

MUSICWEEK



Download service sparks fears of price war by offering consumers tracks for as little as 29p

Wippit whips up a storm

Downloads

by Gordon Masson

The first signs of a UK downloads price war loomed last week as independent operation Wippit rolled out a service pricing individual tracks for as little as 29p.

The announcement sent ripples through the industry, as Wippit Version 2 launched last Friday with four different price levels – 29p, 49p, 79p and 99p per track. As well as normal payment methods, the service will allow customers to use SMS technology to make payment.

Meanwhile, the price for an annual subscription, which allows unlimited downloads, has been raised from £30 to £50.

The 29p tracks are in the minority on Wippit, but they do include some of its best sellers, such as Norah Jones's *Sunrise*, Coldplay's *Clocks*, Christina Aguilera's *Beautiful* and Outkast's *Hey Ya!* – the UK's most popular download this year so far (see below).

The initiative is the latest in a series of download offers worldwide. In Australia, Destra Corporation has slashed its download prices to AU\$0.89 (37p), under-

cutting rival service BigPond's AU\$0.99 (47p). And in the US, Asda parent company Wal-Mart has started by offering downloads for US\$0.89, undercutting Apple's US\$0.99 price for iTunes.

Wippit's strategy raised eyebrows at record labels and temperatures at its competitors, one describing the 29p move as "ridiculous". OD2 chief executive Charles Grimsdale adds, "It is not sustainable – that is nothing but a loss leader and that is fine – we have seen a number of marketing initiatives among the likes of Coca-Cola and Pepsi and we will continue to

see that. But the average price of downloads is not going to fall to 29p – not any time soon, anyway."

Napster, which is still to announce its pricing plans, did not comment, but Coca-Cola head of marketing Raf McDonnell says, "Anyone can offer a low price and give one product away, but you can't do that on 25,000 tracks – if you want people to download millions of tracks every year then you have to have a pretty constant pricing structure."

Wippit CEO and founder Paul Myers is unphased. "It's easy to respond to the critics," he says. "I'm

willing to take a loss to beat piracy. What are you doing?"

And record companies appear to be happy with the plan, as long as they are paid for their music. EMI Music's senior VP of digital development and distribution Ted Cohen says, "EMI's approach has always been to make our music available to consumers in as many ways as possible. As long as the rights holders and artists are being paid for their work, the price that companies charge to consumers is entirely at their discretion."

massongordon@hotmail.com
© See editorial, p14



Outkast face up to digital future

As the IFPI last week stepped up the battle in Europe against file-sharers, Outkast's *Hey Ya!* was named as the most downloaded track of the first quarter of the year through OD2.

The Arista act's track topped

the distributor's top 40 ahead of *Shut Up* from the Black Eyed Peas – who scored two other hits in the rundown – and Kelis's *Milkshake*, as the digital distributor announced a first quarter in which it handled 1m downloads.

OD2 chief executive Charles Grimsdale says the figures highlight how online music is accessing legal consumer sites

"in their droves" around Europe. The 1m downloads – through services such as HMV, mycokemusic.com and Tiscali – represent a 10-fold improvement on last year's first quarter figure.

The distributor's landmark coincides with a massive media spend by Coca-Cola and a 200m on-can push promoting legal downloads.

OD2, to date still Europe's biggest legal downloads distributor, will face its biggest fight when Apple and Napster launch in Europe later this year.

However, Grimsdale says, "I am confident MSN, mycokemusic and others from a consumer perspective will stand up well to US competition."

© See digital music feature, p6-8

IFPI gears up with legal action

As the UK's BPI issues its first warnings to file-sharers, the IFPI launches its "first wave" of lawsuits overseas p3

Old face returns as EMI reshapes

Jean-Francois Cécillon returns as head of mainland Europe as EMI restructures with 1,500 global job cuts p4

MTV and indies sign new deal

Indie labels eye overseas royalties after inking a last-minute deal covering UK and Europe with the broadcaster p5

This week's Number 1s
Albums: Anastacia
Singles: McFly
Airplay: Britney Spears



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Wippit [has] slashed the prices of some of the UK's best-selling downloads to 29p – Editorial, p14

1004/04

Digest

MUSICWEEK

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People

EUK poaches WH Smith chief

● Entertainment UK (EUK) has appointed former WH Smith News Distribution managing director Lloyd Wigglesworth as its new managing director, replacing Richard Cowan who is retiring from the role after 10 years. The new MD also previously held managing director positions at Enmap and the magazine distributor Frontline.



Wigglesworth: moving to EUK

● Sanctuary Records Group (SRG) has appointed the Berlin-based head of Eye Sound Management Frank Stroebel to the newly-created role of president. SRG Continental Europe Stroebel will oversee SRG's existing Berlin-based operation and develop the group's expansion across Europe.

● Songwriter and Radio Two presenter Hubert Gregg, who wrote *Maybe It's Because I'm a Londoner*, died last Monday aged 89. Gregg had worked at the BBC since the Thirties and presented his Radio Two programme *Thanks For The Memory* for 30 years.

Bottom line

BMG feels effect of Zomba stats

● Zomba's first full financial contribution to BMG's bottom line was unable to turn around a flat performance by the major. BMG last Tuesday reported a reduced operating Ebita of £210m on the back of unchanged revenues of £27m for 2003. Despite the revenues from Zomba, which BMG acquired in 2002, the group's total Ebita was down from the £125m achieved in 2002. BMG increased its publishing revenues by 33%, largely because of Zomba's publishing catalogue.

● Capital Radio last Thursday reported a projected 3% rise in radio revenues for the six months to March 31, the day before Chris Tarrant exited the breakfast slot from his flagship Capital FM station after 17 years. The trading statement will be followed by a preliminary half-year results announcement on May 20.

● Glastonbury organisers said 70% of tickets for the June festival had been sold by 9am last Friday, after they went on sale via website www.tilud.com and a dedicated

phone line at 8pm the previous evening. Meanwhile, Madonna's Re-Invention tour was set to sell out its fourth August Wednesday date as *Music Week* went to press. Tickets went on sale last Friday, just a week after the artist sold out two nights at Earls Court – with top tickets priced at £150 – in a matter of hours.

● The Department of Culture Media and Sport has started receiving the music industry's comments and responses on the review of the BBC's Royal Charter. The Music Business Forum has given DCMS a wish list of issues it wants to see covered in the new charter, while the Commercial Radio Companies Association has called for lighter, external regulation of the BBC.

● Aim is hosting a distribution trade fair for its labels. p4

● Rajar is questioning the basis of research conducted by media groups P4D and Zavalon/Infocast, which appeared to support the Wireless Group's bid to replace Rajar's diary audience research system with the electronic GSI electronic measurement. Rajar and Kelvin Mackenzie's Wireless Group are currently locked in a legal battle over GSI.

● Music Travel, which handles travel management for entertainment clients, changes its name today (Monday) to Media Travel.

● Bard has highlighted strong 2003 growth in entertainment sales. p3

● A production company has been formed to promote new music in the south west of England. SW1. Productions will host its inaugural event in May at Cornwall's Hall for Cornwall, featuring Ash, Funeral For A Friend and Gomez.

● The Performing Rights Society's 70th anniversary reached last month, is being marked with a new book on its history by its former communications director

Terri Anderson. Giving Music Its Due, will also cover the histories of the MCPS and MPA.

● Rick Hadfield has attacked record labels. *Crisleeth*, p15

● Chrislay's Radio's Galaxy network has been signed up as official radio partner of the fourth successive year. Galaxy will broadcast live from the July 31 event taking place across seven arenas at Middlesbrough in Stratford-upon-Avon.

● Dramatico has sealed overseas release deals for Katie Melua, p4

● BMG Music Publishing's Syncratic division has introduced a blanket licensing structure for independent TV production companies, covering all of their music usage for a year. RDF Media, behind Faking It, and White Swan, and Ricall Ltd, which sources music for Graham Norton's TV series, are the first companies to come on board.

Sign here

BMG publishing seals TV deal

● BMG Music Publishing has signed a deal to handle sister Bertelsmann company FremantleMedia's music administration. Under the new agreement, BMG Music will administer the music publishing rights worldwide to those TV shows created by FremantleMedia.

● Radio One has signed up acts Ash, Fern Fernandez, Keane, Kelis, Avril Lavigne and The Streets for the Sunday leg of its One Big Weekend event which is taking place on April 24 and 25 at Pheon Fields, Derry-Londonderry. The Saturday will be dance-orientated.

● Windset Music has signed a long-term, worldwide publishing deal

with Matt Schwartz, writer and performer with Ministry's Day-titled Deepset Blue. The acts follow-up to Top 10 hit *Give It Away*. It's A Sin, is released in May.

● SonyATV Music Publishing managing director Charlie Pinder has signed south London five-piece Luads.

The band have already had two single releases, one independently and one through Double Dragon. Luads are currently working on material for a debut album.



Luads signing to Sony Publishing

Exposure

Mojo launches awards show

● Enap Performance's Mojo is launching what is being billed as the UK's first music awards event based entirely on career-long contributions to popular music. Nine awards will be presented at the June 22 ceremony at London's Bargehouse Hotel, including a lifetime achievement award, and a hero award nominated by five contemporary artists and voted for by the public.

● The Mean Fiddler Fleadh Festival is returning on June 20 after a one-year absence with the line-up to play London's Finsbury Park scheduled to be announced today (Monday) at the Borderline Club in London.

● Capital Radio's one-time group programming chief Richard Park is to use the platform of this year's Radio Festival to assess how Johnny

Vaughan is shaping up as Capital FM's new breakfast show host. Park, now consulting for Capital rival Hertz, will also give his thoughts on Radio One breakfast host Chris Moyles at the July 12 to 14, Birmingham-staged conference.

● Aim is hosting a distribution trade fair for its labels, p4

● Capital-owned Xfm is devoting part of its broadcasting today (Monday) to mark the 10th anniversary of Kurt Cobain's death. MTV2 also marked the anniversary with the documentary *Kurt Cobain: 10 Years Later*, broadcast last Saturday, Saturday and today (Monday).

● The Arts Council and PRS-backed Fertilizer event, which last year staged a UK festival featuring Norwegian underground bands, is hosting a May 20 to 23 event across a series of venues in Shoreditch, London.

● Q2 is planning to reveal its full music strategy for 2004 this week, including its sponsorship partners and tie in with bands and other music events throughout the year.



Virgin Records' UK-signed Ilya have had their track *Bellissimo* selected for use in a worldwide Revlon campaign. The TV ad will feature the likes of Halle Berry, Julianne Moore, Eva Mendes and Janie King over the course of the US push, which debuted in the US yesterday (Sunday) ahead of being rolled out internationally. The spend behind the campaign

is significant, with around \$75m planned TV activity in the US alone. The creative is being seen as a breakthrough for the cosmetics sector and Revlon is looking to tie in other cross-promotional opportunities with Ilya. The track features on the group's *They Died For Beauty* album, which was released in February.

To read all the news as it happens each day, log on to musicweek.com

As BPI sends out first warnings to file-sharers, IFPI issues 247 lawsuits in new global drive

IFPI ups pressure with legal action

Downloads

by Gordon Masson

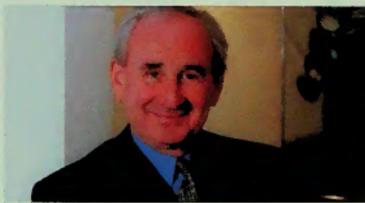
The IFPI is hoping international legal action against file-sharers will have a similar effect on piracy figures as in the US, where the industry is claiming significant results.

The Recording Industry Association of America's (RIAA) says its "John Doe" lawsuits are helping to dramatically reduce file-sharing activity in the US, where the industry is claiming significant results.

IFPI launched its "first wave" of international lawsuits last week – just five days after the BPI announced it was starting to send out instant messages warning people to stop file-sharing activities.

IFPI's announcement heralds a significant next step, with legal action starting against 247 alleged illegal file-sharers from four countries – Canada, Denmark, Germany and Italy.

IFPI chairman/CEO Jay Berman says that legal action was always planned and is not a reaction to the success the RIAA has had with its lawsuits. The RIAA says its lawsuits, which now number close to 2,000, have helped



Berman lawsuits in Canada, Denmark, Germany and Italy to target serial uploader

halve the number of people who download music illegally in the US.

"Although the aims of this campaign are the same as in the US – to educate about illegal file-sharing and to stop people from doing it – the driving force has been, and has to be, the local industry," he says. "Illegal file-sharing has decimated music industry in countries like Germany and Denmark. Education campaigns in those countries have been tried and have proved only partly successful – so litigation was the next logical step.

"This move will be planned for a long time," adds Berman.

"Obviously we were able to look at what has happened in the US, but legal action internationally was always anticipated."

Legal action takes different forms in each territory, taking into account national differences in legislation. IFPI lawyers are working in conjunction with local affiliates to prepare legal documents and advise on action.

In Canada, 29 individuals face copyright infringement claims following court proceedings for disclosure by their internet service providers of their identification.

More than 120 people in Den-

mark are being sent civil demand letters asking them either to stop illegal file-sharing and pay compensation, or face legal action. These users were found allegedly to be offering up to 54,000 music files on file-sharing services.

In Germany, 68 individuals have been reported to law enforcement authorities for alleged P2P infringement. Evidence was submitted to the prosecutor that each individual was offering between 300 and several thousand music files on the internet.

And in Italy, 30 individuals have been charged with copyright infringement. The public prosecutor's office in Milan has ordered criminal raids and police have seized computers, hard discs and 50,000 files as evidence.

The Canadian Recording Industry's president Brian Robertson says, "If it takes litigation to restore the health of the Canadian music industry and drive home a message to hard-core exploiters of recorded music, then we view it as a regrettable, but necessary action."

Italian recording industry association Fimi's general director Enzo Mazza observes, "As Italians take up broadband, they also take up

unauthorised P2P file-sharing in increasing amounts. Some 3.3m Italians use P2P services and most of them share illegal files over the net. We cannot allow this to continue at this pace."

Meanwhile, IFPI Sweden last week joined the UK by launching a campaign to send instant messages to file-sharers, demanding that they take down music files from the internet or face legal action.

Such assurances were taken in other countries a year ago, according to Berman, hence the legal action now being taken in the four named territories.

Berman says legislation in individual countries now means that IFPI can instigate legal action in "virtually every country" around the world. However, he admits that IFPI is unlikely to initiate legal proceedings in every country. "We're going to pick and choose where we take legal action and who against," he continues.

He says that most cases will settle out of court – as in the US – Berman estimates that each case will settle for sums in the region of €2,000-€3,000, depending on how many files have been uploaded. masson@rdm.com

CAD Awards revamp adds TV and DVD categories

Excellence in music television and DVD are set to be recognised at London's Royal Lancaster Hotel later this year when *Music Week* broadens the scope of its annual Creative And Design Awards.

The CADs will acquire a new subtitle – the Music Vision Awards – as well as new categories to reflect their aim of honouring creativity right across the audio visual spectrum. The event, which takes place on June 9, will also coincide with DVD Europe 2004, the two-day *Music Week*-backed

conference which will explore new ways of delivering music and moving images to fans.

Music video will remain at the heart of the awards, which are produced in association with *MV* sister magazine *Promo*. Alongside the regular technical, post-

production, genre and personal achievement video categories, this year's event will see the addition of a new award for best animation in a video.

The new TV categories include best music programme, music

channel and music series, while the two music DVD categories will cover live- and non-live-based releases.

In another departure this year, the graphic design-based categories are being separated from the event so that they can be celebrated in their own exhibition later in the year.

The changes reflect the evolution of the CADs from being an event which honours creativity in music video and graphic design into one focusing more broadly on

music video and the moving image.

The event has also been moved to coincide with DVD Europe 2004, the second annual music DVD conference supported by *Music Week*. Following the success of last year's event, DVD Europe 2004 will look at every aspect of creating great music DVD content, as well as extending its focus to examine other platforms for maximising the value of broader music content.

With speakers from across the business participating in a mix of panel discussions and product

demonstrations, the event will explore how to produce quality product on a low budget as well as examining some of the biggest projects of the past year. The event takes place at the Congress Centre in London's Great Russell Street on June 9-9. More information is available at www.dvdeurope2004.com.

For more details about the CADs – the Music Vision Awards or DVD Europe 2004 contact James Smith on 020 7921 8308 or jsmith@cmplnformation.com.

THE MUSIC WEEK PLAYLIST

 <p>KILLERS HOT FUSS (Lizard King)</p> <p>The full release of <i>May</i> will be the trigger for this incredible set of songs to explode. (Album, June)</p>	 <p>KEANE HOPELESS & FEARS (Island)</p> <p>This awesome debut is now looking likely to make it to number one. (Album, May)</p>	 <p>LOSTPROPHETS MAKE A MOVE (Visible Noise)</p> <p>Another solid single from the Welsh act who continue to impress in the US. (Single, April 26)</p>	 <p>KAISER CHIEFS OH MY GOD (Drowned In Sound)</p> <p>Another quirky gem of a discovery from the soon-to-be-invested-in DIS crew. (Single, April 26)</p>	 <p>PHOENIX RUN, RUN, RUN (Source/Virgin)</p> <p>Radio Two has clearly realised that this is a brilliant radio record, a decision that others are sure to belatedly follow. (Single, April 19)</p>	 <p>MENDOZA LINE FORTUNE (Cooking Vinyl)</p> <p>The fourth album proper from New York-based Mendoza Line contains some of their most mainstream tracks to date. (Album, April 19)</p>	 <p>BEN KWELLER ON MY WAY (Hand Me Down Records)</p> <p>This second album from Kweller sees him add a solid dose of rock to his Ben Kweller pop songs. (Album, May)</p>	 <p>DEEPEST BLUE IS IT A SIN (Open)</p> <p>This poppy smash has the potential to take the disc into mega-hit territory. (Single, May)</p>	 <p>LUCIE SILVAS BREATHES (Mercury)</p> <p>Quality songs and authentic production from this solo singer-songwriter, who is being groomed for big things. (Album, August)</p>	<p>JAY SEAN FEAT. RISHI RICH PROJECT (Epic)</p> <p>Sean shows he is no flash in the pan on his first official release. (Single, May)</p>
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THE BRIT AWARDS

ALBUMS
Beyoncé Knowles -
CrazySexyCool
Gladys Knight & P-M
Eric Clapton - Me &
Mr. Johnson (Island)
Janet Jackson -
Damita Jo (Virgin)

(Silver)
Delays - Faithful
Sessie Clamore
(Rough Trade)
Marcos 5 - Songs
About Jane (BMG)
(Silver)
Various - The Best

Of Acoustic (V2)
(gold)
NERD - Fly Or Die
(Varela) (gold)
Michele Manassu
- The Meaning Of
Loss (BMG) (gold)
Anastacia -
Anastacia (Epic)

(gold)
Harry Corbett Jr.
- Only You (Columbia)
(gold)

UK operations unscathed as restructure hits US plant

EMI escapes worst in EMI global overhaul

Companies

by Gordon Mason

EMI's UK-based staff are breathing a sigh of relief this week after they escaped relatively unscathed in the latest restructure of the music group.

