

MUSICWEEK



"Domino effect" haunts jittery independent sector after fall of 3mv is officially confirmed

Indie labels fear 3mv fallout

Companies

by Robert Ashton & Adam Woods

The independent community has voiced fears of a "domino effect", with many small labels going to the wall following the collapse last week of their distributor 3mv.

The sales and marketing specialist's move into voluntary liquidation last Tuesday has prompted fears among distributors and the independent sector that some of its smaller clients could be seriously hit as a result. At best, all of 3mv's

client labels now face the prospect of finding an alternative partner and may face serious cashflow problems.

"There will be a domino effect, because a lot of smaller labels rely on [3mv] for income," says one. Cash from sales up until the liquidation date will be tied up at 3mv or its distributors; one source estimates 3mv turned over £3m of business each month. Although it is understood that February payments have been made, many labels are owed for March.

Numerous labels say there was

little advance warning of the company's troubles. "It was completely out of the blue," says Glasgow Underground managing director Kevin McKay. His company is owed around £10,000 and may have to close if it cannot agree repayment terms with its own suppliers.

Champion Records was equally surprised at the news and has spent the week unsuccessfully attempting to recall its Sandy B single Make The World Go Round. "We are a small label and even £20,000 or £30,000 is a big deal for us," says general manager Raj Porter.

Some labels are already making other arrangements - insiders suggest it is likely to be at least a couple of weeks before any new deals are signed. Pinnacle managing director Tony Powell, whose company is one of three physical distributors 3mv used, says he will continue to handle those labels with which he has exclusive distribution deals, including V2 and Rough Trade. He also says he is negotiating a deal with Ired Kandi.

Although it is understood Pinnacle has had conversations with other labels, Powell says he is pre-

vented from having further "conversations about the sales side" of the business until he has official notice about 3mv's situation from the liquidators. However, with Pinnacle warehouses holding 3mv stock, he sees no problem with meeting his fulfilment obligations.

R&B label Dome was another 3mv client and managing director Peter Robinson says the collapse has created cashflow difficulties for his and many other labels.

See p3
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Killers head MW CD talent thrillers

Las Vegas act The Killers head a list of the world's hottest new alternative talent to be featured on Music Week's SXSW CD, which is free to subscribers with this issue and was produced in partnership with MTV2.

The CD features 11 of the most

promising new international acts who appeared at last month's best-yet South By Southwest festival. Previous years have seen the likes of The Strokes, The White Stripes and The Darkness go on to achieve mainstream recognition after appearing as unsigned acts at the event in Austin, Texas.

Since achieving a UK Top 30 single breakthrough in March with Somebody Told Me, The

Killers are now on course to score significant mainstream exposure with their next single Mr Brightside, which is released on May 24 through Lizard King Records.

MTV2 has secured a week-long exclusive of the video for Mr Brightside, which will be aired on the channel from today (Monday). "We knew straight away that they'd connect very easily with our audience - they are very

tuneful and accessible, but also effortlessly cool, which is easier said than done," says MTV2 talent and artist relations David Mogenдорff. "The album should do really well and it'd be great to see them break into the mainstream consciousness."

The Killers' debut album Hot Fuss, which has been produced by Alan Moulder, will be released on June 7 through Lizard King. © Best Of SXSW CD, p11

Promos go direct with new service

A system allowing videos to be delivered digitally to UK broadcasters is set to streamline the promo process p4

Napster to target UK students

The rise of Channel U and MTV Base have helped boost promotional opportunities for black music in the UK p5

Janus drives music portability

MW's new, fortnightly digital page focuses on Microsoft's launch, which marks a key development in digital music p9

This week's Number 1s Albums: Cans N' Roses Singles: Eamon Airplay: Britney Spears



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● The crashes in successive weeks of Telstar and 3mv should represent a warning to all of us.' - Editorial, p14

24.04.04

Digest

Your guide to the latest news from the music industry

MUSICWEEK

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Bottom line Positive bids follow Telstar ad

● Telstar's administrator has received "a positive response" to Tuesday's ad in the *Financial Times* soliciting bids for the business as a going concern. Last Friday was the normal deadline for offers, but Alexander Paul Williams, a partner in Menzies Corporate Restructuring, says new bids may still come in. "It's never too late, but obviously people could be a little bit behind the game."

● Sony finished as quarter one's top album company, partially thanks to George Michael's success in achieving the highest first-week sales of his career with *Raisonné*. The major took 11.4% of the albums market, while RCA: Arista finished as solo singles company with 170%. Universal was top singles and albums group with 22.8% and 26.0% respectively, while it also took the distribution crown with respect to 22.2% of the week's shares. Full details next week.

● Apple's profits for the first quarter to March 27 this year more than doubled to \$46m (£25.7m), thanks to the continuing success of its iPod digital music player. The company said 800,000 players had been sold in the period, a 90% increase on the equivalent three months in 2003. Meanwhile, the *New York Times* last week reported that RealNetworks had made a "direct appeal to Apple" to form a tactical alliance against Microsoft.

● Bertelsmann owned manufacturer Sonopress is to incorporate London vinyl plant Audio Services Ltd into its UK operation this month. The plant is the largest vinyl producer in the UK, with an output of more than 4m discs per year and a staff of 45. ASL was part of the Zomba Group at the time of its acquisition by Bertelsmann.

● HMV Group is closing its New York-based corporate office alongside its move to shut three of its six US stores by the end of this month. Two of the four staff at the store will be transferred to its more successful Canadian operation, while the group has vowed to "honour" the leases of its three surviving US stores. These comprise a store in Cleveland and two in New York, with the leases having between two and six years still to run.

● The EC has asked Sony and BMG for more data on its merger, p4

● Mojo and Q's editorial director Paul Tyrkma is among several Emap Performance music-based executives to lose their jobs as part of a cost-cutting exercise. Publishing director Madeline Balfanzey and Mizmag editor Viv Craske have also gone, with Craske's responsibilities being taken on by Mizmag editorial director Pauline Haldane. Emap also confirms reports it has abandoned plans to launch a monthly music entertainment magazine because "it wasn't feasible".

● MPCCS and BPI's DVD royalty

battle is nearing conclusion, p5

● EMI issued a detailed statement last week into US-based allegations concerning the falsification of sales figures. Following claims made by Avatar Records - which were investigated by state senator Kevin Murray - that it had manipulated SoundScan sales data, EMI retorted that it had "never misreported" sales in its accounts or elsewhere, and instead brought into question the behaviour of certain independent marketing consultants.

● The recording studios founded by Abba's label Polar in 1979 are to close after the current owners failed to make re-payments on the Stockholm complex...

● The television network hooked up to union bars across 56 UK universities, are joining forces to deliver exclusive music-related content to students. The tie-up will begin with *Keanu*.

● Radio 2 co-controller Lesley Douglas will face questioning from Guardian Media Group's chief executive John Myers at a Radio Academy session at Newcastle's Northern Arts Centre on April 29.



Gorgio, keynote conference speaker

● Roxio and Napster chairman and CEO Chris Gogier has been secured as a keynote speaker for Europe's first conference on music and finance in Dublin on April 20. The event will bring together leading music and financial sector professionals, government representatives and EC officials.

● Shazam has partnered with US

company Musicphone and AT&T Wireless to launch US-based song recognition service MusicID. AT&T Wireless subscribers can use the service to instantly identify almost any song they hear by simply dialing a short code (#43) from their handset, onto the MusicID service to their US carrier this year.

● Jamie Cullum's brother Ben Cullum, who penned These Are The Days and It's About Time from the double-platinum-selling *Twentysomething* album, has signed a publishing deal with Chrysalis Music Publishing.

● Hyperlunch and Sub TV, the television network hooked up to union bars across 56 UK universities, are joining forces to deliver exclusive music-related content to students. The tie-up will begin with *Keanu*.

● Radio 2 co-controller Lesley Douglas will face questioning from Guardian Media Group's chief executive John Myers at a Radio Academy session at Newcastle's Northern Arts Centre on April 29.

Exposure Xfm and K-Rock in unique deal

● Capital-owned Xfm and New York alternative station K-Rock have struck a deal for a weekly joint US/UK broadcast. Import-Export will broadcast to London for an hour every Friday night from April 30 to New York every Sunday. The show will be pre-recorded by Ian Camfield in London and K-Rock DJ Danny in New York.

● Independent magazine publisher Parallel Sky launches a new men's lifestyle magazine on May 4 with a

focus on music, film and style. *Blink* is expected to be pitched as an alternative to the monthly *lad's mags*.

● IMDFastrax has launched an electronic delivery service for promos, p4

● Berlin's annual techno street-party *Love Parade* has been scrapped this year by its organisers. Attendance of the event, which was due to take place on July 10, fell in 2003 to 500,000 from its 1999 peak of 1.5m.

● War Child is launching a website selling exclusive downloads, p5



Martyr: BBC tribute documentary

● BBC Four pays tribute to folk legend John McCarty with a documentary, *Johnny Too Bad*, to be screened on May 28. The programme charts Martyr before and after his leg was amputated a year ago in the wake of a car accident, and features contributions from friends including Phil Collins, Ralph McTell, Chris Blackwell, Danny Thompson, the late Robert Palmer and Beth Orton.

● The urban TV music market's market is growing in importance, p8

● Smaller music festivals are carving out their own niches, p8

People

Polydor pair become directors

● Polydor UK and Polydor Associated Labels have promoted their respective heads of marketing Peter Loraine and Karen Sinnott to the positions of directors of marketing. Both executives, who had been heads of marketing of their respective divisions since their respect to Polydor joint managing director David Joseph.

● Whitfield Street Studios, which was sold in February by Sony Music to producer Robin Miller, has appointed a new mastering team. It marks the return to Whitfield of both Naved Ahmed and Ashley Burrell. Ahmed, who has worked with artists including Mariah Carey, and Burchett will be joined at Whitfield by Macon Murali, from Cologne-based Studio 3001 where he is head of mastering.

● EMI Music Publishing is expanding its sync team, p4

● EMI has promoted DVD and new formats senior director Mark Dunn to EMI Marketing vice president.

● Presenting to EMI's senior vice presidents of global marketing, Mark Collen and Matthew Lauric-Freest, Dunn will oversee EMI's catalogue, compilations, special markets and DVD activities across the world.



Denise Leigh and Jane Gilchrist, the winners of Channel 4's opera talent search *Opportunity*, made their Royal Albert Hall debut last Thursday as part of the latest *Classic FM Live* concert, then received BPI discs for the success of their EMI-issued *Opportunity Winners* album in reaching silver status. *Classic's* breakfast presenter Simon Bates (pictured centre) handed over the discs and was host of the

event, which has been a regular feature since 2000. The latest concert featured the Royal Philharmonic Orchestra conducted by Orvalyn Arwel Hughes, while the night's soloist, pianist Freddy Kempf, performed Grieg's Piano Concerto with them. Funds from the concert go to the *Classic FM Charitable Trust*, part of which will be used to support new music on the station and in the community.

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

Talent line up to support Warchild download initiative

Warchild is responding to "compassion fatigue" by launching what it claims to be the world's first music charity download site.

The north London organisation behind the Help, One Love and Hope charity albums plans to invite big-name and new artists to record exclusive tracks which will only be available from its Warchildmusic.com site. The website is expected to go live around mid-June, with Badly Drawn Boy, Travis and Spiritualized confirmed.

Around 10 tracks will be uploaded and refreshed each month with one-time *NME* editor and current Zoo deputy editor Ben Knowles acting as editorial director of the site. Knowles, who worked with Warchild on One Love, will combine the Zoo and War Child roles.

Editorial content such as interviews with participating bands will also feature regularly on the site and will be compiled by editor Neil Mason.

Warchildmusic.com managing director James Topham says individual tracks, which will strictly be exclusive to Warchild, will be available for around £1, with a monthly subscription also an option for about £3.50. Ultimately, Warchildmusic.com is hoping to attract 50,000 subscribers by the end of next year with all income channelled directly to its projects in Iraq, Afghanistan and the Congo.

Topham says the exclusivity of tracks is fundamental because Warchildmusic.com is not trying to compete with other downloads services, which sell tracks available on competing sites. He adds, "We always want to



Travis: exclusive tracks from top acts to be available via Warchild website for £1 a go

provide exclusive tracks, something people can't get elsewhere because charities

always work better when people get something they want."

Topham also concedes that the

aid organisation needs to offer an alternative to previous album releases because, although charity fatigue has not yet set in, he admits there may be "charity album fatigue". He says, "(The website) is a much more exciting way to get tracks and makes it more interesting for us, too."

Warchild also believes the establishment of the first music charity download site could help legitimise the music download experience by providing a clear message to digital users who may have previously questioned the reasons for paying for music tracks.

"People may have asked in the past 'why pay greedy record companies?', but they may think twice about putting tracks on @ Sam and I'm groups if it means they're stealing from a charity," adds Topham.

Tense two-week wait for liquidation news puts creditors and clients on tenterhooks

Clients wait details of 3mv demise

Companies

by Robert Ashton

3mv's creditors and clients are facing a nail-biting two weeks as they wait to learn more details and circumstances surrounding the sales and marketing company's collapse last week.

Few detailed reasons for the demise of the group, which officially went into voluntary liquidation last Tuesday, have yet emerged.

But more information about the scale of 3mv's problems are expected on April 30 when both shareholders and creditors' meetings are scheduled. The company's collapse came just days after three parts of fellow, high-profile independent Telstar's business went into administration.

On the same day as the share-

holders' and creditors' meeting, insolvency and recovery practitioners David Rubin & Partners – who have already been approached by the company's founders Dave Trafford and Max Kenny to assist them on the liquidation – are also expected to be formally ratified as advisers.

The company's own executives are publicly keeping tight-lipped about the demise; managing director Trafford declined to return a series of phone calls last week. However, in a statement issued on the day of liquidation he blamed diminishing margins, the loss of key clients, a tough market and a failing business model.

"The market has grown tougher and the business model that has previously worked for us is viable no longer," he added. "Our situation has been compounded by the

It's a very sad day for Max and myself, 3mv and the independent sector as a whole.

Dave Trafford, 3mv co-founder

loss of a number of key clients in the last year. It's a very sad day for Max and myself, the whole team here at 3mv, our roster, and the independent sector as a whole."

David Rubin managing partner Paul Appleton is also reluctant to offer an explanation for the decline of 3mv, which handled business for labels including Rough Trade, V2, B-Unique, Marine Parade and Ministry of Sound. Appleton does say that, with the company's assets amounting to less than its liabilities, "my advice to them was there

is no prospect to trade out of that position".

He would not reveal the level of debts, but Appleton supports Trafford's analysis that 3mv has lost clients recently.

Those in the distribution community also testify to the tough market conditions and believe the margins on deals which 3mv struck was a key component in its downfall. They also suggest 3mv was looking to secure a cash injection and that Pinnacle was close to buying the group recently.

Pinnacle managing director Tony Powell, whose company was a physical distributor for 3mv alongside Universal and Ten, says that he had, in the past, held several conversations with Trafford about a number of different financing possibilities. These discussions had taken place over a long period of

time, both before Play It Again Sam bought its stake in 3mv in February and since 3mv bought those shares back.

As contrary to an impression created in last week's *MTV*, Play It Again Sam sold its majority stake in 3mv to Max Kenny and Dave Trafford in March 2002, retaining a nominal stake of 1% as part of the sale. At the time 3mv ceased trading last week, Play It Again Sam had not been involved in the management of the business for more than two years and was not involved in the decision to appoint a liquidator and the consequences thereof.

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THE MUSIC WEEK PLAYLIST

| | | | | | | | | | |
|--|---|--|--|--|--|---|---|---|---|
|  <p>KILLERS Jimmy Was A Friend Of Mine (Lizard King) Their debut album had fans packed with classic singles, and this is one of them. (from album, June 7)</p> |  <p>MINUS Romantic Exorcism (Smekkleysa/Bad Taste) More toxic and rock'n'roll madness than the buzz on this ferocious band. (single, May 3)</p> |  <p>FRIED Sugar Water (Dance London) A truly epic soul voice – think Gladys Knight – all the legends – is heralded by this standout new track by the UK signed diva. (from album sampler).</p> |  <p>KELIS Trick Me (Virgin) This single, now played at Radio One, should result in a massive follow-up action for the album <i>Tasty</i>. (single, May 24)</p> |  <p>DO ME BAD THINGS The Song Riders (EP, Must Destroy) A warehouse so warped, it defies categorisation. (EP, June 21)</p> |  <p>JENTINA Bad Ass Strippa (Virgin) Street meets pop, like a modern day Nene Cherry. Watch this build over the coming months. (single, tbc)</p> |  <p>LONGVIEW Striped (14th Floor) The Depêche Mode classic gets a good going over from atmospheric indie hopefuls. (single, May 10)</p> |  <p>THE BELLES Never Said Anything (Eat Sleep) Check out this beautiful song on the Best Of SXSW CD, which is free with this issue. (single, out now)</p> |  <p>TINA DICO Warm Sand (Finn Stamp Gramophone) This is an outstanding, swooning lead track from the Zen 7 collaborator's debut album <i>Far</i>. (from album, May 3)</p> |  <p>LADY SOVEREIGN Chi Ching Chi Ching (Cheque 1, 2) (Coming on like Dizzee Rascal's little sister, this infectious track is winning fans at radio. (single, June 7)</p> |
|--|---|--|--|--|--|---|---|---|---|

New service provides quality music promos digitally

Direct delivery may be end for video tape

Television

by Paul Williams

The death knell could soon be sounding for video tape as music TV stations following the launch of a service to digitally deliver broadcast-quality promos.

IMD Fastrax, which for the past five years has been sending out audio tracks for broadcast to nearly 200 commercial radio stations via its digital service, has now pressed the button on a parallel video service targeting the crowded TV music market.

The new service, launched at the start of the month with BMG artist Dido's *Don't Leave Home*, seeks out to push record executives' TV promotion into the 21st Century by removing the need for labels to issue broadcast-quality beta tapes to every TV station they are plugging. Instead one master tape is sent to Fastrax, which then creates a digital version of the promo to any TV station which is equipped with its delivery infrastructure. This equipment is funded for by Fastrax.

Fastrax's operations manager Ross Priestley says the service makes promoting videos a more efficient and more creative. "Music TV in this country is very hi-tech and very professionally run, so it's very old-fashioned to have record companies that cost thousands of pounds to make in

It's taken quite a while to develop this new service, because it has much bigger files

Ross Priestley, Fastrax



beta bags, then employing a bloke on a bike to send them to TV stations in west London."

The launch of what is believed to be the first such service follows 18 months after Fastrax launched an operation to deliver promos electronically for review purposes. This service has been taken up by all the key TV broadcasters, including the BBC, Channel 4, Emap, GMTV and MTV.

"It's taken quite a while to develop this new service, because it has much bigger files, so we've had to invest in bigger pipes," says Priestley.

Emap and Chart Show TV's channels are the first broadcasters set up to receive promos via the

new system, while equipment has also been installed in GMTV and MTV, while Priestley says testing is being carried out there before they are ready to come on line. As with its radio service, the video delivery system also allows Fastrax to control precisely which broadcasters receive promos at what time, a particularly useful application if one station has an upfront exclusive on a track.

The Chart Show Channels chairman Keith Macmillan, whose four stations are all on board, says the new service simplifies the process from receiving promos to putting them on air. At the moment, he says, his channels have to wait for the beta tape carrying the promo to arrive, before digitising it for broadcast. The new Fastrax system meant promos are ready to air instantly.

"It doesn't cost us as a broadcaster anything at all," he says. "It just makes life incredibly easier for us. From the record companies' point of view it makes it a more cost-effective way of doing it."

BMG's TV promotions director Jacqui Quaife, whose company is looking to follow its Dido initiative with the next *Outkast* movie in June, says, "For us to be able to control who gets our promos at specific times is fantastic. If they get delivered digital broadcast-quality videos, it saves me making Beta tapes up and then having a bloke to deliver them."

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EMI secures key sync deals

EMI Music Publishing is ramping up its synchronisation operations as it looks to build on a clutch of deals with high-profile brands.

In the past few weeks alone, the publisher has closed agreements for its repertoire to be used in key campaigns for BMW, Guinness, Nike, Ferraris and Volkswagen, including for the BMW deal the use of a track from the long-delayed new album by The Prodigy. The ad featuring the track *Smoke* and starting this July will be the first time a Prodigy track has featured in a TV commercial.

EMI Music's film & TV director Jonathan Channon says the success in achieving so many significant sync deals in such a short space of time is "partly coincidental and partly because we've upped our game a bit". It is now recruiting two more staff to its sync team, and

a third person from elsewhere within the company.

"We're trying to secure business," says Channon. "We're being more aggressive, putting in more resources and hitting more people."

The publisher is also capitalising on the use of Apple-based software called Nuendo, which allows music being considered for sync uses to be edited to the particular commercial or film clip. "You can play with the track to see which particular part of it fits around the picture," says Channon.

EMI's sync department is also awaiting the first fruits of a formal deal which was recently finalised with DNA Films, the company behind 28 Days Later and launched with National Lottery funding by Four Weddings And A Funeral producer Duncan Kenworthy and Transporting produc-

er Andrew McDonald. The publisher has until now worked on a project-by-project basis with DNA and before then with McDonald individually on the Transporting soundtrack, but this "formalised agreement" will include giving it first access to pitch its repertoire for use in film projects and to publish any new soundtrack music used.

Channon says the deal puts it in a "privileged position" of being able to pitch its repertoire to DNA, which is currently in production with *A Walk Through The Woods*, the directorial debut of Gosford Park's Oscar-winning screenwriter Julian Fellowes.

"EMI doesn't have a large studio delivering films like some of our competitors, so we had to go out and look for strategic partners," he says.

BPI AWARDS ALBUMS
The Grasses - David
Letters (g/n/a)
Albanie Keltien -
Greatest Hits (g/n/a)
Society Sisters -
Society Sisters
(platinum)

Guns N' Roses -
Greatest Hits
(two times
platinum)

Merger steams on despite EC delay

Sources within Sony and BMG expect the clock to "reset" on their proposed merger within the next few weeks. The move would allow the two companies to proceed with consolidation before the end of the year, if clearance is received.

EC merger officials have put their Phase II probe into the merger - which had been expected to end on June 22 - on hold while asking both record groups for additional information.

A spokeswoman for the EC competition office would not reveal what additional data it requires, but adds, "It is to give the commission more time. We will start up the clock again as soon as we receive the information."

A BMG spokesman will also not disclose the nature of the extra information. He adds, "In the last few weeks, the Commission has asked for much data from various sources that will necessarily take time to review and analyse."

"This is in addition to the extensive evidence we have already supplied earlier regarding changes in the music market, both in Europe and globally. In light of the volume of these submissions,

we welcome the Commission's decision to adjust its timetable to allow a greater opportunity for these facts to be assessed."

