various Artists (Various Artists)	Tel: 01753 730000 (UK)
59	31	2	STONEISLAND PUMP ME UP HIGH	Various Artists (Various Artists)	Tel: 01753 730000 (UK)
60	47	7	MAROON 5 HARDER TO BREATHE	Various Artists (Various Artists)	Tel: 01753 730000 (UK)
61	51	7	SCISSOR SISTERS COMFORTABLE NUMB	Various Artists (Various Artists)	Tel: 01753 730000 (UK)
62	26	2	ELBOW NOT A JOB	Various Artists (Various Artists)	Tel: 01753 730000 (UK)
63	54	4	THE STROKES REPTILIA	Various Artists (Various Artists)	Tel: 01753 730000 (UK)
64	39	2	LOVE INC INTO THE NIGHT	Various Artists (Various Artists)	Tel: 01753 730000 (UK)
65	NEW	1	CRACKOUT THIS IS WHAT WE DO	Various Artists (Various Artists)	Tel: 01753 730000 (UK)
66	NEW	1	CHICKS ON SPEED WORDY RAPPINGHOOD	Various Artists (Various Artists)	Tel: 01753 730000 (UK)
67	41	4	SPEEDWAY CAN'T TURN BACK	Various Artists (Various Artists)	Tel: 01753 730000 (UK)
68	41	4	UD PROJECT SATURDAY NIGHT	Various Artists (Various Artists)	Tel: 01753 730000 (UK)
69	42	4	PENDULUM ANOTHER PLANE IVOYAGER	Various Artists (Various Artists)	Tel: 01753 730000 (UK)
70	NEW	1	COHEN VS DELUXE JUST KICK	Various Artists (Various Artists)	Tel: 01753 730000 (UK)
71	54	12	ULTRABEST FEELIN' FINE	Various Artists (Various Artists)	Tel: 01753 730000 (UK)
72	NEW	1	MEKON FEAT. AFRIKA BAMBATAA D-FUNKTIONAL	Various Artists (Various Artists)	Tel: 01753 730000 (UK)
73	NEW	1	THE SHINS SO SAYS I	Various Artists (Various Artists)	Tel: 01753 730000 (UK)
74	63	9	MOTORCYCLE AS THE RUSH COMES	Various Artists (Various Artists)	Tel: 01753 730000 (UK)
75	62	7	THE OFFSPRING HIT THAT	Various Artists (Various Artists)	Tel: 01753 730000 (UK)

■ Sales increase ■ Sales increase +50% ■ Highest First Entry ■ Sales 100,000 ■ Sales 200,000 ■ Sales 300,000

■ New ■ Re-Entry ■ Various Artists ■ Various Artists ■ Various Artists

MIGHT BE LOVE 11  
 MOTOHEAD 12  
 NINE LIPS 13  
 PINK 14  
 RICHIE MURRAY 15  
 RITZ 16  
 ROCKY HORROR BODY 17

SLOWLY WE BURN 18  
 SLOWLY WE BURN 19  
 SLOWLY WE BURN 20  
 SLOWLY WE BURN 21  
 SLOWLY WE BURN 22  
 SLOWLY WE BURN 23  
 SLOWLY WE BURN 24  
 SLOWLY WE BURN 25

CASH 26  
 THE TROUBLE 27  
 THE TROUBLE 28  
 THE TROUBLE 29  
 THE TROUBLE 30  
 THE TROUBLE 31  
 THE TROUBLE 32  
 THE TROUBLE 33

THE OFFSPRING 34  
 THE OFFSPRING 35  
 THE OFFSPRING 36  
 THE OFFSPRING 37  
 THE OFFSPRING 38  
 THE OFFSPRING 39  
 THE OFFSPRING 40

**As used by Top of the Pops and Radio One**  
 Chart compiled from actual sales data from the UK Singles Chart, based on a sample of more than 4000 UK singles.  
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**5. Kyle Minogue**  
 On the face of it, Kyle's star has waned somewhat since Slow topped the chart in November. In reality, Slow was very lucky to top the chart, doing so with first-week sales of just 43,291, while Red Blooded Woman was unlucky to find itself released in a tougher climate, and sold 39,812 copies last week. Her album Body Language has sold more than 280,000.



**8. Blunk 182**  
 With massive support from Radio One, 1 Miss You by Blunk, 182's second album, has sold more than 280,000.



