

Inside: Razorlight Jay Sean Tinariwen Blak Twang Lari White Breed 77

MUSICWEEK

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MITs to focus on a visionary artist

Peter Gabriel is to be the recipient of the 13th annual Music Industry Trusts' Award, which will be presented on November 1 at London's Grosvenor House Hotel.

Gabriel follows in the footsteps of recent winners including Ahmet Ertegun, Sir George Martin and Sir Elton John and Bernie Taupin in

collecting the award. The honour comes at a time when, in addition to his musical output, Gabriel has assumed the mantle of the music industry's resident technological visionary with his part-ownership of digital distributor OD2.

"An artist's relationship with the music business is a bit like a marriage, with all its perils and pleasures, so it was a very pleasant surprise and honour to have been offered this award,"

says Gabriel.

In a post-Genesis solo career spanning almost 30 years, Gabriel has recorded seven albums, three soundtracks and the music for the opening ceremony of the Millennium Dome as well as several live albums. Two years ago he released *Up*, his first artist album for 10 years, while last year he issued a new compilation, *Hit*. Gabriel will play a short tour of UK arenas in early June.

"His music with Genesis and then with his solo career has given us great songs," says MITs Awards committee chairman David Munn.

"His work fighting injustice is done with commitment and modesty; his concerts are unique; his work with WOMAD has been pioneering; and his ability to see very early the potential of the internet for music shows a man with true vision."

UMI in surprise switch to Sabam

MCPS makes a stand to protect members' rates, but Universal announces move to Brussels-based collection society p3

3mv: picking up the pieces

Music Week takes a look at the shape of the independent distribution sector following the collapse of 3mv p9

Celebrating a classic year

As the Classical Brits prepares to honour the sector's big sellers, the genre's relationship to retail is evolving p11

This week's Number 1s

Albums: Keane
Singles: Frankee
Airplay: Joss Stone



WEA London's Reid to lead worldwide marketing team which will focus push on fewer acts

Warner eyes global prize

Companies

by Martin Talbot

John Reid is to take charge of Warner Music's worldwide marketing strategy following a re-organisation designed to make the company more focused on breaking acts globally.

Warner Music confirmed last Friday that the WEA London managing director is taking on the role of executive vice president marketing within Warner Music International, reporting directly to WMI chairman and CEO Paul-

Reine Albertini.

In the role, Reid will lead a new team created from a merger of the WMI marketing department and the Warner Music UK international marketing department.

The new division will oversee marketing of US repertoire in the world outside of North America, as well as UK and other international repertoire worldwide and into the US. With the Baker Street headquarters closing in the next month, the team will be based at Warner's Kensington Church Street offices.

Albertini and his deputy Gero

Caccia have designed a new international structure focusing on regional "platforms" across the globe - such as GSA/Eastern Europe, Spain/Latin, China/Hong Kong/Taiwan - designed to maximise the focus on international projects.

Reid will lead his team in driving repertoire through the new structure. He says he wants to make the company more targeted on a smaller number of global priorities - reducing the current 24-project priorities list by two-thirds - and more focused on achieving results.

"We have very good companies, very good people around the world," says Reid. "But we can always do a better job. We are going to be more aggressive in our approach to marketing. We are going to rebuild the priorities list, make it shorter, more concise and make people a lot more accountable to it around the globe."

Reid, who will meet WMI's managing directors for the first time in his new role at a Warner conference in Miami this coming weekend, returns to the international arena almost four years after taking over as head of WEA

London in August 2000. He previously held the post of president of Island Def Jam in the US.

Warner Music UK chairman Nick Phillips will assume interim responsibilities for WEA London in the UK, following Reid's departure from the company. Phillips says he hopes to confirm a successor by the middle of the summer.

News of Reid's elevation came last week as reports indicated that Warner Music was planning to cut its US artist roster by around 40% from the 180 acts it currently has signed.

martin@musicweek.com

▶ The Music Manifesto announcement in just over a month's time should be applauded by all of us – Editorial, p18

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Your guide to the latest news from the music industry

Sign here MoS mops up Telstar brands

● **Ministry of Sound** has completed a deal to acquire the Euphonia and Breakdown compilation brands formerly owned by Telstar for an undisclosed sum. Eddie Short and Dan Donnelly, who conceived the concept for both brands, will work alongside Ministry of Sound on future releases.
 ● Universal Music Publishing has signed Holly Lipson Las Vegas ad. **The Killers** to a multi-album, worldwide deal. The deal follows what Universal says was a lengthy pursuit of the band, whose single Mr Brightside is released through Lizzy King Records on May 24.



The Killers: coup for major publishing arm

● **Napster** has struck repertoire deals with Sony Music and Aim for its soon-to-launch UK service. The Sony deal will include exclusive tracks, mainly-IBM by Hope Of The States and Aunts-Me by The Zutons, while the Aim deal will make available 50,000 tracks from 50 of the indie organisation's 800 member companies. Meanwhile, Sony Music UK has also signed a deal with UK-based digital music store Wipit.
 ● **GWR Group** will receive £10.6m following the sale of its 27.8% in Radio Investments to The Local Radio UK stations.
 ● **NBC owner General Electric** last week confirmed it had acquired Vivendi Universal's entertainment assets in a \$34bn deal. General Electric controls 80% of the operation – which does not include Universal Music – and Vivendi Universal 20%.

● **Zomba Management**, whose roster includes producers Matt Langin, Stephen Lipson and Steve Power, has signed Rolfo and Mark Hill. It emerged a week ago that Zomba's Steve is closing its doors and being folded into BMG.
 ● **Indie publisher Kobalt** has inked a deal with MMF. Cris sheet p17

Bottom line

Publishing shares topped by EMI

● **EMI Music Publishing** topped Warner/Chappell in quarter one to regain its usual place at the top of the publishing market shares. The Charing Cross Road team captured 22.0%

of the combined singles and albums market across the first three months of 2004. It finished as the albums publisher with 24.4%, but lost out on singles to Universal whose 25.0% of the market was the company's highest to date.

● A new provincial date of July 22 2004 has been set by the EC competition tribunal to allow general for it to have completed its phase II investigation into the proposed **Sony/BMG merger**. The new deadline follows a temporary postponement to let the two record groups time to submit new evidence and the investigators breathing space to analyse it. Meanwhile, International Music Managers Forum executive director Nick Ashton-Hart is the keynote speaker at a MusicTalk debate tomorrow (Tuesday) at Bertorello's in London's Soho on the proposed merger.

● **Mano Fidler** last week announced it had turned a £44m loss into a £1.3m profit for the year to December 31 2003. The group reported a £5.1m growth in full-year sales from £39m in 2002 to £44.1m in 2003, while its improved performance resulted in savings of £7.4m.

● **EMI** has been cleared of allegations made against it by Avator Records that it had marketed consultants in the US to attempt to inflate SoundScan figures at independent retail outlets in the US. District Court judge Victor Marrero said Avator liable for damages.

● **Sony** last week unveiled new digital music player VAIO Pocket, which will go on sale in Japan next month and is almost the same size as Apple's iPod.
 ● Publishers have given a cautious welcome to IFPI's 'triple eight' royalty offer: p5
 ● **Earis Corp and Olympia (ECSO) Group** has sold a majority stake in the company for £245m. The stake, previously held by private equity firm Canover together with Legal and

General Ventures and a group of senior staff at Earis Court and Olympia was acquired by ST. James Capital (SJC) and Normax Asset Finance.
 ● The Government is preparing a **schools music manifesto**, p5
 ● More than 100 delegates attended the **Music Manager's Forum** spring conference last Wednesday at London's Lambeth Park. The event included an interview conducted by MMF chairman John Glover with Darkness manager Sue Whitehouse and an update of the work taken by the International Music Managers Forum and the developments at World Intellectual Property Organisation.

● **Walt Of Sound** has ended its licensing deal with EMI. p5
 ● **Entertainment Media Research** suggests in a new study of music buyers with online access that bundling digital music with high-quality video content will encourage music fans to pay for legal downloads. Nearly a quarter said they would want access to full music videos, while a further 16% wanted to access album artwork. However, only 5% were attracted by bonus tracks.

● **EMI Music Continental Europe** chairman/CEO Jean-François Ceillon has made his first moves in the role, with a restructuring which is seeing the departure of Capitol marketing VP Monica Martin and Virgin Continental Europe marketing director Steve Lee. Ceillon has also promoted Vincent Clerly-Mine to Capitol/Virgin marketing VP and appointed Louise Hammer to the new role of EMI Music Continental Europe A&R director. EMI declined to comment on the changes as *MW* went to press on Friday.

● **Crysalis** is to publish Don Anderson's autobiography. p6
 ● **BBH's Alex Kendall** has joined Sony/ATV, with Universal Music Publishing reunits **Karina Masters**. p5

People

PPL drafts Hoon for keynote

● **Defence Secretary** – and founder of the Parliamentary Friends Of Music Group – **Geoff Hoon** has been confirmed as the keynote speaker at June 13's PPL AGM. Hoon's confirmation comes as PPL announces an increase in income and a reduction in costs for 2003. p7
 ● **Warner Music International's Jay Dargan** has been given the role of business development and strategic partnerships senior vice president. He was previously marketing senior vice president.

● **Former Virgin exec Ray Cooper** is launching his own consultancy. p6
 ● **Metropolis Studios** DVD head Andy Townsend has left the company after 14 months following a reorganisation at the Chiswick-based studio group.
 ● **Woodworks Music** has appointed music product manager David O'Reilly to the newly-created role of trading manager for music product. O'Reilly joined Woolworth's in 2000.



O'Reilly: in Woolles hot seat

● **EMI Music Continental Europe** chairman/CEO Jean-François Ceillon has made his first moves in the role, with a restructuring which is seeing the departure of Capitol marketing VP Monica Martin and Virgin Continental Europe marketing director Steve Lee. Ceillon has also promoted Vincent Clerly-Mine to Capitol/Virgin marketing VP and appointed Louise Hammer to the new role of EMI Music Continental Europe A&R director. EMI declined to comment on the changes as *MW* went to press on Friday.
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Exposure

CADs unveils promo shortfall

● **Promos for Goldfrapp's Strictly** came in for criticism last week. At Night lead the way in the nominations for next month's **CadO4 – Music Vision Awards**. The two clips receive nominations in three categories. The full rundown of 17 shortlists for the awards, which take place at London's Royal Lancaster Hotel on June 7, are published on p22 of this week's *MW*.
 ● **Nel Fox** will host his **Hit 40 UK** on May 30 following 105 DJ Simon Hirst and TV presenter Katy Hill, also a Capital FM presenter.

● **Enap Performance** is revamping its core music title **Mixmag**. A design team led by editorial director Pauline Hildrade and art director Paul Kuryaga has developed a 'cleaner, cooler feel' to reflect the 18- to 24-year-old clubbers the title attracts.
 ● **The BBC** is mounting what it says is its most comprehensive coverage yet of the Glastonbury Festival. Both BBC2 and its digital TV station will be broadcasting from the event this June with BBC3's coverage also including nine 30-minute preview shows.
 ● **Johnnie Walker** led the way at last week's Sony Radio Awards. p6



Def Jam founder Russell Simmons dined a matching pink cup and sweatshirt at an Urban Music Seminar event on May 7 at Ministry of Sound, where he took 250 young artists and music clarity workers of a faraway place where there is a thriving homegrown urban music scene. Accompanied by his brother, RUNDIMC's Rev Run, and Def Jam president Kevin Lyle, Simmons was the main draw on a bill

which also included an interview with XL's Willy conducted by UMS founder Kwame Kwadza and a panel featuring Big Dada's T and So So Def's Cris's Magallum. "For us it was a great thing in the first place that Russell recognised the seminar as the biggest event of its kind in Europe," says Kwaten. He adds that Simmons is keen to further his links with the seminar's main event in September.

MCPS makes stand to protect its members' rates, but loses UMI contract in the process

Universal switch puts Sabam on map

Companies

by Robert Ashton

MCPS has lost a large proportion of its business and its only central licensing agreement following Universal Music International's decision to move its €100m mechanical rights business to rival organisation Sabam.

The balance of power among European collecting societies will also change dramatically, as a result of the world's largest record groups move to what is one of the smallest author rights associations – the Brussels-based Sabam. Chief executive John Hutchinson says the move has cost MCPS between £700,000 and £800,000 in commission, but it is putting a brave face on the loss.

"It is regrettable that MCPS and UMI have been unable to reach terms for the continuation of this central licensing agreement, but we were convinced that any new deal should not be one that is detrimental to our members," he says.

Hutchinson maintains that the loss of the business will have a "relatively small" annual financial

impact in context of the £221m distribution of MCPS.

He adds, "We have been aware for some time of the possibility of UMI moving their business to another European collecting society that was prepared to negotiate a more attractive arrangement for UMI; our main business in the UK is unaffected." A spokesman adds that there are no plans for lay-offs or cutbacks.

For Sabam, however, the impact is huge. A spokesman says the company, which handled €121.04m in royalties in 2002, will "double our size in turnover, roughly". A competitor puts it more succinctly: "This puts Sabam on the European stage," he says.

Songwriting royalties on releases by acts such as Daniel Bedingfield, Bustard and Sugababes will be affected by the UMI move, which has caused questions over what could have persuaded it to end a relationship with MCPS dating back to the PolyGram days of 1996 and sign to a hitherto little-known collecting society, which abilities to handle such volume of business is largely unproven.

Insiders suggest that MCPS had been trying to take a princi-



Bedingfield and Sugababes: songwriting royalties from sales to be handled by Sabam



pled stand for its members and attempted to protect the mould of how collecting societies worked by axing or at least reducing the 2.5% "rebate" it has traditionally paid back to UMI under the terms of its agreement.

Informed sources suggest that when the latest term of the MCPS-UMI deal expired more than 12 months ago, the UK-based collecting society felt it could no longer justify this rebate – economically and, some say, morally. The rationale for the payment had been explained by MCPS as "based on

the expected benefits and efficiencies which dealing with licensing on a centralised basis was meant to bring to MCPS for the ultimate benefit of its members". But that attitude seems to have changed.

"It is not MCPS' money," says one insider. "MCPS are collecting on behalf of someone else. If you give this away it will have an impact on the rebate, because this is 2.5% that should go to them."

Another insider says, "A collecting society is obliged to return everything to its members. MCPS were trying to break the mould."

Under this new agreement with Sabam, which officially kicks in from July, UMI will retain its rebate. The deal is worth €100m each year and covers all Universal audio and audio-visual products for 18 European countries (excluding France). According to informed sources, it also means UMI will receive a sliding-scale rebate on the mechanical rights payments it makes to the Brussels organisation, ranging from 1.5% in the first year to 2.5% in the third and final year of the three-year agreement.

Universal's general counsel Richard Constant declined to comment but was vague on a confidentiality agreement. Sabam also would not comment on its terms, with its director general Jacques Lion preferring to point to the improvements it has made in the last few years to support "UMI's decision to turn to Sabam".

Lion adds, "[It] is the consequence of the basic work carried out by Sabam in recent years that allowed a full rethink of the operational flows, the organisation model, the computing systems, which have changed Sabam into a program and creative company". robert@musicweek.com

DVD conference to focus on turning creativity into revenue

Some of the biggest names in music DVD are to offer their own insights into how to turn creative ideas into money-making projects at the second *Music Week*-backed DVD Europe conference.

The event, which takes place on June 9-9 at London's Congress Centre, has been devised to focus squarely on how to extract artistic value and financial returns from audio-visual content. Following a 95% leap in the value of music DVD sales in the UK in 2003, this year's focus follows feedback from

managers, labels and retailers keen to explore how to drive the format forward and turn it into a serious revenue generator.

"DVD is one of the bright spots for the industry at the moment but there is a sense that it remains hard to make it pay," says *Music Week* editor-in-chief Alex Scott. "With this event we will draw on the expertise of people enjoying success in every aspect of DVD to show how to make decent returns from strong content. This is a must-attend

event for anyone interested in music on DVD, whether they're artist managers, producers, indie or major label product managers, retailers or broadcasters."

Among the panelists lined up for the catalogue content creation session are Mark Roberts and Steven Webber, the respective DVD specialists at Sanctuary and Beggars Group who have both recently enjoyed DVD chart-toppers with releases by The Who and The Poxies. Sony DCE art director Otto Philip and Anthony

Broza, managing director of budget specialist Wienerworld.

Meanwhile, executives sitting on the new artist content creation session include East West general manager Gareth Currie, BMG senior director of visual media Solomon Nwabueze, EMI Salmons of Outside Line who has worked on projects for artists including Queen, and Phil Mount of Blaze TV, the production company which has created footage for the likes of Blur.

The conference will end with a

session looking at other emerging outlets for the distribution of audio-visual content in the future, featuring BT Rich Media CEO Andy Brown, Ben Drury of mobile and online consultancy 7 Digital and Matthew Kershaw, head of interactive at MTV.

Other sessions will include screenings of unseen footage from forthcoming releases and case studies of two leading artists.

For more information contact: James Smith, 020 7921 8308 jsmith@cnpinformation.com.

THE MUSIC WEEK PLAYLIST



KRISTIAN LEONTIOU
Some Day Soon (Polydor)
Packed full of class songs, this debut could, alongside Keane, be the crossover breakthrough of the year (album, May 31)



MARLA CARLYLE
I Blame You Not (Accidental)
Gartley could be the credible successor to Katie Melua – appealing to fans of Dido while keeping an effortless cool (from The Lovely album, June 28)



VARIOUS
The Football Factory (Vertigo)
As a collection of terrace anthems, from The Jam to The Streets, this OST (to the football hooligan movie) takes a lot of beating (album, out today)



RAY LAMONTAGNE
Trouble (unassigned)
Published by Chrysler Music, this is the massive new voice behind one of the biggest US blues in some time (demo)



FOOLPROOF
Paper House (Island)
Orange County riddlers who are currently over in the UK making friends with their twangy noise (single, June 14)



MYLO
Destroyer&roll (Bristlehead)
With a new distribution deal with Piramide, this is now well placed to build on the strong word-of-mouth buzz (album, May 33)



WIRE DAISIES
Make Everything Change (Transistor Project)
One of *MV's* unsung discoverers of 2003 are poised to sign a publishing deal this week (single, tbc)



TAZ
Analyse This (Def Jam)
This should go some way to changing the preconceptions of UK hip hop (album, June 28)



THE HIVES
Idiot Walk (Polydor)
Keep your eyes peeled for the cool video that sees the band strutting their stuff on a giant scrawl board (single, tbc)



TWO CULTURE
CLASH FEAT. GENERAL DEGREE...And Dance (Wall Of Sound)
One of two Jacques Lu Cont standouts on *Web's* excellent dancehall set (album, August 2)

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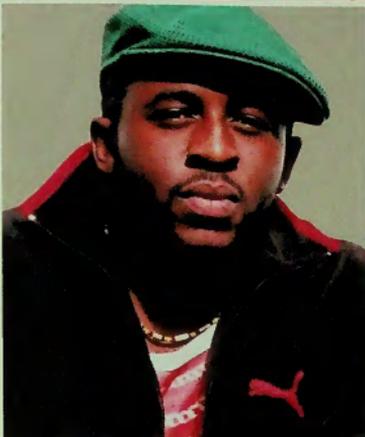
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Wall of Sound has ended its ex-UK licensing agreement with EMI's Labels division after six years. The indie, which is currently preparing for the August release of its *Two Culture Clash* album and film, charting a collaboration between Jamaican MCs and producers from the world of electronica. Is weighing up licensing offers from around the world. "We have got a lot of options open to us, whether we go back to working with one party or the more likely model of seeking territorial deals, but we

have got some fantastic offers on the table," says Wall of Sound managing director Mark Jones. Current projects also include a new album from *Blak Twang* (pictured) and one from new Danish signings Diefenbach. EMI will retain relationships with a string of WOs acts however. Proprietors are signed to Virgin France for the world excluding North and South America, UK and Japan, while *Royskopp* are signed to Virgin France for the world and licensed to *Vo5* for the UK and Ireland.

Majors appoint staff to publishing sync teams

The publishing sync industry's recruitment drive is continuing apace with the appointment of BBH music co-ordinator Alice Kendall to Sony/ATV and the arrival of former Chrysalis film & TV manager Karina Masters at Universal. Kendall takes up the position of sync/marketing manager, reporting to Rachel Iyer, Sony/ATV director of sync/marketing. In turn, Masters will be creative services manager of Universal Music Publishing's film & TV department under head of film & TV Barbara Zamojska. The new appointments contribute to a surge in activity across the sync sector, following the announcement in April by EMI Music Publishing that it is looking to boost its sync team with the addition of three new staff. "It is tight out there, but we think the business is out there, definitely," says Sony/ATV managing director Charlie Pinder.

"The feeling was we wanted to get the best person in, because it is all about relationships - relationships and catalogue and the speed at which you can move."

While at BBH, Kendall supervised music on ads for clients including Audio, T-Mobile, Johnny Walker and Lynx Pulse. She took a share of the first music exploitation award at this year's Music Week Awards for her part in the Lynx campaign which helped fire Room 5's *Mak Lu* to number one.

Masters joins Universal after a spell at Steve Lewis's Stage Three Music where she was film, TV & media manager. Universal has recently found success with Norman Cook's *Oh To Be A Speaker*, composed for *02 Digital Music Player* campaign. Its copyrights have also underpinned campaigns for Nissan Micra, Carlsberg, BMW and the *Scottish Daily Record*.

Publishing chiefs move closer to royalty rate solution IFPI/Bienn proposal wins initial approval

Publishing

by Robert Ashton
Sources within the publishing community have given a guarded, in-principle thumbs-up to the record industry's "Triple Eight" proposal, as part of the long-running IFPI-Bienn royalty rate negotiations.

It emerged last week that the recording industry association IFPI had tabled a simple, flat 8% royalty fee across the European CD, DVD and online markets - described by those close to the offer as the "8-8-8" proposal.

If ratified, the blanket agreement would in one stroke end one of the biggest headaches currently occupying collecting societies, publishing and record groups and ease the way for a raft of new music downloading companies to set up shop in Europe.

Royalty rates in Europe are currently "all over the place", according to key players in the music publishing community. The CD mechanical rate in Europe is set at 9%, but that is a de facto agreement because it officially ended around three years ago, leading to the current protracted IFPI/Bienn wrangling in the UK. The CD rate is set at 8.5%. The DVD rate in Europe is 6%; the UK's DVD agreement is a matter for the copyright tribunal after being referred by the BPI.

The online rate varies greatly across Europe. In the UK it is currently at an "introductory" level of 8%, but could rise to 12% next year. Bienn also has no remit for online collection, as it was set up initially

There are attractions to a long-term solution. [It] is preferable to the current market place
Andy Heath, MCPS/4AD

to deal with IFPI on physical product only.

Simplifying that minefield with a flat rate is an obvious attraction. It also solves the DVD royalty dispute in the UK.

EMI Music Publishing continental Europe executive vice president Terry Foster Key says, "It needs goodwilling, but it is certainly encouraging. We'd like a deal because every area of licensing between copyright societies and publishers and record companies is in dispute."

Similarly, MCPS director and 4AD Music chief Andy Heath says, "It is difficult to comment because the boards [of the collecting societies] have not seen the details. But superficially there are attractions to a long-term solution, which would be preferable to the current, very disrupted market place. In any event, this is a proposal that should not be rejected without due consideration."

According to one source, the idea for "8-8-8" was apparently first mooted at a private dinner at the end of April, when Bienn and the heads of several major European collecting societies, including MCPS, Germany's Gema and Switzerland's Stema, met with IFPI CEO Jay Berman and several senior record company executives.

The same insider says, "Follow-

ing that idea, the record industry kicked it around for a bit and have come back with their own response." That came in the form of a letter from the IFPI to collecting societies, outlining details which were leaked a week ago.

Bienn chiefs, including Sterna boss Cees Verwoerd, who is understood to have played a lead role in floating the "8-8-8" proposal, were in Hong Kong and not available for comment last week. Berman and MCPS PRS Alliance chief executive John Hutchinson also refuse to comment. But one source who has had sight of the IFPI proposals says, "They are OK from the record companies as an opening gambit."

One likely sticking point, however, is that in some instances the record companies' definition of 8% appears to differ from how Bienn and the collecting societies would like to apply 8%. One source suggests that Bienn's proposal for 8% applied to online is 8% of the gross revenue of ISPs. However, he adds that the record companies prefer "8% of the money they get". He also suggests the IFPI proposal is pressing for no minimal royalties and maximum tracks on CDs, which he says is "clearly unacceptable."