Details of EMI's second major restructure in two years suggest that the UK arm is the least affected in the entire company.

Despite a worldwide headcount reduction of 1,500, artist cuts of an estimated 300 acts, the company says the impact on the UK will be minimal. A source says, "No artists will be dropped from the roster in the UK company, or Ireland for that matter, as part of the restructure."

It is understood that EMI is not closing down any territories and sources emphasize that there will be a local repertoire budget in every territory.

Of the UK labels, EMI says only Hut Records is affected. Its staff, including Hut managing director Dave Boyd, are involved in consultations about their future with EMI, while its artists - including Placebo, Richard Ashcroft, Haven and The Music - will be absorbed into Virgin.

Dance A&R manager Mark Brown is leaving to set up his own



Cecillon back into EMI fold

label, while Credence will remain a Parlophone imprint.

The most senior executive casualty within the group is Emmanuel de Buretel, chairman of EMI Recorded Music International Europe. News of his replacement surprised industry observers, as Jean-Francois Cecillon, former president and CEO of EMI Records Group in the UK, returned to the fold. EMI sources say the change was made in a bid to improve fortunes in the continental European market, which has suffered a 30% decline in the last two years.

EMI Music chairman and CEO Alain Levy says, "We need to move

on to a new phase in the development of our business in the continental Europe region which has been severely impacted by piracy and is undergoing rapid change in terms of new technology and consumer demand. We need to maximise our operating performance here and Jean-Francois Cecillon's experience and drive will be key to helping us to improve."

Since he left EMI six years ago, Cecillon - the man who signed Robbie Williams - has been involved with various companies and projects. Most notably from 1998 to 2001 he was CEO of Sega Europe where he launched Dreamcast, which sold 1.3m units in its first year.

The majority of the global job cuts (900) are a result of the company's move to close its CD plant in Jacksonville, Illinois, and the sale of its facility in Uden, Netherlands to MediaMotion, which will manufacture EMI's CDs and DVDs.

One minor change is that EMI Classics UK managing director Barry McCann will now report to Tony Wadsworth, rather than Richard Lyttelton, president of EMI Classics and Jazz. Currently based at EMI's Wrights Lane HQ, McCann and his team will move to Brook Green later this year.

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SUPERGRASS

SNAP SHOT

Supergrass reach a career landmark in June with the release of the first album in their first four studio albums, among them *Alright*, *Moving* and *Pumping On Your Stereo*, as well as featuring two new tracks including "Kiss Of Life," which will be issued as a single on May 24 ahead of the album and DVD June 7 release.

Capitol UK president Keith Wasserman says the Parlophone-owned "best of" will be a "stepping stone" into a new studio album next year, as well as reworking

people with the band. "People have always liked Supergrass, but they're not the most in-your-face, commercial band," he says. "They're just a really great band and in the marketplace you have to be an in-your-face, commercial band which is unfortunate because sometimes you miss some brilliant records."

The album will be TV advertised and backed by a 20-date UK tour starting on April 25, while the DVD will be a two-disc set, the first featuring a commentary from the band, TV appearances and unseen footage and the second their press and bonus material.

CAST LIST: Management: Courtland Marketing & product manager: Katherine Parrott, Parlophone. Radio promotions: Catherine Kwan-McCulloch, Parlophone. Radio promoters: Claire Beaumont, Parlophone. TV promotions: Gualterio Helena McCann, Parlophone. TV promotions: Emma Eustice, Parlophone. Press: (London) Sula Ester, Mercury PR. Press (London): Claire Rickard, APB.



Aim trade fair offers focus on distributors

Aim is bringing its members face to face with some of the music industry's biggest physical and digital distribution players this Wednesday in its latest trade fair.

The Indies Distribution Fair, which will include Amato, EJK, Napster, Pinnacle and PlayLoud, will bid to speed up as well as cut the cost of delivering music to consumers. It follows an Aim Big Wednesday networking session on distribution which was staged last February and will open with an address from Aim CEO and chairman Alison Wenham.

The event will also feature one-to-one meetings between labels and distributors and a series of presentations from delegates covering issues ranging from repertoire digitisation to secure online delivery. Those lined up to present these sessions include Wipac and a 10-date tour across the States in June.

"An artist like Katie has everything to play for in the overseas market," says Batt. "The partners we've done deals with are very excited and do think she has a place in their markets."



Wenham: opening address at fair

May covering the retail sector and featuring the likes of HMV and Amazon and another last December looking at work experience in the music industry.

Recordstore.co.uk CEO Russell Courtland says the fair is a good opportunity to meet labels. "It will be very interesting for me to be in the same room as other distributors, because we are not a traditional retailer or distributor - we are e-commerce and fulfillment," he adds.

The fair takes place from 10am to 7pm at the University of London.

Melua's Search goes global

Katie Melua's bid to emulate her phenomenal UK success on the world stage is now ready to go after label founder Mike Batt finalised a series of release deals across most of the globe.

The overseas roll-out for her debut album *Call Of The Search*, currently the biggest-selling album of the year in the UK, involves a complex web of different agreements with territory-by-territory licensing deals signed for mainland Europe and two separate deals with Universal elsewhere.

For North America, Dramatico chairman Batt has signed a direct deal for Melua with Universal, while a second deal inked with Universal Music International president Jørgen Larsen covers the rest of the world outside Europe, Japan, Australasia and South Africa.

However, in Europe Batt has opted for individual label deals in a set-up which includes shipping finished product from the UK to all EU territories, which will handle



Melua: complex international deals

Melua's releases on a sales and distribution basis. The deals link with Naïve in France, Bonnier Amigo in Scandinavia and Rough Trade in Austria, Germany and Switzerland. Deals for Japan and Australasia are still being negotiated.

Batt, who worked in conjunction with lawyer James Wyle and international marketing consultant and one-time Sony international executive Brian Yates on the deals, says he wanted to have a hands-on approach in Europe, while in the US Dramatico will co-

manage the marketing of the album with Universal. Dramatico will also pay all of the global marketing costs and has also waived any usual advances in exchange for not enduring the usual artist reductions for the likes of TV advertising.

The overseas release of *Call Of The Search*, which has sold more than 900,000 copies over the counter in the UK, has now just begun with the album already out in Austria, Germany, Scandinavia and Benelux, debuting last week at 22 on the Dutch albums chart. France, Italy, Portugal and Spain will follow in May, while the album's US release on June 8 will be backed by a promotional trip in May and a 10-date tour across the States in June.

"An artist like Katie has everything to play for in the overseas market," says Batt. "The partners we've done deals with are very excited and do think she has a place in their markets."

COUNTDOWN TO THE DEAL

December 2002
Four-year collective licensing deal between VPL and MTV, with indie videos to share Ellen royalties, pot, capes

January-December 2003
Negotiations throughout the year, but MTV seeks to cut royalties, pot & capes new rights

January 2004
MTV scraps letter to indie labels warning them to sign direct deals or their videos will not be screened after March 31
March 04
Ain't/Impala press

conference and open letter from 280 indie acts accusing MTV of "high-handed" tactics. Later the same day, MTV's Brent Hansen replies with open letter to indie and

regulation: report
March 31 VPL and MTV executives work into night to deliver new deal



Foreign royalties in sights after last-minute settlement

Indies look overseas after deal with MTV

Music TV

by Robert Ashton
Europe's independent labels are now setting their sights on winning royalties from music TV broadcasters overseas after last week reaching a last-minute settlement with MTV.

A deal between VPL on behalf of the labels and MTV was sealed at 4am last Thursday morning, just hours after MTV's March 31 deadline passed to stop screening indie promos in a dispute over collective licensing.

According to Beggars Group chairman Martin Mills and others, the new deal, which will see video promos by acts such as Franz Ferdinand, Mis-Teeq and The White Stripes continue to be screened by MTV, has implications, notably in the US and the rest of the world outside Europe, where they say rights obligations are less strictly enforced and indies are not paid for the use of their videos. Aim is sending a string of American indie acts setting up Aim US to drive forward such an agenda.

"The significance of the battle goes beyond MTV," says Mills. "It's really the first time rights owners have stood up. Record companies have to fight for the value of creativity."

The Beggars chief and Aim chairman/CEO Alison Wenham believe the new deal can form a platform for the indie to agitate for payment for use of their videos on MTV in the rest of the world - a



The White Stripes videos staying on MTV

potential goldmine for the sector.

Under the agreement reached last week, both sides are bound by a confidentiality clause not to reveal the specifics of the contract. However, well-placed sources suggest it maintains the status quo of the previous agreement, which was expired at the end of 2002.

- It is understood the new deal:
 - runs for three years with a six-month break clause;
 - is worth £1.9m annually (2002's £1.6m pot plus inflation);
 - does not include any new additional rights for mobile phones etc;
 - limits the screening of indie videos to the current UK channels; and
 - encompasses all UK and European indie labels, including Telstar, Ministry of Sound and Rough Trade.

Both sides were quick to claim the move as a victory for indie

music in the UK, which will benefit from the promotional potential of MTV. MTV Networks Europe president and chief executive Brent Hansen says, "By signing this deal we are making a firm statement of our unwavering commitment to indie artists and labels and affirming their value and importance to us and our business."

Aim's Wenham, whose organization's joint media conference with Impala at the end of last month brought MTV back to the negotiating table, says, "There is general relief all around. The deadline was met and indie videos are alive and well on MTV and that can only be good for all the constituents."

VPL chairman and chief executive Fran Nevada adds the deal confirms "a mutually successful partnership which goes back to MTV's launch in Europe".

However, to the indies and some impartial observers the deal is seen as a victory for the independent sector and not recorders, who have shown that broadcasters should pay a "fair value" for the use of their rights in return for programming. MTV will have been seen to back down from its position of wanting to bypass VPL and collective licensing for direct deals with indies and to halve the pot of royalties payable.

Ninja Tune managing director Peter Quicke believes it is a good deal. "They thought we would cave in, but they misjudged us," he says. robert@musicweek.com

Figures highlight explosion in DVD

UK spending on entertainment media accelerated at a faster rate than almost any other leisure sector last year, according to a trends study published in Bard's latest annual yearbook.

Around £5.7bn was spent on recorded music, video and games during 2003, representing an 8% year-on-year increase and making it the joint biggest leisure growth area, along with spending on domestic holidays and TV equipment, services and licences.

However, the increase in entertainment media sales was largely fuelled by DVD and games as recorded music suffered a 1% overall drop in BPI-reported shipments because of the massive decline in the singles market. The non-rental video market, led by DVD, improved by 18%, according to BVA figures, while Chart Track/Ekpa data shows the non-rental games market grew by 7%.

Bard chairman and HMV Europe managing director Steve Knott says the UK customer has no problem in finding disposable income when the product is right.

"We must encourage the record companies to continue the development and promotion of new talent, which will complement the steady stream of major releases by established artists," he adds.

The Bard Yearbook 2004 also reveals that the number of DVD and VHS outlets in the UK is growing at a much faster rate than those for recorded music, according to Millward Brown and ChartTrack findings. The number of stores selling music rose by 4.7% last year to 5,372, while those for DVD and video increased by 12.3% to 5,397. Bard notes that the relatively strong increases in both markets last year were largely down to Dixon's withdrawal from the sectors the previous year, while Comet partially made up the numbers when it came on board in 2003.

Meanwhile, Virgin Entertainment Group CEO Simon Wright, who Knott replaced as Bard chairman, notes in the book the organization's financial resources have "increased significantly" over the past three years because of income from selling its sales data.

Mercury tunes in to Poptones

Former Creation Records boss Alan McGee has signed a deal to link his Poptones label with Mercury Records.

The agreement cements a long-time relationship between McGee and Universal Music UK chairman Lucian Grings, as well as a new relationship with Mercury managing director Greg Castell.

"I can't remember meeting anyone that has the drive Alan has for music," says Castell. "You only have to look at Oasis, Jesus & Mary Chain and Primal Scream to see he has the habit of finding and nurturing creative talent."

"It's the right time to do this," says McGee. "We sold 8m or 9m Oasis albums through indie distribution, so I've done the

whole indie thing."

The deal will add further musical clout to Mercury, which recently hired Mike Sault in a senior A&R role and is currently developing UK acts including Thirteen Senses, Lucie Silvas, FKA, Smog and Taz.

The agreement will still allow Poptones to release indie singles, but also provides the label with heavyweight funding for album releases. McGee says such releases are likely to be "anarctic rock"/rebel bands", adding "Mercury give us backing and we give Mercury a left winger."

Castell adds, "Basically we get anything album-wise that Poptones does, so we can get our radio promotions, press and

marketing teams on board to push things."

In addition to McGee taking an office at Mercury, the Poptones deal also includes co-owner Stephen King - who Castell refers to as one of the brightest managers in the UK - and label manager Vanessa Buddinger.

Castell reveals there are already two or three album projects in the Poptones pipeline, but declines to name any artists. Acts on the Poptones label include The Bitchies, the Rebellion, Kildcay and The Others.

McGee and King will continue to run Poptones Management, which handles acts such as The Libertines, The Kills, Mogwai, Mew and Kathryn Williams.

Music Week this week kicks off a new fortnightly look at digital music. We launch this regular section with an in-depth feature by *Adam Woods* and *Ajax Scott* examining the business as it now stands, firstly in the area of legitimate downloads and, overleaf, the mobile business, examining its current status and how the economics are stacking up. We also provide a guide to the rights involved in selling downloads, streams, ringtones and realtones.

Netting the benefits of online music

The headlines about Apple's iTunes Music Store have come thick and fast since the service's launch back in May last year.

But, for the music industry, the most significant event passed unnoticed by the media last autumn. It was then that the first income began seeping through to record companies, six months after Apple CEO Steve Jobs unveiled the world's most successful download service to date.

For all the excitement and enthusiasm which surrounded Jobs' launch, the first key turn-around had arrived: the flow of revenues had begun and, with it, the first concrete evidence of a nascent business stream.

The initial sums were – and continue to be – admittedly small, but they are no less significant for that, as EMI Recorded Music CEO Alain Levy confirmed as the company announced its

[Downloads are] already as big as 12-inch vinyl, and it is growing rapidly

Ben Drury,
7 Digital Media

interim results last November. Indeed, Beggars Banquet head of new media Simon Wheeler expects about 10% of the company's US revenue to come through digital channels this year.

iTunes Music Store sales alone have more than paid for Beggars' digitisation costs, six years after Beggars Group offered its catalogue for download, but just a few months since that repertoire went up on iTunes. "We are earning good money from EMusic and Rhapsody and MusicMatch, but the large proportion of our online sales are through iTunes," says Wheeler.

Real online business in the US remains at least six months – maybe more – ahead of the European industry, but the impact of royalties has given UK record companies new reason to become excited about the digital landscape.

Digital singles are common, if not yet quite standard, and their sales are increasing all the time. The long-awaited download sales chart is in its test phase and is expected to launch in the autumn. Although sales are still fairly modest, they have begun to overtake those of other marginal physical formats.

"A download that sells 1,000 is doing pretty well at the moment, but if you look at the sales figures, it is already as big as 12-inch vinyl, and it is growing rapidly," says Ben Drury, managing director of 7 Digital Media, an online consultancy which has worked on downloads for Ash, Muse, Coldplay and Zero 7, among others.

East West has chalked up the best-selling legitimate download single to date in the UK with Muse's Stockholm Syndrome, which sold 8,000 copies on its release last July. This year, too, Ash's Clones download has sold around



Apple's iTunes: revenues have started to trickle through to record companies

4,500 copies since its release in February through a variety of music and entertainment portals. Both releases easily paid for themselves.

"For us, it is not important at the moment that they are making money," says East West new media co-ordinator Sam Sparrow. "We have made some, but it is minimal. It is about being there, trying out these new technologies and coming up with policies for how we are going to work with these things in the future."

Also in the vanguard is Warp Records, whose Bleep.com site launched in mid-January. Just over two months on, it stands as one of the most encouraging indications that a sustainable, profitable download market is beginning to emerge, having sold 26,000 downloads in its first five days online. "The big rush was Warp fans filling in the gaps in their collection, buying things that have been out of print for a decade or more," says Warp web editor Tom Pantan.

Bleep.com's sales have settled at a steady level, with a further 50,000 tracks sold since. Bleep sells individual tracks for £1 – or £1.50 via SMS payment, with the difference going to the mobile network operator – while whole albums are priced at £6.99 and EPs £3. As a result, albums have sold better than single tracks, with a recent album such as Squarepusher's Ultravisitor selling about 350 copies in its first week of release. The site will shortly add product from other labels, including Ninja Tune, Scam and Ghostly.