**12. No Doubt**  
 It is only 14 weeks since No Doubt's cover of Talk Talk's It's My Life peaked at number 20 – but now it has been re-released – this time as a deluxe A-side with Ballwater. It received more airplay than home around, but its chart fortunes haven't improved much, as it returns to the chart at 17.

## INDEPENDENT SINGLES

The Last	ARTIST TITLE	Label/Release Info
1	TIMBALAND & MAGDO FEAT. MISSY ELLIOTT COP THAT SHIT	Virgin (Various Artists)
2	RAGNAR CAN'T GET ENOUGH	ADD 01
3	KATIE MELUA THE CLOSEST THING TO CRAZY	Mercury 01
4	JX RESTLESS	Easy Tone (Various Artists)
5	FRANZ FERDINAND TAKE ME OUT	Mercury 01
6	DJ ZINC SKA	Star Place (Various Artists)
7	MICHAEL ANDREWS FEAT. GARY JULES MAD WORLD	Admiral (Various Artists)
8	EASTERN LANE SAFFRON	Beach (Various Artists)
9	BELLE & SEBASTIAN I'M A CUCKOO	Beach (Various Artists)
10	OZZY & KELLY OSBOURNE CHANGES	Capitol 01
11	STEREOPHONICS MOVIESTAR	VP (Various Artists)
12	STEREOPHONICS LAST TRAIN HOME	Wide World (Various Artists)
13	ELBOW NOT A JOB	VP (Various Artists)
14	THE STROKES REPTILIA	Beach (Various Artists)
15	COHEN VS DELUXE JUST KICK	Mercury 01
16	MEKON FEAT. AFRIKA BAMBATAA D-FUNKTIONAL	Mercury 01
17	UD PROJECT SATURDAY NIGHT	Mercury 01
18	PENDULUM ANOTHER PLANE IVOYAGER	Mercury 01
19	THE SHINS SO SAYS I	Capitol (Various Artists)
20	BERNIE NOLAN MACUSHLA	Label (Various Artists)

## DANCE SINGLES

The Last	ARTIST TITLE	Label/Release Info
1	PENDULUM ANOTHER PLANE IVOYAGER	Mercury 01
2	STONEISLAND PUMP ME UP HIGH	Mercury 01
3	COHEN VS DELUXE JUST KICK	Mercury 01
4	CHICKS ON SPEED WORDY RAPPINGHOOD	Mercury 01
5	MEKON FEAT. AFRIKA BAMBATAA D-FUNKTIONAL	Mercury 01
6	JX RESTLESS	Easy Tone (Various Artists)
7	FERRY CORSTEN ROCK YOUR BODY ROCK	Mercury 01
8	TOAM NEVILLE JUST FUNK	Mercury 01
9	FUNK D'VOID ALL THAT MATTERS	Mercury 01
10	DJ CASPER CHA CHA SLIDE	All Around The World (Various Artists)
11	PAINTS & CORSET MALICE & WONDERLAND	Top Gun (Various Artists)
12	BEN WATT FEAT. SANANDA MAITREYA A STRONGER MAN	Mercury 01
13	LOTTIE SUPRIKALIA	Mercury 01
14	DR DRE FEAT. SMOO DOOP THE NEXT EPISODE	Mercury 01
15	JUNIOR JACK FEAT. ROBERT SMITH DA RYPE	Mercury 01
16	LMC VS U2 TAKE ME TO THE CLOUDS ABOVE	All Around The World (Various Artists)
17	MOTORCYCLE AS THE RUSH COMES	Mercury 01
18	MICHEL MIGNI CITY SOUNDS I - SYDNEY	Mercury 01
19	DEEPTEST BUD GIVE IT AWAY	Mercury 01
20	ARTIST UNKNOWN BOOGIE REMIX	Mercury 01