Another source adds, "It all depends on what 8% we are talking about, but as a starting point I'd take it. It's pan-European, so I think it's reasonable and as a broad brush stroke agreement it lets us get on with business."

Further discussions as soon as early June, when the next meeting between Bienn and IFPI is scheduled for.

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Government hits right note

The Government is preparing to unveil a ground-breaking new manifesto which is set to put music at the heart of the education agenda this summer.

The Music Manifesto is the work of 60 music organisations nationwide, including EMI, Youth Music and Classic FM, determined to create a forward-looking action plan for music education. Full details of the manifesto are to be formally unveiled at a launch event at Abbey Road Studios on July 6, but sources indicate that it will be designed to encourage and enable young people to learn about music and understand the value of copyright. The move fol-

lows the Government's pledge at the last election to give every primary school child the opportunity to learn how to play a musical instrument.

Backed both by the education department and the Department of Culture, Media and Sport, the initiative has been driven by school standards minister David Miliband, one of the Labour Party's most highly rated young ministers who is tipped as a future party leader. His wife is a professional cellist with the London Symphony Orchestra.

The manifesto, which has been put together over the past year, is expected to include pledges of sup-

port from a range of music organisations, and specific commitments to action going forward.

One music industry source says, "This is a very significant step. It is the biggest commitment by the Government to educating young people about music, both as musicians and as an audience. It is also a key part of building the profile and importance of copyright."

A string of music industry-backed organisations already support music education, including the PRS Foundation, the BPI-backed Brits Trust and EMI's Music Sound Foundation, which was established to mark the major's centenary in 1997.

SONY RADIO AWARDS MUSIC-RELATED WINNERS
Specialist music award: Andy Kershaw for *Feshion In The Desert* (Radio Three)

Breakfast: JK & Joel @ Breakfast (Key 103)
Daily music show: Lurchtime with Ace & Inevita (LXtra)
Weekly music show: Jonathan Ross (Radio Two)

"Music special" award: For One Night Only (Radio Four)
Music broadcaster: David Poulton (Kiss 100)
DJ: Christian O'Connell (Xfm)

BBC network honoured at high-profile radio awards Digital makes waves as iXtra scoops Sony

Radio

by Paul Williams

iXtra has set a new benchmark for digital-only music stations after striking gold at this year's Sony Radio Awards.

The BBC digital network claimed its first honour at the annual ceremony at London's Grosvenor House Hotel last Wednesday. It also became the first digital station to win one of the music categories as Lurchtime With Ace & Inevita was named daily music show of the year.

iXtra programmes editor Willer Willerforce says the win is a huge morale boost for the station, as well as raising digital's profile. "It's recognition digital radio is not some digital playing system but there are quality programmes being made," he says.

However, iXtra's sister station Radio One lost out in the music-specific categories, with the other honours being shared between the commercial sector and BBC national stations Radio Two, Three and Four.

Jonathan Ross was absent this year from the Radio Academy-organised event, leaving it to his Radio Two show's producer Andy Davies to collect the weekly music show of the year and make a plea for more music diversity on radio.

"We always said radio should be about being truthful," said Davies. "Why can't you put The Sex



Walker with John Chapman of music.

Pistols next to Amy Winehouse? Why can't you put The Strokes next to Art Garfunkel? It all works. Radio should be about believing."

The same station's Johnnie Walker received a standing ovation after Elton John presented him with the event's highest honour, the Gold Award, in recognition of a four-decade career. John said that without individuals such as Walker he would never have been successful.

"He's always championed great music," he added. "He's been a fighter in every sense of the word, not only politically but personally."

Andy Kershaw took the specialist music award for *Feshion In The Desert* for Radio Three, while Paul Gambaccini was among the winners for a second successive year, with the Radio Four documentary *For One Night Only: Bob Marley Live at the Lyceum* taking the "music special" award.

With BBC Charter Renewal clearly in mind, he remarked that only BBC stations Radio Two, where he is also a presenter, and

Radio Four could make such programmes as the Marley documentary. "No one else would support this category," he said. "If we ever lose these channels the cultural life in this country would be diminished."

Capital-owned Xfm's breakfast show host Christian O'Connell was also a gold winner for a second successive time, taking the newly-reintroduced DJ of the year award. However, he lost out in the breakfast category he won in 2003 to new Radio One signers JK & Joel, who were honoured for their Key 103 show. Veteran reggae DJ and Kiss 100 host Dave Rodigan added to Emap's tally by being named music broadcaster of the year.

Rival London service Heart 106.2, which last year temporarily took Capital FM's Rajar crown, also had a profitable year. Its breakfast show hosts Jono and Harriet took the entertainment award and the Chrysalis-owned station was named station of the year for a in-plus audience. "Heart 106.2 had a fantastic 2009," said its programme director Francis Currie. "This is just the perfect footnote."

Radio Four was named national station of the year for a second year in a row, while the other station of the year prizes went to Saga's Primetime Radio (digital terrestrial), BBC Radio Foyle (audience under 300,000) and BBC Radio Suffolk (300,000-1m). paulw@musicweek.com

TINARIWEN

SNAP SHOT

Malay act Tinariwen are set to raise the profile of their album *Amassoul* in the coming weeks, following critical acclaim when it was first released in February. The act will appear on Later With Jools Holland on May 28, and play a host of festivals including Glastonbury and Womad, as well as the London's Barbican on June 5. **Music Week** playlist regular *Amassoul* is emerging as one of the key records of 2004 and has enjoyed healthy sales due to word-of-mouth exposure. The band are signed to IRL (Independent Records Ltd), the Irish label which is also home to singer-songwriter one of the best of the group were signed to IRL by

David Jynnes. He has first told about the group by Justin Adams, who produced the act's first album, *The Radio Tides* Sessions. Co-organised by Bristol-based Andy Morgan and Angus-based Bastian Gell, the band have grown steadily in stature for the past two years. Originally formed in the early Eighties by Ibrahim Ag Alhabib, Abdallah Ag Alhousseini and Ahissane Tourean, Tinariwen, the band have gone on to attract a new generation into their ranks. This year has seen their profile explode globally, although the success has been tempered by the recent death of one of the band's singers, Wounou Walet Oumar.



CASH LIST: Manseer Andy Morgan, Apartment 22, 48B, David Jones, 12L, Publisher Guy Morris, World Circuit, Press & TV, Saly Reeves, Saly Reeves PR, TV Annas & Beel, All About Promotions.

Jet funder set to reveal all

Controversial music industry figure Don Arden is to follow in the footsteps of Walter Yetnikoff by revealing all in a forthcoming autobiography.

The one-time Small Faces manager and Jet Records founder – and the father of Sharon Osbourne – stands as one of the most colourful operators in the history of the UK music business. His reputation among his artists, rival managers and others saw him dubbed by some as "the Al Capone of pop".

The arrival of *Mr Big* this autumn will come after the publishers held lengthy discussions with their lawyers. Chrysalis Group chairman Chris Wright, whose company's books division is publishing the tome, says they had to overcome "serious misgivings". Wright adds that former CBS

chief Yetnikoff's autobiography *Hoolin' At The Moon*, written with David Ritz, had "changed the benchmark" with regards to former industry players writing about the business. *Mr Big* will be one of the key titles this year for Chrysalis Books, which returned to profit for the six months to February 29 this year in results unveiled last week, although revenues fell 16.0% to £12.5m.

Chrysalis's radio division played the strongest role in a surge in half-year group operating profit, which more than tripled to £3.7m. Radio EBITA rose 45% to £5.6m and revenues increased 23% to £33.3m, compared with what the group says is an industry average of around 10%.

One of the group's key priorities will be in the London market, where its Heart station last year

temporarily took Capital FM's market-leading crown and is now hoping to cash in on the departure of Saga's long-time breakfast show host Chris Tarrant.

Group chief executive Richard Huntingford says it is too early to say who will win the breakfast battle. He adds, "The starting gun has only been fired with Tarrant going out. It's a long time before we'll see if I'm sure it will be 12 months of to-ing and fro-ing. But we've got a very clear goal that Heart 106.2 can be number one in London."

Meanwhile, nearly 6m speaker-wide sales of Outkast's *Speakerboxx/The Love Below* album, for which Chrysalis is the dominant publisher, stood as the highlight of the group's music division. Its net publishers share rose 9.2% to 4.7%, although revenues dropped 8.0% to £36.8m.

Former Virgin US boss unveils global venture

Former Virgin Records executive Ray Cooper is aiming to bring together his experiences working on both sides of the Atlantic with the launch of a globally-focused media and marketing company.

Zama, which opens for business in Los Angeles next month, will cover the music industry as well as operating across art, the environment, fashion, film and technology.

Cooper, who exited his role as Virgin Records America's co-president two years ago, says he will be offering clients marketing and media advice. "Some of these projects will be looking into the US from the outside and some will be looking out from the US. I wanted to put the experience I had working in the UK and the US into something new," he says.

Ahead of its official launch, Cooper has already built up a roster of clients, including the ex-publisher of Future Forests, which aims to render projects ranging from CD releases to concerts carbon neutral through tree-planting programmes. He recently persuaded Sony act

Incubus to declare their album *A Crow Left Of The Murder* carbon neutral.

Cooper is also one of the main organisers of One Night For India, a multi-artist concert taking place in Los Angeles on June 8 to help fight the emerging AIDS crisis in India and featuring acts including Michelle Branch, Macy Gray, Damien Rice and Nitin Sawhney. Cooper will be acting as a consultant for the world outside America on the next Polyphonic Sprec album, while he has teamed up with John Carver of marketing company Cumming Co on a project to launch a children's radio station uniquely programmed by children. In a similar vein, Cooper has been taken on as music supervisor for an Australian company Young Heart Animation's TV series *Dream Babies*.

He is also working with UK-based investment company E-Vison on the development of global merchandising ideas for multi-platform artists, and is involved with the Archetypes, two London-based art retailers and music artist managers.

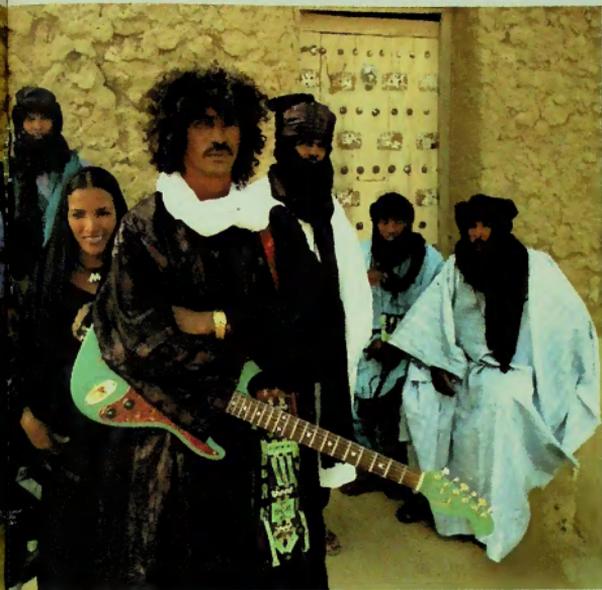
① 'If we do nothing to support the British music industry, we should not be surprised if it fails' - Viewpoint, p18

Talent

BREAKING POINT: THE SHORTLIST
Portabella - a female singer, who is attracting interest from D&S including Pete Tong
The Holiday Plan - an Emo-type act

who have sparked interest from the likes of *Ferrari*
Tokyo Dreams - they are AC/DC to The Darkness
Aerobatics, says one observer, and already generating

press interest
Foolproof - a rock fanzine from Orange County, US, who offer a range of punk rock and Emo on their planned debut single *Paper House*



MTV links up with Island for series following the progress of new acts

Breaking the reality mould

by Martin Talbot

The behind-the-scenes machinations of the music business are perhaps higher profile than they have ever been, through the influence of reality TV shows such as *Pop Idol*, *Popstars* and *Fame Academy*.

The latest contributor to this trend is *Breaking Point*, which launches into a series of 12 shows over six weeks this Wednesday. But the show is pitched by its commissioner, MTV programming and development vice president Chris Sice, as more a fly-on-the-wall documentary than a talent search.

"Pop Idol is a very successful format, but it feels like there needs to be an antidote to that which isn't as saccharine, that highlights the A&R process," he says. "We do feel it is part of our remit to help break bands. So if we can create an entertaining TV show that helps break bands in the process then that's meeting our objective."

The series forms part of a new commitment to home productions by MTV, adds Sice, as it reacts to the increasing number of music channels which resulted in the "connotation" of music videos. "We are making a commitment to make more long-form programmes to complement the music videos and live music," he says.

Our aim is to ensure that the show will appeal to a bigger audience than just musos

Chris Sice, MTV

The intense schedule of the series - produced by Money Productions - saw crews initially follow nine shortlisted bands back in February. Those nine acts have now been reduced down to a final four (see above), each of which were last week working on singles and videos ready for debut releases in mid-June.

Island managing director Nick Gattfield underlines the "fly on the wall" point - there has been no "talent sweep", he says. Each of the bands shortlisted had been signed on development deals of varying types before MTV came along and the documentary process has only marginally impacted on the progress of developing them.

"What has been important to me is that the process doesn't interfere with the running of the company," he adds. "This is not a film



Tokyo Dreams: *Breaking Point* shortlist

about Island Records. What we haven't done under any circumstance is contrive situations for good TV. It is what has happened and it has been documented."

The only area where the filming of the series has impacted on the standard process is the simple fact of having four debut singles released on the same day. To support this, Island has effectively created four separate teams to concentrate on each release.

But with TV audiences sure to be a fraction of those secured by the likes of *Pop Idol*, Gattfield is realistic about the impact the show will have. "We are not expecting singles to explode into the chart," he says. "These are very early days. It is like an artist's first independent release."

With Gattfield hopeful that at least one of the shortlisted acts will go on to be long-term projects, the structure of the deal between MTV and Island is old-fashioned.

Sice stresses that there is no override to MTV. Indeed, the carve-up is simple - the channel and production house retain TV rights, while Island retains sole rights to the acts that are launched.

"Our aim in this is to ensure that we can make the show entertaining enough to appeal to a bigger audience than just musos," says Sice, "and ideally that other MTV territories might be interested in taking it." MTV's Nordic feed has agreed to air the show, while all of the other European programming heads will be sent tapes, too.

If the show is a success, MTV retains the option to repeat the project with another company. "You could do it again," says Sice. "You would want different characters. It would be fascinating to do it with a different label. We may think about doing it with another label or a whole range of labels, in time."

As Sice acknowledges, any decision on that, of course, will rest on the success of the show when it is assessed in six weeks' time.

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PPL speeds music royalty payouts as efficiency drive pays off

PPL is sending out its royalty cheques in record time this year as part of a drive by chairman and CEO Fran Nevrika to accelerate the organisation's processes.

Nevrika says performers and members will be paid out for 2003 earnings this July, three months ahead of what it managed three years ago. Such is the speedier turnaround in PPL's processes that its newly-published report is being released four months earlier than last year, while its AGM is being held three months earlier in the calendar on June 11.

Nevrika, who observes that a few years ago it was not unusual for PPL to pay out royalties "two years after the event," cites better management and a much more professional team for its "slicker performance". That, he says, has also resulted in its cost-to-income ratio dropping to a new low of 16.6%. Costs have fallen from £17.9m to £13.4m in two years.

"I'll never be smug and pat myself on the back, but I'm kind of quietly pleased on the progress after three years," he says. "When you look at our costs when I



Nevrika: "slicker performance"

stepped in, on the performance side cost to income was about 28%."

And he is optimistic that that ratio can drop to around 15%, provided there is no significant investment needed in areas such as IT or PPL is hit by a major tribunal case. When Nevrika joined in 2000 some 24 tribunals were outstanding, but no new cases have been added, which he acknowledges has helped bring down costs.

He adds, "A senior official from the Copyright Tribunal noted in a friendly way that PPL used to be the tribunal's best customer and asked what's happened, because they never hear from us now."

PPL's cost-tightening played a

notable role in boosting revenue paid out as like-for-like income rose only by a fairly moderate 7.2% on the year to £80.9m. In contrast, the amount paid out improved by 12.4% to £68.7m.

One of Nevrika's priorities remains tracking down UK royalties from overseas. Last year, £2.8m was collected from Japan, Sweden, and Switzerland and mainly for back royalties, although he concedes that is only a start considering he estimates UK performers should be banking £40m to £50m every year from abroad.

On the record company side, revenue has started coming in from six of the 15 territories with which PPL has bilateral agreements and Nevrika expects things to improve, although he anticipates "continued resistance" from some quarters.

Meanwhile, as part of moves to extend its hand to the performer community, the organisation has paid out £15m in UK-sourced back royalties via PPL's Performer Forum and the Royalties Reunited initiative. Nearly £10m has gone to record companies.



Gibratfan rockers Breed 77 are to promote a new mobile phone direct marketing initiative which is designed to build physical sales within traditional record shops. The system allows fans to receive, via SMS, a specially-designed graphic enabling the holder to purchase. The graphic can be scanned across a scanner box called m2base, which then prints out a paper-based, money-off voucher in the form of a standard barcode. The Breed 77 promotion will allow fans to receive £1 off their new album *Cultura*. The initiative is a joint venture between Third Space Media, which devised m2base, along with Vital Sales & Marketing and Breed 77's label Albert Productions. M&C has signed up to install the m2base scanner boxes, with Breed 77 promoting the new service through a series of in-store performances at their stores at the end of this month in Derby (May 24), Cardiff (26), Basingstoke (27) and London Bridge (29).

New digital upstart signs two bands

Blur's David Rowntree, Outside Line's Anthony Cauchi and Queen manager Jim Beech have joined forces to launch a company providing a range of digital services targeting everyone from unsigned artists to international major label stars.

Based out of Outside Line's central London offices, Transistor Project has already signed up its first two baby bands - Jessie Deluxe and MW-tipped Wire Daisies. It plans to work with up to three new acts in its first year, developing web presences, fan databases and downloads, as well as offering industry advice.

Alongside its work with unsigned artists, the company is also planning to work with record companies to develop on-going digital strategies for both young acts and established UK and international stars. It recently worked with Universal on Italian superstar Zucchero and has other major label projects in the pipeline.

Likening the company to a "digital Fierce Panda", Cauchi says the aim is to create sufficient momentum for its development acts that they can go on to sign record deals with larger operations. The company will not offer any cash advances, instead investing up to £10,000 in an act, taking a cut of income in return and an over-ride as and when they are signed on.

"This is neither a label nor a management company - it's a project. It is a new way of working with bands and labels in the new digital era," says Rowntree. "It's very important for unsigned bands now not to have the sort of naivety we [Blur] had 10 years ago. Education is so important so bands can make informed decisions."

Cauchi adds, "In the unsigned area we're trying to build the first 1,000 fans. There's always a pocket of interest somewhere. Our thing is to try to find that pocket of interest and grow it in a cost-effective way to give the band an edge."

Both Transistor Project's first artists are currently raising their UK profile. Los Angeles three-piece girl punk band Jessie Deluxe played their debut London gig at the Barfly and Metro clubs last week, while the Wire Daisies are playing dates in the south-west before performing at the Montreux Jazz Festival in July.



Wire Daisies: digital development

Digital radio chips could power mobiles, but will the operators sign up?

GWR/BT deal could develop rival to 3G mobile technology

Downloads

by Joanna Jones

When Classic FM-owner GWR announced a deal with telecoms giant BT, it raised, for the first time, the possibility of a "digital radio" rival to 3G.

The agreement included plans to deliver constantly updated entertainment content to mobiles and hand-held computers via spare data capacity on one of the national digital radio multiplexes.

But, while Nokia recently unveiled a new phone that can display data, ads and programme information alongside FM broadcasts, the jury is out on whether mobile manufacturers and computer companies will bite and how quickly they will incorporate digital radio chips in their devices.

Some observers have also posed a key question: can digital multiplex-delivered content to mobile really give the 3G mobile services - which mobile operators have ploughed millions of pounds and many years into developing - a run for their money?

The GWR/BT "data-cast" service is set to use the spare data capacity on Digital One - one of the UK's national digital multiplexes, which is GWR-owned by GWR - to transmit large amounts of multi-media content including news, sport and entertainment to



Bernard: boost for digital radio

mobiles and handheld devices.

The service, in which GWR has invested £6.4m over the past four years, will be sub-licensed to BT Wholesale, with GWR putting in a further £2.75m over the next 18 months in exchange for a share of the venture's annual revenues above £30m and is expected to launch in the South East next year. A national roll-out will follow by the end of 2006.

GWR says it expects to take its first revenue share in the year ending March 2007, with a predicted pre-tax revenue share of 25m by the end of March 2008.

Quentin Howard, chief executive of Digital One, says, "Data-casting is something we have been looking at for a long time in digital radio, but it takes a lot of money and a company with the clout of BT to make it a reality - they have the ability to leverage deals with handset manufacturers and con-

tent partnerships.

"We have been used to the mobile operators' promise of downloading music and radio on mobiles, but the reality has been very disappointing - everybody has delayed the launch of 3G phones - the reality has been different."

GWR executive chairman Ralph Bernard says the introduction of DAB chips in mobiles will be a major boost for digital radio.

The deal will see BT wholesale developing services to "complement and enhance existing mobile communications services", while GWR and BT say that having DAB digital radio chips incorporated into mobile devices will boost the take-up of DAB digital radio in the UK, as a positive side effect.

But some mobile industry insiders remain sceptical about the digital radio business model for mobile, with little practical realisation of the project so far. "Mobile networks have had the capacity for 3G for years but haven't delivered it because the handsets were not in the marketplace," says O2's Leslie Goldberg.

"The advantage with services like O2 is we have a really simple billing system and that is key. With this 'data-cast' service, who is paying for what? Is BT billing customers? Are they just developing the chips, in which case you might as well be talking about any other kind of development, such as

Nokia's recent launch."

Goldberg adds, "Having said that, radio is a really good tool for consumers to discover music and we need to build on strategic partnerships with radio companies themselves - like we have with Capital."

Nevertheless, UBC chief executive Simon Cole, who highlights the launch of Pure Digital's next generation digital radio last week as another step forward for the sector, believes the GWR/BT deal highlights a rapidly converging media, which could see digital radio playing a major part in delivering entertainment content to large numbers of consumers via mobile.

"Digital radio is going to move very fast over the next 18 months," says Cole. "The telecoms platform was never the best solution for sending large amounts of content to lots of people at the same time, while broadcast doesn't have that problem - you can send music to millions of people on digital radio at the same time and you don't get 'network busy'."

"But it is not good for one-to-one interactions and that is what telecoms channels are extremely good for. It should be about both those things working together - broadcast and telecoms - to deliver the perfect model whether that is in the palm of your hand, on your mobile, MP3 player or whatever."

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After the collapse of 3mv, many distributors are wary of over-expansion. But, as the market eyes its options, are there broader lessons to be learned for the sector? *By Adam Woods*

Learning the lessons of 3mv

You would be forgiven for assuming that the world of physical distribution is a grim place to be right now.

The collapse of MacTwo in January was followed last month by the closure of 3mv, with debts totalling more than £10m, two events which have prompted much soul-searching for an independent sector which is constantly grappling with a changing marketplace.

The fast-declining numbers of independent retailers, the collapse of the singles market and growth of piracy, together with the faltering emergence of a legitimate online distribution model, have all put pressures on a sector which remains at the heart of the music industry ecosystem. And the collapse of two key distribution players can only have added to such pressures.

But, while it will be little consolation to the 400 3mv labels waiting to find how much of their money they are likely to see again, some argue that the closures are not necessarily reflective of a crisis in the market, but are more illustrative of an inability by two specific companies to evolve and manage change.

Indeed, those who are still standing agree there is a big difference between a distribution sector which is contracting and one which is imploding.

"With ourselves and Pinnacle and a good batch of smaller distributors who are left, there should be enough business for everyone," says Vital managing director Pete Thompson. "Hopefully we will see a more stable market emerging out of this."

Right back to the disastrous early Nineties collapse of Rough Trade Distribution and beyond, there has always been a narrow margin for error in the indie distribution business. Across the board, pressure on prices and the rise and fall of whole genres have played their part in destabilising the industry. Vital and Koch have shed their warehouses in recent years and remodelled their businesses accordingly, the latter company rebranding itself as RSK. Distributors both with and without warehouses have had to ensure their financial controls and label selection processes are as tight as possible.

