

Inside: Foolproof thisGIRL Kurt Nilsen The Killers Verra Cruz Nick Drake

# MUSICWEEK



Industry body proposes a flat 8% rate to cover downloads and physical sales across Europe

## IFPI offers new royalty deal

### Downloads

by Paul Williams

International record labels body the IFPI has offered European collection societies a blanket 8% regional royalty rate for downloads and physical sales in a move that could revolutionise the licensing of music in the new digital era.

The deal is understood to propose a flat 8% fee applicable to downloads, CDs and DVDs and covering the UK as well as the rest of Europe. The current UK mechanical rate is 8.5% for physi-

cal sales, while the rate for continental Europe struck by the IFPI and Biem, the organisation that represents mechanical collection societies, is 9%. DVDs are licensed at 6% across Europe, although the level is the subject of a UK dispute.

Online licensing has long been a sticking point in successive rounds of negotiations between IFPI and Biem. Online music companies such as Apple and Napster have blamed the lack of a single royalty rate across the continent as one of the key factors delaying their European launches.

The news comes as Napster

prepares to announce its UK roll-out at a press conference at London's Sketch on May 20, with speculation growing that it will launch before the end of the month.

A May launch would mean that it would steal a lead in the UK over both Apple's iTunes and Sony's Connect service, which launched in the US last week and arrives here in June. The UK launches of such services have been viewed as a crucial step in the creation of a legitimate download market.

Napster last week confirmed a tie-up with the Dixons Group under which 1,100 Dixons, PC

World, The Link and Currys outlets will promote the UK service and stock Napster music software and branded products. Napster president Brad Dues says parent company Roxio already has a long-standing partnership with Dixons, which will be able to provide a "total solution" for consumers extending from computers to Napster-branded CD-Rs.

"Unlike certain retailers, Dixons has not traditionally sold music so there's a growth opportunity for them," he adds. "Other retailers who sell music are more concerned about cannibalisation

of their current business than they are about new models of music distribution."

Dues says that Napster is "hopeful and confident" of having all five majors and the big independents on board when it launches. The company last week reported a sharp rise in turnover for its US business with revenues for the three months to March 31 this year hitting \$6.1m (£3.4m). This compares to \$3.6m (£2.0m) for the period from October 29 last year, when Napster's US service launched, to the end of 2003.

paullw@musicweek.com



### Scissor Sisters cut it for Polydor

Scissor Sisters were yesterday (Sunday) playing a key role in helping their record company Polydor claim its greatest domination yet of the Top 10 albums chart.

The Universal operation was on course to have five titles among the Top 10, with Guns N' Roses' Greatest Hits and D-12's D-12 World battling it out for the number one position and the self-titled Scissor Sisters album eyeing up a place within the Top Five. The trio were expected to be joined in the Top 10 by Snow Patrol's Final

Straw and a new entry by The Who's 'The Who's Now' compilation.

Polydor joint managing director David Joseph says what is most pleasing about the five hits is the breadth of music which is being successful. "The success of acts such as UK-signed acts Snow Patrol and Scissor Sisters underlines the commitment within

the label to broaden its focus from its traditional core area of pop," he adds.

Other acts, such as The Hives and newcomer Kristian Leontiou - whose Story Of My Life was last week upped to A-lists at Radio One and Radio Two - further underline the recent development of the roster.

### 3mv clients line up new deals

Indie labels hit by the collapse of the distributor are finding new homes with the likes of Vital and Pinnacle p4

### CD:UK backs new Cads award

Viewers of the leading ITV show are to vote for their video of the year in the new Peoples' Choice category p5

### Dancehall blurs urban genres

With the likes of Sean Paul breaking into the charts, reggae is building links with the hip-hop and R&B scenes p9

This week's Number 1s  
Albums: Guns N' Roses  
Singles: Eamon  
Airplay: Maroon 5



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Digest

▶ A lot has already happened over the first three months of the Live Music Forum. Viewpoint, p18

# MUSICWEEK

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

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#### GWR inks digital deal with BT

● The GWR Group has struck a deal with BT to enable it to create a digital rival to 3G as a means of delivering content to mobiles and hand-held computers. The new 'datacast' venture will utilise spare capacity on one of the UK's national DAB multiplexes - which is 65% owned by GWR - to transmit large amounts of multimedia content such as news, sport and entertainment to handheld devices.  
● Song recognition company Shazam is partnering with BMI to improve its US performing rights organisation's single measurement system. BMI will utilise Shazam's technology which recognises a 'fingerprint' of a song, which is then matched against recordings that are held in a database.  
● Yahoo has signed a deal with Aim to provide British indie repertoire for its internet radio facility, LAUNCHcast in the US, Canada, UK and Ireland. The service allows Yahoo! broadband customers to stream a variety of music from a host of online radio stations and devise their own personal playlists. A customised version of LAUNCHcast was launched in the UK and Ireland last week.

### Bottom line

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50 Cent: hitting right notes for Universal

#### Bertelsmann back in the black

● BMG owner Bertelsmann last week announced a return to profits, with first quarter operating profit hitting €11m (£7.5m), compared to a €7.5m (£5.2m) loss for the same period in 2003. However, sales fell from €939m (£2.66bn) to €739m (£2.57bn), a shift which was partially attributed to currency fluctuations. Meanwhile, Vivendi Universal said its music division's revenues fell 11% on the year during the quarter to €757m (£663m), pointing to the weak global market and trying to compete with a 2003 operating quarter which included 50 Cent's big-selling *Get Rich Or Die Tryin'* album.  
● BMG and Sony were expecting to have the clock on their merger 'reset' at the end of last week after supplying new material to the Brussels competition team. The Phase

II probe into the tie-up was originally halted at the beginning of April to give the two companies more time to provide additional data required by the EC. This automatically delayed the June 22 provisional date set for the investigation to end. The EC is now expected to announce its decision by late July.  
● A string of formerly *Shw* labels are finding new homes p4  
● The EC issued a warning last week that the *Santago Agreement* is in breach of competition rules and has led to the 'effective lock-up' of national territories. The so-called 'Santago Agreement' was established by the collecting societies in November 2000 with the aim of providing content providers with a non-exclusive worldwide licence. The European Digital Media Association (EDMA) denounced the warning.  
● EMI Music Publishing is taking 100% control of Hit & Run's publishing arm p5  
● Dido's BMG-issued *Life For Rent* was recognised in April for *SIM* European sales with a five-times *IFPI Platinum* Europe album. Sony's self-titled Anastacia received a *lim* award, as did BMG artist Britney Spears in the US and Universal's Guns N' Roses Greatest Hits retrospective.  
● Songwriter and producer Mark Taylor is in a legal battle with former employer *Rive Droite* p5  
● US label *Barbed Records* has opened its doors in the UK with the release of an album by US artist Ben Arthur. Bardic was set up in the US by songwriter Jack Ponti, who has worked alongside acts such as Toni Braxton, Pink, Dr Dre and Deslany's *Chick*.

### Exposure

#### Rajar refines its technology

● Rajar says it has identified four new players - which it declines to name - that could provide viable alternatives for electronic audience measurement to the existing *RadioWatch* and *Portable People Meter* (PPM) systems developed by GfK and Arbitron. Following tests conducted last year, Rajar concluded that neither device was fully satisfactory in its present form to replace its existing diary-based system.  
● *Empag* says it will launch its West Midlands FM station *Kerrang 105.2* on June 10. The launch will be accompanied by a £2m advertising campaign incorporating both above and below-the-line activity, plus street teams and guerrilla marketing.  
● *IPC Ignite!* titles *NME* and *Uncut* were among the winners at last Thursday's PPA awards in London. NME publisher Neil Robinson was named publisher of the year (concurrent), while the magazine's designer Rob Biddolph was designer of the year (consumer). *Uncut* took consumer specialist magazine of the year. Elsewhere in the awards, *Musik Week* was shortlisted for magazine of the year (weekly business).

music company's institutional shareholders. Previously Nums had retired Secretary, but executive chairman Andy Taylor says CSFB has the global reach to assist the group with its goals in the US and in the main European markets such as France and Germany.  
● *Inc* labels and managers are taking the *DIY* route to releasing repertoire. p6

### People

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#### MTV is readying its Breaking Point series with Island Records p4

● The BBC and the Radio Advertising Bureau (RAB) are hosting a seminar on June 8 on digital technology within the radio industry. BBC Radio 4's interactive controller Simon Nelson and RAB's chief services director Michael O'Brien will be among the speakers at The 21st Century Radio Listener event taking place at London's Bloomberg Building.  
● Channel 4 and Intel are linking up for a UK Music Hall Of Fame. p5  
● Broadcast showbiz Chris Moyles has boosted Radio 6's figures in the latest Rajars. p8

#### Rajar refines its technology

### People

#### Live guru writes for industry

● Live Music Forum chairman Feargal Sharkey announces the launch of a massive Man poll of 1300 executives within the music industry. In the first of a series of columns in *Musik Week* (see p18) - which will update the industry on the activities of the Live Music Forum - Sharkey appears to industry executives to spare time to co-operate with the research, which will feed into the work of the forum over the next two years. The full text of Sharkey's address to the music industry can be read on [www.musicweek.com](http://www.musicweek.com).  
● In The City co-founder Tony Wilson has been lined up to chair a conference tomorrow (Tuesday) being staged by the Institute of Chartered Accountants. Speakers at the ICA's Entertainment & Media Special Interest Group conference at London's Regard Circle will include Selwyn Michard Laurence Vickers partner Steve Jeffrey looking at the subject of acting for bands.



Dodd: hugely influential musical pioneer

Gandor's famous Roundhouse venue is looking to stage a three-week music festival each summer when it reopens for business in autumn 2005. Celebrities including Suggs and Juliet Stevenson (pictured) took part in a 'ground-breaking' ceremony last Wednesday to mark the start of a £25m reconstruction project for the north London park, which played host to Pink Floyd,

The Rolling Stones and Jimi Hendrix during the Sixties and Seventies. While it has been singing that note and acoustic music for the past five years, amplified concerts have not been permitted. That will all change from next year when the newly-soundproofed venue will become the biggest live venue in north London, with a standing capacity of 3,300 and seating for 1,800.



Dodd: hugely influential musical pioneer

● Clement 'Six Coxson' Dodd the man behind Jamaica's Studio One label, has died aged 72. p19  
● Silvia Martello has been promoted to head of acquisition and catalogue marketing at Universal Music UK. Reporting to group sales director Brian Rose, Martello - currently part of the catalogue team - will be responsible for the marketing of all the company's audio and music DVD catalogue in the UK.

● Correction: In last week's issue, the top-selling music DVD, The Kids Are Alright by The Who, was incorrectly attributed to BMG Video. It is, in fact, released by Sanctuary.

## IFPI loses two senior execs, as the BPI and British Music Rights headhunt hotseat talent

# Industry bodies recruit fresh blood

### Companies

by Martin Talbot

Two of the UK's leading associations have drawn on the IFPI ranks to fill senior positions.

Publishers and songwriters organisation British Music Rights has announced the appointment of Emma Pike as its new director general, ready to take on the role in September.

In turn, the BPI has appointed Geoff Taylor as general counsel; his recruitment comes in parallel with the confirmation of Steve Redmond as director of communications and development.

Pike, who will move back to the UK after three years living in Brussels as IFPI's European Affairs Executive, emphasises that she will be moving from the recorded music sector to the publishing sector and highlights her aim to help build a united pan-industry front on issues.

"I will be crossing over from one side of the industry to the other which I think will be very positive," she says. "It is vital that the music industry works together, especially at the moment when it faces such big changes."

She highlights the importance



Pike move up at British Music Rights



Taylor (left), Redmond: appointed by BPI to new roles

of the Music Business Forum, which BMR has played an important part in establishing as a vital cross-industry forum. "An important part of my job will be to make sure that the industry is speaking with one voice," she says.

Another key issue will be education, she says, as the industry attempts to build awareness of copyright. "For the entire music sector, the arrival of some of the big names in online services, such as iTunes, is going to be a priority," she says.

"British Music Rights will be concentrating on promoting these kind of services and launching education publicity campaigns to make sure that people are aware

that they really ought to be moving away from illegal services to the new legitimate services. "Education is going to be very important."

British Music Rights' chairman Sir Alistair Hunter welcomes Pike's arrival. "[Emma] will bring with her from Brussels extensive experience of music industry issues, and an impressive track record as a lobbyist on copyright and other concerns. We are confident that she will quickly make an impact on the UK scene."

Pike replaces Kate Fulton, who resigned as DG in February after fewer than five months in the role. In the past two-and-a-half years, she has worked for the IFPI in Brussels, first with responsibility

for international trade issues and latterly as a lobbyist. Before joining the IFPI, she worked in Milan for an intellectual property law practice.

In turn, the appointment of Taylor and Redmond to the BPI forms part of a restructuring of the organisation under executive chairman Peter Jamieson to improve the focus on "its service to members and its advocacy on behalf of the industry".

"Taylor arrives after almost seven years at the IFPI, where he is currently deputy general counsel and director of litigation and regulatory affairs. Starting on June 7, he will take responsibility for all BPI legal issues as well

as its anti-piracy issues.

In turn, Redmond will take control of the BPI's communications activity, as well as its research, membership and commercial functions and will represent BPI interests with the Official UK Charts Company. Redmond has worked most recently as consultant to the BPI and the OCC over the past 18 months, before which he was publishing director of the *Music Week* Group.

"The major objective for the BPI over the coming year is to assist the transition of the business model of our members, in embracing the digital revenue streams and trying to tackle the copyright threat," says Jamieson.

He adds that the two appointments strengthen the organisation's ability to tackle such issues. "It is the process of how to protect legally and how to promote, educate and assist in understanding the issues," he says.

Jamieson adds that he will represent the BPI on the Music Business Forum, following the departure of BPI director general Andrew Yeates last month. As a founder organisation of the forum, the BPI remains totally committed to the structure, he says.

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## Jive loses standalone status, as BMG readies merger

Jive UK is to close its doors as an independently-sited operation, it emerged at the end of last week.

The staff at the label were informed last Friday morning that the label's headquarters in Willesden, north-west London are to close and the label merged in with BMG.

"It is understood that long-time Jive managing director Steve Jenkins was informed of the decision by BMG CEO Tim Bowen last Thursday, before Jenkins told

his staff the following morning.

Neither Jenkins nor Bowen were available for comment as *Music Week* went to press late last Friday, but it is understood that the Willesden office will close before the end of the year, following a process of consolidation.

Although the headquarters will disappear, Jive will remain as an imprint with individuals expected to retain specific responsibility for Jive projects within BMG's Bedford House headquarters in Putney.

Sources close to Jive suggest that some redundancies are likely to result from the move, but that more than 50% of Jive's 26-strong workforce are expected to find roles at Bedford House. It remains unclear what the future holds for Jenkins, although it is understood that BMG is keen to retain him.

"Basically, Jive will become part of BMG," says one Jive source. "We have been told that more of us will be found roles than will not - if we want them."

Another Jive staffer says the reaction last Friday was philosophical. "It is a sad day for people who have been at Willesden for a long time. But when the news came it wasn't that much of a surprise because we have known that the people at BMG have wanted to be able to work artists like Britney and Justin Timberlake since the merger," he says.

The announcement follows a period of change at Jive, which has been the subject of a long-term

consolidation process since BMG acquired the company at the end of 2002. Last year saw the company rationalise its backroom operations and bring together its functions across a number of sites in Willesden to just one site.

This year, the company has scored number one singles in the form of Britney Spears' *Toxic* and Eamon's *F\*\*k It (I Don't Want You Back)*, while Justin Timberlake's *Justified* was the biggest album of 2003 in the UK.

### THE MUSIC WEEK PLAYLIST



**NINA SKYFE**  
FEAT. JABBA  
*Move Ya Body*  
(Next Platinum/Universal)  
The sleeky first hit on the Coolie Dance riddim topped here back in March. (single, July 5)



**GEORGE MICHAEL**  
*Flawless (Go To The City)* (Sony)  
Strong remake of the sleeky first hit on the Coolie Dance riddim topped here back in March. (single, June 2)



**BRANDY**  
*Talk About Our Love feat Kanye West (Atlantic)*  
Now added to Radio One's C1st, this should be huge. (single, June 14)



**M.I.A.**  
*Sunshowers (XL)*  
Set to be the name to crop this summer and Radio One's C1st, beyond. (single, July 5)



**HOPE OF THE STATES**  
*The Red The White The Black The Blue (Gony)*  
Triumphant return for Dichester's finest which is now picking up mainstream support. (single, May 24)



**ORBITAL**  
*Blue Album (Orbital Music)*  
The band's CD electronic prove they are still as good as ever on this swansong release. (album, June)



**AVRIL LAVIGNE**  
*Under My Skin (Arista)*  
A cracking debut for her second full length set, which should see her London live debut this week. (album, May 24)



**JESSIE DELUXE**  
*Angel (Transistor Project)*  
A cracking debut from Dis LA pop-punk three-piece, who make their London live debut this week. (download, available now)



**BEASTIE BOYS**  
*Ch-Check It Out (Parlophone)*  
Another brilliant video from the trio, "boys" who are old enough to know better. (single, May 3)



**OZONE**  
*Dragueta Din Tristeza (Din)*  
Since its first appearance here, this version of the Eurosong hit has built a head over its rival cover thanks to The Box. (single, May 17)

## C4 backs setting-up of Hall Of Fame

The UK is poised to have its own Music Hall Of Fame building and TV series, following a link-up between the industry and Channel 4.

Each year up to 10 acts and one top-flight producer, A&R executive or other "behind-the-scenes" player will be voted into the new academy, which is being prepared for launch in November.

Plans are already advanced to open a dedicated UK Music Hall Of Fame with several buildings in London being investigated as possible homes for a series of interactive elements alongside tributes to the stars.

72 manager Paul McGuinness and record bosses Tony Wadsworth, Lucian Grainge and Nick Phillips are also among the executives who have been invited to serve on a 24-strong steering committee to inaugurate acts.

Chris Ward, head of events at Initial, which is producing a series of autumn prime-time Saturday shows to launch the Hall of Fame, says he has already got "100% support" from the industry. He hopes the Hall of Fame building can be open by the early part of next year at the latest.

The concept of the Hall Of Fame will see the steering committee shortlist acts from the first five decades of rock'n'roll, spanning the Fifties to the Nineties. The decision to induct singers and bands into the Hall of Fame will not be subjective, but based on criteria such as sales. Bands from around the world will be eligible, although they must have had a hit in the UK.

Five Saturday night shows will be dedicated to each decade's nominated acts and will feature live performance and interviews. At the end of each show, the public will nominate one performer to join the Hall Of Fame. A final show will feature the top voted acts and could see new talent taking on songs by some of the new Hall Of Fame members. A leading executive, who has made a major contribution to the British music industry, will also be put forward to the Hall Of Fame each year.

Initial chief executive Malcolm Gerrie says the series represents a "huge commitment" from Channel 4 to music on prime-time TV.



McGuinness on steering committee

# Indies pick up pieces from 3mv and Telstar collapses

## Distribution

by Robert Ashton

Rival players are moving in swiftly to pick up the pieces of former leading independent operators Telstar and 3mv.

Ministry of Sound is eyeing up assets from the Telstar businesses which folded last month, while some of the labels caught up in the £10m meltdown of collapsed sales and marketing specialist 3mv have found new distribution homes at Vital/HEB and Pinnacle.

Ministry of Sound is understood to be in talks with Telstar administrator Menzies Corporate Restructuring about taking on the company's compilation brands Euphoria and Breakdowns. Astral Records and B-Unique have both signed distribution deals with Vital. The former has a claim for almost £172,000 listed against one of 3mv's companies in insolvency practitioners David Rubin & Partners' creditors' report.

Pinnacle has completed, or is on the verge of completing, deals with former 3mv clients Breast Fed, Champion, Concept, Doms, Different, Eagle Rock, Exceptional, Hed Kandi, Outcaste, Susu, Tidy Trax, Triu Thoughts and V2.

Other operations are yet to find a new sales and marketing outlet. Two of the larger record companies affected by the 3mv fallout, Big Brother and Ministry of Sound, are still in discussions with Vital, Pinnacle and other distributors. Insiders suggest the strongest option for Oasis' label Big Brother may be their record company Sony's Ten distribution joint venture with Warner.

"There are a few of the smaller ones who maybe haven't got anything in the pipeline that don't need to be rushed into anything," says Vital managing director Peter Thompson. "Something like [the 3mv collapse] does rock the independent boat, so it is important to show there are two strong companies out there helping labels."

## A liquidation this size could easily take a year because it's a fairly sizeable company

administrator, David Rubin & Partners

Vital does not plan any material changes to its operation to handle the extra workload.

However, Pinnacle has recruited four former 3mv staff to cope with the work generated by the former 3mv clients. "There are some very good staff who worked at 3mv," says Pinnacle managing director Tony Powell.

Despite the massive scale of the debts - £3.67m for Acetone Ltd (3mv's company that handled overseas sales) and £6.98m for Rapidmark Ltd (3mv's company catering for the UK market) - anecdotal evidence suggests that no labels have yet gone to the wall.

However, respite in the form of a dividend appears to be a long way

off. An administrator from David Rubin & Partners says the true level of debts - and therefore the dividend, if any - has still to be calculated.

After claims have been studied and verified, the whole process could drag on for a further 12 months. "A liquidation this size could easily take a year because it's a fairly sizeable company," he says, adding that 3mv directors Dave Trafford and Max Kenny are "obligated to help us out and will do".

The time delay is bad news for labels hoping to cut their losses quickly and pay off a fraction of their debt.

Indeed, one source suggests that any of the creditors will be lucky to reclaim any cash after the liquidation process, which in itself could cost £200,000.

"My experience with these things is no one ever sees any money, even if a dividend has been declared," he says. "The only people who make money is the liquidator." robert@musicweek.com

## FOOLPROOF

Island Records is preparing to release singles by four new acts on the same date next month, as the culmination of MTV's Breaking Point.

The show, which begins airing on Wednesday next week, will document how Island has narrowed down an initial nine acts in February to a final four acts, tracking right through to their debut.

Releases in mid-June. Produced internally by MTV, the series will air for 30 minutes every Wednesday on Friday, running for six weeks.

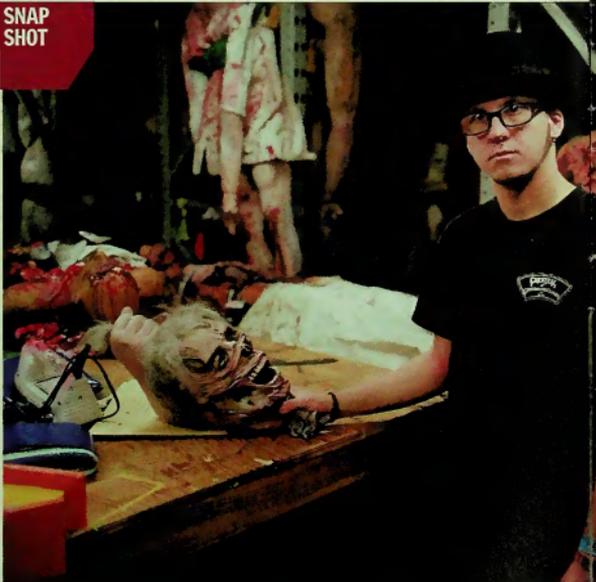
The label expects at least one of the four acts - Portabella, The Holiday Place, Tokyo Dragons and Foolproof (pictured) - to

develop a long-term project. "This is not a film about Island Records," says Island managing director Nick Gattfield. "The programme has been very much a case of documenting the A&R process."