However, other sources within BMG and Sony suggest the clock will be restarted shortly because the information they are currently gathering will only take "a few weeks" to prepare and present. They are suggesting a decision from Brussels is likely by the end of July and, if US anti-trust officials follow approximately the same timetable, the merger can be implemented almost immediately - if it is given the green light.

One BMG insider suggests "no noses have been put out jointly" by the EC move and that both parties have already had discussions about issues such as computer systems and offices, although not personnel or management structure. Similarly, a Sony source suggests that new data is always being requested.

Both sources also rubbish suggestions that the delay may put back a merger until early next year, so as not to interfere with the two groups' busy fourth quarter release schedules.

DEEPEST BLUE

The past six months have seen the creators of one of 2003's biggest dance hits morph from anonymous studio-based duo into a fully-fledged album act now at the centre of an international label bidding war.

Deepest Blue was initially a vehicle for the anonymous one-off dance single through Ministry of Sound, which was a Top 10 sales and airplay hit last summer. But on the strength of further material by the duo - complete with songwriter Joel Edwards and producer Matt Schwartz - Ministry saw the potential for an credible album project with mainstream appeal. Deepest Blue's second single Give It

SNAP SHOT

Away was also a huge, airplay hit and with a third on the way in May with *Is It A Sin*, the prospects for the album are looking good.

"It has been so exciting watching such a talented duo build the album right from the first single and turn out a record that has the potential to cross all boundaries," says Ministry of Sound A&R manager Ric Salmons, who has developed the act, which will be released through the label's new Open imprint. Ministry is also in negotiations with two US majors to license Deepest Blue internationally. *Is It A Sin* will be released on May 24, followed by the album on July 14. Late September, on June 7.

CAST LIT: AAR: Ric Salmons, Open/Ministry of Sound; Publisher: Warner Chappell; Windup; Product Manager, Jade Frost; Producer: Owen Murray; Music Press: M&M Media TV; Jenny Potts; Steve Radio; Neo Severino, Fleming Conolly.



DVD Conference to highlight successful release formulas

The development of DVD content as an integral part of the A&R and marketing process will be one of the key themes of this year's DVD Europe 2004 conference, which takes place over two days on June 8 and 9.

Copy protection specialist Macrovision has been confirmed as the first sponsor for the conference – organised by *Music Week* and its sister magazine *One To One* – which will be staged at the Congress Centre in London's Great Russell Street.

Speakers are currently being secured for more than 10 sessions over the two days. The event will kick off with an overview of the music DVD business, examining how the market is developing in terms of the types of formats released, the numbers of releases and the volumes sold, as well as providing forecasts for the next two years.

After a session highlighting the growing importance of multi-channel recording to the creative process, the first afternoon will see two separate panels focussing on the key sectors in music DVD titles – catalogue and frontline artist releases.

dvd
europe.04

One panel will examine the different approaches being adopted for catalogue releases, investigating what strategies work and make money. The second panel of the afternoon will focus on how DVD is integrated into the strategy for a new artist release, highlighting how successful DVD releases featuring new material have been created and how various interests – from label to artists and management – need to work in tandem to balance the needs of audio and visual, while also maximising the efficient creation of content.

The second day will look in more detail at the process of taking projects to market, through case studies with marketers and retailers, as well as discussions on

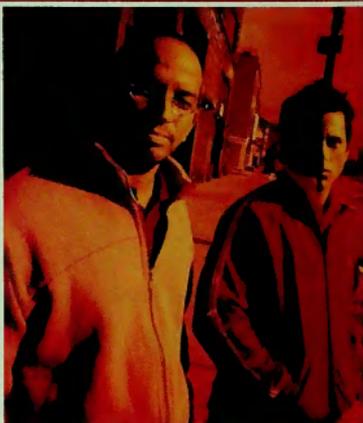
the importance of price, in-store racking and raising the profile of the UK's official music DVD chart.

A session will also examine the issues surrounding copy protection and the latest innovations in the area, while the importance of design and packaging will be emphasised via a panel offering practical examples of the best packaged and designed DVDs from around the world.

The conference will conclude with a 'future' session, examining the development of the audio-visual sector, future means of delivery and asking whether DVD is set to become the entertainment industry's final physical format.

The conference will be followed in the evening by the newly-repositioned Creative And Design Awards, newly subtitled the Music Vision Awards.

Delegate details for the conference are available from James Smith at jsmith@cmpinformat.com or +44 (0) 20 7921 8308. Tickets for the awards, which are being sold separately, are also available from Smith.



Following his recent exit as Parlophone-affiliated dance label Credence's label manager, Mark Brown has quickly established a new independent label venture called C2 Records, distributed by Amato. "C2 will continue where Credence left off and provide the highest quality electronic and dance music," says Brown, who has already signed a

number of projects to his new label. The first release comes on June 21 with the single Voodoo Love from Lee Cabrera (pictured), +4 Albert Cabrera and Steven Lee), who previously scored a Top 20 hit through Credence with the track Shake It. Other acts signed to C2 include Mync Project, who will play a summer residency at Cream in Ibiza.

BPI and MCPS close to DVD licensing deal

As the first anniversary looms in the BPI and MCPS's royalty battle over DVD licensing, the two sides are believed to be nearing a negotiated settlement.

Almost a year to the day since the BPI referred the MCPS's DVD1 licence for the Copyright Tribunal, discussions are still ongoing and, according to those involved, are making significant progress.

MCPS executive director Sandra Cox says, "Discussions are going very well, but we have nothing formal to say at present as negotiations are still in progress."

After reaching a stalemate over royalty rates for DVD products containing music, the MCPS effectively broke off two previous years of negotiations with the BPI on May 1 last year when it introduced its DVD1 licence.

This established the disputed 10% royalty rate and prompted the BPI to immediately refer the matter to the Copyright Tribunal. The recording body has been hoping to bring the royalty rate

closer to the 6% paid under the previous VHS scheme, or at least find a compromise.

However, the Copyright Tribunal has never sat in judgment, even though the two parties have exchanged preliminary evidence to support their cases and neither side has applied for a formal stay. Instead, an avenue for the two sides to continue "without prejudice talks" was opened up. An insider says, "It is better if both parties agree guidelines."

It is not known how much money has been collected under the 12 months of the DVD1 scheme. In a similar clash between the two sides in 1991, the BPI managed to secure a £12m rebate for their member record labels after the Copyright Tribunal slashed the MCPS-imposed CD rate of 9.5% of published price to dealer to 8.5%.

Further pressure to resolve the long-running talks has come with the fact that the BPI's chief negotiator Andrew Yeates prepares to leave his office as director general at the end of this month.



Demon / Westside

Elvis Costello – The re-issue programme continues

Between 1977 and 1997 Elvis Costello issued sixteen albums. Starting in October 2001, the unique collaboration between Edsel and US experts Rhino has managed to reissue twelve of those albums in the now industry-standard 2 CD Deluxe Edition.

Alone amongst his peers, EC not only owns a substantial portion of his catalogue, but also heavily involves himself in the updating of the albums. Whilst most artists would be happy merely to count the royalties, Elvis concerns himself with every step of the reissue process.

With a wealth of material from which to choose for every Bonus Disc, EC makes sure that he delivers what the fans are after, whilst maintaining the quality threshold. Also, all the photos and imagery proposed for the 28 page booklets are viewed by EC to make sure they are from the correct period.

But the most important element is the sleeve-note. Elvis insists on writing his own sleeve-notes – again, the only artist to do so in such detail. At 3000 words plus, every note is nothing short of an extraordinary revelation, brimful of such honest recollections (and opinions) that the reader

is truly able to discover what went into the making of each album.

And it's this element that takes the time – writing (songs for himself, for others and for films, and ballet scores), recording and touring doesn't leave EC much spare time to write these notes. However as you read this, he is writing the notes for the next batch of reissues, "Almost Blue" (featuring "Good Year For The Roses" and a 26 track bonus disc) and "Goodbye Cruel World" (featuring "I Wanna Be Loved") and another 26 track bonus disc) which will be releasing this summer.



key releases

albums

MAY

GODLEY & CREME Freeze Frame + Ismism (2 CD set)
YOUNG HOLZ UNLIMITED Wack Wack: The Best Of

JOHNNY COPELAND Gonna Make My Home Where I Hang My Hat
THE BELLE STARS
The Complete Belle Stars (2 CD set)

JUNE

ELVIS COSTELLO & THE ATTRACTIONS Almost Blue (Deluxe 2 CD Edition)
ELVIS COSTELLO & THE ATTRACTIONS Goodbye Cruel World (Deluxe 2 CD Edition)
GENE CHANDLER The History Of Gene Chandler (2 CD set)

O.V. Wright and many more classic Memphis acts) for 19, 11 and 19 years respectively, and continues to acquire and represent others (e.g. Jewel-Paula, John Fox, Horclips, Ace (MS)), as well as re-issuing classic material licensed in from the majors.



Al Green

Reaching back to the 70s, from "Rock On" by way of "All The Fun Of The Fair" to "Gold & Ivory", we have now issued all six of David Essex's family-remembered CBS albums, five of which had never appeared on CD.

Now sporting up to nine bonus tracks each, all three of 80s popsters **Altered Images** albums are now available on the Edsel label, featuring a host of pop classics sung by the inimitable Clare Grogan.

Although **The Only Ones** never achieved their deserved massive chart success, their signature tune "Another Girl, Another Planet" remains a staple of every compilation of tracks from the post-punk era. Our 2 CD set "Why Don't You Kill Yourself?" The CBS Recordings" rounds up all three albums, along with several remixes and some non-album singles sides.

By the time that **Al Stewart** recorded "Orange", "Pest, Present & Future" and "Modern Times" for CBS between 1972 and 1975, he had shed his original folkie mantle, and was well on his way to the sound fashioned by Alan Parsons for his next album, the breakthrough "Year Of The Cat". This 2 CD set collects up all three CBS albums and a non-album b-side.

It must have been a pleasant surprise for Eugene Record of **The Chi-Lites** the

first time he heard Beyonce's "Crazy In Love" – presumably he never thought that a song he'd composed in 1970 would be such a major part of one of 2003's biggest worldwide hits. Our pair of 2 CD sets "The Complete Chi-Lites on Brunswick Records, Volumes 1 and 2" collect up all of the vocal group's Brunswick recordings.

awards

Costello Singles boxes nominated for Music Week Awards Best Catalogue Release

In the inaugural year of the Music Week Best Catalogue Release award, we were delighted when our three volumes of Elvis Costello Singles Boxes made it to the nominations shortlist, against some very stiff competition.

Aside from the opportunity to recreate some classic picture sleeves from the 7" single's golden period, this format of release also allowed us to include many b-sides that have not (and will not) appear on the 2 CD editions of Costello's albums. In addition, the relevant singles also include the 12" mixes (both UK and US) – these will not appear on the 2 CD editions, as EC believes they simply do not belong there!

history

T. Rex, Al Green, Ann Peebles, John Fox

Demon Records was established in 1980, and quickly earned a reputation for its intelligently-packaged re-issues on the Edsel label. Demon has now controlled the catalogues of Elvis Costello, T. Rex and Hi Records (home to Al Green, Ann Peebles,

recent releases

In 2004, Demon-Westside has been maintaining a release schedule of 5 or 6 releases per month. Here's a selection from our output.

the demon westside selection



T. REX
The Slider (2 CD set) **MEFCD 715**
Moré Dore's crowning achievement, featuring "Metal Guru" and "Telegram + Sam", expanded to 2 CDs and packaged in a digipak.



ELVIS COSTELLO
My Aim Is True (2 CD set) **MANGL 101**
Twenty-seven years on, this debut album still sounds as fresh now as it did then.



JOHN FOX + HAROLD BUDD
Transience + Drift Music (2 CD set) **MEFCD 727**
The ultimate in real chill-out music: two collaborations from the masters of electronic pop and ambient music, unreleased until now.



THE CREATION
Our Music Is Red With Purple Flashes (2 CD set) **DAB 857**
Produced by Neil Young, this compilation rounds up all of The Creation's pleasantly popular red R'n'B and funkbeat recordings.



THE SEEDS
The Seeds + A Web Of Sound (2 CD set) **DAB 809**
The first two albums from the prototype American garage band, featuring the classic, scuzzing "Pushin' Too Hard", Lead Seed Sky Saxon has recently scored the UK with Arthur Lee.



ANN PEEBLES
The Complete Ann Peebles on Hi Records, Vols. 1 + 2 (2 CD set) **MEHCD 51 (1 CD set)**
From 1969 to 1981, all of the incomparable Ms. Peebles' released Hi recordings, including "I Can't Stand The Rain".



AL GREEN
The Hi Singles A's and B's (2 CD set) **MEHCD 51**
All the Hi's and the rarities from the renowned Al – too many hits to mention.



THE YARDBIRDS
Roger The Engineer (2 CD set) **DAB 852**
Perhaps the most fully-formed album from The Yardbirds features Jeff Beck on an early peak on classic like "Over Under Sideways Down" and "Maggotslike He Needs Time Ago" (with Lenny Pearl).



HORCLIPS
The Very Best Of (2 CD set) **MEFCD 700**
A comprehensive 29 track set compiled and mastered by the band, and featuring all the tracks from the 70s that were such an influence on the next generations of Irish bands.



FUNKY!
Original Soundtrack (2 CD set) **MEFCD 716**
The thrilling soundtrack to the original and best Merg film, and one of our all-time best-selling titles.



THE ACTION
Action Packed (2 CD set) **MEFCD 717**
An influence on artists as diverse as Paul Weller and Phil Collins, this 17 track compilation includes all of those Mad Angs' George Martin productions.



CHARLIE RICH
The Complete Hi Recordings (2 CD set) **MEHCD 250**
This compilation rounds up all of Rich's 62s R&B flavoured recordings for Hi, as well as the album of Frank Williams covers.

For the Demon Westside full colour catalogue: Independent stores – please contact either THE (01782 565566) or PROPER (020 8676 5115) or DMG's UK sales department (020 7395 8899)
 Demon Westside is a division of the Demon Music Group Ltd, Holden House, 57 Rathbone Place, London W1T 1JL.



great music then, great music now

current releases

The Only Ones [2 CD set]



Why Don't You Kill Yourself?
 The CBS Recordings

Altered Images



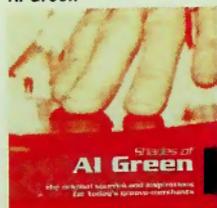
Happy Birthday...plus

The Chi-Lites [2 CD set]



The Complete Chi-Lites on Brunswick Records Vol. 1

Al Green



Shades Of Green

Soft Machine [2 CD set]



Six + Seven

Altered Images



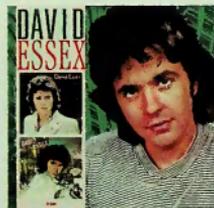
Pinky Blue...plus

The Chi-Lites [2 CD set]



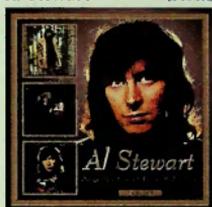
The Complete Chi-Lites on Brunswick Records Vol. 2

David Essex [2 CD set]



David Essex + Out On The Street

Al Stewart [2 CD set]



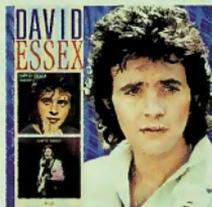
Orange + Past, Present & Future + Modern Times

Altered Images



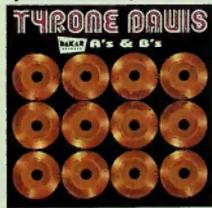
Bite...plus

David Essex [2 CD set]



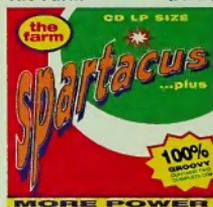
Rock On + On Tour

Tyrone Davis [2 CD set]



The Dakar Hit Singles A's and B's

The Farm [2 CD set]



Spartacus...plus

Dr. John



Storm Warning

Donovan



Cosmic Wheels + Essence To Essence

Blood Sweat & Tears



Blood Sweat & Tears 3 + BS&T 4

HOW SOME OF THIS SUMMER'S SMALLEST FESTIVALS LINE UP
Summer Sundae - Air, Super Furry Animals, Amy Winehouse, Dogs

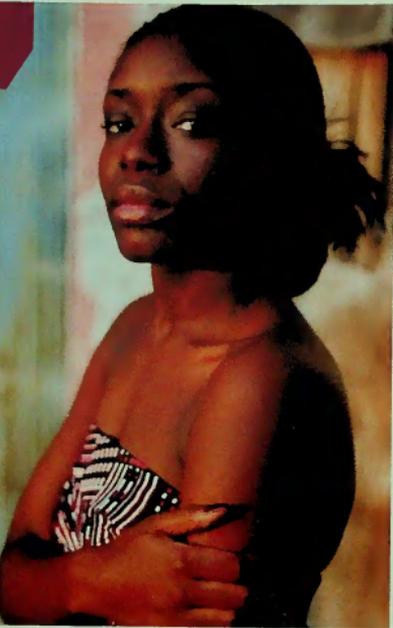
Die In Hot Cars, Easyworld, Big Chill - Coldcut, Norman Jay, Snor Coconut and his Orchestra, Bent
Gulfstream - Blondie.

UB40, Simple Minds, Katie Melua, The Stranglers
Green Man Festival - Four Top, James Yorkston and the Athletes, Aidan Smith, Adam, The Fence Collective

FRIED SNAP SHOT

A singer from New Orleans, discovered by former Five Young Cannibals David Steele, is set to reinvigorate the London label. Steele formed Fried with gospel/beat singer **Azade** (pictured) who is discovered in a church in New Orleans after travelling around the US on a specific hunt for a new star. Flown back to the UK, Steele and Short spent three weeks recording a batch of 15 songs - some of which will be on Fried's first album. The summery, soul tones of Sugar Water Days, which is set for release around late July/early August should bring wider press attention to the singer.

CAST LIST:
 Management: GR Management, PR: Andy Hewson (WEAL), Radio: Pete Black/Andy Helias (WEAL), TV: The Performance Agent, Emma Banks/Heller Steiler.



Smaller festivals line up impressive range of acts

As details of this year's key festivals begin to flow in thick and fast, the smaller events which cater for a smattering of alternative music tastes are also starting to take shape.

De Montford Hall, which organises the Summer Sundae festival in Leicester, last week confirmed that Super Furry Animals will be headlining the event, taking place from August 13-15, taking alongside more high-profile events such as Glastonbury and Reading and Leeds. They include the Chillfest-organised Big Chill, which marks its 10th birthday this summer by hosting a weekend (July 30 to August 1) at Eastnor Castle in the Malvern hills, the site it has occupied for the past three years.

The event is joined in the festival calendar this year by a handful of other smaller, independent festivals alongside more high-profile events such as Glastonbury and Reading and Leeds. They include the Chillfest-organised Big Chill, which marks its 10th birthday this summer by hosting a weekend (July 30 to August 1) at Eastnor Castle in the Malvern hills, the site it has occupied for the past three years.

Founder Pete Lawrence points

to a policy of not going for the "obvious" line-ups for its success. "The booking, which is done in-house, comes purely from the heart, which is the way it should be. The people who attend Big Chill are mostly in the early to late 30s and we've been to make sure that our event caters for all of the family in a beautiful setting."

Gulfstream, which is now in its 13th year, will attract 15,000 people over three days from July 16 to 18. The line-up for the event consolidates its place as a family event in the heart of Guildford, Surrey - the headlines this year include UB40, Simple Minds, Blondie and Katie Melua.

"It is the sort of festival that a 16-year-old goth will go along to

We're keen to make sure that our event caters for all the family in a beautiful setting
 Pete Lawrence, Chillfest

and be embarrassed to bump into their gran," says organiser Tony Scott. "It's completely across the board. Where else do you see Atomic Kitten, The Mavericks, Tom McEneaney and Daniel Bedingfield all on the same stage?"

Meanwhile, Wales boasts its own independent festival in the shape of The Green Man event, which is put together by folk duo It's Jo And Danny at Powys Baskerville Hall. Only in its second year, the event has already been extended to incorporate two stages and will host more than 40 acts from July 21 to 22, the same weekend as the V Festivals. So far, Four Tet, James Yorkston and the Athletes, Jackie Leven, Aidan Smith, Adam, and The Fence Collective have been confirmed, marking it out as the event which accommodates the new folk movement.

Other smaller festivals, such as Bristol's Ashton Court and Scotland's Wickerman, are also expected to unveil details of their line-ups shortly.

Channel U creates competition in booming sector of music market New face helps boost urban TV

By Gordon Masson

Back in 1999, when MTV network launched its MTV Base service, it was moving into virgin territory for the UK. The Viacom-owned broadcast giant was attempting to create an urban music TV sector in the UK virtually from scratch.

But, as the service gears up for its fifth birthday, it finds itself operating in one of the most active TV music markets around.

Not only does it face competition from the general music channels, which devote more airtime to urban artists, but it is complemented by the fast-developing start-up venture Channel U.

Little more than a year after launching from a tiny Soho office, Channel U now lays claim to more than 800,000 viewers every week and is an increasingly essential part of the promotional mix for any new urban act.

Both Channel U and MTV Base stress that they complement each other in what is a vibrant sector. CEO Stewart Lund says Channel U's point of difference is its specific policy of showcasing new talent.

"We fulfil different needs," he says. "MTV Base is very American and its viewers are probably more into that US scene. We try to support UK artists and we consciously try to get those videos and that music to our viewers long before someone has a top 10 single."

To highlight this point, Lund points to the early championing of last year's Mercury Music Prize winner Dizzee Rascal ahead of his signing to XL, as well as the exposure to fellow UK act MC Shyatie before she became a Polydor act last year.

"From my point of view, Channel U is probably the most important innovation of the last year or two in terms of urban music television," says Big Dada label manager Will Ashon. "The barriers to getting your material played are so

much lower than they are on MTV Base, so you watch it and there's a broad range of stuff coming on."

The station's "underground" approach even wins plaudits from MTV Base, which in June launches a fifth anniversary UK club tour featuring new and established acts ahead of on-air birthday celebrations in September. "We choose not to play every UK act, but we do help acts break through on many levels," says MTV Base channel manager Shurwin Beckford.

MTV Base started when Beckford was producer/director of Trevor Nelson show The Lick. Strong early viewing figures convinced MTV bosses to give urban its own channel.

Admitting a heavy bias towards US artists, Beckford says, "Our mix is 80% American, basically because they dominate the market." Explaining the criteria behind the choice of UK artists, he says, "We use MTV Base to try to open the doors to urban music to as many people as possible, but to achieve that we need to know what the plan is behind an act - whether they are album artists, if they will do concert tours, basically if they will be in a town near you soon."

Neither viewers in the UK, per se, with what they have just yet, however, Channel U is planning to release a compilation of the best UK hip-hop, on Long Lost Brother Records ahead of looking to launch another station in quarter three.

MTV's Beckford adds, "We have 5.5 million viewers in the UK per month, but our digital feed also goes to 15 other countries, while 30 countries in Europe can pick up our content for their MTV feeds."