"It is difficult all round," says Thompson. "The unit value of individual records is much lower than it ever was. We have actually sold more records every consecutive year but turnover does not go up in proportion."

Given the squeeze on profits and the corresponding need for higher volumes, it would be understandable if 3mv's rivals jumped for joy at the flood of labels back onto the market includ-



Hit by the 3mv collapse (clockwise from top left): Stereophonics, Oasis, Damien Rice and Deepest Blue



The business model labels have used for the past 10 years has got to change if small labels are going to continue to do business

Lee Huslam,
Tidy Trax

ing V2, Big Brother, 14th Floor and Ministry of Sound, home to the likes of Stereophonics, Oasis, Damien Rice and Deepest Blue. But the fact that many of the remaining medium-sized operations effectively operate a one-in, one-out policy with regard to their label rosters is a sign that most of them are highly conscious of the perils of over-expansion.

"I am a great believer in taking care of what you have already got rather than taking on loads of stuff and losing what you had in the first place," says Plastic Head Distribution managing director Steve Beatty. But, while Pinnacle and other distributors have mopped up the larger survivors, 3mv was a company the independent sector could ill-afford to lose.

"The market is a lot tougher and there are fewer distributors to work with and, because the market has decreased, the distributors that are left are more selective," says Mario Howell, managing director of dance specialist Amato. Like many of its competitors, Amato is diversifying into new genres as a means of ensuring stability,

rather than mining deeper into its specialist area. It has picked up Head Music and Groove Armada's Ragdoll label from the wreckage of 3mv, but in recent years it has broadened its own operation into artist albums and TV-advertised compilations.

As most labels on the hunt for distribution soon discover, the marketing commitment and sales potential that a company such as Pinnacle or Vital expects is considerable. But even comparatively smaller distributors face similar, practical commercial pressures when it comes to considering new label signings.

"The number of submissions has dramatically increased in the past six or 12 months, worldwide," says Garreth Ryan, managing director of Shellshock Distribution. "Everything we get, we listen to - we are looking for quality music. But recently, we have pretty much had to insist that some form of serious marketing budget is in place, simply out of duty to the shops. The days of just recommending good music to the retailers are pretty much gone; even the top inde-

Paths to market for independent labels

THE "UNPLUGGED" OPTION
For labels without any profile at all, the physical distribution network still offers plenty of possibilities. Proper Music in south east London is doubling its warehousing and plans to offer an "unplugged" version of its service to small labels. "Labels bring their product in on a short-term basis; we make it available on all the release databases; we don't do any sales or marketing on it, but we fulfill orders," says Proper chairman Malcolm Mills.

SALE OR RETURN

Not all retailers are dedicated to the mainstream, and stores with a cult appeal of their own relish the opportunity to discover something completely new. "A lot of people bring in stuff SOR these days, which we always encourage because it means we can find good stuff which doesn't have distribution," says Rough Trade Shops director Nigel House. "With the first Bloc Party record, I think they only pressed 500 and they sold 200 of them here."

MAIL ORDER

Stores such as Townsend Records



Bloc Party: hotly-tipped act scored strong sales at Rough Trade

In Chorley and Norman Records in Leeds run internet mail-order operations and are open to labels without distribution. "If people haven't got distribution, we'll try and sell their product through the shop and by mail order," says Richard Adams at Norman. Likewise, Amazon and other online retailers, by virtue of their huge range, should be easier to get into than just about any bricks-and-mortar retailer.

THE DIY DOWNLOAD ROUTE

2004 is the key year for the download market in the UK and it

can't come soon enough for independent labels, many of which are already duking out of the physical singles market altogether. Warp and Twisted Nerve are among a string of labels which are learning that the direct route taps into the global reputation of UK music, without the need for the licensing and distribution deals which are essential in the physical world. "When the download marketplace really starts to establish itself, it is going to be great for little labels, in that it does at least give them an option," says Vital's Pete Thompson.

pendent shops are looking for things that are going to sell within the first fortnight."

Most distributors are forced to reject hopeful labels constantly, whether times are good or bad. In practice, many of the unsigned labels campaigned by the crash of one large distribution company just have to join the queue to be picked up by another one.

"I have three people here who are bombarded with stuff every day of the week and it is very, very difficult to decide which ones to take on," says Thompson. "We have to accept that there are only so many records we can sell into a store at any one time. It is a shame, because our background is in small labels and we really enjoy working with an act from the beginning, but it is getting more and more difficult for us to do."

Such realities create a vicious circle. Distributors will generally turn down a label that has not yet secured any promotion for its acts, but labels have difficulty securing press and radio if they don't have product in the schedules.

"As an independent label, getting your distribution deal is like getting your kid into a good school," says the head of one unsigned label. "Once you've done it, you're fine."

But Steve Beatty has a sharp answer for small labels who believe a distribution deal will solve all their problems. "My advice to anybody out there that is running a record label is: do it better," he says. "Small labels have got to be more professional. Get your bands out playing live - I know tons of bands who sell more records through gigs than they do through shops. And work with distributors - help them sell your product and you might get a distribution deal."

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DAY 1

Session 1	Keynote	
Session 2	Introduction overview	How has different formats been sitting in the UK and abroad? How many films have been released and by what sort of companies? What sales volumes have they experienced? What are the forecasts for the next two years?
Session 3	The benefits of surround: the creative process	How is established production changing the creative process? Has it opened up a whole new world for artists and producers looking to create a new audio experience for the listener? If so, how? How do you take advantage of surround and what are the best scenarios?
Lunch	Sponsored by Pioneer	Pioneer
Session 4	Making catalogue come alive	What are the different approaches being adopted to catalogue releases? Focusing on strong examples with low/mid/high budgets we will investigate what works, what's been left off and where you make money.
Session 5	How DVD works for current artists	This panel will focus on how successful DVD releases featuring new material have been created. How are the music of audio and stage being a DVD project behind? Who needs to buy into the product and at what level? What are the risks and rewards? And is it possible to create great work on a shoestring budget?
Session 6	Demo	

DAY 2

Session 1	Keynote	
Session 2	The Retail Address	Do you have the shop floor or how the market is developing? What's holding it back? What are the issues that are frustrating the retailers at the cutting edge?
Session 3	How to sell music on DVD	Using case studies, leading marketers and retailers will explore how best to sell music DVDs to the public. How important is it to pitch? When should DVD be exploited? How important is the client? How do you make a release stand out?
Lunch	Sponsored by Pioneer	Pioneer
Session 4	Copy protection - How to ensure people will still buy protected discs	This session will explore the importance of copy protection for protecting revenue streams. It will feature a demo of how new CD & DVD at home and the role of what is being done to fight the pirates. What can we learn from the film industry?
Session 5	Sound Design - Can design and packaging make your product?	This session will offer a practical insight into examples of the best packaging and design DVD has ever seen.
Session 6	The Future Looks	Overview of where audio/visual content is going. Is DVD already a redundant technology? What are the emerging platforms for delivering additional music content to fans? What opportunities do interactive TV and mobile technologies offer content owners?
One	Conference wrap up & Close	

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Shellshock's Ryan at is in wholehearted agreement. "There are enough distributors to choose from. If a label gets knocked back by all of them, they need to get their promotion and marketing side together. There are live revenues to be had; they can get on the radio - I don't think distribution is a criterion for John Peel or Mary-An Hobbs or Zane Lowe. If a record is good enough, a label is going to be able to sow the first seeds."

Still, the frustration among small labels is there to be seen. "The whole industry is completely messed up," says Najma Afshar, label manager at Asian breakbeat label Nasha, whose debut Asian Breaks & Beats compilation briefly went through Mactwo until the distributor's collapse at the start of the year. "It is so competitive for small labels trying to get a distribution deal because there are so many of them."

Nasha has been in discussions with a new distributor since before the 3mv crash, but Afshar is realistic about the situation post-3mv. "There are basically 400 labels up for adoption now who have been going much longer than we have and who have a much more extensive catalogue than we do. Maybe online is the way to go."

When it comes to singles in particular, some labels with distribution are saying the same thing. The decline in sales of CD singles and 12-inch vinyl are not due to a crisis in indie distribution but to changing consumer habits, and some are beginning to examine their options. "The pot is getting smaller and smaller," says Lee Haslam, label manager of dance label Tidy Trax. "The business model labels have used for the past 10 years has got to change if small labels are going to continue to do business."

Tidy Trax has £150,000-worth of sales tied up in 3mv but has been able to move its sales and marketing into Pinnacle, which already handled its physical distribution. Nonetheless, the contraction of the dance market may still drive Tidy Trax to other distribution channels.

"We used to sell 10,000 copies of a record without breaking a sweat," says Haslam. "Now we are really pushing to make it to 4,000. Album sales for us are pretty good and that is where we make our money as a label, but the singles definitely need looking at. I think the 3mv situation has been a wake-up call, not only to us but to a lot of labels out there. Because if we don't start looking at things now, we won't be here for long."

Accordingly, the online route, which many indies have traditionally regarded as a clever idea if you could find the time, has become an economic necessity virtually overnight. Haslam says Tidy Trax could well move its singles business online by next year.

"It is a direct sell - you sell a piece of vinyl to your end-user at £4.99 and you get all of it," says Haslam. "With a physical sale, once you have paid the distributor, the manufacturer and the retailer, you are making pennies."

In this spirit, Twisted Nerve pulled out of physical singles last year and launched its first download-only EP in January, featuring an exclusive *Bully Drawn Boy* track and five others, priced at £3.99. It sold a modest 200 copies but reached consumers around the world, so this month the label hopes to launch an ongoing series of weekly download EPs. Each one will feature no more than 15 minutes of music, will



Bully Drawn Boy: Twisted Nerve label is focusing on download-only EPs

come with its own printable sleeve and be priced at somewhere between £1.99 and £2.49.

"As an indie label at our level, it has become increasingly difficult to put out singles, so we are concentrating on EPs and albums now," says Twisted Nerve's web and design specialist Gary Clarke. "But singles are a great way to test the water with bands and build up interest, so we thought we would try to do them online instead."

In a music market which thrives on fresh talent, the conflict between the need for labels to start small and the right of distributors to guard their business has never been more apparent. If 3mv teaches distributors one lesson, it is to keep a tight grip on the finances. And if history teaches another, it is that every new band has got to start somewhere.

Because the market has declined, the distributors that are left are more selective
 Maria Howell, *Artist*

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independent minds with major company muscle

As the five-year-old Classical Brit Awards prepares to honour the sector's big names and big sellers, *Andrew Stewart* reflects on how retail is responding to growing interest in the classics

Crossovers bring drama to classical

Historical recordings help fill vacuum left by declining A&R spend

Classical marketers have long struggled to generate interest in the world of historical recordings, all too often content to satisfy the peculiar appetites of anorak-clad collectors blessed with instant recall of matrix numbers and a profound attachment to the hiss and clicks of ancient shellac discs.

But enormously improved remastering techniques, the commercial exploitation of neglected radio archives and the shift of early LP pens out of copyright and into the public domain have all contributed to the expansion of a historical market. The phenomenon is reflected in Radio Three's weekday morning strand *CD Masters*, which gives generous airtime to recordings from the past and carries catalogue details of every album played on its website.

The arrival of Naxos Historical and BBC Legends in the late Nineties gave fresh momentum to a sector already rich in specialist labels – Testament, the Paris-based Tahra, Harmonia Mundi-distributed Music & Arts, Pearl and Preiser prominent among them. Michael Dutton's budget Essential Archive series and discs for the Barbirolli Society have further enriched consumer choice and attracted the support of critics otherwise resistant to low-fi recordings.

Universal's Original Masters

has shifted more than 50,000 units since the series was launched last year. Likewise, EMI's Great Recordings Of The Century and the recently-launched Great Artists Of The Century have reached far beyond the dedicated consumer base for historical discs to deliver substantial sales returns.

John Patrick, director audio/visual at IMG Artists, says there has never been a better time for producers of archive material. "I hate the word historical," he adds, "because many people associate it with poor sound quality. Archival recordings are filling at least part of the vacuum left by the major record companies following their reductions in A&R spend, particularly in the core classical market."

Distribution remains a problem for some specialist historical labels. "Our business with HMV, specialist chains such as MDC, independent specialists and mail-order houses is fine," says Patrick. "But there's a real opportunity for us with online sales which we have not yet fully exploited. The challenge is to find ways of improving our retail distribution when there's a move to replace specialist classics with product that can deliver a faster stock turnover."

BBC Legends' unit sales in the 2003 calendar year finished 11.5% up on the same period in 2002.



The first quarter of 2004 has shown even stronger sales growth, especially in the buoyant Japanese and UK markets, driven by the release of such titles as Leopold Stokowski's 1963 broadcast of Mahler's Second Symphony and a digital stereo recording of Klaus Temstedt conducting Beethoven's Ninth Symphony at the Proms.

Deals with leading European broadcasting companies and licensing agreements with the classical majors have helped to broaden the range. Highlights of recent issues from Stewart Brown's Testament label include a

birthday bunting is likely to add extra colour to the dramatic set design for this year's Classical Brit Awards at the Royal Albert Hall on May 26. The annual celebration of popular classics and crossover artists marks its fifth show with a line-up of acts that reflects the big names and big sales which currently dominate the classical sector.

While conductors Sir Colin Davis and Sir Simon Rattle, soprano Lesley Garrett and Channel 4's Operatunity winners among those in the running for a prize, opera stars Renée Fleming and Bryn Terfel are set to rub shoulders onstage at the Albert Hall with royal harpist Catrin Finch, chart-topping teen soprano Hayley Westenra, the Choir of King's College, Cambridge, Nigel Kennedy and Vanessa-Mae. The appearance on the bill of artists acclaimed for their heavyweight contributions to the mainstream classical business strongly contradicts the views of those who have blasted the Classical Brits for only catering to the lowest common denominator.

One commentator damned the inaugural show as "an orgy of unearned self-congratulation", while others have argued that it was yet another nail in the classical record industry's coffin. Meanwhile, labels such as Universal Classics & Jazz (UCJ), the revitalised BMG Classics and Sony Classical have invested heavily in developing crossover titles, contributing to the overall growth in last year's classical market and setting sales targets that would defeat many pop companies. Even the harshest critics of the popularising trend celebrated by the Classical Brits have been forced to acknowledge that it has pumped new life into what was a struggling business.

the Testament range in-store.

"We're trying to cater for everyone, whether they're specialist collectors or the person who wants Hayley Westenra," he says. "The specialist sales may have become harder work, but they remain pretty steady for us."

Classical majors, meanwhile, are also revisiting their deep catalogue. UCJ catalogue manager Graham Southern points to Decca's two-disc Kathleen Ferrier tribute album, which has sold over 40,000 units and held a place in the Top 20 classical artist chart since its release last September. Likewise, the version of Maria Callas's (pictured) 1953 Tosca performance on the budget EMI Historical line has charted high, despite competition from the newly non-copyright album's appearance on Regis and Naxos Historical.

The rise in non-copyright titles from the early LP era has contributed to the appeal of Naxos Historical, which already accounts for around 50% of the historical market. "There's still a significant group for whom almost any hiss or crackle remains a turn off," observes Barry Hudson, marketing director at Select UK. "But now that we've turned to the LP era, we've had to attract new people to historical material. That has had a very positive effect on sales."

radio broadcast of Otto Klemperer's 1961 performance of Beethoven's Fidiolo at Covent Garden and recordings from the deep Decca catalogue conducted by Hans Knappertsbusch, Erich Kleiber and Istvan Kertesz.

After being directly hit by the collapse of three independent distributors – which cost Testament around £100,000 in lost revenue – the label's boss finally decided to take product distribution in-house and beef up Testament's online selling operation.

HMV classical manager Tony Shaw, pushed hard to reinstate

Much of the growth in classical trade deliveries in 2003 can be traced back to a handful of releases from UCI, which scored heavy six-figure sales on albums from Westenra, Terfel, Aled Jones, Mylene Klass and Luciano Pavarotti in the critical autumn and pre-Christmas trading periods. The performance of BMG's Amici Forever and Ludovico Einaudi discs and Classic FM's Smooth Classics compilation also contributed to the classical business's 7% retail growth in 2003.

With so few classical titles generating the lion's share of sales, major high street retailers could be forgiven for restricting the number of classical catalogue lines to a bare minimum and ridding their shelves of all but star-driven mainstream albums.

According to UCI divisional director Bill Holland, clear sales evidence suggests that the crossover and core markets can comfortably co-exist. John Cronin, head of classics and imports at BMG UK, endorses the point. "We would not regard Amici Forever or Ludovico Einaudi as traditional classical acts," says Holland. "They receive a different strategy from those applied to new core and catalogue releases. Retail responds well to that."

Bill Holland adds that the market for crossover and pop classical titles has become increasingly defined by demographics, with the tastes of 50-plus, ABC1 consumers carefully targeted and catered for when it comes to A&R choices. "It may sound like a cliché," he says, "but we're looking to identify and establish what a slightly older age group wants to buy. Most of the pop companies have become aware of this very



large market of people who have considerable disposable income."

Holland adds that market research can count above the personal value judgments of UCI staff, who have proved remarkably adept at meeting consumer demand on a grand scale. "What the public wants may not fit very comfortably into how you might define good taste," he says. "But we have catalogues full of recording artists with

Westener sopranos Arianna Huffington expose UCI artist to mass market

exquisite good taste and perfect techniques whose albums are gathering dust. If people want to buy an album because of an artist's personality rather than their musical ability, that's fine. We're a business and have to respond to our market, whether it's crossover or core."

Holland points to new releases of Mahler's Third Symphony with the Royal Concertgebouw Orchestra or Decca, Wagner's Tristan and Isolde conducted by Christian Thielemann on Deutsche Grammophon and Magdalena Kozena's DG album of 20th-century songs as evidence of a comparable strategic approach to the mainstream classical market. "There are companies devoted only to classical music that I admire enormously, but their whole business model is different to ours and, as a result, their overheads are vastly lower. We make recordings with big-name classical artists."

Clearly, UCI's focus on consumer demographics has paid impressive returns, helping the division achieve the levels of sales usually associated only with its frontline sister labels and thus boosting its stock within the Universal family. It has also placed pressure on Holland and his UK team to deliver results year on year. "The fact is that we're successful and we want that to continue," he says. "We've repositioned our business so that we're in competition with pop companies as much as we are with other classical companies. The more popular repertoire we issue enables us to keep core classical recordings alive."

Barry Holden, marketing director of Select UK, is adamant that mainstream catalogue and new releases are not being squeezed out of circulation by the rise in crossover titles. "We don't

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Kozena: Big-name classical star given full marketing push

feel at all marginalised by the success of crossover titles," he says. "If you're putting out full-price core product it has to be of exceptional performances, backed by exceptional PR. But the effect of getting it right, either thanks to viral marketing or an amazing PR campaign, can be extraordinary, even on high-end classical. We've sold over 8,000 copies of Hyperion's New World Symphonies since it was released last year. You

don't get more high-end classical than a disc of completely unknown South American baroque composers. That doesn't say to me that true classical discs are being marginalised."

While Holden is bullish about the retail chances of quality classical recordings, he concedes that the labels distributed in the UK by Select cannot hope to match the mass-market reach of more crossover titles from the majors.

Core titles, he explains, have no access to the supermarket outlets that played a significant part in placing the likes of Hayley Westenra, Amici Forever and Bryn Terfel within easy reach of a mass market. "Even so, I have to say that Naxos is definitely not feeling the squeeze in traditional retail outlets; for example, HMV has just increased the linear space available for the label in the key big stores and rolled it out in 20 medium-sized stores that previously had no Naxos presence."

The boost in Naxos's exposure in HMV, suggests Holden, has more than balanced the loss of high street business following WH Smith's decision to retreat from selling core classical discs. Critical acclaim and distinctive packaging have helped a recent Naxos release of Bernstein's Chichester Psalms return 16,000 sales in the UK; meanwhile, the label's Classical Brit Award-nominated double-disc set of Bach's St John Passion has sold close to 18,000 copies, with the 2002 release of John Rutter's Requiem about to top 45,000 units. "Even on full-price releases," says Holden, "the figures remain buoyant. It's true to say though, that there's still a huge failure rate across high-end classical, which remains saturated by over production."

But has the paradigm shift in the classical business models applied by UCJ and other majors affected small independent labels? Jim Rennie, former classical buyer for Tower Records, who last October co-founded distributor Terra Firma and established his own label Belleville, says, "There's a real interest out there in our select line of labels. It's up to the small distributors to make it known what they have and not to complain about crossover."

Although Rennie agrees that there are incentives for specialist labels and distributors to shift towards online sales, he cautions that traditional retail outlets should not be underestimated.

"There's no doubt, he says, "that we could make more money doing that, but the start-up and operating costs would be high. We have decided to stick with servicing brick-and-mortar clients for now. Gone are the days of really deep catalogue stocking, but retail is still interested and supportive, from the major stores down to the indies. HMV will at least load our stock on to its system, so that people can order it even if it is not physically on display. We cherry-pick the stuff that we think should be in the shops and will move off the shelves."

Striking the right balance between accounts big and small certainly matters to Tony Shaw, classical manager for the HMV retail chain. With economy of scale and heavy discounting working to his advantage, Shaw has been able to pass on enticing deals to consumers at HMV's Oxford Street stores.

Does he think HMV's big price reductions on recent releases and other "clearout" campaigns are having a negative effect on specialist classical

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retailers? "The independent classical stores that have survived are very, very good," he replies. "Those who were a bit lazy and unadventurous have gone out of business. I have the utmost respect for the way the top independent specialists operate and for the very professional businessmen who are behind them. I think it is about survival of the fittest. For us, it's about offering something for everyone, whatever their tastes."

When it comes to the threats facing high street classical retailers, Shaw is not unduly concerned about online sales. "Our internet sales are growing all the time and are a serious part of our business," he says. "But there are a lot of customers who still prefer the in-store environment, who like chatting to other customers and to members of staff. The shopping experience remains very important, and I think it always will."

Shaw goes on, "The rise of DVD is more of a threat, and not just because people who spend on DVDs effectively have less money to spend on CDs. I think DVD sales are generally encroaching on audio, but I would say that the effect is less of a problem for classical than for other genres."

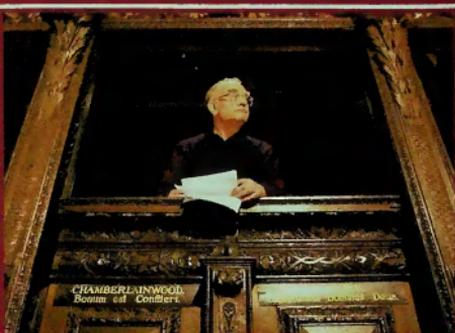
He concedes that the depth of classical titles across the range of HMV stores has been curtailed in recent years. Even so, he remains committed to presenting interesting mainstream discs alongside the big-number crossover sellers. "It can hardly be said that Naxos, to give one example, are only putting out popular classics," he says. "We're delighted that we are able to get things like the symphonies of Havergal Brian or Alan Hovhaness on Naxos into more of our stores than ever before."

Naxos lends weight to web service

Although budget label Naxos has built a market-leading brand from a commitment to high artistic standards and consumer-friendly pricing, its future depends on attracting as many potential customers as possible. The imminent launch in the UK and US of the Naxos Music Library, a subscription online streaming service for schools, colleges and libraries, represents the latest initiative by parent company HMV to place around 5,000 titles within easy reach of students and others who might develop the Naxos buying habit.

David Robson, general manager of Naxos Digital Services, says that public and academic libraries are already familiar with the price advantage of Naxos discs and of the label's huge variety of repertoire.

The NML initiative is likely to remain adjunct to Naxos' main business for the near future, promoted as part of its growing



education programme. However, its long-term development appears set to expand to give retailers easy access to the HMV catalogue.

"Down the road," says Robson, "retailers could use the system to service listening stations."

"But by addressing the education market first, we're not cannibalising our own business. We've invested in the quality of the digital recordings and the

support of liner notes and other educational material."

Students will be able to access Naxos recordings at any time of day or night using a password to the online library. "Libraries will be trading physical ownership of one disc that 30 students on the same course have to share for almost unlimited access to an online resource of more than 75,000 tracks that takes up no shelf space," says Robson.

John Rutter Requiem has sold strongly on Naxos; his album Distant Lands on UIC is also up for two Classical Brit Awards

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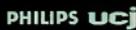
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Trend for joint CD/DVD packages increases despite fears the 'freebies' might devalue the fledgling format Labels look to bonus DVDs to add value to CD offers

by Joanna Jones

As labels continually brainstorm ways to add value to their CD releases, bonus DVD discs are increasingly being utilised to create more attractive retail packages.