All of the final four acts had been signed on development deals by Island before filming started.

In a parallel development, MTV last Tuesday won an appeal against Westminster Council which will allow it to begin airing and broadcasting its Total Request Live (TRL) show from new studios on London's Leicester Square within two months. The action came after acts - Portabella, The Holiday Place, Tokyo Dragons and Foolproof (pictured) - to

## SNAP SHOT



CAST LIST: Commissioning editor: Chris Sca; MTV UK and Ireland Executive Producer: Francis Ridley; Money Producers, Producer/director: Slagh Akkison; Day Gilman; Mike Fox; Money Producers.

► What is essential, is that long-term commitment remains "long term" – Editorial, p18

## CD:UK vote to select Cads Peoples Choice

CD:UK viewers are to vote for their favourite video of the year in a new People's Choice category at *Music Week's* forthcoming Cads04 – Music Vision Awards.

The new gong, which will be sponsored by the ITV show, will enable the TV viewing public to choose their favourite video for a UK artist alongside all the categories judged and voted for by industry professionals. Since the Brit Awards dropped its own publicly-voted video category two years ago there has been no other video award voted for by UK terrestrial TV viewers.

The popular show, produced by Blaze Television, will trail the shortlist on both its CD:UK edition and CD:UK hotshots strands. Viewers will then be able to vote via SMS and online. CD:UK series producer and Blaze Television head of music Phil Mount says, "We're delighted to be involved in the Cads04. This is a great opportunity to recognise UK music videos for the powerful medium that they are."

Judging is already underway for the other video categories at the awards. Shortlists will be

announced on May 17 and winners will be revealed at the event, which takes place on June 9 at London's Royal Lancaster Hotel.

The awards coincide with DVD Europe 2004, the two-day conference being organised by *Music Week* to explore all areas of creating, marketing and selling music on the format, as well as looking forward at new ways in which music fans will experience audio-visual content in the future.

Set to take place at the Congress Centre in central London from June 8-9, the mix of panel and keynote sessions will put together experts from across the business. Retailers set to appear on the retail and marketing panel include Fopp founder Gordon Montgomery, while panellists will focus on the content creation sessions include Blaze Television's Phil Mount, artist Matt Black (Coldcut), Mark Roberts (Sanctuary) and Steven Webben (Beggars Group) and Lloyd Salmons (Outside Line).

For more information contact James Smith on 020 7921 8308 or jsmith@cmplinformation.com.



Rising UK rock band thisGIRL have signed an albums deal with Drowned In Sound Recordings.

The move marks the first long-term albums deal by Drowned In Sound, which is now fully backed by Simply Red's management team Silentway, who scooped the UK achievement award at this year's Music Week Awards for their groundbreaking independent business model.

The label has been developed through Drowned In Sound's

alternative music website core business, which has been running for three-and-a-half years.

The first thisGIRL release through the new deal will be a single titled Hallelujah on June 14. Their debut album *Uno* will follow in July.

The group last year released a one-off single through influential independent label Fierce Panda and subsequently were the subject of intense interest from a string of major labels.

## Rive Droite sued by top writer

Star writer and producer Mark Taylor took his former employer Rive Droite Music to court last week in a complex dispute which could see high-profile witnesses including Enrique Iglesias take the stand.

Taylor, who left Rive Droite Music (RDM) at the end of 2000 to join Brian Rawling's Metrophonic team, is claiming unpaid producer royalties.

The two sides are also disputing the length of Taylor's contract with RDM and, therefore, which company (RDM or Metrophonic) technically employed the songwriter when he wrote hit songs for Iglesias' Escape album.

RDM boss Harry Cowell, who joined the publisher in October 2001 after Taylor and Rawling had left the publishing group to start Metrophonic, says the substantial part of the RDM case against Taylor is that he wrote Hero, Love To See You Cry, One Night Stand and She Be The One for Iglesias while he was still under contract to RDM.

Cowell says that RDM had been preparing its own claim against Taylor for this and alleged "interference" with computer files and back-up materials when it was hit by the suit for unpaid production royalties from Taylor.

He adds that because the court case is also expected to focus on some songs used by Cher on her album *Living Proof*, other high-profile music industry executives may be called to testify during the case, which is due to run until May 24.

"We want to go to court, we feel our company has been wronged," adds Cowell.

Speaking in defence of Taylor on the eve of the court case, Rawling disputes Cowell's assertion that Taylor had a three-year contract with RDM and says the writer's previous two deals were both for two years only. Rawling also says that Taylor had tried to mediate with RDM, but met with no success.

Rawling, who is also likely to be called as a witness in the case, says, "The court will decide."



Iglesias: songs at centre of court battle

## 'End of an era' as EMI buys complete stake in Hit & Run

by Paul Williams

EMI Music Publishing is taking complete control of Hit & Run's publishing arm after concluding an £11.5m deal to buy the 49% it does not already own.

Three-and-a-half years after it bought a 51% stake in the company for the same amount, the major will absorb Hit & Run's catalogue into its own operations on May 31, marking the end of the independent as a separately-run entity.

The complete takeover of the company, which is best known for handling the Genesis and solo member song catalogues, will mean the closure of Hit & Run's publishing operation, with the exit of Hit & Run's three remaining staff, including managing director Jon Crawley, who previously co-owned the business with chairman Tony Smith.

Crawley says the move has not come as a surprise to the staff, as EMI had an option to buy out the remainder of the company this year as part of the original deal which was struck in 1999. Since then, Hit & Run has continued to run "like a satellite" to EMI, according to Crawley, with back-



Collies: managed by Hit & Run

room functions such as business affairs and accounts taken into the major but the independent continuing directly to look after its writers such as the former Genesis members Tony Banks, Phil Collins and Mike Rutherford.

The managing director describes the buy-out as "the end of an era" but is confident the repertoire, which combines the Hit & Run and Charisma catalogues, will be in safe hands.

"I've always been a huge fan of EMI because they've got a fantastic infrastructure," he says. "They have good people on a territory-by-territory basis and the UK company is so well run, hence the reason

they've been number one publisher for the past nine years."

The latest deal will not affect the independent running of Hit & Run's management company overseen by Tony Smith, Phil Collins' First Final Farewell Tour opens on June 1, while Mike & The Mechanics are working on a new studio album.

The deal for Hit & Run's publishing business follows an earlier deal by EMI in March, to exercise its option to buy the remaining 20% of Motown's Jobete catalogue it did not own from founder Jerry Gordy for £43.7m.

Meanwhile, EMI Music Publishing has put in place a new management structure for continental Europe, with the company's German president & CEO Peter Endr appointed to the same role across the continent.

At the same time, the company's Continental European Operations executive vice president Terry Foster-Key becomes chief operating officer for the region. Both will report to global chairman and CEO Marty Bandler.

pub@musicweek.com

© Bandler Quickfire, p21



# The success of independent business models is changing the dynamics of the whole industry

## DIY approach gathers momentum

### Talent

by James Roberts  
Simply Red and Katie Melua have already grabbed headlines as projects which scored success by pursuing independent business models.

Now their victories are inspiring a new wave of independent spirit across the UK music business. As established labels are more cautious than ever about what projects they decide to become involved with, it appears that more artist managers than ever are directly taking on the job themselves to help their acts find an audience.

From rock to dance to MOR, tiny new labels are springing up around emerging artists, which are going some way to fill the void between unsigned bands and major label projects.

The new era of the management label is also changing the dynamics of the music industry's business services – especially where independent marketing, press and promotion agencies seek business from – and projects are launched, untied to traditional record company structures.

### It's harder to get acts signed. More managers are putting teams together themselves.

David Rowell, Bigger Picture Media

The Echo Label's director of marketing David Rowell is developing a new venture, Bigger Picture Media, specialising in providing expertise to such small ventures which want to release music independently. "It is very hard to get acts signed these days in the traditional way, so more and more managers are putting teams together themselves," he says.

Rowell's current projects outside of Echo's roster highlight the diversity of genres from which independent projects are emerging. These include advising Birmingham's Miss Money Penny's club on its record label operations.

"Miss Money Penny's is the type of company that, a few years ago, might have done a deal with one of the dance departments of a major," he says. "But everything they do is independent, from owning the venue to putting out their own records, they don't need anyone else involved."

Rowell is also overseeing the marketing of a new artist, Damien Dempsey, through an Irish venture called Independent Records Limited. The performer's forthcoming album *Seize The Day* has already



Taking the independent route: Damien Dempsey (left), Xanda Howe (right, above), Katie Melua (right, below)

secured national press in *Mojó* and *The Independent*.

"If the artist is right and there is a decent plot, then people will get what they are doing," says Rowell. "But ultimately it's all about the bits in between the grooves."

As more independently-run campaigns achieve success, the music seriously the media takes such projects. Sue Harris of Republic Media – whose current roster includes a diverse range of "DIY" acts, ranging from Katie Melua (Dramatic) to pop act Fifth Avenue (Religion Music) – says media outlets are now more receptive to pitches from independent companies than they were a few years ago.

"It is encouraging that people will increasingly look at a project on its merits, rather than make decisions based on what major label it is or on how much money it is bring-

ing," says Harris. "I think Katie [Melua] has played a big part in changing people's perceptions in that sense, but an artist still has to be able to stand out, regardless of what is going on behind the scenes."

One new label venture which is looking to follow in the footsteps of Melua inventor Mike Batt's Dramatic label is Songphonic Records, which is independently releasing the debut album by female artist Xanda Howe.

Founded in 2002 by Osman Kent, the label has secured significant independent investment for the launch of its first artist album on June 14, Kent says. "In the past it was difficult for smaller labels to compete, but the internet has levelled the playing field, removing one of the biggest obstacles to indie success – distribution. Once you have established a strong brand, like Simply Red, it's easy to



of how a manager or artist can go about launching an act without the help of a major label," he says. "Now there is much more awareness of how to go about working a project without a big record label."

Green works on a wide range of labels including B-Unique, North Country and Southampton label Easy Street. "Each of these businesses are very different in terms of what expertise they need and what their aims are," he says.

While the transparent aim of some management-led labels is to build an act to the point where it has proven itself and a traditional label will pick up on it, others are more interested in establishing genuine long-term businesses.

"For a small independent company, if you are careful about where you spend money, you can make a living from doing it yourself," says Rowell.

Of course, if a major does come along with a blank chequebook and offer to buy out an independent label, it is an upside. "The Darkness is a good example of how the independent model eventually benefited both the band and the major label," says Green. "I doubt when they first set out putting their independent team

### People will increasingly look at a project on its merits, rather than on what major label it is.

Sue Harris, Republic Media

together, the band planned to just get to the point where a major would sign them. It was genuinely the only way for them to get their music out there."

While the need for such an independent approach remains the same, the conditions enabling precisely that route have improved. james@musicweek.com

### DIY label case study: Verra Cruz

Bristol-based artist manager Matt Booth has so far this year progressed from being the manager of an unsigned band to running a fledgling record company operation.

Having secured an investment of around £50,000 from an entrepreneur from within the IT industry, Booth has put together a freelance promotions team to assist him in marketing his label. Cruz's first release, the Soul Collides EP by UK rock act Verra Cruz. The team which has been put in place includes a brand publicity for national and regional press, Hyperlaunch for new media marketing, Screem Promotions for national and regional TV and radio, Steve Zapp at ITB as booking agent and Universal for distribution.

The funding has also allowed for a Andy Hutz (My Vitrol, Basement Jaxx) to shoot a video for the single, which is being released on July 5.

"The whole point of setting up Cruztown was to be able to run a full campaign for the band," says Booth. "It's more long term than just trying to get to the point where another label will pick it up."

The plan from here is to take the band to the US, where they are already enjoying positive reactions from specialist alternative radio.

"Verra Cruz are much more suited to US radio than the UK, so a lot of our effort is going to be concentrated over there," says Booth. "From what I know we have already had over the band are playing a showcase at the Viper Room in LA in June, which hopefully will be promoted by KROQ."

KROQ DJ Jed The Fish has already picked Soul Collides as his track of the day, twice within one week. "He said on air that they are the best band of their kind since Pearl Jam," says Booth.



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# New host reverses station's breakfast slump, but BBC loses share to commercial radio rivals

## Moyles serves R1 a hearty breakfast

### Radio

by Jon Heasman

BBC Radio One has fired the opening shots of what promises to be a major breakfast show war during 2004, with strong initial figures for its Chris Moyles programme.

Official Rajar audience figures released last week for the first quarter of 2004 show that Moyles, who succeeded Sara Cox at the start of the year, has recruited 680,000 new listeners to Radio One's breakfast slot. The station's best breakfast show performance for four years helped to push Radio One's overall weekly reach up 4.3% on the previous quarter to 9.85m - reversing a lengthy run of declining audience figures for the station - so Moyles may yet live up to his self-appointed 'saviour of Radio One' status.

Radio One's head of mainstream programmes Ben Cooper is delighted. "While for Radio One it's not all about ratings, it doesn't help," says Cooper, who notes that the new listeners Moyles has attracted come from across the board, including a similar number of over-30s and females.

However, the figures were not all good news for Radio One, as its share of listening slipped from 7.7% to 7.6%, suggesting that the listeners who have come on board for Moyles are not staying with the station for the rest of the day.

Cooper says that he is confident that Radio One's revamp of its daytime line-up, which began last month with Colin Murray and Edith Bowman replacing Mark & Lard in the afternoon and will shortly see Scott Mills move to drive time, will improve matters. "The great figures for Moyles' show mean we have turned a bit of a corner and halted the decline and we will continue to build on this with the new schedule," he adds.

Radio One was not the only BBC network to lose share this quarter, however, as all the corporation's analogue networks except Radio Five Live (which chalked up record share) experienced a slight dip, contributing to a fall in the BBC's overall share from 52.8% last quarter to 52.6% in the latest quarter. The corporation's digital networks continue to make progress (see figures above).

Radio Two suffered a relatively even loss of audience across its daytime schedule, with share falling from last quarter's 16.0% to 15.3% and weekly reach declining over the same period from 13.1m to 12.9m, although Jonathan Ross's Saturday morning show continues to gain listeners. The AC powerhouse is also slightly down on its 15.7% share in the equivalent Rajar

sweep last year, but a station spokesman says, "It's a slight glitch - there's no hemorrhaging of listeners."

Of the national commercial stations, Classic FM bounced back to a 4.3% share after a dip last quarter. GWR's flagship station turned in a particularly strong performance in London, where it has become the number three commercial station in the market. Classic's managing director Roger Lewis puts the station's above-average showing in the capital down to "Londoners' greater propensity to explore different music across genres."

Virgin's struggling national AM service fell below the 1% barrier for the first time this quarter, accounting for just a 0.9% share, but this was offset by gains for its London FM service, whose share was up from 1.8% to 2.3%, partly thanks to a strong showing from its Pete and Geoff breakfast show.

Of course, the breakfast battle in London is only just beginning, as the next set of Rajar figures for the

second quarter of 2004 will give the first official ratings for Johnny Vaughan's new breakfast show on Capital FM. Vaughan's predecessor Chris Tarrant went out with a bang, adding 130,000 new listeners and helping Capital FM to increase its share from 7.8% to 7.9%. "Chris goes out on a real high and hands over to Johnny in some style," says Capital FM managing director Keith Pringle.

The station is in very good health to take the new listeners that are coming in to trial Johnny's breakfast show. Heart 106.2's share fell this quarter from 7.0% to 5.8%, meaning there is once again clear blue water between the rival London stations, after Heart stole Capital's crown as the most-listened-to commercial station in London in the third quarter of last year.

"A lot of Capital's success this time has been driven out of people returning to Capital to say goodbye to Chris Tarrant," says Heart 106.2 programme director Francis Currie. "That's understandable. But by the end of the year the future will

become much clearer, and I'm very confident that [Heart's breakfast doc] Jono and Harriet will have a much broader appeal than some of the competitors. People will be trailing, and it'll take them time to make up their mind."

Vaughan's show on Capital launched on April 19, and Pringle notes, "Our own internal research shows the marketing campaign is working well, and people are coming in from all sectors to trial the show. We've done a lot of research with people who are trying the show, and something like 75% of people say it's good or excellent."

In the North East, the Capital Group's Century FM achieved the milestone of becoming the region's largest station for the first time, increasing share from 10.1% to 11.1% and reflecting a strong performance for the Century network.

Our two Big City Network FM stations in the North East, Metro Radio and TFM, both suffered declines in share, but brighter spots for Emag elsewhere in the north were Hallam FM in Sheffield and Key 103 in Manchester, which both increased share.

Hallam is temporarily being programmed by local consultant Paul Chandler, while Key 103 has returned the benefits of Steve Pen's rep to the station under new programme controller Anthony Gaye. Mike Anoulin has also recently been announced as Key's replacement

for Radio One-bound JK and Joel on the station's breakfast show.

Richard Park's renowned programming touch continues to be sure for Emag at Magic 105.4 in London, which has chalked up its highest reach figure for four years, and has increased share from 4.5% to 4.6%. Slater Emag station Kiss 100 has reversed some disappointing recent Rajar figures to increase its share in the capital from 4.0% to 4.2%. Emag Radio's managing director of programming Mark Story says that, although Kiss had been performing well at breakfast and drive time, it had lost its way a little recently during daytimes, when fewer of its 15- to 34-year-old target audience are available to listen. The solution, says Story, has been to programme more recurrents and dance classics during this part of the day in order to broaden the station's appeal.

Chrysalis' rival dance brand Galaxy suffered a slight fall in share, but achieved its highest yet listening share (24.6%) among its target 15- to 24-year-old demographic. Chrysalis Radio group head of programmes Pete Simmons said that this reflects a move to vary the music policies between Galaxy outlets, with the Birmingham and Manchester stations majoring on urban but Yorkshire and the North East staying more, as he puts it, "trancey-dancey".

Jon Heasman@uol.com

**TOP 10 DIGITAL-ONLY RADIO STATIONS (WEEKLY REACH)**  
1. The Mix (627000)  
2. Kerrang! (175,000)  
3. Smash Hits Radio

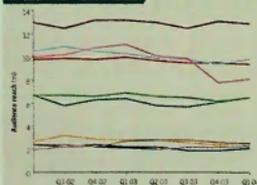
(242,000)  
4. BBC 6 Music (107000)  
5. Q (37,000)  
6. BBC Five Live Sports Extra (36400)  
7. BBC 1Xtra (26300)  
8. Planet Rock



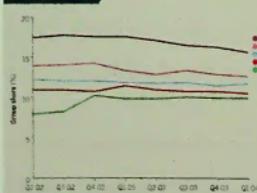
Moyles: 680,000 new listeners for R1 slot

### Radio 2004: first-quarter performance

#### NATIONAL WEEKLY AUDIENCE REACH

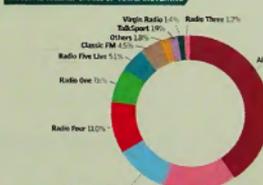


#### NATIONAL GROUP SHARE

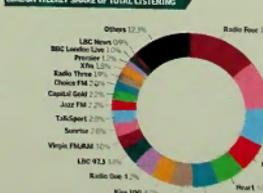


SOURCE: RAJAR (P) 04/04

#### NATIONAL WEEKLY SHARE OF TOTAL LISTENING



#### LONGER WEEKLY SHARE OF TOTAL LISTENING



Following the breakthroughs made by the likes of Sean Paul, dancehall is consolidating its success by forging links with other urban genres such as hip hop and R&B. *By Adam Webb*

# Dancehall joins the urban mix

The word "reggae" has always been an umbrella term but it has surely never defined such a diverse market as it does today. Led by Sean Paul's *Dutty Rock*, the crossover success of dancehall has thrust what was once considered a niche music into the heart of what one might define as a homogenous urban culture.

Dancehall deejays are now just as likely to be found guesting on the latest hip-hop or R&B track, both of which could be founded on the newest dancehall rhythm - and go straight into the national charts.

Nearly half of Radio One DJ Tim Westwood's top three *Jump Off* mix CD consists of straight-up dancehall, featuring tracks from the likes of Beenie Man, Mr Vegas and Shabba Ranks. Meanwhile, Ministry Of Sound's *Smooth* compilation, mixed by hip-hop DJ Shortee Blitz, jumps from Justin Timberlake to a sequence of 15 dancehall tracks including Elephant Man, Vybz Kartel, TOK and Sunycle Crew.

In short, while distinct urban scenes are booming at grassroots level, they are also converging. As a consequence, distinctions between markets are blurring. For dancehall - as with R&B and hip hop - this offers the potential of marketing to a much wider audience.

This has undoubtedly made an impact on the mainstream. Whereas the notion of unadulterated dancehall on daytime radio would have been unlikely even a few years ago, the sound of modern Jamaica is now familiar. The internet has helped create a young consumer base attuned to street culture, hungry for new sounds and dismissive of preset mainstream agendas.

For Def Jam UK marketing manager Mariam Raja, who is currently working campaigns for the likes of Fya and Smujii, this audience has undergone a huge shift in expectations as to what they would define as pop music.

"What pop kids were about five years ago and what they're about now is entirely different," she says. "You're dealing with a very savvy market who have the time and the inclination to get on a computer and download tracks and chat to their mates as well as their cool and what's not. They're heavily influenced by what they feel is trendy and cool and real, and they're not into stuff that they think is not real. There's only so far you can get away with manufactured pop acts these days."

"Record companies can no longer manipulate the marketplace," agrees iXtra DJ Robbo Rax. "With the rise of the last 10 years of videos and urban music stations and the internet - how can they stop it? They can't. It's like trying to stop Missy Elliot."



Sean Paul: mainstream breakthrough grew from dancehall success

Things in reggae take ages to bubble

David Laub, Tomhogan

For this audience, authenticity is the most valued currency. Consequently, marketing is built from the bottom up - starting with specialist radio and media, Channel U, pirate stations and street teams, before moving onto a wider urban audience. Like a mountain climber acclimatising to different stages, only after reaching this second level does the artist have an opportunity for mainstream crossover.

Even for a superstar artist such as Sean Paul, widely regarded as the catalyst for dancehall's current ascendancy and due to play London's Wembley Arena in June, the grassroots market remains his very lifeblood.

"First and foremost Sean is a dancehall artist and that's where all our activity and all our marketing is going to start," says East West head of marketing Richard Hinkley. "The fantastic thing with Dutty Rock was that there was no compromise involved - it was a great dancehall record that found a niche and acceptance in the main-

stream. But when the next record comes, we'll again start at a grassroots level with street teams at a real specialist media level, because that's how you sell the first however many thousands albums and that's where careers are made and careers are sustained."