And with rivals such as Kiss TV also making a play for the urban market - Kiss is a partner in the Prince's Trust Urban Festival next month - the battle for ratings could be about to hot up.

masson@gordonint.com



Shyatie: received much support before becoming a Polydor act last year

Microsoft orchestrates shift to music file rental model

Janus software puts content on the move

Downloads

by Joanna Jones

As Apple's iTunes nears its first year anniversary and the music industry views a landmark year ahead, another shake-up may be looming – this time, concerning subscription music services.

If, as speculated, Microsoft's new Janus software is on course for launch this summer (it was expected last year), subscription music services could have the solution they have been waiting for regarding portability.

Microsoft's new technology allows online subscribers to move rented tracks onto portable players, something not currently allowed and which has proved a stumbling block.

Incorporating a secure clock in portable music players for files encoded in Windows Media Audio format enables them to recognise whether a file has expired.

When Napster-owner Roxio's chairman Chris Gorog hailed Microsoft's Janus technology as revolutionary for subscription music services at a recent London conference, he had more than one reason to be cheerful.

The new software could offer a neat solution to Napster and its competitors – Rhapsody, Musicnet et al – by freeing subscription services from user's PCs and offering a viable alternative to à la carte services, the most prominent of which is Apple's iTunes Music Store.

Janus has also caused ripples of excitement for portable player device makers, who stand to gain from added ammunition to rival the market-leading iPod – Samsung has reportedly already been vocal in its support.

However, the new technology could be too much too soon for the consumer, for whom the rental model remains a more alien concept compared to pay-per-download services. Also, of course, there is a question mark over the labels' likely response to the freeing up of repertoire from all-you-can-eat subscription services.

Jupiter research director and senior analyst Mark Mulligan believes the significance of Janus lies in the longer term: "It undoubtedly makes temporary content more compelling and thus makes music subscription services wider appeal."

Mulligan also believes it will also help move on the perception of music as a "commodity" in the

eyes of the consumer from the ownership to rental model, but won't pose an immediate threat to the pay-per-download model.

"It will aid the evolution in consumer understanding of music as a commodity, ie the shift from owning to renting," says Mulligan. "However, that process will be a gradual one and in the short term, the majority of consumers will still want that which they are familiar with, ie permanent ownership. All that said, Janus is an important development and removes some of the shackles from the feet of music subscription services."

Universal VP of eLabs, Barney Wragg, says, "Janus makes portable subscriptions a reality and it's a good step forward – we have been trying to do business online for five years and it is only in the last year that the technology has caught up with what we need to deliver a flexible user experience."

"I don't think it is a question of one killing the other – subscription and pay-per-download are two different things and will co-exist. I try a lot of music out via a subscription service, but if I want to own it I'll go to my pay-per-download service. It is like pay-as-you-go and contract mobiles."

joanna@musicweek.com



East West's latest download initiative sees The Gitterati's (pictured) forthcoming first single for the label – Here Comes A Close-Up – made available as a limited-play free download which expires after 10 plays. Accessed via www.thegitterati.com, the limited free download is available until the single's official release on April 26, from which time it can also be purchased as a download from OD2 sites –

including myokmusic.com – while the CD and seven-inch single will be available via traditional retail outlets. "It is a low-key release which is not chart eligible to raise the profile of the band and build fanbase," says East West new-media coordinator Sam Sparrow. The label is also set to release two Ash live tracks via free downloads – the first to trail new single Orpheus, released on May 3.

US digital music distributor sharpens Euro focus

Orchard's moves bear fruit

Profile

by Joanna Jones

As the digital music race in Europe gathers pace, US-based independent label digital music distributor The Orchard is spearheading a push into Europe with the expansion of its London office.

As co-founder of the wholesaler and content aggregator – which supplies OD2, Apple iTunes, Real Networks and Napster among others – Scott Cohen believes now is an exciting time for digital music. "The end of this month marks a year since the launch of Apple iTunes," he says. "That is very significant for the industry – that is Year One."

Currently president of international, Cohen co-founded The Orchard in 1998 with its chairman, producer and songwriter Richard Gottschall. A private equity-owned company, along with eMusic and eMusicLive, the group has a 60-strong staff, 20 of which focus on The Orchard, which claims to have



Cohen: hungry for European content

the world's largest independent music catalogue, representing over 2,500 labels and supplying a catalogue of 130,000 tracks.

Headquartered in New York, the company is now expanding its small London office by taking on up to five staff in the coming weeks to help develop existing links and forge new relationships.

"Our goal is two-fold," explains Cohen, "to secure more European content to feed into our existing systems in the US and, as the

business takes shape in Europe, we want to forge relationships with and supply European companies."

The Orchard's approach to content in Europe will be typically broad. "Everything on the service sells, whether it's choral music, Hawaiian or rock. If you do Celtic music, we want to get your music on there," says Cohen.

"The Orchard focuses on getting the product out and merchandising it," he adds. "Music is going to be distributed digitally and artists have to recognise that is the future."

"The UK is more sophisticated than the US, where you have pay-per-downloads and simplistic subscription services with lots of rules. Here, you'll see technologies with mobiles, such as multiple payment options and reverse billing mechanisms," adds Cohen.

With the likes of Apple and Napster rearing their troops in Europe, The Orchard – which last month reached 1m paid downloads and streams – is aiming to capitalise on the imminent digital rush.

MEF launches awards

The use of music within the mobile sphere is to be recognised in the first Mobile Entertainment Awards, which are being staged by the Mobile Entertainment Forum on June 2.

The awards will be judged by an independent panel of industry experts and presented in three categories: best contribution to mobile music, best contribution to mobile games and the MEF Innovation Award.

The audience at the awards – held at London's Business Design Centre – will also vote live by SMS to decide on an overall "best in show" award. There will also be a special recognition award, decided by the MEF board.

The event is designed to honour people, organisations and companies that have delivered new ideas, technologies and the innovations which have helped shape the mobile entertainment industry over the past year.

MEF general secretary Rimmer Perlemtzer says, "The awards are designed to reflect innovation and

progress in the industry; they will demonstrate the successes we have seen and identify leading companies who have been showing the way."

"We believe our awards are very timely, coming after a year in which a number of companies have offered innovative ad-impact services."

The deadline for entries for the awards is April 23. Cost per entry is £100 for MEF members and £200 per entry for non-members.

The MEF is also continuing to work towards establishing the UK's first official ringtone chart, compiled by KPMG. Although an initial plan to launch the chart in March proved problematic, it is understood that data trials are looking promising for a launch before the summer.

Such a launch timetable would see the Ingtones rundown pip the UK's first download chart to market. The OCC is working on a launch for the download chart sometime in the second half of this year.

CADS 04
Music Vision Awards

June 9th 2004
Royal Lancaster Hotel

The new Music Vision Awards
now include

- Best Music TV Programme
- Best Music TV Series
- Best Music TV Channel
- Best Music TV Commercial
- Best Music DVD
- Best Live Music DVD
- Entry deadline: April 28th 2004

The MVA also include

- Best Art Direction in a Video
- Best Cinematography in a Video
- Best Telecine in a Video
- Best Editing in a Video
- Best Special Effects in a Video
- Best Animation in a Video
- Best Pop Video
- Best Urban Video
- Best Rock Video
- Best Dance Video
- Entry deadline: April 22nd 2004

Entry forms available to download at
www.musicweek.com/music_vision_awards

Contact the CADS team
cad@musicweek.com
020 7921 8308/8346



CADS04

MUSIC VISION AWARDS

South By Southwest is one of the premier showcases for the world's most exciting new bands. In conjunction with MTV2, *Music Week* has selected 11 of the hottest overseas acts from this year's event for a joint venture CD which comes free with this issue. Here is a rundown of those 11 buzz bands on the brink of greater things.

Nice planet. We'll take it

1. The Killers - On Top

Already lined up as the band most likely to emulate The Strokes' phenomenal rise to power, The Killers have nonetheless already paid their dues by releasing two limited singles and have already won plenty of international fans thanks to their numerous live performances. They are currently on an extensive US tour which concludes with an appearance at the Coachella Festival, which takes place in California from May 11 to 2. The Killers return to the UK in May for an extensive tour, which will precede the

release of their debut album *Hot Fuss* through Lizard King on June 7. With the group's potentially huge radio hit *Mr Brightside* getting a full commercial release on May 24, by the time they play Glastonbury they could well be the most in-demand new band in the UK. The featured track *On Top* was first available on the group's



limited debut EP release last September, which has long since sold out.

2. Kill Hannah - 10 More Minutes With You

With ex-Smashing Pumpkins Billy Corgan among their fans, sleek rock act Kill Hannah have been quietly building a solid fanbase with extensive touring Stateside. Their hook-filled songs are certainly commercially astute enough to rival the likes of Evanescence, while their cyber-goth image is sure to get them noticed in the rock press. 10 More Minutes With You is taken from the group's debut album for Atlantic US.

For Never And Ever, although the album has yet to secure an international release.

3. The Dears - Lost In The Plot

Wearing obvious British influences including The Smiths and Blur, it is easy to see why The Dears have pricked up the ears of UK talent spotters. With two albums and two EPs already to their name in their native Canada, the band are well-placed to take their sound further afield.

4. TV On The Radio - Dreams

Sharing management with the Yeah Yeah Yeahs, New York's TV On The Radio have already signed a deal with Chicago independent label Touch And Go Records for the release of their current album *Desperate Youth, Blood Thirsty Babes*. The label is currently in negotiations to license the album internationally.

5. Rose Hill Drive - Soul On Fire

Relative unknowns Rose Hill Drive won many fans at SXSWSW with their

explosive live show. This demo version of *Soul On Fire* is a good example of how the group offer a new twist on retro rock'n'roll.

6. The Have - What You Owe

In the slipstream of fellow countrymen The Datsuns, plenty of New Zealand's rock acts continue to attract US A&R interest. This year's SXSWSW Kiwi buzz band was The Have, who attracted a healthy court of A&R heads.

7. Film School - Like You Know

Like You Know is taken from the West Coast act's well-received current EP *Alwaysnever*, which was released on independent label Amazing Grains.

10. The Lashes - It's Your Party

The Lashes' Seattle garage pop act. The Lashes have already clocked up a healthy court of support slots with the likes of The Strokes and The Libertines. The band are currently preparing to release an indie EP through Lookout Records.

11. Runner & The Thermodynamics - In School

Having already won plaudits as the best unsigned band of 2003 by CMJ, Runner & The Thermodynamics look set to continue their rise with the release of their debut album through New York independent act Fu Records in April.

MTV: bowled over by SXSWSW

This year was the first that MTV UK had American South By Southwest: our American cousins have had a presence there for the past few years. Before going we had the impression it was essentially an industry affair, something of a talking shop - how wrong we were. Thousands of genuinely curious and enthusiastic music fans and almost as many bands. Music everywhere.

The festival has had a stronger profile in the UK this year than ever before and it is not hard to see why it is so valued by new bands looking to get some mainstream recognition. From our point of view, it was clear that SXSWSW functions very well as a place to introduce newly-signed artists to the media. The diversity of performers is such that every attendee goes home having heard and loved something else, whether they're aware of it already or in our case including The Secret Machines, The Killers and The Walkmen, or not (Montreal's The Dears and the incredible *Death From Above* - a two-piece, drums-and-bass metal combo - among others). And we have been evangelist about those we saw since returning - we will even be playing the video for *Lost In The Plot* by The Dears - who are currently unsigned in the UK - on MTV2 from today as part of our *Spanking New Music Week*.

Equally exciting was seeing some of the UK bands that MTV2 has supported get their introduction to the American media. Franz Ferdinand were the talking point of the week, but others, including Snow Patrol and The Futureheads, made a real impression on the Americans.

MTV is proud to be associated with the festival by way of this week's CD, as it continues our commitment to highlighting the best new music. You might have heard some of the bands already, but most of them are probably new to you - and that's exactly what SXSWSW is about. David McDonnell is MTV2 Talent & Artist Relations.

8. The Peels - Only Son

Lead by the charismatic singer Kobay - who carries the stage presence of Karen O with the voice of Chrissie Hynde - it is little surprise to discover The Peels are already close to signing a major deal in the US.

This track has already won the group early UK interest from Steve Lamacq.



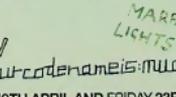
9. The Belles - Never Said Anything

The gentle atmospherics of The Belles have little in common with the many "The" bands currently on the alternative scene. The beautiful sounds come courtesy of guitarist and songwriter Christopher Tolle and percussionist Jake Barwood. The Belles recently secured a UK deal with East Sleep Records, but remain unsigned for the rest of the world. The original version of *Never Said Anything* is featured on the band's current album *Orimeta*, although the single version featured here has been remixed by Ken Nelson.



AS PART OF MTV'S SPANKING NEW MUSIC WEEK

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Declining CD sales offset by global growth for DVD music market

DVD sales continue to soar

by Joanna Jones

As the value of worldwide music markets took a 7.6% hit overall in 2003 – with the twin bogymen of illegal downloading and physical piracy again blamed for the slump in many territories – new data suggests that DVD has become an even more attractive format, offering tracks and features perhaps less easy to pirate and adding value.

According to the latest IFPI figures, music video as a whole was up by 46.6%, driven by another strong year in sales for DVD. This has helped push music video's share of overall music sales to such an extent that it has doubled over three years.

Among the biggest-selling acts from the major record companies around the world were Coldplay, U2, Michael Jackson, Avri Lavigne and Led Zeppelin. With global DVD sales worth almost £2bn in 2003 – representing a massive year-on-year rise of 67% in value and 79% in sales volume – the public's love for the format still shows signs of steady growth in



Coldplay: benefiting from the explosive growth in DVD sales worldwide

many markets for the next few years before reaching any kind of plateau.

In Japan, for instance – where DVD sales already account for 11% of the home market and a 28% share of the global DVD market – sales still grew by a healthy 39%

between 2002 and 2003, in the process generating an enormous market value of \$521.6m.

Meanwhile in the US, where the DVD market is currently worth \$369.6m and accounts for 20% of the global market, growth last year stood at 56%.

In the UK, 95% growth in DVD music video sales led the market to reach nearly \$120m in value, placing it as the fourth-largest territory for DVD sales globally. However, this represents only 4% of the home market, a share which is dwarfed by other territories.

Indeed, even in troubled markets such as Germany – where music sales took another 19% tumble, representing that market's sixth consecutive year of decline in value and recording its lowest point to date – DVD rallied even more strongly.

DVD music video grew by 101% in that market between 2002 and 2003, making it the world's third-largest market for the format behind Japan and the US. The German market is worth \$157.6m, with DVD music video now representing 8% of both that country's market and a similar share of the global DVD market.

The anomaly between plummeting CD sales and rallying DVD sales in Germany in particular is

something which IFPI director of market research, Keith Jopling, believes can be attributed – at least partially – to the devaluing of the CD in that market.

"In Germany, they are still really suffering in terms of audio with physical and internet piracy," explains Jopling. "In 2003, more than 325m CDs were burned and 9m of those were videos, but the DVD market is still quite new. But perhaps all of these years of looking at the proliferation of burning and downloading in Germany has eroded the value of [CDs] in some consumers' eyes, while DVD has not suffered that yet."

He adds that while DVD as a format is likely to peak relatively quickly in global terms, it has at least a "couple of good years of growth" ahead before it starts to level off at around 10% of the UK and other markets.

"There is not as much catalogue out there and we have seen some lower price points coming in," says Jopling. "It will get to about 10% of the market before it starts to level off a bit – it will never be 50% of the market. But people will continue to want to see live performances, particularly on DVD. As we can see from the majority of DVD sales, 60% are live performance."

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DAY 1

Following the introductory keynote, day one will launch with a summary of where the market is at in the UK and abroad; how different formats have been selling, the number of titles released to date the sort of sales volumes they have achieved, and forecasts for how the market will develop. This will be followed by a session looking at how multichannel production is changing the creative process and enabling artists and producers to bring an added dimension to new and classic recordings. The first session after lunch will explore how successful different approaches to catalogue have been, and this will be followed by a session examining how DVD can and should be integrated into the strategy for most new artist releases. Two key themes running through every session will be maximising creativity and financial reward.

DAY 2

The second day will combine sessions looking at how to build sales of music on DVD with a look forward to other ways of exploiting audio visual content without releasing it on disc. During the first session leading marketers will discuss the best marketing strategies for reaching the consumer and ensuring excitement at retail. This will be followed by a session looking at copy protection. After lunch leading designers and packagers will showcase some of the best examples of recent DVD design and packaging from around the world, exploring how different approaches were adopted for individual projects. The final panel discussion will take a look into the future to examine how technology is opening up a new world of opportunities for artists and music companies to interface with fans as the internet, interactive TV and wireless create new environments in which to deliver audio visual content.

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GINUWINE

The Videos (Sony EPC 202414 9)
Out now



Featuring videos from each of the US R&B charmer's four albums to date, one of the most entertaining

features on this DVD is the lyrics option, which subtiles the songs, allowing us all (theoretically) to sing along. With little in the way of extras, the fate of this short disc lies entirely with the quality of the videos on show. Sadly, they're no world-beaters and even the normally reliable Hype Williams slips up with an uninspired video for Differences. Still, Ginuwine's smooth dancing and rippling six-pack should be enough to impress some viewers.

Nas

Video Anthology Volume 1
(Columbia 2024209) April 5



Released to tie in with the tenth anniversary of Nas's seminal debut album *Illmatic*, this DVD gathers 14 of the New York MC's videos into roughly

chronological order. While the music has stood the test of time, the clips rarely step outside of the clichéd world of the hip hop video, with prisons, grimy stairwells and recording studios appearing all too often. While Nas certainly has an engaging onscreen presence, at only 61 minutes long and with no added extras, it offers little in the way of added value.

Beyoncé

Live At Wembley DVD (Columbia 2024983) April 26



Recorded during her vastly successful 2003 arena tour, this DVD shows the year's hottest female star in all her bootylicious live glory. Running at over two hours, with behind-the-scenes footage, a "special message" from Destiny's Child and a CD with three new songs among the added extras, this is certainly a bargain package. While the live footage is energetic, the backstage footage is less revealing and, despite a great Destiny's Child medley, it feels as if Beyoncé's album is being stretched a bit thin during the concert footage.



The Neville Brothers

Tell It Like It Is (BMG 82876593029 (1)) May 17



This DVD captures a 1989 hometown gig by the New Orleans group, featuring a host of special guests, including musical director Herbie Hancock and Greg Allman. However, with a running

time of under an hour and no DVD extras, the appeal of this disc is probably limited to more hardcore Neville Brothers fans.



Travis At The Palace (Warner Music Vision 256-463565-2) May 17
Travis have a very devoted live following,

DVD OF THE WEEK

Red Hot Chili Peppers

Greatest Hits DVD

(Warner Music Vision 7599386112) May 21

The Red Hot Chili Peppers have always been a very visually arresting band, so it is no surprise that this greatest hits DVD is such an eye-opening spectacle. Featuring 14 highly colourful clips taken from their last four albums, supported by frank commentary, behind-the-scenes footage, a "making of" for *By The Way* and an on-the-road documentary, it's a great package, even if some of the humour on display can get a little wearing at times. With the band's recent success, this DVD is sure to sell in high volumes.

as this DVD - filmed in front of an 8,000-strong crowd at London's Alexandra Palace last December - clearly demonstrates. Travis At The Palace precisely describes what you get with this DVD: the band arriving, the band hanging around backstage and the band playing the gig, all in tracks of it. However, it has been beautifully filmed and the whole package is very well put together.

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Worrying signs from the indie label sector is bad news for the entire music industry

The fragile state of independents

EDITORIAL
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The crashes in successive weeks of first, Telstar and, now, 3mv should represent a warning to all of us.

The demise of both companies highlights just how tough an environment all labels are operating in. Some have long argued that consolidation of major groups throws up opportunities for smaller companies, as executives and artists are jettisoned.

As the global music industry consolidates – the argument goes – indie music companies will emerge and evolve. Smart, fast-moving operations will be able to feed off the scraps and move decisively, while big companies are still waiting for head office clearance.

It is an imaginative and optimistic prognosis, and it does hold some truth. But it is also a little simplistic.

The route to market is, for smaller labels, more problematic than it has ever been. The demise of 3mv, in particular, will do nothing to help this.

Access to market is not just about distribution, either. Certain indicators suggest that the cost of getting a record to market has increased by as much as 50% in the past two or three years. That cannot help the newest, smallest players.

That independent labels continue to flourish is crucial for everyone in the business; they play an essen-

tial part in the music industry's ecosystem.

They are essential in nurturing talent at the lowest possible level, where sometimes just a few thousand sales can see a project break even. And, as history has shown, smaller labels provide a breeding ground for the next generation of majors to emerge, through acquisition, merger and natural growth. What would EMI or Universal be without Virgin, Chrysalis, A&M or Island, for example?

A decline in the independent sector would be good for no-one. It is in all of our interests that the trickle of the past fortnight does not become a torrent.

One of the greatest drivers of change is, of course, the fast-moving digital sector. Barely a day has passed this year without a new development in this area – and this week *Music Week* recognises the new area of development with the launch of a brand new, fortnightly Digital focus (see p9).

In addition to our regular news coverage – both in the magazine and on our website – we will use this forum to keep you even more informed about the most important developments in one of the most crucial sectors of our industry.

Forget about new material - nostalgia fans want the hits

VIEWPOINT
TONY DENTON



The nostalgia part of the live business is huge. We have our sixth Here And Now tour coming up in December, we sold out all the big arenas in Australia last year and we are doing 35 shed dates in America next year.

If you go to see Kim Wilde or Belinda Carlisle or Duran Duran or Simple Minds, you are there for the hits. I actually contract all our artists to play hits only – they can't play a new single or plug a new album. That's not what it's about.

I went to see Blondie the other week and the new songs got a

I contract all our artists to play hits only - they can't plug a new album

polite clap. Then they play Heart Of Glass and the vibe completely changes. We promoted the Culture Club tour with ABC and the Human League when Culture Club first reformed and they had a single and an album with Virgin. The single took off and the rest of the album just wouldn't go.

Most of the artists we have on our roster understand their own careers and realise that people want to hear familiar material.

I think if you are from that era, just accept it, go out and make some money from it.

Record companies see these bands selling out arenas and they think they ought to be selling loads of records. Duran Duran are probably the hottest of the Eighties bands and whoever is looking after them has been very clever, because they are selling more tickets on their live shows now than they ever did. They really have got a vibe happening and you can see this time next year having a big album, but it doesn't mean they will go on and on selling records.

Tears For Fears have reformed and they will do dates and they will sell albums, but I bet the album will be nowhere near as successful as the record company would like.

I was an artist on the level of Tears For Fears or Duran Duran and someone was offering me a deal, I would definitely look at releasing new material. If it does take off, fantastic, there is a second chance. If it doesn't, so what? You've tried. But the tours will carry on, whether the new material sells or not.