The next fortnight sees both Mercury's Lamb (due May 31) and WEA's Michael Bublé (May 17) become the focus of such releases, which wrap a CD with a bonus DVD of concert footage or promos – and there are more such packages on the way.

Many voice concern at such a strategy, which was first driven by US labels and acts looking to give value back to their fans, and is now being actively pursued by UK companies.

The freebies involve giving away content which could otherwise be sold as standalone products, say the critics, which include EMI Music chairman Tony Wadsworth, who

questioned the practice at last year's DVD Europe conference.

Warner Music Vision's Simon Heller – who oversaw the launch of some of 2003's biggest music DVD titles by acts including Led Zepplin and Red Hot Chili Peppers, among others – agrees. "We have to ask, 'do consumers know what they are getting with the bonus DVD?' There is no point giving stuff away if you are not going to charge any more or sell any more because of it."

However, many executives are increasingly highlighting the benefits of such projects. Universal UK's creative marketing manager for music DVD Jo Kavanagh suggests that the bonus discs could offer long-term benefits for DVD as a medium. Offering full-length films with a normally-priced CD album does risk devaluing the product, Kavanagh concedes: "You have to be careful about giving away too

much – I would be very wary of more than 40 minutes."

But, she adds, the free discs can act as an introduction to music DVD for fans who might never otherwise have contemplated buying such a standalone product.

"When the bonus disc DVD first started happening we were all a bit nervous thinking it could devalue the format," she says. "But I think it can be a great introduction to the format for consumers used to watching films on DVD, but not necessarily their music collection."

The growing development of DVD projects – free or otherwise – are also viewed by some of a sign that music companies are rapidly becoming more conscious of the need to generate visual material to accompany the audio recordings which have been record companies' traditional stock in trade.



Added value: Michael Bublé (right) CD/DVD highlights a growing trend; new acts such as The



Alex Sanders, business development manager at Metropolis Studios, who now jointly oversees DVD with senior DVD producer Sam Stubbings, says that while some labels still shy away from the CD/DVD package with its connotations of being a "throw-away product", some are embracing it.

"Metropolis have created bonus DVDs and great discs for artists as diverse as Muse, Romeo and The Delays," she says. "They generally contain a combination of live footage and video and can be very high quality products."

"Possibly the only drawback is that the best ones would probably work as standalone product and they get bundled in for free," she adds. "But if it's another way of developing an artist's career visual-

ly as well as audibly then it's got to be a good thing."

Mercury product manager Shane Murray – who is overseeing the launch of Lamb's Best Kept Secrets CD/DVD best of package – believes such sets can act as a worthwhile teaser for artists which may not yet have enough content for a standalone long player DVD.

With music DVD dominated, for the most part, by heritage or pop acts – from Led Zepplin and The Who to Westlife and Britney Spears – the sales levels of DVDs by less established acts often mean that a solus music DVD release (and its accompanying marketing activity) is simply not cost effective, says Kavanagh. Even the best-known alternative acts will only sell as few as 3,000 to 5,000 units.

BILL WYMAN'S

Rhythm Kings

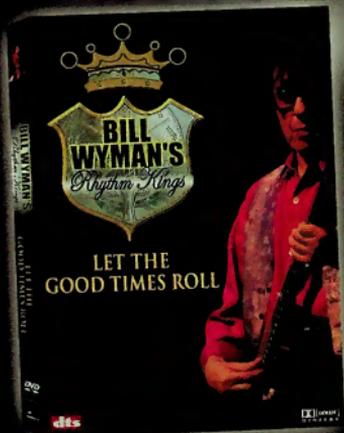
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DVD VIDEO

Tori Amos
Welcome To Sunny Florida.
(Sony 5162882) May 24.



Amos's first commercially available live concert DVD, this 18-song show was recorded in September last year at Florida's Sound Advice Amphitheater, the culmination of the year-long process of her tour, and depicts a compelling performer at the height of her powers. Boasting a six-song bonus CD of previously unreleased songs, called Scarlet's Hidden Treasures, this package is a veritable feast for the scarily die-hard fan, some of whom are depicted on this disc. Featuring extras such as a commentary, a tour yearbook in pictures and in-depth interviews with Tori and, rather bizarrely, her mother, the live concert footage is undoubtedly the cornerstone which will draw the more casual viewer.

UB40
Home Grown in Holland (Warner Music Vision 2564-61639-2). May 31.
This disc captures UK reggae veterans UB40 live in concert at their Rotterdam gig last



December, where they performed a 20-plus song set including all their classic singles, among them One In

Ten, Rat In Mi Kitchen and the ubiquitous Red Red Wine. This package includes interviews with the band, a track-by-track commentary, a behind-the-scenes documentary featuring the band's backstage crew alongside a bonus track of their recent rubby

DVD OF THE MONTH

Various

Later... Cool Britannia
Warner Vision 2564-61602-9. June 7.
This DVD offers a whopping 34 performances from the Jools Holland show, with its focus sharpened on male British guitar groups. The selection is premed for fifty-quad-bloke, the marketing industry's thirtysomething music lover, who will appreciate the mix of classic performances from established and emerging talent from 1993 to 2003. All the big names are present (Oasis, Blur, Pulp, Radiohead, Manic Street Preachers, Franz Ferdinand, Keane, British Sea Power, The Libertines, pictured). The imaginative track selections are a plus point: for example, a fresh-faced Travis singing All I Wanna Do Is Rock in 1996, a year or so before their breakthrough. Extras include fresh interviews with Doves and Travis, who reminisce about their times on the show.

and then Swing Low and a photo gallery. The interviews reveal Holland as a special kind of homecoming gig for the band who confess their affection for the "friendly people" and, perhaps unsurprisingly, the coffee houses of Amsterdam and Rotterdam.

MUSICWEEK

Music Week Live Feature

June 5th issue

A look at the live sector & events in 2004

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The Government's initiative has the potential to help maintain a creative musical culture

Education fuels the love of music

EDITORIAL

MARTIN TALBOT



martin@musicweek.com
Martin Talbot, executive editor,
Music Week, CMP Information, 8th Floor,
Ludgate House, 245 Blackfriars Road,
London SE1 9UR

The news that the Government is preparing to launch an initiative to drive music education in schools may prompt blank expressions from many in the music business. So what? What difference does that make to the industry?

There are already a string of industry-backed initiatives which benefit education, from the Brit Trust and Brit School to the PRS Foundation and EMI's Music Sound Foundation. But, to many, education remains as divorced from the process of signing talent and releasing records as Slipknot are from Pop Idol.

But the full Music Manifesto announcement in just over a month-and-a-half's time should be applauded by all of us. The aim of the proposed manifesto is to bring together the various organisations responsible for funding and supporting music at an education and community level and get them working together.

The fact that the initiative is designed to be forward-looking and incorporates firm commitment from the associations signing up to it should ensure that it will not gather dust on the bookshelves of the DoE. And the fact that it is embedded in more than 60 organisations means that even a change in Government is unlikely to destroy its work.

All very worthy, but what difference does this make to an industry in flux? I can see the furrowed eyebrows already.

The answer is simple. If you build within children and young people an understanding of music as a positive force, as something to be created and cherished, you develop a respect for its value.

Perhaps you encourage the next generation's Dizzee Rascal - who name-checked his own music teacher as a powerful influence at last year's Mercury prize - or Chris Martin, or Thom Yorke, or Ms Dynamite, or George Michael, or Elton John. That has to be an aim for a nation which has fallen behind many European markets in developing technical musicianship, even if we do remain at the forefront of creativity.

But also, you can encourage the concept that the creator has rights over the work which he or she produces. That is the heartbeat of copyright. And copyright is the heartbeat of a healthy business.

It may not be cool. It may not earn cred points down the Barfly this week. But it is essential for any kind of creative musical culture in the UK. As a result, the manifesto could play a crucial part in maintaining a genuine music business going forward.

Raise Government subsidies to music before it's too late

VIEWPOINT

PAUL BIRCH



A music industry event attracting 27 MPs is a rare event, but that was what happened a fortnight ago when we launched Music West Midlands with the help of the BPI at the Houses of Parliament.

We have high hopes that MWM will create a model for a new kind of music industry organisation. It is not a trade association - but a music development agency, dedicated to helping the small- and medium-sized businesses that are the lifeblood of our industry.

We believe that the music industry deserves the same recog-

entertainment products produced by Britain's music community. It is vital that this inequity is addressed.

In an entrepreneurial business such as music, some people question whether we should accept public money at all. The suggestion is that somehow it is about creating "pop stars on the rates".

But, really, it is about creating the economic and skills infrastructure that will allow us to compete on a world stage. Japan, Canada, Germany, France, Ireland and the US intervene on behalf of their music industries. Are we to be the only country not to?

Our view is that if we do nothing to support the UK music industry, we should not be surprised if the industry fails.

The Americans, creators of the most successful entertainment industry in the world, hold dear one simple tenet. And that is that entertainment is an American property.

If we do nothing, we may end up in a world in which music and other entertainment is uploaded in Atlanta or Akron and downloaded in Dudley and Scarborough. Our biggest export then will be our jobs.

Paul Birch is company secretary of MWM.

Is it wise to document the A&R process via reality TV?

The big question

MTV's Breaking Point series begins this Wednesday, looking behind the scenes at Island Records A&Ring four new acts. Are such programmes a positive or negative force?

Alex Gilbert, 14th Floor Recordings A&R manager

"I was working in LA when Honey Productions and Joel Harrison were filming the show. I saw the way the show was being produced and I thought it looked kind of cool. A 'warts-and-all' approach is way better because it shows young aspiring musicians that being in a band isn't all flow jobs and cocaine. It is about determination, hard work, being a little mad - all the things that are important in the progress of a band."

Willber Willberforce, 1Xtra programmes editor

"It can work both ways. If you're a success, it's brilliant. But if you don't make it, it can be detrimental. On any TV thing you know at some point it's going to an editing suite and they leave in things they want and take out things they don't want. You only see someone's version of it."

Mark Jones, Wall Of Sound managing director

"I suppose it depends what company it is. It would be quite intriguing if they were let loose in this place. I'm

not sure if the A&R process ever has been documented - how much a programme can actually show and how much of it is a creative process that goes on in people's heads and you can't actually get down, I don't know. I'm just going over to Denmark to record Diefentach - maybe I should take a video camera."

Yoel Kenan, BMG UK International VP marketing and A&R

"Any show that helps promote music and grow the appetite for discovering new artists is a great thing for the industry. It is the job of the artist management and record company to ensure they are building a solid career for the artist. It will show the strengths and weaknesses of some people in the industry like any other - it is about finding the talent and growing the project rather than just signing the deal."

Steve Lambert, Bluejay Management managing director

"I have mixed feelings. On the one hand, anything that gives young people an insight into the real music business as opposed to the glamourised Fame Academy version, where paying dues is seen as staying up late in the kitchen of the house eating snacks and strumming a couple of covers, can't be a bad thing. On the other hand, it will still be a kind of accelerated exposure process for the artists and could lead to the same inevitable problems experienced by many of the (willing) participants of these types of shows."

As used by Top Of The Pops and Radio 1

MUSICWEEK

The Official UK Charts 22.05.04

SINGLES

	#1	#2	#3	#4	#5	#6	#7	#8	#9	#10	#11	#12	#13	#14	#15	#16	#17	#18	#19	#20	#21																																								
1	FRANKIE FURB (F U RIGHT BACK)	#1	AMON T...K IT (I DON'T WANT YOU BACK)	Jan	3	MORRISSEY IRISH BLOOD ENGLISH HEART	Altus	4	CHRISTINA MILLIAN DIP IT LOW	Del Jan UK/Intony	5	AVRIL LAVIGNE DON'T TELL ME	Arda	6	ANASTACIA LEFT OUTSIDE ALONE	Epic	7	NATASHA BEDINGFIELD SINGLE	Parlophone	8	2PLAY/RAGHAV & NAILA BOSS IT CAN'T BE RIGHT	29&Intony	9	MAROON 5 THIS LOVE	J	10	THE RASMIUS IN THE SHADOWS	Interscope	11	D-12 MY BAND	Interscope/Polydor	12	JAY-Z 99 PROBLEMS/DIRT OFF YOUR SHOULDER	Roc-A-Fella/Intony	13	RONAN KEATING/LEANN RIMES LAST THING ON MY MIND	PolyGram	14	THE STREETS FIT BUT YOU KNOW IT	London/Intony	15	USHER FEAT. LIL' JON & LUDACRIS YEAH	Arda	16	KEANE EVERYBODY'S CHANGING	Island	17	METHOD MAN/BUENA VISTA RHYMES WHAT'S HAPPENIN'	Del Jan/Intony	18	JOSS STONE SUPER DUOPER LOVE...	Relativity/Intony	19	KASABIAN CLUB FOOT	BMG	20	GOLDTRAPP STRICT MACHINE	Mute	21	SPECIAL D COME WITH ME	BMG

ALBUMS

	#1	#2	#3	#4	#5	#6	#7	#8	#9	#10	#11	#12	#13	#14	#15	#16	#17	#18	#19	#20	#21																				
1	KEANE HOPES AND FEARS	2	THE STREETS A GRAND DON'T COME FOR FREE	3	ANASTACIA ANASTACIA	4	GUNS N' ROSES GREATEST HITS	5	MAROON 5 SONGS ABOUT JANE	6	MARIO WITANINS HURT NO MORE	7	JOSS STONE THE SOUL SESSIONS	8	SCISSOR SISTERS SOUSSOR SISTERS	9	SHADOWS LIFE STORY	10	FRANZ FERDINAND FRANZ FERDINAND	11	D-12 D12 WORLD	12	WHO THEN AND NOW	13	USHER CONFESSIONS	14	SNOW PATROL FINAL STRAW	15	KATIE MELUA CALL OFF THE SEARCH	16	NORAH JONES FEELS LIKE HOME	17	THE RASMIUS DEAD LETTERS	18	KANYE WEST THE COLLEGE DROPOUT	19	LEANN RIMES THE BEST OF	20	OUTKAST SPEAKERSXXX/THE LOVE BELOW	21	ABBA GOLD - GREATEST HITS

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Radio 3
7. **PRINCE CARS** / SUE
Radio 3
8. **IRON CATERPILLAR** / RICHIE MARRAS / COPS TO SOON
BBC
9. **ALTON** / GUS L. SM.
BBC
10. **PRINCE CARS** / SHIRLEY COLLINS
BBC

PRE-RELEASE AIRPLAY TOP 20

1. **THE GO-DOWN KINGS** / GLENN
2. **HELS TRUCKIE** / STEVE
3. **MANNO** / DON'T THINK MANNA KNOW
4. **DEEPER BLUE** / IT'S A SIN
5. **HATHLESS** / MASS DESTRUCTION
6. **JANISKA WIVES FEAT AMBERA BRITTON** / LIKE AN HAWK
7. **SARAH CONNOR** / BOUNCE
8. **SHIRAZI** / WIVES FEAT ENYA & PRIDDY
9. **USHER** / FEELS
10. **DAVID ROSS** / I'M A MAN
11. **GLADSTONE** / HOW WE ARE FREE
12. **JAYMAN TAYLOR** / I'M A MAN
13. **ANGEL CITY** / FEAT. LEAN MONTAN / ONE THE NIGHT
14. **CHANGING** / MY FEELINGS
15. **MARTY QUINN** / ROCKING MASCOT
16. **ALTON** / GUS L. SM.
17. **ALTON** / GUS L. SM.
18. **MANNA** / IT'S ALL WINE
19. **TICIA FERGUSON** / FROM THE CLASS
20. **EMMA CHICKETS** / SING FOR MANNA MANNA

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St. John / "I'm Back" / "Katie Sturges" / "George Boy" / "Tom Walker"
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COOL CUTS CHART

- | Rank | Artist | Track | Label |
|------|-------------|-----------|-------|
| 1 | RAY WATKINS | LET IT BE | W&A |
| 2 | THE BEATLES | LET IT BE | W&A |
| 3 | THE BEATLES | LET IT BE | W&A |
| 4 | THE BEATLES | LET IT BE | W&A |
| 5 | THE BEATLES | LET IT BE | W&A |
| 6 | THE BEATLES | LET IT BE | W&A |
| 7 | THE BEATLES | LET IT BE | W&A |
| 8 | THE BEATLES | LET IT BE | W&A |
| 9 | THE BEATLES | LET IT BE | W&A |
| 10 | THE BEATLES | LET IT BE | W&A |
| 11 | THE BEATLES | LET IT BE | W&A |
| 12 | THE BEATLES | LET IT BE | W&A |
| 13 | THE BEATLES | LET IT BE | W&A |
| 14 | THE BEATLES | LET IT BE | W&A |
| 15 | THE BEATLES | LET IT BE | W&A |
| 16 | THE BEATLES | LET IT BE | W&A |
| 17 | THE BEATLES | LET IT BE | W&A |
| 18 | THE BEATLES | LET IT BE | W&A |
| 19 | THE BEATLES | LET IT BE | W&A |
| 20 | THE BEATLES | LET IT BE | W&A |

URBAN TOP 30

- | Rank | Artist | Track | Label |
|------|-------------|-----------|-------|
| 1 | THE BEATLES | LET IT BE | W&A |
| 2 | THE BEATLES | LET IT BE | W&A |
| 3 | THE BEATLES | LET IT BE | W&A |
| 4 | THE BEATLES | LET IT BE | W&A |
| 5 | THE BEATLES | LET IT BE | W&A |
| 6 | THE BEATLES | LET IT BE | W&A |
| 7 | THE BEATLES | LET IT BE | W&A |
| 8 | THE BEATLES | LET IT BE | W&A |
| 9 | THE BEATLES | LET IT BE | W&A |
| 10 | THE BEATLES | LET IT BE | W&A |
| 11 | THE BEATLES | LET IT BE | W&A |
| 12 | THE BEATLES | LET IT BE | W&A |
| 13 | THE BEATLES | LET IT BE | W&A |
| 14 | THE BEATLES | LET IT BE | W&A |
| 15 | THE BEATLES | LET IT BE | W&A |
| 16 | THE BEATLES | LET IT BE | W&A |
| 17 | THE BEATLES | LET IT BE | W&A |
| 18 | THE BEATLES | LET IT BE | W&A |
| 19 | THE BEATLES | LET IT BE | W&A |
| 20 | THE BEATLES | LET IT BE | W&A |

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Your views on: one industry voice, copyrights, Marillion

Letters

Encouraged by talk of one voice

From Sara Conway, *British Music Rights*

I was very interested and encouraged to read your leader (*MW* 08.05.04, p16, Editorial) about the need for the music industry to speak with one voice to policy makers. I hope that this is a message that will resonate across our sometimes disparate sector.

However the Music Business Forum (MBF), or whatever body may supplement or replace it in the longer term, will only be able to fully deliver on its potential for building understanding and securing tangible support from the Government if it is properly resourced to do so.

The MBF's development over the past two years has required a leap of faith by individuals and organisations across the music-making community, many of whom traditionally find themselves on opposite sides of any negotiating table. In that relatively short time we have come a long way, building trust and understanding among members and, crucially, securing notable gains in the political arena.

As Creative Industries Minister, Estelle Morris explained in her recent speech, policymakers can engage most effectively with our

industry when it is able to speak with a collective voice, as under the umbrella of a body such as the MBF, while recognising the diversity of its embraces.

This has been an important beginning, but it is just that, a useful start and a foundation to build upon. With the Government's establishment of the Live Music Forum, the anticipated launch of their music education manifesto and the long-awaited creation of a cross-departmental ministerial forum on intellectual property, we now have a real opportunity to make our voice count.

We all have much to gain, and too much to lose, if we fail to meet this key challenge at such a crucial time in our industry's evolution. *London*

Church of the poisoned mind

From Ian Dewhurst, *subscriber*
I just caught the fantastic Charlotte Church programme on BBC1. It was very illuminating.

I think it was probably the sequence when Charlotte bought a snide Louis Vuitton handbag for \$28 when I suddenly flipped awake. What? Let me get that again. Did I just see multi-millionaire Charlotte Church - the voice of an angel, no less - both committing and actively propagating copyright theft?

Yes. Absolutely no doubt.

So, it has now been confirmed on prime-time BBC1 by the voice of an angel that copyright theft must be OK if she's doing it.

Which is great news for me as I prepare my forthcoming CD release *Charlotte: The Harlot - Doffedwore & Raunchy: The Voice Of A Vixen*, a collection of sleazily edited and remixed Charlotte Church classics available for two quid at the nearest car-boot sale.

It works both ways. Charlotte. *Gorsholton, Surrey.*

That's no way to treat a retailer

From Mel Vickers, *Disks*
One very upset independent record shop dealer here.

We have just received our stock of the Marillion CD Marbles ready for putting on our shelves next week, only to find they include cards offering a special edition two-disc set for £9.99. This in itself is not too bad. However, the card states that record shops do not like to stock double albums. We would have loved to stock this special edition and sell it at £9.99. We did not have the option. Instead we get a single disc at a dealer price of £7.63 plus VAT.

This is a shoddy way to treat dealers who have supported the band over a great number of years. *Via email.*
mvtletters@musicweek.com

Where did this all come from? Aldritz ran Telegram Records in Sweden during the Eighties then quit the industry in disbelief at the time it took for international sub-publishing royalty statements to come through after an inimitable farm and for less than expected. Then he worked in financial services and projected-naming the launch of BA's former budget airline Go before launching Kobalt in 2001. "Seeing how financial services and the airline industry and big media companies did things, I saw how you could structure and manage information flows and how you might be able to manage copyrights with modern databases," he says.

We don't want to rush into a wholesale overhaul of existing publishing administration business, do we? Willard thinks it is about time. "Publishing works in the same way as it started 300 years ago," he says. "You had a bookseller selling your sheet music to local publishers in Germany or Italy; they take your live music, collect the money, sit on it and then send it back. For 300 years, the industry has not changed and change is long overdue."

DOOLEY'S DIARY



Steady as you go, Johnnie...

Remember where you heard it: Blame Radio Two controller Lesley Douglas if Johnnie Walker appeared unsteady on his feet at last Wednesday's Sony Radio Awards. As he stepped out in absolute surprise to collect the prestigious Gold Award, he let on, "I wasn't expecting anything tonight. Lesley told me, Johnnie, you haven't been nominated so just come along and get drunk. And that's what I did." And five years after he was the subject of a *News Of The World* cocaine sting at the very same Grosvenor House Hotel, the veteran DJ was quick to acclaim the benefits of the National Health Service. "The NHS gets a lot of criticism, but you wouldn't believe the amount of drugs I've had since '94 - and they were all free," he enthused. Rod Stewart was uncharacteristically very low profile at the event as he filled the 'plus one' role to watch his other half Penny Lancaster give out a gong. Clearly she's not an Xfm fan, announcing their broadcast show last as Christian O'Neil. At least Rod was able to solve a mystery for music broadcaster of the year David Rodigan, who was sitting nearby and managed to ask him about the oft repeated story that he got pulled for having a drink with the girl, Billie Piper. Sorry to spoil the story, but it turns out it was someone else from his band... *Christian*

O'Connell, meanwhile, quickly spotted the corporate benefit of his bit of the year song. "My bosses at Capital Radio can't meet this and get more adverts for Johnny Vaughan," he said. Congratulations to Keane for selling more than 100,000 copies of their debut album last week. The band were set to celebrate with a bit of their closest industry friends with a picnic on Hampstead Heath yesterday (Sunday). Very rock and roll... Blame us time. More than two years ago, an article in *NW* prompted manager Terry Armstrong to contact advertising guru and F&UK mastermind Trevor Beattie about his new group. And now said act, Hussey, have just landed sponsorship from F&UK-FM for their inaugural tour at the end of the month. The *Wills* strong support from, ahem, the *Daily Sport*, and a video being shot in-house by *TEWA*, watch out for their industry showcase at the agency on May 25... Chris Wright's Chrysalis group may be about to publish infamous industry figure Don Arden's own recollections, but Wright admits that in the past "I was very very careful as to the extent to which I did business with Don". A legendary episode in the Sixties involving Arden and his heavy mob, Robert Stigwood and a high, open window probably explains why... Congratulations to two big arrivals at the start of last week: Nick Phillips and his wife celebrating the birth of new daughter Lydia on the Sunday, but with John Reid preparing to get onto a plane pretty immediately in his new gig. Phillips was straight back to the office the following week. Meanwhile, new BPI man Steve Redmond is clearly taking the 'development' part of his title seriously, with wife Andrea giving birth to daughter Anouska on Monday... And our best wishes go to PPL boss Fran Nevrick's PA Candida Leyshon and East West's creative production manager Jamie Waide who were due to marry in Wales last weekend...