## R&B SINGLES

The Last	ARTIST TITLE	Label/Release Info
1	JAMIELIA THANK YOU	Mercury 01
2	OUTKAST FEEL YOU	Mercury 01
3	FYA FEAT. SMALLZ MUST BE LOVE	Mercury 01
4	TIMBALAND & MAGDO FEAT. MISSY ELLIOTT COP THAT SHIT	Virgin (Various Artists)
5	SO COTTON-KNIT IF I CAN'T HAVE THINGS	Mercury 01
6	KELLY ROWLAND FEEL	Mercury 01
7	LEAHY ANOTHER DAY	Mercury 01
8	RAGNAR CAN'T GET ENOUGH	ADD 01
9	SEAN PAUL FEAT. WISHU TH'S STILL IN LOVE WITH YOU	Mercury 01
10	JAGGED EDGE WALKED OUTTA HEAVEN	Mercury 01
11	FANNY SCODOP FEAT. BROOKLYN CLANT IT TAKES SCODOP	Mercury 01
12	CHRYSTAL BALL	Mercury 01
13	TUPAC FEAT. NOTORIOUS B.I.G. RHYMING INVAJING TO LIVE	Mercury 01
14	BYRONIE ME, MYSELF & I	Mercury 01
15	50 CENT IN DA CLUB	Mercury 01
16	JACK STONE FELLS IN LOVE WITH A BOY	Mercury 01
17	ANJA LINDON COMMUNITY CHOIR CHILDREN OF THE WORLD	Mercury 01
18	JAMIELIA SUPERSTAR	Mercury 01
19	50 CENT PIMP	Mercury 01
20	KEVIN LYTTLE TURN ME ON	Mercury 01

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1303/04  
Top 75

Katie and Melua Jones hold fast and Zero 7 record a strong opening week as Jamelia's recharged Thank You album kickstarts her campaign second time around

# The Official UK

## TOP 20 MUSIC DVD

Pos	Last	ARTIST	TITLE	Label
1	1	BON JOVI	THIS LEFT FEELS RIGHT - LIVE	Universal Music UK
2	2	VARIOUS	THE LAST WALTZ	HMV (TEN)
3	2	THE BEATLES	THE FIRST US VISIT	Apple (4)
4	4	ROBBIE WILLIAMS	WHAT WE DID LAST SUMMER	Chryslis (4)
5	3	DURAN DURAN	GREATEST - THE VIDEOS	CDE (12)
6	12	CHEER	THE FAREWELL TOUR	BMG Video (BMG)
7	11	AC/DC	LIVE AT DONINGTON	Epic (DVE)
8	9	QUEEN	LIVE AT WEMBLEY STADIUM	Parlophone (4)
9	2	THE EAGLES	HILL CREEKS OVER	BMG Video (BMG)
10	7	SHANIA TWAIN	UP - LIVE IN CHICAGO	Universal Music UK
11	6	SATRIAN/AI/MALMASTEEN	© LIVE IN DENVER	Epic (DVE)
12	6	VARIOUS	THE OLD GREY WHISTLE TEST - VOL. 3	FFCD (DVE)
13	10	QUEEN	GREATEST VIDEO HITS - 2	Parlophone (4)
14	3	GUNS N' ROSES	WELCOME TO THE VIDEOS	Polygram (4)
15	15	RED HOT CHILI PEPPERS	LIVE AT SLANE CASTLE	Warner Music UK (DVE)
16	5	TENACIOUS D	THE COMPLETE MASTERWORKS COLDCALYPT LIVE 2003	Epic (TEN)
17	13	DAVE COHAN	LIVE MONSTERS	Mute (DVE)
18	8	VARIOUS	THE BRIT AWARDS 2004	Island (DVD)
19	16	THE U2 UK HOME	- LIVE FROM SLANE CASTLE	Island (4)

## TOP 10 JAZZ/BLUES ALBUMS

Pos	Last	ARTIST	TITLE	Label
1	1	NORAH JONES	FEELS LIKE HOME	Blue Note (4)
2	1	JAMIE CULLUM	THENTYSOMETHING	UCL (4)
3	3	NORAH JONES	COME AWAY WITH ME	Parlophone (4)
4	4	AMY WINEHOUSE	FRANK	Epic (4)
5	5	JAMIE CULLUM	POINTLESS NOSTALGIA	Cosmic (DVE)
6	5	MICHAEL BUBBLE	MICHAEL BUBBLE	Ronar (DVE)
7	7	MILLS DAVIS	YMOH OF BLUE	Colours (DVE)
8	6	FLEETWOOD MAC	THE BEST OF PETER GREENS	Capitol (DVE)
9	6	PETER CINCOTTI	PETER CINCOTTI	Cosmic (DVE)
10	10	SADE	DIAMOND LIFE	Epic (DVE)