Tony Denton is managing director of Tony Denton Promotions, whose tours this year include Here And Now, Best Of The '80s, Belinda Carlisle and Fine Young Cannibals.

Can indie labels still grow and challenge the majors?

The big question

After Telstar, one of the UK's biggest independent record operations, went into administration earlier this month, is it still possible for indies to make the transition to "mini majors", as happened in the past with the likes of Chrysalis, Island and Virgin?

Chris Wright, Chrysalis group executive chairman and co-founder
"It's possible, but you have to stay focused and you need to be niche. You can't out-run the majors with marketing dollars, either, so you have to outsmart them with A&R, signing better groups and building long-term careers. An indie looking to grow has to be very specific about the creative area it is in and you can't make money out of the UK market alone. A lot of Telstar artists were top UK-entitled."

Tim Clark, IE Management director and former Island Records executive
"I bloody well hope so! It's probably the best I can say. Otherwise, how on earth can artists get a break? There would simply be five places to get a deal and that is a horrifying thought. We need variety, we need a breadth of opportunity for new artists."

David Steele, V2 managing director
"Yes, because we are one! It is always difficult – you have to make sure your overhead isn't too high, so you are

lean in the tough times and in the good times you maximise your profits. Ultimately, you are as good as your roster."

Rob Collins, Cooking Vinyl sales and marketing director

"It is possible if you've got your business right and if you don't spend £65,000 on Christmas parties and £2m on an A&R budget signing a bunch of crap. If you play the big game, you fail. But it is harder now and it doesn't happen as often. It's harder to sell records full stop compared to 15-20 years ago, because there are more things for the public to spend their money on."

John Fogarty, Minder Music managing director

"It's possible, but I don't think you can do it within the traditional business model – that's had it. Sanctuary, for example, embraces other areas which lock into each other and feed off each other."

Andy Ashton, Xfm programme controller

"It may be possible, as the smaller record labels are obviously already trying to capitalise on the complete lack of strategy from the majors regarding new technology and particularly the mp3 market. What all record companies should be worried about is the artists cutting out the companies completely as they embrace the technology more and more and rely on representation less and less."

After 17 years as the host of London's biggest radio breakfast show, Chris Tarrant handed over the role at Capital to **Johnny Vaughan** this morning (Monday)

Quickfire

So when were you first approached about the Capital job and what was it that persuaded you to take it?

I've been looking at memos about it. They were hanging around seeing if I'd be interested for quite a while. I just decided to take it, really. I love a new challenge. I like being live every day and I do really like the mornings and I absolutely love London. It's just perfect.

Has Chris Tarrant offered you any advice?

He has, enjoy yourself. Steve Wright also gave me some advice: you don't have to be funny in every link because people love the music just as much as the presenter. It's more 'enjoy yourself and don't worry about the business end'. It's not something I can do anything about. It's like when a footballer goes out onto the pitch to play. He's not thinking about the shareholders of his club.

Are you feeling any pressure, though, replacing Chris Tarrant after 17 years?

It's weird all this talk about pressure and stuff. No one's life is in my hands. Somebody building something out in Iraq is under pressure. It's amazing how the media have made out that people know all about feeling under pressure. My job is just to go on the radio and get people to work in the mornings.

But Capital's audience has been dropping for some time now, so how much is resting on your shoulders for the programme to be successful?

All everyone ever says is 'Capital is in decline'. It's still the number one radio station in London, despite a further 25 radio stations launching. No one (from the media) comes on positive. It's really cynical. It's amazing how failures hungry everyone's become. It amazes me.



Weren't you prepared for this media response, though?

I've literally had 10 days of interviews with these questions. It's depressing, really. I wasn't expecting the negative slant with every fucking question. It's not borne out by the response from the listeners. You're looking to see the streams of emails from well-wishers. We all know your TV work – such as **The Big Breakfast** – but what about your radio credentials?

I've done stuff for Radio One. Five Live. But it's all about communicating with people. It's funny: you get people saying, 'I think he's more suitable for television than radio.' You're either good at communicating with people or you're not. I find it extraordinary you can talk and have a laugh on the telly, but if you try to do that on the radio, you can't. I can't think of one person on TV who's failed on the radio.

With you taking over Capital FM's breakfast show and Chris Moyles now Radio One's breakfast host, some are billing it as the "battle of the blokes".

That's just a media fallacy something to write about. They just want to create another battle, but we've got completely different styles in what we do.

What radio stations do you listen to yourself?

Just Capital. It's all I ever listened to, even before it existed. There isn't anything else. It's just the best radio station in Britain.

What about your musical tastes?

I like anything that's good. I've got no snobbery at all. I long ago got rid of that notion of not liking something because it's pop. I ignore the type and judge it on the tune, whether it's by U2 or Nelly Furtado.

Inside track

Jeff Smith is the new programming director at Napster UK.

Born: In Fleetwood, Lancashire, December 24 1960

First job in the music business: An independent record shop manager in Poulton, near Blackpool, in 1979.

Final job in the music business (in your dreams): Running a record shop again, probably on the e-commerce side this time.

First record you bought: I often say T-Rex's Solid Gold Easy Action, but it's really Mouldy Old Dough by Lieutenant Pigeon.

Last record you bought: The new Lewis Taylor album, *Slowwalk*.
Your current favourite book: DVD, game or gadget: The book *The Hits, Just Keep On Coming* (The History of Top 40 Radio) by Ben Fonagy-Torres



Greatest passion other than music: My partner and my kids.
Best thing that has happened to you in the past 12 months: Joining Napster.

Tell us a secret about yourself: I used to be a pirate DJ on a French radio station. I lied to an advert for the job and I used to mail the tapes of the programme to them in

Boulogne. I couldn't even hear the station myself, but apparently I had a following in Dover.

Who is your all-time hero: Rick Sisker, a programme director of WABC in New York in the Sixties and the guy who defined Top 40 music radio.

What is the best piece of music business advice given to you and by whom?: In my early days in radio, a seasoned producer advised me that the way to excite the audience at a live gig was to throw money into the crowd. I used that advice very successfully – with 20 quid, I got a crowd of 200 sounding like 1,000.

What is your most embarrassing music industry moment?: I was working with Jimmy Savile in the north east producing Savile's Travels and we were pre-recording the show, walking along a promenade, and this kid came up to me and said, 'Is he your dad?'

DOOLEY'S DIARY



It's a rich man's world...

Remember where you heard it: Zomba co-founder **Clive Calder** – the UK's 23rd wealthiest man, with a £2.2bn fortune in the Sunday Times' Rich List – hasn't been the only music industry figure hitting the big-money headlines. Dooley guesses the drinks were on Innocent Records' marketing manager Scottie Richardson last week, after his mum Marion scooped £16.5m as the first-ever British winner of the Euro Lottery. Suggestions that Scottie was considering buying Innocent's parent company EMI could not be confirmed. However, the extra cash might come in handy to push the forthcoming album from Innocent's latest roster recruit, Geri Halliwell... Meanwhile **Simon Cowell** is new on the Rich List with £45m and is likely to make a big move up the rankings next year, having just signed a lucrative 'golden handcuffs' deal with ITV... On the heels of their incredible comeback arena tour, expect news shortly of **Duran Duran's** new major label home. The show provided evidence that the only thing Simon Le Bon has lost since the last time he left Wembley is a few spare pounds. The group even managed a few cheeky digs at former label EMI via a mangy-style cartoon backdrop. Word reaches Dooley that **Coldplay** are currently recording new material

in Liverpool and expect to have something out by the end of the year. Apparently heavily-pregnant Gwyneth is among the entourage keeping an eye on lubbie Chris Martin... Look out for a neat link-up between UMTV's Clubland compilation series and the new series of **Club Rags** that, which kicks off this Friday on ITV... Minder Music's **John Fogarty** has clearly given his 15-year-old son Patrick a lesson in protecting your copyrights. While at an Arsenal match recently, sharp-eyed Patrick spotted a stallholder selling CDs of a Gannex tribute based on The Laughing Policeman, one of Minder's precious tunes. Naturally, he got on the blower to his dad, telling him, 'They've nicked our song', prompting Fogarty senior to send in the MP3s anti-piracy busters. The stallholder pleaded ignorance to copyright matters, but agreed to hand over all the royalties to charity... is **George Michael's** low affair with Capital FM over? In the past, the London station would win Michael exclusives, but now – with his old pal and the station's former bossmeister Richard Park battling for 'the other side' – his allegiances appear to have changed. The Sony artist will be the first guest on Park's chat show on Capital arch-rival Magic (Zeno's London station), with Park declaring Magic is Michael's favourite station... Taking of former Capital stars, Dooley was delighted to check radio legend **Alan Freeman** back in circulation. 'Fluff' was in the audience last Thursday for the Classic FM live concert at London's Royal Albert Hall... There are confusing times for the BBC radio licence. Tuning around the wireless on Bank Holiday Monday, Dooley was hit by late-Eighties house smash **Theme From S Express** coming out of Radio Two, while Radio One was airing Ritchie Blackmore's old rockers Rainbow. Radio One's excuse was its 'Ten Hour Takeover', letting its listeners choose the music.



New boy **David V** pulled off one of the slickest new artist launches of recent years by playing their first-ever showcase at London's 1,500-capacity Shepherd's Bush Empire last Wednesday. The group's label Island invited hordes of fans (who had seen V as a support act on the recent Bustard arena tour) to pack out the ground floor of the venue, while upstairs assorted retail and media types got an eyeful of the

action from the comfort of their seats. The launch marked the start of the campaign for V's debut single *Blond, Sweat and Tears*, released on May 24. Pictured back row (left to right) are V, Lewis Pizant, Island general manager Jason Jey, V's Antony Brant, V's Mark Harle, Island A&R director Paul Adam, V's Kevin McDavid. In the front row are Island's Nikki Fintel and V's Aaron Buckingham.

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Club Charts 24.04.04

The Uprfront Club Top 40

| Position | Weeks On Chart | Artist | Title |
|----------|----------------|---|---------------------------------|
| 1 | 1 | CHRISTINA MILLAN FEAT. FABULOUS DIPP | TT LOW |
| 2 | 1 | SYSTEM OF LIFE | LUIS IS COOL |
| 3 | 1 | DJ SHARON DUNN & 3 ELEMENTS FEAT. LEAM | FAST CAR/THIS TIME |
| 4 | 1 | BOOGIE FINGERS | SUNNY |
| 5 | 1 | TIESTO FEAT. BT | LOVES COMES AGAIN |
| 6 | 2 | PETRON | HIGHER PLACE |
| 7 | 1 | BASTIAN YOUNG | GO MY LOVE |
| 8 | 1 | SIA | BREATHE ME |
| 9 | 1 | SEAN VAUGHAN | FOR YOU |
| 10 | 7 | LASCO | SURRENDER |
| 11 | 1 | STYLES & BREZZE | YOUR SHINING |
| 12 | 1 | MOWKEY BARS FEAT. GABRIELLE WIDMAN | SHUGGIE LOVE |
| 13 | 1 | GLADIATOR FEAT. IZZY NOW | WE ARE FREE |
| 14 | 1 | ARMAND VAN HELDEN | HEAR MY NAME |
| 15 | 1 | PUMMET | CHEERISH THE DAY |
| 16 | 1 | JANEZ JUSI | A LITTLE WHILE |
| 17 | 1 | FLIP & FILL FEAT. KAREN PARRY | DISO L'AND |
| 18 | 1 | TOR COMING DOWN | LOVE |
| 19 | 1 | DARK GLODE FEAT. AAMANDA | GHOST BREAK MY WORLD |
| 20 | 1 | VARIOUS | CLUBLAND XTREME II (CD SAMPLER) |

TOP 10 UPRFRONT CLUB BREAKERS

1. **CHRISTINA MILLAN FEAT. FABULOUS DIPP** - TT LOW
2. **SYSTEM OF LIFE** - LUIS IS COOL
3. **DJ SHARON DUNN & 3 ELEMENTS FEAT. LEAM** - FAST CAR/THIS TIME
4. **BOOGIE FINGERS** - SUNNY
5. **TIESTO FEAT. BT** - LOVES COMES AGAIN

| Position | Weeks On Chart | Artist | Title |
|----------|----------------|--|-----------------------------|
| 21 | 2 | GOODRAPP | STRICT MACHINE |
| 22 | 1 | EDMUND | CRACK IT |
| 23 | 1 | NARCOTIC THRUST | LIKE IT |
| 24 | 1 | BTY M ANGE | TOUCH ME |
| 25 | 1 | SHARPSHIFTERS | LO AS THEME |
| 26 | 1 | MARTIN SOLVING | ROCKIN' MUSIC |
| 27 | 1 | THE AMHARIC | LOVE CAN DO |
| 28 | 1 | PAUL VAN DYK FEAT. SECOND SUN | CRUSH |
| 29 | 1 | REZOMANCE | Q FEAT. MAZIE SWEETHEART |
| 30 | 1 | DEMON FEAT. AWA & MR. VEGAS | IN THE PARK |
| 31 | 1 | MELLOW | TRAX HOW 2 ROCK |
| 32 | 1 | JC CHASE | SOME GIRLS GANCE WITH WOMEN |
| 33 | 1 | SKY MARK | HAVE'S MORE LIKE |
| 34 | 1 | SINEBRIDGE | POT 'EM HIGH |
| 35 | 1 | RON VAN DEN BEUGEN | TIMELESS (KEEP ON MOVING) |
| 36 | 1 | BASEMENT JAXX | PLUS IT IN |
| 37 | 1 | EIGHT SUPERNATURAL | |
| 38 | 1 | THE CRYSTAL METHOD | BORN TOO SLOW |
| 39 | 1 | JASON DOWNS | DIRTY MIND |
| 40 | 1 | PARADISE | SEE THE LIGHT |

DJ Lawrence John Vs. The Foundations

Including: Phish & Audioslave Reunions

D12 dislodge Usher



Goldfinger: Highest new entry

After an impressive nine weeks at number one on the Urban Chart, Usher's *Yeah!* is finally toppled. The record - which equaled the longest reign on the chart to date - slides to number four this week, losing status to three of last week's debutants. In its stead, **D12's** *My Band* springs 9-1, though it barely beats new runner-up **Mardi Williams' I Don't Wanna Know**, which also makes a steep climb, exploding 15-2. For a long time it was the least active of our charts, but the Urban Chart is now consistently the most lively, although the increased turnover is not at the expense of longevity for true hits, as the lengthy tenure of *Yeah!* and the 16-week chart residency of *Beams' Man's Dude* illustrate.

After making a spectacular start on all three charts, **Christina Milian's** *Dip* II low experiences a mixed second week. On the Urban Chart it dips 5-10, but it advances 14-4 on the Commercial Pop Chart, while zapping 4-1 on the Uprfront Chart. In the latter chart, it has a 7% lead over runner-up **System Of Life's** *Luis Is Cool*, the introductory single on the Freshstart label.

System Of Life make up for this shortfall by surging 6-1 on the Commercial Pop Chart, where their intervention prevents the hot All Around The World label from registering back-to-back number ones. Expect All Around The World to have another bash at the title momentarily - it has no fewer than eight records among the top 40 on the Commercial Pop Chart, including rising hits by **Styles & Brezza**, **Reverence O'Scarier**, **Frankie** and the multi-raried **Clubland Xtreme II** sampler. The Easter hiatus slowed both **millions of new records** to DJs and their responses to them, making this week's charts a little softer - but the same track won't budge top debut honours on both the Uprfront and Commercial Pop Charts - namely **Goldtrapps' Strict Machine**. If the title sounds familiar that's because the song was originally serviced last July, though it failed to chart on the Commercial Pop list and reached only 32 on the Uprfront Chart, before peaking at 25 on the OCC chart when commercially released the following month. It's off to a much better start this time around, with new mixes helping it to number 21 debut Uprfront and number eight Commercial Pop positions.

COMMERCIAL POP TOP 30

1. **CHRISTINA MILLAN FEAT. FABULOUS DIPP** - TT LOW
2. **SYSTEM OF LIFE** - LUIS IS COOL
3. **STYLES & BREZZE** - YOUR SHINING
4. **FLIP & FILL FEAT. KAREN PARRY** - DISO L'AND
5. **CHRISTINA MILLAN FEAT. FABULOUS DIPP** - TT LOW

| | | | |
|----|----|---|--------------------|
| 20 | 11 | BLACK & RED PEAS | Elephant |
| 21 | 13 | JAMIELIA THANK YOU | Pop/Rock |
| 22 | 14 | OUTKAST FEAT. SLEEPY BROWN THE WAY YOU MOVE | Adult |
| 23 | 15 | KANYE WEST THROUGH THE WIRE | Rock/Funk/Jazz |
| 24 | 16 | SNOW PATROL CHOCOLATE | Fiction/Pop |
| 25 | 17 | DIDDO DON'T LEAVE HOME | Contemporary |
| 26 | 18 | BELLEFIRE SAY SOMETHING ANYWAY | East West |
| 27 | 19 | ATOMIC KITTEN SOMEONE LIKE ME/RIGHT NOW... | Indie/Rock |
| 28 | 20 | PETER ANDRE MYSTERIOUS GIRL | Midwest/Blues/Rock |
| 29 | 21 | THE DARKNESS LOVE IS ONLY A FEELING | Blues |
| 30 | 22 | SUGABABES IN THE MIDDLE | Reggae |
| 31 | 23 | THE BETA BAND ASSESSMENT | Fiction/Pop/Rock |
| 32 | 24 | ENRIQUE FEAT. KELLS NOT IN LOVE | Adult/Pop/Rock |
| 33 | 25 | BLACK EYED PEAS HEY MAMA | Adult/Pop/Rock |
| 34 | 26 | SHARLENE HECTOR I WISH I KNEW HOW IT WOULD... | Rock |
| 35 | 27 | MARTIN SOLVEIG ROCKING MUSIC | Indie/Rock |
| 36 | 28 | BIG BROVAZ WE WANNA THANK YOU (THE THINGS...) | Electronic |
| 37 | 29 | SCISSOR SISTERS TAKE YOUR MAMA | Pop/Rock |
| 38 | 30 | MICHELLE THE MEANING OF LOVE | Electronic |
| 39 | 31 | WILL YOUNG YOUR GAME | Electronic |
| 40 | 32 | JENNIFFER LOPEZ BABY I LOVE U | Electronic |



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COMPLIATIONS

| | | | |
|----|----|------------------------------------|-----------------|
| 1 | 1 | NOW THAT'S WHAT I CALL MUSIC! 57 | Electronic |
| 2 | 2 | ULTIMATE DIRTY DANCING (OST) | Rock |
| 3 | 3 | POP PRINCESSES | Universal TV |
| 4 | 4 | WESTWOOD - THE JUMP OFF | Drum/Mechanical |
| 5 | 5 | BEST OF R&B | BMG TV/Sony |
| 6 | 6 | FLOORFILLERS | UMTA/AT&T |
| 7 | 7 | BONKERS 12 | Rock |
| 8 | 8 | BEST WORSHIP SONGS EVER | Vegetarian |
| 9 | 9 | LOVE ACTUALLY (OST) | Island |
| 10 | 10 | SUPERBAD | Warner/Bros |
| 11 | 9 | FANTASTIC 10 IS OF THE SEVENTIES | DMG TV |
| 12 | 13 | THE ESSENTIAL ACOUSTIC ALBUM | BMG TV/Sony |
| 13 | 10 | NOW DANCE | Vegetarian |
| 14 | 12 | ANTHEMS OF HOUSE | Imperial/UMTA |
| 15 | 11 | HALL OF FAME - THE GREAT COMPOSERS | Classic FM |
| 16 | 15 | FOX KIDS PARTY HITS | BMG Music |
| 17 | 11 | MEMORIES ARE MADE OF THIS | Vegetarian |
| 18 | 16 | THE VERY BEST OF NEW WOMAN | Vegetarian |
| 19 | 6 | POP PARTY | UMTA/Universal |
| 20 | 14 | 60'S SOUL MIX 2 | Universal TV |

FORTHCOMING

KEY SINGLES RELEASES

| | |
|--------------------------|------|
| FRANK FERDINAND (MAY 16) | ROCK |
| THE STREETS (MAY 16) | ROCK |
| BUSTED AIR (MAY 16) | ROCK |
| ON MY MIND (MAY 16) | ROCK |
| NUSSBAUM (MAY 16) | ROCK |
| KEANE (MAY 16) | ROCK |
| ABRIL LAVIGNE (MAY 16) | ROCK |
| KELLS (MAY 16) | ROCK |
| PETER ANDRE (MAY 16) | ROCK |
| LEMAR (MAY 16) | ROCK |
| FATHEADS (MAY 16) | ROCK |
| CHERRYVAULT (MAY 16) | ROCK |
| PVA (MAY 16) | ROCK |
| KYLE MINOGUE (MAY 16) | ROCK |

KEY ALBUMS RELEASES

| | |
|------------------------|------|
| BEA FARM (MAY 16) | ROCK |
| RIVA ROADS (MAY 16) | ROCK |
| THE STREETS (MAY 16) | ROCK |
| KEANE (MAY 16) | ROCK |
| ABRIL LAVIGNE (MAY 16) | ROCK |
| KELLS (MAY 16) | ROCK |
| PETER ANDRE (MAY 16) | ROCK |
| LEMAR (MAY 16) | ROCK |
| FATHEADS (MAY 16) | ROCK |
| CHERRYVAULT (MAY 16) | ROCK |
| PVA (MAY 16) | ROCK |
| KYLE MINOGUE (MAY 16) | ROCK |

| | | | |
|----|----|--|--------------------|
| 20 | 15 | BLACK & RED PEAS ELEPHANT | Adult/Pop/Rock |
| 21 | 13 | NO DOUBT THE SINGLES 1992-2003 | Universal TV |
| 22 | 12 | ENGELBERT HUMPERDINCK HIS GREATEST LOVE... | Universal TV |
| 23 | 18 | OUTKAST SPEAKERSXXX/THE LOVE BELOW | Adult |
| 24 | 13 | NELLY FURTADO FOLKLORE | Dimension/Pop/Rock |
| 25 | 24 | MORAH JONES COME AWAY WITH ME | Pop/Rock |
| 26 | 33 | ALICIA KEYS THE DIARY OF | J |
| 27 | 28 | DIDDO LIFE FOR RENT | Contemporary |
| 28 | 26 | THE DARKNESS PERMISSION TO LAND | Midwest/Blues/Rock |
| 29 | 25 | JAMIE CULLUM TWENTYSOMETHING | UCJ |
| 30 | 27 | LEANN RIMES THE BEST OF | Capitol |
| 31 | 31 | KATHERINE JENKINS PREMIERE | UCJ |
| 32 | 17 | DELAYS FADED SEASIDE GLAMOUR | BMG Music |
| 33 | 24 | DANIEL O'DONNELL THE JUKEBOX YEARS | DMG TV |
| 34 | 42 | EAMON I DON'T WANT YOU BACK | Jazz |
| 35 | 30 | JAMIELIA THANK YOU | Pop/Rock |
| 36 | 43 | BUSTED A PRESENT FOR EVERYONE | Universal |
| 37 | 34 | SUGABABES THREE | Universal |
| 38 | 36 | ZERO 7 WHEN IT FALLS | Universal/Drama |
| 39 | 38 | JET GET BORN | Elektra |
| 40 | 35 | BRITNEY SPEARS IN THE ZONE | Jazz |