Crib Sheet

The International Music Management Forum (IMMF) has signed a deal with Kobalt Music Group to offer Kobalt's international music publishing administration service to its members. Transparency, speed and accuracy are Kobalt's aims - it promises to make quarterly royalty payments, complete with comprehensible royalty statements.

But what's wrong with waiting two years for a royalty statement you can't understand? Well, that's just it. Kobalt Music Group CEO Willard Aldritz believes sub-publishing terms are frequently unacceptable, with 50-50 deals not uncommon in major European territories. In a best-case scenario, the fees taken by the collection society, the sub-publisher's local agent, the sub-publisher and publisher will leave the artist with only 50-75% of the original usage rate. Even that might not be so bad if the money didn't take so long to arrive. Are there any analogies one might make?

Aldritz says, "Imagine if you went to a bank in America and said I want to transfer \$1m to my account in the UK and they said, 'certainly, wait two years and we will give you \$500,000 instead, and you said, 'that's a great deal, where do I sign?' So, what's the alternative? Kobalt is powered by its own administration software, which allows for copyrights to be registered electronically worldwide, while it also tracks and monitors copyright activity, theoretically more efficiently. In addition, Kobalt's quarterly statements will become monthly by the end of this year. In addition to the IMMF, Sanctus Music Publishing, Ignition, Big Life and B-Unique are already onboard. What's wrong with publishers administering their own staff? Kobalt believes copyright exploitation and royalty administration are very different tasks which should be carried out by different experts. "Sansbury has 300 trucks - should they run a truck company? No, they sell bananas," says Aldritz. "This is complex database financial services. If you're a publisher or you own or control copyrights, you should have a service which tracks them."



Not since the mallet days of Chris Watkin in the Eighties has such outrageous hair taken to a football field. But beneath the flowing locks, those Darkness boys - apparently mostly Norwich fans - clearly know a thing or two about the beautiful game after casting to victory the other weekend at Goodison Park in this year's music industry Soccer Six Tournament. With their line-up featuring both former Liverpool and Republic of Ireland star John Aldridge and

The Royal Family's Raffi Lutz along the way. Team Darlous crushed into the final of the tournament after seeing off the likes of Iron Maiden, The Zutons and East West colleagues Goldie Looker Chain. Universal Music Publishing's Mitee McCormack, smartly assisted by Robble Fowler and Steve McManaman, fulfilled management duties, seeing his team thrash former Westlife player Brian Fyfe and the side's flyer Brian McFadden's side 4-1 in the final.

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Shortlisted Nominations 2004

Best Pop Video

Goldfrapp: *Circ Machine*
Kylie: *Slow*

Pix: *No, Yes, No*

Pink: *Trouble*

Robbie Williams: *Come Undone*

Will Young: *Your Game*

Best Rock Video

Electric Six: *Gay Bar*

Fiore Ferdinand: *Talk Me Out*

Rudolstadt: *Three Girl Rumba*

Rudolstadt: *There There*

Super Furry Animals: *Golden Retriever*

The White Stripes: *7 Nation Army*

Best Dance Video

Benny Benassi: *Satisfaction*

Chemical Brothers: *Get Yourself High*

FutureShock: *Late At Night*

LFO: *Freak*

Moby: *Forever More*

UNKLE: *An Eye For An Eye*

Best Urban Video

Reynard: *Cray In Love*

Dizee Rascal: *Fix Up Look Sharp*

DJ Format: *We Know Something*

Jamelia: *Superstar*

Millon Doo: *Dogz n Sledgez*

Best Video of 2004

To be announced on the night

Best International Video

Christina Aguilera: *Fighter*

Outkast: *Hey Ya*

Rod Rod Chili Peppers:

Fortune Faded

Bitney Spears: *Toxic*

Stereogram: *Walkie Talkie Man*

The White Stripes:

The Hardest Button To Button

Best Animation

Som Braddy for

Sylphoemes: *Way Of Life*

HS for

Goldfrapp: *Twist*

Chris Hopewell & team for

Rudolstadt: *There There*

Alex Butterford for

Rudolstadt: *Go To Sleep*

Shynola for

Blar: *Good Song*

Shynola for

UNKLE: *An Eye For An Eye*

Best Art Direction

Chris Hopewell for

Rudolstadt: *There There*

Kanzel & Draygas for

Diane Kennedy: *Come Home*

Jones Odell for

Goldfrapp: *Strut Myrhane*

Jones Odell for

Fiore Ferdinand: *Talk Me Out*

Sam Adam for

Elvis for: *Get Cray Bow*

Jane Thomas for

The Darkroom: *I Believe In A*

Best Cinematography

Fredrick Collingford for

Muse: *Hysteria*

Simon Crowder for

Supersize: *Rush Hour Soul*

Dan Lentin for

Muse: *Time Is Running Out*

Sammy McGarvey for

Goldfrapp: *God Put A Smile...*

Jake Polonsky for

Chikinki: *Like It Or Leave It*

Ben Smithford for

Snow Patrol: *Ron*

Best Editing

Sury Davis for

Benny Benassi: *Satisfaction*

Richard Kanworthy for

The Rapture: *House of Jello...*

James Doherty & David Beard for

Goldfrapp: *Strut Myrhane*

Down Sheeloffs for

Goldfrapp: *Train*

David Webb for

Super Furry As: *Golden Retriever*

Dane Williams for LFO: *Freak*

Best Special Effects

Buf (Pena) for

The White Stripes: *7 Nation Army*

Duncan Malcolm & team at

Rushes for

British Sea Power: *Remember Me*

Duncan Malcolm & team at

Rushes for

Klonheitz: *3 Girl Rumba*

Neo-a for

FutureShock: *Late At Night*

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Bushes for

The Offspring: *Hit This*

Shynola & Tom Harding at

Clear for

Queens of the Stone Age:

Go with the Flow

Best Telecine

Archibon Dwyer at The Firm for

FutureShock: *Late At Night*

Mark Gellin at Moving Picture

Company for

Snow Patrol: *Ron*

Tarek Kibada of VTR for

Stellarior: *Born Again*

Jean-Clement Soret at the

Moving Picture Company for

Tom Brokers: *Punkiller*

Marcus Timson at Rushes for

Emma Bunton: *Free Me*

Marcus Timson at Rushes for

Chikinki: *Assassins 13*

Best Director

Paul Gore

Jake Nave

Down Sheeloffs

Shynola

Simon & Jon

Dougal Wilson

Best New Director

Alex & Louise

Chris Hopewell

Daniel Levi

Neo-a

Ptoia

TypoZorro

Best Producer

Zeno Salinas-Campbell

Nicola Dunning

Matthew Fane

Ashley Pugh

Phil Tidy

Richard Waagar

Best Commissioner

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Lu Kessler

John Moulds

Milan O'Keefe

Richard Skinner

Toss Wright



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Week 20

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

KEY RELEASES

ALBUMS

THIS WEEK
Ash *Meltdown* (Infectious); Alanis Morissette *So-Called Chaos* (Merovick); *The Charlatans Up At The Lake* (Universal); Gabrielle *Play To Win* (Go Beat); Lenny Kravitz *Baptism* (Virgin); Kathryn Williams *Relations* (EastWest); Graham Coxon *Happiness In Magazines* (Transcopic/Parlophone); Gomez *Split The Difference* (VNU); Morrissey *You Are The Quarry* (Sanctuary); Christian Milián *It's About Time* (Mercury); Michael Bublé *Come Fly With Me* (WEA).

MAY 24
Tori Amos *The Scarlet Sessions* (Sony); Tony Bennett *Two For The Road* (Columbia); Felix Da Housecat *Devin Duzak And The Neon Fever* (Empower Nord); Avril Lavigne *Under My Skin* (Arista); The Open *The Silent Hours* (Polydor); Nick Drake *Make To Love Magic* (Island); Kevin Lyttle *Kevin Lyttle* (Arista); Youngblood Brankin *Patraz* (RCA).

SINGLES

THIS WEEK
Stacie Orrico *I Could Be The One* (Virgin); The Corrs *Summer Sunshine* (RCA); The Calling *Our Lives* (RCA); Cassidy *Feel R Kelly* (Arista); Ferry Corsten *It's Time* (Positiva); Kevin Lyttle *Last Drop* (Atlantic); Muse *Sing For Absolution* (Taste Media); Nick Drake *Magie* (Island); Sting *Stolen Car* (ASB); *The 411 On My Knees* (Gony); Chingy *One Call Away* (Capitol); *Fountains of Wayne* *Mexican Wine* (Virgin); Marjorie Fair *Share* (Capitol); Kurt Nilsen *She's So High* (Arista).

MAY 23
Kelly Trick *Me* (Virgin); The Vines *Winning Days* (Virgin); Evanesence *Everybody's Fool* (Wind-Up/Epic); Deepset *Base Is It A Sin* (Datal); Supersuck *Kiss Of Life* (Parlophone); V Blood *Suez & Tears* (Universal); Sarah Connor *Bounce* (Sony Music); Kelly Trick *Me* (Virgin); Kristian Linton *Story Of My Life* (Polydor); The Offspring *Can't Get My Head Around You* (Sony Music).

GET MUSIC WEEK ONLINE

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



Keane: topped by *MV* last year when they were unsigned, they now provide Island with its first number one album since 2000

The Market

Island opens bubbly after Keane boost

Alan Jones

It took Blackburn-based indie label All Around The World 13 years to snare its first number one single, which came in February in the form of LMC V. Uz's *Take Me To The Clouds* Above, but it's clearly habit-forming, since AATW now has three number ones to its credit.

The second was DJ Casper's *Cha Cha Slide* in March and the third, Franke's *F.U.R.B. (F U Right Back)* debuts in pole position this week. Franke's single sold 79,663 copies last week, easily beating the 42,068 tally of the song which inspired it, *F**k It (I Don't Want You Back)*

by Eamon. Although Eamon's discloses the weekly sales crown after a four-week residency, it is far and away the biggest seller of 2004, with 430,329 sales to date. Franke's accession gives AATW its revenge over Eamon – the record *F**k It* replaced at the top of the year-to-date rankings was the aforementioned DJ Casper hit, which has sold 335,286 copies.

Keane's debut album *Hopes And Fears* sold 155,273 copies last week, the third highest weekly tally of the year. The only higher sales so far in 2004 were the 276,816 opening of George Michael's *Patience* eight weeks ago and the 235,890 start made by Norah Jones' *Feels Like Home* 13 weeks ago. Being released the same week as Keane robbed *The Streets'* second album, *A Grand Don't Come For Free*, of the chance to debut at the top, even though it sold 102,327 copies last week. That's the second-highest tally for a number two album this year – trailing only the 130,906

start made by Guns N' Roses' *Greatest Hits* the same week that George Michael's album came out – and would have sufficed for a number one debut in 17 of 19 weeks so far this year.

Despite the high sales of Keane and *The Streets*, the overall albums market dipped by 0.2% last week to 2,258,146 – its lowest level for 18 weeks and its third lowest level of the year. The compilations sector was the main problem area, with sales of more than 8% week-on-week to 466,316 – the lowest figure for compilations this year. Artist albums increased 2.1% week-on-week but would have tumbled heavily but for Keane and *The Streets*, as evidenced by the fact that the number 75 album sold 16% less last week than the week before, while the number 200 album was down by 14%. The Franke/Eamon double at the top of the singles chart helped sales in that sector to climb by a little more than 4% to top the 500,000 mark again.

FAST CHART

SINGLES

NUMBER ONE
FRANKE F.U.R.B. (F U RIGHT BACK) AATW

The top seven singles this week are all by solo artists, and the Top Three – for the first time to date – are by solo artists with single word names – Morrissey, Eamon and Franke.

ARTIST ALBUMS

NUMBER ONE
KEANE HOPES AND FEARS Island
Island gains its first number one album since *U2's All That You Can Leave Behind* in 2000, as Keane's debut gets more than halfway to platinum sales on its first week in the shops.

COMPILATIONS

NUMBER ONE
VARIOUS NOW 57 EMU/Virgin/UMTV
Universal's collaborations with radio partners Capital Gold and KISS 100 FM provide the compilations chart's highest new entries, but neither can match *Now! 57*, which gallops to a sixth straight victory atop the chart, with a further 31,630 sales taking its total to 713,008.

TV AIRPLAY

NUMBER ONE
BRITNEY SPEARS EVERYTIME
Jive's best single *Toxic* spent seven weeks at the top of the TV airplay chart, and followed by *Everytime* wastes no time in shooting 26-1, with 519 plays from the 18 stations on the Music Control panel.

SCOTTISH SINGLES

NUMBER ONE
FRANKE F.U.R.B. (F U RIGHT BACK) AATW

There is a less emphatic victory for Franke in Scotland than in the rest of the UK – her margin of victory over Eamon north of the border was 81.8%, compared to 89.1% in the country as a whole.

SCOTTISH ALBUMS

NUMBER ONE
KEANE HOPES AND FEARS Island
Scotts are keener on Keane than the rest of Britain is. Their album sold 2.5 times as many as runner-up *The Streets* in Scotland last week, but only 1.46 times as many in the UK as a whole.

MARKET INDICATORS

SINGLES	ALBUMS	COMPILATIONS	THE BIG NUMBER: 12.1%
Sales versus last week: +4.4%	Sales versus last week: +2.1%	Sales versus last week: -8.3%	Vinyl singles' share of the total singles market. It was the format's 10th highest share in the past 100 weeks.
Year to date versus last year: +9.9%	Year to date versus last year: +0.9%	Year to date versus last year: -2.1%	
Market shares	Market shares	Market shares	RADIO AIRPLAY
AATW 19.3%	Universal Island 23.5%	Universal TV 43.0%	RCA Arista 21.6%
RCA Arista 15.5%	Polydor 16.0%	EMI Virgin 25.3%	Polydor 15.5%
Zomba 10.9%	WEA London 13.8%	RCA Arista 10.5%	Island 11.8%
Mercury 9.5%	RCA Arista 9.8%	Ministry Of Sound 20%	Sony Music 10.5%
Island 8.2%	Sony Music 6.4%	WEA London 6.7%	Zomba 7.8%
			UK SHARE
			Origin of singles sales (Top 75): UK: 56.8%
			US: 36.4% Other: 4.8%
			Origin of albums sales (Top 75): UK: 62.0%
			US: 30.3% Other: 2.7%

(peacockdesign.com)
launched the tenth of may



TV Airplay Chart

Rank	Artist	Label	Wk
1	BRITNEY SPEARS EVERYTIME	JIVE	519
2	D-12 MY BAND	INTERSCOPE/VEVO	488
3	KELIS TRICK ME	VEVO	459
4	AVRIL LAVIGNE DON'T TELL ME	ARISTA	413
5	EAMON F**K IT (I DON'T WANT YOU BACK)	JIVE	393
6	USHER FEAT. LILJON & LUDACRIS YEAH	ARISTA	381
7	THE RASMUS IN THE SHADOWS	UNIVERSAL	376
8	FRANKEE F.U.R.B. (F U RIGHT BACK)	ALL AROUND THE WORLD	370
9	CHRISTINA MILIAN DIP IT LOW	DEF JAM/VEVO	364
10	MAROON 5 THIS LOVE	OTC/ARISTA	347
11	LINKIN PARK BREAKING THE HABIT	WARRNER BROS	321
12	NATASHA BEDINGFIELD SINGLE	PHONOGRAM/VEVO	317
13	ANASTACIA LEFT OUTSIDE ALONE	EPIC	291
14	SCISSOR SISTERS LAURA	FOX/VEVO	278
15	BEASTIE BOYS CH-CHECK IT OUT	CAPITOL	275
16	FAITHLESS MASS DESTRUCTION	CHERRY	273
17	JAY-Z 99 PROBLEMS	ROCA/VEVO/ARISTA	269
18	BRITNEY SPEARS TOXIC	JIVE	265
19	THE STREETS FIT BUT YOU KNOW IT	LOOKER/VEVO	238
20	MARIO WINANS FEAT. ENYA & P DIDDY I DON'T WANNA KNOW	ISLAND	233
21	KEANE EVERYBODY'S CHANGING	ISLAND	233
22	THE CALLING OUR LIVES	EPIC	219
23	PETER ANDRE INSANIA	EAST WEST	210
24	SPECIAL D COME WITH ME	ALL AROUND THE WORLD	205
25	MUSE SING FOR ABSOLUTION	TASTY/EAZ WEST	204
26	ASH ORPHEUS	INFERNOUS	199
27	CASSIDY FEAT. R.KELLY HOTEL	JIVE	196
28	THE 411 ON MY KNEES	SLOW	196
29	HOOBASTANK THE REASON	DEF JAM/VEVO	193
30	FRANZ FERDINAND MATINEE	VEVO	179
31	STACIE ORRICO I COULD BE THE ONE	ATLANTIC	172
32	THE CORRS SUMMER SUNSHINE	ATLANTIC	167
33	BUSTED AIR HOSTESS	UNIVERSAL	167
34	RONAN KEATING & LEANN RIMES LAST THING ON MY MIND	VEVO/VEVO	167
35	TWISTA SLOW JAMZ	ATLANTIC	163
36	SLIPKNOT DUALITY	REANimator	163
37	BEYONCE NAUGHTY GIRL	COLUMBIA	161
38	NARCOTIC THRUST I LIKE IT	REPUBLIC	145
39	CHINGY ONE CALL AWAY	HARDY/VEVO	133
40	MORRISSEY IRISH BLOOD, ENGLISH HEART	ATLACK	126

■ Highest New Entry
■ Highest Top 10 Entry

© Music Control UK compiled from data provided by SoundScan on Sun 9th to Sat 9th 2004 to 24:00 on Sat 10th May 2004. The TV Airplay chart is compiled based on the following dates: 10th APRIL - 8th MAY 2004. The TV Airplay chart is compiled based on the following dates: 10th APRIL - 8th MAY 2004. The TV Airplay chart is compiled based on the following dates: 10th APRIL - 8th MAY 2004.

Britney Spears rockets into the top spot, while strong growers include Kelis, Linkin Park, Scissor Sisters and Jay-Z.

MTV MOST PLAYED

Rank	Artist	Label
1	AVRIL LAVIGNE DON'T TELL ME	ARISTA
2	NATASHA BEDINGFIELD SINGLE	PHONOGRAM/VEVO
3	EAMON F**K IT (I DON'T WANT YOU BACK)	JIVE
4	USHER FEAT. LILJON & LUDACRIS YEAH	ARISTA
5	FRANZ FERDINAND MATINEE	OTC/ARISTA
6	D-12 MY BAND	INTERSCOPE/VEVO
8	BRITNEY SPEARS EVERYTIME	JIVE
8	THE RASMUS IN THE SHADOWS	UNIVERSAL
10	BRITNEY SPEARS TOXIC	JIVE

THE BOX MOST PLAYED

Rank	Artist	Label
1	FRANKEE F U RIGHT BACK	ALL AROUND THE WORLD
1	KELIS TRICK ME	VEVO
3	THE RASMUS IN THE SHADOWS	UNIVERSAL
3	MAROON 5 THIS LOVE	OTC/ARISTA
5	BRITNEY SPEARS EVERYTIME	JIVE
5	AVRIL LAVIGNE DON'T TELL ME	ARISTA
5	D-12 MY BAND	INTERSCOPE/VEVO
5	CHRISTINA MILIAN DIP IT LOW	DEF JAM/VEVO
5	EAMON F**K IT (I DON'T WANT YOU BACK)	JIVE
10	THE CALLING OUR LIVES	EPIC

KERRANG! MOST PLAYED

Rank	Artist	Label
1	LINKIN PARK BREAKING THE HABIT	WARRNER BROS
1	SLIPKNOT DUALITY	REANimator
3	THE RASMUS IN THE SHADOWS	UNIVERSAL
3	SYSTEM OF A DOWN CHOP SUEY	COLUMBIA
5	HOOBASTANK THE REASON	DEF JAM/VEVO
6	X-ELEUTONS IT'S GOIN' DOWN	EPIC
6	OLDS & ROSES PARADISE CITY	EPIC
8	INME PASTER THE CHASE	MUSIC FOR NATIONS
9	MUSE SING FOR ABSOLUTION	TASTY/EAZ WEST
9	NEW FOUND GLORY ALL DROWN/FRAM FROM HERE	SHINE THUNDERSTORM

MTV 2 MOST PLAYED

Rank	Artist	Label
1	BEASTIE BOYS CH-CHECK IT OUT	CAPITOL
2	THE KILLERS MR. BRIGHTSIDE	LEADZING
3	BRAND NEW THE QUET THINGS THAT KNOW	SOX HOME
3	THE WALKMEN THE RAT	RECORD COLLECTION
3	MUSE SING FOR ABSOLUTION	TASTY/EAZ WEST
6	FRANZ FERDINAND MATINEE	OTC/ARISTA
6	ASH ORPHEUS	INFERNOUS
8	THE STROKES REPTILIA	POLYGRAM
7	SNOW PATROL CHOCOLATE	PICTURE/VEVO
10	AUF DER MAUR REAL A LIE	CAPITOL

MTV BASE MOST PLAYED

Rank	Artist	Label
1	CHINGY ONE CALL AWAY	HARDY/VEVO
2	MARIO WINANS FEAT. ENYA & P DIDDY I DON'T...	ISLAND
2	C UNIT WANNA GET TO KNOW YOU	6-ONE/INTERSCOPE
4	KELIS TRICK ME	VEVO
4	CASSIDY FEAT. R.KELLY HOTEL	JIVE
5	CHRISTINA MILIAN DIP IT LOW	DEF JAM/VEVO
7	ALICIA KEYS I I AIN'T GOT YOU	DEF JAM/VEVO
8	JOE FEAR DON'T DIE WITH U	JIVE
8	METHOD MAN/BUSTA RHYMES WHAT'S HAPPENIN'	DEF JAM/VEVO
8	JACQUEE WHAT'S IT LIKE	COLUMBIA

MTV NUMBER ONE
Natalie Imbruglia Single
HIGHEST CLIMBER
Jay-Z 99 Problems
HIGHEST NEW ENTRY
Hoobastank
The Reason

THE BOX NUMBER ONE
Kelis Trick Me
HIGHEST CLIMBER
Scissor Sisters
Laura
HIGHEST NEW ENTRY
Outkast
Roses

MTV 2 NUMBER ONE
Beastie Boys
Ch-Check It Out
HIGHEST CLIMBER
Secret Machines
Sas And Lovin'
HIGHEST NEW ENTRY
The Ordinary Boys
Talk Talk
Talk Talk

KERRANG! NUMBER ONE
Linkin Park
Breaking The Habit
HIGHEST CLIMBER
Miles Burdell
Way Live
HIGHEST NEW ENTRY
Velvet Revolver
Sirocco

MTV BASE NUMBER ONE
Chingy One Call
Right Back
HIGHEST CLIMBER
Justin Jackson
I Wanna You
HIGHEST NEW ENTRY
Brandy feat. Krizz
Walk Away
Love

KISS TV NUMBER ONE
Franke F.U.R.B. (F U
Right Back)
HIGHEST CLIMBER
Do One Real Sneep
Dip It Low
HIGHEST NEW ENTRY
Outkast
Roses

VH1 NUMBER ONE
The Corrs Summer
Sunshine
HIGHEST CLIMBER
Natalie Imbruglia
Beddingfield Single
HIGHEST NEW ENTRY
Alicia Keys
I Ain't Got You

SMASH HITS NUMBER ONE
Britney Spears
Everytime
HIGHEST CLIMBER
Usher
Yeah
HIGHEST NEW ENTRY
Ozuna
Drogobola
Disco

breaking point

CHART THE RISE AND FALL OF 9 UNDISCOVERED BANDS ON THEIR JOURNEY TO THE TOP

WOULD YOU SIGN THEM?

WEDS & THURS AT 9PM FROM 19TH MAY ONLY ON MTV

Queen of the airwaves is Joss Stone, whose Super Duper Love eases into number one, while Natasha Bedingfield and Ronan Keating & LeAnn Rimes climb up the Top 10.