## THE YEAR SO FAR: TOP 20 ALBUMS

Pos	Last	ARTIST	TITLE	Label
1	1	KATIE MELUA	CALL OFF THE SEARCH	Brands
2	2	NORAH JONES	FEELS LIKE HOME	Blue Note
3	3	DIDO	LIFE FOR RENT	Chryslis (4)
4	4	BLACK EYED PEAS	ELEPHUNK	ADA (4)
5	5	WILL YOUNG	FRIDAY'S CHILD	S
6	6	JOSS STONE	THE SOUL SESSIONS	Mercury/Verve
7	7	NO DOUBT	THE SINGLES 1992-2003	Interscope/Polygram
8	8	LEANN RIMES	THE BEST OF	Capitol
9	10	OUTKAST	SPEAKEROXXX/THE LOVE BELOW	Capitol
10	9	EVANESCENCE	FALLEN	Arista
11	12	SNOW PATROL	FINAL STRAW	Epic/Interscope
12	13	DARKNESS	PERMISSION TO LAND	Motown/Atlantic
13	16	JAMIE CULLUM	THENTYSOMETHING	UCL
14	11	MICHAEL JACKSON	NUMBER ONES	Epic
15	15	RED HOT CHILI PEPPERS	GREATEST HITS	Epic
16	17	FRANZ FERDINAND	FRANZ FERDINAND	Mercury
17	17	TEARS FOR FEARS	TEARS ROLL DOWN - GREATEST HITS 82-92	Demos
18	18	REMS	IN TIME - THE BEST OF - 1988-2003	Motown (4)
19	19	NORAH JONES	COME AWAY WITH ME	Parlophone
20	21	BRITNEY SPEARS	IN THE ZONE	Jive

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## GET MUSIC WEEK ONLINE TOO

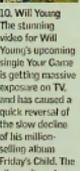
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**1. Zero 7**  
Zero 7's debut album *Embrace*. Things said 292,000 copies despite a modest chart peak of number 28. Nearly three years on the follow-up, *When It Falls*, takes top debut honours on the chart this week as their selling nearly 37,000 copies.



**4. Jamelia**  
After the hard-won success of *SuperStar* and the number two debut last week of follow-up *Thank You*, Jamelia now secures a number four debut with her latest album, also entitled *Thank You*. Actually, it is the album peaked at number 65 last September, and has previously sold 28,000 copies. Last week alone it sold more than 34,000 copies.



**10. Will Young**  
The stunning video for Will Young's upcoming single *You Can't* is getting massive exposure on TV, and has caused a quick reversal of the slow decline of his million-selling album *Friday's Child*. The album dipped as low as number 18 a fortnight ago but climbed to number 16 last week and now jumps to number 10.

Pos	Last	ARTIST	TITLE	Label
1	1	KATIE MELUA	CALL OFF THE SEARCH	Brands (4)
2	2	NORAH JONES	FEELS LIKE HOME	Blue Note (4)
3	3	ZERO 7	WHEN IT FALLS	Interscope/Globe (4)
4	4	JAMELIA	THANK YOU	Parlophone (4)
5	3	JAMIE CULLUM	THENTYSOMETHING	UCL (4)
6	2	BLACK EYED PEAS	ELEPHUNK	ADA (4)
7	5	NO DOUBT	THE SINGLES 1992-2003	ADA/Polygram (4)
8	2	OUTKAST	SPEAKEROXXX/THE LOVE BELOW	Interscope/Polygram (4)
9	4	DURAN DURAN	GREATEST	CDE (12)
10	10	WILL YOUNG	FRIDAY'S CHILD	S (4)
11	7	THE DARKNESS	PERMISSION TO LAND	Motown/Atlantic (4)
12	12	JOSS STONE	THE SOUL SESSIONS	Mercury/Verve (4)
13	5	SNOW PATROL	FINAL STRAW	Epic/Interscope (4)
14	9	LEANN RIMES	THE BEST OF	Capitol (4)
15	10	NORAH JONES	COME AWAY WITH ME	Parlophone (4)
16	13	FRANZ FERDINAND	FRANZ FERDINAND	Mercury (4)
17	13	DIDO	LIFE FOR RENT	Chryslis (4)
18	15	BRITNEY SPEARS	IN THE ZONE	Jive (4)
19	15	LEMAR	DEDICATED	Sony (4)
20	17	HUNDRED REASONS	SHATTERPROOF IS NOT A CHALLENGE	Chryslis (4)
21	14	MICHELLE	THE MEANING OF LOVE	S (4)
22	25	BLINK 182	BLINK 182	Capitol (4)
23	19	LOSTPROPHETS	START SOMETHING	Motown (4)
24	20	EMMA FREE ME	EMMA FREE ME	Island (4)
25	20	DUSTY SPRINGFIELD	THE LOOK OF LOVE	Universal (4)
26	23	EVANESCENCE	FALLEN	Epic (4)
27	22	BUSTED	A PRESENT FOR EVERYONE	Universal (4)
28	31	DAMIAN RICE	O	BMG (4)
29	27	50 CENT	GET RICH OR DIE TRYIN'	Interscope/Polygram (4)
30	34	SUGARBABES	THREE	Universal (4)
31	NEW	AUF DER MAUR	AUF DER MAUR	Universal (4)
32	21	MUSE	ABSOLUTION	Epic (4)
33	29	ALICIA KEYS	THE DIARY OF	Sony (4)
34	32	SCISSOR SISTERS	SCISSOR SISTERS	Jive (4)
35	10	RED HOT CHILI PEPPERS	GREATEST HITS	Polygram (4)
36	24	TEARS FOR FEARS	TEARS ROLL DOWN 1982-1992	Warner Bros (4)
37	26	RONAN KEATING	TURN IT ON	Epic (4)
38	33	AIR	TALKIE WALKIE	Interscope (4)