DIANA KRALL: GIRL IN THE OTHER ROOM COMES IN AT FOUR

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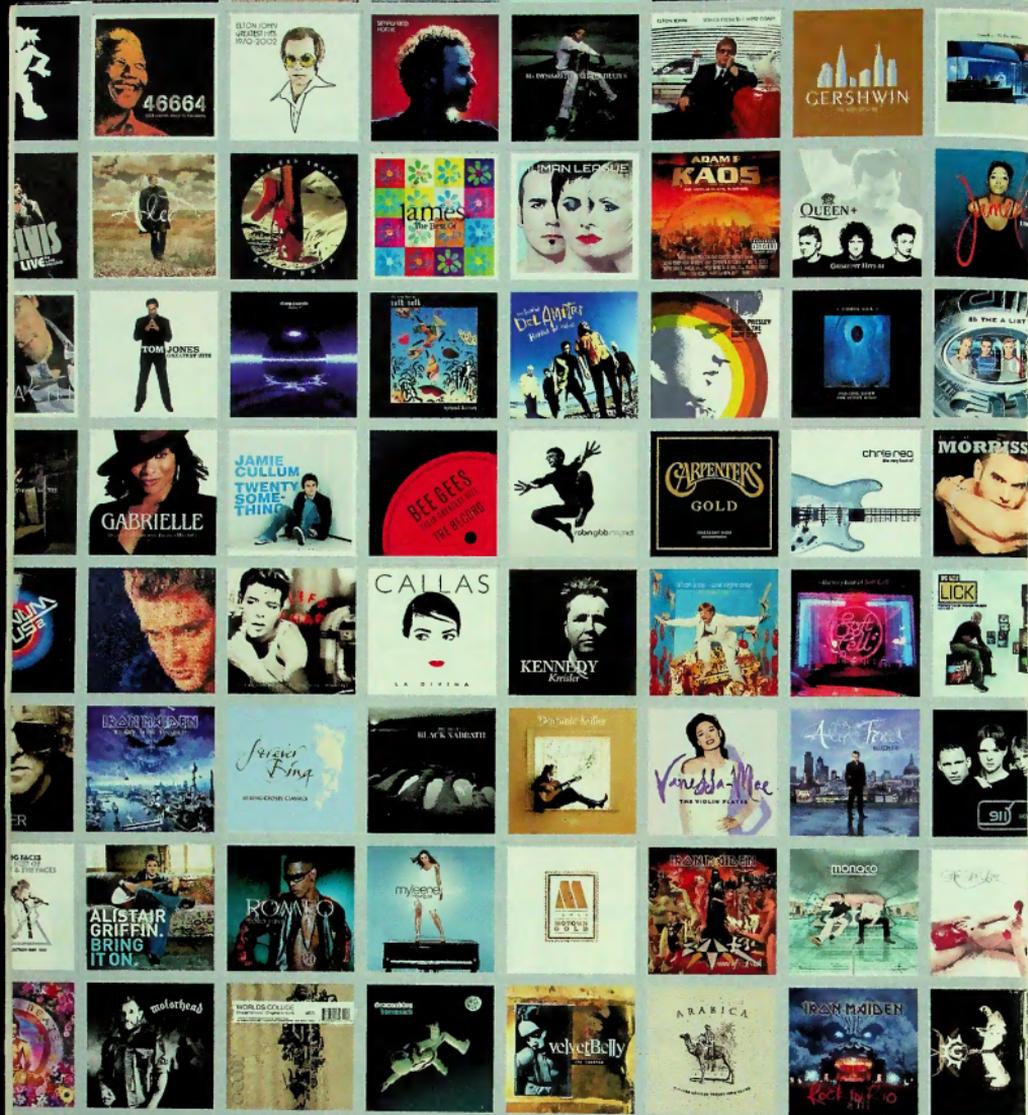
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Week 16

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

KEY RELEASES

ALBUMS

THIS WEEK
The Zutons who Killed The Zutons? (Dollasonic); Agnetha Faltskog My Colouring Book (WEA); Joe Jackson Afterlife (Rykodisc); Craig Armstrong Piano Works (UE); Barenaked Ladies Everything To Everyone (Reprise); Prince Musicology (Sony).

APRIL 26
D12 D12 World (Interscope/Polydor); The Walkmen Bows & Arrows (WEA); Wiley Tredin' On Thin Ice (XL).

MAY 3
Gamma Fox Messy (Polydor); Ryan Adams Love Is Hell (Lost Highway); Michel Bublé Come Fly With Me (WEA); The Poxies Best Of The Poxies - Wave Of Mutation (4AD); Carla Bruni Quelqu'un Ma Dit (V2); The Who Then And Now (Polydor).

MAY 10
Keane Hopes And Fears (Island); The Streets A Grand Don't Come For Free (679); Lamb Rest Of (Fontana); Phoenix (Concept); Asher D The Street Sicking (Independent).

SINGLES

THIS WEEK
Sia Breathe Me (Go Beat); Muse Time For Annihilation (Taste Media/Mushroom); The Beez Who In The Rain (Virgin); Franz Ferdinand Malaise (Domino); Pink Lost To You (Arista); Maroon 5 This Love (Octane/BMG).

APRIL 26
Busted Air Hostess (Universal); The Streets Fit But You Know It (679); Sooze Pimps Sunny (Data/Ministry Of Sound); Gemma Fox Girlfriend's Story (Polydor); Prince Musicology (NPG/Sony); Fefe Dabson Everything (Mercury).

MAY 3
Keane Everybody's Changing (Island); Gabrielle Stay The... (Go Beat); Ronan Keating & LeAnn Rimes Let Thing On My Mind (Polydor/Curb); Natasha Bedingfield Single (Phonogenic); The Corrs Summer Sunshine (EastWest); Pina Loto Revolution (Concept).

KEY MUSIC WEEK ONLINE

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

The Market

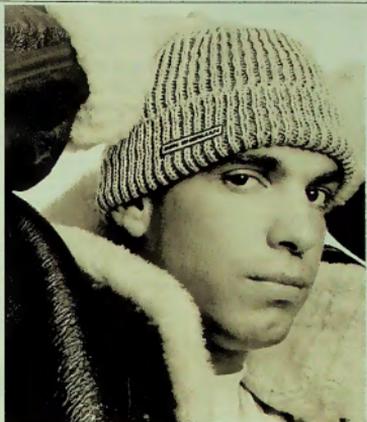
Ray of hope for singles market

Alan Jones
Topping the albums chart at the fifth attempt, Guns N' Roses' Greatest Hits provides the rock veterans with their second number 1, following the 1991 coronation of Use Your Illusion II. Greatest Hits sold 67,669 copies last week - ironically its lowest weekly tally in a chart run that has seen it move 2-3-2-1. The album has sold 422,070 copies to date, but could well have been past the million mark by now if Guns N' Roses had not blocked Universal's original Autumn 2003 release of the set.

An even more spectacular success, Now That's What I Call Music 57 has sold more than 491,000 copies in just 13 days.

The runaway compilation chart champ - it outsold the rest of the Top 20 just after last week - Music 57 nevertheless suffered a 53.1% dip in sales last week, shifting in still superb 166,787 copies compared to its first week tally of 344,435. While that decline may appear steep, let's not forget that post-Easter the overall album market always dips strongly and was down by 31% last week over the previous week.

Meanwhile, there's a ray of hope in the renewed strength of the singles market. After posting sales of fewer than 500,000 in each of the first eight weeks of 2004, singles have since enjoyed



Hold on to your hat: Eamon's F**k It Shifts 153,287 copies this week

eight consecutive weeks with sales above the 500,000 mark. This week's tally of more than 652,000 includes a 153,287 contribution from Eamon's F**k It. It is the highest weekly sale this year and follows earlier 2004 six figure tallies from Michelle's All This Time, Peter Andre's Mysterious Girl and Britney Spears' Toxic.

Sales of singles in the past eight weeks amount to 4,749,416 - a 29% improvement on the previous eight weeks and only 5.8% below the 5,042,153 sales they registered in the same period (weeks 9-16) in 2003. Indeed, in the past two weeks sales have

been higher than the comparable week in 2003 - by 20.7% in the most recent week. But let's not get carried away just yet - the number 40 single sold only 2,556 copies last week, while the number 75 single managed just 198. Rewind exactly 454 years and you find the number 40 single (Billie's Honey To The Bee) selling 5,992 copies, and the number 75 single (The More I See You by gruesome EastEnders twosome Mike Reid and Barbara Windsor) on 1,406 sales - totals which amount respectively to 234% and 282% of their 2004 equivalents.

MARKET INDICATORS

SINGLES

Sales versus last week: +12.4%
Year to date versus last year: -11.2%

| Market shares | Albums | Compilations |
|----------------------|------------------|--------------------|
| Zenobia 306% | Polydor 22.5% | Universal TV 43.8% |
| Polydor 172% | RCA Arista 17.0% | EMI Virgin 32.9% |
| Universal Island 94% | Sony 11.8% | RCA Arista 11.1% |
| RCA Arista 72% | Parlophone 7.8% | Recut 2.4% |
| Keane 6.3% | 6.3% | WSM 2.0% |

ALBUMS

Sales versus last week: -38.2%
Year to date versus last year: +3.7%

THE BIG NUMBER: 128%

The percentage increase in sales week-on-week of Maroon 5's *Scary About Love*

RADIO AIRPLAY

| Market shares | UK SHARE | Origin of singles sales |
|------------------|------------------------|-------------------------|
| RCA Arista 25.7% | (Top 75): UK: 58.7% | US: 38.7% |
| Polydor 18.0% | (Top 75): Other: 24.6% | Origin of album sales |
| Sony 9.2% | (Top 75): UK: 50.7% | US: 44.0% |
| Island 8.1% | Other: 5.3% | |
| Parlophone 7.7% | | |

FAST CHART

SINGLES

NUMBER ONE
EAMON F**K IT
Five weeks after Britney Spears' Toxic gave Jive its final number 1 under Pinnacle distribution, it registers its first back with BMG thanks to Eamon, whose F**k It outsells the rest of the top five put together.

ARTIST ALBUMS

NUMBER ONE
GUNS N' ROSES GREATEST HITS
Geffen Topping Anastacia with a 6.8% cushion, Guns N' Roses' Greatest Hits album finally tops the chart. It peaked at number 3 in America last month.

COMPILATIONS

NUMBER ONE
NOW 57
EMI/Virgin/UMTV Racing to sales of more than 491,000 in 13 days, Now 57 is a staggering 79% ahead of Now 54 (its 2003 equivalent) at the same stage, 48% up on 2002's Now 51, and 8% up on 2001's Now 48.

RADIO AIRPLAY

NUMBER ONE
BRITNEY SPEARS Toxic
Jive While Eamon tops the TV airplay rundown, Jive stabilises Britney shows her endurance by topping the rundown for the fourth week, logging 2,000 plays for the ninth successive week.

TV AIRPLAY

NUMBER ONE
EAMON F**K IT
Jive Eamon's 91% margin over D12 at retail was squeezed to just 2% on TV airplay, where F**k It was aired 559 times by broadcasters on Music Central's 18 station panel. Top supporters: The Box (73 plays), Flant (70), Q TV (69), The Hits (66), Kiss TV (65) and MTV Hits (64).

SCOTTISH SINGLES

NUMBER ONE
GUNS N' ROSES GREATEST HITS
Geffen G N' R take the Scots title by a wider - 12.7% - margin than in the rest of the UK. The Very Best Of The Bay City Rollers moves 3-4 north of the border, while declining 11-14 UK as a whole.

Pro-audio feature 15th May issue

MUSICWEEK

Are the first shoots of regeneration beginning to appear?

For more information please contact Scott Green T: 020 7921 8365 E: scott@musicweek.com

24.04.04

A stellar seal of approval

The Plot

Stars give thumbs up to third Rufus Wainwright album as Polydor targets middle and cool markets.

RUFUS WAINWRIGHT WANT ONE (POLYDOR)
Michael Stipe, David Byrne, Neil Tennant, Elton John, JD Lang, Keane's Tom Rice-Odey and Nelly Furtado are among those who are lending their voices to the pro-Wainwright lobby as his third album, *Want One*, comes up for a timely re-release on May 31. The record originally received a soft launch in the UK last October to stem the import trade.

Now, with Wainwright due in the UK next month for live shows, Polydor is making a return to the album, driven by Universal Music International senior VP marketing and A&R Max Hole, a committed supporter of Wainwright.

"There is a real opportunity to reach a mainstream, middle-market audience," says Karen Simmonds, head of marketing for Polydor Associated Labels. But the joy of Rufus is that he can also reach the *NME* market and the fashionista crowd. He is fairly unique in appealing to all these



different markets." An appearance at Nick Cave's Leonard Cohen tribute gig in Brighton, four nights at the Royal Albert Hall with Sting, UK dates with his mother and sister Martha and planned London solo gigs all support the campaign. Print advertising and a press push from BBC with features such as the *Daily Telegraph*, *The Times*, *Time Out*, *NME*, *Mojo* and *Uncut*. Wainwright's approach to radio has been finely judged this time, with a revised version of *Beautiful Child* due for release on July 19.

CAMPAIGN SUMMARY
PRODUCT MANAGER: Liz Goodwin, Polydor.
MARKETING: Karen Simmonds, Polydor.
PR: Barbara Chorne and Moira Bellis, MRS.
NATIONAL RADIO & TV: Julian Spears, Red Sladow.
REGIONAL RADIO: Gem Crain and Pipa, Evers, Polydor.
MANAGEMENT: Barry Taylor, MCT Management.

Tipsters

A selection of UK tastemakers select their favourite upcoming releases

Oliver Condy, deputy editor, *Classic FM* magazine

HILLARIE ENSEMBLE MOTETS BY WILLAUME DE MACHAUT (ECM)
"This is music that was written in the 14th Century that sounds vibrant, alive and modern. Manfred Eicher engineered it and he's given it a beautiful and immediate quality. Machaut lived between 1300 and 1377, but the way this piece of music has been recorded and sung has given it an almost modern sound. Machaut's genius and originality has been particularly highlighted: it's a real discovery and the music reveals itself to be some of the most amazing ever written."

Sunil Singhi, producer, *1Xtra*

TAZ CAN'T CONTAIN ME (DEF JAM UK)
"Hotly-tipped Taz is stepping out of the shadows. After a number of underground tracks, the London-based producer and rapper emerges with an infectious first major release. The beat is a mix of electronic funk, pushed on by a beatbox pumping through the song and, on top of all this, Taz displays his lyrical dexterity and humor. He is going to be huge and this is the perfect launch pad for the album."

Craig Baguley, Editor, *Country Music People*

EVE SELLS DO YOU KNOW ME (HIPPIE CHICK TWANG RECORDS)
"Self-styled West Coast queen of radio-style rock offers a dazzling blend of country, blues and rock on this 2002 set which has been picked up for British distribution. Following her UK acoustic tour in April, she returns in July with full band. If

you don't know her by now, you soon will do."

James Poletti, editor, *Launch - BT Yahoo*

THE BETA BAND HERES TO ZEROS (REGAL/EMI)
"After being horrified by early rumours that he gave 'rawk' (waking up with sweets - images of Steve Mason in vintage leather - surprise guest at Jet Jig) this album is a huge relief! This best selling the 3EPs."

Simon Rigg, manager, *Phonica Records, London*

(THE) REAL TUESDAY WED BATHING IN CLEKENEHILL EP (PIAS RECORDINGS)
"This is a limited 10-inch EP with four varied, quirky tracks combining easy-listening and Twenties-influenced new production - 'antique bait' they call it. Can't wait for the album in May."

RADIO PLAYLISTS

- RADIO 1**
A LIST
01 *Orion* Britney Spears Toxic; 02 *My Day After Tomorrow* Dido; 03 *Home* Kanye West; 04 *I Don't Want You Back* Franz Ferdinand; 05 *Meane* Everybody's Changing; 06 *Throat Like Ice* Natasha Bedingfield; 07 *NERD* She Wants to Move; 08 *Oceanic Sunrise* Outkast feat. Nate Dogg; 09 *Way You Move* Pink; 10 *Last to Know* Peter Dinklage & Wolfman for Lawyers; 11 *Snow Patrol* Chocolate; 12 *The Darkness* Love Is Only A Feeling; 13 *Roses in the Shadows*; 14 *The Streets* Fit But You Love; 15 *Twista* Slow Jamz; 16 *Usher* feat. Ludacris *Yes!*
- B LIST**
17 *Don't Let It Get Away* Avril Lavigne; 18 *Tell Me* Beyonce; 19 *Naughty Girl* Beyoncé; 20 *Dark Globe* Break My World; 21 *Common* Foxes; 22 *MC Lyte* Girlfriends' Story; 23 *Outkast* feat. Jeru the Dam Funk; 24 *Free Jay-Z* 2003; 25 *Blower Me Up* W/ My Her Love; 26 *Joe* feat. G-Unit; 27 *Wit* U; 28 *Jessie Squire* Super Duper; 29 *Kanye West* *Through the Wire*; 30 *Prophecy* Wake Up (Make A Move); 31 *Martin Scorsese* *Rocking Music*; 32 *The 411* feat. Ghostface Killah; 33 *On My Knees*; 34 *The Bees* *Wow!*; 35 *The Ordinary Boys* *Week In Week Out*; 36 *The Zutans* *You Will You Won't*; 37 *Wild Young* *You Game*.
- C LIST**
38 *Cassidy* feat. R. Kelly *Hotel*; 39 *Christina* *Milano* *Don't Know*; 40 *Frankie P* *U Right Back*; 41 *Madie* *Lookin' Chain* *Half Kill Machine*; 42 *Kyle* *Trick Me*; 43 *Meeky 5* *Colors in*

Her Hair; 44 *Method Man* feat. Busta Rhymes *What's Happenin'*; 45 *Me Sing For* *Abolition*; 46 *Tall Lyrics* *On My Lip*; 47 *Tiesto* *feat. DJ Love*; 48 *Comes Again*.

- RADIO 2**
A LIST
01 *Kanye West* I'll Get It; 02 *Atomic* *Someone Like Me*; 03 *Diana Krall* *Warm*; 04 *Dafne* *Dido*; 05 *Loose* *Home*; 06 *Keane* *Jesus Super Duper*; 07 *Keane* *Everybody's Changing*; 08 *Maroon 5* *This Love*; 09 *Peter Dinklage & Wolfman* *For Lawyers*; 10 *Ronan Keating & LeAnn Rimes* *Let This Be My Last*.
- B LIST**
Agnetta *Falling If I Thought You'd Ever Change* *You Mind*; *Bellefire* *Say Something Anyway*; *Gabrielle* *Say The Same*; *James Fox* *Hold On Our Love*; *Prince* *Musology*; *Ron Sexsmith* *Not About To Lose*; *Selector* *Salters Take Your Name*; *Snow Patrol* *Chocolate*; *The Stringers* *Long Black Veil*.
- C LIST**
Alana *Morissette* *Everything*; *Anastacia* *Analisa*; *Beck* *Everybody's Gotta Love Something*; *Delays* *Patrol*; *Shirley* *Glamour* *(Album)*; *Brigs* *Die In Hot Cars*; *Godspeaking*; *Goldfrapp* *Sonic Machine*; *Graham Coxon* *Born*; *Benji* *Don't Forget My Number*; *Janet Jackson* *Just A Little While*; *Mohair* *Brown Eyes Blue*; *Norah Jones* *Sunrise*; *Patti Smith* *Masterpiece*; *Patti* *Paulsana* *Scorpions In My Pocket*; *The Blue* *Traylor* *Bang*; *After Day*; *The Ravenettes* *That Great Love Sound*; *The Who* *That Good Looking Boy*; *The Who* *Do Right*; *Wier*.

- CAPITAL**
A LIST
Alcazar *How Funky*; *Alicia Keys* *If I Ain't Got Your Ass*; *Left Outside Alone*; *Avril Lavigne* *Don't Tell Me*; *Bellefire* *Say Something Anyway*; *Beyonce* *Naughty Girl*; *Britney Spears* *Me*; *Busted* *Air Hostess*; *Cassidy* *feat. R. Kelly* *Hotel*; *Christina* *Milano* *Don't Know*; 02 *My Day After Tomorrow* *Dido*; *Loose* *Home*; *Eminem* *Encore*; *Pink* *I Don't Want You Back*; *Erancisco* *Everybody's Got*; *George Michael* *Amazing*; *Hilary Duff* *Come Clean*; *Jamella* *Thank You*; *Jessica Simpson* *Wish You Knew*; *Missy Elliott* *Shoop*; *Wendy* *Woman*; *Maroon 5* *This Love*; *Nas* *Nas*; *Throat Like Ice*; *Natasha Bedingfield* *Single No Doubt*; *It's My Life*; *Norah Jones* *Sunrise*; *Outkast* *feat. Sleepy Brown*; *The Way You Move*; *Pink* *Last to Know*; *Sugababes* *In the Middle*; *The 411* *On My Knees*; *The Calling* *Our Lies*; *The Rasmus* *In The Shadows*; *Twista* *Slow Jamz*; *Usher* *Wish You Will*; *Young Jeezy*; *Yung*; *Yung*; *Yung*; *Yung*.



AOL 90 SNAP SHOT - SNOW PATROL

To coincide with the release of their hit single 'Run', Snow Patrol recorded a live performance for Sessions@AOL that was available exclusively to over 2 million AOL members in the UK. 'Run' entered the charts at number one and has since taken on a cult status. At the Sessions@AOL recording, the band laid down six tracks from their critically acclaimed album 'The Last Great Wall', including the follow-up single 'Chocolate', which is now available on iTunes. Mark Krawell - New Media Manager, Polydor Inc. - Sessions@AOL provided us not only with a platform to showcase Snow Patrol live but the accompanying marketing across the AOL service also helped support the commercial release of the album. We now have additional live video and audio assets to utilize on future physical releases as well as in the new media space.