The UK Radio Airplay

Chart showing weekly airplay across various radio stations including Radio 1, Radio 2, Radio 3, Radio 4, Radio 5, Radio 6, Radio 7, Radio 8, Radio 9, Radio 10, Radio 12, Radio 14, Radio 15, Radio 16, Radio 17, Radio 18, Radio 19, Radio 20, Radio 21, Radio 22, Radio 23, Radio 24, Radio 25, Radio 26, Radio 27, Radio 28, Radio 29, Radio 30, Radio 31, Radio 32, Radio 33, Radio 34, Radio 35, Radio 36, Radio 37, Radio 38, Radio 39, Radio 40, Radio 41, Radio 42, Radio 43, Radio 44, Radio 45, Radio 46, Radio 47, Radio 48, Radio 49, Radio 50, Radio 51, Radio 52, Radio 53, Radio 54, Radio 55, Radio 56, Radio 57, Radio 58, Radio 59, Radio 60, Radio 61, Radio 62, Radio 63, Radio 64, Radio 65, Radio 66, Radio 67, Radio 68, Radio 69, Radio 70, Radio 71, Radio 72, Radio 73, Radio 74, Radio 75, Radio 76, Radio 77, Radio 78, Radio 79, Radio 80, Radio 81, Radio 82, Radio 83, Radio 84, Radio 85, Radio 86, Radio 87, Radio 88, Radio 89, Radio 90, Radio 91, Radio 92, Radio 93, Radio 94, Radio 95, Radio 96, Radio 97, Radio 98, Radio 99, Radio 100.

RADIO ONE

Pos	LAST WEEK	ARTIST/TITLE	WEEKS ON CHART	PEAK POS	AIRPLAY
1	5	ASH ORPHEUS SYNTHESIS	26	33	19872
2	8	NATASHA BEDINGFIELD SINGLE EVERYBODY'S CHANGING	25	31	19578
1	1	EAMON F**K IT (I DON'T WANT YOU BACK) JIVE	18	30	19571
3	9	THE 411 ON MY KNEES SONY	24	30	18870
5	1	JAMZ '99 PROBLEMS BECAUSE I'M A HEAVY DUTY	18	29	18556
6	4	D-12 MY BAND INTERSCOPE/REPRO	20	28	20149
7	7	THE RASMUS IN THE SHADOWS UNIVERSAL	26	24	18617
6	7	KEANE EVERYBODY'S CHANGING ISLAND	27	24	18301
30	30	KRISTIAN LEONTIYOU STORY OF MY LIFE REPRO	12	23	18300
9	14	KELIS TRICK ME VIRGIN	20	23	13347
10	30	CHRISTINA MILIAN DIP IT LOW REP JIVE/UNIVERSAL	11	22	15452
11	1	THE STREETS FIT BUT YOU KNOW IT GOODIE GOODIE	18	22	13344
16	16	AVRIL LAVIGNE DON'T TELL ME ABYSS	18	21	13141
13	13	JOSS STONE SUPER DUPER LOVE - REFLECTIVE/ATLANTIC	22	20	13325
11	11	FRANZ FERDINAND MATHIECE DODDING	29	20	10442
30	30	DEEPEEP BLUE IS IT A SIN (I'M HAVING A HEAVY HEAVY) OF SOUND	12	19	12784
15	15	FWK LAST THING YOU WANT	26	19	12533
9	9	USHER FEAT. LILJON & LUDACRIS YEAH ABYSS	24	18	12521
18	18	LET ARE YOU COMING BE MY GIRL COLUMBIA	16	18	11949
23	23	BUSTED AIR HOSTESS UNIVERSAL	14	17	12763
20	23	SUPERBASS KISS OF LIFE MURKIN/REPRO	14	17	13602
20	20	KANYE WEST/SYLVEA JOHNSON ALL FALLS DOWN BECAUSE I'M A HEAVY DUTY	7	17	9369
22	22	CASSIDY FEAT. RIKELLY HOTEL J	15	16	11813
23	23	SNOW PATROL CHOCOLATE FESTIVAL/REPRO	16	16	9532
28	28	BEAATIE BOYS CH-CHACK IT OUT GAYLZ	13	16	5645
26	26	MARION WINANS/ENYA & P DIDDY I DON'T WANNA KNOW ISLAND	15	16	13844
26	26	OUTKAST FEAT. SLEEPY BROWN THE WAY YOU MOVE ABYSS	18	15	9927
26	26	120 PROPHETS WAKE UP (MAKE A MOVE) VISAGE MUSIC	16	15	9189
29	29	MUSE SING FOR ABSOLUTION HALLGATE WEST	15	14	13180
30	30	CHINCY ONE CALL A WAY REP/REPRO	11	14	6546
16	16	NARCOTIC THRUST LIKE IT FRIEZEY	11	14	8762

GET MUSIC WEEK ONLINE

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

SNAP SHOT LARI WHITE



A performance on Songs Of Praise forms a key part of the promotional campaign for new soul-folk singer Lari White, whose album Green Eyed Soul is released on May 31.

Lari White, who is signed to Howard Stern's Manufacturing Records, will perform on the show on May 30, followed by further TV exposure on

TOTP2 on June 1 and GMTV on June 4. With positive press already from Q, the Daily Mail, and the Sunday Times, the project will be supported with TV advertising

around GMTV and on ITV in the Anglia region from week of release. A showcase in London is card for June 3, ahead of this single release Nothing But Love on June 21.

C&S LIST: Product manager: Tim Hill, Vital. TV Promotions: Niki Senterreux, Max Stage Promotions. Radio Promotions: Amanda Beale, Bobbie Croppon, All About Promotions. Press: Ki by Pike, Kelly Pike Publicity.

RADIO TWO

Pos	LAST WEEK	ARTIST/TITLE	WEEKS ON CHART	PEAK POS	AIRPLAY
1	3	STING STOLEN CAR (TAKE ME DANCING) A&A/REPRO	18	1	13325
2	1	JOSS STONE SUPER DUPER LOVE - P11 REFLECTIVE/VIRGIN	22	1	13325
3	8	RONAN KEATING & LEANN RIMES LAST THING ON MY MIND REPRO/REPRO	12	3	12763
4	5	DIANA KRALL NARROW DAWNLINE SONY	16	4	12763
4	4	THE CORRS SUMMER SUNSHINE ATLANTIC	16	4	12763
4	4	KEANE EVERYBODY'S CHANGING ISLAND	27	4	18301
7	16	KRISTIAN LEONTIYOU STORY OF MY LIFE REPRO	12	7	18300
7	7	JOSH RITTER HELLO STARLING (SNOW IS GONE) SYRINA	16	7	12763
9	1	MARION'S THIS LOVE OCTAVE ONE	18	9	12763
10	16	JAMES FOX HOLD ONTO OUR LOVE SONY	11	10	12763

KISS

Pos	LAST WEEK	ARTIST/TITLE	WEEKS ON CHART	PEAK POS	AIRPLAY
1	1	USHER FEAT. LILJON & LUDACRIS YEAH ABYSS	24	1	12521
2	3	CHRISTINA MILIAN DIP IT LOW DEF JAM/UNIVERSAL	11	2	15452
3	8	2PLAY IT CAN'T BE RIGHT SPYGLASS/REPRO	12	3	12763
4	4	TWISTA SLOW JAMZ ATLANTIC	16	4	12763
4	4	THE 411 ON MY KNEES SONY	24	4	12521
6	2	D-12 MY BAND INTERSCOPE/REPRO	20	6	20149
6	5	MARION WINANS/ENYA & P DIDDY I DON'T WANNA KNOW ISLAND	15	6	13844
8	27	KEVIN LYTTLE LAST DROP ATLANTIC/CAP/REPRO	11	8	12763
9	7	G UNIT WANNA GET TO KNOW YOU G UNIT/INTERSCOPE	11	9	12763
10	10	OUTKAST FEAT. SLEEPY BROWN THE WAY YOU MOVE ABYSS	18	10	9927

NUMBER ONES
DEANAM 10015
Ronan Keating & LeAnn Rimes Last Thing On My Mind
IMAGINE FM
Maroon 5 This Love
LINCINS FM

Cherrygro
MANK Radio
Marillion You're Gone
MIX 95
Rasmus In The Shadows

SPICE FM
Will Young Your Game
VIBE 103
Usher Youth
SOUTHERN FM
Eamon F**k It

CAPITAL

Pos	LAST WEEK	ARTIST/TITLE	WEEKS ON CHART	PEAK POS	AIRPLAY
1	1	BRITNEY SPEARS TOXIC JIVE	18	1	13325
2	2	ANASTACIA LEFT OUTSIDE ALONE EPIC	23	2	13325
3	3	NO DOUBT IT'S MY LIFE INTERSCOPE/REPRO	16	3	12763
4	7	THE RASMUS IN THE SHADOWS UNIVERSAL	26	4	18617
5	5	WILL YOUNG YOUR GAME BMG	16	5	12763
6	4	EAMON F**K IT (I DON'T WANT YOU BACK) JIVE	18	6	19571
7	1	MARION'S THIS LOVE OCTAVE ONE	18	7	12763
8	4	USHER FEAT. LILJON & LUDACRIS YEAH ABYSS	24	8	12521
9	10	GEORGE MICHAEL & LEANN RIMES STORY OF MY LIFE REPRO	12	9	18300
10	12	BEYONCE NAUGHTY GIRL COLUMBIA	16	10	12763

GWR GROUP

Pos	LAST WEEK	ARTIST/TITLE	WEEKS ON CHART	PEAK POS	AIRPLAY
1	1	MARION'S THIS LOVE OCTAVE ONE	18	1	12763
2	2	ANASTACIA LEFT OUTSIDE ALONE EPIC	23	2	13325
3	10	EAMON F**K IT (I DON'T WANT YOU BACK) JIVE	18	3	19571
4	4	DIDDY DON'T LEAVE HOME OBERON/SONY	16	4	12763
5	7	BLUE BREATHE EASY INNOVANT	16	5	12763
6	14	GABRIELLE STAY THE SAME GO BEAT ISLAND	11	6	12763
7	9	NATASHA BEDINGFIELD SINGLE REPRO/REPRO	25	7	19578
8	6	NELLY FURTAADO TRY BEAN/WEBS/SONY/REPRO	16	8	12763
9	5	BEYONCE NAUGHTY GIRL COLUMBIA	16	9	12763
10	12	THE CORRS SUMMER SUNSHINE ATLANTIC	16	10	12763

HIGHEST NEW ENTRIES
SREAM 100 FM
Rasmus In The Shadows
IMAGINE FM
The Calling Our Lives

LINCINS FM
Kristian Leontiou Story Of My Life
MANK Radio
Marion Winans
VIBE 103
SOUTHERN FM
MIX 95
Kristian Leontiou

Story Of My Life
SPIKE FM
Joss Stone Super Duper Love
VIBE 103
SOUTHERN FM
Frankie F.A.B.

irplay Chart



Week	Artist	Album	Label	Weeks on Chart	Peak	Current
26	SUGABABES	THE MIDDLE	ISLAND	1183	-11	24.26
27	KELIS	TRICK ME	VERLON	696	22	24.01
28	JAY-Z	99 PROBLEMS	ROYALTY	360	60	22.64
29	OUTKAST	FEAT. SLEEPY BROWN THE WAY YOU MOVE	ARISTA	557	-26	22.5
30	JAMES HOG	FOLD ONTO OUR LOVE	SONY	188	31	22.28
31	DEEPEST BLUE	IS IT A SIN	SPIN/REPUBLIC OF SOUND	449	72	21.55
32	NARCOTIC THRUST	I LIKE IT	REPUBLIC	785	-3	20.98
33	CASSIDY FEAT. R.KELLY	HOTEL	J	447	-3	20.78
34	BUSTED AIR	HOTTEST	UNIVERSAL	615	9	20.73
35	OUTKAST	HEY YA!	ARISTA	771	-30	20.69
36	DIANA KRALL	NARROW DAYLIGHT	AT&T	61	-2	20.21
37	FRANKE FURB	(U R RIGHT BACK)	AVINE	663	33	20.14
38	THE STREETS	FIT BUT YOU KNOW IT	COCKEY/BLISS	461	-10	19.57
39	FRANZ FERDINAND	MATINEE	ROKING	396	-6	19.39
40	JET ARE YOU GONNA BE MY GIRL		DELTA	325	55	18.32
41	GEORGE MICHAEL	AMAZING	ARISTA	850	-10	18.01
42	THE CALLING	OUR LIVES	BMG	907	-2	18.28
43	CHINGY ONE	CALL AWAY	PHILIPINE	290	14	15.9
44	PINK	LAST TO KNOW	ARISTA	205	-17	15.85
45	TWISTA	LOW JAMZ	ATLANTIC	506	-29	15.75
46	KYLIE MINOGUE	RED BLOODED WOMAN	PARLOPHONE	822	-5	15.67
47	KANYE WEST/SYLEENA JOHNSON	ALL FALLS DOWN	ROCKAWAY/IMPACT	288	2	15.58
48	SUPERGRASS	KISS OF LIFE	PARLOPHONE	152	3	15.28
49	JAMIELIA	SUPERSTAR	PARLOPHONE	542	-2	15.22
50	ENRIQUE IGLESIAS	FEAT. KELIS NOT IN LOVE	IMPACT/REPUBLIC	997	-12	15.13

■ Sales less than 100,000
■ Sales 100,000-500,000
■ Sales 500,000-1,000,000
■ Sales 1,000,000-2,000,000
■ Sales 2,000,000-5,000,000
■ Sales 5,000,000+



Joss Stone Joss Stone's introductory single *Feelin' In Love With A Girl* reached 18 on sales and six on airplay. Follow-up *Sugar Daddy Love* likewise checks in at 18 on sales this week, but jumps 6-1 on the airplay chart. It does so despite having only the eighth-highest

total of plays on the chart (1,559), primarily because it is getting massive support from Radio Two (21 plays) and Radio One (20), which provide two-thirds of its audience between them.



Kristian Leighton The 21-year-old singer-songwriter

is producing comparisons with David Gray and Damon Rice and his debut single *Story Of My Life* is making rapid progress on the airplay chart, where it tops 41-14 this week. The former laborer and hand-dresser had his record by Radio One and 15 times by Radio Two last week, and was on 63 other stations on the Music Control panel.



37. Franke Furb TV and club support have played the major role in an exposure of Franke's *FURB* single this week, but radio is finally catching on. The disc has moved 83-76-47-37 on the airplay chart and was in 61 of 103 monitored stations last week. Radio One

only played it eight times, however, and its top supporters were *Clare* (45 plays), *Vibe* 101 (34) and *Capital* 99.8FM (31).

42. Kanye West *Feat. Syleena Johnson* Coinciding neatly with its arrival in the UK to play some live dates this week, hot rap producer Kanye West's second single *All Falls Down* stomps up 50 places to 47. The single



features Syleena Johnson, who revived the vocal hook that vents oratorically a sample of Latawa Hill and has been picking up growing radio support from stations including *Beat 106.1* (11 plays), *Radio One* (17), *Kiss 103* (12) and *The Calyx* network (12).

INDEPENDENT LOCAL RADIO

Rank	Artist/Track	Label	Weeks on Chart	Peak	Current
1	MARCON 5 THIS LOVE (ORIGINAL MIX)	EMI	232	238	42.94
2	ANASTASIA LEFT OUTSIDE ALONE (THE)	SONY	229	229	63.86
3	EAMON P'K IT (I DON'T WANT YOU) BADO (THE)	SONY	367	365	37.70
4	NATASHA BRESKINFIELD SINGLE (HONKING)	SONY	162	161	31.23
5	THE REMAINS IN THE SHADOWS (ORIGINAL)	SONY	267	267	28.65
6	BRITNEY SPEARS TOXIC (THE)	SONY	174	174	30.52
7	BEYONCE NAUGHTY GIRL (COLUMBIA)	SONY	197	197	30.75
8	JESS STONE SUPER DUPE LOVE (REPUBLIC)	SONY	196	196	26.68
9	DO NOT LEAVE HOME (GEMINI)	SONY	101	101	25.99
10	THE CORRS SUMMER SONGS (ATLANTIC)	SONY	149	149	21.04
11	RONAN KEATING & LEANN RIMES LAST THING ON MY MIND (REPUBLIC)	SONY	145	145	21.99
12	WILL YOUNG YOUR GAME (BIG)	SONY	140	140	21.94
13	GABRIELE STAY THE SAME (IMPACT)	SONY	125	125	21.01
14	KEANE EVERYBODY'S CHANGING (IMPACT)	SONY	120	120	20.94
15	NO DOUBT IT'S MY LIFE (REPUBLIC)	SONY	110	110	21.66
16	AVRIL LAVIGNE DON'T TELL ME (ARISTA)	SONY	104	104	21.82
17	D-12 MY BAND (REPUBLIC)	SONY	103	103	20.17
18	CHRISTINA MILLAN DIP IT LOW (REPUBLIC)	SONY	103	103	20.60
19	USHER FEAT. LILION & LUDACRIS YEAH (ARISTA)	SONY	100	100	21.30
20	SUGABABES IN THE MIDDLE (ISLAND)	SONY	101	101	24.03
21	JAMIELIA THANK YOU (ARISTA)	SONY	99	99	20.24
22	THE 411 ON MY KNEES (SONY)	SONY	87	87	20.87
23	ENRIQUE IGLESIAS FEAT. KELIS NOT IN LOVE (REPUBLIC)	SONY	81	81	19.31
24	THE CALLING OUR LIVES (BMG)	SONY	81	81	18.30
25	GEORGE MICHAEL AMAZING (ARISTA)	SONY	81	81	19.95
26	KYLIE MINOGUE RED BLOODED WOMAN (IMPACT)	SONY	81	81	15.70
27	NARCOTIC THRUST I LIKE IT (REPUBLIC)	SONY	81	81	19.90
28	OUTKAST HEY YA! (ARISTA)	SONY	81	81	18.01
29	BLUE BREATHE THE EASY WAY (IMPACT)	SONY	81	81	19.18
30	MARCO WINANS FEAT. ENYA & PIDDY I DON'T WANNA KNOW (ISLAND)	SONY	77	77	18.35

TOP 20 PRE-RELEASE

Rank	Artist/Track	Label	Current
1	THE CORRS SUMMER SONGS (ATLANTIC)	SONY	42.39
2	KRISTIAN LEIGHTON STORY OF MY LIFE (IMPACT)	SONY	37.21
3	THE 411 ON MY KNEES (SONY)	SONY	37.11
4	STING STOLEN CAR (TAKE ME DANCING) (ARISTA)	SONY	29.43
5	MARCO WINANS FEAT. ENYA & PIDDY I DON'T WANNA KNOW (ISLAND)	SONY	25.19
6	KELIS TRICK ME (VERLON)	SONY	24.01
7	DEEPEST BLUE IS IT A SIN (REPUBLIC)	SONY	21.55
8	CASSIDY FEAT. R.KELLY HOTEL (J)	SONY	20.78
9	DIANA KRALL NARROW DAYLIGHT (AT&T)	SONY	20.71
10	JET ARE YOU GONNA BE MY GIRL (DELTA)	SONY	18.32
11	THE CALLING OUR LIVES (BMG)	SONY	18.28
12	CHINGY ONE CALL AWAY (PHILIPINE)	SONY	15.90
13	KANYE WEST/SYLEENA JOHNSON ALL FALLS DOWN (IMPACT)	SONY	15.58
14	SUPERGRASS KISS OF LIFE (PARLOPHONE)	SONY	15.28
15	PRINCE & NEW POWER GENERATION (SONY)	SONY	12.93
16	JOSH KETTER HELLO STRANGIN' (ARISTA)	SONY	12.82
17	MADE GOOD FOR ABSOLUTION (REPUBLIC)	SONY	12.01
18	JAMIE JACKSON I WANT YOU (IMPACT)	SONY	11.63
19	SCISSOR SISTERS LAURA (IMPACT)	SONY	11.40
20	PAUL HENNING MASS DELUSION (IMPACT)	SONY	11.33

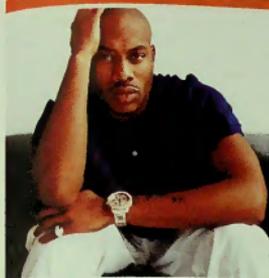
Music Control is a weekly chart of the top 100 independent local radio tracks. It is compiled by the Music Control team, which includes the following stations: BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC Radio 43, BBC Radio 44, BBC Radio 45, BBC Radio 46, BBC Radio 47, BBC Radio 48, BBC Radio 49, BBC Radio 50, BBC Radio 51, BBC Radio 52, BBC Radio 53, BBC Radio 54, BBC Radio 55, BBC Radio 56, BBC Radio 57, BBC Radio 58, BBC Radio 59, BBC Radio 60, BBC Radio 61, BBC Radio 62, BBC Radio 63, BBC Radio 64, BBC Radio 65, BBC Radio 66, BBC Radio 67, BBC Radio 68, BBC Radio 69, BBC Radio 70, BBC Radio 71, BBC Radio 72, BBC Radio 73, BBC Radio 74, BBC Radio 75, BBC Radio 76, BBC Radio 77, BBC Radio 78, BBC Radio 79, BBC Radio 80, BBC Radio 81, BBC Radio 82, BBC Radio 83, BBC Radio 84, BBC Radio 85, BBC Radio 86, BBC Radio 87, BBC Radio 88, BBC Radio 89, BBC Radio 90, BBC Radio 91, BBC Radio 92, BBC Radio 93, BBC Radio 94, BBC Radio 95, BBC Radio 96, BBC Radio 97, BBC Radio 98, BBC Radio 99, BBC Radio 100.

www.musicweek.com

SINGLE OF THE WEEK

Mario Winans
I Don't Wanna Know

Bad Boy/Island MCSTD4036f
Winans is probably best known for his production credits for the likes of Mary J Blige, Whitney Houston and R Kelly, to name but a few. This strong track is taken from the album *Hurt No More*, which has already charted on import in the UK, and features a sample from Enya and a rap from P Diddy. A-listed at Radio One and picking up massive plays from the likes of the Galaxy network and MTV Base, this should float effortlessly to the upper reaches of the chart.



Singles

Aberfeldy
vegetarian Restaurant (Rough Trade TRRAD5183)

This sweetly-executed folk from a Scottish collective serves as an excellent taster for their debut album *Young Forever*. Their wistful antics should find many fans; resolutely lo-fi productions cannot disguise the strong songs on display here.

Beastie Boys
Oh-Check It Out (Capitol CDCLS857)
This single gives us a taster of the Beastie Boys' new material on their forthcoming album, *To The 5th Borough*, which hits racks on June 14. Already added to Radio One's B-list, Oh-Check It Out is unmistakably a Beasties production, and has been tipped by both *MTV* and *NME* as their respective playlist.

Bell XI
Ew (Island 9866799)
This Irish band have already built a strong fanbase in their native country and look set to take their sound further afield with what is shaping up to be their breakthrough tune. With a melodic alternative sound, they are sure to find favour with a mainstream audience primed on the likes of Keane and Coldplay.

The Datsuns
Eleven My Thumb (V2 WRS026953)
The lead-off single from the New Zealand rockers' second album was produced by Led Zepplin bassist John Paul Jones. It pulls the right strings in a straightforward-the-line kind of way, but that special something is absent, making it slightly forgettable.

Enma
Crickets Sing For Anamaria (19 9866856)
Enma delivers a great vocal on this cover of the Sixties bossa nova classic by Marcos Valle; she also gave a glowing rendition of the track at 19's recent Albert Hall show. The CD contains the latin flavour with a cover of Astrid

Gilbert's So Nice as well as Paul Anka's Eso Beso.

Fathead
Mass Destruction (BMG/Cheely 82876614922)
For the first single from their fourth album *No Roots*, Fathead have unceremoniously dumped their signature trancey groove in favour of old-fashioned guitar and drums. It is a brilliant move, underpinning Maci Jazz's sharp and hypnotic lyrics to create a rare creature: a political record you can genuinely dance to.

Freestylers
Push Up (Against The Grain ATGDC0059)
This folkedog, singalong cut from the dance act has the feel of Controversy-era Prince to it. Its crossover potential is underlined by a C-listing at Radio One.

Adam Green
Friends Of Mine (Rough Trade RTRADS171)
This baroque pop track from the erstwhile Moolah Beaches singer matches wry prisms with lush orchestration. It is the title track from his understated album and also features an enthusiastic cover of Born To Run.

Helicopter Girl
Angel City (Instant Karma DHARMA6CDS)
Touches of the Isley Brothers swirl around this track, although it takes a detour into Lighthouse Family territory. This is a key release for Instant Karma.