ARRESTED DEVELOPMENT 29	BLACK EYED PEAS 6	BRAND NEW HEAVEN 36	FRANZ FERDINAND 16	JOSS STONE 12
BEYONCÉ 35	BLINK 182 22	BRAND NEW HEAVEN 36	GO TO THE SUN 41	KATIE MELUA 1
ALICIA KEYS 33	BLITZ 29	BRITNEY SPEARS 18	HOWARD SHORE 72	KATIE MELUA 1
ALICIA KEYS 33	BOSTON 42	BUSTED 27	HOWARD SHORE 72	KATIE MELUA 1
ALICIA KEYS 33	BRITNEY SPEARS 18	CHRYSLIS 4	HOWARD SHORE 72	KATIE MELUA 1
ALICIA KEYS 33	BRITNEY SPEARS 18	CHRYSLIS 4	HOWARD SHORE 72	KATIE MELUA 1
ALICIA KEYS 33	BRITNEY SPEARS 18	CHRYSLIS 4	HOWARD SHORE 72	KATIE MELUA 1
ALICIA KEYS 33	BRITNEY SPEARS 18	CHRYSLIS 4	HOWARD SHORE 72	KATIE MELUA 1
ALICIA KEYS 33	BRITNEY SPEARS 18	CHRYSLIS 4	HOWARD SHORE 72	KATIE MELUA 1
ALICIA KEYS 33	BRITNEY SPEARS 18	CHRYSLIS 4	HOWARD SHORE 72	KATIE MELUA 1

# Albums Chart

Chart compiled from actual sales for Sunday to Saturday across a period of seven days (6,000 UK stores). For the Official Charts Company 2004. Produced with SPI and BMRB cooperation.