TOP 10 RADIO GROWERS

| Rank | Artist/Track | Wk | Plays | Rate |
|------|-------------------------------------|------|-------|------|
| 1 | MARON 5'S THIS LOVE | 1469 | 299 | |
| 2 | EMMINEM 'F' (I DON'T WANT YOU BACK) | 1685 | 282 | |
| 3 | THE RASMIUS IN THE SHADOWS | 1591 | 259 | |
| 4 | BUSTED AIR HOSTESS | 1691 | 228 | |
| 5 | THE CORBES SUMMER SUNSHINE | 264 | 223 | |
| 6 | AVRIL LAVIGNE DON'T TELL ME | 514 | 210 | |
| 7 | GABRIELLE STRAY THE SAME | 517 | 176 | |
| 8 | NARCOTIC THRUST I LIKE IT | 642 | 171 | |
| 9 | 02 MY BAND | 2009 | 165 | |
| 10 | CHRISTINA MILANO DON'T KNOW | 534 | 163 | |

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Adds

- BIG CITY**
Wanna Be
FRANCO *Pink*
THE RICK *Rock*
SHANE *Saga*
LOW *Keep West*
THROUGH THE WIRE *Ronan Keating & LeAnn Rimes*
LET THIS BE MY LAST *Sam*
SMOOTH *Conquer*
GLAXY
CLAYTON *Clayton*
ALAN *Kevin Lyttle*

- LOST** *Don't*
OCEANIC *Salt*
MASS *Really*
SEPARATE *Rock*
OF LIFE *Wier*
MIGHT *Maybe*
NIGHT *Light*
IN *Wags*
THE MIX *Kurt*
NORAH JONES *Be*
SHANE *Shane*
ROAN *Keating*
LET THIS BE MY LAST *Sam*
SMOOTH *Conquer*
XFM *Agent*
BLUE *See*
DRUGS *& Rocks*
THROUGH THE WIRE *Wendy*
WOMAN *Don't*
MAR *Mar 5*
AUC

TV Airplay Chart

| Pos | Week | Artist | Title | Label | Wk |
|-----|------|---|-----------------------|-------|-----|
| 1 | 1 | EAMON F**K IT (I DON'T WANT YOU BACK) | | JIVE | 559 |
| 2 | 1 | D-12 MY BAND | INTERSCOPE/VEVO | 542 | |
| 3 | 4 | BRITNEY SPEARS TOXIC | JIVE | 468 | |
| 4 | 3 | USHER FEAT. LIL'JON & LUDACRIS YEAH | ARISTA | 420 | |
| 5 | 75 | ANASTACIA LEFT OUTSIDE ALONE | EPIC | 382 | |
| 6 | 11 | CHRISTINA MILIAN DIP IT LOW | DEF JAM/LAURENCE | 374 | |
| 7 | 9 | THE RASMUS IN THE SHADOWS | UNIVERSAL | 370 | |
| 8 | 9 | BEYONCE NAUGHTY GIRL | COLUMBIA | 369 | |
| 9 | 5 | SUGABABES IN THE MIDDLE | ISLAND | 351 | |
| 10 | 36 | DIDD DON'T LEAVE HOME | COLUMBIA/ARISTA | 348 | |
| 11 | 17 | AVRIL LAVIGNE DON'T TELL ME | ARISTA | 335 | |
| 12 | 6 | OUTKAST FEAT. SLEEPY BROWN THE WAY YOU MOVE | ARISTA | 293 | |
| 13 | 7 | N.E.R.D. SHE WANTS TO MOVE | VERBEN | 292 | |
| 13 | 51 | MAROON 5 THIS LOVE | OCEANIC/EPIC | 292 | |
| 15 | 30 | THE STREETS FIT BUT YOU KNOW IT | LOGGERS/DUNY | 250 | |
| 16 | 28 | GEORGE MICHAEL AMAZING | ATLANTIC | 237 | |
| 17 | 16 | BUSTED AIR HOSTESS | UNIVERSAL | 235 | |
| 18 | 37 | SNOW PATROL CHOCOLATE | FUGAZO/VEVO | 233 | |
| 19 | 28 | PINK LAST TO KNOW | ARISTA | 230 | |
| 20 | 8 | BLACK EYED PEAS HEY MAMA | ALMA/VEVO | 228 | |
| 20 | 32 | JC CHASEZ BLOWIN' ME UP (WITH HER LOVE) | JIVE | 228 | |
| 22 | 37 | KEANE EVERYBODY'S CHANGING | ISLAND | 228 | |
| 23 | 23 | NARCOTIC THRUST I LIKE IT | FREEDJA | 225 | |
| 24 | 23 | BLUE BREATHE EASY | INNOVATION | 224 | |
| 24 | 79 | JAMELIA THANK YOU | PARLOPHONE | 224 | |
| 26 | 38 | FRANZ FERDINAND MATINEE | COLUMBIA | 221 | |
| 27 | 29 | NATASHA BEDINGFIELD SINGLE | PHENOMENAL | 220 | |
| 28 | 13 | DJ CASPER CHA CHA SLIDE | ALL AROUND THE WORLD | 219 | |
| 29 | 32 | TWISTA SLOW JAMZ | ATLANTIC | 217 | |
| 30 | 14 | SCISSOR SISTERS TAKE YOUR MAMA | POLYDOR | 201 | |
| 31 | 43 | BLINK 182 I MISS YOU | GETTY/ISLAND | 192 | |
| 32 | 18 | THE DARKNESS LOVE IS ONLY A FEELING | WEST DESTROY/ATLANTIC | 184 | |
| 33 | 24 | MCFLY 5 COLOURS IN HER HAIR | UNIVERSAL | 183 | |
| 34 | 24 | JANET JACKSON JUST A LITTLE WHILE | VERBEN | 172 | |
| 35 | 28 | KANYE WEST THROUGH THE WIRE | REC.ATEL/LAURENCE | 168 | |
| 35 | 28 | WILL YOUNG YOUR GAME | EPIC | 168 | |
| 37 | 29 | FOUNTAINS OF WAYNE STACY'S MOM | VERBEN | 167 | |
| 38 | 25 | ENRIQUE IGLESIAS FEAT. KELIS NOT IN LOVE | INTERSCOPE/VEVO | 165 | |
| 39 | 10 | JAY-Z DIRT OFF YOUR SHOULDER | REC.ATEL/LAURENCE | 160 | |
| 40 | 276 | THE CALLING OUR LIVES | EPIC | 149 | |

■ Highest New Entry
■ Highest No. 40-Enter

© Music Control UK compiled from 104 different from 0000 to 0000 on Sun 11 April 2004 to 2400 on Sat 17 April 2004. The TV airplay chart is compiled based on 21 days from the following stations: MTV, MTV 2, MTV Base, MTV HD, MTV UK, The Box, The Box HD, New Music, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 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794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

Eamon and D-12 (heavily featuring Eminem) ensure that rap dominates music TV, ahead of Britney's Toxic promo.

THE BOX NUMBER ONE
Eamon F**K It
HIGHEST CLIMBER
Maroon 5 This Love
HIGHEST NEW ENTRY
The Calling Our Lives



6. Christina Milian
TV and radio airplay charts often differ vastly, but not so at the moment, with 13 of the Top 15 records on radio occupying similar spots on the TV chart. Christina Milian's 'Dip It Low' is the main exception, dishing 13-6 on TV even as it hangs back at 53 on radio. It is being aired by 10 stations, with top supporters being MTV Base (59 plays), Kiss TV (56), MTV Hits (46), Q TV (42) and MTV Dance (41).

MTV MOST PLAYED

| Pos | Artist | Title | Label |
|-----|--------|---|-----------------------|
| 1 | 5 | D-12 MY BAND | INTERSCOPE/VEVO |
| 2 | 1 | USHER FEAT. LIL'JON & LUDACRIS YEAH | ARISTA |
| 3 | 3 | BEYONCE NAUGHTY GIRL | COLUMBIA |
| 4 | 5 | BRITNEY SPEARS TOXIC | JIVE |
| 5 | 3 | SUGABABES IN THE MIDDLE | ISLAND |
| 6 | 1 | THE RASMUS IN THE SHADOWS | UNIVERSAL |
| 7 | 10 | EAMON F**K IT (I DON'T WANT YOU BACK) | JIVE |
| 8 | 8 | OUTKAST FEAT. SLEEPY BROWN THE WAY YOU MOVE | ARISTA |
| 9 | 5 | THE DARKNESS LOVE IS ONLY A FEELING | WEST DESTROY/ATLANTIC |
| 10 | 11 | NERD SHE WANTS TO MOVE | VERBEN |

KERRANGI NUMBER ONE
Tenacious D Tribute
HIGHEST CLIMBER
Incubus Drive
HIGHEST NEW ENTRY
Mina Buried Alive By Love

THE BOX MOST PLAYED

| Pos | Artist | Title | Label |
|-----|--------|---|----------------------|
| 1 | 27 | MAROON 5 THIS LOVE | OCEANIC/EPIC |
| 2 | 1 | EAMON F**K IT (I DON'T WANT YOU BACK) | JIVE |
| 3 | 16 | AVRIL LAVIGNE DON'T TELL ME | ARISTA |
| 4 | 13 | MAROON 5 FIVE | ARISTA |
| 5 | 29 | GUNTHEAR & THE SUNSHINE GIRLS GUNG DONG SONG | VEVA |
| 6 | 6 | DJ CASPER CHA CHA SLIDE | ALL AROUND THE WORLD |
| 7 | 1 | THE RASMUS IN THE SHADOWS | UNIVERSAL |
| 8 | 1 | D-12 MY BAND | INTERSCOPE/VEVO |
| 9 | 55 | THE CALLING OUR LIVES | EPIC |
| 10 | 6 | BONAN HEATING & LEANN RIMES LAST THING ON MY MIND | VEVO |

MTV NUMBER ONE
Louise Wener
HIGHEST CLIMBER
Eminem Without Me
HIGHEST NEW ENTRY
Avril Lavigne Don't Tell Me

KERRANGI MOST PLAYED

| Pos | Artist | Title | Label |
|-----|--------|-----------------------------------|-----------------------|
| 1 | 42 | TENACIOUS D TRIBUTE | EPIC |
| 2 | 47 | INCUBUS DRIVE | EPIC |
| 3 | 34 | PLACED UP PURE MORNING | HYDRONIX |
| 3 | 3 | SYSTEM 4 A DOWN CUP SUEY | COLUMBIA |
| 6 | 47 | BLINK 182 I MISS YOU | GETTY/ISLAND |
| 6 | 38 | BLINK 182 WHAT'S MY AGE AGAIN? | VEVA |
| 6 | 47 | BLINK 182 ALL THE SMALL THINGS | VEVA |
| 6 | 36 | THE DARKNESS I BELIEVE IN A THING | WEST DESTROY/ATLANTIC |
| 9 | 12 | ALIEN ANT FARM SMOOTH CRIMINAL | DEKABRO/VEVO |
| 9 | 10 | HIM BURIED ALIVE BY LOVE | VEVA |

MTV 2 NUMBER ONE
Franz Ferdinand
Muzik
HIGHEST CLIMBER
Mina Buried Alive By Love
HIGHEST NEW ENTRY
Ash Daphnes

MTV 2 MOST PLAYED

| Pos | Artist | Title | Label |
|-----|--------|---|--------------------|
| 1 | 11 | FRANZ FERDINAND MATINEE | 20TH |
| 2 | 10 | THE STILLS CHANGES ARE NO GOOD | VEVA |
| 2 | 3 | BRAND NEW SIC TRANSIST COLOR TAPE GLORY TAPES | SONO PUNK |
| 3 | 1 | SNOW PATROL CHOCOLATE | FUGAZO/VEVO |
| 4 | 4 | THE KILLERS SOMEBODY TOLD ME | DEF JAM |
| 5 | 7 | PETER DINKEL & WOLFGANG FOR LOVERS | SONO PUNK |
| 6 | 4 | THE STONESK RITUAL | SONO PUNK |
| 7 | 4 | THE MARS WILTA TELEVISIONS | UNIVERSAL ISLAND |
| 9 | 47 | MUSE SING FOR ABSOLUTION | MULTIPLY EAST WEST |
| 10 | 18 | ALIF DER MAUR REAL A DIE | CAPTEL |

MTV BASE MOST PLAYED
VH1 NUMBER ONE
George Michael
Anarchy
HIGHEST CLIMBER
Abbie Morissette
Everything
HIGHEST NEW ENTRY
Beyonce Naughty Girl

AS PART OF
MTV'S SPANKING NEW MUSIC WEEK
TREVOR NELSON & ALESHA
HOST THE URBAN NIGHT WITH 5 ACTS
MTV BASE IS TIPPING FOR THE TOP

SEMMA
FOX

NINA JAYNE
TRENZ

SMUTTI

SPANKING NEW MUSIC WEEK

WATCH THEIR FIRST BIG TV PERFORMANCE ON MTV BASE
MONDAY 19TH APRIL AT 9.30PM AND FRIDAY 23RD APRIL AT 9PM

Britney retains the top spot for the sixth time in seven weeks as Usher and Dido make moves in a Top Four dominated by the BMG group.

The UK Radio Airplay

RADIO ONE

| Pos | LAST WEEK | ARTIST TITLE | WEEKS ON CHART | PEAK POS | WEEKS ON CHART | PEAK POS |
|-----|-----------|---|----------------|----------|----------------|----------|
| 1 | 6 | EAMON F**K IT (I DON'T WANT YOU BACK) JIVE | 29 | 1 | 29 | 1071 |
| 2 | 1 | USHER FEAT. LILJON & LUDACRIS YEAH A&A | 29 | 1 | 29 | 2094 |
| 3 | 9 | NARCOTIC THRUST I LIKE IT FREEMAN | 28 | 1 | 28 | 1760 |
| 4 | 5 | THE RASMUS IN THE SHADOWS UNIVERSAL | 29 | 27 | 1071 | |
| 4 | 1 | D-12 MY BAND INTERPOL/REPUBLIC | 26 | 1 | 26 | 1093 |
| 6 | 16 | FRANZ FERDINAND MATINEE BONZO | 18 | 25 | 1042 | |
| 7 | 1 | NEED SHE WANTS TO MOVE VIRGIN | 24 | 1 | 24 | 1034 |
| 8 | 16 | OUTKAST FEAT. SLEEPY BROWN THE WAY YOU MOVE A&A | 11 | 22 | 1037 | |
| 9 | 4 | BRITNEY SPEARS TOXIC JIVE | 30 | 21 | 1030 | |
| 10 | 9 | THE STREETS FIT BUT YOU KNOW IT LOCAL/BLUJAY | 21 | 20 | 1025 | |
| 11 | 4 | SNOW PATROL CHOCOLATE PRODUCTIONS | 17 | 18 | 1020 | |
| 11 | 6 | THE DARKNESS LOVE IS ONLY A FEELING NINE RECORDS/ATLANTIC | 28 | 18 | 1014 | |
| 13 | 21 | OCEANLAB SATELLITE WEAVER | 14 | 18 | 1010 | |
| 14 | 19 | BLINK 182 I MISS YOU GEMINI/REPUBLIC | 16 | 17 | 1016 | |
| 14 | 9 | MARTIN SOLVEIG ROCKING MUSIC KOLEKED | 16 | 17 | 1016 | |
| 16 | 8 | KANYE WEST THROUGH THE WIRE A&A/REPUBLIC | 17 | 16 | 1018 | |
| 16 | 8 | ASH ORPHICUS WEAVER | 16 | 16 | 1018 | |
| 16 | 39 | NELY FURTADO TRY ME AGAIN/REPUBLIC | 16 | 16 | 1018 | |
| 16 | 8 | RUSTED AIR WASTES WEAVER | 9 | 15 | 1016 | |
| 16 | 15 | JAMIELA THANK YOU PRODUCTIONS | 15 | 15 | 1014 | |
| 16 | 9 | DEEpest BLUE GIVE IT AWAY/BLUJAY | 23 | 15 | 1012 | |
| 16 | 19 | PINK LAST TO KNOW/REPUBLIC | 16 | 15 | 1016 | |
| 16 | 24 | NATASHA BEMINGFIELD SINGLE I PROMISE YOU/REPUBLIC | 15 | 15 | 1016 | |
| 16 | 24 | PETER DOHERTY & WOLFMAN FOR LOVERS/REPUBLIC | 15 | 15 | 1016 | |
| 16 | 29 | TWISTA SLOW JAMZ/ATLANTIC | 16 | 14 | 1025 | |
| 16 | 9 | SUGABABES IN THE MIDDLE | 21 | 14 | 1025 | |
| 16 | 5 | 50 CENT IF I CAN'T INTERPOL/REPUBLIC | 23 | 13 | 1027 | |
| 16 | 9 | KEANE EVERYBODY'S CHANGING | 18 | 13 | 1027 | |
| 16 | 7 | AVRIL LAVIGNE DON'T TELL ME | 11 | 13 | 1028 | |
| 16 | 7 | JC CHASEZ BLOWING ME UP (WITH HER LOVE) JIVE | 8 | 13 | 1029 | |

GET MUSIC WEEK ONLINE

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



SNAP SHOT THE DATSUNS

V2 Records' Kiwi rockers The Datsuns have been following up the success of their current download-only single with the release on May 31 of the first full commercial single, *Blowin' My Thumbs*, from their forthcoming second album, *Blow Outta Sight/Outta Mind*, has been produced by John Paul Jones. It is the follow up to their eponymous 2002 debut, which has reached gold status in the UK. The band will be playing a headful

of live shows in the UK around the album launch, including a sold-out gig at London's O2 on May 22, which will be broadcast live on John Peel's show. The Datsuns have followed in the footsteps of acts including Manic Street Preachers and Ash by releasing a paid-for download as the starting point for an album campaign. That *Sure Ain't Right* was offered to fans for £1 as a secure download through sites such as Kerrang! and NME.

CAST LIST: Manager: Tom Dalling, Thunderbird Management, Agent: Paul Bolton, Helder Seltzer Press, Polly Brinkley, V2 (London), Russell Hayward, V2 (London), TV: Liz Makins, V2. Radio: Neil Aspin, V2, Online: Al Perks, V2.

| Pos | LAST WEEK | ARTIST TITLE | WEEKS ON CHART | PEAK POS | WEEKS ON CHART | PEAK POS | | | |
|-----|-----------|----------------------|----------------|---|----------------|-----------------------|----|----|-----|
| 1 | 1 | BRITNEY SPEARS TOXIC | 26 | 1 | 26 | 1068 | | | |
| 2 | 4 | 9 | 5 | 5 | 25 | DIDO DON'T LEAVE HOME | | | |
| 3 | 5 | 5 | 25 | DIDO DON'T LEAVE HOME | 1880 | 9 | 56 | 33 | 0 |
| 4 | 2 | 9 | 39 | WILL YOUNG YOUR GAME | 1917 | -4 | 47 | 52 | 30 |
| 5 | 3 | 8 | 36 | SUGABABES IN THE MIDDLE | 2087 | -2 | 46 | 93 | -25 |
| 6 | 7 | 13 | 21 | JAMIELA THANK YOU | 1926 | -6 | 46 | 75 | -2 |
| 7 | 12 | 6 | 1 | EAMON F**K IT (I DON'T WANT YOU BACK) | 1868 | 24 | 45 | 05 | 15 |
| 8 | 8 | 5 | 3 | THE RASMUS IN THE SHADOWS | 1591 | 10 | 43 | 25 | 3 |
| 9 | 9 | 5 | 3 | ANASTACIA LEFT OUTSIDE ALONE | 2014 | 9 | 42 | 35 | 1 |
| 10 | 23 | 4 | 0 | MAROON 5 THIS LOVE | 1409 | 27 | 41 | 71 | 28 |
| 11 | 16 | 6 | 10 | BEYONCE NAUGHTY GIRL | 1705 | 8 | 40 | 88 | 16 |
| 12 | 10 | 10 | 0 | NO DOUBT IT'S MY LIFE | 1009 | 20 | 34 | 81 | 0 |
| 13 | 13 | 9 | 22 | OUTKAST FEAT. SLEEPY BROWN THE WAY YOU MOVE | 1111 | -8 | 37 | 4 | -6 |
| 14 | 17 | 5 | 2 | D-12 MY BAND | 1009 | 20 | 34 | 81 | -3 |
| 15 | 15 | 15 | 50 | KYLIE MINOQUE RED BLOODED WOMAN | 1528 | -14 | 33 | 16 | -6 |
| 16 | 6 | 12 | 48 | GEORGE MICHAEL AMAZING | 1627 | -26 | 32 | 82 | -50 |
| 17 | 11 | 25 | 0 | OUTKAST HEY YA! | 1202 | -7 | 32 | 53 | -23 |
| 18 | 20 | 7 | 37 | SCISSOR SISTERS TAKE YOUR MAMA | 624 | 9 | 30 | 09 | -9 |
| 19 | 14 | 10 | 58 | NORAH JONES SUNRISE | 925 | -13 | 29 | 30 | -34 |
| 20 | 26 | 4 | 29 | ATOMIC KITTEN SOMEONE LIKE ME | 386 | -3 | 28 | 11 | -3 |
| 21 | 17 | 7 | 30 | TWISTA SLOW JAMZ | 988 | -7 | 28 | 12 | -12 |
| 22 | 31 | 6 | 0 | SIMPLY RED HOME | 321 | -30 | 28 | 03 | 29 |
| 23 | 14 | 6 | 34 | NARCOTIC THRUST I LIKE IT | 622 | 33 | 27 | 52 | -4 |
| 24 | 19 | 9 | 35 | ENRIQUE IGLESIAS FEAT. KELIS NOT IN LOVE | 1609 | 7 | 27 | 21 | -24 |
| 25 | 27 | 5 | 44 | ALICIA KEYS I F AIN'T GOT YOU | 461 | -18 | 25 | 92 | -4 |

RADIO TWO

| Pos | LAST WEEK | ARTIST TITLE | WEEKS ON CHART | PEAK POS | WEEKS ON CHART | PEAK POS |
|-----|-----------|--------------------------------|----------------|----------|----------------|----------|
| 1 | 3 | SIMPLY RED HOME | 30 | 1 | 30 | 1036 |
| 2 | 1 | SCISSOR SISTERS TAKE YOUR MAMA | 29 | 1 | 29 | 1036 |
| 3 | 6 | MAROON 5 THIS LOVE | 28 | 1 | 28 | 1036 |
| 4 | 5 | DIDO DON'T LEAVE HOME | 25 | 1 | 25 | 1036 |
| 5 | 6 | ATOMIC KITTEN SOMEONE LIKE ME | 29 | 1 | 29 | 1036 |
| 5 | 6 | ALICIA KEYS I F AIN'T GOT YOU | 29 | 1 | 29 | 1036 |
| 5 | 17 | KEANE EVERYBODY'S CHANGING | 28 | 1 | 28 | 1036 |
| 5 | 1 | NORAH JONES SUNRISE | 28 | 1 | 28 | 1036 |
| 9 | 12 | ANASTACIA LEFT OUTSIDE ALONE | 28 | 1 | 28 | 1036 |
| 9 | 11 | NORAH JONES SUNRISE | 28 | 1 | 28 | 1036 |
| 9 | 11 | KEANE EVERYBODY'S CHANGING | 28 | 1 | 28 | 1036 |
| 9 | 11 | NORAH JONES SUNRISE | 28 | 1 | 28 | 1036 |