"It does feel like at last [the legitimate download market] is really beginning to happen in a big way," says Tim Newmarch, managing director of DX3, the digital distributor behind online retailers such as Recordstore and EUK's online retail partner Streets Online. "When you look at a site like Bleep.com or [house label Hooj Choons' online shop] Hooj.com, it feels like they are really working from the artist level up. I am as excited by these smaller retailers as I am by the big US offers which are coming this way."

iTunes, Napster and Sony's forthcoming Connect services, all in the US, cast a long shadow over any discussion of a download market and all three are promising launches covering the UK later this year. But this is also the sector



...after massively successful US launch

Finding your way through the rights maze

TYPE OF SERVICES	PUBLISHERS' RIGHTS	ROYALTY	PRODUCERS' RIGHTS	ROYALTY
COMMERCIAL INTERNET MUSIC SITES				
Downloads from websites (permanent and/or Temporary)	MCPS Joint Online Licence - a blanket licence that covers MCPS and PRS rights for worldwide usage and without prior approval covers both audio and audio-visual exploitation	8% of gross revenues (discounted from 12% until 31/12/04)	Licensed direct from record company	Individual deals
Individual streams of individual works	Covered above	As above	Direct from record company	Individual deals
Webcasts (live and/or archived)	Covered above	As above	Non-interactive webcasts licensable by PPL - other, direct from record company	Rate per track per stream
Internet radio	Covered above. NB simulcasts of existing analogue/digital services is covered by extension of current offline licence on request	As above	Licensable by PPL	Rate per track per stream
SMALL NON-REVENUE-GENERATING ONLINE SERVICES				
Streamed (play-only) 30-second clips	Limited Online Exploitation Licence - a blanket licence that covers MCPS and PRS rights for worldwide usage and without prior approval	up to 50 clips = £60 per quarter; 51-1,000 clips = £135 per quarter; up to 10 hours of programming = £37.50 per quarter; more than 10 hours = £53.50 per quarter	Licensable by PPL	Rate per track per stream
Streamed programming	Covered above	As above	If DMCA compliant, licensable by PPL. If not direct to record company	As above
Small-scale internet radio	Covered above	As above	Covered above	As above
RINGTONES SUPPLIERS				
Monophonic				
	MCPS Ringtones Scheme - blanket licence covering mechanical rights for world usage	10% of gross revenues supplied or 10p per work per file, whichever is the greater*	n/a	n/a
	PRS Ringtones Licence - blanket licence covering performance rights for world usage	5% of gross revenues supplied or 5p per work per file, whichever is the greater**	n/a	n/a
Polyphonic				
	Covered above	As above	n/a	n/a
	Covered above	As above	Direct from record company	Individual deals
Ringback tones	Joint MCPS-PRS Ringback Scheme in development	Visit www.mcps-prs-alliance.co.uk for updates	Direct from record company when sonnetrack.com is used	Individual deals

*BASED ON THE CURRENCY OF PUBLISHERS' REVENUE **BASED ON AN ORIGINAL RECORDING OR SOURCE OF INSPIRATION

where the real issues reside. The incompatibility of Windows Media files with Apple's icon of the download generation, the iPod, is one barrier to a mass-market sales boom - given that iPods are arguably the coolest brand in paid-for downloads, the fact that most other services deal solely in the WMA9 file format (which is incompatible with the iPod) is clearly an issue.

"There are loads of iPods being sold and none is really offering a legitimate way for people to purchase music and put it on there, which seems a little crazy," says Ian Forsyth, new media manager at Mute Records, which offers downloads through the sites of Mute artists such as Erasure, Nick Cave and David Gahan, powered by PlayLouder.

But there are far more profound concerns than file compatibility. iTunes' promotional involvement with Pepsi in the US and Sony's planned partnership with McDonald's in the UK once again demonstrate the appeal of music to corporate brands. But such appeal comes at a price - and a low one at that. As Tim Newmarch drolly notes, a subsidised online music market driven by food and drinks brands represents "an imperfect long-term strategy" as far as the music business is concerned.

Napster will make its first European launch in the UK at the end of the summer and, while its proposition lacks the glamour of iTunes/iPod connection, its menu of consumer options makes it arguably the most music-focused service of the mass-market offerings on the table.

"We need to learn about music consumption patterns in the UK marketplace and what we are looking to do is develop a proposition from the ground up," says Napster's European general manager Leanne Sharmam. "We believe the subscription model is the future because it is allowing consumer choice, which is what it's all about. If you want to come and download a track or an album, that's great. But we believe strongly in the community element, because we have seen this in the past."

While the newcomer's various brand associations will no doubt prove significant, it is easy to forget that the most trusted brands in music are

Senior executives from the likes of Apple and Napster have regularly voiced concern about the complexity of securing licences to launch their services across Europe. When it comes to the UK, however, a fairly straightforward licensing structure is already in place - and discussions are ongoing between publishers, labels and the bodies that represent them to simplify matters still further.

MCPS and PRS have been licensing online and, more recently, mobile music usage on behalf of songwriters, composers and publishers since 1997. In

2002, the sister societies launched their first Joint Online Licence. This simplified the licensing process for companies looking to offer internet music services since it covers both mechanical and performing rights and is applicable to all the forms of exploitation currently available today (among them subscription models, à la carte downloads and so on). The two societies currently license ringtones under separate performing and mechanical schemes, though a joint scheme is being developed to cover ringback tones.

In the absence of broader blanket licences covering producers' rights, record companies still license most online and mobile uses individually. However, PPL signed its first internet radio licence with AOL last year and is now in the process of licensing the internet radio stations. Its members also recently mandated it to license streamed 30-second audio clips. Meanwhile, broader talks are underway about which services in the future might be licensed collectively and which ones will continue to be licensed directly. AS

the old record shops themselves. BMG head of new media Jon Davis says, "They are the ones that really understand music and how to package it and sell it. The brands have a place and we absolutely want to work with them, but I certainly think it will be interesting to see how traditional retailers' offerings differ."

To date, both HMV and Virgin have created download offers - both, indeed, were named by the BPI among the nine key legal download services in the UK last month - but neither have penetrated as comprehensively as either Apple or Napster's US services, or even, the UK's OD2-powered Myeconomy, in promoting this new means of retail distribution. The fact is that,

I think it will be interesting to see how traditional retailers' offerings differ

Jon Davis, BMG

even now, the profits which can be generated by the nascent business remain very slim; the fact that Apple is barely covering its costs after selling 50m downloads underlines this issue.

Another bald illustration of the issue is highlighted by the following sum: take a retail price of 99p for a single internet download and deduct 15p for online sales tax, 15p for the cost of DRM, delivery and bandwidth, 15p for the cost of the credit card transaction and a further 8p for the MCPS royalty, which commands 8% of the retail price. That leaves 46p, which has to cover the dealer price and justify the online retailer's own expense in running the store. Given that major record companies are variously toying with deal-

Ringback tones, realtones and downloads: the revolution starts here

If the UK download industry consists of foundations which may one day support the grandest mansion in the neighbourhood, the ringtone business is a modern, detached house down the road with planning permission for a large extension: not glamorous or particularly loveable, but there's a lot of money in there.

"Ringtones are a value-add, a nice-to-have," says O2 head of music Leslie Golding. "It will make some money, but downloads are going to be the future."

Last year, the ringtones business turned more than €156m in the UK [source: Jupiter Research]. Mobile industry estimates suggest that polyphonic tones finally overtook monophonic tones in volume at Christmas, with industry estimates suggesting that the likely split is 60:40 just three months on. In 2004, the ringtones industry is expected to grow by about 50%, but the overall fortunes of music-based mobile data products will essentially be determined by the speed and force with which ringback tones and realtones crash onto the market.

Ringtones allow handset owners to personalise their incoming dialtones by assigning music for callers to listen to as they wait. Known as Filler Tones by i-Mobile, so far the only UK network operator to introduce the service, they have already taken Korea and Japan by storm. Many believe they will help roll the mobile tones business into a wider market than the one currently inhabited by the teen-centric ringtones model.

"The appeal of ringtones is much more skewed towards younger users who make loads of repeat purchases," says Mark Mulligan, senior analyst at Jupiter Research. "Ringback tones can be used in a business or home environment, so you will find a

er prices of between 40p and, in the most extreme case, 70p of retail with a minimum of 70p, a retailer's very best hope is to harvest 6p from a 99p download. The worst-case scenario is a 24p loss. Where that leaves Wippit's 29p-download offer is anyone's guess.

In the US, price pressures are even more acute. "If you are making a business solely out of selling tracks at 99c [53p] and you don't intend to push multiple purchases, it becomes not impossible, but difficult," says Jupiter Media senior analyst Mark Mulligan, commenting on the US market. "And, as soon as you give it any kind of marketing push, it starts getting very, very hard to make the numbers work."

As everyone involved in the digital distribution chain is honour-bound to concede, it has long been established as a volume business. "It doesn't work at all on an individual download," says Russel Coultrant, managing director of Recordstore, the bolt-on online retailer which has just launched a service enabling labels and artists to sell chart-eligible downloads straight from their websites alongside items such as CDs and merchandise.

huge amount of enthusiasm from operators."

While figures for ringback tone world leader Korea last week seemed to show that its ringtones business is now bigger than its recorded music industry, ringback tones could prove the ringtone most likely to succeed in 2004.

"It will be the big product and, with the operators potentially all launching their 3G networks this year, there's going to be a lot of enhanced, content-rich services there as well," says Universal Mobile UK country manager Francis Keeling.

Monowall, realtones – otherwise known as tractones or master tones – are the logical successors to monophonic and polyphonic ringtones, employing real music rather than beepy approximations of chart tunes. Ultimately, whether one or both of these products takes flight in 2004 largely depends on the handset market.

"Estimates for this year are all over the board; nobody quite knows," says Scott Weeman, director of products and content at music aggregator Busonjornig. Vitaminic UK, which provides ringtones for market-leader O2 and various independent sites. "The next three months will be really important for realtones."

Although roughly 35 handset models offer many of the UK in the UK could potentially play realtones if they were available in the right file format, consumer awareness of these capabilities is low. More importantly, negotiations between content owners and networks are ongoing and, as a result, marketing has not yet begun in earnest.

The challenge this year is likely to be one of timing, as conventional mobile services such as ringtones and more lateral inventions such as ringback tones begin to make space on handsets for genuine downloads.

If you are making a business solely out of selling tracks at 99c... it becomes not impossible, but difficult

Mark Mulligan, Jupiter Media



"If you speak to Sony Ericsson, Nokia, Siemens, Sansung or Motorola, they all have different handsets coming out this year with different capabilities," says Leslie Golding. "There are already handsets at the higher end of the market that can do full realtones stuff. The question is, are realtones going to be hitting the mass-market devices by the end of the year? I think they will. But we will also be introducing some lower-end phones where you will be able to do the whole music [download] service on one device."

The suggestion that ringtones could soon be tripping over mass-market mobile downloads is a foretaste of the converged future; the two types of product have hitherto occupied very separate conceptual territory, with ringtones cast as the playground status symbol and downloads as the bona fide successor to physical music product.

"In the future, you will listen to the track that you like, buy it, have a separate copy sent to your PC to put on your iPod and then buy it as

"As a company, we recognise that we are going to lose money on individual downloads," he says. "Our solution is different from everyone else who is out in the marketplace, because we are doing a combined shopping cart for physical and digital."

To some extent, the current pricing and revenue difficulties constitute teething troubles rather than impossible challenges. DRM costs and credit card fees are likely to fall as volume grows, retailers' bargaining terms improve and multiple purchases become standard; similarly, record companies are being urged to cover the MPCS cut from their share, as with a physical sale. But, until costs do start to fall, the outlook for an independently-owned, specialist retailer setting up online to promote internet singles sales with the help of a bolt-on distribution system is bleak.

And, with per-track downloads already pegged at 99p and 99c – by MyCokeMusic and Apple's iTunes Music Store, two services which act as loss-leaders for an alternative purpose, to sell fizzy drinks and iPods respectively – there appears little sign of improvement. Indeed,

says Gerard Gruch, Orange Group head of music & video, global brand marketing & products.

The fact that mobile operators will represent another hungry mouth to feed when they begin to facilitate real sales is just one more issue for the industry.

In the meantime, record companies, which have watched as network operators, aggregators and "grey market" TV/pres-advertised retailers have cleaned up on monophonic and polyphonic ringtones, clearly see ringback tones and realtones as their opportunity to take a first dip in the mobile revenue stream.

Reports from the frontline of negotiations suggest that major labels are asking for as much as one-third of the gross revenue from realtones, which retail at between £3.50 and £4.50 through most of the network operators. "It's a backdash from the labels, and now they want to control it as much as they can," says Weeman.

Possibly as a consequence, some of the first realtones to become available were unofficial ones which used professionally-produced cover versions of well-known tracks – adding "covertones" to the lexicon of mobile phone jargon. Either way, the MPCS rate of 10% of gross or 10p per work supplied and the PRS payment of 5% or 5p per work supplied holds true, as it does with physical releases, ensuring that publishers and writers continue to get paid.

But in spite of the demands of some record companies, the larger part of the cash from any ringtone sale lands outside the music industry altogether. As aggregators take their cut under individual deals, network operators take a minimum of 20% from each transaction as a distribution charge and have traditionally earned upwards of half of the gross from ringtones sold through their portals. AW

when prices slip below 99p per download, as most believe they will, the problem compounds itself further.

"I just feel really sorry for the independent retailers who haven't got the resources to set up their own download solution," says Wheeler. "It doesn't make sense for them to buy into another digital distributor's solution, because there is so little money flowing back to them for the investment they put in. The retailers who traditionally support independent repertoire can't enter this market and it is something a lot of people are scratching their heads about."

Already, organisations with an existing foothold in the traditional label-to-retail chain are looking at ways to help small retailers make the leap into the download arena, with a cost-effective solution. But any concrete initiatives are unlikely to emerge until this autumn, at the very earliest.

The best hope for those who aim to position themselves in the delivery chain is that, as the online proposition strengthens, last autumn's trickle turns into a general flow; that growing demand will lead to improved profitability. AW

Independent stores are benefiting from stocking well-pitched and competitively priced music and fiction titles. *Joanna Jones* reports on how the chains are balancing the books.

Retail turns new leaf with focus on books

As hordes of delegates from around the world thronged the halls of the annual London Book Fair at Olympia last month, it seemed to be more than an unseasonable burst of mid-March sunshine that was putting a spring in their step.

With around 100,000 books released last year alone, business is brisk and many music book publishers were abuzz with news that rights to the U2 biography, due next year to mark 25 years since the band's debut album *Boy*, has reportedly cost Harper Collins up to £3m.

Books are certainly generating excitement within music circles. Indie retailer Fopp last month posted end-of-year sales growth of 57% for a retail proportion which has books – from music titles on Lee Scratch Perry, Bob Marley and Neil Young through to classic novels by John Steinbeck, Garrison Keillor and Douglas Coupland – at its heart.

Other indie chains such as *MW* independent retail of the year Selectadisc have embraced books, as has the self-styled fastest-growing indie Music Zone. And, in turn, HMV and Virgin are looking to improve their book offers, with the latter planning to expand books in its Tower Piccadilly store.

For any retailer looking to move into books, there are a range of options. They can go directly to a publisher, through a wholesaler – such as Lasgo Chrysalis or THE (the former priced to sell in volume, the latter offering a wide range on a sale-or-return basis) – a publisher's own distribution arm or a traditional book distributor.

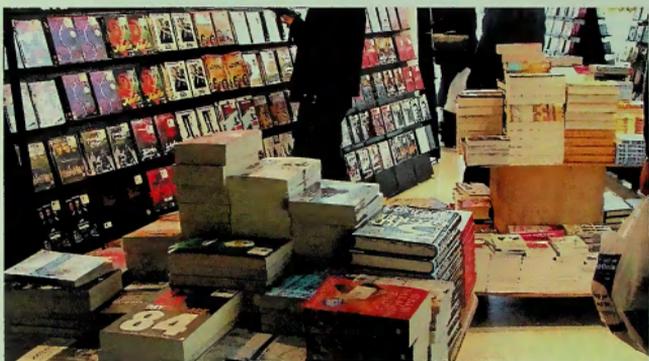
Rona Moroney, distributor THE's book marketing manager, says, "Generally most of the music outlets we are now dealing with do not have a range of books – the small independents tend to concentrate on pure music books and artist-based biographies or specialist books, while HMV have focus on fiction books with us."

When it comes to taking the plunge, the quality of music books certainly helps a retailer. "The credibility of music books has got better," says Moroney. "There is less of the Spice Girls type stuff and more of an appetite for serious biographies of established artists."

It is certainly a potentially lucrative area. Guy Lloyd, sales manager at Omnibus Press – which also has its own warehouse handling publishers such as Helter Skelter, SAF and Firely through its Music Sales division – says that, in a declining CD market, music retailers are increasingly looking to products which used to be considered accessories, such as T-shirts and books.

Because retailers and wholesalers can command bigger discounts on books than on music, the margin is unquestionably better, Lloyd adds. "You just have to look at the income per sq ft from books," he says.

"There is very little risk," says Moroney. "Music books are often sale-or-return, whereas music product generally isn't, and the margins on books



Proeminently displayed titles: Fopp's store in London's Covent Garden

are better. You can have one account with THE across all formats – books, CDs, DVDs – it goes out in one box with next-day delivery."

For any retailer, getting a good mix of books is all about tailoring to each store's own demographic, says Nick Lassman, managing director of wholesaler Lasgo Chrysalis, which has offered a music-focused books range since 1995. Lassman believes books can be a core part of music retail's business for those who target their demographic accurately, price products reasonably and merchandise them in-store attractively.

"As long as you are able to buy in correct volumes, we offer great deals," says Lassman. "We offer a focused range for the industry."

HMV, whose two-for-£10 offer on books in-store has stood for some time, currently stocks books in around 120 of its 180 stores. Related products buyer for books Thanhmi Bui-Van says, "Over the past few years, general culture non-fiction books have become very popular in-store. The best-sellers in the book trade do well for us, although there will always be the odd huge music title like last year's Kurt Cobain journals."

Bui-Van adds, "We get a catalogue and see the rep from THE once a month to go through the releases. If we have a certain title we want to get quite heavily, we will work with them to get a better price from the publisher."

Both Bui-Van and Moroney highlight the racking issues which often discourage retailers from stocking books, but Lassman highlights the considerable success many retailers – especially smaller stores – have enjoyed by simply piling a range of 10-20 titles on small tables or plinths within stores.

"Some independents have been extremely successful in this area because they understand price points, how to sell the books and they are buying them for their demographic," says Lassman. "Don't sell range, sell the right titles at the right price."

The 'pile 'em high' principle is clearly reaping healthy rewards for some. Fopp's strategy of stocking books off-rack and front-of-store has paid obvious dividends – as its end-of-year figures and a new books-only store in Cardiff testify.

Meanwhile, Music Zone's Russ Grainger, whose book offer is "quality books at big discounts on cover prices" says, "Books sales are currently running at about double what they were last year and I expect to double my sales on books by the end of the year from 5% to 10%."

Grainger is currently creating more space within stores for books, is on the verge of opening Music Zone's first books department upstairs in its Sheffield store and – like Fopp – is "seriously considering" a stand-alone books store.

Books on popular culture, he says, are just as much part of the Music Zone books mix as music and film-related titles.

"We pile the books up on the floor and stack them – I'm not a big fan of putting them on shelves," says Grainger. "I think many independents think they don't have the space and you need to buy these things in bulk."

With Music Zone opening its 50th store in Stockport last week, there is clearly something to be said for a broad approach.

One thing is certain: with their low-risk, high-margin business model, books are providing many music retailers with food for thought in lean times.

