

MUSICWEEK



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Robot ad track heads for chart

Wall Of Sound has taken the unusual step of teaming up with fellow indie Ministry Of Sound, in a bid to turn the track at the heart of Citroën's C4 car ad into one of this summer's biggest dance hits. The track, *Les Rythmes*

Digitales' Jacques Your Body – first released by Wall Of Sound in 1997 – has been licensed to Ministry's Data imprint ready for a re-release this summer.

Wall Of Sound managing director Mark Jones says he decided to tap into Ministry's expertise in maximising the potential of one-off dance singles. "The 'one-off' single is something

we've never done here," he says. "As the track is not part of a current campaign, I felt it would be much more beneficial if we teamed up with another company with a proven track record."

Data enjoyed the fourth biggest-selling single of 2005, in the form of Eric Prydz' *Call On Me*, as well as other hits by acts including *Boogie Pimps*. Through

the spring and early summer, Data will be conducting club promotions activity and set-up for the full release in July.

Data A&R director Ben Cook says, "The deal's great because it brings together two respected independents with complementary cultures, skills and resources, and offers a template for future co-operation."

US giant set to buy out Power

Clear Channel is set to raise its stake in the UK live scene by acquiring founder Vince Power's holding in Mean Fiddler **p3**

UK music goes west for SXSW

As the industry gathers in Texas for beers, barbecues and new bands, UK labels and media are set for a record turnout **p11**

Wrapping up sales appeal

Digital music may be hitting physical sales, but creative packaging is helping to add value to CD and vinyl product **p15**

This week's Number 1s

Albums: 50 Cent
Singles: McFly
Airplay: Sunset Strippers



19.03.05/£4.25

Bard demands end of sale-or-return policy for singles to cut costs for hard-pressed retailers

Shops urge returns rethink



by Jim Larkin

Bard is urging record companies to scrap their traditional sale-or-return policies for singles in a bid to encourage retailers to stay in the struggling market.

The retail organisation says it wants its members to be able to dispose of unsold CD singles themselves, arguing that the cost

of returning unsold product is simply prohibitive.

Retailers currently have varying allowances to buy singles on a sale-or-return basis. Small indies can return up to 5% of singles, while larger retailers receive higher proportions of SOR singles.

Bard has already lobbied the BPI on its proposal, which would mirror the practice in the book trade where covers of unsold books are ripped off and returned to publishers to prove the books have not been sold. Bard suggests a system which allows retailers to return only the barcodes or card cover from the CD packaging. The

BPI has asked members to consider the proposal and to report back to the operations unit, which is led by Pinnacle Entertainment's operations director Alan King.

There are concerns acknowledged on both sides, the most obvious being the lack of accountability and the risk of CDs disappearing in the market, but Bard deputy chairman Paul Quirk believes these can be overcome.

"There are cost and time savings on both sides," says Quirk, who runs a small independent network of shops in the North West. "It is a time-consuming business to process singles once they leave

the shelves and, if there's a better system we can learn from other industries, we should look at it."

The proposal comes at a time when many retailers are considering their involvement in the singles market; only last year WH Smith removed singles from its shelves.

Asda buying manager of music and games Nick Chilcott says, "Any fresh thinking to revitalise the current supply chain has to be a good thing because most retailers, including us, are revising the support we give to singles."

His sentiment is echoed by Entertainment UK music trading

controller Phil Penman, who says, "I would advocate anything that takes cost out of the supply chain of singles. There's now a £1.99 pricing system in place and it hasn't stopped the sales decline, but it has meant there's now so little profit involved that every retailer must be considering their options."

One objection to the proposal is an environmental grounds. The current system involves CD material being crushed and reused; if retailers were free to dispose of CDs, some fear that many would end up in skips and would not be recycled.

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THIS STUFF IS NOT THE BEST
 STUFF 2007 RESULTS IS
 NOT IMPACT YET
 DO LIST ALBUM ACTS YEAR SO NOT DUPE
 BIG OLD ONE ROCK
 News edited by Paul Williams

Clear Channel buys out Power's holding in live music group and unveils new London festival

US giant makes Mean Fiddler bid

Live

by Nicola Stale and Jim Larkin
 Clear Channel is ready to step up its UK presence with the acquisition of a stake in Mean Fiddler while also unveiling a new London music festival.