"Things in reggae take ages to bubble," agrees Tomhogan managing director David Laub, who is currently in the process of pressing Tubby T's *Ready She Ready* on 12-inch - a full six months after the seven-inch hit iXtra's playlist. "Sean Paul's *Gimme The Light* was around for almost a year before it got first released and that's the way that scene works," he says. "People aren't really aware of it, and I think people over here want instant gratification when a record goes out - 'Is it a hit or isn't it?' - and they don't really understand that reggae takes a little bit of time."

However, for Jamdown Music's Othman Mukhlis, although a structural framework has now emerged for marketing dancehall, the

## Dancehall base drives Smujji's breakthrough

If the fledgling success of Def Jam UK three-piece FYA highlights the importance of bottom-up marketing, Smujji is another artist from the same Jamdown Music stable demonstrating the importance of establishing dancehall credibility before pop success.

Having already hit the Top 20 in March featuring on FYA's *Must Be Love*, Smujji's debut single *K.O.* is set to the Coolie Dance rhythm while his forthcoming album – mostly produced by Richard Dury – will cover the whole range of urban styles.

His profile already having been raised within his prospective audience, this bottom-up approach allows total flexibility when attempting to break through to a wider audience, according to both management company Jamdown Music and label Def Jam.

"The grassroots is essential. It's the same platform that we'll use to launch Smujji and although we're pitching him as R&B meets reggae his basis is firmly in the dancehall market," says Def Jam UK's marketing manager Marium Raja.



Smujji guest on FYA's Top 20 hit

Meanwhile, FYA's campaign has embraced both specialist radio and high street retailer.

"They are pop, but they're also dancehall," says manager Othman Muksitis of Jamdown Music.

"We've used the pop writers to co-write the songs with them, but most of the productions and mixes are from the top dancehall guys."

"Too Hot came with a Ward 21 remix, while their album features contributions from Bounty Killer,

Predator and Suncycle Crew, as well as productions from Scatta, Jazzwad and JA-13.

Raja is targeting urban mainstream radio as well as arranging PAs in the likes of Top Shop. "What we're doing is not dissimilar from what might have been done with Sugababes," she says. "It's very important that we retain their credibility and their aspirational qualities and that they remain true to who they are."

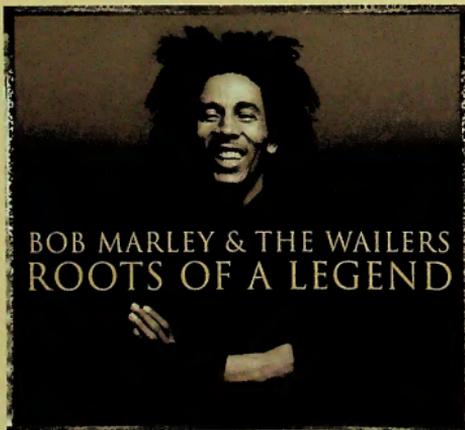
parameters are continually shifting as the music fuses with other genres. "If you look at what effort it takes to traditionally break the US with all the money spent, the indie radio and getting your artist to tour, then Nina Sky feat. Jabba's *Move Your Body* is an example of how it's changed. She's a girl from Puerto Rico who did a version of the Coolie Dance riddim. New York hip-hop station Hot 97 started playing it on a CD-R and literally from that just it dominated and she got her record deal. So it does break the rules a little bit. It is like going back to the days when house came in here with these bedroom producers and people started snapping them up and getting them into the charts."

Adapting to such a changing market is vital, says Chris Cracknell, A&R director at veteran reggae label Greensleeves, who emphasises that the label has always sought to reach a wider marketplace. "The thing that has changed for us is that we're putting out a lot of promos now with a capellas – certainly in the US, where those a capellas are getting used with other artists. The whole scene is a lot healthier and vibrant as a result and the whole marry up with the hip-hop and R&B artists is very good." Greensleeves act Vybzs Kartel can currently be heard guesting on the promo of Sly's *Move Ya Body*.

"You've got to work a record fast and at the same time as the dancehall DJs are playing it," says iXtra's Seani B. "You've got to get the R&B and hip-hop DJs playing it and you've got to get your remixes played, because remixes are an essential part of dancehall right now to break into new ground. You've got to make sure these things are all in place. And rapidly. There's no

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### Coolie Dance craze in US

20/4/04 - New York  
Last year's Diwali Riddim established the Jamaican 'riddim' in the international charts but this year's Coolie Dance Riddim by Abood Music writer Cordel Burrell is looking likely to top the success of the Diwali with 3 tracks already in the Billboard Hot 100. Several first class US artists, including Twista, Lil' Jon, Elephant Man, Sevin, and Nina Sky as well as Mr. Vegas are about to release their own versions of the riddim.

### JAMDOWN UK - EXCLUSIVE REPORT

Jamdown, one of the hottest reggae camps is firmly establishing its own imprint. Jamdown UK is set for its first 10 releases on the 12th of April 2004. The company is led up for 2004 by its CEO, Othman Munkins, CEO of Jamdown explained the string of releases that will take Jamdown UK to the next level. The new Suncycle album is ready for release this summer with the single 'Somebody' already on Channel U and on all the pirate and urban stations.

**City Hi-Fi on the rise**  
Producer Jason O'Bryan, member of the infamous Dub Pistols is one of the rising producers in the UK. Several sources in the music business could tell of a new hit rhythm produced by City Hi-Fi that is getting the attention of major labels.

### FYA album release

20-3-2004. After girl group FYA's debut single Must be Love, the girls are gearing up for the second single 'Too Good' and the debut album 'Too Good'.

**BIG NEWS 2004**



### Saint & Campbell

Veteran duo Don Campbell and Saint are back in style in the UK. Their new album 'The Girl Can Dance' looks set to be a big success. Based on a beat by Jah Jazzwad, the track is getting airplay from all sides. Saint & Campbell have also written several other tracks including '2 Play'.

### Smujji tipped

Urban singer Smujji (21), signed to Don Campbell's label, is one of the hottest tips for 2004. Featuring on FYA's debut single 'Must be Love' is one of the greatest chances to repeat this in the music business in the UK. Smujji's new album 'Must be Love' is produced by Rich Dru and is produced by Rich Dru. Smujji's album will be released this summer and the last two hit singles 'Must be Love' and '2 Play'.

### Bounty Killer - new album!

Dancehall legend Bounty Killer has a new album almost ready. Unofficially, the album 'The Money' is set for release in the UK. The album features a lineup of nominated artists including Koolha and Wyclef Jean. The album is set for release in the UK in January 2004.

### Jamdown publishing companies with Chart success

LONDON, 15-4-04. According to latest information, Abood Music Ltd. and Stanley House Music, the publishing companies of the Jamdown group are enjoying their most successful year in 2004. Abood has racked up two UK top 10 singles, while Stanley House Music has one. The group's single 'Must be Love' that peaked at number 10 in the UK charts. Abood Music now the likes of Cordel Burrell, Bounty K, Spragga Benz, Ward 21, Galaxxy P, Blim and many other first class producers and DJs. Cordel Burrell's Coolie Dance Riddim is currently one of the hottest in the UK charts.

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(single, July)  
**Nina Sky feat.  
Ciba Sounds &  
Jobba • Move  
Your Body (Next  
Plateau/Universal)**  
A version of the

Dolla Dance riddim  
that's being up  
the US (single, EDC)  
**Elephant Man  
feat. Twista &  
Youngblood •  
Jook Gal (VP  
Records)**  
Another cut on the

*AWJ*-playlisted  
version of the same  
riddim (single, July  
12)  
**Clam • Vikramin S.  
(Mad House/  
Atlantic)**  
Another cut on the

Fiesta rhythm now  
getting a major  
label release (single,  
July 12)  
**Tanya Stovens •  
It's A Pity (VP  
Records)**  
Classic music with

a message (album  
back, July)  
**Suncycle Crew •  
Somebody (Coolie  
Dance Mix)**  
(Jazzdown Music)  
Version number  
three of this year's

dwell as featured  
on Ministry of  
Sound's *Sound Of  
Smoke* (single,  
July 5)  
**Vybz Kartel •  
Flying It From Di  
Left (Don Corleon)**

Strong cut from the  
Gravestone • *Strong  
Art on Blue* • *Mad  
Guitar Rhythms*  
(import, single, out  
now)  
**Two Culture Clash  
feat. Patra &**



PHOTO BY CHRIS HARRIS

## Dance culture connects with reggae roots

Two Culture Clash is the result of conversations between Wall Of Sound managing director Mark Jones and Gee Street founder Jon Baker, as they sat waiting for a delayed flight. The plan, to put key electronic producers from Europe together with Jamaica's finest vocal talent, became reality at Baker's Gee Jam studios earlier in the year. The finished album sees the likes of Jon Carter, Howie B, Roni Size, Jacques Lu Cont and Mark Rae perform with a diverse array of reggae talent including Barrington Levy, Ward 21, Ms Thing, Horace Andy and Buju Banton.

For Jones, it is a unique project for Wall Of Sound and, as a consequence, will benefit from a dual marketing strategy. "We'll be handling it in a two-pronged attack," he says, "utilising urban specialists and focusing on the Jamaican stars on the album, but

also pushing it to the people who would normally buy a Wall Of Sound or electronic record. I think they will be considered very separate markets in the way the marketing will be done."

However, while the worlds of electronic and reggae may seem utterly distinct, there was a collective ethos behind the concept. "What I was trying to say was that this is all electronic music," says Jones. "I am sure if you went into Lenky's studio or the producers who are making the new Sean Paul album they're using exactly the same technical methods and the same equipment as us – and probably some of the same people. We're not worlds apart, and for me that's what this is all about."

"I think the way we are and the way that dancehall has moved on in certain positions, it's probably got more of an

accessibility than the kind of music we normally release. Its got more of a pop accessibility than a normal everyday Wall Of Sound record. You're more likely to hear a dancehall record on Radio One or see a dancehall act on CDBU than a Wall Of Sound act. So from that perspective, it's quite interesting."

By highlighting this common ground – and there are already plans for a collective tour in addition to nights at Fabric and events at the Notting Hill Carnival – there is potential to break down barriers for the benefit of both camps.

Two Culture Clash will coincide with a "making of" DVD documentary filmed by Rick Elgood (Dancehall Queen/One Love). A single, *How Do You Love*, featuring Patra and Danny English produced by Jon Carter, will be released on July 19 with the album to follow in August.

Spragga Benz and Roni Size bringing together worlds of dancehall and drum & bass

time to sit around the table drinking tea and having conferences about records when those records are tearing up the streets."

Whether this fusion in the urban market has opened up access to daytime mainstream radio is debatable – although, with increased penetration from specialist stations maybe this is a moot point. Although the likes of Sean Paul, Wayne Wonder and soca artist Kevin Lytle all featured on Radio One, Capital and Kiss daytime schedules, more uncompromising artists have failed to break through. Mainstream radio might readily accept 50 Cent's P.I.M.P. but not, as yet, Elephant Man's Pon Di River Pon Di Bank.

"[Marketing strategy] is still the same in certain areas, if I'm honest, with the same clubs and specialist outlets," says VP Records' European marketing manager Maurice Hamilton, who is currently working priorities including Elephant man's excellent *Jook Gal*, *Rik Rok* and *Shaggy's In Your Eyes*, and *TOK's Yuh Ah Lead*. "But people's ears are a bit more open than they used to

be. I remember going into Radio One, Emap and other other networks nearly two years ago and saying, 'Sean Paul is going to be massive – here's the video for Gimme The Light, here's the single, please support it, it's going to be big' and the response was, 'Nah, it's too specialist'. In those days it was a no-no. 'Our audience isn't interested – no, thank you.' Now it's a bit more open."

Yet, with the emphasis firmly on the rhythms behind urban hits ("Everybody wants a dance craze named after them," says David Laub) the music is reaching a wider pop audience. A good barometer of this is the increase of third-party licensing and the emergence of major-label TV-advertised dancehall compilations as *Ride Da Riddims I* and *II* (UMTV) and *Sound Selector* (Warner Music).

"They were definitely targeted at a mainstream audience," says Boom Management's Ian Titchener, who compiled all three collections. "We wanted to target the same kids who are buying hip-hop and R&B who, to my mind, would

be buying dancehall. And that was proved to be the case. With the first *Ride Da Riddims* we did some research and found that a lot of young girls were buying it who could well have been influenced by the Sean Paul thing and thought 'Hang on, I quite like this music.'"

With the first volume of *Ride Da Riddims* now having sold more than 100,000 units, Titchener believes there has been a watershed in the way reggae is perceived by a mainstream audience. "I don't think that that concept of putting out this sort of album," he says. "It would have been Ace Of Base and TOK's *Dreadlock Holiday*. That was people's genuine conception of what reggae meant."

Such conceptions have benefited the likes of sports clothing brand Puma which, via its three-year old sponsorship deal with the Jamaican athletic team, is now heavily involved with the promotion of dancehall artists. Puma has been active in a host of recent activities from sponsoring the *Death Before Dishonour* sounddash (with the winners going to the Athens Olympics) to a close working relationship with VP Records and various youth groups in Jamaica.

Puma's current ad campaign, in support of Jamaica's quest for gold in the Olympic sprint relays, features the Elephant Man track *All Out*, as well as the artist himself in an amusing cameo. While the Energy God has proved too controversial for other mediums, it was vital that Puma used someone of his stature, says artist relations coordinator Sarah Bentley. "A lot of brands wouldn't have used Elephant Man," she says, "but because he was the hottest man in dancehall at the time and he was the Energy God and it's our 'Road to Athens' Olympic campaign it made total sense to use him. If you're going to do something then you should do it properly."

"Jamaica is a country that has been rinsed basically since the Seventies," she continues, "and we really wanted to make sure we showed some support and a deeper understanding. Not a Sean-Paul's-really-popular-right-now-let's-throw-a-pair-of-trainers-at-anyone-who-speaks-in-patois" type of attitude. From Puma's point of view, they wanted to add something with substance. So many people are now trying to do dancehall related-things but a lot of them are being done quite badly."

Such marketing developments are not just confined to the dancehall and urban sectors either. As with the industry in general, the catalogue sector has also become increasingly diverse in its marketing. There are some parallels too – notably the desire for authenticity.

"We always thought Trojan was a brand name as strong as Blue Note," says Reed. "I general director of special markets John Reed. "It had to be treated with respect, with informative content and quality packaging whether that's in a TV ad, a club night, or who we choose to make a compilation."

Such quality packaging has long been utilised



Elephant Man: central role in Puma campaign

Danny English -  
How Do You Love  
(Wall Of Sound)  
Jon Carter  
produces the first  
single from the  
musicians making  
afrobeat.  
July 19)

Suzanna - Pretty  
Lady (Jet Star)  
Highlights the  
Jamaican-born UK  
artist's mix of  
dancehall, R&B and  
hip hop with strong  
video support from  
Channel U and Kiss

(Girls, out now)

T.O.K. - Gal Yuh Ah  
Lead (VP Records)  
A dancehall hit  
earlier in the year  
and strongly tipped  
by Black Star  
Star (single, July)

by other labels with strong and established identities such as Pressure Sounds, which releases Unmetered Taxi, a set focusing on early cuts from Sly & Robbie's Taxi Productions in May, and Blood & Fire, which appeals to an older market interested in the minutiae of historical and cultural detail. Neil 'Mad Professor' Fraser's Ariwa Sounds is increasingly targeting worldwide markets such as Brazil and Japan.

Of a slightly different emphasis is Soul Jazz Records, which has highlighted the links between reggae/ska and the soul, funk and jazz scenes over a series of highly-regarded compilations. For label head Stuart Baker, the success of these records has mirrored that of the imprint's fortnightly club night 100% Dynamite.

"I think the main reason why us doing reggae has been successful," says Baker, "is that it has given us an insight as to whether a track works or not on the dancefloor. Virtually every track we've released has at some time been played at the club and it's interesting to watch 18-year-old kids dance to it. Something like our Nice Up The Dance compilation is quite an odd record to a lot of people, but you could see how it worked in a club so it was very important."

Indeed, taking retro sounds back to the dancefloor takes the whole genre - the whole umbrella term - full circle.

"A generation of hip-hop kids went out and bought James Brown records," says John Reed from Trojan, which runs its own Trojan Expedition club night. "In 2004, they're buying Sean Paul records. What we want to do is to make the links with the past so they'll go and seek out classic reggae from the Sixties and Seventies."

## Savanna blurs the digital boundaries

By tapping into the demands of a young urban audience, Jet Star is looking to launch new artist Savanna with a forward-thinking technology-based strategy. For head of business affairs Hugh Francis, this is simply a question of supply and demand - if youth consumers are demanding music and entertainment digitally that is what Jet Star must provide.

"Since 2001, Jet Star has been working its Access All Areas strategy," he says. "This strategy has enabled us to develop a unique partnership with those working in the sphere of local, regional, national and global entertainment industries."

Savanna himself has already won a string of favourable reviews for his blend of dancehall, hip hop and R&B. *Tauch* magazine honoured his debut, Yutes Dem Inna, as reggae album of the month, while the video for Pretty Lady is being heavily rotated on Channel U and was voted straight



Savanna website a key part of marketing push

in at number four on the urban chart at video.co.uk

"Every so often, an artist comes along who is able to strike a chord with the public," says Francis. "Sean Paul is at the forefront of this movement and the time is now ripe for a homegrown talent to emerge from the UK. Savanna is one such talent."

Jet Star aims to embrace new marketing avenues by utilising emerging digital technology

through the website [savannaworld.com](http://savannaworld.com) and link-up deals with the likes of mobile content provider Musiwave.

"We have created a website for [Jetstar.co.uk](http://Jetstar.co.uk) that is both a successful e-commerce and an urban lifestyle site - that will incorporate ringtones, screen savers, SMS texting, music videos, TV commercials and DVDs," says Musiwave creative director Karen Palmer.

# MUSICWEEK

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June 5th issue

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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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A string of positive developments has resulted in an air of optimism, despite an unreliable flow of record company work and a downward pressure on prices. Adam Woods reports.

# Price squeeze prompts studios to branch out

The studio market has not been its old self for so long that you start to wonder if it ever really was. Did bands honestly book in to live rooms for months at a time, write in the studio and come back again for the next album, year in, year out? And did they – and their record companies – actually pay for all this, at the full rate?

A juggling act of high costs and potentially uncertain revenues is a constant across the studio market and a lack of reliable label business is another fact of life – which makes it all the more remarkable that something of a spring breeze is blowing through parts of the sector.

Even as Sony pulled out of studios in February, Sade and Big Country producer Robin Millar could obviously see enough life in the market to take on Sony's lease on the Whitfield Street site and buy the studio's equipment.

"We are optimistic about the state of things," says Whitfield Street's newly-installed studio manager Robyn Machesney. "Maybe that is because we have just come into it with a fresh view and haven't had to weather the tough times." Those at Whitfield Street aren't the only ones looking forward. The EMI Studio Group has unveiled a new logo for Abbey Road and a plan to license possibly the world's best-known studio brand out to manufacturers of outboard recording equipment, musical instruments and other audio technology.

"You have to diversify to survive," says EMI Studio Group managing director Dave Holley. "The future is in making the best of our name, while making sure the quality of our creative studios, our equipment and the people working here remain first-rate."

Meanwhile, Sanctuary has already had interest for its Westside studios which it has high hopes of selling as a going concern, turning what appeared to be a story of another inevitable closure into a testament to the general mood of optimism.

On the one hand, the evacuation of the majors from the studio sector could be viewed as an indictment of the tenuous profitability of the business. Sony's decision to offload its studio left EMI as the only major record company group still standing by its recording facilities – namely Abbey Road and Olympic.

And then it may just be that the last thing most studios need is corporate involvement. Robin Mil-



Miloco studios: EMI's Abbey Road (left) reissues with new logo and services; Miloco (right) has invested £100,000 in new equipment

lar's acquisition of Whitfield Street has certainly been touted as a welcome return to creative values for a studio which had been more or less out of action for a year before Sony finally found a satisfactory escape route.

"Taking it out of corporate hands and putting it in the hands of somebody who is musical and creative and more understanding of other producers and musicians is bound to appeal to artists," says Machesney. The studio is now embarking on a large-scale refit and aims to develop business across a wide range of areas.

"We would like advertising work, TV clients, film clients, particularly American film clients, who have large budgets," says Machesney. "We have been getting quite a bit of record company work in; the Prodigy just finished a long-term project mixing their new album."

In fact, there has always been demand for studio facilities – the problem has been in finding people who will pay reasonable rates for studio time. Larger recording studios have learned that they need to move into other audio-visual areas if they are to survive. Those who have stuck with music alone have found the going tough.

"It is hard to find full-price business this year," says Jess Gerry, studio manager at Miloco in London Bridge, home of the Chemical Brothers, where the promise of a resurgence in guitar-based

music has kept the four studios full – albeit usually at discounted rates. "But if we weren't accepting the really cheap deals, it would just be empty."

"We are inundated with bands, which is great, but there's no money in it," adds Gerry. "The record companies phone up and the first line is, 'we have just had a quote in from someone who will do it for half-price – what can you do for?'"

Instead, Miloco has welcomed artists including Wiley, Blak Twang, Unkle and The Hiss in recent months, although album projects – which helped to fund a £100,000 investment in equipment – have been harder to come by.

Significantly, Gerry says many of Miloco's projects are brought in by producers such as Dave Eringa and Max Hayes, who are developing bands to offer to labels when they have taken shape.

"I have so many artists coming in, saying 'we are fed up of A&R, we want to do it ourselves', and the same with producers," says Gerry. "We are always keen to help, but it doesn't really pay the bills."

Sanctuary's head of audio studios, Julie Bateman says that, although a host of acts have kept the doors swinging at Townhouse, the company's flagship studio in London's Goldhawk Road, the average daily rate is down by 10%–20% on last year. She believes that to go any lower could set a dangerous precedent.

"I know a lot of places are doing really, really

**I know a lot of places are doing really, really cheap deals, but we have made a conscious decision not to go below a certain rate.**

Julie Bateman, Sanctuary



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cheap deals but we have made a conscious decision not to go below a certain rate," she says. "It might be great for the record companies in the short term, but in the end it just means more and more studios having to close down because they can't make the sums work."

And while revenues are subject to a squeeze in some quarters, costs never go down. Sanctuary's decision to shed Westside came in the face of a rent increase which effectively made the operation unviable.

As any new studio owner will learn, year-on-year investment is essential if you are going to keep the clients coming through the doors. EMI's Holley says, "At Olympic and Abbey Road, we have got seven desks. They tend to last 10 years, so that is almost £500,000 a year, just on desks."

It is easy to see why so few corporate owners see studios as a safe investment. The cash demands on the business mean that an owner can never simply sit back and watch the money roll in. At studios such as Abbey Road, Strongroom and Metropolis, a shift towards a broader media offering has kept revenues steady. As a result, the squeeze on music has been easier to bear. "We are as much at the mercy of the market as anybody else," says Holley. "But luckily we are in lots of different markets."

High-end studios constantly integrate new services as the market demands, taking in relatively new areas such as film and TV production, post-production, a host of different varieties of 5.1 and DVD projects – or even brand extensions, as in the case of Abbey Road.