I expect to double my sales on books by the end of the year
Russ Grainger, Music Zone

Paul Russell reviews Walter Yetnikoff's exposé of life inside a major

The inside story of CBS



Howling at the Moon is a mixture of autobiography, anecdotal diary and cathartic metamorphosis. It is a must-read for anyone seriously in the music business, if only to find out what not to do.

This book covers the rise and fall, then resurfacing, of Walter Yetnikoff, the legendary worldwide head of CBS Records and Sony Music during part of those companies' most successful yet torrid times. On the executive front, it offers Walter's insight into the characters of a cast that stretches from Bill Paley through to Clive Davis and David Geffen. On the artistic side, it features Michael Jackson, Barbara Streisand and Mick Jagger, among others.

It is sex, drugs and rock'n'roll, but in the executive suite told by someone who was clearly going barny in the process. But when



Yetnikoff memoirs lift the lid on artists such as Michael Jackson and Mick Jagger

you've got Michael on line one, Streisand on line two, Jagger on line three, Bruce Springsteen in your waiting room, McCartney on the mobile and Dylan for dinner, it becomes easier to understand how the grip on reality starts to slip.

It is the story of an exceptional mind crossing the rubicon from reality to fiction, aided and abetted by power, booze, sex and drugs.

So what will a reader get out of it? Some very funny stories about some very funny people. What it is like to run a major worldwide music company. How corporate entertainment America sometimes works. And the value of everything in moderation.

Many will ask, "Is it all true?" Well, some of the music-related incidents I personally witnessed.

For example, the altercation at the Ritz in Paris with the Rolling Stones. The famous Dylan dinner I heard about the next morning. My personal take: it's probably all true.

About a year ago I had lunch with Walter in New York. He described his book as more of a pamphlet after the lawyers got through with it and therein lies part of my problem. I asked whether the Paley caviar story faked. No. The ELO signing escapade? No. Why not Walter? "Because I'm only writing what I remember." So, locked in the time capsule of his craziness are other events that better demonstrate Walter Yetnikoff as the kind, generous, smart and extremely funny man I remember.

Fan Russell is a former CBS UK chairman, Sony Music president of Europe and Sony Music senior VP Sony Music worldwide and chairman of Sony ATV Music Publishing. He reported to Walter Yetnikoff throughout the Eighties.

Justice For All - The Truth About Metallica

By Joel McIver (Omnibus Press 0-7119-9600-8). Out now



While documenting Metallica's career in intricate detail, McIver also seeks to debunk several myths surrounding the band in this biography. Traced

chronologically, Justice For All questions how Cliff Burton died, whether The Black Album changed the face of metal and picks apart Lars Ulrich's wrangle with Napster. McIver writes as a fan, music critic and impassioned observer who cares very deeply about Metallica's successes and failures. While some may not agree with his opinions, they certainly make this biography more of a page-turner. Justice For All is a well-researched, well-written study that all Metallica fans should read.

Liverpool - Wondrous Place

By Paul Du Noyer (Virgin Books ISBN 0-7535-0840-0). Out Now. Written by *Word* associate editor

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565

Du Noyer, this reissue in paperback is a fascinating trawl through the history and culture of the city, using its various staging points on the way. Certainly entertaining, and written in Du Noyer's engaging conversational style, its weakness is in the breadth of the subject - from The Beatles, Cilla Black, and the Searchers, to the Bunnymen, Frankie Goes To Hollywood, OMD, China Crisis, Atomic Kitten and The Coral, in just 280-odd pages is a challenge too great for anyone to fully meet.

Robbie Williams - Angels & Demons

By Paul Scott (Andre Deutsch 0-233-00072-0). Out now.



This unofficial biography covers everything you'd expect, from Williams' rocky time with Take

That to his numerous fall-outs with fellow celebrities. But Paul Scott tries to delve deeper than that by getting to grips with the showman's demons. While media coverage of Williams has already been exhaustive, Scott manages to make this biography

eminently readable, with insightful tales and explanations in an attempt to give his subject a fair hearing. Williams' relationships with lovers, colleagues and managers are all exposed. Unfortunately, it's the more recent information that will attract readers, so it's a shame this is thinner on the ground. If you want to know why Williams hasn't broken America, you won't find the answer here. Nevertheless, the level of detail enlivens the subject and Scott provides an entertaining, objective analysis.

Rock & Pop Timeline
By Johnny Black (Backbeat 1-871547-717). Out now.



This is essentially a coffee table tome, but vastly more fascinating than most. It is, essentially, a chronicle of the past four decades, from 1969 to the beginning of 2003, seen through the history of pop. It feels a little US-centric, however, and also includes some slightly arbitrary non-music references, including

the election of Margaret Thatcher as Prime Minister and the death of North Vietnam leader Ho Chi Minh.

The Complete Book Of The British Charts

By Neil Warwick, Jon Kutner and Tony Brown (Omnibus 1-84449-058-0). Out now.

The introduction to the third edition of this tome acknowledges a music industry facing a barrage of change (and anticipating the introduction of a download chart), but reassures avid chart watchers, "there will always be charts". The latest edition covers around 27,000 singles, 490 EPs and 14,400 albums that hit the UK charts during the period between 1952 and 2003. As well as an alphabetical listing of all artists, this provides a chart history of individual tracks alongside around 50 tables of 'facts and feats' and a combined top 100 chart acts of all time, providing a continuing must-have, detailed reference guide for music lovers and chart watchers alike.

The Kinks - All Day And All Of The Night

By Doug Hinman (Backbeat ISBN

0-87930-765-X). Out now.



The Kinks

everything The Kinks have recorded, released, attended and performed - practically everything they did and everything that was said about them between 1961 and 1996. Photographs of the band throughout their 30-year career accompany many fascinating facts, as well as authentic and reliable information. A useful reference for Kinks enthusiasts.

Picture This - Debbie Harry And Blondie

By Mick Rock (Sanctuary Publishing ISBN 1-86074-529-6). May 4.



If anyone has any doubts of the beauty and style embodied by Ms Harry, this volume ought certainly to dismiss them. This 200-page volume is taken from the archives

of renowned photographer Mick Rock. The photos - accompanied by Rock and Harry's commentaries on the band - are absolutely gorgeous, a sumptuous evocation of an iconic pop-rock star from an era now past.

Give It Away: Red Hot Chili Peppers - The Stories Behind Every Song

By Rob Fitzpatrick (Carlton Books 1-84442-796-X). Out May.



Part of Carlton's Stories Behind the Songs series, for the most part this does exactly what it says on the tin: merging biography with glossy images and glibly amalgamated quotes and slogans to trace the Chili Peppers' career. Fitzpatrick's analysis of each song often lapses into musical critique rather than lyrical analysis though, especially on the earlier albums, and this isn't made up for by the greater detail on more famous tracks like Under the Bridge. Aside from the author's penchant for reviews, this is an interesting and useful resource, tracing the traditional biography and relating it directly to the band's musical output.

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DVD Europe 2004 returns this June and once again will concentrate on music DVD. Building on the overwhelming success of last year's event, DVD Europe 2004 will bring together key players from across the European music industry to focus on the artistic, technical and commercial challenges and opportunities that the format offers.

The conference will encompass a mix of presentations, panel discussions and showcases, drawing on the expertise of those at the cutting edge of the music DVD explosion to examine where the market is at the moment - and more importantly where it is going.



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Live Aid DVD on blocks as auction nears conclusion

by Martin Talbot

Retailers should prepare themselves for one of the biggest music DVDs of all time this coming Christmas, with the Band Aid Trust expected to finalise its licence deal in the next week.

Bob Geldof and his fellow trustees last month announced that rights for the legendary 1985 charity concert, which had previously never been made available, were being offered for auction for the first time.

Discussions with a series of interested parties began immediately afterwards and Mark Kraiss, of Bray & Kraiss, who has been leading negotiations on behalf of the trust, says a deal could be finalised within the next seven days.

It is understood that negotiations have advanced with at least two majors, after a positive response to the appeal, which was made through *Music Week* last month.

"It has been pretty good," he said last week. "We are hoping to have elected a licensee in the next 10 days or so." Kraiss says the plan is for the DVD release to be ready in time for the Christmas market.

The greatest interest has come



Geldof, working with Brit Trust to find buyer for rights to Live Aid

from majors, he says, possibly because of the complication of the clearing process which will be necessary before any release. The trust is offering the licence for auction on the understanding that the winning bidder clears all artist and label rights.

The head of music DVD at one of the major companies says he believes the title will prove to be one of the Christmas season's biggest music DVDs.

HMV DVD buyer Andy Anderson adds that while he

believes the release will struggle to beat big film titles such as *Star Wars* this Christmas, he too is optimistic.

"People will buy it mainly for nostalgic reasons and to pick up on that time of your life and it's for a good cause," he says. "It'll do really well. It will have some great music on it."

Virgin DVD buyer Pete Watson agrees. "It was the biggest event of the Eighties," he says. "It's going to be capable of maybe 10,000,000 sales in the first week.

"It should out-sell the Rush and Led Zeppelin DVDs, because it's got a wider audience. The age bracket in the mid-Eighties who were there now have the income to buy it."

New McCartney songs surface on family animation

There is never any shortage of interest in new Beatles-connected releases targeting 30-plus Fab Four fans, whether on DVD or CD. But, given that it is targeted primarily at three- to seven-year-olds, that is unlikely to apply to Paul McCartney's new offering, a family-oriented DVD of animations, which will comprise a new cast of all-animal characters, three songs written by McCartney, an exclusive interview and bonus features.

Paul McCartney: The Music And Animation Collection (The MAC) was directed by Geoff Dunbar and is to be released in the UK on June 24. It contains the new track *Tropical Island Hum*, which depicts the travels of a squirrel, named Wirral. It also features orchestral works on a track called *Tuesday* and sees the return of the BAFTA Award-winning 1984 track, *Rupert And The Frog Song*.

Sir Paul and Dunbar have been



McCartney: new compositions

working on this project since 1997. The pair have collaborated several times before and according to Dunbar "work very well together". "Computers have dominated the scene for several years now and we wanted to create something that maintained the original and 'velvety' style of animations such as *Bambi*, added Dunbar.

The venture is the result of a deal between McCartney and Miramax and, according to McCartney's spokesman Geoff Baker, there are no plans to release a single from the collection, although he says, "one may be released on promo".

Baker adds that promotional activity will begin two weeks before the release, with footage of McCartney and one of the nine-foot characters in an animation. martin@musicweek.com

Terence Trent D'Arby
Live In Concert (Wienersworld WNRD 2236). Out now.



This DVD presents D'Arby on Germany's *Ohne Filter* TV music programme in 1987, the year that his debut album *Introducing The Hardline According To...* was released.

With just 12 songs, the running time of 60 minutes seems rather tight, although D'Arby does give a good performance in what looks like a concerted effort to warm up the rather stiff audience. Plus he performs a couple of covers including the Fatback Band's *Wicky Wacky*. The extras include an interview with *Ohne Filter*'s producer (which is more suited to a German audience), an artist biography which takes us up to 1989 and a Sound Tuning documentary, which fans of early-hours Open University programmes on physics might enjoy.

Shakira
Live And Off The Record (Epic 2022647). Out now.



After 90 minutes of concert footage and an hour of documentary material, it is clear that Shakira, for all

her eccentricities, is a hugely talented individual. While her live show has been polished within an inch of its life, the result does her powerful vocals proud. True, the producer and Shakira herself both recognise the market value of her body and you could not get much more intimate with her navel than on this DVD. The documentary is farcical in places, but typically honest: the Colombian swears as she is subjected to post-show ice packs and injections, expresses her frustrations when a song she writes is rejected from a movie score and revels in her surprising friendship with Gabriel Garcia Marquez. *Live And Off The Record* successfully manages to capture Shakira's peculiar and fascinating charm.

Thin Lizzy
Live In Concert (Wienersworld WNRD2247). April 19.



Filed five years before the untimely death of Phil Lynott and probably only months before the band split, this DVD encapsulates Thin Lizzy's excellent musicianship, but also, provides evidence that they may well have been the true inspiration for *Spinal Tap*. Lynott's clichéd lines, "Are you ready to rock?" and the dual attack of the twin-guitar sound



were clearly very much appreciated at the time and, judging from the current rock resurgence, may well be again. This DVD forms part of a series of concerts recorded at Germany's *Rockpalast* which will be released throughout April and May. Other gems include titles devoted to Huey Lewis And The News and Southside Johnny.

Various
Made In Sheffield (Sheffield Vision SV001). April 26.
This film offers the secret history of British electronic, pre-Human League and Cabaret Voltaire, as it was played out in Sheffield in the late Seventies and early Eighties. Granted, it is produced on a shoestring budget, but that probably reflects the marginal nature of such a story. It

ALBUM OF THE FORTNIGHT

Bob Dylan

MTV Unplugged

(Columbia 2024359) Out now.
Nearly 10 years after Bob Dylan took to MTV's *Unplugged* stage, his legendary performance gets the anticipated DVD treatment. These renditions have previously been available on CD and any Dylan fan worth their salt will know every nuance like the back of their hand. But seeing is believing: this release almost makes you feel as if you were there on that November night. Each song emerges as a timeless classic. The performances are faultless, the musicianship excellent (*Love Minus Zero/No Limit* is a particular highlight) and, with four extra songs included that were cut from the original broadcast, this DVD is a must-have even for those who taped it off MTV back in 1995. This is a worthwhile investment.

is, however, a fascinating tale with all the right talking heads - Phil Ochs, Marty Wilde, Chris Watson, even Jarvis Cocker - and some magnificent archive footage of seminal bands including *Vice Versa*, *Artery* and *I'm So Hallow*, which remind us that *Joy Division* were not the only British band pushing back the boundaries of rock electronics in the early Eighties.

With downloads as low as 29p, price will be a contentious issue as the market evolves

Digital era is rewriting rulebook

EDITORIAL
MARTIN TALBOT



It is an established tenet of business that retailers can charge whatever prices they like. If they want to just break even – as many supermarkets do on certain entertainment titles – they are at liberty to do so. If they want to lose money too, that is up to them.

But the prices they charge can have wider implications. And there is certainly that possibility about Wipit's decision to slash the prices of some of the UK's best-selling downloads to 29p.

As *Music Week's* digital feature (p6) in this issue outlines, the download business is beginning to climb up onto its feet. But it is in a pretty fragile state.

One of the key issues for this new business is price. Apple and Coca-Cola have launched in the US and have established a compelling price point – 99p, or 99c, has a neat ring to it. But it is not a price which is going to generate much income for anyone; labels, publishers, artists or writers. Yet it is close to becoming fixed as the default price for singles downloads.

In comparison, 29p is bargain-basement level. For Wipit, it is an attention-seeking promotional deal. It is an offer designed to drive traffic and lure consumers into its cut-price subscription package.

The inevitable wringing of hands about such price

points highlights the size of the debate which lies ahead of us. In the weeks and months ahead, as various music services jockey for profile and position in advance of the arrival of Napster and Apple's iTunes, pricing will be crucial.

But, unlike in the physical world, this issue will not just be about the prices of single tracks, or bundles (known as "albums" to the older ones among us), but subscription prices, the cost of streams and the degree of value which comes with all of them. Already, the vast range of prices include 1p for a one-track stream, £50 a year for an all-you-can-eat subscription, as well as the various per-track download fees.

To complicate matters, download singles are being bundled with ringtones, images and access to community content. And some downloads which you buy for a quid will die when you end your subscription with the retailer who sold it to you.

There is little doubt that a 29p permanent download is plain fact. But it is symbolic of the debate which is certain to rage over the months to come.

Where price is concerned, everything we have previously taken for granted may prove to be wrong.

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There are better ways to organise royalty collection

VIEWPOINT
WILLARD BUILDITZ



It has been interesting to note the move towards new business models such as the "artist friendly" contracts.

What is concerning, however, is the fact that music publishing companies as a whole don't show any signs of altering the way they have operated for decades. The administration of copyrights and the collection of royalties by music publishers is still executed in such a way that it is slow, often inaccurate and shrouded in complicated processes that leave the copyright owner, artist or writer in the dark.

There's no reason why publishers can't [use] a centralised organisation

Collection of royalties has historically been time consuming and costly. Usually, writers receive royalties nine to 24 months after they are earned and can pay up to 50% of gross royalties to intermediaries, including collection societies. In addition, low transparency and complex reporting have made it near impossible for writers to understand if collected royalties are correct or comprehensive.

The millions of transactions in

the physical world will become billions of transactions in the digital world. It is clear, therefore, that the service that writers and copyright owners currently receive from most publishers has room to improve.

Combining available modern technology with a sound knowledge of the music publishing business, there really is no reason why publishers can't move towards a centralised organisation that will allow the collection of royalties and provision of information to copyright owners and writers through a web portal from transactions around the globe.

One fundamental advantage of such a model would be to offer a service that reduces the number of interfaces from writer to user. It would allow a direct interface with collection societies or end-users without the use of local representatives and agents. This would cut out many fees usually paid to middlemen. Automation would also provide quick access to information and reduce error rates. As a result, there could be a huge reduction in royalty collection time and payments as well as substantially improved accuracy and transparency.

Willard Builditz is founder and CEO of the London based Kobalt Music Group.

Which former exec would make a major impact now?

The big question

Jean-Francois Ceillon made a surprise return to the corridors of EMI last week, six years after exiting the building. But which other exec could make an impact again within a major label?

Rainer Focke, simplyred.com international marketing consultant
"My long-time MD at Warner in Hamburg and then my senior VP Warner Music Europe, Manfred Zunkeller, who sadly retired a few years ago, but whose foresight and shrewd business thinking I have always admired."

Charlie Pinder, Sony/ATV Music Publishing managing director
"There's a guy called Ben Wardle who set up Indolent Records and signed Sleeper and Stephen Duffy and also worked at East West and he's now at AOL. He's a brilliant music man and a great A&R person."

Brian McLaughlin, HMV Group chief operating officer
"It's not possible to bring him back but I would say Obie. I can't think of a period when Obie was around when the music business was going through so many changes and so many problems, so I'd be interested to know how he would have coped. He had a great understanding of all sides of the industry and amazing common sense."

Judd Lander, Fleming Connolly Lander partner

"There's one person I miss because of his parties – Walter Yetnikoff. And, having read the book, I'd like to have gone to the other parties as well. And there's Paul Russell because of his global experience. It's such a waste because he is a musician's gentleman in the music business."

Stephen Budd, manager and Channelfly director

"That would have to be Bob Dickins. He always had a sense of adventure and a 'grand scale' attitude towards the record business and... wasn't afraid of the Yanks."