Rank	Weeks on Chart	Artist	Title	Label
39	36	AMY WINEHOUSE	FRANK	Island (07928) UK
40	55	JOHNNY CASH	AMERICAN RECORDINGS TV - THE MAN	Capitol Nashville (03302) US
41	73	KYLIE MINOGUE	BODY LANGUAGE	Parlophone (95742) UK
42	36	MICHAEL JACKSON	NUMBER ONES	Epic (513030) (FM)
43	17	COLDPLAY	A RUSH OF BLOOD TO THE HEAD	Parlophone (45524) UK
44	35	DANIEL BEDINGFIELD	GOTTA GET THRU THIS	Mercury (68252) UK
45	68	SARAH MCLACHLAN	AFTERGLOW	Arista (0245672) (BMG)
46	45	WESTLIFE	TURNAROUND	5.030 (03512) (BMG)
47	37	BEYONCÉ	DAGEROUSLY IN LOVE	Columbia (90993) (FEM)
48	11	REM	IN TIME - THE BEST OF - 1988-2003	Warner Bros (02438) (FEM)
49	45	GOLDFRAPP	BLACK CHERRY	Mercury (021068) (FEM)
50	28	THE STANDS	ALL YEARS LEAVING	Virgin (042250) (P)
51	40	THE WHITE STRIPES	ELEPHANT	XL (02262) (FEM)
52	59	BUST	BUSTED	Universal (020978) (UK)
53	60	JOHN FRUSCIANTE	SHADOWS COLLIDE WITH PEOPLE	Warner Bros (0420662) (FEM)
54	3	KANYE WEST	THE COLLEGE DROPOUT	Reprise (04764) (P) (FEM)
55	NEW	JAMIE CULLUM	POINTLESS NOSTALGIC	Columbia (02402) (BMG)
56	47	CHRISTINA AGUILERA	STRIPPED	RCA (0419415) (BMG)
57	75	DIDO	NO ANGEL	Cherry (0419307) (BMG)
58	10	LIONEL RICHIE	THE COMMODORES THE DEFINITIVE COLLECTION	Universal (719634) (UK)
59	22	MICHAEL BUBLE	MICHAEL BUBLE	Mercury (0245152) (FEM)
60	39	STEREOPHONICS	YOU GOTTA GO THERE TO COME BACK	VE (032092) (UMI)
61	28	DAVID BOWIE	BEST OF BOWIE	EMI (58621) (UK)
62	44	R KELLY	THE R IN R&B - GREATEST HITS VOL. 1	Jive (0406429) (P)
63	58	FATS DOMINO	THE BEST OF	EMI (59492) (UK)
64	15	ALEX PARKS	INTRODUCTION	Polygram (56605) (UK)
65	28	QUEEN	GREATEST HITS I II & III	Parlophone (52632) (UK)
66	NEW	WESTLIFE	UNBREAKABLE - THE GREATEST HITS VOL. 1	5.030 (03512) (BMG)
67	54	STEVIE WONDER	THE DEFINITIVE COLLECTION	Universal (916557) (UK)
68	53	KELIS	TASTY	Virgin (024274) (UK)
69	NEW	DAVID GRAY	WHITE LADDER	EMI (047818) (FEM)
70	51	SEAN PAUL	DUTTY ROCK	Atlantic (0476201) (FEM)
71	57	BASEMENT JAXX	KISH KASH	XL (02176) (FEM)
72	NEW	HOWARD SHORE	LORD OF THE RINGS - RETURN OF THE KING (OST)	Warner Bros (04761) (FEM)
73	63	THE STROKES	ROOM ON FIRE	Rough Trade (07804) (UK) (FEM)
74	NEW	LIONEL RICHIE	BACK TO FRONT	Mercury (0415002) (UK)
75	60	PINK	TRIP THRU THIS	Arista (0245705) (BMG)

■ Sales increase  
■ Sales increase >50%  
■ New Entry  
■ Re-Entry  
■ New UK (100000)  
■ New UK (>100000)  
■ New US (100000)  
■ New US (>100000)



**20. Hundred Reasons**  
 At least half a Hundred Reasons reached number six with their 2000 debut album *Islands*. Above Our Station, which sold more than 87,000 copies. Their follow-up, *Shatterproof* is Not A Challenge, was preceded by two singles, which peaked at 29 and 30 respectively. As a consequence, *Shatterproof* itself makes a below-par debut this week, ending the list at number 20 after selling 11,501 copies.



**25. Dusty Springfield**  
 Dusty Springfield died five years ago last Tuesday (March 2) and she returns to the chart for the first time since then with the two-CD compilation *The Look Of Love*, which debuts this week at number 25. The album - which includes rare live cuts and remasters - sold 9,068 copies last week.



**28. Damien Rice**  
 With its profile boosted by its Brits nomination and TV advertising, Damien Rice's *O* is back on the Top 40, some 20 months after its release. The Irishman's debut album has so far sold more than 230,000 copies and has raised over 31,200 in the past fortnight.