EMAP BIG CITY

| Pos | LAST WEEK | ARTIST TITLE | WEEKS ON CHART | PEAK POS | WEEKS ON CHART | PEAK POS |
|-----|-----------|---|----------------|----------|----------------|----------|
| 1 | 1 | NO DOUBT IT'S MY LIFE | 26 | 1 | 26 | 1068 |
| 2 | 1 | SUGABABES IN THE MIDDLE | 21 | 1 | 21 | 1068 |
| 3 | 1 | BRITNEY SPEARS TOXIC | 26 | 1 | 26 | 1068 |
| 4 | 1 | USHER FEAT. LILJON & LUDACRIS YEAH | 26 | 1 | 26 | 1068 |
| 5 | 1 | MAROON 5 THIS LOVE | 26 | 1 | 26 | 1068 |
| 6 | 1 | ANASTACIA LEFT OUTSIDE ALONE | 26 | 1 | 26 | 1068 |
| 7 | 1 | KYLIE MINOQUE RED BLOODED WOMAN | 26 | 1 | 26 | 1068 |
| 8 | 1 | OUTKAST FEAT. SLEEPY BROWN THE WAY YOU MOVE | 26 | 1 | 26 | 1068 |
| 9 | 1 | DIDO DON'T LEAVE HOME | 26 | 1 | 26 | 1068 |
| 10 | 1 | EAMON F**K IT (I DON'T WANT YOU BACK) | 26 | 1 | 26 | 1068 |

NUMEROUS

ALICIA KEYS
BRITNEY SPEARS
DIDO
EAMON
ENRIQUE IGLESIAS
FRANZ FERDINAND
JAMIELA
JIVE
KEANE
KYLIE MINOQUE
LILJON & LUDACRIS
MAROON 5
MARTIN SOLVEIG
MATEE BONO
MORRISSEY
NORAH JONES
OCEANLAB
OUTKAST
PINK
RUSTED AIR
SCISSOR SISTERS
SIMPLY RED
SNOW PATROL
THE RASMUS
TWISTA
USHER
WILL YOUNG
WOLFMAN FOR LOVERS
YOUNG JESSE

BEAT 106

| Pos | LAST WEEK | ARTIST TITLE | WEEKS ON CHART | PEAK POS | WEEKS ON CHART | PEAK POS |
|-----|-----------|---|----------------|----------|----------------|----------|
| 1 | 1 | USHER FEAT. LILJON & LUDACRIS YEAH | 26 | 1 | 26 | 1068 |
| 2 | 2 | BRITNEY SPEARS TOXIC | 26 | 1 | 26 | 1068 |
| 3 | 2 | THE DARKNESS LOVE IS ONLY A FEELING | 28 | 1 | 28 | 1068 |
| 4 | 2 | 50 CENT IF I CAN'T | 23 | 1 | 23 | 1068 |
| 5 | 2 | KEANE SOMEWHERE ONLY WE KNOW | 28 | 1 | 28 | 1068 |
| 6 | 12 | JET LIK WHAT YOU'D OWN | 28 | 1 | 28 | 1068 |
| 7 | 6 | SUGABABES IN THE MIDDLE | 21 | 1 | 21 | 1068 |
| 8 | 9 | D-12 MY BAND | 26 | 1 | 26 | 1068 |
| 9 | 12 | THE RASMUS IN THE SHADOWS | 29 | 1 | 29 | 1068 |
| 10 | 15 | JC CHASEZ SOME GIRLS (DANCE WITH WOMEN) | 26 | 1 | 26 | 1068 |

XFM

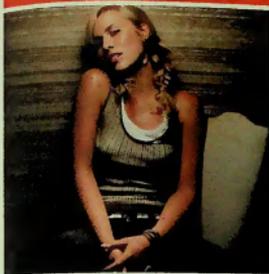
| Pos | LAST WEEK | ARTIST TITLE | WEEKS ON CHART | PEAK POS | WEEKS ON CHART | PEAK POS |
|-----|-----------|--------------------------------------|----------------|----------|----------------|----------|
| 1 | 1 | SCISSOR SISTERS TAKE YOUR MAMA | 29 | 1 | 29 | 1036 |
| 2 | 2 | PETER DOHERTY & WOLFMAN FOR LOVERS | 29 | 1 | 29 | 1036 |
| 3 | 5 | BLINK 182 I MISS YOU | 29 | 1 | 29 | 1036 |
| 4 | 5 | MORRISSEY IRISH BLOOD, ENGLISH HEART | 29 | 1 | 29 | 1036 |
| 5 | 18 | THE STROKES REPTILLA | 29 | 1 | 29 | 1036 |
| 6 | 18 | MUSIC HYSTERIA | 29 | 1 | 29 | 1036 |
| 7 | 12 | COLDUPE WARNING SIGN | 29 | 1 | 29 | 1036 |
| 7 | 12 | FRANZ FERDINAND MATINEE | 29 | 1 | 29 | 1036 |
| 7 | 12 | KEANE EVERYBODY'S CHANGING | 29 | 1 | 29 | 1036 |
| 7 | 12 | THE DARKNESS LOVE IS ONLY A FEELING | 29 | 1 | 29 | 1036 |

HIGHEST NEW ENTRIES

BEAT 106 CITY BEAT
THE REMAINS IN THE SHADOWS
LUNCH FM
RAILED BY ABSCESS
VIBE 103
JC CHASEZ BLOWIN' ME UP

UP (W/HAIR) - VIBE 103-108
KNOX BRITTS LINA DROP GALAXY 102.2 FM
CHERRY BELL, JASON WEAVER ONE CALL
TFFR
THE RASMUS IN THE SHADOWS

COOL FM
MELBOURNE EXPLORE
HALLAM FM
EAMON F**K IT
BEACON FM
BETHESDA FM
FOX FM
JACK SIMPSON WITH YOU



SINGLE OF THE WEEK 1

Natasha Bedingfield

Single

Phonetic 82876615222
First highlighted last December as one of *Music Week's* four artists of 2004, Natasha Bedingfield has swiftly established herself as a credible pop force. While initial media interest was sparked by her family connections, attention is now firmly on the top quality production on this debut single, which is A-listed at Radio One and Capital and was the highest climber on last week's airplay chart, moving 72-33. This looks set to stick around for some time.



Records released 03.05.04

SINGLE OF THE WEEK 2

Keane

Everybody's Changing
Island CD855
When this epic track was first released last year as a limited single through Fierce Panda, it charted outside the Top 100, but got the band noticed in all the right places. This time round, however, it is destined for much bigger things, thanks to the rare feat of being A-listed on both Radio One and Radio Two. The breadth of the trio's appeal bodes well for the band's outstanding debut album *Hopes & Fears*, which follows on May 10.

Singles

Ash
Orpheus (Infectious ASH01DVD)
Ash have proved they are survivors and, after 10 years, they return with this hard-edged slice of indie-pop sounding as fresh as ever. Orpheus precedes their fifth studio album, *Meltdown*, and a 12-date UK tour will help push the new material to new fans.

Auf Der Maur
Real A Le (EM, CDEM642)
Formerly resigned to bit-parts in the limelight as a bassist in Hole and Smashing Pumpkins, Melissa Auf Der Maur takes centre stage as her solo profile builds. This is the second single from her debut eponymous album and, although radio is slow on the uptake so far, there is still time for this rock/pop tune to catch on.

The Charlatans
Up At The Lake (Universal, MCSTD40363)
A peacen to the high life (and the title track) of the band's eighth album, *Up At The Lake* is familiar anthemic Charlatans territory, incorporating stringing guitars, multi-tracked vocals and an insistent rhythm, underpinned by a bass-heavy rolling piano line. Recorded and produced by the band at their own Big Mushroom studio, a UK tour is already selling out for May and June.

The Corrs
Summer Sunshine (Atlantic PR04804)
While The Corrs' Celtic charms once offered a refreshing twist to MOR, their sound these days is more over-produced and synthetic. Without a fiddle in earshot, this comeback is nearer to Mutt Lange's typical Shania Twain output than anything from the Emerald Isle.

Four Tet
My Angels Rocks Back And Forth (Domino RUC19DVD)
This is a value-for-money package from the acclaimed Kieran Hebden, comprising a five-track CD of new remixes and two exclusive tracks, coupled with a four-track DVD featuring the engaging videos of Four Tet's recent singles.

Graham Coxon
Bittersweet Bundle Of Misery (Transpic/Parlophone CDR 6637)
Xfm has embraced this, the former Blur guitarist's new single, adding it to its playlist and offering 22 copies last week, partly because it precedes his forthcoming fifth and best solo album *Happiness In Magazines* by two weeks. Bittersweet... is almost impossible not to like, with its tragic-comedy lyrics and infectious melody.

Gabriele
Stay The Same (Go Beat 9866529)
There's more than a touch of Dido to Gabriele's comeback single, with gently-strummed acoustic guitars coming to the fore and lyrics that skirt around the singer's troubled love life. With a catchy chorus and smooth production, it has the potential to be a hit, despite its rather anonymous air.

Gomez
Silence (Hut HUTDX175)
The odd mix of thrashing garage guitars and fizzing analogic synths makes this, the second single from forthcoming *Split The Difference* album, sound strangely dated. Still, Silence hardly outstays its welcome, obeying the golden guitar pop rule of being in and out in under three minutes, including obligatory guitar solo. The band will be on tour in May.

Günther & The Sunshine Girls
Ding Dong Song (WEA WEA375CD2)
This former Swedish number one and European cut hits home, unlikely to cause the charts much trouble in the UK, based as it is on the kind of labour sexual innuendo and Eurodance production seen once favoured by Aqua and now rather out of favour among the British media.

Ronan Keating & LeAnn Rimes
Last Thing on My Mind (Polydor/Carb 9866595)
In yet another bid for US success, Keating teams up with Grammy award-winning country singer LeAnn Rimes for more string-written by Keating and Steve Robson, better known for his work with Bustle.

Lenny Kravitz
Where Are We Runin' (Virgin)
Vintage vibes, old-school drums, chugging guitars, a tambourine-bedded chorus, backing vocals and a straightforward, no-frills production are offered on this simple rocker of a song from Kravitz, the time besmearing the hustle and bustle of modern life.

Christina Milian
Dip It Low (Mercury 9862395)
Multi-talented singer-songwriter and actress Cristina Milian returns with a self-penned single, produced by Black Eyed Peas producer Polli P. With support from MTV, it looks set to do well.

Jessica Simpson
In This Skin (Sony 5124399)
Hugely successful on America's *Idol* last year, odds for this album will undoubtedly be assisted by the Sunday morning Simpson's C6 show and the daily show on this week's T4.

Von Bondies
Tell Me What You See (Sire WEA375CD1/CD2)
This short, sharp, shock of garage rock clocks in at under two minutes. It is the second track to be lifted from the Detroit band's third album *Pawn Shoppe Heart* and is not quite as immediate as previous single, 'Cron Cmon, which dented the Top 20.

Albums

Ryan Adams
Love Is Hell (Mercury/Lost Highway 9862325)
Love Is Hell was initially slated to come out when last year's much-derecked *Ron N Roll* did, but was first shelved in the other album's favour and then released just before Christmas as two EPs. Basically a return to the maudlin introspection with which he made his critical reputation, *Love Is Hell* is a timely far-planner.

Carla Bruni
Quelqu'un M'a Dit (V2 VVR026362)
One-line model Bruni belongs in distinguished line of French chanteuses along with the likes of Françoise Hardy and Jane Birkin. The songs are delicate with excellent arrangements by Louis

Bertignac who also produced it. It has sold more than 100,000 in France and will appeal to fans of folkie foreign-language packages.

Tina Dico
Far (FINEST Gramophone FINE51052D)
One of the new voices featured on *Zero 7's* latest album, Dico is a Danish singer-songwriter who showcases her songwriting and musicianship on this sumptuous six-track CD. Distributed through Shellshock/Pinnacle, it heralds a string of what might sound made for mainstream radio.

Gemma Fox
Messy (P Records 9866487)
Released through the same imprint that brought the world Ms Dynamic, Gemma Fox's debut set adds a distinctive new voice to the UK R&B scene. Featuring luminaries such as MC Lyte, Jim Jones, Rodney P and Julez Santana, the album more often leans towards its US influences.

Lucky Jim
Our Treasures End Tonight (Skint BRASSI27CD)
Skint has taken on the task of promoting Lucky Jim's modern acoustic melding of Dylan, Morrison, Cave and Young to a new generation. The "proper songs" crowd will find much to enjoy here, although there are occasions when the songs show their roots a little too much.

Loretta Lynn
Van Lear Rose (Interscope/Polydor 9819955)
The presence of the *White Stripes'* Jack White as producer and collaborator on Lynn's seventy-something album marks an intriguing crossover for both parties. Lynn, who turned 70 last week and has never charted in the UK, probably never imagined she would front such a raucous production. Recommended.

The Magnetic Fields
1 (Nonesuch/EastWest 7559 798 632)
The Magnetic Fields is one of the several vehicles for producer-frontman Stephen Merritt and this is their seventh album, which is really quite beautiful. Merritt's voice brings to mind early Tom Waits and echoes of Phil Spector,

while as a lyricist he is refreshingly adroit, witty and intelligent.

The Mendoza Line
Forever (Cooking Vinyl COOKCD284)
Treading the same ground as Calexico and Wilco, this album gently swings between indie and laid-back Americana. While this album is something of a mixed bag, the individual songs that make up the whole are subtly charming and are good company.

The Orb
Bicycles & Tricycles (Cooking Vinyl COOKCD298)
The Orb's seventh studio album finds Alex Paterson and friends ploughing the dubby-techy-madcap-samples path they made their name with *Bicycles & Tricycles*. There are certainly no moments, but slides into a worn-out facade of what they were capable of in their heyday.

Seafood
As The Dry Flows (Cooking Vinyl COOKCD 292)
After two albums of noisy yet melodic indie, Seafood find a new maturity and new label home in indie Cooking Vinyl for their third album. While Seafood retain flashes of their loud sound, more of the songs have the noise stripped, with piano and Wurliizer creating a different sound.

Violet Indiana
Russian Doll (Bella Union BELLACD66)
This is the second album from Violet Indiana, a duo made up from guitarist/producer Robin Guthrie, and the velvet vocals of Sohier de Mare. The chiming, atmospheric guitars echo Guthrie's former outfit The Cocteau Twins.

Various
DJ Format presents A Right Earful (AntiDance ANTD08)
The South coast B-Bop does what he does best on this mix tape, blending 21 tracks of top-drawer hip hop from Edan, Louie Scar and The Pharcyde with the odd curio from the likes of Gonzalez, resulting in a forward-thinking album which aims to please.

This week's reviews: David Baird, Phil Brooke, Joanna Jones, Owen Lawrence, James Roberts, Nicola Sisti, Nick Simon Ward, Jonathan Wilson and Adam Woods.

Albums listed this week: 250

Year to date: 4,028

Singles listed this week: 148

Year to date: 1,930

New releases information can be found to Owen Lawrence on

page 102. E-mail: olaw@musicweek.com

Table with columns for artist, album title, genre, and release date. Includes entries like 'CONVULSION' by The Roots, 'THE WORLD BEYOND' by The Roots, and 'THE WORLD BEYOND' by The Roots.

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RETAIL INSIDER

Simon Rigg Manager, Phonica The dense concentration of record shops in the UK, possibly the world, is in London's Soho. In Berwick Street alone, although Flying and Kooba have both recently closed and Daddy Kool will follow in May, at least a dozen record shops are still standing.

New kid on the block

Simon Rigg Manager, Phonica The dense concentration of record shops in the UK, possibly the world, is in London's Soho. In Berwick Street alone, although Flying and Kooba have both recently closed and Daddy Kool will follow in May, at least a dozen record shops are still standing.

Singles

Table with columns for artist, single title, genre, and release date. Includes entries like 'I AM THE MUSIC' by The Roots, 'I AM THE MUSIC' by The Roots, and 'I AM THE MUSIC' by The Roots.

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Table with columns for artist, single title, genre, and release date. Includes entries like 'I AM THE MUSIC' by The Roots, 'I AM THE MUSIC' by The Roots, and 'I AM THE MUSIC' by The Roots.

We sell a lot of soul, electronic, jazz and broken beats - German music is very popular.

months ago, and has already built up a considerable customer base while exceeding projections of turnover. Manager Simon Rigg and assistant managers Heide Van Den Amstel and Tom Reilken are invariably busy and on Fridays and Saturdays the shop's nine turntables are always in use.

Rigg says, "Our customers are about 90% male and mostly in the 25- to 35-year-old age range. They like to listen before buying and are made up of both DJs and dance music enthusiasts."

As Guns N' Roses climb to one with their Hits set, Diana Krall adds to the MOR here of the albums rundown, ahead of Norah Jones, Katie Melua and Abba in the Top 10.

The Official UK

TOP 20 MUSIC DVD

| Pos | Last | ARTIST TITLE | Label (UK/IR) |
|-----|------|---|-------------------------|
| 1 | 3 | GUNS N' ROSES WELCOME TO THE VIDEO | Universal (UK) |
| 2 | 2 | ABBA IN CONCERT | Mercury (UK) |
| 3 | 1 | BLUE GUILTY - LIVE FROM WEMBLEY | Island (UK) |
| 4 | 4 | VARIOUS CONCERT FOR GEORGE | Warner Music Video (UK) |
| 5 | 7 | THE EAGLES HELL FREEZE OVER | BMG Video (UK) |
| 6 | 5 | BOB DYLAN UNPLUGGED | Sony Columbia (UK) |
| 7 | 6 | BARRERA STREISANDER THE CONCERT | SAN Columbia (UK) |
| 8 | 8 | REM PERFECT SQUARE | Warner Music Video (UK) |
| 9 | 10 | CHER THE FAREWELL TOUR | BMG Video (UK) |
| 10 | 28 | VARIOUS THE LAST WALTZ | MGM (UK) |
| 11 | 21 | VARIOUS ARTISTS SMASH HITS KARAOKE | Real Gone Music (UK) |
| 12 | 12 | ROBBIE WILLIAMS WHAT WE DID LAST SUMMER | Cherry (UK) |
| 13 | 14 | AC/DC LIVE AT DONNINGTON | Epic (UK) |
| 14 | 9 | BON JOVI THIS LEFT FEELS RIGHT - LIVE | Universal Video (UK) |
| 15 | 18 | QUEEN LIVE AT WEMBLEY STADIUM | Parlophone (UK) |
| 16 | 15 | LIVE CAST RECORDING LES MISERABLES IN CONCERT | Nonesuch (UK) |
| 17 | 16 | DURAN DURAN ARENA (AN ABSURD NOTATION) | EMI (UK) |
| 18 | 19 | SHAKIRA LIVE & OFF THE RECORD | Epic (UK) |
| 19 | 13 | GEORGE MICHAEL LADIES & GENTLEMEN - THE BEST OF | BMG Epic (UK) |
| 20 | 11 | OUTKAST THE VIDEOS | Arista (UK) |

TOP 10 JAZZ/BLUES ALBUMS

| Pos | Last | ARTIST TITLE | Label (UK/IR) |
|-----|------|--|-----------------|
| 1 | 1 | DIANA KRALL THE GIRL IN THE OTHER ROOM | Novus (UK) |
| 2 | 11 | NORAH JONES FEELS LIKE HOME | Blue Note (UK) |
| 3 | 2 | NORAH JONES COME AWAY WITH ME | Parlophone (UK) |
| 4 | 3 | JAMIE CULLUM TWENTYSOMETHING | UCLA (UK) |
| 5 | 4 | AMY WINDHORSE FRANK | UK (UK) |
| 6 | 6 | CHRIS REA THE BLUE JUKEBOX | Island (UK) |
| 7 | 5 | HARRY CONNICK JR ONLY YOU | Columbia (UK) |
| 8 | 7 | MICHAEL BUBBLE MICHAEL BUBBLE | RCA (UK) |
| 9 | 8 | JAMIE CULLUM POINTLESS NOSTALGIC | Real Gone (UK) |
| 10 | 9 | DIANA KRALL THE LOOK OF LOVE | Novus (UK) |

THE YEAR SO FAR: TOP 20 ALBUMS

| Pos | Last | ARTIST TITLE | Label (UK/IR) |
|-----|------|--|--------------------|
| 1 | 1 | KATIE MELUA CALL OFF THE SEARCH | Parlophone |
| 2 | 2 | NORAH JONES FEELS LIKE HOME | Blue Note |
| 3 | 3 | GEORGE MICHAEL PATIENCE | Capitol |
| 4 | 5 | GUNS N' ROSES GREATEST HITS | Geffe |
| 5 | 4 | WILL YOUNG FRIDAY'S CHILD | S |
| 6 | 6 | BLACK EYED PEAS ELEPHUNK | A&M |
| 7 | 7 | DIDO LIFE FOR RENT | Chrysalis/UK |
| 8 | 8 | JAMIE CULLUM TWENTYSOMETHING | UCLA |
| 9 | 10 | NO DOUBT THE SINGLES 1992-2003 | Interscope |
| 10 | 9 | LEANN RIMES THE BEST OF | Capitol/UK |
| 11 | 11 | OUTKAST SPEAKERBOXXX/ THE LOVE BELOW | Arista |
| 12 | 12 | JOSS STONE THE SOUL SESSIONS | Real Gone/UK |
| 13 | 13 | USHER CONFESIONS | Arista |
| 14 | 14 | SNOW PATROL FINAL STRAW | Fiction/Parlophone |
| 15 | 15 | DARKNESS PERMISSION TO LAND | Virgin/UK |
| 16 | 24 | ANASTACIA ANASTACIA | Epic |
| 17 | 17 | FRANZ FERDINAND FRANZ FERDINAND | Demos Recordings |
| 18 | 18 | NORAH JONES COME AWAY WITH ME | Parlophone |
| 19 | 16 | EVANESCENCE FALLEN | Wind-Up/Epic |
| 20 | 19 | ENGBELBERT HUMPERDINCK HIS GREATEST LOVE SONGS | Virgin |

LET MUSIC WEEK ONLINE TOO

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



4. Diana Krall *The Girl In The Other Room* (Novus) is Krall's latest album. The Girl In The Other Room joins 1992's *Unapologetic* as one of the chart's upper echelon, debuting at 4. The subject of many rare reviews, the album thus easily eclipses the 23 peak of Krall's previous highest charting album, 2001's *The Look Of Love*, while its first week sales of 29,000 put it on course to beat that title's 346,000 sales tally, a set which is Krall's biggest seller thus far.



5. Scissor Sisters *Singles* shows the Scissor Sisters are more than a one-trick pony and that helps the group's self-titled Polydor album to pick up some very useful sales. The album scampers 10-5 this week - a new chart peak for it - with 26,500 sales in the week bringing its 13-week tally to 169,500.