Lohan Presencer, Ministry Of Sound Recordings managing director

"Rob Dickins should be running a big record company again. He just gets it. He totally understands adult music and MOR – given that this type of music is to the fore right now, he would fit into that niche."

Gavin Nugent, Double Dragon Music label manager

"What about recalling Miff Winwood straight/tawny? Everybody knows Miff will never really retire."

Simon Quance, Hyperlaunch New Media

"Chris Blackwell. The industry needs his maverick genius, and to see beyond the requirements of commerce alone into realms of creativity, invention and art that present accountancy-led execs are can't fully engage with."

Your views on: file-sharing and the state of radio

Letters

We can't afford not to take action

From Paul Burger, *Soho Artists*

Over the past week, we have read news of JPI groups in countries as diverse as Germany, Canada, Italy and Denmark announcing legal action against those who download music unlawfully.

This followed, by only a few days, the BPI's announcement of its campaign to take action to warn, and possibly prosecute, those who disregard music rights.

No-one wants to take the kind of punitive and aggressive action that is currently commencing in the UK, and yet an industry which has already shrunk globally by a staggering 25% over the past three years can no longer afford to take the view that we're not prepared to risk the wrath of the very consumers on whom we depend.

If, in fact, the consumers on which our industry depends are both uploading/downloading (illegally) and purchasing (legally), then the awareness this campaign will bring as to the protection copyright law entitles rights holders is, on a lesson this public must learn. If, on the other hand, and as many suspect, those consumers who are uploading/downloading (illegally) have largely left the community of (legitimate) purchasers, this is a critical lesson of which they must be made aware.

Research in North America shows there has been a huge increase in the awareness of the

illegality of downloading as a result of the RIAA campaign and a corresponding decrease in the number of consumers who continue to download illegally. Indeed the "price" of going after teenage kids who are downloading is a high one. And yet, the RIAA has only gone after significant downloaders; consumers who have "stolen" hundreds of songs. And so, hundreds of artists, songwriters, musicians, producers, and arrangers have all had their work stolen without compensation by this same wayward teenager. All this as a result of one teenager's "Robin Hood" activity. Except, such activity is hardly "Robin Hood".

We mustn't accept the uploader/downloader's activity as something romantic or to be applauded. The illegal uploader/downloader is stealing from creators. It's as simple as that.

For sure, no-one wants to go after the kid in the street. But when kids are growing up with peer pressure telling them it's not just cool to download but rather it's stupid to pay – when the norm begins to change and accept the illegal as an act of "Robin Hood" – then surely the time has come for this industry to stand up and unite behind these campaigns wherever they are launched.

It may be much easier to placate the fan base and ignore, or worse, condone, such action. But for an industry whose investment in talent and new products is higher than almost any other, it is time to stand up and say what we all know – copyrights must be protected and their sanctity enforced. *Soho, London*

copyrights of all his recordings. He accused the recording giant of clinging on to something – the copyright – that he believes is both morally and legally his, because he has financed it totally. "I say, 'I own them,'" he declared. "You may think you own them 'Tina Turner,' but you are only the custodians." Understandably, Warner declined to comment.

What does he blame for this? Record contracts, because they give ownership of master recordings to the labels, thus ensuring artists never get rich off their own back of owning their copyrights. According to Huckleall, they are "appalling," "a disgrace" and belong in the Dickensian era.

Why? He explained to Parkinson that under a standard record contract, a record company will advance a loan for fund recording and other expenses, paying the label back in full. "The record company advance is a loan you have to pay back, with interest," Huckleall told Parky. "And then when you pay it back, they own it [the

Radio needs more of Caroline's spirit

Robb Eden, *manager*

Having spent many years as a ship-based pirate, including a spell with Radio Caroline, I can only agree with Johnnie Walker (Viewpoint, 03.04.04) when he states that Caroline transformed radio. However, he is wrong when he says that you cannot draw a comparison between then and now.

Radio Caroline was started by Ronan O'Rahilly because he could not obtain airplay for acts he passionately believed in. In three days, you had to record in studios and be signed to record companies for distribution. Today, these acts are able to digitally record and produce top quality music on computers and distribute their music via the internet. The only reason their voice hasn't been heard is because we are still living in an age when radio stations employ music programmers to compile narrow playlists based on chart related activity. Even Radio Two is guilty of this.

We've fed up of hearing the same boring old music. It's time to give us more choice. We are allowing radio bosses to dictate to us what we can hear. Why did we ever bother fighting for free radio when this is the result? We need a Radio Caroline more than ever. Only stations like Caroline could allow the joys of unedited freedom to play material not considered to be mainstream.

Perhaps it's time for Parliament to consider bringing Caroline on land as a conduit for our talent. *Via e-mail*
mletters@musicweek.com

copyright]. It is very wrong." It is all very well moaning, but does he have any suggestions? He did, after all, sign his original contract in the first place.

He vows to reform the entire record industry. He suggests that in the future, record companies should develop less deals. These would allow artists to gain some control over their recordings and allow labels to continue owning them. In the short-term, he has another plan up his sleeve, though – he is going to re-record all of his old hits. However, he can't do it until next year, when a clause in his contract with Warner, barring him from re-recording his old repertoire, expires.

EH? Does he think that people want more than one recording of Stars and Holding Back The Years? Not exactly, but by recording his own songs again he says he can "develop a catalogue in direct competition" with Warner until they return his copyright. And he reckons the new versions will outlast the hits because his voice is holding up better than ever.

Diary

DOOLEY'S DIARY



Early morning call aids MTV & VPL

Remember where you heard it:

A razor cut two of midnight all was burned to get a deal agreed between VPL and MTV last Wednesday, VPL's Peter Leatham and Tony Clark faced MTV's Sverja Geissnar throughout the day, night and morning, periodically checking in with Ains Adams Weintraub. The deal was sealed by the time it was signed at 4am. But one source suggests it was the intervention of a senior US MTV executive earlier in the talks that got the broadcaster thinking seriously about what its viewers would think about a channel featuring Basement Jaxx, The Streets and The Libertines. In the week of JPI legal action and Wipit's download discounting bonanza, Sanctuary's latest book title is likely to put the cat among the pigeons. The Art of Downloading Music by Stuart Levine is billed as the first definitive guide to downloading music.

Congratulations to all involved in the *HMV Fodder Extravaganza*. The annual dinner has now surpassed the Silver Clef to become the biggest single contributor to Nordoff-Robbins Music Therapy. Exploring the vast over-subscription to last Tuesday's even at London's Grosvenor house, compare Richard Keys just said, "Brian McLaughlin said he just sent a note round to people inviting them to a

night at the Grosvenor with a load of footballers, for a roast." Almost £440,000 was raised on the night, forming a very blurry-eyed quest of honors. Jimmy Delahay, to remark that it was the same amount as the then British record transfer fee that took him from Celtic to Liverpool... A host of new names are set to join the Sine network, including a new label venture by a leading independent PR company... Talk about going goals to Newcastle... When US super producer Timbaland met Asian stars Jay Sean, Rishi Rich and their crew in London last week, he asked them about their influences. So they and manager Billy Grant from TwoPointNine took him

straight down to ABC Music in Southall, from where he emerged three hours later £3,000 poorer, but with a stack of CDs under his arm. Could a collaboration now be in the pipeline? ... Chris Tarrant was given a completely free reign of the playlist for his last-ever Capital FM breakfast show last Friday, which explains how the likes of Phil Collins, Midge & The Mechanics and Status Quo ended up on air. He also walked into the distance with a pair of binoculars and an inscribed Rolex watch as leaving presents. Over in radio nostalgia land, Sixties pirate radio group Roger "Twiggy" Day is clearly getting a taste for anniversaries. Mere days last week before heading up to Manchester to mark 30 years as the first voice heard on Piccadilly Radio, Day was organising proceedings at London's The Red Lion to celebrate the 40th anniversary of groundbreaking pirate station Radio Caroline... Anyone who fancies a night out at the dogs, in celebration of Ian Dury and in aid of *CharleyBACUP*, should contact the charity's community and events manager, Jo Douglas on 020 7920 7211. As well as selling tickets and corporate hospitality packages for the Ian Dury Memorial Race Night on April 29, sponsorship packages are also available.

Crib sheet

Precisely a year after the release of Simply Red's self-backed home album, Mick Hucknall a weekend ago used the platform of Michael Parkinson's Radio Two programme to launch an attack on record companies and their artist contracts, which he described as "Dickensian".

What is Hucknall pulling his hair out about?

The Simply Red singer told the veteran broadcaster he is very unhappy with the record industry and that he had to set up his own record label simplyred.com because he "got sick of being ripped off".

How come?

Well, for starters, he doesn't like the fact that record companies own the copyright of artists' recordings, because that copyright never runs out and whoever owns it makes a fortune. In his case, Hucknall cites Warner Music as the bogyman holding the



There are few true legends working in the UK business – and there is one fewer after last week. Muff Winwood, a man who signed or developed acts ranging from The Clash, Sade, Adam & The Ants, Wham!, Jamiroquai and Desiree, retired from his working home at Sony Music after 25 years last Friday. After holding a celebratory lunch on the Tuesday with his A&R staff, Winwood was then the guest of honour at a gathering staged at Sony HQ, where three generations of Sony Music chairman made an appearance – Paul Russell, Paul Burger and the current chief of Great Marborough Street, Rob Stringer. Possibly the highlight of the evening was an impromptu performance by the great man himself, accompanying himself on the ukulele. Top work, Muff. Good luck from all at MW.

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MUSICWEEK

Club Charts 10.04.04

The Upfront Club Top 40

Rank	Artist	Title	Label
1	SEAL	WAITING FOR YOU	Mercury
2	1	PEYTON ROOPER	PRADICE
3	11	BOOGIE PINNS	SINNY
4	11	LASSO SURRENDER	WORLD
5	4	JANET JUST A LITTLE WHILE	Yoda
6	1	ARMAND VAN HELDEN	HEAR MY NAME
7	3	MONEYBARS FEAT. GABRIELLE WIDMAM	SHUGGIE LOVE
8	4	PLUMMET	OTHERSIN THE DAY
9	7	GLADIATOR FEAT. IZZY NOW WE ARE FREE	Funk
10	4	EANOW	FUNK
11	21	SIA BREEZIE	ME
12	10	NASCOTIC THUST	LIKE IT
13	8	DARK GLOBE FEAT. AMANDA GHOST	BREAK MY WORLD
14	8	JC CHASEZ	SOME GIRLS DANCE
15	2	FLIP & FILL FEAT. KAREN PARRY	DISCOLAND
16	13	PAUL VAN DIJK FEAT. SECOND SUN	CRUSH
17	2	TOP COMING DOWN	POLOQUE
18	NEW	SYSTEM OF A LIE	LUVS IT
19	NEW	BASEMENT JAXX	PLUG IT IN
20	15	JASON DOWNS	DIRTY MIND
21	NEW	TIESO FEAT. BRIT LOVE	COMES AGAIN
22	21	LITTLE MENACE	COME 'N' GAMME YOUR
23	2	MARTIN SOUTIER	ROCKIN' MUSIC
24	18	SPECIAL D	COOME WITH ME
25	NEW	BY M. ANGEL	THE GATE
26	21	ALDOUS BOB O'LEAN	ALDOUS BOB O'LEAN
27	21	TIA TROU HURTS	THE GATE
28	NEW	STYLES & BREEZE	YOU'RE SHINING
29	21	FUZZTON	HOT VELVET
30	NEW	ABBA	GOLD GREATEST HITS
31	NEW	BRITNEY SPEARS	TOXIC
32	20	BUSHCAE	EVE IS LIKE OXGEN
33	21	ATOMIC KITTEN	SOMEONE LIKE ME
34	NEW	DEMON FEAT. AVA & MR. VEGAS	IN THE PARK
35	18	SHAPESHIFTERS	LUDAS THEME
36	21	PARADISE	SEE THE LIGHT
37	21	STONEISLAND	PUT 'EM HIGH
38	21	SIZONNA	DEE SIAV
39	21	SLVTLARK	THAT'S MORE LIKE
40	19	AMV	WINEHOUSE IN MY BED

Abba stage revival

by Alan Jones

The Commercial Pop Chart is turned upside down this week, with Abba's track Gold sampler— to celebrate the 30th anniversary of their Eurovision triumph, which itself has spawned a new variant of the album which adds a DVD to the audio CD — catapulting #2-1. It thus becomes the first record to date to move from 185 to first position on the chart in a week. Its triumph was hard won, however, as Lasgo's Surrender was also in formidable form and rattled up a points tally that would suffice for pole position two weeks out of 10.

By contrast, points totals at the top end of the Upfront Chart are unusually modest, allowing Seal's Waiting For You to move 4-1 despite being uncharted by more than a quarter of DJs. Its success here is, however, not repeated on the OCC sales chart, where the single, released last Monday, would seem likely to miss out on a top 75 placing altogether. While Seal and Abba top the Upfront and Commercial charts, the record with most points across the two charts together — and arguably, therefore, more popular than either of them — is the aforementioned Lasgo track Surrender — and there is a further twist, as the record is getting support from most DJs (but with fewer points than Surrender) in the new *Boogie Pinns* single Surrey.

Topping the Urban Chart for the eighth week in a row, Usher's Yeah wits by a single point for the second week in a row. Its new runner-up is Warren G's 10. Know You by G-Unit feat. Joe & Manni Gaye. Last Thursday (April 1) was, remarkably, the 20th anniversary of Gaye's murder, while last Friday (April 2) would have been his 65th birthday — and he makes a second appearance in the Top 10 courtesy of Michael McDonald's remake of I Heard It Through The Grapevine (promoted as Grapevine) which features samples from his definitive recording of the classic blended in with McDonald's new vocals.

The highest debut on the Urban Chart — indeed, the highest on any of our charts this week — is the new 411 single on My Knees, which debuts at 10. It features a cameo rap from Ghostface Killah, who has two other singles debuting just outside the publication chart. He appears on Shondra Known! Better by Case, which is this week's number 31, while his own new single Tush follows close behind at 33.



Seal tops Upfront Chart

TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Title	Label
1	RETROCK	MULTIPLY	COLE
2	102	AT THE END	94.5
3	102	WALKER	USCA
4	102	102	102

DL Lawrence John vs The Foundations

Including Them & Future's Releases



COMMERCIAL POP TOP 20

Rank	Artist	Title	Label
1	102	102	102
2	102	102	102
3	102	102	102
4	102	102	102

Rank	Artist	Weeks on Chart	Peak
1	CHRISTINA MILLENIUM FEAT. RABBITOOTS (PART I)	1	1
2	2 PAINT THAT CAN'T BE RUSH	1	1
3	BOB BROWNE W/ WYMAN THANK YOU (THE THINNESS YOU DO)	1	1
4	PRINCESS & THE NEW POWER GENERATION	1	1
5	GEMMA BOY FEAT. MIKE GILLESPIE'S STORY	1	1

PRE-RELEASE AIRPLAY TOP 20

Rank	Artist	Weeks on Chart	Peak
1	EMANUEL & THE 11 DOGMA AGENT YOU BLOOD	1	1
2	DISAY BROAD	1	1
3	BASEMENT JAZZ FEAT. TITIL	1	1
4	JO CHESSEY LOAN ME UP WITH HELDONG	1	1
5	LADON SIBERIANER	1	1
6	CHAMMY WAKINA GET TO KNOW YOU	1	1
7	HEALS THICK ICE	1	1
8	MARTIN SOKOLOV ROCKED MUSIC	1	1
9	MALCOLM THORNTON LIVE IT	1	1
10	BROOD PIGS STUNNY	1	1
11	ASAMANO VAN MILDEN (FEAR YOUR NAME)	1	1
12	JANET JACKSON MEET A LITTLE WHILE	1	1
13	OSCAR NIJA SATELLE	1	1
14	BEHIND IN THE PINK	1	1
15	JO CHESSEY STAYS CLOSE WITH WOMEN	1	1
16	THE STREETS FEAT. TITIL	1	1
17	ZAVATY I CAN'T BE RUSH	1	1
18	CAUTION FEAT. TITIL	1	1
19	THE STREETS FEAT. TITIL	1	1
20	WALTON WOOD DUALITY	1	1

These charts are also available online at musicweek.co.uk

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COOL CUTS CHART

Rank	Artist	Weeks on Chart	Peak
1	HANDS UP! IT'S ALL YOURS	1	1
2	HANDS UP! IT'S ALL YOURS	1	1
3	HANDS UP! IT'S ALL YOURS	1	1
4	HANDS UP! IT'S ALL YOURS	1	1
5	HANDS UP! IT'S ALL YOURS	1	1
6	HANDS UP! IT'S ALL YOURS	1	1
7	HANDS UP! IT'S ALL YOURS	1	1
8	HANDS UP! IT'S ALL YOURS	1	1
9	HANDS UP! IT'S ALL YOURS	1	1
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15	HANDS UP! IT'S ALL YOURS	1	1
16	HANDS UP! IT'S ALL YOURS	1	1
17	HANDS UP! IT'S ALL YOURS	1	1
18	HANDS UP! IT'S ALL YOURS	1	1
19	HANDS UP! IT'S ALL YOURS	1	1
20	HANDS UP! IT'S ALL YOURS	1	1

URBAN TOP 30

Rank	Artist	Weeks on Chart	Peak
1	USHER FEAT. LUDOVIC & TEL. FEAT.	1	1
2	PANT FEAT. J&J & WYMAN (PART TWO)	1	1
3	BEYONCE FEAT. LIL' P&M (PART TWO)	1	1
4	THINNY SLOW JANEZ	1	1
5	KANYE WEST THROUGH THE WINGS (PART TWO)	1	1
6	BEHNE MANI DICE	1	1
7	MICHAEL WOODMAN (PART TWO)	1	1
8	DOLLY PARTON FEAT. KANYE WEST (PART TWO)	1	1
9	DIZ D. ON THE HORIZON	1	1
10	THE DU FEAT. DOSTYFE (PART TWO)	1	1
11	MARQUESS (PART TWO)	1	1
12	CHERRY FEAT. KELLY HATE	1	1
13	CHERRY FEAT. KELLY HATE	1	1
14	CHERRY FEAT. KELLY HATE	1	1
15	CHERRY FEAT. KELLY HATE	1	1
16	CHERRY FEAT. KELLY HATE	1	1
17	CHERRY FEAT. KELLY HATE	1	1
18	CHERRY FEAT. KELLY HATE	1	1
19	CHERRY FEAT. KELLY HATE	1	1
20	CHERRY FEAT. KELLY HATE	1	1
21	CHERRY FEAT. KELLY HATE	1	1
22	CHERRY FEAT. KELLY HATE	1	1
23	CHERRY FEAT. KELLY HATE	1	1
24	CHERRY FEAT. KELLY HATE	1	1
25	CHERRY FEAT. KELLY HATE	1	1
26	CHERRY FEAT. KELLY HATE	1	1
27	CHERRY FEAT. KELLY HATE	1	1
28	CHERRY FEAT. KELLY HATE	1	1
29	CHERRY FEAT. KELLY HATE	1	1
30	CHERRY FEAT. KELLY HATE	1	1