## TOP 20 COMPILATIONS

Rank	Artist	Title	Label
1	VARIOUS	HIT 40 UK	EMI (04761) (FEM)
2	VARIOUS	FUNK SOUL CLASSICS	Mercury (04761) (FEM)
3	VARIOUS	CLUBBIX 2004	IMPACT (01) UK
4	VARIOUS	BEST HEAVY METAL ALBUM IN THE WORLD EVER	Impact (01) UK
5	VARIOUS	LEADERS OF THE PACK - 60S GIRLS	Universal (01) UK
6	VARIOUS	SEX AND THE CITY	Sony Music (01) UK
7	VARIOUS	DEAR PEACE ANTHEMS SPRING 2004	Real Gone Music (01) UK
8	VARIOUS	BEST OF ACQUSTIC	Edmore Music (01) UK
9	VARIOUS	JAZZ CAFE - THE SOUL MIX	Impresso (01) (BMG)
10	VARIOUS	ANTHEMS OF TRANCE	Impresso (01) (BMG)
11	VARIOUS	KISS SMOOTH R&B	Sony (01) (FEM) (UK)
12	VARIOUS	CLUBLAND 4	IMPACT (01) UK
13	VARIOUS	BLING	Virgin (01) (FEM) (BMG)
14	VARIOUS	ELECTRIC MOODS	Decca (01) (FEM)
15	VARIOUS	THE BRITS AWARDS ALBUM 2004	IMPACT (01) UK
16	VARIOUS	POP PARTY	EMI (04761) (FEM)
17	VARIOUS	ROCK MONSTERS	Universal (01) UK
18	VARIOUS	DISCO HEAVEN 04	Real Gone Music (01) UK
19	VARIOUS	NOW THAT'S WHAT I CALL MUSIC! 55	EMI (04761) (FEM)
20	VARIOUS	R&B LOVE	Sony (01) (FEM) (BMG)

## TOP 20 INDIE ALBUMS

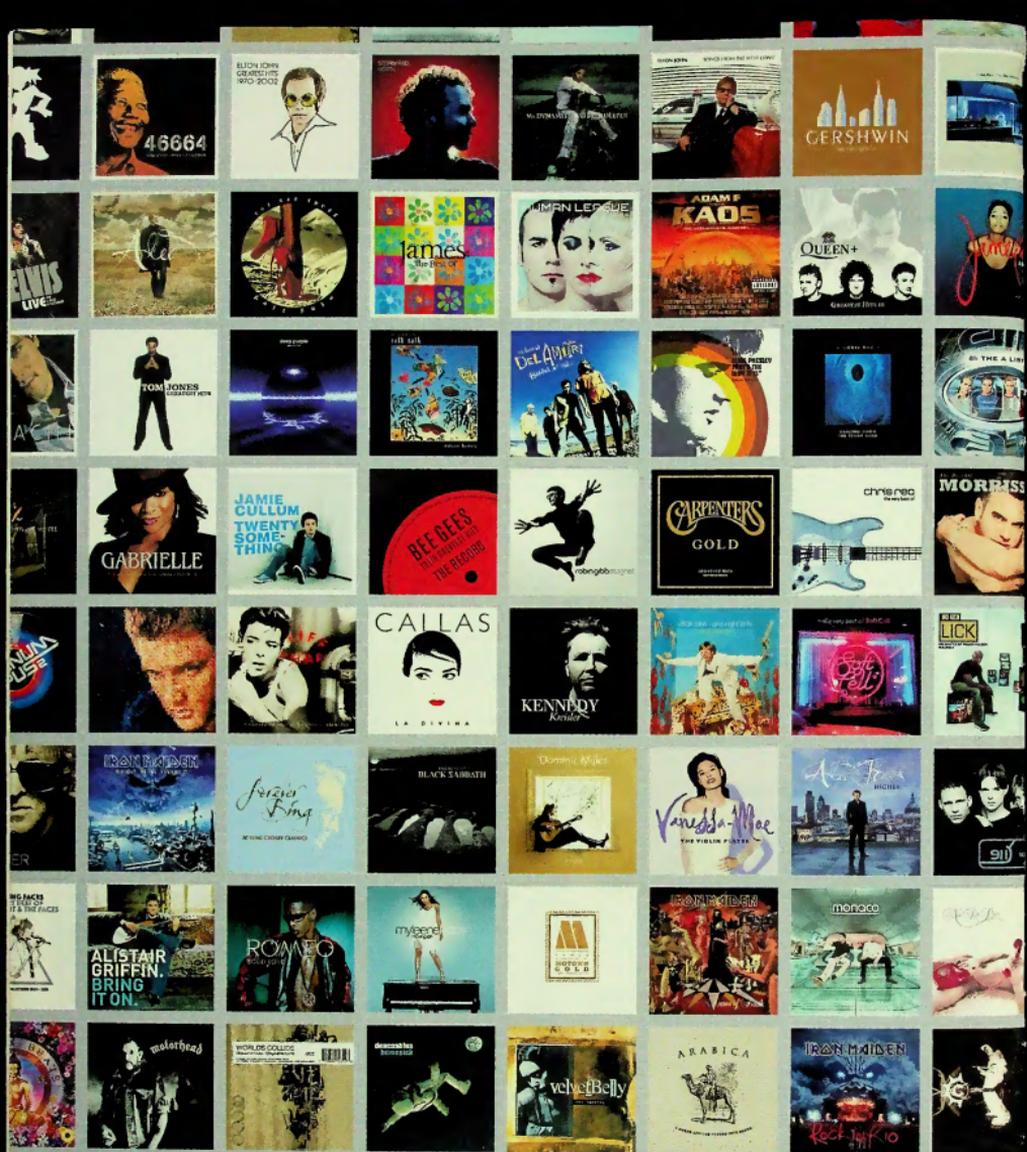
Rank	Artist	Title	Label
1	KATIE MELUA	CALL OFF THE SEARCH	Domino (01) UK
2	FRANZ FERDINAND	FRANZ FERDINAND	Domino (01) (FEM)
3	PETER DINKlage	THE BEST OF	Music Collector (02) UK
4	THE DARKNESS	PERMISSION TO LAND	Mod (02) (FEM) (BMG)
5	LOSTPROPHETS	START SOMETHING	Virgin (01) UK
6	THE WHITE STRIPES	ELEPHANT	XL (01) (FEM)
7	THE STANDS	ALL YEARS LEAVING	Virgin (01) UK
8	BASEMENT JAXX	KISH KASH	XL (01) (FEM)
9	PROBET BROTHER	PROBET BROTHER	Southline (01) (FEM)
10	DIZZEE RASCAL	YOU GO TO DA CORNER	XL (01) (FEM)
11	STEREOPHONICS	YOU GOTTA GO THERE TO COME BACK	VE (01) (FEM)
12	BELLE & SEBASTIAN	DEAR CATAROTHE WAITRESS	Rough Trade (01) UK
13	THE STROKES	ROOM ON FIRE	Rough Trade (01) UK
14	FRAGILE STATE	VOICES FROM THE DUST	De La Rue (01) (FEM)
15	JAMIE CULLUM	POINTLESS NOSTALGIC	Columbia (01) (FEM)
16	OLASO	BE HERE NOW	Big Brother (01) (FEM)
17	BRENDAN CASWELL	THOUSANDS	VE (01) (FEM)
18	EVA CASSIDY	SONGBIRD	Blue Swallow (01) (FEM)
19	JAMESON	THINK ON YOUR FEET	VE (01) (FEM)
20	FEEDER	COMFORT IN SOUND	Reise (01) UK