The world's biggest concert promoter has teamed up with Irish-owned MCD Productions, which already owns 24.3% of Mean Fiddler, to buy founder Vince Power's 34.9% stake in the music group. Clear Channel and MCD have specifically set up a joint venture company called Hamsard to make the bid, which was confirmed in a statement issued by Mean Fiddler to the Stock Exchange last Friday.

It cast new light on a statement issued by Mean Fiddler last month, in which it revealed the group had become subject to a preliminary takeover approach, although no names at that stage were revealed. Only the previous October, Power had rejected a bid for the company led by Media Internet telecom entrepreneur Richard Clingan and

the then chief operating officer Dean James at the last minute.

Clear Channel's interest in Mean Fiddler, whose portfolio includes the Glastonbury and Carling Reading/Leeds Festivals, was revealed just days after it announced the launch of The Wireless Festival, which is being sponsored by O2 and will take place over four days this June in London's Hyde Park.

In the Stock Exchange statement, Mean Fiddler revealed that it would accept a 60p per share cash offer, made within 30 days, for Power's stake, which he owns through the JV Power Jersey Trust. The cash offer values the entire company at approximately £40m.

MCD Productions, which owns The Point in Dublin, originally acquired a 16.2% stake in Power's company in December 2003. This was increased to 24.3% a month later, in January 2004. Consequently, the potential 59.2% stake jointly owned by Hamsard would trigger a situation whereby it would have to make a compulsory bid for the entire group.



Carling Reading festival: part of Mean Fiddler's events portfolio

A spokesman for Hamsard says, "Friday's statement basically means that we have first option on Vince's shares. Obviously we hope that this will result in a transaction, and certainly one for the entire company. However, it is all in the preliminary stages and we have due diligence to take care of."

If any bid for Power's stake is successfully completed, Hamsard

will have to seek acceptance from 90% of the remaining shareholders to acquire the entire group.

For Clear Channel, a successful conclusion of the deal would only further strengthen its presence in the UK, with its interests already including London's Hammersmith Apollo, the rock-oriented Download festival and the newly-launched Wireless Festival. The

new festival will run in two parts from June 24 to 25 – coinciding with the Glastonbury weekend – and then from June 29 to 30. It has been split into two sections to avoid clashing with Coldplay's two huge Crystal Palace dates being staged on June 27 to 28.

As well as New Order, headliners have been confirmed as Basement Jaxx, Keane and Kasabian. Organisers say 10 to 20 acts per day will perform and the event will also showcase new acts.

Clear Channel Entertainment festival director Stuart Galbraith rejects suggestions that the event does not qualify as a festival because there will be no camping. "I'm not enamoured with camping, and walking around in mud," he says. "Loads of people would love to go to a festival and not have to queue for two hours to get in or out, or to be able to go to a festival in the daytime and then go to a pub or a club before returning home for their creature comforts to sleep off their hangovers and come back the next day."

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UK musicians scoop £5m windfall in global royalties push

UK musicians have secured a £5m windfall in the first year of an initiative to step up royalty payments from overseas.

Seven countries, including Japan, Germany, the US and Switzerland, have stamped up cash in the Single Pipeline project which is being undertaken by the Performers' Forum, including Pamra, Musicians' Union and AURA, and PPL, in a bid to find international revenue on behalf of session players and artists without agents.

PPL director of operations

Clive Bishop adds that another 11 territories are expected to begin paying through cash in the next year via the initiative, which launched at the end of 2003 with an aim of putting pressure on overseas performer organisations to hand over royalties – and quickly.

Bishop says that the Single Pipeline has removed any excuse that there was no mandate to pay UK performers. He adds that the initiative is going back as far as possible to recover money owed to the 20,000 UK performers and

musicians represented by any one of the six UK performer organisations which are assigned to collect on their behalf.

"We have taken away any reason not to pay British performers," he adds, adding that the cash received so far also includes the first payments under the US 1999 Digital Millennium Copyright Act, which for the first time ensured that digital and cable operators have to pay royalties to sound recording rights-holders and performers.