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John Kennedy

The Rt. Hon. Estelle Morris MP, *DCMS*

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

KEY RELEASES

ALBUMS

THIS WEEK
 David Prey: *Revolutionary But Gangsta* (Columbia); Atomic Kitten: *Grateful His (Un)recent*; Delays: *Faded Sounds* (Glamour/Rough Trade); Dilated Peoples: *Neighborhood Watch* (Capitol); Twista: *Kamikaze* (EastWest); Peter Andre: *The Very Best Of* (Music Club);

APRIL 12
 Mum: *Summer Make Good* (Fat Cat); The Kasmus: *Dead Letters* (Island); Super Furry Animals: *Phantom Phores* (Piscis Casual); Baby Bash: *The Smokin' Nephew* (Island); Joe Satriani: *Is There Love In Space?* (Columbia);

APRIL 12
 The Zutons: *Who Killed The Zutons?* (Delatonic); Agnetha Fältskog: *My Colouring Book* (WEA); Joe Jackson: *Afterlife* (Hydrosound); Various: *Kill Bill II OST* (Maverick); Craig Armstrong: *Piano Works* (E); Barenaked Ladies: *Everything To Everyone* (Reprise); Prince: *Musikology* (Sony);

SINGLES

THIS WEEK
 Big Brovaz: *I Wanna Thank You* (Epic); The Rasmus: *In The Shadows* (Island); Stiana Twain: *She's Not Just A Pretty Face* (Mercury); Believe: *Say Something Anything* (EastWest); Michelle: *The Meaning Of Love* (S/R); Amy Winehouse: *In My Bed* (Island);

APRIL 12
 Snow Patrol: *Chocola* (Fiction/Polydor); Janet Jackson: *Just A Little While* (Virgin); Dido: *Don't Leave Home This Christmas*; Eamon: *It's A Little (I Don't Want You Back)* (Linea); Peter Dinklage feat. Wolfman: *For Lovers* (Rough Trade); D-12: *My Bad* (Interscope/Polydor);

APRIL 12
 Sia: *Breathe Me* (Go Beat); Muse: *Time For Absolution* (Fate Media/Mushroom); The Beatles: *Wash In The Rain* (Virgin); Franz Ferdinand: *Maroon* (Domino); Pink: *Just To Know* (Arista); Maroon 5: *This Love* (Octane/BMG);

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McFly: impressive start on singles chart for new Island hopefuls

The Market

McFly make strong chart career debut

Alan Jones

With an average age of 17, new sensations McFly are the youngest group to have a number one single since Blur's *Squid*... topped the chart with *Crossroads* in 2002, and the youngest to play their own instruments as well as sing since fraternal trio Hanson debuted with *Mmmmbop* in 1997.

McFly have well-documented management and school ties with Busted and, although dismissed in some quarters as

"Busted-lite", the 49,511 first-week sales of their debut hit *5 Colours In Her Hair* are better than those of every Busted single except *Crashed The Wedding* (55,083).

Although down 3% week-on-week, album sales remain buoyant, with four discs topping the 50,000 mark last week. George Michael's *Patience* sold a further 51,975 copies to reach a three-week tally of 418,275; Usher's *Confessions* dipped by 32% to lose pole position but sold 66,494 copies to reach 164,801 in 13 days; Guns N' Roses' *Greatest Hits* declined just 8% to 79,115 to reach 294,221 in 20 days; and Anastacia's self-titled third album set off with a sturdy opening frame of 87,358.

Although this is Anastacia's first chart-topper, it is not her

highest one-week tally since *Freak Of Nature* sold 104,408 copies in the chart for Christmas week in 2001, even though it was only in 15th place at the time.

With so many strong sellers in the market and the start of new clearance sales by MVC and HMV, the number of units sold across the counter last week was more than 125,000 higher – +4.9% – than in the same week last year, beating the average 3.7% increase registered across the first 13 weeks of 2004 compared with the same period in 2003. Among the albums benefiting from clearance prices was Blondie's *Parallel Lines*, which is currently priced at £3.99 in HMV and charted at 60 as a result. It has not been as high as number 60 for more than 24 years.

FAST CHART

SINGLES

NUMBER ONE
 MCFLY 5 COLOURS IN HER HAIR
 Universal
 Universal's McFly website (www.mcflyofficial.com) has more than 30,000 members and 34,400 postings on more than 16,000 topics already. Some 1,106 members have voted for their favourite band member. Danny wins comfortably with 42.93%.

ALBUMS

NUMBER ONE
 ANASTACIA ANASTACIA Epic
 US acts occupy the Top Three and Anastacia is the fourth female solo artist to have a number one album already this year.

COMPILATIONS

NUMBER ONE
 VARIOUS ULTIMATE DIRTY DANCING RCA
 With the latest Westwood compilation (*The Jump Off*) being released last week, the compilation market is up by 3%. *The Jump Off* sold 27,533 copies, but *Ultimate Dirty Danany* enjoyed a 19% increase to 36,625 sales to stay top.

RADIO AIRPLAY

NUMBER ONE
 BRITNEY SPEARS TOXIC Live
 De-throned by George Michael's *Amazing Last Week*, Britney Spears' *Toxic* reclaims pole position. With four weeks at number one, it is now Spears' most successful disc on the airwaves, beating three-week reggae by *Baby One More Time* and *Born To Make You Happy*.

SCOTTISH ALBUMS

NUMBER ONE
 ANASTACIA ANASTACIA Epic
 Anastacia's single *Left Outside Alone* was number one in Scotland last week, making her self-titled third album a shoe-in for similar glory – and sure enough the Scots delivered, with the album finishing 24.4% ahead of runners-up Guns N' Roses, compared to 11.8% in the UK as a whole. *Left Outside Alone* dips 1-2 on the singles chart, losing out to the band with a (kind of) Scottish name, but no Scottish members, McFly.

MARKET INDICATORS

SINGLES		ALBUMS		COMPILATIONS		THE BIG NUMBER: 515,236	
Sales versus last week: +6.5%	Sales versus last week: -2.8%	Sales versus last week: +3.0%	The number of singles sold last week. It is the sixth week in a row that sales have topped 500,000.				
Year to date versus last year: -14.9%	Year to date versus last year: +0.7%	Year to date versus last year: +1.3%	RADIO AIRPLAY		UK SHARE		
Market shares	Market shares	Market shares	Origin of singles sales	Origin of singles sales			
Island 15.1%	Sony Music 20.1%	UMTV 34.6%	RCA Arista 20.1%	Top 75: UK: 62.7%			
RCA Arista 15.0%	Polydor 18.6%	EMI Virgin 34.2%	Polydor 18.4%	US: 34.7%; Other: 2.6%			
Virgin 13.2%	RCA Arista 16.4%	RCA Arista 19.2%	Parlophone 11.0%	Origin of albums sales			
East West 11.8%	Parlophone 9.5%	Sony Music 11.3%	Sony Music 10.4%	Top 75: UK: 49.3%			
Sony Music 9.5%	Virgin 5.8%	Ministry Of Sound 4.9%	Island 8.2%	US: 45.3%; Other: 5.3%			

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TV Airplay Chart

TV Airplay	Chart	Artist	Track	Label	Peak
1	7	USHER FEAT. LIL' JON & LUDACRIS	YEAH	ARISTA	525
2	4	D-12	MY BAND	SHADY/INTERSPEAK/POP	534
3	1	BRITNEY SPEARS	TOXIC	JIVE	503
4	7	SUGABABES	IN THE MIDDLE	ISLAND	491
5	13	EAMON	F**K IT (I DON'T WANT YOU BACK)	JIVE	440
6	9	BEYONCE NAUGHTY GIRL		COLUMBIA	423
7	5	BLACK EYED PEAS	HEY MAMA	ARABY/ROCK	391
8	13	CHRISTINA MILIAN	DIP IT LOW	DEF JAM/RECORDS	391
9	2	OUTKAST FEAT. SLEEPY BROWN	THE WAY YOU MOVE	ARISTA	360
10	6	NERD	SHE WANTS TO MOVE	VERIGN	334
11	21	ANASTACIA	LEFT OUTSIDE ALONE	EPIC	324
12	17	JAMELIA	THANK YOU	PARLOPHONE	306
13	19	TWISTA	SLOW JAMZ	ATLANTIC	305
14	34	BLUANT	BREATHE THE EASY	INNOVATIVE	297
15	70	FOUNTAINS OF WAYNE	STACY'S MOM	VERIGN	295
16	25	DJ CASPER	CHA CHA SLIDE	ALL AROUND THE WORLD	287
17	18	THE RASMUS	IN THE SHADOWS	ISLAND	280
18	11	THE DARKNESS	LOVE IS ONLY A FEELING	MUSIC FROM THE MOTION PICTURE	274
19	17	WILL YOUNG	YOUR GAME	BMG	266
20	28	BUSTED AIR HOSTESS		IMPACTOR	263
21	29	SCISSOR SISTERS	TAKE YOUR MAMA	IMPACTOR	253
22	25	KYLIE MINOGUE	RED BLOODED WOMAN	PARLOPHONE	248
23	19	JANET JACKSON	JUST A LITTLE WHITE	VERIGN	239
24	29	PINK	LAST TO KNOW	ARISTA	229
25	26	ALICIA KEYS	IF I AIN'T GOT YOU	JIVE/ROCK	224
26	13	KANYE WEST	THROUGH THE WIRE	ROCA/KELLANOWA	220
27	30	ENRIQUE IGLESIAS FEAT. KELIS	NOT IN LOVE	INTERPOL/POP	209
28	40	JC CHASEZ	BLOWIN' ME UP (WITH HER LOVE)	JIVE	194
29	41	ATOMIC KITTEN	SOMEONE LIKE ME	IMPACTOR	191
30	24	BIG BROVAVZ	WE WANNA THANK YOU (THINGS THAT YOU DO)	EPIC	188
31	29	LMC V U2	TAKE ME TO THE CLOUDS ABOVE	ALL AROUND THE WORLD	181
32	26	MCFLY	5 COLOURS IN HER HAIR	ENERGICAL	180
33	36	BENIEE MAN	DUDE	VERIGN	171
34	30	SNOW PATROL	CHOCOLATE	FICTIO/RECORDS	169
35	46	GEORGE MICHAEL	AMAZING	ARISTA	163
36	15	BLINK 182	MISS YOU	ISLAND	159
37	40	DIDO	DON'T LEAVE HOME	ONE/ONE/ONE	155
38	78	PETER ANDRE	MYSTERIOUS GIRL	A&J	138
39	71	MAROON 5	THIS LOVE	ONE/ONE/ONE	136
40	27	THE STREETS	FIT BUT YOU KNOW IT	LOCAL HONEY	134



Usher Steps from the clubs to pop charts. Usher's Yeah to debut atop the charts atop the leaving radio and TV to play catch-up. It arrives at the summit of the TV chart with 525 spins this week in an ultra-competitive environment where urban music is king, supplying 10 of the top 13 titles. Usher's top TV supporter MTV Hits provided 87 plays, followed by Planet (20), The Box (65), Kiss TV (64) and TMF (57).



37. Dido Tracking her third straight number one TV and radio hit from Life For Real, Dido clinches 36-11 on radio with Don't Leave Home, while the newly delivered video spikeds a 400-97 leap on the TV chart on its first full week of exposure. The Box is her top TV supporter, with 61 airings last week, followed by The Hills (23) and Magic TV (19). On radio, 33 plays from Core and 32 from Best 100, are chased by 76 other supporters.

Usher takes the top spot though D-12 are challenging hard and elsewhere Eamon, Anastacia and Busted make strong gains.

THE BOX NUMBER ONE
James Fox Halls On To Our Love
HIGHEST CLIMBER
Busted Air Hostess
HIGHEST NEW ENTRY*
James Fox Halls On To Our Love

MTV MOST PLAYED

Rank	Last	Artist	Title	Label
1	10	BEYONCE NAUGHTY GIRL		COLUMBIA
2	2	USHER FEAT. LIL' JON & LUDACRIS	YEAH	ARISTA
3	3	THE DARKNESS	LOVE IS ONLY A FEELING	MUSIC FROM THE MOTION PICTURE
3	22	D-12	MY BAND	SHADY/INTERSPEAK/POP
5	5	SUGABABES	IN THE MIDDLE	ISLAND
6	4	BRITNEY SPEARS	TOXIC	JIVE
7	8	BLACK EYED PEAS	HEY MAMA	ARABY/ROCK
8	6	OUTKAST FEAT. SLEEPY BROWN	THE WAY YOU MOVE	ARISTA
9	6	JAMELIA	THANK YOU	PARLOPHONE
10	11	CHRISTINA MILIAN	DIP IT LOW	DEF JAM

MTV NUMBER ONE
Beyonce Naughty Girl
HIGHEST CLIMBER
D-12 My Band
HIGHEST NEW ENTRY*
Busted Air Hostess

THE BOX MOST PLAYED

Rank	Last	Artist	Title	Label
1	42	JAMES FOX	HALLS ON TO OUR LOVE	SONY
2	45	DIDO	DON'T LEAVE HOME	ONE/ONE/ONE
3	71	BUSTED AIR HOSTESS		IMPACTOR
3	7	DJ CASPER	CHA CHA SLIDE	ALL AROUND THE WORLD
5	6	USHER	YEAH	ARISTA
3	2	D-12	MY BAND	SHADY/INTERSPEAK/POP
7	16	JC CHASEZ	BLOWIN' ME UP (WITH HER LOVE)	JIVE
8	5	BRITNEY SPEARS	TOXIC	JIVE
9	11	ANASTACIA	LEFT OUTSIDE ALONE	EPIC
10	9	EAMON	F**K IT (I DON'T WANT YOU BACK)	JIVE

KERRANG! NUMBER ONE
Blink 182 All The Small Things
HIGHEST CLIMBER
Drowning Pool
Step Up
HIGHEST NEW ENTRY*
Blink 182 All The Small Things

KERRANG! MOST PLAYED

Rank	Last	Artist	Title	Label
1	41	BLINK 182	ALL THE SMALL THINGS	BMG
2	42	TENACIOUS D	TRIBUTE	EPIC
3	11	D-12	MY BAND	SHADY/INTERSPEAK/POP
4	7	FOUNTAINS OF WAYNE	STACY'S MOM	VERIGN
5	38	KE\$TIONERS	IT'S GONE DOWN	EPIC/ROCK
6	45	QUEENS OF THE STONE AGE	NO ONE KNOWS	INTERPOL/POP
5	8	THE OFFSPRING	HIT THAT	COLUMBIA
5	19	AMEN CALIFORNIA'S BLEEDING		COLUMBIA
9	54	DROWNING POOL	STEP UP	IMPACTOR
10	48	GREEN DAY	MINORITY	REPRO

MTV2 NUMBER ONE
Sense Patrol
Chocolate
HIGHEST CLIMBER
The Scars
Changes Are No Good
HIGHEST NEW ENTRY*
Aul Der Maul

MTV2 MOST PLAYED

Rank	Last	Artist	Title	Label
1	2	SNOW PATROL	CHOCOLATE	FICTIO/RECORDS
2	8	STELLASMAUL	YOU OOD	BMG
3	5	THE MARS VOLTAGE	ELEVATORS	INTERPOL/ISLAND
4	15	22-30'S	WHY DON'T YOU DO IT FOR ME?	NEWLINE
5	5	THE STROKES	REPTILIA	ISLAND/ROCK
5	3	BRAND NEW S/C	TRANSIT GLORIA/GLODY FADES	SONY/ROCK
5	5	PETER D'OHERTY & WOLFMAN	FOR LOVERS	ROCK/ROCK
8	10	THE VINES	RIDE	NEWLINE
3	3	ASH	CLONES	IMPACTOR
10	12	THE ZUTONS	YOU WILL YOU WANT	DETA/ROCK

SMASH HITS NUMBER ONE
Blue Breathe Easy
HIGHEST CLIMBER
Busted Air Hostess
HIGHEST NEW ENTRY*
Busted Air Hostess

MTV BASE MOST PLAYED

Rank	Last	Artist	Title	Label
1	1	TWISTA	SLOW JAMZ	ATLANTIC
2	6	ALICIA KEYS	IF I AIN'T GOT YOU	JIVE/ROCK
3	3	CHINGY	ONE CALL AWAY	PARLOPHONE
4	2	KANYE WEST	THROUGH THE WIRE	ROCA/KELLANOWA
5	8	BEYONCE NAUGHTY GIRL		DEF JAM/RECORDS
6	6	CHRISTINA MILIAN	DIP IT LOW	DEF JAM
7	10	D-12	MY BAND	SHADY/INTERSPEAK/POP
8	15	EAMON	F**K IT	JIVE
9	5	ROCK FEAT. FABULOUS	BADBOOB	EPIC
10	1	GUNT	WANNA GET TO KNOW YOU	INTERPOL/POP

MTV BASE NUMBER ONE
Twista Slow Jamz
HIGHEST CLIMBER
Usher Yeah To Our Love
HIGHEST NEW ENTRY*
Chingy One Call Away

KISS TV NUMBER ONE
Eamon F**k It
(I Don't Want You Back)
HIGHEST CLIMBER
Ja Rule feat Ashanti Always On Time

VH1 NUMBER ONE
Britney Spears Toxic
HIGHEST CLIMBER
Kylie Minogue I Should Be So Lucky
HIGHEST NEW ENTRY*
Play It Can't Be

CLOSER TO THE STARS *Paris*

Name: Damon Day Star Sign: Scorpio

D.O.B: 5/21 Best Feature: Personality

Height: 6'7"

Message to P.R.L: Rock 4 Life!

TOTAL ACQUAINTANCE
MEMBERSHIP AT £30
*MTV IS AVAILABLE ON SKY WITH THE NEW HD FEATURED DISCOUNTS

Britney climbs one place to take pole position ahead of Will Young, while Blue, D-12, Atomic Kitten and Abba's Agnetha are among those making strong gains.