A first range of Abbey Road-branded pro-audio equipment comes on the market in the next cou-



Metropolis in London's Crouch Hill: DVD and the addition of a design department has kept the studio buzzing

ple of months, created in partnership with US hardware company Chandler and based on elements of the legendary TG desks originally developed by Abbey Road engineers over the years.

"Until the Seventies, there wasn't really any off-the-shelf studio equipment," says Holley. "Most of the studios made their own as they went along – it really was that pioneer spirit. What Chandler has done is basically picked up on these TG desks, recreated the circuitry and come up with these pieces of outboard equipment. It's combining the heritage of Abbey Road with a new twist."

Meanwhile, Abbey Road's video services department and its thriving Abbey Road Interactive multi-media offshoot help to feed work into all areas of the group. Interactive authored two of the biggest-selling DVDs of last year – Robbie Williams' *What We Did Last Summer* and Coldplay's *Live 2003*.

Chiswick's Metropolis Group has also championed the current wave of new formats and seen its faith paid off. Its current work on a Moloko live

DVD defines the approach the studio wants to perfect. "Their last album [*Statues*] was recorded, mixed and mastered here, our production company shot the live show and the DVD was mastered and authored here as well, so that is an example of how you can take a project and run it through the whole building," says Metropolis head of DVD Andy Townsend.

Metropolis has also added a design department to its roster of services, having concluded that the team which worked on its DVD jobs could more than hold its own across a variety of media. "They are now a creative agency in their own right," says Townsend, reeling off a list of projects including the packaging for a forthcoming Spandau Ballet live DVD and a new corporate identity for catalogue company MCI's new DVD label.

Strongroom Studios in East London's Shoreditch has just completed a rebuild of studio two, pulling out a seven-year-old Euphonic desk and installing a ProControl with 5.1 capabilities plus analogue and digital plug-ins. A studio hire business, a post-production arm and a location recording unit are further recent additions to the Strongroom portfolio of services.

However important auxiliary services and non-music business may be to a recording studio's bottom line, the fact that most keep music at the core of their offering is something the music industry should celebrate.

Certainly, the arrival of new players in the sector is a reassuring sign, as is the increasing involvement of the creative community. Studios aren't making many people's fortunes these days, but as long as there is passion and initiative, the market will always survive.

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## Decca star learns from the masters

Recordings of great tenors from the golden age of singing have directly influenced the performance style of the latest addition to Decca's books. The 26-year-old Joseph Calleja, born and bred in Malta, became hooked on opera when he visited relatives in England as a boy and borrowed a copy of Decca's Essential Pavarotti 2 from his aunt. Discs of arias by Verdi and Puccini soon overwhelmed his Metacella and Iron Maiden albums.

The ringing lyrical qualities of Calleja's voice, honed with lessons from Maltese tenor Paul Asciak, rapidly attracted international attention, especially so when he won the 1998 Caruso Competition. In 2002 he understudied José Cura in a production of *Il Trovatore* at the Royal Opera House, Covent Garden, stepping into the



Calleja: recordings in Milan with top conductor Chailly

limelight and attracting rave reviews when the famous tenor was indisposed.

Decca's A&R vice president, Jean-Hugues Allard, was so impressed by Calleja's performance at Covent Garden that he arranged sessions for a debut album in Milan with top-flight

conductor Riccardo Chailly. "When I first heard Joseph Calleja," says Chailly, "I was immediately struck by the lyric Italianate sound of the voice, but also by an impressive musical maturity. I have not heard such a talent at this young age for some time, with a sound harking back to a quality I

thought we had long lost."

Calleja's future engagements include his debut performance at the Vienna State Opera as Elvino in Bellini's *La Sonnambula* and appearances later this year as Verdi's Alfredo with Welsh National Opera and in 2005 at Covent Garden.

His Decca debut album of popular Italian arias, released on May 10, displays the quality of Calleja's bel canto technique and the sheer energy of his singing. He is set to perform at St John's in London's Smith Square on May 31 and returns to the UK for appearances with Bryn Terfel at the Hampton Court Festival on June 17 and at Terfel's Faenol Festival in August.

## Giulini marks his 90th birthday

Legendary Italian conductor Carlo Maria Giulini celebrates his 90th birthday on May 9. The occa-

sion will be marked in style by EMI Classics, with a four-disc set drawn from the musician's breathtaking Seventies recordings with the Chicago Symphony Orchestra.

The repertoire includes Giulini's famously controversial Mahler Symphony No. 1, dismissed by some critics as too Italianate to capture the work's bitterweet 'Austrian' qualities.

Giulini pointed out that he was raised in the southern Tyrol, with in striking distance of the places and sounds that fed Mahler's imagination. Bruckner's Ninth, Brahms's and Beethoven's Seventh symphonies further highlight the special relationship between conductor and orchestra.

"I prefer not to say I conducted them," says Giulini, "rather that I worked with these marvellous musicians. It was a deep love and friendship, something that belongs to my body, my soul and my blood."

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## Reviews

### Karita Mattila

Grieg & Sibelius Solists  
CBSO/Oramo (Warner Classics  
8573 80243-2)

Warner Classics has issued a succession of excellent new recordings in recent months, setting standards matched and frequently surpassed by this album of songs from northern lands. Soprano Karita Mattila turns the full expressive force of her lyrical dramatic voice to serve the evocative moods and changing colours of seven songs by her countryman Sibelius, majestically accompanied by the CBSO under its Finnish music director Sakari Oramo.

### Mahler

Songs of Youth, Baker, Parsons  
(Helios CDHS5160)

Hyperion's Helios reissue line has placed a treasure trove of great discs within reach of cost-conscious consumers. Here, it offers one of the year's best classical bargains in the form of Dame Janet Baker's acclaimed 1983 recording of Mahler's Jungendlieder, delicious songs written before the composer's 30th birthday. This album, which carries a coveted rose award in the *Penguin Guide To Classical CDs*, is supported by a promotional push in the specialist classical press.

### Biber

Rosary Sonatas, Bezovisnik, Roblou, etc. (Ave AV0038 (2CD))  
Heinrich Biber was born in 1644 around 50 miles north of Prague in the small town of Wartenberg. He made his name as a virtuoso

violinist and became court composer and Kapellmeister in Salzburg. The Rosary or Mystery Sonatas connect Biber's early upbringing with his confessed "faith in stringed instruments". Pavlo Bezovisnik brilliantly negotiates the huge technical challenges of the 15 sonatas and concludes *Pescageglio* to project the music's soul, while Timothy West richly intones readings of shortened Rosary prayers to preface each sonata.

### Part

Stabat Mater, etc. Taylor. Studio de Musique Arcléane de Montréal/Jackson (Atma ACD2 2310)

Christopher Jackson enlists the services of period instrument performers to add to the timeless nature of Fauré's music, a legitimate strategy that repays handsomely in his performance of the Estonian composer's haunting *Stabat Mater*. Canadian counter-tenor Daniel Taylor confirms his status as among the best in the business with a sensitive account of *Es Sang Vor Langen Jahren*. This widely-advertised release has the necessary artistic ingredients to spark word-of-mouth interest.

### Rameau

Régne Amour: Love songs from the opera. Sampson, Ex Cathedra/Skidmore (Hyperion CDA6747)

In Rameau's terms, the operatic representation of love ranged from tender ballads to turbulent scenes complete with tempests and furious dances. The composer's take on amorous pursuits is covered in all its variety through this Hyperion disc, which stands



out from the crowd thanks to conductor Jeffrey Skidmore's repertoire selection, his work with Ex Cathedra and, above all, scintillating singing from Carolyn Sampson. This title is promoted as Hyperion's May disc of the month.

### Various

La Jeune France - Works by Jolivet, Messiaen, Daniel-Lesur. The Sixteen/Christophers (CORI 6023)

Since its initial release on Collins Classics, this album has become established as a classic of the choral catalogue.

Its reappearance on The Sixteen's CORO label coincides with the announcement that the group is to record a series of discs for Deutsche Grammophon. La Jeune France offers a trio of substantial compositions from the mid-20th century performed with an intoxicating blend of professionalism, absolute commitment and spontaneity.

### Glinka

Ruslan and Lyudmila. Soloists, Chorus and Orchestra of the Bolshoi Theatre/Vedernikov (Pentatone PTC5186034 (3 SACD))  
Alexander Vedernikov and his Russian forces turn to the original version of Glinka's opera, recently reconstructed from scores discovered in Moscow and recorded at live performances in the Bolshoi Theatre. The Slavic cast and overtly romantic interpretation add to the authentic flavour, intensified by the surround-sound recording.

### Rachmaninov

Symphony No.2. Vocale No.14. Budapest Festival Orchestra/Fischer (Charnel Classics CDD 21698)

After a long award-winning run on Philips Classics, the appearance on Dutch indie label Charnel Classics of Ivan Fischer and his admirable Budapest Festival Orchestra represents a massive coup. Their performance of Rachmaninov's

## ALBUM OF THE WEEK

### Mozart

#### Le Nozze di Figaro

Gens, Ciofi, Kirchschiager, Regazzo, Keenleyside. Concerto Köln/Jacobs (Harmonia Mundi HMC 901818.20)  
The regulatory qualities of René Jacobs' latest interpretation of *Le Nozze di Figaro* relate directly to his experience in baroque opera and a desire, shared by his stony cast, to capture the vivid emotions and dramatic tensions carried by the composer's music. The live recording, made in co-production with WDR 3 in Cologne, is offered in CD and SACD versions, reflecting HM's commitment to the format. Press ads, in-store posters and PR coverage form the marketing thrust for this album.

Second Symphony has the power and polish required to place it among the finest in the catalogue, underlined by the warmth of the sound and led by Fischer's inspired conducting. This is a key recording from Gramophone, backed by prominent press marketing in *Gramophone* and the classical press.

### John Metcalfe

Scorching Bay (Black Box BSM1082/1)

The all-round talents of New Zealand-born John Metcalfe have taken him from cult band member of the Stone Island collective of the innovative Duo Quartet, collaborations with Blur, Simple Minds and Tom Jones, and performances as a mould-breaking composer. Adult contemporary, classical and rock styles merge in his second Black Box album, shrewdly packaged with a bonus reprise of his first. Scorching Bay receives its launch gig at London's Spitz venue on May 11.

# A host of emerging and chart acts are underlining the benefits of long-term development

## Nurtured acts do deliver the goods

### EDITORIAL

#### MARTIN TALBOT



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Over the past year, the "burn bright, die fast" nature of pop has grown unfashionable within A&R circles.

In its place, talent strategists across the business have been chanting a different mantra – "long-term development". And there are signs right now that this strategy is beginning to bear fruit.

One piece of evidence is provided by Kristian Leontiou, a young ex-barber from Harrow, who has been nurtured for more than 18 months by Warner Chappell to the point where his debut single last week secured A-listing on Radio One and Two.

The explosive success of Leontiou comes hot on the heels of the rise of Keane, a band which *Music Week* featured on page one last August and whose new album is released today, with an advance ship of 270,000, extraordinary for a debut album.

And they are just two of many. Snow Patrol's Final Straw (a *Music Week* album of the week last August) has passed the 300,000-albums mark in the past week. Natasha Bedingfield, The 411, Jentina, Razorlight, The Ordinary Boys, The Glitterati, Goldie Lookin' Chain and M.I.A. are also all looking good for the future, across a range of genres.

And UK-signed projects such as Polydor's Scissors

Sisters and London's Fried even indicate that when it comes to developing talent from other shores, the British are as good as anyone.

We at *Music Week* are certainly proud of plenty of the successes above. We have been fans of pretty much all of them since their very early days. Indeed, our four tips for 2004 back in December are already looking pretty prescient – Keane, Leontiou, Natasha Bedingfield and McFly (with a number one single already to their name).

What is essential, is that that long-term commitment remains "long term". Too often in the past, we have all heard acts hailed by their labels as the next great musical force and committed to for a string of albums – only to be dropped six months later because their first record has fallen short of expectations.

It is a crazy way to operate. If an act – particularly outside of the undeniably short-term pop arena – was talented enough to be worth signing, surely it is worth nurturing too?

The fact that two Mancunians, Badly Drawn Boy and Morrissey, are preparing to release material as good as they have ever produced to date should teach us all – good things come to those who wait.

## Live Music Forum swings into action to win funding

### VIEWPOINT

#### FEARGAL SHARKEY



This is the first of what I hope will be a regular series of columns to keep you updated on what has been happening at the Live Music Forum.

A lot has already happened over the first three months of the Forum. We have been discussing a range of ideas for promoting live music with people not only from the industry but also broadcasters, press and local authorities.

We have also been talking to a number of sponsors and other sources of funding in an effort to ensure that the maximum amount

**If you are contacted, we hope you will give us some of your time.**

of investment is going into the industry, particularly at a grassroots level, which long-term, is where I personally feel the greatest gains can be achieved.

As part of this process, MusicBank has agreed to host an event on June 8 titled The Live Music Debate, which I will be speaking at. I would like to use the opportunity to pin-point initiatives which the LMF can take forward over the next 12 months to help further pro-

vide live music.

We would also like to announce details of our first significant research project, the only one of its kind ever undertaken in the UK, possibly the world.

Mori has been awarded the contract to carry out this first round of research to help us establish the current level of live music activity. Over the next few weeks, Mori, on behalf of the Live Music Forum, will be conducting 1,300 telephone interviews with people across the industry – venue owners, promoters, agents and musicians – each telephone interview should last about 45 minutes. Some of the venues we will be looking at are pubs, small clubs, hotels, restaurants and student unions.

We will also be contacting a number of people within the industry directly, inviting them to take part in a longer, face-to-face interview. If you are contacted by the Forum or Mori, we do hope you will give us some of your time.

This is a vital part of our work as it will help provide, not only the baseline data for our research next year, but also an overview of the current make-up and shape of live music in England and Wales.

Fransis Sweeney is chairman of the Live Music Forum.

## Which executives deserve a place in a Hall of Fame?

### The big question

**Channel 4 has teamed up with the music industry to launch a UK music hall of fame, featuring both artists and executives. But which exec deserves to be welcomed into the glittering fold?**

#### Gavin Nugent, Double Dragon Music label manager

"Simon Williams. Fierce Panda, if for no other reason than his own A&R instincts have proven so many A&R departments gloriously wrong."

#### Dylan White, Anglio Plugging head of promotions

"Malcolm McLaren because he said, 'The only notes that count are the ones that come in wads'. In the mid-Seventies we were immersed in nothing and then The Sex Pistols came and it was like a war zone. It makes what happens around bands now look like being in Noddy's Toy Town."

#### Joe Colelli, Sanctuary Records Group CEO

"As a young man working at Warner Brothers in the Eighties, I was influenced by Rob Dickins. Rob came into the record division from publishing and gave the company a focus which had been missing and his knowledge and understanding of what made the business tick was quite refreshing. In my opinion, Rob's approach was like the old-fashioned A&R view of being personally involved

in the majority of the day-to-day activity on an artist with a clear vision of where to position the record, both musically and in the market sector."

#### Steve Mason, Pinnacle chairman

"I nominate myself. I made it myself and I'm not a fat cat."

#### Dave Shack, BMG senior international vice president

"I've been lucky with bosses in my 13 years here at BMG, but I'd have to say that back in the early Nineties when Jerry Mash came in, heard me playing AC/DC at 9am and spent 10 minutes talking about them with me – a lowly rock marketing guy – he inspired me. His no-nonsense approach to decision making (if it is not a hit, forget it) made him right up there in my books."

#### Paul Chantler, radio consultant

"Richard Park. He's been responsible for many airplay hits, and he is a great pair of ears that can spot the x-factor in a new artist, as he did with people like Craig David and early George Michael. While programming Capital, he influenced not just the tastes of Londoners, but also other music programmers across the UK."

#### Harriett Brand, MTV Networks International senior VP talent and music

"Daniel Miller, for championing good music no matter where it has come from, including great British acts such as Depeche Mode and Goldfrapp. He has always maintained his integrity and remains the ultimate music fan."

# MUSICWEEK

# Club Charts 15.05.04

## The Upfront Club Top 40

Rank	Artist	Track	Label
1	<b>FATHEADS</b>	WASS DESTRUCTION	Mercury
2	<b>BASTIAN</b>	YOUVE GOT MY LOVE	Mercury
3	<b>DEEPST BLUE</b>	IS IT A SIN	Mercury
4	<b>ANGEL CITY FEAT. LARA MULLIN</b>	TOUCH ME	Mercury
5	<b>RON VAN DER BEEK</b>	IMPELLESS (KEEP ON MOVING)	Mercury
6	<b>THE AMARIGAR</b>	LOVE CAN DO	Mercury
7	<b>DJ SHARON O'LOVE &amp; 3 ELEMENTS FEAT. TELANI</b>	FAST CAR	Mercury
8	<b>CHRISTINA MILIAN FEAT. FABOLIOUS D.P.R. II</b>	LOW	Mercury
9	<b>MORILLLO FEAT. AUDIO BULlys</b>	BREAK DOWN THE DOORS	Mercury
10	<b>JAMIESON FEAT. TERRI WALKER</b>	COMMON GROUND	Mercury
11	<b>SYSTEM OF A LIE</b>	ITS SOUL	Mercury
12	<b>TIESO FEAT. BT</b>	LOVE COMES AGAIN	Mercury
13	<b>CANDICE JAY</b>	IF I WERE YOU	Mercury
14	<b>KELLS</b>	TRICK ME	Mercury
15	<b>FRANKIE F</b>	RIGHT BACK	Mercury
16	<b>PEYTON</b>	HIGHER PLACE	Mercury
17	<b>DIANA ROSS</b>	WINDING DOWN YOU KEEP ME HANGING ON	Mercury
18	<b>ROB NISSER</b>	YIPPEE ROOVER & THE RED HEAD STAY	Mercury
19	<b>N-RANCE</b>	IM IN HEAVEN	Mercury
20	<b>KANE</b>	RAIN DOWN ON ME	Mercury
21	<b>THE AGE OF LOVE</b>	THE AGE OF LOVE	Mercury
22	<b>JAN VAN DAM</b>	BELIEVE	Mercury
23	<b>PINK</b>	LAST TO KNOW/TROUBLE (GOOD IS A DJ)	Mercury
24	<b>POP! HEAVEN &amp; EARTH</b>		Mercury
25	<b>O-ZONE</b>	PARADISE (GOD ON TEI)	Mercury
26	<b>BOOGIE FIMPS</b>	SUNNY	Mercury
27	<b>GOLDAPP</b>	STRICT MACHINE	Mercury
28	<b>D-SIDE</b>	RUSHIN ME OUT	Mercury
29	<b>SHAPESHIFTERS</b>	LOLAS THEME	Mercury
30	<b>HOWARD JONES</b>	JUST LOOK AT YOU NOW	Mercury
31	<b>HAUDUCI</b>	DRAGGERS (A.D.M. TEL (VAL AI HILL))	Mercury
32	<b>MONKEY BARS FEAT. GABRIELLE WIDOMAN</b>	SHUGGIE LOVE	Mercury
33	<b>MARTIN SOLIVIER</b>	ROCKIN MUSIC	Mercury
34	<b>LASCO</b>	SURRENDER	Mercury
35	<b>JODY TEL</b>	JUST THE MUSIC	Mercury
36	<b>ARRAND VAN HELDEN</b>	HEAR MY NAME	Mercury
37	<b>SAGA</b>	MACDONALD WORLD ON FIRE/STUPID	Mercury
38	<b>GADALATOR FEAT. LIZZY</b>	NOW WE ARE FREE	Mercury
39	<b>SEAL</b>	WAITING FOR YOU	Mercury
40	<b>SIA</b>	BREATH ME	Mercury

## Outkast: coming up roses

By Alan Jones

It is just like the old days in the Upfront Club Chart this week, with 10 new entries invading the Top 40 and a further 11 newcomers debuting between 41 and 100. Despite this, however, there is minimal movement at the very top of the list where last week's number one and runner-up – 'You've Got My Love' by Bastian and Mess Destruction by Fatheads – simply trade places. Fatheads thus earn their seventh Upfront Club Chart number one and their first for since April 2002. When One Step Too Far, which also featured occasional member Dido, topped the list.

Fatheads' 14th lead at the top of the Upfront Chart contrasts sharply with the Commercial Pop Chart, where the top two records are separated by less than 1%. The record with the larger number of DJS supporting it is Diana Ross' double-headed disc, featuring new mixes of solo chart-topper 'Upside Down' and 'You Keep Me Hangin' On' from her solo fronting the Supremes. But – and despite almost unanimous support from the DJ panel – it narrowly fails to best F U Right Back, Frankie's return to the number 1 spot. It, which climbs 4-1, beating Ross by a margin of two points. F\*!k, It peaked at number three on the list five weeks ago, although it managed to burn in an identical tally of points to that which F U Right Back gathered last week.

The Commercial Pop Chart also benefits from increased activity, with seven debuts in the Top 50, led by Angel City's excellent 'Touch Me', which also sprouts 26-4 on the Upfront Chart. We've had a lot of weeks recently where the top five of the two charts has comprised more or less the same records reshuffled a title, but the Angel City disc is the only one currently in both top fives.

On the Urban Chart, Marie Winans takes the title for the third week in a row with I Don't Wanna Know, hotel by Cassidy remains at two but the gap between the two BMG discs is widening and Winans' lead now extends to an impressive 76%. BMG also has the week's highest debut, courtesy of Outkast, who follow the enormous success of 'Hey Ya!' and 'The Way You Move' with Roses. Promotional copies of the single are issued on an attractive one-sided picture disc, which earn it a number 17 debut, this week.