My Red Cell
In A Cage (On Prozac) (V2 WRS027133)
After two limited-edition EPs, My Red Cell unleash their first full album with its furious, first-person vocals. Xfm added the track to its playlist last week.

Pink Grease
The Pink Grease (Mute CDMUT316)
This trashy Sheffield six-piece have largely proved since they were recently picked up by Mute. Having cleaned up their ramshackle gang sound, they are winning over the trendy alternative club set and now seem

like a band with potential.

Stacie Orrico
I Could Be The One (Virgin VJSCD289)
The latest single from the US singer's strong self-titled Virgin debut sees Orrico displaying her pure pop credentials. Some will remember her from breakout lead single *Stuck*, which reached the Top 10 last year, but this uptempo track displays less of the R&B edge to her powerful vocal.

Thirteen Senses
Do No Wrong (Vertigo SENSESC12)
This first full single from the melodic Cornish act is likely to see the band grace the Top 40 for the first time. The band have been quietly building their fanbase through widespread touring.

Albums

The Calling
II (RCA 82876622622)
This second album - two years on from the 2m-selling *Caminno* - follows a seesaw.

The calling slipping further into stadium rock. Highlights of this AOR set are the moody U2-ish single *Our Lives*, the rousing ballad *Believing* and mid-paced anthem *Things Will Go My Way*.

Sarah Connor
Sarah Connor (Epic 5171392)
This debut by US singer Connor is very much a mixed affair. There are some great tunes but mostly the album suffers from run-of-the-mill production. However there are some highlights, notably the ballad *Skin On Skin*, the Euro-pop of *Let's Go Back To Bed* and melodic first single *Bounce*.

The Corrs
Borrowed Heaven (Atlantic 75292432)
The Corrs' fourth album finds the quartet delivering yet another record packed with potential hit singles. Produced by Ole Romeo, the album kicks off with the melodic first single *Summer*. Other notable cuts include *Time Enough For Tears*, *Angel* and *Hideshow*.

ALSO OUT
THIS WEEK
SINGLES
Abad - Sex & Sun (Dabe)
Holester Girl - Angel City (Instant Karma)
Space - 20 Million

Miles from (RAM)
ALBUMS
Crowley, Jakobs - I Soul Now (Cooking Vinyl)
Pete Miller - Pete Miller (Fester (Sony))
Fester (Sony)
Kim Richey - Kim Richey (Mercury)

Records released 31.05.04

ALBUM OF THE WEEK

Kristian Linton
Some Day Soon

Polydor 9866206
This 21-year-old former barber from north west London was discovered by accident when A&R man Mike Sauti heard his music blaring through a wall. His mainstream songs are delivered with an urban twist, which means his appeal could cover fans of everyone from Dido to Craig David. The album's lead single *Story Of My Life* is already locked on the nation's airwaves, and is proving to be a solid introduction to this rising new star.

to prevent him, it is his soft, wispy, overly American voice.

Kurt Nisben
1 (BMG 8280316)
World Idol winner Nisben hardly carries the charm and looks of a local band member, but he can actly sing. His debut album contains various covers (including U2's *Beautiful Day*) and a handful of tracks penned by Nisben himself, as well as the Taj Mahal cover *She's So High*.

Various
Chicago Soul (Soul Jazz SJCRD93)
Digging deep into the catalogue of the Chess and Cadet labels, this compilation set uncovers many little-known gems. Ranging from the blues of Howlin' Wolf and Bo Diddley to soul from the likes of Etta James and Rotary Connection to the jazzy vocals of Loretta Alexander and Fontella Bass, it is as strong as it is diverse.

Various
Gilles Peterson In Brazil (Ether ETHCD003)
With events such as *Selfridges' Brazil 40* promotion bringing the profile of the country's music sky high, this is a timely compilation. Radio One's Peterson selects jazzy classics from the likes of Wilson Simons, Quarteto Em Cy and Bossa Tapes for CD1; CD2 brings things up to date with DJ Marky and Drumming's *Drum & Bass*.

Various
Louie Vega - Choice (Azuli AZCD027)
Masters At Work's Louie Vega joins the dots between soul, disco, house and hip hop on this eclectic mix. Funk is the country's music surface, but there is also room for cuts from The Clash and punk-funkers ESG.

Various
Nuevo Latino (Putumayo PUTU224)
This excellent compilation shows how the new generation of Latin musicians are developing their own sound. From Mexico's Los de Selago to the Franco-Spanish Sergio Garcia and the Argentinian Federico Abuelo's *Alrededor del mundo*, this album is a real pleasure.

This week's reviews: Dugald Baird, Phil Brooke, Joanna Jones, David Lawrence, James Roberts, Nicola Slade and Nick Tesco.

Singles

2205/04
Top 75

Frankie's retort to Eamon knocks him off the number one position. Meanwhile, nearly half of the Top 20 is made up of new entries, with Morrissey arriving at three.

HIT 40 UK

WEEK	ARTIST	TITLE	Label	WEEKS ON CHART
1	FRANKIE	FURB (F U RIGHT BACK)	Atlantic	1
2	EAMON	F**K IT (I DON'T WANT YOU BACK)	Atlantic	1
3	MORRISSEY	IRISH BLOOD ENGLISH HEART	Atlantic	1
4	ANASTACIA	LEFT OUTSIDE ALONE	Epic	1
5	CHRISTINA MILLIAN	DIP IT LOW	Def Jam/Atlantic	1
6	MAROON 5	THIS LOVE	Stone Island	1
7	AVRIL LAVIGNE	DON'T TELL ME	Arctic	1
8	NATASHA BEDINGFIELD	SINGLE	Phonogram	1
9	THE RASMUS IN THE SHADOWS		Island	1
10	D-12	MY BAND	Interscope/Atlantic	1
11	USHER FEAT. LIL' JON & LUDACRIS	YEAH	Atlantic	1
12	BRITNEY SPEARS	TOXIC	Jive	1
13	RONAN KEATING & LEANN RIMES	LAST THING ON MY MIND	Parade/3	1
14	BEYONCÉ NAUGHTY GIRL		Sony	1
15	KEANE	EVERYBODY'S CHANGING	Atlantic	1
16	JOSS STONE	SUPER DUPER LOVE (ARE YOU DIGGIN ON ME?) PZ1	Atlantic/Wegm	1
17	ZPLAY	IT CAN'T BE REAL	ZPlay/Atlantic	1
18	WILL YOUNG	YOUR GAME	BMG	1
19	JAMIELIA	THANK YOU	Parade/3	1
20	NO DOUBT	IT'S MY LIFE	Interscope/Atlantic	1
21	DIDDY	DON'T LEAVE HOME	Cherryvale	1
22	SUKABAYS	IN THE MIDDLE	Island	1
23	JAY-Z	99 PROBLEMS/DIRT OFF YOUR SHOULDER	Roc-A-Fella/Jay-Z	1
24	CARIBBEAN	STAY THE SAME	Galaxy/2	1
25	THE CORRS	SUMMER SUNSHINE	Atlantic	1
26	THE STREETS	FI! BUT YOU KNOW IT	Liquid/Island	1
27	GEORGE MICHAEL	AMAZING	Atlantic	1
28	SPECIAL D	COME WITH ME	All Around The World	1
29	ALANIS MORISSETTE	EVERYTHING	Novus/Atlantic/Island	1
30	TWISTA	SLOW JAMZ	Galaxy/2	1
31	KYLIE MINOGUE	RED BLOODED WOMAN	Parade/3	1
32	OUTKAST	HEY YA!	Atlantic	1
33	THE 411	ON MY Knees	Sony	1
34	BUSTED	AIR HOSTESS	Universal	1
35	OUTKAST	FAT SLEAZY BROWN THE WAY YOU MOVE	Galaxy/2	1
36	BOOGIE PIMPS	SUNNY	Dub/Wireless/3	1
37	BLUE BREATHE	EASY	Island	1
38	ENRIQUE FEAT. KELLS	NOT IN LOVE	Interscope/Atlantic	1
39	MARIO WINANS	FEAT. ENYA & P DIDDY I DON'T WANNA KNOW	Island	1
40	NARCOTIC TRINITY	LICK IT	Real Gone	1

THE YEAR SO FAR: TOP 20 SINGLES

WEEK	ARTIST	TITLE	Label	WEEKS ON CHART
1	EAMON	F**K IT (I DON'T WANT YOU BACK)	Jive	1
2	DJ CASPER	CHA CHA SLIDE	All Around The World	1
3	MICHELLE YIP	THIS TIME	5	1
4	USHER FEAT. LIL' JON & LUDACRIS	YEAH	Atlantic	1
5	PETER ANDRE	MYSTICIOUS GIRL	ABC	1
6	BRITNEY SPEARS	TOXIC	Jive	1
7	KELLS	MUSCHAKE	Virgin	1
8	LINC WU	DO TAKE ME TO THE CLOUDS ABOVE	All Around The World	1
9	ANASTACIA	LEFT OUTSIDE ALONE	Epic	1
10	D-12	MY BAND	Interscope/Atlantic	1
11	JAMIELIA	THANK YOU	Parade/3	1
12	OUTKAST	HEY YA!	Atlantic	1
13	BOOGIE PIMPS	SUNNERBOY TO GO	Sony	1
14	MICHAEL ANDREWS	FEAT. GARY JULES MAD WORLD	Meridian/Atlantic	1
15	MCLY	5 COLORS IN HER HAIR	Universal	1
16	JOEY & KELLY	OSBORNE CHANGES	Sony	1
17	RASMUS IN THE SHADOWS		Island	1
18	GEORGE MICHAEL	AMAZING	Atlantic	1
19	SEAN PAUL	FEAT. SASHA M I STILL IN LOVE WITH YOU	Atlantic/VP	1
20	BLUE BREATHE	EASY	Island	1



L. Frankie Eamon's four-week run at the top is ended by Frankie's answer disc, **FURB (F U Right Back)**. It is the first answer disc in **TOP 75** history to reach **number one**, the previous best being the number 11 hit gained by Lilo Manuak's **Super**, a 1983 retort to Michael Jackson's **Billie Jean**.



3. Morrissey After an absence of more than six years, Morrissey debuts at three with **Irish Blood, English Heart**, the first single from new album **Morrissey**. **Yea**, the Quirey which is out today (May 17), has first-week sales of 22,645. It is Morrissey's highest-charting single, beating 17 Smiths hits and 24 previous solo singles, of which the very first, 1983's **Spachead** was his previous top performer, reaching five.



5. Avril Lavigne Don't Tell Me is the first single from Avril Lavigne's upcoming second album. Under My Skin and its number five debut resolves the 10-year-old Canadian to the Top 10. Her first three singles all reached the upper echelons with the fourth, **Letting Go**, peaking at 22 last July.

The Official UK

WEEK	ARTIST	TITLE	Label	WEEKS ON CHART
1	FRANKIE	FURB (F U RIGHT BACK)	Atlantic	1
2	EAMON	F**K IT (I DON'T WANT YOU BACK)	Atlantic	1
3	MORRISSEY	IRISH BLOOD ENGLISH HEART	Atlantic	1
4	CHRISTINA MILLIAN	DIP IT LOW	Def Jam/Atlantic	1
5	AVRIL LAVIGNE	DON'T TELL ME	Arctic	1
6	ANASTACIA	LEFT OUTSIDE ALONE	Epic	1
7	NATASHA BEDINGFIELD	SINGLE	Phonogram	1
8	ZPLAY FEAT. RAGHAV & NAITLA BOSS	IT CAN'T BE REAL	ZPlay/Atlantic	1
9	MAROON 5	THIS LOVE	Stone Island	1
10	THE RASMUS IN THE SHADOWS		Island	1
11	D-12	MY BAND	Interscope/Atlantic	1
12	JAY-Z	99 PROBLEMS/DIRT OFF YOUR SHOULDER	Roc-A-Fella/Jay-Z	1
13	RONAN KEATING & LEANN RIMES	LAST THING ON MY MIND	Parade/3	1
14	THE STREETS	FI! BUT YOU KNOW IT	Liquid/Island	1
15	USHER FEAT. LIL' JON & LUDACRIS	YEAH	Atlantic	1
16	KEANE	EVERYBODY'S CHANGING	Atlantic	1
17	METHOD MAN FEAT. BUSTA RHYMES	WHAT'S HAPPENIN'	Atlantic/Interscope	1
18	JOSS STONE	SUPER DUPER LOVE (ARE YOU DIGGIN ON ME)	Atlantic/Wegm	1
19	KASABIAN	CLUB FOOT	Island	1
20	GOLDFRAPP	STRICT MACHINE	Meridian/Atlantic	1
21	SPECIAL D	COME WITH ME	All Around The World	1
22	ALANIS MORISSETTE	EVERYTHING	Novus/Atlantic/Island	1
23	THE CHARLATANS	UP AT THE LAKE	Meridian/Atlantic	1
24	BUSTED	AIR HOSTESS	Universal	1
25	DJ CASPER	CHA CHA SLIDE	All Around The World	1
26	GUNTHER & THE SUNSHINE GIRLS	DING DONG SONG	Meridian/Atlantic	1
27	BOOGIE PIMPS	SUNNY	Sony	1
28	MCLY	5 COLORS IN HER HAIR	Universal	1
29	TWISTA	SLOW JAMZ	Galaxy/2	1
30	ASJ ORPHEUS		Atlantic	1
31	BLUE BREATHE	EASY	Island	1
32	PETE DOHERTY	BABYSHAMBLES	High Society	1
33	GABRIELLE	STAY THE SAME	Meridian/Atlantic	1
34	BRITNEY SPEARS	TOXIC	Jive	1
35	LOSTPROPHETS	WAKE UP (MAKE A MOVE)	Meridian/Atlantic	1
36	JAMES FOX	HOLD ON TO OUR LOVE	Meridian/Atlantic	1
37	JOE FEAT. G-UNIT	RIDE WIT' U/MORE & MORE	Sony	1
38	FRANZ FERDINAND	MATINEE	Meridian/Atlantic	1

11/15/04	11/15/04	11/15/04	11/15/04	11/15/04
11/15/04	11/15/04	11/15/04	11/15/04	11/15/04
11/15/04	11/15/04	11/15/04	11/15/04	11/15/04
11/15/04	11/15/04	11/15/04	11/15/04	11/15/04
11/15/04	11/15/04	11/15/04	11/15/04	11/15/04

Singles Chart



WEEKS ON CHART	LAST WEEK	ARTIST TITLE	WEEKS ON CHART	LAST WEEK	ARTIST TITLE
39	27	NERD SHE WANTS TO MOVE (feat. Lil' Kim) (Epic)	40	29	BEYONCÉ NAUGHTY GIRL (feat. Jay-Z) (Columbia)
NEW	41	GOMEZ SILENCE (feat. Lil' Kim) (Epic)	42	32	JAMELIA THANK YOU (feat. Lil' Kim) (Epic)
43	38	OUTKAST FEAT. SLEEPY BROWN THE WAY YOU MOVE (feat. Sleepy Brown) (A&M)	44	33	HIM SOLTARY MAN (feat. Lil' Kim) (Epic)
45	30	TIESTO FEAT. BT LOVE COMES AGAIN (feat. BT) (Capitol)	46	35	WOLFGANG FEAT. PETE DOHERTY FOR LOVERS (feat. Pete Doherty) (Capitol)
47	31	JC CHASEZ SOME GIRLS/BLOWIN' ME UP (feat. JC Chasez) (Epic)	48	22	GRAHAM COXON BITTERSWEET BUNDLE OF MISERY (feat. DJ Daz) (Capitol)
49	34	OCEAN LAB SATELLITE (feat. Ocean Lab) (Capitol)	50	34	NARCOTIC THRUST I LIKE IT (feat. Narcotic Thrust) (Capitol)
51	40	KANYE WEST THROUGH THE WIRE (feat. Kanye West) (Capitol)	52	THE RAVENETTES THAT GREAT LOVE SOUND (feat. The Ravenettes) (Capitol)	
53	41	JANET JACKSON JUST A LITTLE WHILE (feat. Janet Jackson) (Capitol)	54	39	TALI LYRIC ON MY LIP (feat. Tali Lyric) (Capitol)
55	44	AGNETHA FALTSKOG IF I THOUGHT YOU'D EVER... (feat. Agnetha Fältskog) (Capitol)	56	41	PINK LAST TO KNOW (feat. Pink) (Capitol)
57	53	SNOW PATROL CHOCOLATE (feat. Snow Patrol) (Capitol)	58	EBONY DUBSTERS NUMBER 1/THE RITUAL (feat. Ebony Dubsters) (Capitol)	
59	52	ATOMIC KITTEN SOMEONE LIKE ME/RIGHT NOW 2004 (feat. Atomic Kitten) (Capitol)	60	33	AUF DER MAUR REAL A LIE (feat. Auf der Maur) (Capitol)
61	47	DIDO DON'T LEAVE HOME (feat. Dido) (Capitol)	62	41	GEORGE MICHAEL AMAZING (feat. George Michael) (Capitol)
63	56	THE DARKNESS LOVE IS ONLY A FEELING (feat. The Darkness) (Capitol)	64	4	LASGO SURRENDER (feat. Lasgo) (Capitol)
65	8	SUGABABES IN THE MIDDLE (feat. Sugababes) (Capitol)	66	50	GEMMA FOX FEAT. MC LYTE GIRLFRIENDS STORY (feat. Gemma Fox) (Capitol)
NEW	67	J MAJIK & WICKAMAN SCOOBY DOO/SPYCATCHER (feat. J Majik & Wickaman) (Capitol)	68	PEYTON A HIGHER PLACE (feat. Peyton) (Capitol)	
69	74	BENNIE MA FEAT. MS THING DUDE (feat. Bennie Ma) (Capitol)	70	9	WILL YOUR YOUR GAME (feat. Will Young) (Capitol)
71	54	GOLDIE LOOKIN' CHAIN HALF MAN HALF MACHINE/SELF SUICIDE (feat. Goldie Lookin' Chain) (Capitol)	72	NORE NOTHIN' (feat. Noe Notthin') (Capitol)	
73	30	JENNIFER LOPEZ FEAT. MC LYTE GIRLFRIENDS STORY (feat. Jennifer Lopez) (Capitol)	74	59	BLACK EYED PEAS HEY MAMA (feat. Black Eyed Peas) (Capitol)
NEW	75	MODEY LEMON CROWS (feat. Modley Lemon Crows) (Capitol)			

■ Sales increase ■ Highest New Entry ■ Highest 1000000 ■ Sales 1000000+
■ Sales increase ■ Highest New Entry ■ Highest 1000000 ■ Sales 1000000+

WEEKS ON CHART	LAST WEEK	ARTIST TITLE	WEEKS ON CHART	LAST WEEK	ARTIST TITLE
1	1	MORRISSEY IRISH BLOOD ENGLISH HEART (feat. Morrissey) (Capitol)	1	1	CHRISTINA MILLAN COP IT LOW (feat. Christina Milkan) (Capitol)
2	2	PETE DOHERTY BABYSHAMBLES (feat. Pete Doherty) (Capitol)	2	2	JAY-Z 99 PROBLEMS/DIRT OFF YOUR SHOULDER (feat. Jay-Z) (Capitol)
3	3	TIESTO FEAT. BT LOVE COMES AGAIN (feat. BT) (Capitol)	3	3	METHOD MAN FEAT. BUSI BRYMES WHAT'S HAPPENIN' (feat. Method Man) (Capitol)
4	4	FRANZ FERDINAND MATTIERS (feat. Franz Ferdinand) (Capitol)	4	4	D 12 MY BANO (feat. D 12) (Capitol)
5	5	LOSTPROPHETS WAKE UP (PAMEA MOVED) (feat. Lostprophets) (Capitol)	5	5	THE STREETS FIT BUT YOU KNOW IT (feat. The Streets) (Capitol)
6	6	TALI LYRIC ON MY LIP (feat. Tali Lyric) (Capitol)	6	6	USHER FEAT. JIM JON & LUDACRIS YEAH (feat. Usher) (Capitol)
7	7	EBONY DUBSTERS NUMBER 1/THE RITUAL (feat. Ebony Dubsters) (Capitol)	7	7	JESS STONE SUPER DUPEL LOVE (ARE YOU DUGGIN ON ME) (feat. Jess Stone) (Capitol)
8	8	PEYTON A HIGHER PLACE (feat. Peyton) (Capitol)	8	8	TIWISTA SLOW JAMZ (feat. Tiwista) (Capitol)
9	9	MICHAEL MUSE COME ON (feat. Michael Muse) (Capitol)	9	9	JOE FEAZ GUNNY RIDE WIT' UNMORE & MORE (feat. Joe Feaz) (Capitol)
10	10	J MAJIK & WICKAMAN SCOOBY DOO/SPYCATCHER (feat. J Majik & Wickaman) (Capitol)	10	10	NERD SHE WANTS TO MOVE (feat. Lil' Kim) (Epic)
11	11	MARTIN SULLIVAN ROCKING MUSIC (feat. Martin Sullivan) (Capitol)	11	11	BEYONCÉ NAUGHTY GIRL (feat. Jay-Z) (Columbia)
12	12	ARMAND VAN HELDEN HEAR MY NAME (feat. Armand Van Helden) (Capitol)	12	12	OUTKAST FEAT. SLEEPY BROWN THE WAY YOU MOVE (feat. Sleepy Brown) (A&M)
13	13	STEVE LAWLER LOST (feat. Steve Lawler) (Capitol)	13	13	JAMELIA THANK YOU (feat. Lil' Kim) (Epic)
14	14	GOLDIE LOOKIN' CHAIN HALF MAN HALF MACHINE/SELF SUICIDE (feat. Goldie Lookin' Chain) (Capitol)	14	14	GEMMA FOX FEAT. MC LYTE GIRLFRIENDS STORY (feat. Gemma Fox) (Capitol)
15	15	PRAYE CATS SHINED ON ME (feat. Praye Cats) (Capitol)	15	15	NORE NOTHIN' (feat. Noe Notthin') (Capitol)
16	16	ICARUS LINE PARTY THE BAY OFF (feat. Icarus Line) (Capitol)	16	16	WILL YOUR YOUR GAME (feat. Will Young) (Capitol)
17	17	MICHAEL MUSE COME ON (feat. Michael Muse) (Capitol)	17	17	GOLDIE LOOKIN' CHAIN HALF MAN HALF MACHINE/SELF SUICIDE (feat. Goldie Lookin' Chain) (Capitol)
18	18	THE DARKNESS LOVE IS ONLY A FEELING (feat. The Darkness) (Capitol)	18	18	LUDACRIS SATURDAY (OOOH OOOH) (feat. Ludacris) (Capitol)
19	19	MARTIN SULLIVAN ROCKING MUSIC (feat. Martin Sullivan) (Capitol)	19	19	DMX X GUNZ 'N' CATS I TO YA (feat. DMX) (Capitol)
20	20	STAND W/ ME (feat. Stand With Me) (Capitol)	20	20	DMX X GUNZ 'N' CATS I TO YA (feat. DMX) (Capitol)

As used by Top Of The Pops and Radio One



ZPlay
 The first act to register these Top 10 hits this year is 22-year-old **Caroline Dayley**, who contributed vocals to ZPlay's January number one hit **Sit Confused** and followed up by scoring a solo Top 10 hit with **Cart Get Enough**. He completes his hat-trick with **It's Cart Be Right**, another ZPlay single.



Jay-Z's double A-side single 99 Problems/Dirt Off Your Shoulder enters **Billboard's** 22nd chart week. It is the second single from his "first" album, **The Black Album**, and has already done far better than the first, **George Clooney**, which reached 32 last December.



36 James Fox Jones Fox's Hold On To Love managed to pick up 29 points for the UK in this year's **Radio 2** Song Contest in Istanbul last Saturday, but finished 14th out of 25 countries. That ties with our second worst showing, from **Nicki French's** **Don't Let That Song Again In 2000**.

The Official UK Singles Chart is compiled on a consecutive basis by **Capitol** and **B&B** based on a sample of more than 4,000 records. The Official UK Charts Company (UK Charts) is a joint venture of **Capitol** and **B&B** companies.