Pamra's executive director Sabine Schlag is also encouraged by the amount of money now being channelled back to the UK from some countries, which have historically been notoriously slow at handing over performer royalties earned overseas.

She says that the Single Pipeline can more effectively pursue collective overseas agreements to benefit all UK performers and the "clout" of the initiative will open more overseas markets to reunite artists with overdue remuneration.

"One of my mission statements when I started was to focus on international payments and that is now being cracked," says Schlag.

By the end of this month, Pamra also expects to reach the £10m mark for the total amount of international payments handed to its members since it formed in 1996.

Payments from overseas territories, including Austria, Denmark and Romania, will also be included in its next distribution to members on March 31.

THE MUSIC WEEK PLAYLIST



THE STIX FEET
CORINNE
BALLEY RAE
 Young & Fresh (Centric)
 The long-awaited return of Mark Hill could also make a solo star of vocalist Corinne Bailey Rae (single, April 4)



MORCHEEBA
 The Antidote (Echo)
 A refreshed Morcheeba deliver their strongest set for some time. The new psychedelic production sheet dispels the coffee table tag for good. (album, May 9)



THE CORAL
 In The Morning (Delatonic)
 This first single from the Portland-based trio arrived produced third album could be an early summer anthem (single, May 6)



VITALIC
 My Fried Dario (Citizen/Pas)
 Stirring electro-pop from Paris being released as a curtain-raiser for what could be one of the most important dance albums of the year (single, April 4)



MUGISON
 Mugimama Is This Monkey Music (Accidental)
 Still number one album in his native Iceland since its release in December (album, April 11)



VARIOUS
 Psychic Out (Eskimo)
 Scottish DJ duo Optimo deliver an eclectic mix album that is destined to create a big buzz (album, April 25)



NATASHA
 BEDINGFIELD
 I've Been Easy (Phonogenic)
 One of Natasha's finest album tracks now in the air since its single treatment, offering a new angle (single, April 4)



FANS OF KATE
 I Don't Know What To Do With My Hands (Moshi Moshi)
 Second indie single from the anthemic indie band who it is certainly worth watching this year (single, May 28)



TERRI WALKER
 Whorepiss Daisy (Mercury)
 This UK soul talent has a chance of breaking into the mainstream with this catchy pop R&B comeback (single, out now)



THE BRAVERY
 The Bravery (Loag)
 New York's most rapidly rising indie-wearing indie duo's should make a big impact this week with this debut (album, out now)

Office of Fair Trading green-lights merger with GWR

Capital gains from sale of Century 106

Radio

by Paul Williams

Capital Radio bosses are handing over the OFT-required sale of Century 106 to a team of bankers to allow executives to fully focus on the merger with GWR.

Chief executive David Mansfield, who will resume his existing role in the newly merged company, says his group is appointing a bank to manage the sale of the East Midlands station, which was demanded by regulators as a key condition for the £71m merger to proceed.

The Office of Fair Trading last week revealed it had accepted undertakings offered by Capital to divest Century, a move which followed concerns that the combination of Capital and GWR's assets would have given the enlarged media group too great a share of the East Midlands radio market. The planned sell-off means the merger will not have to be referred to the Competition Commission.

"We've had a number of approaches in double digit for the station," says Mansfield. "Some of them won't come to anything, some are a bit of kite-flying, but some are very serious."

The chief executive notes that there is no published timetable when the station has to be sold off, but he adds, "We've told the OFT we believe it is in the interest of the



Mansfield taking offers for Century 106

purchaser and certainly the interest of the staff that the thing happens sooner rather than later."

After the sale, the merged Capital and GWR group will still own two stations operating under the Century brand, leading to a possible issue of name ownership for the new controllers of Century 106. Mansfield agrees that having the same brand owned by two organisations could be confusing, but discussions about licensing the Century name could be undertaken if the new owner so wished.

The OFT's acceptance of Capital's divestment undertakings completes the final hurdle of what has been a generally smooth regulatory process for the two radio groups. Mansfield puts this down to a well-planned and meticulous approach by the two companies in putting the deal together, a process which has amounted to three years' work.

"An awful lot of preparatory work was done behind the scenes, so when we got to the point of the announcement last September we were about to start discussions with the OFT," he says. "We put substantial effort and resources to convince the OFT there would not be competition issues. If they had referred it to the Competition Commission it would have cost us considerably more and added about nine months to the process."