## TOP 10 DANCE ALBUMS

Rank	Artist	Title	Label
1	VARIOUS	WHEN IT FALLS	Universal (01) (FEM)
2	VARIOUS	JAMES LAVELLE - ROMANIA	Cherry (01) (FEM) (UK)
3	VARIOUS	DISCO HEAVEN 04	Real Gone Music (01) UK
4	AIR	TALKIE WALKIE	Virgin (01) UK
5	FRAGILE STATE	VOICES FROM THE DUST	De La Rue (01) (FEM)
6	ZERO 7	SMILE THINGS	Virgin (01) (FEM) (BMG)
7	BASEMENT JAXX	KISH KASH	XL (01) (FEM)
8	VARIOUS ARTISTS	ON IT AFTER DARK - VOL. 1	Impresso Music (01) (FEM)
9	VARIOUS	CLUBBIX 2004	IMPACT (01) (FEM)
10	VARIOUS	IN THE HOUSE - DIMITRI FROM PARIS	Decca (01) (FEM)

## TOP 10 ROCK ALBUMS

Rank	Artist	Title	Label
1	HUNDRED REASONS	SHATTERPROOF IS NOT A CHALLENGE	EMI (01) (FEM)
2	AUF DER MAUR	AUF DER MAUR	Columbia (01) UK
3	THE DARKNESS	PERMISSION TO LAND	Mod (02) (FEM) (BMG)
4	BLINK 182	LINK 182	Capitol (01) (FEM)
5	LOSTPROPHETS	START SOMETHING	Virgin (01) UK
6	EVANESCENCE	FALLEN	EMI (01) (FEM)
7	MUSIC ASSOLUTION	MUSIC ASSOLUTION	Capitol (01) (FEM) (UK)
8	VARIOUS	BEST HEAVY METAL ALBUM IN THE WORLD EVER	Impresso (01) UK
9	PROBET BROTHER	PROBET BROTHER	Southline (01) (FEM)
10	CIKI	INFILTRATE DESTROY REBELL	Mercury (01) UK



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