The UK Radio Airplay

RADIO ONE

Wk	LAST WEEK	ARTIST/TITLE	WEEKS ON CHART	PEAK POSITION	WEEKS ON CHART	PEAK POSITION
1	1	OUTKAST FEAT. SLEEPY BROWN THE WAY YOU MOVE	29	30	2004	2004
2	5	BRITNEY SPEARS TOXIC	27	29	2004	2004
3	5	THE DARKNESS LOVE IS ONLY A FEELING	27	28	2004	2004
3	7	THE RASMUS IN THE SHADOWS	26	28	2002	2002
3	7	NERD SHE WANTS TO MOVE	26	28	2002	2002
3	3	BASEMENT JAXX FEAT. JC CHASEZ PLUG IT IN	26	28	2002	2002
11	D-12	RAY BAND SHEETS OF SOUND	27	28	1987	1987
7	7	USHER FEAT. LIL' JON & LUDACRIS YEAH	26	27	1997	1997
8	20	THE STREETS FIT BUT YOU KNOW IT	25	27	1976	1976
12	NARCISSTIC THRUST LIKE IT FREEDOM	21	27	1993	1993	
11	1	BLACK EYED PEAS HEY MAMA	30	24	1995	1995
13	3	SUGABABES IN THE MIDDLE	28	23	1993	1993
14	EAMON F**K IT (I DON'T WANT YOU BACK)	20	21	1991	1991	
14	FRANZ FERDINAND HATE ME	14	19	1976	1976	
14	DEEpest BLUE GIVE IT AWAY	20	19	1975	1975	
14	JAMELIA THANK YOU	36	18	2004	2004	
10	BUNK 182 I MISS YOU	21	18	1991	1991	
10	SNOW PATROL CHOCOLATE	6	17	1985	1985	
17	KANYE WEST THROUGH THE WIRE	17	17	1980	1980	
20	DILATED PEOPLES FEAT. KANYE WEST THIS WAY	12	16	1910	1910	
12	KEANE SOMEWHERE ONLY WE KNOW THIS	16	16	1999	1999	
20	TWISTA SLOW JAMZ	11	16	1921	1921	
23	NELLY FURTADO TRY	15	15	1992	1992	
20	WILL YOUNG YOUR GAME	14	14	1980	1980	
24	PETER DINKERTY & WOLFGANG FOR LOVERS	11	14	1968	1968	
24	THE ZITUNOS YOU WILL YOU WON'T	23	14	1960	1960	
27	OCEANLAB SATELLITE	3	13	1911	1911	
27	50 CENT IF I CAN'T INTERSCOPE	3	13	2002	2002	
27	ALICIA KEYS I AIN'T GOT YOU	13	13	2002	2002	
27	ALICIA KEYS I AIN'T GOT YOU	1	13	1995	1995	

Note: Chart is based on data provided from 00:00 on Sun 28 Mar 2004 to 00:00 on Sat 3 Apr 2004

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SNAP SHOT

DOGS DIE IN HOT CARS

The eagerly-awaited first full commercial single release by Dogs Die In Hot Cars is already off to a strong start at radio, with Radio Two and 4Music both adding it to

its playlists last week. The single, titled *Godhopping*, follows the release of a limited EP in February, which won the group widespread specialist support at Xfm and Radio

One. *Godhopping* is taken from the Scottish group's forthcoming album for V2, which has just been completed. The sessions were produced by Gave Langer and Alan

Winstanley, who are known for their work with the likes of *Roxys*, *Madness* and *The Smiths*. *Godhopping* is released on April 26.

CAST LIST: National Radio: Neil Aspin/Chris Young, V2: Regional Radio Neil Adams/Pete Widdington, V2: TV: Ross Duffy, V2: Agent: Charlie Meyer, E3 Artists: National Press: Mui Brown, Impressive: Radio: student/finance press: Denise Kufner, Impressive:

RADIO TWO

Wk	LAST WEEK	ARTIST/TITLE	WEEKS ON CHART	PEAK POSITION	WEEKS ON CHART	PEAK POSITION
2	1	WILL YOUNG YOUR GAME	14	14	1980	1980
2	6	NORAH JONES SUNRISE	11	14	1996	1996
3	3	SIMPLY RED HOME	23	14	1992	1992
3	3	SCISSOR SISTERS TAKE YOUR MAMA	19	14	1992	1992
5	5	DIDD DIDN'T LEAVE HOME	16	14	1991	1991
7	7	ALICIA KEYS IF I AIN'T GOT YOU	13	14	1995	1995
16	16	BLUE BREATHE EASY	11	14	1992	1992
9	12	THE DIVINE COMEDY COME HOME BILLY BRID	10	14	1960	1960
12	12	AGNETHA FALTSKOG IF I THOUGHT YOU EVER...	9	14	1969	1969
10	10	MAROON 5 THIS LOVE	10	14	1997	1997

KISS

Wk	LAST WEEK	ARTIST/TITLE	WEEKS ON CHART	PEAK POSITION	WEEKS ON CHART	PEAK POSITION
23	23	COLDPLAY WARNING SIGN	10	10	2004	2004
5	5	BUNK 182 I MISS YOU	21	10	1991	1991
3	3	SCISSOR SISTERS TAKE YOUR MAMA	19	10	1992	1992
4	4	PETER DINKERTY & WOLFGANG FOR LOVERS	11	10	1968	1968
4	4	THE STRONES REPETILLA	10	10	1974	1974
12	12	KEANE SOMEWHERE ONLY WE KNOW THIS	16	10	1999	1999
11	11	SNOW PATROL CHOCOLATE	6	10	1985	1985
12	12	ASH ORPHEUS	11	10	1972	1972
17	17	THE RASMUS IN THE SHADOWS	26	10	2002	2002
14	14	MUSE HYSTERIA	17	10	2001	2001

NUMBER ONE

BEAT CITY BEAT
Anastacia
Last Week: Alone
RIKMAN 100 FM
Will Young Your Game
LINCS FM
The Darkness

Last Week: Only A Feeling
MANCHESTER FM
George Michael
Amazing
NERF
Britney Spears/Toxic
SPURE FM
Jamelia Thank You

Radio 104
The Blood
Worship
VIBE 101
Oliver
GALAXY 102.2
Ennon
P*1k

HIGHEST NEW ENTRIES
BEAT CITY BEAT
Avalon Lounge Don't...
100 FM
Joss Stone Super
D'Neen Love
LINCS FM

Morfy 5 Culture In Her
MINSTER FM
Mars 5 The Love
MIX 96
Travis Love Will Come
Through
SPURE FM

Janelt Jackson
Jan A Leob
Mick
THE PULSE
John Mayer
No Such Thing
WIRE 103
Christina Milian
Do It Low

CAPITAL

Wk	LAST WEEK	ARTIST/TITLE	WEEKS ON CHART	PEAK POSITION	WEEKS ON CHART	PEAK POSITION
5	1	BRITNEY SPEARS TOXIC	27	5	2004	2004
2	1	NO DOUBT IT'S MY LIFE	26	5	2004	2004
3	2	OUTKAST HEY YA!	25	5	2004	2004
3	3	GEORGE MICHAEL AMAZING	25	5	2004	2004
4	4	KYLIE MINOUGE RED BLOODED WOMAN	24	5	2004	2004
6	9	WILL YOUNG YOUR GAME	14	5	2004	2004
7	6	WILL YOUNG LEAVE RIGHT NOW	15	5	2004	2004
8	7	SUGABABES IN THE MIDDLE	28	5	2004	2004
8	8	JAMELIA THANK YOU	36	5	2004	2004
10	13	ENRIQUE IGLESIAS FEAT. KELIS NOT IN LOVE	15	5	2004	2004

GWR GROUP

Wk	LAST WEEK	ARTIST/TITLE	WEEKS ON CHART	PEAK POSITION	WEEKS ON CHART	PEAK POSITION
1	1	BRITNEY SPEARS TOXIC	27	1	2004	2004
2	3	JAMELIA THANK YOU	36	1	2004	2004
3	4	WILL YOUNG YOUR GAME	14	1	2004	2004
4	1	KYLIE MINOUGE RED BLOODED WOMAN	24	1	2004	2004
5	7	JENNIFER LOPEZ BABY I LOVE YOU	17	1	2004	2004
6	8	GEORGE MICHAEL AMAZING	25	1	2004	2004
7	6	JAMELIA THANK YOU	36	1	2004	2004
8	9	NELLY FURTADO TRY	15	1	2004	2004
9	16	ENRIQUE IGLESIAS FEAT. KELIS NOT IN LOVE	15	1	2004	2004
10	13	SUGABABES IN THE MIDDLE	28	1	2004	2004

Note: Chart UK

Play Chart



Week Ending
Last Week
When on Chart
Albums on Chart
MUSIC TITLE

Rank	Weeks on Chart	Artist	Title	Label	Weeks on Chart	Peak Pos.	Points
26	30	4	NERD SHE WANTS TO MOVE	VERBENA	413	2	28.02
27	38	3	ALICIA KEYS IF I AIN'T GOT YOU	J	494	38	26.60
28	41	3	D-12 MY BAND	INTERPOLATION	598	36	26.10
29	28	22	WILL YOUNG LEAVE IT RIGHT NOW	S	792	3	23.92
30	27	64	DEEPEST BLUE GIVE IT AWAY	DATA	713	9	23.48
31	30	3	BASEMENT JAXX FEAT. JC CHASEZ PLUG IT IN	N	434	20	22.53
32	19	45	LMC V U2 TAKE ME TO THE CLOUDS ABOVE	ALL AROUND THE WORLD	1285	11	22.48
33	34	20	BLACK EYED PEAS SHUT UP	AMMPROVER	978	2	22.30
34	46	3	KANYE WEST THROUGH THE WIRE	ROCAWOLLA/REVERBY	64	26	21.60
35	35	10	KEANE SOMEWHERE ONLY WE KNOW	ISLAND	559	13	20.73
36	24	2	MAROON 5 THIS LOVE	OCTAVIAN	893	18	20.10
37	19	15	BOOGIE PIMPS SOMEBODY TO LOVE	DATA	562	20	19.82
38	29	4	TRAVIS LOVE WILL COME THROUGH	INDIPRODUCE	600	26	19.78
39	56	2	ATOMIC KITTEN SOMEONE LIKE ME	INNOVANT	381	39	18.46
40	11	0	AGNETHA FALTSKOG IF I THOUGHT YOU'D EVER CHANGE YOUR MIND	WEA	112	138	18.18
41	36	9	50 CENT IF I CAN'T	INDIPRODUCE/PROLIFE	550	138	17.53
42	54	1	THE STREETS FIT BUT YOU KNOW IT	GOODBYE/CLIFF	358	52	17.48
43	47	2	NARCOTIC THRUST I LIKE IT	REDHEAD	395	30	17.34
44	59	1	SNOW PATROL CHOCOLATE	PICTUREHOUSE	218	41	17.09
45	38	6	BLINK 182 I MISS YOU	GEFFREY STAR	423	1	17.02
46	43	0	BLACK EYED PEAS WHERE IS THE LOVE?	AMMPROVER	662	3	16.94
47	52	0	JAMIELIA SUPERSTAR	PROVINCENCE	548	23	16.20
48	77	1	MCFLY 5 COLOURS IN HER HAIR	VERBENA	63	32	15.28
49	37	4	FOUNTAINS OF WAYNE STACY'S MOM	UNION	705	15	15.22
50	48	4	THE DIVINE COMEDY COME HOME BILLY BIRD	REPERCUSSO	198	17	15.21

■ Highest New Entry
■ Highest Top 10 Contender
■ Biggest increase in audience
■ Audience increase 52% or more
■ Biggest increase in plays



16. The Rozzies
A retro-rock band from Hereford, The Rozzies are making a big impression on the singles and albums chart - and singles success is sure to follow this week, with the commercial release of In The Shazams. Set to become the nine-

year-old band's first hit, it has jumped 43-18-16 on the airplay chart in the past fortnight, and was played 28 times on Radio One last week alone.



20. Blip
While slipping 4-6 on the sales list, Blip's latest, *Breathe Easy*, is finally making a big impression on

the airwaves. Blip singles generally find a high perch on the airplay chart prior to release but *Breathe Easy* was ranked only 44 on airplay when it came out. It is the largest climber in the Top 50 this week, jumping to 20, with 15 plays from Radio Two providing 40% of its audience, while top supporter - in terms of spins - is Essex FM, which aired it 40 times last week.



40. Agnetha Faltskog
Returning with a cover of an obscure Dilla Blip song, Faltskog has apparently cancelled most of her media engagements but, with nostalgia for Aina's 30th Anniversary no doubt helping, it explodes 95-40

this week. So far, 16 editions are on it with Wave 105.2FM offering most plays (20) with 15 spins from Radio Two providing 95.2% of the record's audience.

48. McFly
Even though McFly debut at one on the sales list this week, radio and TV support for debut single 5 Colours is disappointing so far. The track rates 32nd on TV



and 48th on radio airplay. If radio rankings were determined by number of plays instead of audience, it would be ranking a little better in 34th place. That's because ILR stations are giving it plenty of plays, while Radio One and Two are offering much less support.

INDEPENDENT LOCAL RADIO

Rank	Station	Artist	Title	Label	Weeks on Chart
1	BRITNEY SPEARS	TOO GOOD FOR ME	204	14/19	
2	JAMIELIA	THANK YOU	1241	12/12	
3	GEORGE MICHAEL	AMAZING GRACE	1615	21/1	
4	WILL YOUNG	YOUR GAME IS	2525	10/13	
5	SUCARBABS	IN THE MIDDLE BRAND	1871	20/1	
6	KYLIE MINOGUE	RED BLOODED WOMAN	2464	24/1	
7	NO DOUBT	IT'S MY LIFE	2257	16/17	
8	ENRIQUE IGLESIAS	FEAT. KELLY NO IN LOVE	1951	19/1	
9	JENNIFER LOPEZ	EASY LOVE	301	17/1	
10	ANASTASIA	LEFT OUTSIDE ALONE	1122	16/1	
11	OUTKAST	HEY YA	2790	16/1	
12	USHER FEAT. LIL' JON & LUDAKIS	YEAR	1695	14/1	
13	BEYONCE	NAUGHTY GIRL	1027	23/1	
14	NELLY FURTADO	TRY	1246	12/1	
15	LMC V U2	TAKE ME TO THE CLOUDS ABOVE	1071	12/1	
16	DIDD	DON'T LEAVE HOME	1827	13/1	
17	BLUE	BREATHE EASY	725	21/1	
18	EAMON F**K IT	I DON'T WANT YOU BACK	273	16/1	
19	OUTKAST FEAT. SLEEPY BROWN	THE WAY YOU MOVE	191	12/1	
20	THE DARKNESS	LOVE IS ONLY A FEELING	814	15/1	
21	THE RASMIUS	IN THE SHADOWS ISLAND	778	15/1	
22	NORAN JONES	SUNRISE	203	10/1	
23	BLACK EYED PEAS	SHUT UP	912	14/1	
24	TRAVIS	SLOW JAZZ	220	12/1	
25	MAROON 5	THIS LOVE	173	18/1	
26	WILL YOUNG	LEAVE RIGHT NOW	188	18/1	
27	BLACK EYED PEAS	HEY MAMA	877	26/1	
28	DEEPEST BLUE	GIVE IT AWAY	716	17/1	
29	BELLEFIRE	SAVING SOMETHING ANYWAY	125	16/1	
30	PNK	GOD IS A DJ	626	18/1	

© Music Control UK. Entry marked by total number of plays on its parent company's independent local stations from 10000 on Sun 28 Mar 2004 to 20000 on Sat 3 Apr 2004.

TOP 20 PRE-RELEASE

Rank	Artist	Title	Label	Points
1	DIDD	DON'T LEAVE HOME	CHEERWATER	42.79
2	THE RASMIUS	IN THE SHADOWS ISLAND		35.94
3	NELLY FURTADO	TRY	INDIPRODUCE	33.36
4	EAMON F**K IT	I DON'T WANT YOU BACK	JIVE	32.89
5	BEYONCE	NAUGHTY GIRL	COLUMBIA	29.03
6	D-12	MY BAND	INTERPOLATION	26.11
7	MAROON 5	THIS LOVE	WEA	20.11
8	AGNETHA FALTSKOG	IF I THOUGHT YOU'D EVER CHANGE YOUR MIND	WEA	18.18
9	THE STREETS FIT	BUT YOU KNOW IT	GOODBYE/CLIFF	17.48
10	NARCOTIC THRUST	I LIKE IT	REDHEAD	17.34
11	SNOW PATROL	CHOCOLATE	PICTUREHOUSE	17.09
12	DELAYS	HEARER THAN HEAVEN	RO/CRABBE	14.57
13	FRANC FERDINAND	MATINEE	ORFONO	12.91
14	BELLEFIRE	SAVING SOMETHING ANYWAY	EAST WEST	12.53
15	PHOENIX	EVERYTHING IS EVERYTHING		11.95
16	JOE FEAT. C-UNIT	RIDE WITH U	JIVE	11.18
17	JAMES FOLEY	HOLD ON TO OUR LOVE	ORFONO	11.18
18	PETER DORRITY & WOLFMAN	FOR LOVERS REVERS IN TIME		11.08
19	OLCFAN	SATELLITE	WOLFE	9.70
20	THE STRANGLERS	LONG BACK MEIL	LIBERTY	9.70

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Proton (Cooking
Vinyl)
The Walkmen - The
Fall (Record
Collection)

ALBUMS
Whites - Straight
Out The Cat Litter
Scorpz 4 (CataliRS)

Records released 19/04/04



SINGLE OF THE WEEK 1

Phoenix

Run, Run, Run

Source/Virgin SOURCD094
With their forthcoming album, *Alphaletta*, being named album of the week by Radio Two's Janice Long and Ken Bruce highlights the fact that this classy French act may finally be achieving the breakthrough they deserve. Heavy support on Xfm has spearheaded its airplay, and it has received spot plays at Radio One. The single has a beautifully insistent quality to it and, although Phoenix have been dubbed Seventies revivalists, its edge is always cutting.



SINGLE OF THE WEEK 2

The Bees

Wash In The Rain

Virgin VSCDI1868

On this excellent taster for The Bees' second album *Free The Bees*, the band take another left turn to emerge with an infectious mid-style psychedelic anthem reminiscent in equal parts of the Beta Band and The Coral. Early support from Radio One's Jo Whalley and Zane Lowe has been followed by a C-listing at the station, while London's Xfm has also given heavy backing. It looks set to give the band their first significant hit.