Outkast's biggest new entry on Urban Chart

### TOP 10 UPFRONT CLUB BREAKERS

1. DIANA ROSS'S 'WINDING DOWN YOU KEEP ME HANGING ON'
2. MONKEY BARS FEAT. GABRIELLE WIDOMAN'S 'SHUGGIE LOVE'
3. JAMIESON FEAT. TERRI WALKER'S 'COMMON GROUND'
4. PEYTON'S 'HIGHER PLACE'

### COMMERCIAL POP TOP 30

1. FRANKIE F'S 'RIGHT BACK'
2. DIANA ROSS'S 'WINDING DOWN YOU KEEP ME HANGING ON'
3. ANGEL CITY FEAT. LARA MULLIN'S 'TOUCH ME'
4. THE AMARIGAR'S 'LOVE CAN DO'

**De Lawrence John Vs The Foundations**  
Including 'Home & Fatherhood' Reunites

**Mercury**



Produced in cooperation with the BPI  
 featuring more than 4,000 record outlets  
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# MUSICWEEK

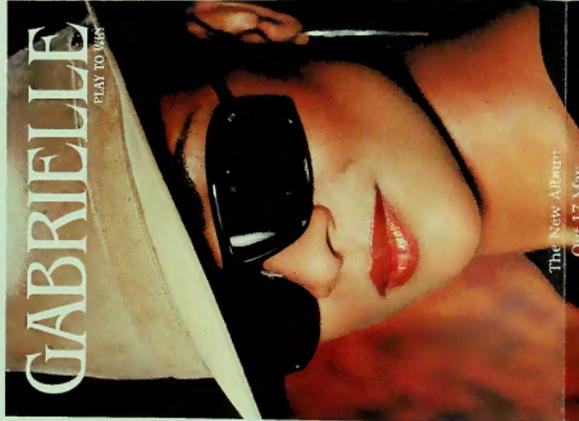
## The Official UK charts 15.05.04

### SINGLES

1	1	EAMON FLY-KIT (I DON'T WANT YOU BACK)	Del Jun/Interscope
2	6	CHRISTINA MILLAN DIP IT LOW	Flaregroup
3	6	NATASHA BEDINGFIELD SINGLE	Island
4	6	KEANE EVERYBODY'S CHANGING	Reprise/Island
5	6	ROMAN KEATING & LEANN RIMES LAST THING...	Interscope/Polygram
6	3	D-12 MY BRAND	Island
7	5	ANASTACIA LEFT OUTSIDE ALONE	Island
8	6	THE RASMUS IN THE SHADOWS	Island
9	7	MAROON 5 THIS LOVE	Island
10	4	THE STREETS FIT BUT YOU KNOW IT	Island/Decca/BMG
11	8	USHER FEAT. LIL' JON & LUDACRIS YEAH	A&A
12	2	BUSTED AIR HOSTESS	Universal
13	6	ASH ORPHEUS	Island
14	6	GUNTHEA & THE SUNSHINE GIRLS DING DONG SONG	WEA
15	11	SPECIAL D COME WITH ME	All Around The World
16	13	MOPLEY FIVE COLOURS IN HER HAIR	All Around The World
17	12	DJ CASPER CHA CHA SLIDE	Island
18	6	LOSTPROPHETS WAKE UP (MAKE A MOVE)	Virgin
19	10	BOOGIE PIMPS SUNNY	Island
20	6	GABRIELLE STAY THE SAME	Island
21	14	TWISTA SLOW JAMZ	Island

### ALBUMS

1	2	GUNS N' ROSES GREATEST HITS	Capitol/Island
2	4	MAROON 5 SONGS ABOUT JANE	Island
3	3	ANASTACIA ANASTACIA	Island
4	1	D-12 D12 WORLD	Island
5	6	THE WHO THEN AND NOW	Polygram
6	6	SCISSOR SISTERS SCISSOR SISTERS	Polygram
7	8	SHADOWS LIFE STORY	Universal TV
8	7	SNOW PATROL FINAL STRAW	Festival/Island
9	5	USHER CONFESSIONS	A&A
10	10	FRANZ FERDINAND FRANZ FERDINAND	Domino
11	12	NORAH JONES FEELS LIKE HOME	Blue Note
12	16	KATIE MELUA CALL OFF THE SEARCH	Domino
13	14	THE RASMUS DEAD LETTERS	Island
14	11	LEANN RIMES THE BEST OF	Duch/Island
15	9	EAMON I DON'T WANT YOU BACK	A&A
16	6	THE PIXIES BEST OF - WAVE OF MUTILATION	A&A
17	19	ABBA GOLD - GREATEST HITS	Polygram
18	15	DIANA KRALL THE GIRL IN THE OTHER ROOM	Island
19	20	KANYE WEST THE COLLEGE DROPOUT	Island/A&A/Def Jam
20	20	JESS STONE THE SOUL SESSIONS	Island
21	13	PRINCE MUSICLOGY	Island/Warner



The New Album  
 Out 14 May

The New Album

Out 17 May

Includes the single 'Stay the Same'



20	GABRIELLE STAY THE SAME	Go Beat/Polystar
21	TWISTA SLOW JAMZ	Audite
22	GRAHAM COXON BITTERSWEET BUNDLE OF...	Resonance/Progressive
23	HIM SOLITARY MAN	BCA
24	BRITNEY SPEARS TOXIC	Jive
25	BLUE BREATHE EASY	Innocent
26	FRANZ FERDINAND MATINEE	Domino
27	NERD SHE WANTS TO MOVE	Virgin
28	JOE FEAT. G-UNIT RIDE WIT U/MORE & MORE	Jive
29	BEYONCÉ NAUGHTY GIRL	Columbia
30	TIESTO FEAT. BT LOVE COMES AGAIN	Neloni
31	JC CHASEZ SOME GIRLS/BLOWIN' ME UP	Jive
32	JAMIELIA THANK YOU	Empire
33	AUF DER HAUT REAL A LIE	EMI
34	NARCOTTIC THIRST I LIKE IT	Five 2 Ark
35	WOLFMAN FEAT. PETE DOHERTY FOR LOVERS	Reski Ark
36	OUTKAST FEAT. SLEEPY BROWN THE WAY YOU MOVE	Arctia
37	JAMES FOX HOLD ON TO OUR LOVE	Sony Music
38	OCEAN LAB SATELLITE	Nabe
39	TALI LYRIC ON MY LIP	Fat Dyle
40	KANYE WEST THROUGH THE WIRE	Res-A-Rak/Def Jam



CHRISTINA MILIAN: TOP THREE DEBUT FOR SINGLE

# COMPLIATIONS

1	NOW THAT'S WHAT I CALL MUSIC! 57	EMI/Virgin/Universal
2	ULTIMATE DIRTY DANCING (OST)	BCA
3	CLUBLAND XTREME 2	IMP/IMP/UK
4	POP PRINCESSES	Universal TV
5	BACK TO THE MOVIES - HITS FROM THE FLUX	Virgin/EMI
6	ANNUAL SPRING 2004	Ministry Of Sound
7	ANTHEMS OF OLD SKOOL	Innov8
8	URBAN MUSIC FESTIVAL	Warner Bros
9	KILL BILL VOL. 1 (OST)	Maverick/Warner Bros
10	LATE NIGHT MOODS	Virgin/EMI
11	BEST OF R&B	EMI The Sign TV
12	WESTWOOD - THE JUMP OFF	Def Jam/Interscope
13	FLOORFILLERS	IMP/IMP/UK
14	KILL BILL VOL. 2 (OST)	Maverick/Warner Bros
15	BEST WORSHIP SONGS EVER	Virgin/EMI
16	LOVE ACTUALLY (OST)	Interscope
17	THE ULTIMATE FUNK PARTY	WGM
18	BONKERS 12	Black
19	TWISTED DISCO 02.04	Mid North
20	POP PARTY	Dani/Mega/Universal

20	JOSS STONE THE SOUL SESSIONS	Adelphi/Vegeta
21	PRINCE MUSICLOGY	Columbia/ABC
22	RONAN KEATING TURN IT ON	Polystar
23	WILL YOUNG FRIDAY'S CHILD	Jive
24	GEORGE MICHAEL PATIENCE	Angelak
25	DIDO LIFE FOR RENT	Capitol/Jive/UK
26	MARIO WINANS HURT NO MORE	Bad Boy
27	OUTKAST SPEAKERBXXX THE LOVE BELOW	Arista
28	JAMIE CULLUM TWENTYSOMETHING	UCJ
29	ATOMIC KITTEN THE GREATEST HITS	Innov8
30	BAY CITY ROLLERS THE VERY BEST OF	Baldwin
31	NO DOUBT THE SINGLES 1992-2003	Interscope/Polystar
32	NERD FLY OR DIE	Vegeta
33	ALICIA KEYS THE DIARY OF	J
34	NELLY FURTADO FOLKLORE	Dorland/UK/Polystar
35	NORAH JONES COME AWAY WITH ME	Polystar
36	BRITNEY SPEARS IN THE ZONE	Jive
37	BLACK EYED PEAS ELEPHUNK	Atlantic/Polystar
38	THE BETA BAND HEROES TO ZEROS	Replak
39	LOSTPROPHETS START SOMETHING	White Noise
40	BUSTED A PRESENT FOR EVERYONE	Universal



THE WHO: HIGHEST NEW ENTRY

# FORTHCOMING

1	THE CROSS	Mercury
2	WELLS TICKET ME VIRGIN	Virgin
3	V BLOOD SWEAT & TEARS UNIVERSAL	Universal
4	PETER DINKlage IN ANA EAST WEST	Mercury
5	LEONARDO APRES LE SOIR	Mercury
6	SESSONS SISTERS FULAN MOO	Mercury
7	KANYE WEST THE DEF JAM/INTERSCOPE	Def Jam/Interscope
8	BLACK EYED PEAS LET'S GET IT	Atlantic
9	BLAZIN' SQUAD THE LAST WEST	Mercury
10	PVA THE JERSEY	Mercury
11	ROBERT KNIGHT COME AS... PHALGHOPE	Mercury
12	THEY TO UNDISCOVERED	Mercury
13	THEY TO UNDISCOVERED	Mercury
14	STYLE MINGOLEE CHOCOLATE PARADISE	Mercury
15	THE CROSS	Mercury
16	WELLS TICKET ME VIRGIN	Virgin
17	V BLOOD SWEAT & TEARS UNIVERSAL	Universal
18	PETER DINKlage IN ANA EAST WEST	Mercury
19	LEONARDO APRES LE SOIR	Mercury
20	SESSONS SISTERS FULAN MOO	Mercury
21	KANYE WEST THE DEF JAM/INTERSCOPE	Def Jam/Interscope
22	BLACK EYED PEAS LET'S GET IT	Atlantic
23	BLAZIN' SQUAD THE LAST WEST	Mercury
24	PVA THE JERSEY	Mercury
25	ROBERT KNIGHT COME AS... PHALGHOPE	Mercury
26	THEY TO UNDISCOVERED	Mercury
27	THEY TO UNDISCOVERED	Mercury
28	STYLE MINGOLEE CHOCOLATE PARADISE	Mercury

# KEY ALBUMS RELEASES

1	GABRIELLE THE NEW ALBUM	May 17
2	THE CROSS	May 17
3	WELLS TICKET ME VIRGIN	May 17
4	V BLOOD SWEAT & TEARS UNIVERSAL	May 17
5	PETER DINKlage IN ANA EAST WEST	May 17
6	LEONARDO APRES LE SOIR	May 17
7	SESSONS SISTERS FULAN MOO	May 17
8	KANYE WEST THE DEF JAM/INTERSCOPE	May 17
9	BLACK EYED PEAS LET'S GET IT	May 17
10	BLAZIN' SQUAD THE LAST WEST	May 17
11	PVA THE JERSEY	May 17
12	ROBERT KNIGHT COME AS... PHALGHOPE	May 17
13	THEY TO UNDISCOVERED	May 17
14	THEY TO UNDISCOVERED	May 17
15	STYLE MINGOLEE CHOCOLATE PARADISE	May 17

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14	THEY TO UNDISCOVERED	May 17
15	STYLE MINGOLEE CHOCOLATE PARADISE	May 17

2	ROBBIAN VITTA	SPINNA	5	SHANE DUNN	LOVE	10	THE NOTORIOUS B.I.G.	HYPERBALL
6	MARCO WINANS	FEAT. ENYA & P. DUBOY	10	TONY! TONY! TONY! TONY!	WAVANA KNOX	14	BEHOLD	18
7	ALDO ESK & SUN		11	THE NOTORIOUS B.I.G.	HYPERBALL	15	THE NOTORIOUS B.I.G.	HYPERBALL
8	ROBBIO BIANCHI JAM		12	THE NOTORIOUS B.I.G.	HYPERBALL	16	THE NOTORIOUS B.I.G.	HYPERBALL
9	CASSIUS HOUGHTER	FEAT. FREEMAN	13	THE NOTORIOUS B.I.G.	HYPERBALL	17	THE NOTORIOUS B.I.G.	HYPERBALL
10	PETER ANDRE	INFINITA	14	THE NOTORIOUS B.I.G.	HYPERBALL	18	THE NOTORIOUS B.I.G.	HYPERBALL

### PRE-RELEASE AIRPLAY TOP 20

1	THE 411	ON MY MINDS	10	THE 411	ON MY MINDS
2	THE 411	ON MY MINDS	11	THE 411	ON MY MINDS
3	THE 411	ON MY MINDS	12	THE 411	ON MY MINDS
4	THE 411	ON MY MINDS	13	THE 411	ON MY MINDS
5	THE 411	ON MY MINDS	14	THE 411	ON MY MINDS
6	THE 411	ON MY MINDS	15	THE 411	ON MY MINDS
7	THE 411	ON MY MINDS	16	THE 411	ON MY MINDS
8	THE 411	ON MY MINDS	17	THE 411	ON MY MINDS
9	THE 411	ON MY MINDS	18	THE 411	ON MY MINDS
10	THE 411	ON MY MINDS	19	THE 411	ON MY MINDS
11	THE 411	ON MY MINDS	20	THE 411	ON MY MINDS

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1	JUNIOR JACK	SPRINGROCK	10	THE 411	ON MY MINDS
2	REBECCAH BLUE	IT'S A SIN	11	THE 411	ON MY MINDS
3	THE 411	ON MY MINDS	12	THE 411	ON MY MINDS
4	THE 411	ON MY MINDS	13	THE 411	ON MY MINDS
5	THE 411	ON MY MINDS	14	THE 411	ON MY MINDS
6	THE 411	ON MY MINDS	15	THE 411	ON MY MINDS
7	THE 411	ON MY MINDS	16	THE 411	ON MY MINDS
8	THE 411	ON MY MINDS	17	THE 411	ON MY MINDS
9	THE 411	ON MY MINDS	18	THE 411	ON MY MINDS
10	THE 411	ON MY MINDS	19	THE 411	ON MY MINDS
11	THE 411	ON MY MINDS	20	THE 411	ON MY MINDS

### URBAN TOP 30

1	MARCO WINANS	10	TONY! TONY! TONY! TONY!
2	CASSIUS HOUGHTER	11	THE NOTORIOUS B.I.G.
3	ALDO ESK & SUN	12	THE NOTORIOUS B.I.G.
4	ROBBIO BIANCHI JAM	13	THE NOTORIOUS B.I.G.
5	PETER ANDRE	14	THE NOTORIOUS B.I.G.
6	THE NOTORIOUS B.I.G.	15	THE NOTORIOUS B.I.G.
7	THE NOTORIOUS B.I.G.	16	THE NOTORIOUS B.I.G.
8	THE NOTORIOUS B.I.G.	17	THE NOTORIOUS B.I.G.
9	THE NOTORIOUS B.I.G.	18	THE NOTORIOUS B.I.G.
10	THE NOTORIOUS B.I.G.	19	THE NOTORIOUS B.I.G.
11	THE NOTORIOUS B.I.G.	20	THE NOTORIOUS B.I.G.
12	THE NOTORIOUS B.I.G.	21	THE NOTORIOUS B.I.G.
13	THE NOTORIOUS B.I.G.	22	THE NOTORIOUS B.I.G.
14	THE NOTORIOUS B.I.G.	23	THE NOTORIOUS B.I.G.
15	THE NOTORIOUS B.I.G.	24	THE NOTORIOUS B.I.G.
16	THE NOTORIOUS B.I.G.	25	THE NOTORIOUS B.I.G.
17	THE NOTORIOUS B.I.G.	26	THE NOTORIOUS B.I.G.
18	THE NOTORIOUS B.I.G.	27	THE NOTORIOUS B.I.G.
19	THE NOTORIOUS B.I.G.	28	THE NOTORIOUS B.I.G.
20	THE NOTORIOUS B.I.G.	29	THE NOTORIOUS B.I.G.
21	THE NOTORIOUS B.I.G.	30	THE NOTORIOUS B.I.G.



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1	MARCO WINANS	10	TONY! TONY! TONY! TONY!
2	CASSIUS HOUGHTER	11	THE NOTORIOUS B.I.G.
3	ALDO ESK & SUN	12	THE NOTORIOUS B.I.G.
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# Datafile

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**Week 19**

TV & radio airplay p24 Cued up p28 New releases p30 Singles & albums p32

## KEY RELEASES

### ALBUMS

**THIS WEEK**  
Various *Roc-A-Fella Vol. 1 (Roc-A-Fella/Def Jam)*; Youcodenameisamelia *All Roads To Fuck (Polydor)*; Keane *Hopes And Fears (Island)*; The Streets *A Grand Don't Come For Free (679)*; Asher D *The Street Shibes (Independent)*

**MAY 17**  
Ash *Meltdown (Infectious)*; Alanis Morissette *So-Called Chaos (Maverick)*; The Charlatans *Up At The Lake (Universal)*; Gabrielle *Ibc (Go Beat)*; Kathryn Williams *Relations (EastWest)*; Graham Coxon *Happiness In Magazines (Transcopic/Parlophone)*; Gomez *Split The Difference (4th)*; Morrissey *You Are The Quarry (Sanctuary)*; Christina Millan *It's About Time (Mercury)*

**MAY 24**  
Tori Amos *The Scarlet Sessions (Sony)*; Tony Bennett *Two For The Road (Columbia)*; Felix Da Housecat *Devin Dazzle And The Neon Fever (Emperor Norton)*; Avril Lavigne *Under My Skin (Arista)*; Nick Drake *Made To Love Magic (Island)*; Kevin Lyttle *Kevin Lyttle (Atlantic)*; Youngblood *Drankin' Patnaz (RCA)*; The Real Tuesday Weld *I, Lucifer (PIA)*

### SINGLES

**THIS WEEK**  
Jay-Z *99 Problems/Dirt Off Your Shoulder (Roc-A-Fella/Def Jam)*; The Charlatans *Up At The Lake (Universal)*; Avril Lavigne *Don't Tell Me (Arista)*; Jess Stone *Super Duper Love (Virgin/Reckless)*; Goldfrapp *Strict Muzik (Mute)*; Alanis Morissette *Everything (Maverick)*; Morrissey *Irish Heart Last Drop (Atlantic)*; Sanctuary *The Real Tuesday Weld 1, Lucifer (PIA)*

**MAY 17**  
Stacie Orrico *I Could Be The One (Virgin)*; The Vines *Winning Days (Hewlett)*; The Corrs *Summer Sunshine (EastWest)*; The Calling *Our Lives (RCA)*; Cassidy feat. R. Kelly *Hot (Arista)*; Ferry Corsten *It's Time (Positive)*; Kevin Lyttle *Last Drop (Atlantic)*; Nick Drake *For Absolution (Taste Media)*; Nick Drake

### GET MUSIC WEEK ONLINE

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

## The Market

### Eamon hit masks dip in singles sales

by Alan Jones  
Appearances can be deceptive, and, despite the fact that Eamon's F\*\*k It turns in another solid performance at the top of the singles chart and the rest of the Top Five is made up of new entries, sales of singles last week dipped below the 500,000 mark after beating the psychologically important barrier for 10 weeks in a row.

F\*\*k It sold 55,792 copies last week - 44% more than runner-up Dip It Low by Christina Millan - and commanded an 11.4% share of the singles market. Its sales were down 29.7% week-on-week, while its 27-day cumulative total is now 388,124. F\*\*k It is the first single to spend four weeks at number one this year; the last number one to endure this long was Black Eyed Peas' Where Is The Love which spent six weeks on top last autumn.

F\*\*k It has so far deprived D-12, Busted and Christina Millan of the number one slot, and has helped Eamon's debut album I Don't Want You Back to sell 76,418 copies.

As well as slipping to an 11-week low, last week's singles market was 10% down on the comparable week last year, 40% down on the same week in 2002, 56% down on 2001 and exactly 50% down on its level four years ago.

## MARKET INDICATORS

### SINGLES

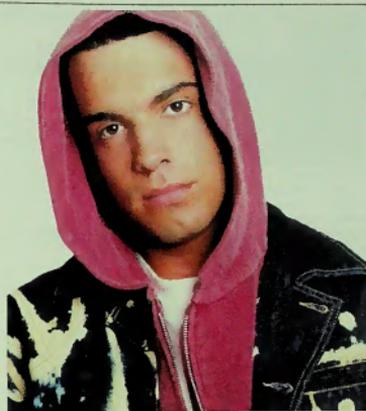
Sales versus last week: +2.5%  
Year to date versus last year: +9.9%

Market shares	Albums	Compilations
RCA/Arista 16.2%	Polydor 27%	Universal TV 33.0%
RCA/Arista 15.7%	RCA/Arista 15.7%	EMI Virgin 24.6%
Zomba 14.8%	Sony Music 9.7%	RCA/Arista 12.1%
Island 10.4%	Island 5.9%	Ministry of Sound 11.1%
Polydor 9.8%	Parlophone 5.0%	WSM 6.7%

### ALBUMS

Sales versus last week: -1.8%  
Year to date versus last year: 0.8%

Year to date versus last year: +2.5%	Year to date versus last year: +2.5%
Market shares	Market shares
Universal TV 33.0%	EMI Virgin 24.6%
RCA/Arista 12.1%	Sony Music 9.7%
Ministry of Sound 11.1%	WSM 6.7%



Eamon: first single this year to spend four weeks at number one

With only two new entries to the Top 50 of the artists album chart and just one newcomer in the Top 50 compilations, album sales were naturally somewhat down last week, too, dipping 10% week-on-week to 2,263,056 - their lowest level for eight weeks. But it is only an insignificant 2.4% down on the same week last year, while beating week 19 totals for 2003, 2002 and 2001 by 17.8%, 23.0% and 44.6%, respectively.

As of last Saturday, Parkinson on BBC1 is history but Jonathan Ross's Friday night chat show continues, and is showing signs it could prove to be as big a sales

trigger as Parky's was. A neat cameo from Damien Rice on last week's show helped the Irish singer's album to catapult from number 109 to number 44 - its highest placing for eight weeks. In reality, the effect was even more dramatic, as sales last Saturday alone (the day after the broadcast) were 3,022, a 51% increase on the previous Saturday, and a hefty 61.8% of the album's total sales for the week, compared to a market average contribution of just 24% for Saturday. O is a real 'sleepy' hit, with sales of 264,503 since its August 2002 release, despite never making the Top 20.

## THE BIG NUMBER: 2.9%

The seven-inch single's 20% share of the market last week was its highest since week 11, 1996

### RADIO AIRPLAY

Market shares	UK SHARE
RCA/Arista 23.2%	Origin of singles sales 22.0%
Polydor 12%	Origin of albums sales 27.5%
Island 11.6%	UK 49.9%
Sony Music 9.8%	US: 46.7% Other: 4.6%
Zomba 8.1%	

UK SHARE	ORIGIN OF ALBUMS SALES
22.0%	27.5%
49.9%	46.7%
4.6%	

## FAST CHART

### SINGLES

**NUMBER ONE**  
EAMON F\*\*K IT Jive  
Extending its run at the top for four weeks, and setting up the delicious possibility it will be dethroned by Frankie's answer disc, Eamon's F\*\*k It is the first number one by a male soloist to endure so long since R. Kelly's Ignition a year ago.

### ARTIST ALBUMS

**NUMBER ONE**  
GUNS N' ROSES GREATEST HITS Geffen  
Dipping to number 13 in the US, Guns N' Roses' Greatest Hits is having a great deal more sales impact in the UK where it rebounds 21 to register its third week at the summit.

### COMPILATIONS

**NUMBER ONE**  
NOW 57 EMI/Virgin/UMTV  
Now 57 scores its fifth week at number one, adding another 41,718 sales and taking its cumulative total to 681,379. It leads Ultimate Dirty Dancing by 75.6% in a logjammed chart where the top seven are all non-movers.