INDEPENDENT SINGLES

WEEKS ON CHART	LAST WEEK	ARTIST TITLE	WEEKS ON CHART	LAST WEEK	ARTIST TITLE
1	1	MORRISSEY IRISH BLOOD ENGLISH HEART (feat. Morrissey) (Capitol)	1	1	TIESTO FEAT. BT LOVE COMES AGAIN (feat. BT) (Capitol)
2	2	PETE DOHERTY BABYSHAMBLES (feat. Pete Doherty) (Capitol)	2	2	FRANZ FERDINAND MATTIERS (feat. Franz Ferdinand) (Capitol)
3	3	LOSTPROPHETS WAKE UP (PAMEA MOVED) (feat. Lostprophets) (Capitol)	3	3	TALI LYRIC ON MY LIP (feat. Tali Lyric) (Capitol)
4	4	EBONY DUBSTERS NUMBER 1/THE RITUAL (feat. Ebony Dubsters) (Capitol)	4	4	PEYTON A HIGHER PLACE (feat. Peyton) (Capitol)
5	5	J MAJIK & WICKAMAN SCOOBY DOO/SPYCATCHER (feat. J Majik & Wickaman) (Capitol)	5	5	GOLDIE LOOKIN' CHAIN HALF MAN HALF MACHINE/SELF SUICIDE (feat. Goldie Lookin' Chain) (Capitol)
6	6	PRAYE CATS SHINED ON ME (feat. Praye Cats) (Capitol)	6	6	ICARUS LINE PARTY THE BAY OFF (feat. Icarus Line) (Capitol)
7	7	MICHAEL MUSE COME ON (feat. Michael Muse) (Capitol)	7	7	MARTIN SULLIVAN ROCKING MUSIC (feat. Martin Sullivan) (Capitol)
8	8	ARMAND VAN HELDEN HEAR MY NAME (feat. Armand Van Helden) (Capitol)	8	8	STEVE LAWLER LOST (feat. Steve Lawler) (Capitol)
9	9	GOLDIE LOOKIN' CHAIN HALF MAN HALF MACHINE/SELF SUICIDE (feat. Goldie Lookin' Chain) (Capitol)	9	9	DMX X GUNZ 'N' CATS I TO YA (feat. DMX) (Capitol)

DANCE SINGLES

WEEKS ON CHART	LAST WEEK	ARTIST TITLE	WEEKS ON CHART	LAST WEEK	ARTIST TITLE
1	1	TIESTO FEAT. BT LOVE COMES AGAIN (feat. BT) (Capitol)	1	1	TIESTO FEAT. BT LOVE COMES AGAIN (feat. BT) (Capitol)
2	2	PRAYE CATS SHINED ON ME (feat. Praye Cats) (Capitol)	2	2	PEYTON A HIGHER PLACE (feat. Peyton) (Capitol)
3	3	PEYTON A HIGHER PLACE (feat. Peyton) (Capitol)	3	3	X-PRESS 2 STAGE LIGHT SILHOUETTE (feat. X-Press) (Capitol)
4	4	MARTIN SULLIVAN ROCKING MUSIC (feat. Martin Sullivan) (Capitol)	4	4	MICHAEL MUSE COME ON (feat. Michael Muse) (Capitol)
5	5	JAY-Z & BIG PIMPIN' (feat. Jay-Z & Big Pimpin') (Capitol)	5	5	STEVE LAWLER LOST (feat. Steve Lawler) (Capitol)
6	6	MARTIN SULLIVAN ROCKING MUSIC (feat. Martin Sullivan) (Capitol)	6	6	MIKE FLOOD VIVID UP HIGH (feat. Mike Flood) (Capitol)
7	7	FUNX ELLI (feat. Funx Elli) (Capitol)	7	7	FLICKA ELLI (feat. Flicka Elli) (Capitol)
8	8	Q-TIP BREATHE AND STOP (feat. Q-Tip) (Capitol)	8	8	LUDACRIS WHAT'S YOUR FANTASY (feat. Ludacris) (Capitol)
9	9	MC KAYE LAB SATELLITE (feat. MC Kaye) (Capitol)	9	9	ONKEY BASS/GABRIELLE WIDMAN SHUGGIE LOVE (feat. Onkey Bass & Gabrielle Widman) (Capitol)
10	10	PLUMMET CHERISH THE DAY (feat. Plummet) (Capitol)	10	10	STANTON WARRIORS ADVENTURES IN SUCCESS (feat. Stanton Warriors) (Capitol)
11	11	STANTON WARRIORS ADVENTURES IN SUCCESS (feat. Stanton Warriors) (Capitol)	11	11	LUDACRIS FEAT. NATE DOGG AREA CODES (feat. Ludacris) (Capitol)
12	12	LUDACRIS FEAT. NATE DOGG AREA CODES (feat. Ludacris) (Capitol)	12	12	ORGAN DONORS RHYTHMS DIVINE (feat. Organ Donors) (Capitol)
13	13	SPECIAL D COME WITH ME (feat. Special D) (Capitol)	13	13	SPECIAL D COME WITH ME (feat. Special D) (Capitol)

R&B SINGLES

WEEKS ON CHART	LAST WEEK	ARTIST TITLE	WEEKS ON CHART	LAST WEEK	ARTIST TITLE
1	1	CHRISTINA MILLAN COP IT LOW (feat. Christina Milkan) (Capitol)	1	1	JAY-Z 99 PROBLEMS/DIRT OFF YOUR SHOULDER (feat. Jay-Z) (Capitol)
2	2	METHOD MAN FEAT. BUSI BRYMES WHAT'S HAPPENIN' (feat. Method Man) (Capitol)	2	2	D 12 MY BANO (feat. D 12) (Capitol)
3	3	THE STREETS FIT BUT YOU KNOW IT (feat. The Streets) (Capitol)	3	3	USHER FEAT. JIM JON & LUDACRIS YEAH (feat. Usher) (Capitol)
4	4	USHER FEAT. JIM JON & LUDACRIS YEAH (feat. Usher) (Capitol)	4	4	JESS STONE SUPER DUPEL LOVE (ARE YOU DUGGIN ON ME) (feat. Jess Stone) (Capitol)
5	5	TIWISTA SLOW JAMZ (feat. Tiwista) (Capitol)	5	5	JOE FEAZ GUNNY RIDE WIT' UNMORE & MORE (feat. Joe Feaz) (Capitol)
6	6	NERD SHE WANTS TO MOVE (feat. Lil' Kim) (Epic)	6	6	BEYONCÉ NAUGHTY GIRL (feat. Jay-Z) (Columbia)
7	7	OUTKAST FEAT. SLEEPY BROWN THE WAY YOU MOVE (feat. Sleepy Brown) (A&M)	7	7	JAMELIA THANK YOU (feat. Lil' Kim) (Epic)
8	8	JAMELIA THANK YOU (feat. Lil' Kim) (Epic)	8	8	GEMMA FOX FEAT. MC LYTE GIRLFRIENDS STORY (feat. Gemma Fox) (Capitol)
9	9	GEMMA FOX FEAT. MC LYTE GIRLFRIENDS STORY (feat. Gemma Fox) (Capitol)	9	9	NORE NOTHIN' (feat. Noe Notthin') (Capitol)
10	10	WILL YOUR YOUR GAME (feat. Will Young) (Capitol)	10	10	WILL YOUR YOUR GAME (feat. Will Young) (Capitol)
11	11	GOLDIE LOOKIN' CHAIN HALF MAN HALF MACHINE/SELF SUICIDE (feat. Goldie Lookin' Chain) (Capitol)	11	11	LUDACRIS SATURDAY (OOOH OOOH) (feat. Ludacris) (Capitol)
12	12	LUDACRIS SATURDAY (OOOH OOOH) (feat. Ludacris) (Capitol)	12	12	DMX X GUNZ 'N' CATS I TO YA (feat. DMX) (Capitol)

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Keane's debut album sells more than 150,000 copies to take the top spot in an otherwise quiet week which sees Mario Winans and Joss Stone make strong gains.

The Official UK

TOP 20 MUSIC DVD

Wk	Artist	Title	Label
1	3	THE WHO THE KIDS ARE ALRIGHT	Sony BMG
2	2	BRITNEY SPEARS IN THE ZONE	Jive/BMG
3	1	THE PIXIES THE POKES	A&J (VH1)
4	4	CANS N' ROSAS WELCOME TO THE VIDEO	Universal/UMG
5	6	CHER THE FAREWELL TOUR	BMG Music/UMG
6	5	BEYONCÉ LIVE AT WEMBLEY	Elektra/TEL
7	10	QUEEN LIVE AT WEMBLEY STADIUM	Parlophone/EMI
8	13	THE EAGLES HELL FREEZES OVER	BMG Music/UMG
9	14	VARIOUS THE LAST WALTZ	MCA/UMG
10	16	HANK MARVIN HANK PLAYS LIVE	Universal/UMG
11	11	ABBA IN CONCERT	Polygram
12	9	DURAN DURAN GREATEST - THE VIDEOS	DIG
13	23	CANS N' ROSAS ILLUSION VIDEO 1	Geffen/UMG
14	7	RUN-DMC DAY OF DAYS - 30TH ANNIVERSARY	Ridge
15	12	CANS N' ROSAS USE YOUR ILLUSION II	Prostar
16	8	ATOMIC KITTEN GREATEST HITS - LIVE AT THE WEMBLEY ARENA	Island
17	15	VARIOUS CONCERT FOR GEORGE	Warner Music/UMG
18	18	BARBRA STREISAND THE CONCERT	BMG Music/UMG
19	17	ROBBIE WILLIAMS WHAT WE DID LAST SUMMER	Chrysalis
20	19	MOBB DEEP INFAMOUS ALLEGIANCE PT	Real Gone/The Black Group



1. Keane
After reaching number three with debut Island single *Somewhere Only We Know* and four with follow-up *Everybody's Changing*, Keane make an impressive debut on the albums chart, rocketing to number one with first-week sales of 155,373.



2. The Streets
Although *The Streets* debut album *Original Love* (Frankie Media) debuted and peaked at 12, it has turned first-week sales of 39,744 into a total of 421,579 in 25 months. That plus the fact that lead-off single *Fit But You Know It* was a number four hit earlier this month meant that *The Streets*' second album, *A Grand Don't Come For Free*, was certain to make a big splash on its debut - and it didn't disappoint, selling 106,327 copies to top the chart at two this week.



6. Mario Winans
It's still two weeks until the release of the introductory single, *I Don't Wanna Know*, from Winans' *Hurt No More* album, but the album makes a significant climb despite its soft launch. Exposure for the single has helped move the album 6-46-26-6 in the past three weeks.

Wk	Artist	Title	Label
1	NEW	KEANE HOPES AND FEARS	Island
2	NEW	THE STREETS A GRAND DON'T COME FOR FREE	Latched
3	3	ANASTACIA ANASTACIA	Epic
4	1	CUNTS N' ROSAS GREATEST HITS	Chrysalis
5	2	MAROON 5 SONGS ABOUT JANE	Jive/BMG
6	26	MARIO WINANS HURT NO MORE	Real Gone
7	20	JOSS STONE THE SOUL SESSIONS	Belived
8	6	SCISSOR SISTERS SCISSOR SISTERS	Polygram
9	7	SHADOWS LIFE STORY	Island
10	10	FRANZ FERDINAND FRANZ FERDINAND	Dunoon
11	4	D-12 DIZ WORLD	Interscope
12	5	WHO THEN AND NOW	Polygram
13	8	USHER CONFESSIONS	Arista
14	15	SNOW PATROL FINAL STRAW	Epic/Sony
15	12	KATIE MELUA CALL OFF THE SEARCH	Dunoon
16	11	NORAH JONES FEELS LIKE HOME	Mercury
17	13	THE RASMUS DEAD LETTERS	Mercury
18	19	KANYE WEST THE COLLECTOR	Epic
19	24	LEANN RIMES THE BEST OF P	Columbia
20	23	OUTKAST SPEAKERSBOOKX/ THE LOVE BELOW	Arista
21	33	ABBA GOLD - GREATEST HITS	Polygram
22	15	EAMON I DON'T WANT YOU BACK	Jive
23	18	DIANA KRALL THE GIRL IN THE OTHER ROOM	Nonesuch
24	16	THE PIXIES BEST OF - WAVE OF MUTILATION	A&J
25	20	JAMIE CULLUM TWENTYSOMETHING	UMG
26	44	DAMIEN RICE	Mercury
27	21	PRINCE MUSICOCLOGY	Columbia
28	26	BRITNEY SPEARS IN THE ZONE	Jive
29	107	NORAH JONES COME AWAY WITH ME	Polygram
30	47	THE STREETS ORIGINAL PIRATE MATERIAL	Island
31	25	DIDO LIFE FOR RENT	Latched
32	23	WILL YOUNG FRIDAY'S CHILD	Columbia
33	19	LOSTPROPHETS START SOMETHING	Mercury
34	24	NO DOUBT THE SINGLES 1992-2003	Mercury
35	19	GEORGE MICHAEL PATIENCE	Mercury
36	9	QUEEN GREATEST HITS II & III	Parlophone
37	NEW	RADIOHEAD COM LAG 2+2=5	Buckley
38	33	ALICIA KEYS THE DIARY OF	Jive

TOP 10 JAZZ/BLUES ALBUMS

Wk	Artist	Title	Label
1	1	NORAH JONES FEELS LIKE HOME	Blue Note
2	2	DIANA KRALL THE GIRL IN THE OTHER ROOM	Nonesuch
3	3	JAMIE CULLUM TWENTYSOMETHING	UMG
4	4	NORAH JONES COME AWAY WITH ME	Polygram
5	5	AMY WINDHOUSE IRANAK	Island
6	6	MICHAEL BUBLE MICHAEL BUBLE	Epic
7	8	CHRIS REA THE BLUE JUKEBOX	Jones
8	7	HARRY CONNICK JR ONLY YOU	Columbia
9	9	JAMIE CULLUM POINTLESS NOSTALGIC	Candle
10	11	WILLIAMS' RHYTHM KINGS JUST FOR A THRILL	Real Entertainment

THE YEAR SO FAR: TOP 20 ALBUMS

Wk	Artist	Title	Label
1	1	KATIE MELUA CALL OFF THE SEARCH	Dunoon
2	1	NORAH JONES FEELS LIKE HOME	Blue Note
3	1	CUNTS N' ROSAS GREATEST HITS	Chrysalis
4	1	GEORGE MICHAEL PATIENCE	Mercury
5	1	WILL YOUNG FRIDAY'S CHILD	S
6	1	BLACK EYED PEAS ELEPHANT	A&M
7	1	DIDO LIFE FOR RENT	Cherry
8	1	ANASTACIA ANASTACIA	Epic
9	1	LEANN RIMES THE BEST OF	Columbia
10	1	USHER CONFESSIONS	Arista
11	1	SNOW PATROL FINAL STRAW	Epic/Sony
12	1	JOSS STONE THE SOUL SESSIONS	Belived
13	1	NO DOUBT THE SINGLES 1992-2003	Mercury
14	1	JAMIE CULLUM TWENTYSOMETHING	UMG
15	1	OUTKAST SPEAKERSBOOKX/ THE LOVE BELOW	Arista
16	1	FRANZ FERDINAND FRANZ FERDINAND	Dunoon
17	1	SCISSOR SISTERS SCISSOR SISTERS	Polygram
18	1	DARKNESS PERMISSION TO LAND	West
19	1	NORAH JONES COME AWAY WITH ME	Polygram
20	1	ENGLBERT HUMPERDINCK HIS GREATEST LOVE SONGS	UMG

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Albums Chart

Pos	Weeks on Chart	Artist	Album Title	Label	Chart Date
39	22	RONAN KEATING	TURN IT ON	Island	19/08/03
40	1	KILLSWITCH ENGAGE	THE END OF HEARTACHE	Real Gone Music	19/08/03
41	45	ZERO 7	WHEN IT FALLS	Virgin	19/08/03
42	3	ATOMIC KITTEN	THE GREATEST HITS	Decca	19/08/03
43	49	JET	GET BORN	Imprint	19/08/03
44	3	JAY-Z	THE BLACK ALBUM	Elektra	19/08/03
45	32	NERD FLY OR DIE	NERD FLY OR DIE	Wax	19/08/03
46	40	CHRISTINA AGUILERA	STRIPPED	RCA	19/08/03
47	37	BLACK EYED PEAS	ELEPHUNK	A&M	19/08/03
48	13	JAMIELIA	THANK YOU	Relativity	19/08/03
49	10	BLAY CITY ROLLERS	THE VERY BEST OF	Real Gone Music	19/08/03
50	40	BUSTED	A PRESENT FOR EVERYONE	Universal	19/08/03
51	34	NELLY FURTADO	FOLKLORE	Qwest/Real Gone Music	19/08/03
52	75	DANIEL BENDINGFIELD	GOTTA GET THRU THIS	Real Gone Music	19/08/03
53	10	GOLDFRAPP	BLACK CHERRY	Wax	19/08/03
54	45	THE DARKNESS	PERMISSION TO LAND	Mut	19/08/03
55	32	MUSE	ABSOLUTION	Island	19/08/03
56	4	JESSICA SIMPSON	IN THIS SKIN	Columbia	19/08/03
57	54	BEYONCÉ	DAUGHTER IN LOVE	Columbia	19/08/03
58	3	THE BETA BAND	HEROES TO ZEROS	Real Gone Music	19/08/03
59	10	ENGBELT HUMPERDINCK	HIS GREATEST LOVE SONGS	Real Gone Music	19/08/03
60	42	THE ZUTONS	WHO KILLED THE ZUTONS?	Decca	19/08/03
61	57	EVANESCENCE	FALLN	Wax	19/08/03
62	4	AGNETA FALTSKOG	MY COLOURING BOOK	Wax	19/08/03
63	85	COLDPLAY	A RUSH OF BLOOD TO THE HEAD	Relativity	19/08/03
64	3	CHER	THE VERY BEST OF	Real Gone Music	19/08/03
65	26	MICHAEL JACKSON	NUMBER ONES	Wax	19/08/03
66	10	KELIS	TASTY	Wax	19/08/03
67	50	BLINK 182	BLINK 182	Capitol	19/08/03
68	10	EVA CASSIDY	SONGBIRD	Real Gone Music	19/08/03
69	24	RED HOT CHILI PEPPERS	GREATEST HITS	Warner Bros	19/08/03
70	54	SARAH MCLACHLAN	AFTERGLOW	Atlantic	19/08/03
71	29	SUGABABES	THREE	Universal	19/08/03
72	67	TWISTA	KAMIKAZE	Atlantic	19/08/03
73	7	JOE AND THEN	JOE AND THEN	Real Gone Music	19/08/03
74	66	ERIC CLAPTON	ME AND MR JOHNSON	Real Gone Music	19/08/03
75	70	JUSTIN TIMBERLAKE	JUSTIFIED	Wax	19/08/03

Chart compiled from official sales data. Only UK sales are shown. A sample of more than 4,000 UK stores. © 2004 UKCharts Company. 2004. Produced with IFPI and BPI registrations.



8. Sclator Sisters With their Laura's single being reissued and gaining much more radio exposure, the second time round, the Sclator Sisters' debut album may have slipped 6-8 this week, but it posts a 6% increase in sales, with 26,141 copies taking its cumulative total to 256,860. The album didn't make the Top 10 until its ninth week in the chart, but has reinvigorated their career since.



26. Damien Rice Rice's debut album 0 benefited enormously from its appearance on the BBC's Jonathan Ross Show last week, and makes another mighty leap this week. 0 has catapulted 109-4-26 to a fortnight and its current position in its highest since it peaked at 23 last October.



53. Goldfrapp Nine months after going live at 25, Goldfrapp's reissued *Subject* makes simple terms better for its second outing, debuting at 20. The single's use in an Apple TV ad helps. Live Black's Cherry album - which debuted and peaked at 19 a year ago, and has sold 170,000 copies so far - to bounce 72-53 this week, its best chart placing for 10 weeks.

TOP 20 COMPILATIONS

Pos	Weeks on Chart	Artist	Album Title	Label
1	1	VARIOUS	HOW THAT'S WHAT I CALL MUSIC 57	EMI
2	1	VARIOUS	KISS POPS THE HIP HOP COLLECTION	Universal
3	2	VARIOUS	ULTIMATE FIGHT DANCING 03	BMG
4	0	VARIOUS	CAPITAL GOLD - JUST GREAT SONGS	Island
5	5	VARIOUS	BACK TO THE MOVIES - HITS FROM THE FLX	Virgin
6	3	VARIOUS	CLUBLAND XTRME 2	IMPACT
7	4	VARIOUS	TRANCE PROCESSES	Virgin
8	8	VARIOUS	URBAN MUSIC FESTIVAL	Warner
9	0	VARIOUS	FRANCE MASTERS	Wax
10	6	VARIOUS	ANNUAL SPRING 2004	Ministry
11	7	VARIOUS	ANTHEMS OF OLD SKOOL	Island
12	9	VARIOUS	KILL BILL VOL. 1 (OST)	Island/Warner Bros
13	11	VARIOUS	BEST OF R&B	EMI
14	0	OST	THE OC	Warner
15	12	VARIOUS	WESTWOOD - THE JUMP OFF	Daf Jam
16	10	VARIOUS	LATE NIGHT MOODS	Virgin
17	13	VARIOUS	FLOORFILLERS	IMPACT
18	15	VARIOUS	BEST WORSHIP SONGS EVER	Virgin
19	16	VARIOUS	LOVE: ACTUALLY 03	Island
20	14	VARIOUS	KILL BILL VOL. 2 (OST)	Warner/Warner Bros

TOP 20 INDIE ALBUMS

Pos	Weeks on Chart	Artist	Album Title	Label
1	1	FRANZ FERDINAND	FRANZ FERDINAND	Decca
2	3	KATIE MELUA	CALL OF THE SEARCH	Quadrant
3	2	THE PIXIES	BEST OF - WAVE OF MUTILATION	4AD
4	4	LOSTPROPHETS	START SOMETHING	Wax
5	6	THE DARKNESS	PERMISSION TO LAND	Mut
6	5	BREED 79	CULTURA	Albat
7	9	DELAYS	FADED SEASIDE GLAMOUR	Real Gone
8	7	WILEY	TRODDIN ON THIN ICE	10
9	20	BASEMENT JAZZ	KESH KASH	10
10	17	THE PIXIES	SURFER ROSA	4AD
11	8	THE LIBERTINES	UP TO THE MOUNTAINS	4AD
12	0	AMPLIFIER	AMPLIFIER	Wax
13	19	THE PIXIES	DOO-LITTLE	4AD
14	11	THE STROKES	ROOM ON FIRE	10
15	13	STEREOPHONICS	JUST ENOUGH GREEN TO PERFORM	10
16	14	AL GREEN	THE BEST OF AL GREEN	Wax
17	4	BILL WYMAN'S RHYTHM KINGS	JUST FOR A THRILL	B&M
18	12	PETER DINKEL	SOUTH OF THE BORDER	10
19	12	PETER DINKEL	SOUTH OF THE BORDER II	10
20	18	INTO HEAD ADE OF SPACES	INTO HEAD ADE OF SPACES	10

TOP 10 DANCE ALBUMS

Pos	Weeks on Chart	Artist	Album Title	Label
1	1	ZERO 7	WHEN IT FALLS	Virgin
2	3	VARIOUS	SOULFIRE IN THE HOUSE	Real Gone
3	4	MOBY	PLAY	Wax
4	8	VARIOUS	GILLES-PIETERSON WORLDWIDE EXCLUSIVES	Island
5	5	MOBY	18	Wax
6	2	VARIOUS	CLUBLAND XTRME 2	IMPACT
7	0	VARIOUS	STEREO SLUSH V SAKÉ	Real Gone
8	7	VARIOUS	TWISTED DISCO 0204	Real Gone
9	0	VARIOUS	BEDROOM BREAKS - MEAT KATIE - LP 1	Island
10	0	BASEMENT JAZZ	KESH KASH	10

TOP 10 ROCK ALBUMS

Pos	Weeks on Chart	Artist	Album Title	Label
1	1	GUNS N' ROSES	GREATEST HITS	Real Gone
2	1	KILLSWITCH ENGAGE	THE END OF HEARTACHE	Real Gone
3	2	THE RASMOUS	DEAD LETTERS	Wax
4	4	LOSTPROPHETS	START SOMETHING	Wax
5	5	MUSE	ABSOLUTION	Island
6	1	YOUR CODENAME IS MILO	ALL ROADS TO FAULT	10
7	9	HOOBASTAN	THE REASON	Island
8	7	THE DARKNESS	PERMISSION TO LAND	Mut
9	6	BLINK 182	BLINK 182	Capitol
10	8	EVANESCENCE	FALLN	Wax



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The Divas → on Channel 4 May 30 at 3pm

Tribute to Jay-Z → on Channel 4 May 30 at 11.50pm

The Dons → on Channel 4 June 5 at 10.30am