Singles

Atomic Hooligan

Sane A Light (Botchit & Scarper)
BMS2047



Botchit & Scarper turns in another package of quality breakout action. The vocal-led original is bolstered by remixes from Ray Coombs, Interspective and Mutiny, the latter of which has been doing the most damage in the country's nightspots.

Baby Bash

Suga Suga (Island MCSTD40358)
Houston-based rapper Baby Bash brings some Latino spice to the mix with this single which neatly took the US chart by storm, reaching number two. This, the first cut from his third solo album *The Smokin' Nephew*, has an infectious guitar line and has crossover written all over it.

British Sea Power

And While We Kept Drinking (Rough Trade RTADSD179)
British Sea Power link up with Creech out: The Ecstasy Of Saint Theresa for this three-track EP, which will be sold as a limited edition during BPS's tour of Britain this month and on the band's website. The EP features the vocals of Katerina Winterova on *A Lovely Day Tomorrow*.

Calexico

Black Heart EP (Labels/City Slang 547916)
Released in advance of a UK tour, this EP finds Calexico handing their material to fellow artists to reinterpret. Jazzanova, Weasel Garland, Panoptica, 1008 and Gotan Project all do a sterling job.

Dark Globe

Break My World (Island DGDD1)
This bass-driven house track with atracted attention of Pete Tong on his Essential Selection and is now C-listed at Radio One.

Cathy Davey

Come Over (Royal REC106CD)
With a voice reminiscent of PJ Harvey and Björk, Davey's edgy

vocals tread the tightrope between love and hate to great effect. She recorded her album with Blur producer Ben Hillier and, if this track is anything to go by, she will build on her fanbase through support slots on the Supergrass tour in April and with Graham Coxon in May and June.

Franz Ferdinand

Matinee (Domino RUG176CD)
The Glasgow act are at their most lush on this finely-wrought follow-up to their number three hit *Take Me Out*. A-listed at Radio One, it will be supported by a 77-date UK tour.

Goddie Lookin' Chain

Half Man Half Machine (Must Destroy DUSTY019CD)
Newport's finest take a typically irreverent approach to their debut single after signing with East West. Sounding like the younger, cruder Welsh cousins of The Streets, this will be snapped up by their faithful fanbase.

The Infadels

Can't Get Enough (Dead At Thirty DEAD002)
This Hackney-based four-piece have a rough, funky sound akin to Audio Bullys. They have already received plays from John Peel and it won't be long before they reach a wider audience.

Laspø

Summervind (Pestiva CDTI205).
Currently massive on the Box and dance-focused IRL stations, this is more Euro-rance by numbers from the Belgian act. A remix from chart-topper LMCO could help take it into the Top 40.

Maroon 5

This Love (Octone/J 82876608452)
Already proving popular at adult radio, this is another catchy pop rock anthem from the LA band whose songs *For Jane* album is already one of the biggest-selling US albums this year.

The Mendoza Line

Before I Hit The Wall (Cooking Vinyl FRYCD184)
This track boasts a brilliant driving riff, great guitars and interesting lyrics. It is the first single from the alt-country act's great new album *Fortune*.

Mylo

Miscle Cars (Breastfed BST006)
A sleazy live reworking with added vocals from Freeform Five adds extra sheen to this high-octane cut from the hotly-tipped Mylo's McInnes. With his track *Wives Of Miami* already drawing praise from the likes of Radio One's Pete Tong, wider success cannot be far away.

Pink

Last To Know (BMG 82876607662)
Though A-listed at Radio One, this co-write with Tim Armstrong (Radio 2), and third single from the *Try* This album, lacks some of the pop sensibilities of the material on *Misundatoed*. A rocking track which went down extremely well in her live shows, this will chart thanks to her avid fans, but won't reach the dizzy heights of *The Party* Started.

September

3:16 - Conceal Your Attentions EP (Sugarshell FCD0054)
This is the new outfit fronted by former Vex Red frontman Terry Abbott. Produced by metal uber-producer Ross Robinson, this is a solid hard rock that really deserves to do the business.

Sia

Breathe Me (Go Beat GBBDD60)
Sia's voice is at its most intimate on this stunning second single from her album *Colour*. The Small One. Strong remixes from the likes of Four Tet and Ulrich Schauss have lifted its profile, as will a support slot on collaborators *Zero 7*'s UK tour.

The Stills

Changes Are No Good (679 679L072)
With their mid-paced, guitar-driven *The Still*, Brits to mind *Doves* and *Coldplay*, but with a much darker edge, this is the second single from *Logie Will Break Your Heart*, which has sold around 40,000 units in the US.

Arnand Van Helden feat. Spalding Rockwell

Hear My Name (Southern Fried ECB64CDS)
House veteran Van Helden reunites his New York electroclash duo Spalding Rockwell for his

first new track in two years. Enthusiastically backed by Radio One's Pete Tong plus stations such as the *Galaxy* network, *Vibe* and *Beat 106*, it features on his mix album *New York A Mix Odyssey*.

Albums

Craig Armstrong

Piano Works (Hangman CXCX3)
The follow-up to the sublime *As If To Nothing*, this album showcases Armstrong's solo ability as a composer - after devising the scores for films such as *Moulin Rouge* and *Romeo & Juliet*. A very delicate and atmospheric collection, it successfully bridges classical with mainstream music.

Agnetha Fältskog

My Colouring Book (WEA 5046731222)
The ex-Abba singer releases her first album proper since 1988's *I Stand Alone*. Popular Sixties songs including *When You Walk In The Room* and *Fly Me To The Moon* - are all given the indisputable Abba makeover, with Euro beats, dramatic crescendos and whispered vocals.

Madvillain

Madvillain (Stones Throw/PIAS PIAS040CD)
Hot on the heels of the recent *Jaylib* album, Madvill returns with a link-up with MF Doom. As one might expect, this is psychedelic hip hop of the highest order, Madvill weaving off-kilter samples and odd kits around Doom's lyrical missives, resulting in a unique and compelling album.

Prince

Miscology (NPG/Sony S371659)
After a spell releasing his material solely via the internet, Prince returns to the old-fashioned world of record companies via *Sony*. Musically he has tightened his belt, leaving his penchant for self-indulgence for his wilderness years. However, that's not to say this is a triumphant return to form, rather a rolling back of the years a decade or so to the start of his post-Paisley Park career.

Lali Puno

Faking The Books (Morr Music MM 44CD)
Third album from the Manich based trio, who improve with every release. Deadpan yet heartfelt vocals merge with electronics and chiming guitars to give this a listening to an album that is simply beautiful.

Skalpel

Skalpel (Ninja Tune ZENCDB7)
Drawing on their country's rich heritage of jazz, this Polish duo have emerged with an album that sounds fresh and forward-looking. Live-sounding drums meet irresistible basslines and moody horns to create a funky and atmospheric release.

The Walkmen

Bows and Arrows (WEA 9362486802)
Undeniably Eighties sounding, although less consistent and self-conscious than the raft of acts currently influenced by the early U2, *The Piss and The Cure*, this bunch also delve into the gracious and delicate sounds of the likes of Mercury Rev. Occasionally prog-rock, occasionally post-grunge, this is more promising than many other US acts right now.

Various

DJ Kicks: Erelend Øye (EK 17611CD)
The Kings Of Convenience frontman gives the DJ mix a twist by adding vocals to a handful of deep European and house tracks from the likes of Morgan Geist, Phoenix and Rokycki. Although it is a nice idea in theory, the listener will want to unplug Øye's microphone after half an hour and enjoy the music in peace.

Zutons

Who Killed... The Zutons (Deltasonic DLTCD019)
The Liverpool-based band emerge with their debut album after scoring their first Top 20 single, *Pressure Point*. Taking in elements from jazz and funk to country, this album's influences rock a little too diverse, but the result is a cohesive collection which hangs together sweetly.

This week's reviewers: David Ebdin, Phil Brone, James Jones, Owen Lawrence, Geoffin Masson, James Roberts, Nicola Sible, Nick Tocka and Simon Ward.

Albums Chart

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Pos	Weeks on Chart	Artist	Title	Label
39	30	GILBERT O'SULLIVAN	THE BERRY VEST OF LOVE	EMI (98672) (D)
40	31	ENRIQUE IGLESIAS	SEVEN	Interscope/Polygram (96407) (D)
41	36	BLINK 182	BLINK 182	Geffen/Warner (93103) (D)
42	20	HARRY CONNICK JR	ONLY YOU	Columbia (95242) (D)
43	13	BLUE GUILTY	Blue Guilty	Island (02018) (D)
44	13	JOSS STONE	THE SOUL SESSIONS	Virgin/Capitol (04152) (D)
45	46	NERD	IN SEARCH OF THE TRUTH	Mercury (04006) (D)
46	40	DURAN DURAN	GREATEST HITS	EMI (96291) (D)
47	45	EVANESCENCE	FALLEN	Warner (03471) (D)
48	8	MAROON 5	SONGS ABOUT JANE	Mercury (03032) (D)
49	2	THE WINES	WINNING DAYS	Mercury (03032) (D)
50	53	BUSTED	A PRESENT FOR EVERYONE	Island (95439) (D)
51	43	AMY WINEHOUSE	FRANK	Island (95439) (D)
52	46	SARAH MCLACHLAN	AFTERGLOW	Avoca (95879) (D)
53	27	CHRIS REA	THE BLUE JUKEBOX	Island (95439) (D)
54	41	BEYONCÉ	DA DANCEFLOOR	Columbia (95932) (D)
55	52	MICHAEL JACKSON	NUMBER ONES	Island (95439) (D)
56	54	RED HOT CHILI PEPPERS	GREATEST HITS	Warner Bros (94299) (D)
57	44	STARSAILOR	SILENCE IS EASY	EMI (90007) (D)
58	38	JENNIFER LOPEZ	THIS IS ME... THEN	Island (95439) (D)
59	28	R KELLY	THE R IN R & B - GREATEST HITS VOL. 1	Island (95439) (D)
60	6	BLONDIE	PARALLEL LINES	Island (95439) (D)
61	55	BIC RUNGA	BEAUTIFUL COLLISION	Mercury (03032) (D)
62	73	COLDPLAY	A RUSH OF BLOOD TO THE HEAD	Parlophone (94742) (D)
63	59	LOSTPROPHETS	START SOMETHING	Virgin (95439) (D)
64	8	BASEMENT JAXX	KISH KASH	Island (95439) (D)
65	50	LEMAR	DEDICATED	Mercury (03032) (D)
66	46	BUSTED	BUSTED	Island (95439) (D)
67	24	MUSE	ABSOLUTION	Mercury (03032) (D)
68	43	KYLIE MINOGUE	BODY LANGUAGE	Parlophone (95742) (D)
69	18	ENNIO MORRICONE	MOVIE MASTERPIECES	EMI (94299) (D)
70	58	QUEEN	GREATEST HITS II & III	Island (95439) (D)
71	64	LIONEL RICHIE	THE COMMODORES THE DEFINITIVE COLLECTION	Island (95439) (D)
72	47	MICHELLE	THE MEANING OF LOVE	Island (95439) (D)
73	4	CRISTINA AGUILERA	STRIPPED	Island (95439) (D)
74	58	50 CENT	GET RICH OR DIE TRYIN'	Island (95439) (D)
75	9	USHER	8701	Island (95439) (D)

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TOP 20 COMPILATIONS

Pos	Artist	Title	Label
1	VARIOUS	ULTIMATE DIRTY DANCING (OST)	USA (982)
2	VARIOUS	WESTWOOD - THE JUMP OFF	Def Jam/Atlantic (D)
3	VARIOUS	FLOORFILLERS	Island/Atlantic (D)
4	VARIOUS	BEST OF REUB	Def Jam/Atlantic (D)
5	VARIOUS	HOW DANCE	Virgin/EMI (D)
6	VARIOUS	MEMORIES ARE MADE OF THIS	Island (D)
7	VARIOUS	LOVE ACTUALLY (OST)	Island (D)
8	VARIOUS	ANTIEMES (KIDZ)	Island/Atlantic (D)
9	VARIOUS	LOVE, OTTES & SCHOOL NITES	Island/Atlantic (D)
10	VARIOUS	THE VERY BEST OF A NEW WOMAN	Virgin/EMI (D)
11	VARIOUS	BEST WORSHIP SONGS EVER	Virgin/EMI (D)
12	VARIOUS	SEX AND THE CITY	Virgin/EMI (D)
13	VARIOUS	KISS PRESENTS LOVEZ WITH ATTITUDE	Island (D)
14	VARIOUS	LEADERS OF THE PACK - GOS GIRLS	Island (D)
15	VARIOUS	HIT 40 UK	BMG/Capitol/Warner (D)
16	VARIOUS	SOUL MAN	Mercury (D)
17	VARIOUS	FUNK SOUL CLASSICS	Mercury (D)
18	VARIOUS	HARDHIT DANCE 2	Mercury (D)
19	VARIOUS	NATURAL WOMAN	Virgin/EMI (D)
20	VARIOUS	RIDE DA RIDINGS 2	Island (D)

TOP 20 INDIE ALBUMS

Pos	Artist	Title	Label
1	KATIE MELUA	CALL OFF THE SEARCH	Island (D)
2	FRAZ FERRARI	FRAZ FERRARI	Island (D)
3	FRANZ FERDINAND	FRANZ FERDINAND	Island (D)
4	BEAST	PERMISSION TO LAND	Island (D)
5	FEEDER	COMFORT IN SOUND	Island (D)
6	BASEMENT JAXX	KISH KASH	Island (D)
7	LOSTPROPHETS	START SOMETHING	Island (D)
8	DANIEL O'DONNELL	THE JUBILEE YEARS	Island (D)
9	EMINEM	EMINEM IS BACK	Island (D)
10	CHRIS REA	THE BLUE JUKEBOX	Island (D)
11	IN FLAMES	SOUNDTRACK TO YOUR ESCAPE	Island (D)
12	JAMIE CULLUM	POINTLESS NOSTALGIC	Island (D)
13	THE WHITE STRIPES	ELEPHANT	Island (D)
14	BONNIE PRINCE	BILLY SINGS GREATEST PALACE MUSIC	Island (D)
15	THE WHITE STRIPES	DELO	Island (D)
16	EVA CASADY	SOUNDSET	Island (D)
17	THE PRODIGY	THE FAT OF THE LAND	Island (D)
18	PETER DINKEL	THE BEST OF	Island (D)
19	THE LIBERTINES	UP THE BRACKET	Island (D)
20	DANIEL WYLIE	KRAMSHACKLE BEAUTY	Island (D)

TOP 10 CLASSICAL ALBUMS

Pos	Artist	Title	Label
1	HAYDEN	WESTERNA PURE	Decca (D)
2	BRYN TEREL BIRN	THE ARMED MAN - A MASS FOR PEACE	Decca (D)
3	LEONARD BERNSTEIN	ORCHESTRATION BANKS SEVEN - A SUITE FOR ORCHESTRA	Decca (D)
4	BOB DILL	DILL	Decca (D)
5	AMICI	FOREVER THE OPERA BAND	Decca (D)
6	ANDREA BOCELLI	GIORGIO ARMANI	Decca (D)
7	LUDOVICO EINAUDI	CONCERTS - THE COLLECTION	Decca (D)
8	ALAN JONES	HIGH	Decca (D)
9	CAVATINI	TRITTI/ROSSI/CAVATINI	Decca (D)

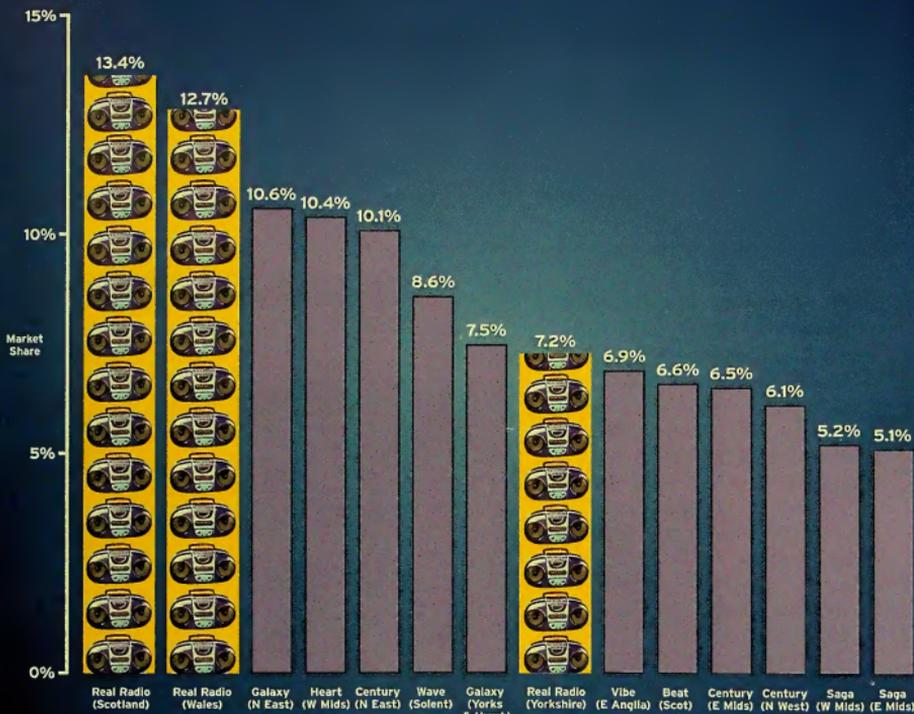
TOP 10 CLASSICAL COMPILATIONS

Pos	Artist	Title	Label
1	VARIOUS	BEST WORSHIP SONGS EVER	Virgin/EMI (D)
2	VARIOUS	PEACE - PURE CLASSICAL EXCELLENCE	Virgin/EMI (D)
3	VARIOUS	100 - YOUR FAVORITE BEST TUNES	Island (D)
4	VARIOUS	THE VERY BEST OF CLASSICAL CHILLOUT CD	Island (D)
5	VARIOUS	SMOOTH CLASSICS - DO NOT DISTURB	Island (D)
6	VARIOUS	THE VERY BEST OF CLASSICAL CHILLOUT CD	Island (D)
7	VARIOUS	CLASSICAL CHILLOUT	Island (D)
8	VARIOUS	GREATEST CLASSICS	Island (D)
9	VARIOUS	CLASSICAL AMBIENCE	Island (D)

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