### SCOTTISH SINGLES

**NUMBER ONE**  
EAMON F\*\*K IT Jive  
A 77% lead for Eamon on his fourth week at number one north of the border, where the main challenge is not from Christina Millan (she is at number nine) but from Keane.

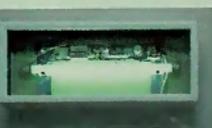
### MUSIC VIDEO

**NUMBER ONE**  
THE PIXIES THE PIXIES 4AD  
Britney Spears is more photogenic, but The Pixies' self-titled 150-minute DVD featuring live footage, documentaries and promo videos, sold 39% more than Spears' in the 39c last week to dethrone The Who's Kids Are Alright set at the top of the music video chart.

### RADIO AIRPLAY

**NUMBER ONE**  
MAROON 5 THIS LOVE JBMG  
A slight hiccup early on, but Maroon 5's single has otherwise had a smooth trajectory on the airplay chart, moving 75-24-36-21-10-4-21.

(peacockdesign.com)  
launched the tenth of may



1505304

## Idol victory drives Nilsen

### The Plot

The sheer quality of Norway's World Idol winner has prompted BMG to push the album in the UK.



**KURT NILSEN (BMG)**  
BMG is to use a broad range of media to break Norway's Kurt Nilsen, the winner of World Idol. The UK company is preparing to launch Nilsen, with the launch on May 17 of *She's So High*, a cover of the 1st Bachman US hit which broke records for Nilsen in Norway after topping the singles chart for nine weeks.

May 31 sees the release of a UK version of the parent album 1, which comprises the original Norwegian album, with Nilsen's version of U2's *Beautiful Day* stripped on as a bonus track.

BMG senior VP international Dave Shack acknowledges that the international success of "Idol" version of the parent album 1, but says the decision to launch Nilsen in the UK was driven by the quality of his album. "We were all surprised when we heard it," he says. "Eight or nine tracks were written by Kurt and that gave us some confidence that he was a unique new artist."

The first part of the process in

the UK was a showcase last month, which highlighted the strength of Nilsen's voice and his authenticity, complete with full backing band.

TV is set to play an important early part of the process, with Top Of The Pops broadcasting an interview from Bergen last Friday, and a live performance this week. Additional exposure will come from *This Morning*, *The Box*, *Nickelodeon*, *MTV* and *CDUK* news. In turn, *She's So High* has been added to the Radio 20 playlist and is also being supported by GWR, TFM, Aire FM. A regional radio tour has also just been completed.

### CAMPAIGN SUMMARY

Marketing Alan McBain, mcb3  
Press: Mel Thomas, *Star Gold*  
National Radio: James Balkan, BMG  
Regional Radio: Neil Cosar, Absolute  
TV: Annette Miller, BMG  
International: Philipp Demotte, Dave Shack, BMG  
Management: Jan Fredrik Karsten, Playcom, Oslo

## SNAP SHOT THIRTEEN SENSES



Orish band Thirteen Senses are on course to make their Top 40 debut with their first full single release, *On My Way*, which is out on May 31 via

Mercury. Their last single *Turn The Glass* was a non-chart eligible release in March, limited to 3,000 copies, which sold out within one week. The band

CAST LIST: Manager Phil Chadwick, TRC; A&R: Matt Jagger, Mercury Records, Asgill; Choir: Myra; 13 Artists; Press: Julio Carreira, Hall Of Nothing; Radio: Alan James PR, TV: Glenn Murray, Mercury Records

## Tipsters

A selection of UK tastemakers select their favourite upcoming releases

### Kevin Scott, deputy music manager, 3TR FM

**USHER BLUM (ARISTA)**  
"After the transatlantic number one hit *Yeah*, Usher returns with a beautiful chilled ballad. Sounding more like a track R-Kelly would do, this is transfused with Usher's new style. It sounds like a number one for sure and is probably the best track on the album."

### Lauren Laverne, Xfm drivetime DJ

**THE BEES FREE THE BEES (VIRGIN)**  
"I'm absolutely bossed with *The Bees'* new album *Free The Bees*. It doesn't come out until June, but it's well worth getting as soon as you can. It's really pared



## RADIO PLAYLISTS

### RADIO 1

**A LIST**  
Ash: *Overcast*; Avril Lavigne: *Don't Tell Me*; The Roots: *R Kelly*; *She's So High*; *Millie Q*; *It Love*; *D-2*; *My World*; *Enamored*; *It's Not What You Back*; *Franz Ferdinand*; *Motley Crue*; *99 Problems*; *Stone Isotop Super Duper Love*; *Kanye West*; *Changin' My Mind*; *Kris Kristofferson*; *Story Of My Life*; *Lostropaholics*; *Woke Up Alone*; *Mike D*; *Notable*; *Bedouin*; *George*; *Pink*; *Last*; *My Love*; *Super Patrol*; *Chocolate*; *The 411* feat. *Cher*; *Face*; *Kidz On My Knees*; *The Rasmus* in *The Shadows*; *The Streets*; *Fit*; *But We Know It*; *R Uther*; *Ludovic*; *Walt*.

**B LIST**  
*Busted*; *Air*; *Holmes*; *Chingy* feat. *J Vibe*; *One Call Away*; *Deepset Blue*; *It Is A Sin*; *DJ Shemon*; *O Love*; *J J*; *Element*; *Feel*; *Car*; *Fallback*; *Mass*; *Defect*; *AC*; *Chase*; *Boyz*; *Me Up*; *With Her Love*; *Yes*; *Am*; *You*; *Gonna*; *Go*; *My Girl*; *Go* feat. *DaBit*; *Kidz*; *Will U*; *Kanye West* feat. *Syriana*; *Johanna*; *All Falls Down*; *Marie Winans* feat. *Eyes*; *A*; *Didley*; *Didley*; *Didley*; *Wanna*; *Knox*; *Method Man* feat. *Busta Rhymes* which happens; *More Sing*; *For Absolut*; *Paradise*; *Threat*; *I*; *Like*; *It*; *Occanab*; *Saint*; *Superguns*; *Kiss Of Life*; *Tail*; *Logic*; *On My Way*; *The Killers*; *M*; *Brooklyn*; *Teato* feat. *BT*; *Love*; *Comes Again*; *Twista*; *Slow*; *Jay*.

**C LIST**  
*Bustle*; *Boys*; *Ch-Check It Out*; *Brandy* feat. *Kanye West*; *Talk About Our Love*; *Frankie*; *\*\*\*\**; *Twilight*; *Back*; *Wipe Out*; *The Statler*; *The Red*; *The White*; *The Black*; *The Blue*; *Jamiroq*; *Vines*; *\*\*\*\**.

## TOP 10 RADIO GROWERS

ARTIST	Prev	Pos	Wks
1 JOSS STONE SUPER DUPE LOVE	1251	519	
2 THE CORRS SUMMER SUNSHINE	1340	512	
3 KEANE EVERYBODY'S CHANGING	1164	498	
4 NATASHA BEYOND THE SINGLE	1591	397	
5 ROMAN HEATING & LEARN RIMES LAST THING...	1256	356	
6 PANASTARIA LEFT OUTSIDE ALONE	2262	354	
7 GABRIELLA SLOW THE SAME	1302	335	
8 USHER BLUM	489	331	
9 ENAMOR "I FEEL I DON'T WANT YOU BACK"	1853	329	

down and much more live-sounding than *Sunshine Hit Me*, but it's also quite old-sounding.

When I first heard it I thought it was made of loads of old Sixties samples - bits of Ginger Baker's drumming and the like - but I interviewed the band and they told me they had done it all with their own little paws in Abbey Road studios. They were reminded of it because this record has big stompy singalong numbers, slow spin-out stuff and straightforward pop tunes, but it has a much more cohesive sonic thread running through it so whereas the last album was great but sounded like it was by three different bands, this one is The (f)reed) Bees proper.

In essence, it's a joy to listen to and I can't wait to see them play out the new songs at the Isle of Wight festival this summer."

### Letitia SD, presenter Weekend Tings, 1Xtra

**KANYE WEST JESUS WALKS (ROC-A-FELLA)**  
"This tune is a big crossover track, it got a religious meaning and it's his near death experience. Already big in the clubs, the cut is taken from Kanye West's debut album *The College Dropout*. At the moment, Mr West is the big

choice, the album's watched and he's definitely one to watch this year."

### Matt Dorman, editor, Comes With A Smile

**AC NEWMAN THE SLOW WONDER (MATAJORD)**

"The first solo album from Carl Newman of Vancouver's The New Pornographers (Canadian supergroup who include Americana goddess Neko Case) unleashes hook after hook in a vibrant rush of immaculately-crafted power-pop. With influences drawn from the past 40 years, this album sounds remarkably fresh and alive in 2004."

### Mark Roberts, editor, Sandman magazine

**PINK GREASE THE PINK GREASE (MUTE)**

"This is Pink Grease's second single and could well be a real summer radio hit. Fresh from conquering Europe and currently on their nationwide tour this is Garry Glitter meets the Cramps, Grease style. Loud and wonderful."



The Stands Within This Door: Both Over You, The Stands Outside Your Door, The Vines Warning Days, The Who The End (with Gillan)

## CAPITAL

**A LIST**  
*Anastacia*; *Left Outside Alone*; *Avril Lavigne*; *Don't Tell Me*; *Reynage*; *Naughty Girl*; *Belinda*; *Spoons*; *Talk*; *Busted*; *Are Holers*; *Cassidy*; *feat*; *R Kelly*; *Hotel*; *Cherry One Call Away*; *Christina*; *Millie Q*; *It Love*; *D-2*; *My World*; *Enamored*; *It Is A Sin*; *DiDa*; *Don't Tell Me*; *Enamored*; *It's Not What You Back*; *Evanesence*; *Everybody's Free*; *Wishful*; *Mass*; *Destiny's*; *Frankie*; *Car*; *Gabriella*; *Stay*; *The Same*; *Jamella*; *Think*; *You*; *Jessica*; *Simpson*; *With You*; *Kanye*; *Everybody's Changing*; *Kids*; *Trick*; *Mass*; *Kristian*; *Lowell*; *Story Of My Life*; *Marie Winans*; *Feat*; *Didley*; *Didley*; *Didley*; *Wanna*; *Knox*; *Maroon 5*; *This Love*; *Natasha*; *Bedouin*; *Single*; *Outback*; *Roses*; *Roman*; *Heating*; *Learn Rimes*; *Last Thing On My Mind*; *Roman*; *Keating*; *LeAnn*; *Rimes*; *Last Thing On My Mind*; *Super*; *Conner*; *Bowen*; *Sapahajian*; *In The Middle*; *The 411*; *On My Knees*; *The Calling*; *Car Lines*; *The Corrs*; *Summer*; *Sandrine*; *The Rasmus*; *I In The Shadow*; *Duher*; *Walt*; *Will*; *Young*; *Your Game*; *\*\*\*\**.

**B LIST**  
*Maan*; *Merokette*; *Everything*; *Banxand*; *Ladies*; *Chester*; *Billy*; *John*; *Chapman*; *Trying To Love You*; *Gabriella*; *Left To You*; *Wishful*; *Caroline*; *Goldfrapp*; *Sami*; *Madison*; *Grubbin*; *Carson*; *Rimes*; *Last Thing On My Mind*; *Roman*; *Keating*; *LeAnn*; *Rimes*; *Last Thing On My Mind*; *Super*; *Conner*; *Bowen*; *Sapahajian*; *In The Middle*; *The 411*; *On My Knees*; *The Calling*; *Car Lines*; *The Corrs*; *Summer*; *Sandrine*; *The Rasmus*; *I In The Shadow*; *Duher*; *Walt*; *Will*; *Young*; *Your Game*; *\*\*\*\**.

**C LIST**  
*David*; *Mead*; *Boozie*; *Deepset Blue*; *It Is A Sin*; *Enma*; *Orchestra*; *Stay*; *For*; *Asians*; *Kurt*; *Nilsen*; *Don't Tell Me*; *Many*; *Chapin*; *Carpetbrat*; *Between*; *Here*; *And*; *Gene*; *Alban*; *Michael*; *Blind*; *Cover*; *Play*; *With*; *Me*; *Melaur*; *Berens*; *Eyes*; *Blue*; *Nick*; *Dee*; *Dee*; *Dee*; *Peter*; *Dorley*; *A*; *Wellman*; *For*; *Lovers*; *Prison*; *Musicality*; *Superguns*; *Kiss Of Life*; *The 411*; *On My Knees*; *The Calling*; *Car Lines*; *The Rasmus*; *The Great*; *Love*; *Sound*; *\*\*\*\**.

**KISS FM**  
*George*; *Michael*; *Flawless*; *Go To The City*; *Oh! My*; *Buy You Are Not A Generation*; *My Bad*; *Call In A Cop*; *Oh! My*; *Praxis*; *MOJO*; *Major*; *Outback*; *Roses*; *Razzin!*; *Golden*; *Track*; *Sebastian*; *Sister*; *Mark*; *The Bees*; *Horsman*; *The Back*; *Outback*; *Thirteen Senses*; *A Million*; *Ways*; *To Say*; *The Blues*; *The Stands*; *Outside*; *Your Door*; *\*\*\*\**.

CAST LIST: Manager Phil Chadwick, TRC; A&R: Matt Jagger, Mercury Records, Asgill; Choir: Myra; 13 Artists; Press: Julio Carreira, Hall Of Nothing; Radio: Alan James PR, TV: Glenn Murray, Mercury Records

# TV Airplay Chart

Wk	Pos	Track	Artist	Wk	Pos
1	1	D-12 MY BAND	PETER ANDRE/INSANIA	497	
2	4	USHER FEAT. LILJON & LUDACRIS YEAH	ARISTA	412	
3	2	EAMON F**K IT (I DON'T WANT YOU BACK)	JIVE	409	
4	1	THE RASMUS IN THE SHADOWS	UNIVERSAL	399	
5	7	AVRIL LAVIGNE DON'T TELL ME	ARISTA	394	
6	1	CHRISTINA MILIAN DIP IT LOW	DEF JAM/UNIVERSAL	368	
7	5	FRANKEE F U RIGHT BACK	ALL AROUND THE WORLD	365	
8	6	BRITNEY SPEARS TOXIC	JIVE	359	
9	21	THE STREETS FIT BUT YOU KNOW IT	LOVED MUSIC	333	
10	26	FAITHLESS MASS DESTRUCTION	DEEJAYARISTA	317	
11	9	MARON 5 THIS LOVE	OCTONALING	306	
12	13	ANASTACIA LEFT OUTSIDE ALONE	EPIC	300	
13	22	KELIS TRICK ME	VERGEM	294	
14	13	NATASHA BEDINGFIELD SINGLE	PHONOGRAM/EMI	282	
15	49	BEASTIE BOYS CH-CHECK IT OUT	CAPITOL	233	
16	28	CASSIDY FEAT. R.KELLY HOTEL	J	232	
17	34	BEYONCE NAUGHTY GIRL	COLUMBIA	227	
18	11	FRANZ FERDINAND MATINEE	DOMINO	220	
19	17	SPECIAL D COME WITH ME	ALL AROUND THE WORLD	217	
20	14	NARCOTIC THRUST I LIKE IT	RECLINER	216	
21	12	BUSTED AIR HOSTESS	UNIVERSAL	214	
21	26	KEANE EVERYBODY'S CHANGING	ISLAND	214	
23	13	ASH ORPHEUS	INFERNO	197	
24	13	MUSE SING FOR ABSOLUTION	TASTE/EAZY WEST	197	
25	23	SLIPKNOT DUALITY	ROADSLIDER	195	
26	0	BRITNEY SPEARS EVERYTIME	JIVE	193	
27	30	THE CALLING OUR LIVES	EMG	188	
28	13	THE 411 ON MY KNEES	SONY	187	
29	30	THE CORRS SUMMER SUNSHINE	ATLANTIC	170	
30	41	PETER ANDRE INSANIA	EAZY WEST	167	
31	27	RONAN KEATING & LEANN RIMES LAST THING ON MY MIND	DISCO/REPRODUCTION	159	
32	46	MARIO WINANS FEAT. ENYA & P DIDDY I DON'T WANNA KNOW	SLIPKNOT	158	
33	29	TWISTA SLOW JAMZ	ATLANTIC	154	
34	26	NERD SHE WANTS TO MOVE	VERGEM	153	
34	42	STACIE ORRICO I COULD BE THE ONE	VERGEM	153	
36	22	ALANIS MORISSETTE EVERYTHING	UNIVERSAL/AMERICA/EPIC	151	
37	18	SUGABABES IN THE MIDDLE	ISLAND	149	
38	35	HOBBASTANK THE REASON	DEF JAM/UNIVERSAL	147	
39	216	HUMAN LEAGUE DON'T YOU WANT ME	VERGEM	145	
40	19	V BLOOD SWEAT AND TEARS	ISLAND	142	



**8. Britney Spears**  
Toxic was the most-played video on TV for seven weeks in a row, and is still in the Top 10 after 14 weeks. Spears' even more controversial new video, *Everytime*, was taken to TV last week, and instantly won support from 10 of the 18 stations on the Music Control panel, top-scoring with 32 plays on The Hits, 29 from MTV Hits and 27 from Smooth Hits TV. Radio has yet to get the nod on the disc, which is therefore still absent from its rankings.



**13. Kelis**  
Milkshake was a massive TV and radio airplay hit, as well as a resounding retail success for Kelis, and follow-up Trick Me is shipping up the same way. The track starts 63-30 on radio but makes an even more dynamic move on TV, jumping 230-13 leap on the TV airplay chart, with a total of 294 airings from 11 stations. Q TV leads the way with 70 plays, followed by Kiss TV (55) and The Box (54).

D-12 return for a third run at number one as Usher reclimbs to two and The Streets race into the Top 10.

## MTV MOST PLAYED

Pos	Track	Artist
1	3	BRITNEY SPEARS TOXIC
2	5	NATASHA BEDINGFIELD SINGLE
3	7	AVRIL LAVIGNE DON'T TELL ME
3	12	KEANE EVERYBODY'S CHANGING
5	1	USHER FEAT. LILJON & LUDACRIS YEAH
6	2	THE RASMUS IN THE SHADOWS
6	7	D-12 MY BAND
8	9	FRANZ FERDINAND MATINEE
9	4	EAMON F**K IT (I DON'T WANT YOU BACK)
10	14	CHRISTINA MILIAN DIP IT LOW

## THE BOX MOST PLAYED

Pos	Track	Artist
1	1	AVRIL LAVIGNE DON'T TELL ME
2	5	MARON 5 THIS LOVE
2	2	D-12 MY BAND
4	9	THE RASMUS IN THE SHADOWS
5	2	EAMON F**K IT (I DON'T WANT YOU BACK)
5	10	OZONE DRAGOSTEA DIN TELI
7	5	FRANKEE F U RIGHT BACK
8	5	BUSTED AIR HOSTESS
9	4	ANASTACIA LEFT OUTSIDE ALONE
10	29	FAITHLESS MASS DESTRUCTION

## SMASH HITS MOST PLAYED

Pos	Track	Artist
1	93	PETER ANDRE INSANIA
2	1	FRANKEE F U RIGHT BACK
3	2	BUSTED AIR HOSTESS
4	4	NATASHA BEDINGFIELD SINGLE
5	5	RONAN KEATING & LEANN RIMES LAST THING ON MY MIND
6	6	EAMON F**K IT (I DON'T WANT YOU BACK)
7	2	B-12 MY BAND
7	30	V BLOOD SWEAT & TEARS
9	56	BLAZE RHYMES & MARIAN GREGY I KNOW

## MTV2 MOST PLAYED

Pos	Track	Artist
1	13	BEASTIE BOYS CH-CHECK IT OUT
2	2	MUSE SING FOR ABSOLUTION
3	14	THE WALKMANS THE RAT
3	1	FRANZ FERDINAND MATINEE
3	1	ASH ORPHEUS
6	4	AUF DER MAUR REAL A LITE
6	6	THE STRONGS REPTILIA
6	6	SNOW PATROL CHOCOLATE
9	5	BRAND NEW THE QUIET THINGS THAT...
10	9	THE MARS VOLTA TELEVISORS

## MTV BASE MOST PLAYED

Pos	Track	Artist
1	2	CHENYI ONE CALL A DAY
2	5	MARIO WINANS ENYA & P DIDDY I DON'T WANNA KNOW
3	9	ALICIA KEYS IF I AIN'T GOT YOU
4	1	G UNIT WANNA GET TO KNOW YOU
5	7	CASSIDY FEAT. R.KELLY HOTEL
6	11	JOE FEAT. GUNIT RICE WIT U
6	8	CHRISTINA MILIAN DIP IT LOW
8	6	USHER FEAT. LILJON & LUDACRIS YEAH
9	11	DELTA PEOPLE FEAT. KANYE WEST THIS WAY
10	3	TWISTA SLOW JAMZ

## MTV NUMBER ONE

- Britney Spears Toxic
- HIGHEST CLIMBER Beastie Boys Ch-Check It Out
- HIGHEST NEW ENTRY Britney Spears Toxic

## KERRANG! NUMBER ONE

- Slipknot Duality
- HIGHEST CLIMBER Johnny Panic and the Gamma Ray
- HIGHEST NEW ENTRY Slipknot Duality

## MTV2 NUMBER ONE

- Beastie Boys Ch-Check It Out
- HIGHEST CLIMBER Mandy Leven
- MTV2 NUMBER ONE Mandy Leven
- HIGHEST NEW ENTRY Mandy Leven

## KISS TV NUMBER ONE

- Frankie F U Right Back
- HIGHEST CLIMBER Kelis Trick Me
- HIGHEST NEW ENTRY 2Pac Choppa

## MTV BASE NUMBER ONE

- Cheney One Call A Day
- HIGHEST CLIMBER Chase &amp;amp; Camp
- HIGHEST NEW ENTRY Kelis Trick Me

## SMASH HITS NUMBER ONE

- Peter Andre Insania
- HIGHEST CLIMBER Peter Andre Insania
- HIGHEST NEW ENTRY Peter Andre Insania

## MTV NUMBER ONE

- The Streets Summer Sunshin
- HIGHEST CLIMBER Asha Dancin Queen
- HIGHEST NEW ENTRY The Calling Our Lives

Signal Top 40 Only  
Highest Top 40 Only

© Music Control UK. Compiled by radio airplay data gathered from 00:00 on Sun 7 May 2006 to 24:00 on Sat 6 May 2006. The TV airplay data is currently based on plays on the following stations: MTV, MTV2, MTV3, MTV4, MTV5, MTV6, MTV7, MTV8, MTV9, MTV10, MTV11, MTV12, MTV13, MTV14, MTV15, MTV16, MTV17, MTV18, MTV19, MTV20, MTV21, MTV22, MTV23, MTV24, MTV25, MTV26, MTV27, MTV28, MTV29, MTV30, MTV31, MTV32, MTV33, MTV34, MTV35, MTV36, MTV37, MTV38, MTV39, MTV40, MTV41, MTV42, MTV43, MTV44, MTV45, MTV46, MTV47, MTV48, MTV49, MTV50, MTV51, MTV52, MTV53, MTV54, MTV55, MTV56, MTV57, MTV58, MTV59, MTV60, MTV61, MTV62, MTV63, MTV64, MTV65, MTV66, MTV67, MTV68, MTV69, MTV70, MTV71, MTV72, MTV73, MTV74, MTV75, MTV76, MTV77, MTV78, MTV79, MTV80, MTV81, MTV82, MTV83, MTV84, MTV85, MTV86, MTV87, MTV88, MTV89, MTV90, MTV91, MTV92, MTV93, MTV94, MTV95, MTV96, MTV97, MTV98, MTV99, MTV100.