7. Maroon 5 *Maroon 5's* debut album *Songs About Jane* - a 2002 release in America which first started selling here a year ago - originally peaked at 30 following the 13 success of single *Harder To Breathe* in January. It re-entered the chart three weeks ago, since when it has moved 72-48-32-7.

| Pos | Last | ARTIST TITLE | Label (UK/IR) |
|-----|------|--|---------------------|
| 1 | 2 | 5 GUNS N' ROSES GREATEST HITS | Geffe/UK (UK/IR) |
| 2 | 1 | 3 ANASTACIA ANASTACIA | Epic/SCM (UK/IR) |
| 3 | 3 | 4 USHER CONFESIONS | Arista/RSO (UK/IR) |
| 4 | 10 | 11 DIANA KRALL THE GIRL IN THE OTHER ROOM | Novus (UK/IR) |
| 5 | 10 | 11 SCISSOR SISTERS SCISSOR SISTERS | Parlophone (UK/IR) |
| 6 | 10 | 10 NORAH JONES FEELS LIKE HOME | Blue Note (UK/IR) |
| 7 | 12 | 10 MAROON 5 SONGS ABOUT JANE | J (UK/IR) |
| 8 | 4 | 330 ABBA GOLD - GREATEST HITS | Parlophone (UK/IR) |
| 9 | 7 | 24 KATIE MELUA CALL OFF THE SEARCH | Parlophone (UK/IR) |
| 10 | 11 | 4 THE RASMUS DEAD LETTERS | Mercury (UK/IR) |
| 11 | 8 | 5 GEORGE MICHAEL PATIENCE | Arista (UK/IR) |
| 12 | 9 | 20 WILL YOUNG FRIDAY'S CHILD | S (UK/IR) |
| 13 | 5 | 2 ATOMIC KITTEN THE GREATEST HITS | Island (UK/IR) |
| 14 | 11 | 2 BAY CITY ROLLERS THE VERY BEST OF | Melrose (UK/IR) |
| 15 | 10 | 11 SNOW PATROL FINAL STRAW | Melrose (UK/IR) |
| 16 | 14 | 9 KANYE WEST THE COLLEGE DROPOUT | Roc-A-Fella (UK/IR) |
| 17 | 15 | 15 JOSS STONE THE SOUL SESSIONS | Real Gone (UK/IR) |
| 18 | 16 | 4 NERD FLY OR DIE | Virgin (UK/IR) |
| 19 | 20 | 15 FRANZ FERDINAND FRANZ FERDINAND | Demos (UK/IR) |
| 20 | 15 | 15 BLACK EYED PEAS ELEPHUNK | A&M (UK/IR) |
| 21 | 23 | 20 NO DOUBT THE SINGLES 1992-2003 | Interscope (UK/IR) |
| 22 | 12 | 6 ENGBELBERT HUMPERDINCK HIS GREATEST LOVE SONGS | Virgin (UK/IR) |
| 23 | 18 | 29 OUTKAST SPEAKERBOXXX/ THE LOVE BELOW | Arista (UK/IR) |
| 24 | 13 | 9 NELLY FURTADO FOLKLORE | Arista (UK/IR) |
| 25 | 10 | 10 NORAH JONES COME AWAY WITH ME | Parlophone (UK/IR) |
| 26 | 30 | 20 ALICIA KEYS THE DIARY OF | Parlophone (UK/IR) |
| 27 | 28 | 29 DIDO LIFE FOR RENT | J (UK/IR) |
| 28 | 26 | 41 THE DARKNESS PERMISSION TO LAND | Mut (UK/IR) |
| 29 | 25 | 26 JAMIE CULLUM TWENTYSOMETHING | UCLA (UK/IR) |
| 30 | 27 | 11 LEANN RIMES THE BEST OF | Capitol (UK/IR) |
| 31 | 31 | 2 KATHERINE JINKINS PREMIERE | UCLA (UK/IR) |
| 32 | 17 | 2 DELAYS FADED SEASIDE GLAMOUR | Real Gone (UK/IR) |
| 33 | 24 | 6 DANIEL O'DONNELL THE JUKEBOX YEARS | EMI (UK/IR) |
| 34 | 42 | 2 EAMON I DON'T WANT YOU BACK | Island (UK/IR) |
| 35 | 20 | 9 JAMELIA THANK YOU | Parlophone (UK/IR) |
| 36 | 43 | 22 BUSTED A PRESENT FOR EVERYONE | Island (UK/IR) |
| 37 | 34 | 25 SUGABABES THREE | Island (UK/IR) |
| 38 | 7 | 7 ZERO 7 WHEN IT FALLS | Island (UK/IR) |

Albums Chart

| WEEKS ON CHART | PREVIOUS WEEK | NEW THIS WEEK | ALBUM TITLE | ARTIST | UK ALBUMS CHART POSITION |
|----------------|---------------|---------------|--|-----------------------|--------------------------|
| 39 | 38 | 30 | JET GET BORN | Black Eyed Peas | 1 |
| 40 | 35 | 22 | BRITNEY SPEARS IN THE ZONE | Various Artists | 2 |
| 41 | 45 | 16 | BLINK 182 BLINK 182 | Various Artists | 3 |
| 42 | 57 | 43 | BEYONCÉ DANGEROUSLY IN LOVE | Beyoncé | 4 |
| 43 | 54 | 43 | ERIC CLAPTON ME AND MR JOHNSON | Eric Clapton | 5 |
| 44 | 46 | 21 | NIRVANA NIRVANA | Nirvana | 6 |
| 45 | 58 | 76 | CHRISTINA AGUILERA STRIPPED | Christina Aguilera | 7 |
| 46 | 40 | 6 | BARRY MANILOW ULTIMATE MANILOW | Barry Manilow | 8 |
| 47 | 53 | 70 | BUSTED BUSTED | Busted | 9 |
| 48 | 47 | 3 | TWISTA KAMIKAZE | Twista | 10 |
| 49 | 57 | 83 | COLDPLAY A RUSH OF BLOOD TO THE HEAD | Coldplay | 11 |
| 50 | 59 | 36 | DURAN DURAN GREATEST | Duran Duran | 12 |
| 51 | 62 | 51 | EVANESCENCE FALLEN | Evanescence | 13 |
| 52 | 41 | 6 | LIONEL RICHIE JUST FOR YOU | Lionel Richie | 14 |
| 53 | 51 | 6 | ENRIQUE IGLESIAS SEVEN | Enrique Iglesias | 15 |
| 54 | 44 | 15 | AMY WINEHOUSE FRANK | Amy Winehouse | 16 |
| 55 | 81 | 28 | MUSE ABSOLUTION | Muse | 17 |
| 56 | 49 | 15 | BLUE GUILTY | Blue | 18 |
| 57 | 65 | 22 | MICHAEL JACKSON NUMBER ONES | Michael Jackson | 19 |
| 58 | 3 | 3 | CHRIS REA THE BLUE JUKEBOX | Chris Rea | 20 |
| 59 | 3 | 3 | THE HOUSEMARTINS THE BEST OF | The Housemartins | 21 |
| 60 | 55 | 18 | NERD IN SEARCH OF | Nerd | 22 |
| 61 | 51 | 6 | HARRY CONNICK JR ONLY YOU | Harry Connick Jr | 23 |
| 62 | 72 | 19 | PINK TRY THIS | Pink | 24 |
| 63 | 47 | 22 | RED HOT CHILI PEPPERS GREATEST HITS | Red Hot Chili Peppers | 25 |
| 64 | 11 | 107 | LOSTPROPHETS START SOMETHING | Lostprophets | 26 |
| 65 | 40 | 107 | NIRVANA NEVERMIND | Nirvana | 27 |
| 66 | 48 | 3 | THE DIVINE COMEDY ABSENT FRIENDS | The Divine Comedy | 28 |
| 67 | 9 | 107 | QUEEN GREATEST HITS II & III | Queen | 29 |
| 68 | 54 | 3 | PET SHOP BOYS POPART - THE HITS | Pet Shop Boys | 30 |
| 69 | 56 | 3 | AEROSMITH HONKIN' ON BOBO | Aerosmith | 31 |
| 70 | 6 | 70 | JUSTIN TIMBERLAKE JUSTIFIED | Justin Timberlake | 32 |
| 71 | NEW | NEW | YOUNG HEART ATTACK MOUTHFUL OF LOVE | Young Heart Attack | 33 |
| 72 | 66 | 5 | GILBERT O'SULLIVAN THE BERRY VEST OF | Gilbert O'Sullivan | 34 |
| 73 | 6 | 107 | ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING | Robbie Williams | 35 |
| 74 | 69 | 30 | R KELLY THE R IN R & B - GREATEST HITS VOL. 1 | R Kelly | 36 |
| 75 | 60 | 1 | 50 CENT GET RICH OR DIE TRYIN' | 50 Cent | 37 |

Chart compiled from actual sales but Sunday's Saturday albums are only of more than 4,000 UK copies.
 * In the Official Charts Company's 2004 Retailer with Best and Most Popular.



9. Katie Melua
 In the Top 10 for the 15th week in a row, Katie Melua's debut album Call Off The Search passed a million copies on Thursday, when it sold its one millionth copy. The album is the biggest seller of 2004 by some distance, with 841,000 of its sales occurring thus far this year.



10. The Rasmus
 Debut single In the Shadows holds at 3 on sales for the Finnish rockers, while the breakthrough album Dead Letters continues to grow. Arriving in the Top 10 this week, the album has improved 50-31-21-10 in the past three weeks, selling 50,000 copies in that time compared to just over 2,000 in the previous six months.



15. Snow Patrol
 Second single Chasing Yesterday's 2A debut cannot match the 5 peak scaled by predecessor Run, but it helps Snow Patrol's final Straw album to bounce 20-15, its highest position for five weeks. More importantly, the 15-500 copies that sold last week means the album has now shifted a quarter of a million copies, in the UK, since its chart debut.

TOP 20 COMPILATIONS

| WEEKS ON CHART | PREVIOUS WEEK | ALBUM TITLE | ARTIST | UK COMPILATIONS CHART POSITION |
|----------------|---------------|--|-----------------|--------------------------------|
| 1 | 1 | VARIOUS NOW THAT'S WHAT I CALL MUSIC! 57 | Various Artists | 1 |
| 2 | 2 | VARIOUS ULTIMATE DIRTY DANCING (OST) | Various Artists | 2 |
| 3 | 3 | VARIOUS POP PRINCESSES | Various Artists | 3 |
| 4 | 4 | VARIOUS WESTWOOD - THE JUMP OFF | Various Artists | 4 |
| 5 | 5 | VARIOUS BEST OF R&B | Various Artists | 5 |
| 6 | 6 | VARIOUS FLOORFILLERS | Various Artists | 6 |
| 7 | 7 | VARIOUS BOMBERS 12 | Various Artists | 7 |
| 8 | 8 | VARIOUS BEST WORSHIP SONGS EVER | Various Artists | 8 |
| 9 | 9 | VARIOUS LOVE ACTUALLY (OST) | Various Artists | 9 |
| 10 | 10 | VARIOUS SUPERHERO | Various Artists | 10 |
| 11 | 11 | VARIOUS FANTASTIC NO. 1'S OF THE SEVENTIES | Various Artists | 11 |
| 12 | 12 | VARIOUS NOW DANCE | Various Artists | 12 |
| 13 | 13 | VARIOUS ANTHEMS OF HOUSE | Various Artists | 13 |
| 14 | 14 | VARIOUS HALL OF FAME - THE GREAT COMPACTORS | Various Artists | 14 |
| 15 | 15 | VARIOUS FOX KIDS PARTY HITS | Various Artists | 15 |
| 16 | 16 | VARIOUS NEONKIDS ARE MADE OF THIS | Various Artists | 16 |
| 17 | 17 | VARIOUS THE VERY BEST OF NEW WOMAN | Various Artists | 17 |
| 18 | 18 | VARIOUS POP PARTY | Various Artists | 18 |
| 19 | 19 | VARIOUS 80'S SOUL MIX 2 | Various Artists | 19 |
| 20 | 20 | VARIOUS THE BEST OF THE BEATLES | Various Artists | 20 |

TOP 20 INDIE ALBUMS

| WEEKS ON CHART | PREVIOUS WEEK | ALBUM TITLE | ARTIST | UK INDIE ALBUMS CHART POSITION |
|----------------|---------------|---|--------------------|--------------------------------|
| 1 | 3 | FRANZ FERDINAND FRANZ FERDINAND | Franz Ferdinand | 1 |
| 2 | 2 | KATIE MELUA CALL OFF THE SEARCH | Katie Melua | 2 |
| 3 | 1 | DELAYS FADED SEASIDE GLAMOUR | Delays | 3 |
| 4 | 4 | THE DARKNESS PERMISSION TO LAND | The Darkness | 4 |
| 5 | 5 | YOUNG HEART ATTACK MOUTHFUL OF LOVE | Young Heart Attack | 5 |
| 6 | 8 | THE LIBERTINES UP THE BRADNET | The Libertines | 6 |
| 7 | 18 | CHRIS REA THE BLUE JUKEBOX | Chris Rea | 7 |
| 8 | 7 | LOSTPROPHETS START SOMETHING | Lostprophets | 8 |
| 9 | 6 | BASSETT JAXX KISH KASH | Bassett Jaxx | 9 |
| 10 | 12 | THE STROKES ROOM ON FIRE | The Strokes | 10 |
| 11 | 5 | FEEDER COMFORT IN SOUND | Feeder | 11 |
| 12 | 14 | THE WHITE STRIPES ELEPHANT | The White Stripes | 12 |
| 13 | 9 | THE WHITE STRIPES DE STUJAL | The White Stripes | 13 |
| 14 | 13 | THE WHITE STRIPES WHITE STRIPES | The White Stripes | 14 |
| 15 | 10 | SUGARCULT PALM TREES & POWER LINES | Sugarcult | 15 |
| 16 | 16 | STEREOPHONICS PERFORMANCE AND COCKTAILS | Stereophonics | 16 |
| 17 | 17 | PIXIES SURFER ROSA | Pixies | 17 |
| 18 | 18 | PIXIES DOLLITTE | Pixies | 18 |
| 19 | 19 | BOB MARLEY LIVELY UP YOURSELF | Bob Marley | 19 |
| 20 | 19 | STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM | Stereophonics | 20 |

TOP 10 DANCE ALBUMS

| WEEKS ON CHART | PREVIOUS WEEK | ALBUM TITLE | ARTIST | UK DANCE ALBUMS CHART POSITION |
|----------------|---------------|---|-----------------|--------------------------------|
| 1 | 1 | VARIOUS ARTISTS SOULFURIC IN THE HOUSE | Various Artists | 1 |
| 2 | 2 | ZENZO 7 WHEN IT FALLS | Zenzo | 2 |
| 3 | 3 | MASSIVE ATTACK BLUE LINES | Massive Attack | 3 |
| 4 | 4 | VARIOUS CAPE DEL MAR - THE BEST OF | Various Artists | 4 |
| 5 | 5 | VARIOUS AZULI PIS MAMU 2004 | Various Artists | 5 |
| 6 | 6 | VARIOUS FLOORFILLERS | Various Artists | 6 |
| 7 | 7 | PAUL VAN DYK REFLECTIONS | Paul Van Dyk | 7 |
| 8 | 8 | MASSIVE ATTACK MEZZANINE | Massive Attack | 8 |
| 9 | 9 | MOBY PLAY | Moby | 9 |
| 10 | 10 | VARIOUS BOMBERS 12 | Various Artists | 10 |

TOP 10 ROCK ALBUMS

| WEEKS ON CHART | PREVIOUS WEEK | ALBUM TITLE | ARTIST | UK ROCK ALBUMS CHART POSITION |
|----------------|---------------|--|--------------------|-------------------------------|
| 1 | 1 | GUNS N' ROSES GREATEST HITS | Guns N' Roses | 1 |
| 2 | 2 | THE RASMUS DEAD LETTERS | The Rasmus | 2 |
| 3 | 3 | THE DARKNESS PERMISSION TO LAND | The Darkness | 3 |
| 4 | 4 | BLINK 182 BLINK 182 | Blink 182 | 4 |
| 5 | 5 | NIRVANA NEVERMIND | Nirvana | 5 |
| 6 | 6 | YOUNG HEART ATTACK MOUTHFUL OF LOVE | Young Heart Attack | 6 |
| 7 | 7 | JOE SARTANI IS THERE LOVE IN SPACE? | Joe Sartani | 7 |
| 8 | 8 | MUSE ABSOLUTION | Muse | 8 |
| 9 | 9 | LOSTPROPHETS START SOMETHING | Lostprophets | 9 |
| 10 | 10 | EVANESCENCE FALLEN | Evanescence | 10 |

NEW THIS WEEK

- 30 **JET GET BORN** Black Eyed Peas
- 22 **BRITNEY SPEARS IN THE ZONE** Various Artists
- 16 **BLINK 182 BLINK 182** Various Artists
- 43 **BEYONCÉ DANGEROUSLY IN LOVE** Beyoncé
- 43 **ERIC CLAPTON ME AND MR JOHNSON** Eric Clapton
- 21 **NIRVANA NIRVANA** Nirvana
- 76 **CHRISTINA AGUILERA STRIPPED** Christina Aguilera
- 6 **BARRY MANILOW ULTIMATE MANILOW** Barry Manilow
- 70 **BUSTED BUSTED** Busted
- 3 **TWISTA KAMIKAZE** Twista
- 83 **COLDPLAY A RUSH OF BLOOD TO THE HEAD** Coldplay
- 36 **DURAN DURAN GREATEST** Duran Duran
- 51 **EVANESCENCE FALLEN** Evanescence
- 6 **LIONEL RICHIE JUST FOR YOU** Lionel Richie
- 6 **ENRIQUE IGLESIAS SEVEN** Enrique Iglesias
- 15 **AMY WINEHOUSE FRANK** Amy Winehouse
- 28 **MUSE ABSOLUTION** Muse
- 15 **BLUE GUILTY** Blue
- 22 **MICHAEL JACKSON NUMBER ONES** Michael Jackson
- 3 **CHRIS REA THE BLUE JUKEBOX** Chris Rea
- 3 **THE HOUSEMARTINS THE BEST OF** The Housemartins
- 18 **NERD IN SEARCH OF** Nerd
- 6 **HARRY CONNICK JR ONLY YOU** Harry Connick Jr
- 19 **PINK TRY THIS** Pink
- 22 **RED HOT CHILI PEPPERS GREATEST HITS** Red Hot Chili Peppers
- 107 **LOSTPROPHETS START SOMETHING** Lostprophets
- 107 **NIRVANA NEVERMIND** Nirvana
- 3 **THE DIVINE COMEDY ABSENT FRIENDS** The Divine Comedy
- 107 **QUEEN GREATEST HITS II & III** Queen
- 3 **PET SHOP BOYS POPART - THE HITS** Pet Shop Boys
- 3 **AEROSMITH HONKIN' ON BOBO** Aerosmith
- 70 **JUSTIN TIMBERLAKE JUSTIFIED** Justin Timberlake
- NEW **YOUNG HEART ATTACK MOUTHFUL OF LOVE** Young Heart Attack
- 5 **GILBERT O'SULLIVAN THE BERRY VEST OF** Gilbert O'Sullivan
- 107 **ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING** Robbie Williams
- 30 **R KELLY THE R IN R & B - GREATEST HITS VOL. 1** R Kelly
- 1 **50 CENT GET RICH OR DIE TRYIN'** 50 Cent

NEW THIS WEEK

- 1 **VARIOUS NOW THAT'S WHAT I CALL MUSIC! 57** Various Artists
- 2 **VARIOUS ULTIMATE DIRTY DANCING (OST)** Various Artists
- 3 **VARIOUS POP PRINCESSES** Various Artists
- 4 **VARIOUS WESTWOOD - THE JUMP OFF** Various Artists
- 5 **VARIOUS BEST OF R&B** Various Artists
- 6 **VARIOUS FLOORFILLERS** Various Artists
- 7 **VARIOUS BOMBERS 12** Various Artists
- 8 **VARIOUS BEST WORSHIP SONGS EVER** Various Artists
- 9 **VARIOUS LOVE ACTUALLY (OST)** Various Artists
- 10 **VARIOUS SUPERHERO** Various Artists
- 11 **VARIOUS FANTASTIC NO. 1'S OF THE SEVENTIES** Various Artists
- 12 **VARIOUS NOW DANCE** Various Artists
- 13 **VARIOUS ANTHEMS OF HOUSE** Various Artists
- 14 **VARIOUS HALL OF FAME - THE GREAT COMPACTORS** Various Artists
- 15 **VARIOUS FOX KIDS PARTY HITS** Various Artists
- 16 **VARIOUS NEONKIDS ARE MADE OF THIS** Various Artists
- 17 **VARIOUS THE VERY BEST OF NEW WOMAN** Various Artists
- 18 **VARIOUS POP PARTY** Various Artists
- 19 **VARIOUS 80'S SOUL MIX 2** Various Artists
- 20 **VARIOUS THE BEST OF THE BEATLES** Various Artists

NEW THIS WEEK

- 1 **FRANZ FERDINAND FRANZ FERDINAND** Franz Ferdinand
- 2 **KATIE MELUA CALL OFF THE SEARCH** Katie Melua
- 1 **DELAYS FADED SEASIDE GLAMOUR** Delays
- 4 **THE DARKNESS PERMISSION TO LAND** The Darkness
- 5 **YOUNG HEART ATTACK MOUTHFUL OF LOVE** Young Heart Attack
- 8 **THE LIBERTINES UP THE BRADNET** The Libertines
- 18 **CHRIS REA THE BLUE JUKEBOX** Chris Rea
- 7 **LOSTPROPHETS START SOMETHING** Lostprophets
- 6 **BASSETT JAXX KISH KASH** Bassett Jaxx
- 12 **THE STROKES ROOM ON FIRE** The Strokes
- 5 **FEEDER COMFORT IN SOUND** Feeder
- 14 **THE WHITE STRIPES ELEPHANT** The White Stripes
- 9 **THE WHITE STRIPES DE STUJAL** The White Stripes
- 13 **THE WHITE STRIPES WHITE STRIPES** The White Stripes
- 10 **SUGARCULT PALM TREES & POWER LINES** Sugarcult
- 16 **STEREOPHONICS PERFORMANCE AND COCKTAILS** Stereophonics
- 17 **PIXIES SURFER ROSA** Pixies
- 18 **PIXIES DOLLITTE** Pixies
- 19 **BOB MARLEY LIVELY UP YOURSELF** Bob Marley
- 19 **STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM** Stereophonics

NEW THIS WEEK

- 1 **GUNS N' ROSES GREATEST HITS** Guns N' Roses
- 2 **THE RASMUS DEAD LETTERS** The Rasmus
- 3 **THE DARKNESS PERMISSION TO LAND** The Darkness
- 4 **BLINK 182 BLINK 182** Blink 182
- 5 **NIRVANA NEVERMIND** Nirvana
- 6 **YOUNG HEART ATTACK MOUTHFUL OF LOVE** Young Heart Attack
- 7 **JOE SARTANI IS THERE LOVE IN SPACE?** Joe Sartani
- 8 **MUSE ABSOLUTION** Muse
- 9 **LOSTPROPHETS START SOMETHING** Lostprophets
- 10 **EVANESCENCE FALLEN** Evanescence



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