# GONZO ON SNOW

Featuring live performances from million man's vinyl debut, will break a 100 million man's vinyl debut, as well as golden looking chains that you can't see.

WEDNESDAY 12 MAY 6PM



# Play Chart



WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	GENRE	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	WEEKS ON CHART
26	25	11	<b>OUTKAST FEAT. SLEEPY BROWN THE WAY YOU MOVE</b>	ROCK	703	-6	23.80	4
27	66	2	<b>ASH ORPHEUS</b>	INDIEFOLK	322	56	23.73	107
28	33	4	<b>GABRIELLE STAY THE SAME</b>	GG REBELS	1307	34	23.60	20
29	43	4	<b>N.E.R.D. SHE WANTS TO MOVE</b>	VEGAN	451	-7	22.60	51
30	60	1	<b>KELIS TRICK ME</b>	VEGAN	570	43	22.59	96
31	39	4	<b>PETER DOHERTY &amp; WOLFMAN FOR LOVERS</b>	HOLIST TRIBE	242	-27	21.51	33
32	23	5	<b>FRANZ FERDINAND MATINEE</b>	SOINAP	429	11	21.34	4
33	19	15	<b>GEORGE MICHAEL AMAZING</b>	ROCK/VEGAN	936	-15	21.30	38
34	48	2	<b>JAY-Z 99 PROBLEMS</b>	OG REBELS	100	12	21.00	52
35	22	7	<b>NARCOTIC THRUST I LIKE IT</b>	FREEDER	806	9	20.39	33
36	32	4	<b>PINK LADY TO KNOW</b>	ARISTA	465	10	19.82	0
37	47	34	<b>JAMELIA SUPERSTAR</b>	INDIEFOLK	551	28	19.92	37
38	37	1	<b>CASSIDY FEAT. R.KELLY HOTEL</b>	J	462	50	19.85	49
39	11	1	<b>MARIO WINANS/ENYA/P DIDDY I DONT WANNA KNOW</b>	BLAND	630	54	19.76	132
40	54	1	<b>SUPERRASS KISS OF LIFE</b>	INDIEFOLK	148	59	18.62	314
41	38	2	<b>KRISTIAN LEONTIOU STORY OF MY LIFE</b>	PROXIDER	278	65	18.39	2
42	32	31	<b>NELLY FURTO TRY</b>	INDIEFOLK/PROXIDER	667	3	17.44	12
43	34	17	<b>ENRIQUE IGLESIAS FEAT. KELIS NOT IN LOVE</b>	INDIEFOLK/PROXIDER	1115	-6	17.39	32
44	35	13	<b>TWISTA SLOW JAMZ</b>	ATLANTIC	651	4	17.27	43
45	37	16	<b>KYLIE MINOQUE RED BLOODED WOMAN</b>	INDIEFOLK	806	-2	16.62	15
46	49	30	<b>BLACK EYED PEAS WHERE IS THE LOVE?</b>	ASAP/PROXIDER	518	19	16.32	20
47	16	1	<b>FRANKEE F U RIGHT BACK</b>	ALL AROUND THE WORLD	499	36	16.26	71
48	45	2	<b>THE CALLING OUR LIVES</b>	BMG	727	16	15.89	9
49	41	14	<b>50 CENT IF I CAN'T</b>	INDIEFOLK/PROXIDER	269	20	15.55	3
50	31	3	<b>DIANA KRALL NARROW DAYLIGHT</b>	VERDE	62	24	15.05	38

■ Highest New Entry ■ Highest Top 50 Debut ■ Biggest increase in airplay ■ Biggest increase in audience ■ Biggest increase of 50% or more



**1. Maroon 5**  
Rising to an 18.7% lead at the top of the play chart, Maroon 5's *This Love* has far outperformed its previous hit *Harder to Breathe*, which reached 17 in January. Twenty plays of *This Love* on Radio Two provide more than 2% of its audience and earn it top spot on the

station's most-played list. It is also most-played on Virgin, Interglobe FM, MFM 103.4, Max 96, Real Radio Wales, Signal 1, 96.9 Virgin FM, Metro FM, Radio City 96.7, FM, 2CR, FM 103 Horsham, Leicester Sound, Orchard FM and Clyde 1.



**2. Eamon**  
It is his fourth

the Streets and Jay-Z's 99 Problems.



**16. Dido**  
After providing Dido with her third number one single hit in a row from the current *Life For Rent* album, Don't Leave Home makes an unprecedented 1-16 collapse. Radio One and Radio Two play a

big part, decreasing support from 17 and 13 plays to two and five plays, respectively. Against trend, The Pulse increased exposure of the track from 10 to 46 plays last week.



**27. Ash**  
There has not been very much

pre-release exposure for Ash's first single for 20 months, but it put as a spark on soon as it hit the shops, and its 65-27 leap this week makes it the Top 50's highest-rising new-comer, though with a fairly insignificant 322 plays. Twenty-nine of those came from Radio One, along with a whopping 776% of its audience, while digital stations Kerrang! (67) and Storm (66) provided most plays.

## INDEPENDENT LOCAL RADIO

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	GENRE	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	WEEKS ON CHART
1	1	1	<b>MAROON 5 THIS LOVE</b>	ROCK	194	201	1033	1
2	2	2	<b>ANASTASIA LEFT OUTSIDE ALONE</b>	INDIE	305	227	4796	2
3	3	3	<b>BRITNEY SPEARS TOXIC</b>	POP	100	104	3782	3
4	4	4	<b>EMOON "K" IT'D DONT WANT YOU BADG</b>	ROCK	195	181	1586	4
5	7	7	<b>THE RASMIUS IN THE SHADOWS</b>	SHADOWS	161	171	3870	5
6	5	6	<b>BEYONCE NAUGHTY GIRL</b>	ROCK	152	176	3605	6
7	6	7	<b>WILL YOUNG YOUR CAR</b>	ROCK	159	157	3578	7
8	14	8	<b>NATASHA BEDINGFIELD SINGLE</b>	ROCK	156	161	3778	8
9	9	9	<b>DIDDY DONT LEAVE HOME</b>	ROCK	162	163	2603	9
10	4	10	<b>USHER FEAT. LILICAN &amp; LUDACKIS YEAR</b>	ROCK	167	153	3685	10
11	11	11	<b>NO DOUBT IT'S MY LIFE</b>	ROCK	135	150	3903	11
12	17	12	<b>RONAN KEATING &amp; LEANN RIMES LAST THING</b>	ROCK	152	151	2030	12
13	10	13	<b>SUGARBABES IN THE MIDDLE</b>	ROCK	143	133	2044	13
14	23	14	<b>THE CORRS SUMMER SUNSHINE</b>	ROCK	176	104	1897	14
15	15	15	<b>D-12 MY BAND</b>	ROCK	154	133	1545	15
16	19	16	<b>GABRIELLE STAY THE SAME</b>	ROCK	160	143	1879	16
17	12	17	<b>JAMELIA THANK YOU</b>	ROCK	147	139	2640	17
18	30	18	<b>JOSS STONE SUPER DUPER LOVE</b>	ROCK	167	175	1647	18
19	13	19	<b>ENRIQUE IGLESIAS FEAT. KELIS NOT IN LOVE</b>	ROCK	157	153	1958	19
20	20	20	<b>KREAM EVERYBODY'S CHANGING</b>	ROCK	161	136	1871	20
21	22	21	<b>AVRIL LAVIGNE I DONT TELL ME</b>	ROCK	162	141	1920	21
22	27	22	<b>CHRISTINA MILLAN DIP IT LOW</b>	ROCK	175	164	2703	22
23	20	23	<b>OUTKAST HEY YA</b>	ROCK	179	165	1323	23
24	24	24	<b>GEORGE MICHAEL AMAZING</b>	ROCK	153	151	2102	24
25	26	25	<b>THE CALLING OUR LIVES</b>	ROCK	170	153	1488	25
26	18	26	<b>KYLIE MINOQUE RED BLOODED WOMAN</b>	ROCK	163	166	1820	26
27	21	27	<b>BLUE BREATHE THE EASY WAY</b>	ROCK	176	170	1736	27
28	28	28	<b>NARCOTIC THRUST I LIKE IT</b>	ROCK	173	167	1807	28
29	29	29	<b>FRANKEE F U RIGHT BACK</b>	ROCK	187	160	1974	29
30	30	30	<b>THE 411 ON MY KNEES</b>	ROCK	167	151	1826	30

■ Highest New Entry ■ Highest Top 50 Debut ■ Biggest increase in airplay ■ Biggest increase in audience ■ Biggest increase of 50% or more

## TOP 20 PRE-RELEASE

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	GENRE	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	WEEKS ON CHART
1	1	1	<b>JOSS STONE SUPER DUPER LOVE</b>	ROCK	167	175	1647	1
2	2	2	<b>THE CORRS SUMMER SUNSHINE</b>	ROCK	176	104	1897	2
3	3	3	<b>THE 411 ON MY KNEES</b>	ROCK	167	151	1826	3
4	4	4	<b>AVRIL LAVIGNE I DONT TELL ME</b>	ROCK	162	141	1920	4
5	5	5	<b>STING STOLEN CAR</b>	ROCK	171	161	2030	5
6	6	6	<b>KELIS TRICK ME</b>	ROCK	157	153	1958	6
7	7	7	<b>JAY-Z 99 PROBLEMS</b>	ROCK	160	143	2102	7
8	8	8	<b>CASSIDY FEAT. R.KELLY HOTEL</b>	ROCK	175	164	2703	8
9	9	9	<b>MARIO WINANS FEAT. ENYA &amp; P DIDDY I DONT WANNA KNOW</b>	ROCK	163	163	2603	9
10	10	10	<b>SUPERRASS KISS OF LIFE</b>	ROCK	148	59	1862	10
11	11	11	<b>KRISTIAN LEONTIOU STORY OF MY LIFE</b>	ROCK	167	175	1647	11
12	12	12	<b>FRANKEE F U RIGHT BACK</b>	ROCK	187	160	1974	12
13	13	13	<b>THE CALLING OUR LIVES</b>	ROCK	173	167	1807	13
14	14	14	<b>DIANA KRALL NARROW DAYLIGHT</b>	ROCK	162	141	1920	14
15	15	15	<b>PRINCE &amp; NEW POWER GENERATION</b>	ROCK	161	136	1871	15
16	16	16	<b>RON SEXMOUTH NOT ABOUT TO LOSE</b>	ROCK	162	141	1920	16
17	17	17	<b>CHINGY ONE CALL YOUR MOTHER</b>	ROCK	167	175	1647	17
18	18	18	<b>DEEPFEST BLUE IT IS A SIN</b>	ROCK	162	141	1920	18
19	19	19	<b>JOSH RITTER HELLO STARLING</b>	ROCK	167	175	1647	19
20	20	20	<b>PETER ANDER INSIANIA</b>	ROCK	167	175	1647	20

■ Highest New Entry ■ Highest Top 50 Debut ■ Biggest increase in airplay ■ Biggest increase in audience ■ Biggest increase of 50% or more

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**ALSO OUT THIS WEEK**  
**SINGLES**  
 Kara Cull - Wake  
 The City  
 (Parlophone/Pastor)  
 The Lays - We  
 Fenced Other  
 Gardens... (Mute)

Peaches - Shake  
 Ya Da Da!  
 Soovits - Change  
 (UM3)  
 Tigg - Pleasure  
 From The Bass  
 (Pie)  
 (Pie)

**ALBUMS**  
 Face Action - Broad  
 Souls (Bar De Lune)  
 & Mandy By Mist  
 (Innovative)  
 Kevlin Little - Keen  
 Little (EastWest)  
 The Real Tuesday  
 Vets - 1 Lucifer

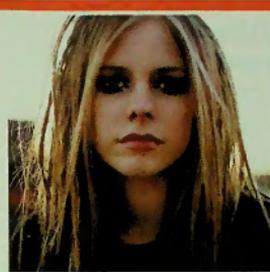
(Plan)  
 Various - Bedrock  
 Breaks - Comped  
 & Mandy By Mist  
 Kevlin Little - Keen  
 Little (EastWest)  
 The Rough Guide to  
 Cajon Dance  
 (Rough Guide)

Records released 24.05.04

**SINGLE OF THE WEEK**

**The Killers**  
 Mr Brightside

Lizard King LIZARD10CD1  
 Las Vegas' guitar-synth four-piece have been steadily building their profile since last summer with a string of rapturously received (and lavishly packaged) limited singles. Now it is time for the act to take things to the next level, which is certainly what is about to happen with this perfect, twisted pop anthem. The single is B-listed at Radio One, has MTV2 support and looks set to put the band in the spotlight ahead of the release of their debut album *Hot Fuss* in June.

**ALBUM OF THE WEEK**

**Avril Lavigne**  
 Under My Skin

Arista 82876617872  
 The follow-up to *Let Go* is like a magnified version of Lavigne's all-conquering debut album. Her rocking new tunes are edgier than previous tracks, while the more melodic tracks, such as lead single Don't Tell Me, show she is capable of knocking out a world-class tune without the help of former producers The Matrix. It is a confident two-fingered salute to her doubters and a natural step forward for this young star, who is still developing her craft.

**Singles****Deepest Blue**

It's A Sin (Open OPEN03CDX)  
 The third single from this studio-based duo is already shaping up to give them their third Top 10 single in a row. Their sound is mainstream with a contemporary twist and is perhaps what Robbie Williams' new material might sound like.

**The Duke Spirit**

Dark Is Light (Enough 9066673)  
 Hotly-tipped London five-piece follow up last year's mini album with their first proper single for Loag. The group will be introducing themselves to gig goers throughout the summer with a packed schedule of gigs.

**Evenscence**

Everybody's Fool (Epic 6748252)  
 With multi-platinum sales under their belts and over-dramatic power ballads galore, it would be fair to say that Evenscence have at least two things in common with Celine Dion. This track has been snubbed by Radio One so far, but has been picked up by commercial radio, including Capital FM.

**Hope Of The States**

The Red, The White, The Black (Sony 6749921)  
 The first single from this hotly-tipped band's debut is a triumphant return after last year's personal tragedy. Producer Ken Thomas adds intricate layers to their epic sound while retaining a raw edge. With live dates kicking off next week and strong support from the likes of Radio One (A-C listing), MTV2 and the Amp, this should comfortably provide them with their first Top 10 hit.

**Incusub**

Talk Shows On Mute (Sony 67490272)  
 Following the Top 10 success of their A Row Left Of The Murder album earlier this year, Incusub release the strongest album cut to date by a video by Floria Sigismondi. Already creating a stir on MTV2 and Kerrang! TV, the band embark on their biggest UK tour yet, taking in nine dates throughout May and June.

**Inme**

Faster The Chase (Music For Nations CDUK17210)  
 The first single from their second album (due later this year) finds UK rock trio Inme in melodic rock heaven and gaining support from Steve Lamacq, Zane Lowe and Xfm. Both MTV2 and Scuzz are rotating the Havy Glaster-directed video and the band embark on a 19-date UK tour next week.

**Jet**

Are You Gonna Be My Girl (Elektra E7599CD)  
 This standout track from Jet's Get Born album gets the re-release treatment, with Elektra obviously hoping that last year's *Get Born* ad which featured the track, will work its magic. A B-listing at Radio One could help the single and parent album to new chart peaks.

**Kelis**

Trick Me (Virgin VSCDD1872)  
 Having recently dropped out of the albums Top 200 after five months, Kelis' *Tasty* is in need of a significant boost and this cracking, reggae-influenced single looks set to provide just that. Potential chart-hugger *Trick Me*, the second track from the parent album, is making strong gains up the airplay chart, with a Radio One A-listing in the bag.

**Kristian Leontiou**

First Of My Life (Polydor 98666632)  
 Story typed in *Music* magazine at the start of 2003 as one of the four key new names to watch in 2004, this debut single is already off to an strong start, having been A-listed at Radio One and Radio Two. It bodes well for the debut album from the kid from Harrow, whose style is perhaps comparable to a melancholic Craig David via Dido.

**Mark Owen**

Maskit Out (Sedna CDSEDNA1)  
 Owen ventures out on his own label imprint after being dropped by Island Records last year despite winning the Brits. Ironically, this Tony Hoffer-produced single is perhaps Owen's strongest solo effort yet, revealing some of the best moments from the likes of The Thrills and REM.

**Jessica Simpson**

With You (Capitol 6748301/2)  
 The newlywed gets back to her day job with this radio-friendly first single from her new album *In This Skin*, which is currently doing the business in the top regions of the US *Billboard* 200. It is the soundbed for the TV series she currently stars in, and was one of last week's top 10 radio groovers, with strong support coming from Capital.

**Speedway**

In & Out (Innocent SINCD1)  
 Glasgow's Speedway have to date fallen in the gap between credible band and a mass market pop act, but their single could boost their appeal with an more adult market and, as a result, could represent a turning point in their career. Their well-crafted, commercial rock sound is perfect material for the likes of Capital and iLR.

**The Stands**

Outside Your Door/When This River Rolls Over (Echo RACDD151)  
 The band are already proving to be a favourite at Radio Two, with this latest single appearing on the C-list after the station's championing of them from the outset. They wear their influences on their sleeves and any act that has Bob Dylan's Highway 61 Revisited as such an obvious influence can't be all bad.

**Supersass**

Kiss Of Life (Parlophone CDR 6638)  
 The single designed to promote the band's forthcoming *Best Of* is almost the last thing you would expect from the Oxford trio. There are hints to Bowie with swathes of Prince running through this track - whether that is off-putting or not remains to be seen.

**V Blood, Sweat, and Tears (Island)**

MS1040362)  
 This slick pop band - not to be confused with VS - has been put together by the management team that also brought us Busted and McFly. While they have done everything right on paper, this track does seem to lack that certain magic, raising doubts whether they can match the *The* *That* *Five* *Blue* template.

**VS**

Call U Say (Innocent/Virgin CIND042)  
 Fresh from Top 10 success with their debut single - *Love You Like Mad* - UK R&B/hip hop act VS sample the *Imagination*'s 1981 hit *Body Heat* on their slick follow-up. Extensive tour support for Blue has raised their profile, while band member Jamie features on Blue's next single *Bubblein*.

**Albums****Atlantic Dash**

Human Fear (Fierce Panda NDC39CD)  
 This debut mini-album from one of the industry's latest buzz bands offers sturdy, yet not groundbreaking, pop-rock with a vocalist who can sometimes stray into young Miles Hunt territory.

**Devojica Banhart**

Rejoicing In The Hands (XL XLCD181)  
 This is quirky singer-songwriter fave from XL, which has a knack of finding seemingly unlikely pop stars (Peaches, The White Stripes). Rejoicing In The Hands is a lo-fi affair, mainly hushed piano and guitars that act as a backdrop to Banhart's vocal meanderings. An acquired taste, but one worth trying.

**Delin Da Housecat**

Fewin Dazzle & The Neon Fever (Empire Norton/Rykodisc ENR07022)  
 Felix returns as cast of glamourpussies to deliver most of the vocals on this album, which takes a sharp turn down the route pioneered by Chicks On Speed. Elsewhere, male vocal-led tracks provide contrast, with soulful reflection adding another dimension.

**Nick Drake**

Made To Love Magic (Island CDR 8141)  
 This is a timely collection of rarities, previously unreleased demos and alternate versions of Drake classics. While it is intriguing to hear straggled-down versions of tracks such as *River Man*, it will appeal more to completists rather than the curious. Recently "found" single *Magic* proves to be a highlight.

**Face Action**

Broad Souls (Bar De Lune LUNCD35)  
 Robin action Simon Les switch between Afro and Latin house to a more song-based sound on their first album since the collapse of former label Nuphonic. Strong Chicks Stepney/Rotary Connection influences evoke parallels with Zero 7, but the brothers' love of the music shines through on this warm, soulful set.

**Goodest Mouse**

Mind For People Who Love Bad News (Epic EP5162722)  
 With Denis Herrington on production duties (Camper Van Beethoven, Throwing Muses), one can guess what to expect here. But it is the band's third album and it marks a distinctive change in that, this time, they are not afraid to embrace a rich pop melody.

**Senser**

SCHEMATIC (One Little Indian TPLP390CD)  
 After coming close to disbanding at the end of the Nineties, Senser wisely regrouped and have produced what is arguably their best album. Serving up a big rock noise, this album is never less than listenable. Tracks such as *Bomb Factories*, *A Conscious War* and *Bulletproof* make this a stand-out album for the year so far.

**Sixto**

Chewing On Glass & Other Miracle Cures (Ninja Tune ZENCD86)  
 Underground hip hop stalwart Sixto brings a fresh feel to this album recorded with members of acts such as Can and Godspeed. You Black Emperor. Live guitar, drums and Fender Rhodes piano are blended into an atmospheric album with a leftfield twist.

**Various**

Charred U Underground (Long Lost Brother LBU001)  
 This double-CD compilation was put together by the digital TV station that has been championing black British music from its inception. It features names from the UK scene such as *Blak Twang*, *Dizzee Rascal* and *Roots Manuva*.

This week's reviews: David Balfour, Phil Brooks, James Jones, Owen Lawrence, James Roberts, Alyn Scott, Nicola Squire and Nick Trew.





# Singles

15.05.04  
Top 75

Eamon's F\*\*k It Makes it four weeks at one after holding off Top Five entries from Christina Milian, Nastasha Bedingfield, Keane and Ronan Keating & LeAnn Rimes.

# The Official UK

## HIT 40 UK

Pos	Artist	Title	Label
1	EAMON F**K IT (I DON'T WANT YOU BACK)	See	See
2	CHRISTINA MILIAN DIP IT LOW	See	See
3	NASTASHA BEDINGFIELD SINGLE	See	See
4	ANASTACIA LEFT OUTSIDE ALONE	See	See
5	MARON 5 THIS LOVE	See	See
6	THE RASMUS IN THE SHADOWS	See	See
7	D-12 MY BAND	See	See
8	KEANE EVERYBODY'S CHANGING	See	See
9	RONAN KEATING & LEANN RIMES LAST THING ON MY MIND	See	See
10	USHER FEAT. LIL' JON & LUDACRIS YEAH	See	See
11	BRITNEY SPEARS TOXIC	See	See
12	BEYONCE NAUGHTY GIRL	See	See
13	THE STREETS FIT BUT YOU KNOW IT	See	See
14	WILL YOUING YOUR GAME	See	See
15	JAMIELLA THANK YOU	See	See
16	NO DOUBT IT'S MY LIFE	See	See
17	DIDO DON'T LEAVE HOME	See	See
18	CARIBBEAN STAY THE SAME	See	See
19	BUSTED AIR HOSTESS	See	See
20	SUGARBAES IN THE MIDDLE	See	See
21	OUTKAST HEY YA	See	See
22	GEORGE MICHAEL AMAZING	See	See
23	TWISTA SWO JAMZ	See	See
24	SPECIAL D COME WITH ME	See	See
25	ASH ORPHEUS	See	See
26	MCFLY 5 COLOURS IN HER HAIR	See	See
27	AVRIL LAVIGNE DON'T TELL ME	See	See
28	BOOGIE PIMPS SUNNY	See	See
29	THE CORBS SUMMER SUNSHINE	See	See
30	ENRIQUE FEAT. KELIS NOT IN LOVE	See	See
31	KYLIE MINOGUE RED BLOODED WOMAN	See	See
32	OUTKAST FEAT. SLEEPY BROWN THE WAY YOU MOVE	See	See
33	BLUE BREATHE EASY	See	See
34	GÜNTHER & THE SUNSHINE GIRLS DING DONG SONG	See	See
35	NARCOTIC THRUST I LIKE IT	See	See
36	JOSS STEIN SUPER DEEPER LOVE (ARE YOU DROGIN ON ME?) P1	See	See
37	THE CALLING OUR LIVES	See	See
38	FRANZ FERDINAND MATINEE	See	See
39	KANYE WEST THROUGH THE WIRE	See	See
40	JUDE FEAT. GUNITI SIDE WIT UMORE & MORE	See	See

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## THE YEAR SO FAR: TOP 20 SINGLES

Pos	Artist	Title	Label
1	EAMON F**K IT (I DON'T WANT YOU BACK)	See	See
2	DJ CASPER CHA CHA SLIDE	See	See
3	MICHELLE ALL THIS TIME	See	See
4	USHER FEAT. LIL' JON & LUDACRIS YEAH	See	See
5	PETER ANDRE MYSTICIOUS GIRL	See	See
6	BRITNEY SPEARS TOXIC	See	See
7	KELIS MILKSHAKE	See	See
8	LMC VS U2 TAKE ME TO THE CLOUDS ABOVE	See	See
9	ANASTACIA LEFT OUTSIDE ALONE	See	See
10	JAMIELLA THANK YOU	See	See
11	D-12 MY BAND	See	See
12	OUTKAST HEY YA	See	See
13	BOOGIE PIMPS SOMEBODY TO LOVE	See	See
14	MICHAEL ANDREWS FT GARY JULES MAD WORLD	See	See
15	MCFLY 5 COLOURS IN HER HAIR	See	See
16	OZZY & KELLY OSBOURNE CHANGING	See	See
17	RASMUS IN THE SHADOWS	See	See
18	GEORGE MICHAEL AMAZING	See	See
19	SEAN PAUL FT SASHA I'M STILL IN LOVE WITH YOU	See	See
20	SAW & MARK WITH A LITTLE HELP FROM MY FRIENDS	See	See

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**1** Eamon's **F\*\*k It (I Don't Want You Back)** has held off four other Top Five entries from Christina Milian, Nastasha Bedingfield, Keane and Ronan Keating & LeAnn Rimes. It's the first of two singles, AM To PM and When You Look At Me, in 2002, and goes one better this week, debuting at number two with her third single Dip It Low. Milian's self-titled debut album reached only number 23, and sold 59,000 copies. Dip It Low is taken from Milian's album 'It's About Time', which is out next Monday (17).



**2** Christina Milian's **Dip It Low** has held off four other Top Five entries from Eamon, Nastasha Bedingfield, Keane and Ronan Keating & LeAnn Rimes. It's the first of two singles, AM To PM and When You Look At Me, in 2002, and goes one better this week, debuting at number three with her third single Dip It Low. Milian's self-titled debut album reached only number 23, and sold 59,000 copies. Dip It Low is taken from Milian's album 'It's About Time', which is out next Monday (17).



**4** Keane's **Everybody's Changing** has held off four other Top Five entries from Eamon, Christina Milian, Nastasha Bedingfield, Ronan Keating & LeAnn Rimes. It's the first of two singles, AM To PM and When You Look At Me, in 2002, and goes one better this week, debuting at number four with her third single Dip It Low. Milian's self-titled debut album reached only number 23, and sold 59,000 copies. Dip It Low is taken from Milian's album 'It's About Time', which is out next Monday (17).

Pos	Artist	Title	Label
1	EAMON F**K IT (I DON'T WANT YOU BACK)	See	See
2	CHRISTINA MILIAN DIP IT LOW	See	See
3	NASTASHA BEDINGFIELD SINGLE	See	See
4	KEANE EVERYBODY'S CHANGING	See	See
5	RONAN KEATING & LEANN RIMES LAST THING ON MY MIND	See	See
6	D-12 MY BAND	See	See
7	ANASTACIA LEFT OUTSIDE ALONE	See	See
8	THE RASMUS IN THE SHADOWS	See	See
9	MARON 5 THIS LOVE	See	See
10	THE STREETS FIT BUT YOU KNOW IT	See	See
11	USHER FEAT. LIL' JON & LUDACRIS YEAH	See	See
12	BUSTED AIR HOSTESS	See	See
13	ASH ORPHEUS	See	See
14	GÜNTHER & THE SUNSHINE GIRLS DING DONG SONG	See	See
15	SPECIAL D COME WITH ME	See	See
16	MCFLY 5 COLOURS IN HER HAIR	See	See
17	DJ CASPER CHA CHA SLIDE	See	See
18	LOSTPROPHETS WAKE UP (MAKE A MOVE)	See	See
19	BOOGIE PIMPS SUNNY	See	See
20	GABRIELLE STAY THE SAME	See	See
21	TWISTA SWO JAMZ	See	See
22	GRAHAM COXON BITTERSWEET BUNDLE OF MISERY	See	See
23	HIM SOLITARY MAN	See	See
24	BRITNEY SPEARS TOXIC	See	See
25	BLUE BREATHE EASY	See	See
26	FRANZ FERDINAND MATINEE	See	See
27	NERD SHE WANTS TO MOVE	See	See
28	JOE FEAT. G-UNIT RIDE WIT U/MORE & MORE	See	See
29	BEYONCE NAUGHTY GIRL	See	See
30	TIESTO FEAT. BIT LOVE COMES AGAIN	See	See
31	JC CHASEZ SOME GIRLS/BLOWIN' ME UP	See	See
32	JAMIELLA THANK YOU	See	See
33	AUF DER MAUR REAL A LIE	See	See
34	NARCOTIC THRUST I LIKE IT	See	See
35	WOLFMAR PETE FEAT. DOHERTY FOR LOVERS	See	See
36	OUTKAST FEAT. SLEEPY BROWN THE WAY YOU MOVE	See	See
37	JAMES FOLK HOLD ON TO OUR LOVE	See	See
38	OCEAN LAUL SATELLITE	See	See

Pos	Artist	Title	Label
39	THE CORBS SUMMER SUNSHINE	See	See
40	ENRIQUE FEAT. KELIS NOT IN LOVE	See	See
41	KYLIE MINOGUE RED BLOODED WOMAN	See	See
42	OUTKAST HEY YA	See	See
43	BOOGIE PIMPS SOMEBODY TO LOVE	See	See
44	MICHAEL ANDREWS FT GARY JULES MAD WORLD	See	See
45	MCFLY 5 COLOURS IN HER HAIR	See	See
46	OZZY & KELLY OSBOURNE CHANGING	See	See
47	RASMUS IN THE SHADOWS	See	See
48	GEORGE MICHAEL AMAZING	See	See
49	SEAN PAUL FT SASHA I'M STILL IN LOVE WITH YOU	See	See
50	SAW & MARK WITH A LITTLE HELP FROM MY FRIENDS	See	See

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# Albums Chart



Chart compiled from actual sales and streaming figures across a range of more than 40,000 titles.

Includes Official Charts Company 2008 Red Bull 91 and 92MB releases.



**16. The Pixies**  
Only two new entries onto the Top 50 this week – "The Finest Hours" by The Who and The Pixies. The Who have been with us on and off for 40 years but The Pixies survived just four years and released four albums. This compilation – a 23-song successor to their previous self-titled The Pixies – debuts at number 16 after selling more than 15,000 copies last week.



**22. Ronan Keating**  
After jumping 170-24 last week, Ronan Keating's third solo album "The Best of Ronan Keating" up to number 22, just one notch shy of its original number 21 chart peak. The album is Keating's third solo set, and its lowly peak was a shock given that the first two reached number one.



**26. Mario Winans**  
It's more than six years since Mario Winans released "Story of My Heart," which failed to chart – but there is such a buzz for his follow-up "Part No More" that it is currently number 26, even though it is not officially re-released until today (Monday). Its success is due primarily to the enormous club, radio and TV support for his upcoming single "Don't Worry 'Bout Me".

## TOP 20 COMPILATIONS

Pos	Artist Title	Label
1	VARIOUS NOW THAT'S WHAT I CALL MUSIC 57	EMI/Versatile/ID
2	VARIOUS ULTIMATE DIRTY DANCING (OST)	REA/SONY
3	VARIOUS CLUBBING X-TREME 2	UMI/Parlophone
4	VARIOUS POP PREFERENCES	Universal/UK
5	VARIOUS BACK TO THE MOVIES - HITS FROM THE FILM	Venus/EMI
6	VARIOUS ANNUAL SPRING 2004	Melody FM/Sony
7	VARIOUS ANTHEMS OF OLD SKOOL	Island/ID
8	VARIOUS URBAN MUSIC FESTIVAL	Warner/Bance
9	VARIOUS KILL BILL VOL. 1 (OST)	Warner/Bance/EMI
10	VARIOUS LATE NIGHT MOODS	Virgin/ID
11	VARIOUS BEST OF R&B	EMI/Virgin/ID
12	VARIOUS WESTWOOD - THE JUMP OFF	Def Jam/Universal
13	VARIOUS FLOORFILLERS	UMI/Parlophone
14	VARIOUS KILL BILL VOL. 2 (OST)	Maverick/Parlophone/ID
15	VARIOUS BEST WORKSHOP SONGS EVER	Virgin/EMI
16	VARIOUS LOVE ACTUALLY (OST)	Island/ID
17	VARIOUS THE ULTIMATE PUNK PARTY	Virgin/EMI
18	VARIOUS BINKERS 12	Real Gone Music
19	VARIOUS TWISTED DISCO CD24	Hot Line/ID
20	VARIOUS POP PARTY	EMI/Virgin/Universal/ID

## TOP 20 INDIE ALBUMS

Pos	Artist Title	Label
1	FRANZ FERDINAND FRANZ FERDINAND	Demos/ID/ID
2	THE PIXIES BEST OF - WAVE OF MUTILATION	4AD/ID/ID
3	KATIE MELUA CALL OFF THE SEARCH	Demos/ID
4	LOUSTROPHETS START SOMETHING	Virgin/EMI/ID
5	BREED 77 CULTURA	Atlantic/Parlophone/ID
6	THE DARKNESS PERMISSION TO LAND	BMG/Atlantic/Parlophone/ID
7	THE LIBERTINES UP THE BRACKET	Real Gone Music
8	REBELS FACED SEASIDE GLEANER	Real Gone Music
9	THE OLD BICYCLES & TRICHOLES	Compass/ID/ID
10	THE STROKES ROOM ON FIRE	Real Gone Music
11	PETER ANDER THE BEST OF	Muse/Columbia/ID
12	STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM	VE/ID/ID
13	AL GREEN THE VERY BEST OF AL GREEN	Motown/ID
14	FOUR TO WALT MY ANDEL BOOKS BACK & FORTH	Demos/ID/ID
15	SEKOU TAKE AS THE CRY FLOWS	Cooling/ID/ID
16	PIXIES SLUTTER ROCK	4AD/ID/ID
17	MOTORHEAD AGE OF SPADES	Captiva/ID
18	PIXIES OCELTITE	4AD/ID/ID
19	BASEMENT JAXX KISS KASH	VE/ID/ID

## TOP 10 BUDGET ALBUMS

Pos	Artist Title	Label
1	PETER ANDRE THE BEST OF	Muse/Columbia/ID
2	VARIOUS MOTOWN CHARTBUSTERS - VOL. 3	Spectrum/ID
3	AL GREEN THE VERY BEST OF AL GREEN	Motown/ID
4	MEAT LOAF HEAVEN CAN WAIT - THE BEST OF	EMI/ID/ID
5	VARIOUS THE ALTERNATIVE ALBUM	EMI/ID/ID
6	KELES KALEIDOSCOPE	Stony/ID
7	THE JAM THE BEAT SUNDAY	Spectrum/ID
8	OMU BEST OF OMU	Virgin/ID
9	SEX THE BEST OF	Muse/Columbia/ID
10	STYLISHES THE BEST OF	Spectrum/ID

## TOP 10 JAZZ & BLUES ALBUMS

Pos	Artist Title	Label
1	NORAH JONES FEELS LIKE HOME	Blue Note/ID
2	DIANA KRALL THE GIRL IN THE OTHER ROOM	Verve/ID
3	JAMIE CULLUM TWENTY SOMETHING	ECM/ID
4	NORAH JONES COME AWAY WITH ME	Blue Note/ID
5	AMY WINEHOUSE FRANK	Capitol/ID
6	CHRIS REA THE BLUE JAZZBOX	Jazz Blue/ID
7	HARRY CONNICK JR ONLY YOU	Columbia/ID
8	MICHAEL BUBLE MICHAEL BUBLE	Blue Note/ID
9	MICHAEL BUBLE POINTLESS NOSTALGIC	Capitol/ID
10	MILES DAVIS KIND OF BLUE	Columbia/ID

Pos	Artist Title	Label
39	52 <b>LOSTPROPHETS START SOMETHING</b>	Virgin/EMI
40	39 <b>BUSTED A PRESENT FOR EVERYONE</b>	Universal/ID
41	43 <b>CHRISTINA AGUILERA STRIPPED</b>	BMG/Atlantic/ID
42	39 <b>THE ZUTONS WHO KILLED THE ZUTONS?</b>	BMG/Atlantic/ID
43	47 <b>THE STREETS ORIGINAL PIRATE MATERIAL</b>	Bellevue/ID/ID
44	<b>DAMIEN RICE</b>	Island/ID
45	53 <b>ZERO 7 WHEN IT FALLS</b>	Universal/ID
46	25 <b>AGNETHA FALTSKOG MY COLOURING BOOK</b>	WEA/ID/ID
47	50 <b>JAMELIA THANK YOU</b>	Capitol/ID
48	42 <b>THE DARKNESS PERMISSION TO LAND</b>	BMG/Atlantic/ID
49	51 <b>JET GET BORN</b>	Capitol/ID
50	34 <b>ENGELBERT HUMPERDINCK HIS GREATEST LOVE SONGS</b>	Universal/ID
51	38 <b>SARAH MCLACHLAN AFTERGLOW</b>	Arts & Crafts/ID
52	43 <b>BUSTED BUSTED</b>	BMG/Atlantic/ID
53	49 <b>JESSICA SIMPSON IN THIS SKIN</b>	Columbia/ID/ID
54	48 <b>BEYONCE DANCEROUSLY IN LOVE</b>	Columbia/ID/ID
55	64 <b>DANIEL BEDINGFIELD GOTTA GET THRU THIS</b>	Real Gone Music
56	65 <b>MUSE ABSOLUTION</b>	Virgin/EMI/ID
57	54 <b>EVANESCENCE FALLEN</b>	Capitol/ID
58	59 <b>BLINK 182 BLINK 182</b>	Capitol/ID
59	44 <b>BOOMTOWN RATS BEST OF</b>	Capitol/ID
60	56 <b>SUCABBABES THREE</b>	Universal/ID
61	<b>BREED 77 CULTURA</b>	Atlantic/Parlophone/ID
62	54 <b>PINK MISSUNDAZTOOD</b>	Capitol/ID
63	25 <b>MICHAEL JACKSON NUMBER ONES</b>	Capitol/ID
64	75 <b>RED HOT CHILI PEPPERS GREATEST HITS</b>	Warner Bros/ID/ID
65	46 <b>JC CHASEZ SCHIZOPHRENIC</b>	Capitol/ID
66	57 <b>ERIC CLAPTON ME AND MR JOHNSON</b>	Reprise/ID/ID
67	6 <b>TWISTA KAMIKAZE</b>	Atlantic/ID/ID
68	<b>RYAN ADAMS LOVE IS HELL</b>	Mercury/ID
69	39 <b>DURAN DURAN GREATEST</b>	Capitol/ID
70	68 <b>JUSTIN TIMBERLAKE JUSTIFIED</b>	Capitol/ID
71	<b>NIRVANA NIRVANA</b>	Capitol/ID
72	<b>GOLDFRAPP BLACK CHERRY</b>	MCA/ID/ID
73	<b>STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM</b>	Capitol/ID
74	24 <b>JOE AND THEN</b>	Capitol/ID
75	72 <b>PINK TRY THIS</b>	Capitol/ID

Pos	Artist Title	Label
76	61 <b>THE STROKES ROOM ON FIRE</b>	Capitol/ID
77	62 <b>PETER ANDER THE BEST OF</b>	Muse/Columbia/ID
78	63 <b>THE LIBERTINES UP THE BRACKET</b>	Real Gone Music
79	64 <b>REBELS FACED SEASIDE GLEANER</b>	Real Gone Music
80	65 <b>THE OLD BICYCLES &amp; TRICHOLES</b>	Compass/ID/ID
81	66 <b>THE STROKES ROOM ON FIRE</b>	Capitol/ID
82	67 <b>PETER ANDER THE BEST OF</b>	Muse/Columbia/ID
83	68 <b>THE LIBERTINES UP THE BRACKET</b>	Real Gone Music
84	69 <b>REBELS FACED SEASIDE GLEANER</b>	Real Gone Music
85	70 <b>THE OLD BICYCLES &amp; TRICHOLES</b>	Compass/ID/ID
86	71 <b>PETER ANDER THE BEST OF</b>	Muse/Columbia/ID
87	72 <b>THE LIBERTINES UP THE BRACKET</b>	Real Gone Music
88	73 <b>REBELS FACED SEASIDE GLEANER</b>	Real Gone Music
89	74 <b>THE OLD BICYCLES &amp; TRICHOLES</b>	Compass/ID/ID
90	75 <b>PETER ANDER THE BEST OF</b>	Muse/Columbia/ID

NEW RELEASES: 39 BUSTED A PRESENT FOR EVERYONE (Universal/ID); 41 CHRISTINA AGUILERA STRIPPED (BMG/Atlantic/ID); 42 THE ZUTONS WHO KILLED THE ZUTONS? (BMG/Atlantic/ID); 44 DAMIEN RICE (Island/ID); 45 ZERO 7 WHEN IT FALLS (Universal/ID); 46 AGNETHA FALTSKOG MY COLOURING BOOK (WEA/ID/ID); 47 JAMELIA THANK YOU (Capitol/ID); 48 THE DARKNESS PERMISSION TO LAND (BMG/Atlantic/ID); 49 JET GET BORN (Capitol/ID); 51 SARAH MCLACHLAN AFTERGLOW (Arts & Crafts/ID); 52 BUSTED BUSTED (BMG/Atlantic/ID); 53 JESSICA SIMPSON IN THIS SKIN (Columbia/ID/ID); 54 BEYONCE DANCEROUSLY IN LOVE (Columbia/ID/ID); 55 DANIEL BEDINGFIELD GOTTA GET THRU THIS (Real Gone Music); 56 MUSE ABSOLUTION (Virgin/EMI/ID); 57 EVANESCENCE FALLEN (Capitol/ID); 58 BLINK 182 BLINK 182 (Capitol/ID); 59 BOOMTOWN RATS BEST OF (Capitol/ID); 60 SUCABBABES THREE (Universal/ID); 61 BREED 77 CULTURA (Atlantic/Parlophone/ID); 62 PINK MISSUNDAZTOOD (Capitol/ID); 63 MICHAEL JACKSON NUMBER ONES (Capitol/ID); 64 JC CHASEZ SCHIZOPHRENIC (Capitol/ID); 65 ERIC CLAPTON ME AND MR JOHNSON (Reprise/ID/ID); 66 TWISTA KAMIKAZE (Atlantic/ID/ID); 67 RYAN ADAMS LOVE IS HELL (Mercury/ID); 68 DURAN DURAN GREATEST (Capitol/ID); 69 JUSTIN TIMBERLAKE JUSTIFIED (Capitol/ID); 70 NIRVANA NIRVANA (Capitol/ID); 71 GOLDFRAPP BLACK CHERRY (MCA/ID/ID); 72 STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM (Capitol/ID); 73 JOE AND THEN (Capitol/ID); 74 PINK TRY THIS (Capitol/ID); 75 THE STROKES ROOM ON FIRE (Capitol/ID); 76 PETER ANDER THE BEST OF (Muse/Columbia/ID); 77 THE LIBERTINES UP THE BRACKET (Real Gone Music); 78 REBELS FACED SEASIDE GLEANER (Real Gone Music); 79 THE OLD BICYCLES & TRICHOLES (Compass/ID/ID); 80 THE STROKES ROOM ON FIRE (Capitol/ID); 81 PETER ANDER THE BEST OF (Muse/Columbia/ID); 82 THE LIBERTINES UP THE BRACKET (Real Gone Music); 83 REBELS FACED SEASIDE GLEANER (Real Gone Music); 84 THE OLD BICYCLES & TRICHOLES (Compass/ID/ID); 85 PETER ANDER THE BEST OF (Muse/Columbia/ID); 86 THE LIBERTINES UP THE BRACKET (Real Gone Music); 87 REBELS FACED SEASIDE GLEANER (Real Gone Music); 88 THE OLD BICYCLES & TRICHOLES (Compass/ID/ID); 89 PETER ANDER THE BEST OF (Muse/Columbia/ID); 90 THE LIBERTINES UP THE BRACKET (Real Gone Music).

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## Clubbers fall under spell of Psy-trance

The Observer, Sunday April 4, 2004

It was a scene once found only on the beaches of Goa, but last night Psy-trance - a mix of psychedelic and trance music - made the final move out of the underground and exploded on the national club scene when 4,500 people descended on London's Britten Academy for The Psychedelic Academy, the largest indoor festival of its type in the UK.

Psy-trance is about to hit the big time. It is a producers' dream, with a wealth of opportunity to experiment... It carries the philosophies of peace and free thinking... now it has moved from the circles who adore yoga and meditation to a mainstream crowd.

And this summer it will become even bigger when Glastonbury dedicates a full day on the Glade stage to it and some of the same organisers branch off to produce the first ever, three-day-long Glades Festival. 'Psy-trance is absolutely huge within dance music now,' says Gavin Herlitz, features editor at Mixmag. 'There have been loads of nights springing up and they are all getting packed'.

## Flourishing Psy-trance

CU Magazine, May 2004

Psy-trance is a flourishing underground dance scene totally oblivious to the latest big tune that Pete Tong's playing. Its key artists and record labels can equal if not outsell their peers on the mainstream dance circuit. Psy-trance artists focus on producing forward-thinking music, not rehashing old ideas.

Psy-trance incorporates a global network of artists, labels, events, media and followers, not to mention its own culture, fashions and arts. For those who love the scene, its many attractions are obvious.

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