The main focus will now be on putting the team in place for the newly merged group, which is due to begin trading in early May. Mansfield says Capital and GWR face "some very difficult decisions", with the groups currently duplicating some jobs. "We've put in place a system and we're being helped by a recruitment organisation," he says. "This is a very difficult situation and we're trying to be objective."

No announcement has yet been made on where the merged group will be based, other than confirmation that the national sales operation will be housed in Capital's existing headquarters in London's Leicester Square.

Meanwhile, a potential name for the new group will go before both sets of shareholders this week. No details have yet been revealed, but Mansfield has said there is a "very strong possibility" the Capital and GWR names will be ditched. pauw@centricweek.com

DVD upgrade for The Month

The *Sunday Times* is unleashing a more effective marketing tool for record companies by turning its entertainment guide *The Month* into a DVD.

The new format, which represents an upgrade from the CD-Rom version, will offer more than three hours of exclusive entertainment, interviews and reviews.

Times Newspapers marketing director Andrew Mullins says the move to DVD – the CD-Rom version was launched in August 2003 – comes after advances in technology, as well as research showing that 80% of *Sunday Times* readers have DVD players.

"DVD works better as a medium for the way bands are pushed," he says, "and I think our critics giving face-to-face endorsements of albums is powerful. It also means people can watch *The Month* on the telly instead of up in the study on their computer."



Stereophonics: enjoying free marketing

Mullins adds that *The Month* will be produced a minimum of six times a year in conjunction with Initial and the *Sunday Times Culture* team.

The move to the DVD format has been praised by V2 marketing head Richard Engler, who says *The Month's* documentary comes at precisely the right time for the Stereophonics, whose album is out today (Monday). "It's brilliant; great marketing for us. The documentary is paid for by Murdoch, so

it has not cost us anything apart from time and organisation."

He adds that the new format will be another avenue for labels looking to maximise their marketing efforts around album releases and tours.

The first issue offered a 30-minute documentary on the Stereophonics' new album *Language, Sex, Violence, Other?*, produced by Endemol's Initial.

Within the 30-minute magazine show, hosted by Xfm presenter Eddy Temple-Morris, there are also features on Beck in Los Angeles and live performances from Bloc Party, The Futureheads and Kaiser Chiefs. *Sunday Times* music critic Dan Cairns also provided his appraisal of forthcoming releases. Other music featured included a guide to the essential record collection and an interview with Tears For Fears talking about their new album.

THE BPI AWARDS ALBUMS
 More – Turning point (10/10)
 Wiley – Myson – When The Harmons Got (9/10) (10/10)
 Kaiser Chiefs – Employment

(8/10) (10/10)
 KT Tunstall – Eye to the Telescope
 (9/10) (10/10)
 The Eborac – The Eborac (9/10)
 The Futureheads – The Futureheads (10/10)

(10/10) Lucie Silvas – (10/10) In (10/10)
 (10/10) Usher – (10/10) (10/10)
 (10/10) (10/10)
 (10/10) (10/10)

MERINA PALLOTT

Former Polydor signing Merina PalloTT is the first artist at the centre of a new strategy being undertaken by Chrysalis Music Publishing which aims to put the emphasis back on genuine artist development.

The publisher is funding recording and has signed the singer-songwriter and a handful of its other writers to their own labels, with the first fruits for PalloTT – the download-only single *Everybody's Gonna To War* – released on March 28. The Radio 2-playlisted track will be followed on April 4 by the album *Fires*, released on PalloTT's own Isha label.

Chrysalis Music Publishing CEO Jeremy Lascelles says the strategy, also used by the company's US operation for Ray Lamontagne's debut album *Trouble*, is about solving the artist. "Although it sounds obvious, it's not always held unanimously in the major label systems," he says. "It's also about recognising that the major label system has forgotten two things: how to develop and nurture something and how to show some patience if you start hit the jackpot with the first roll of the dice."

PalloTT's releases and those by other artists – including Coalition – managed Anglo-Asian group Sweetblood – will use Chrysalis Music Publishing's manufacturing and distribution

CAST LIST: Consulting Label Manager: Caroline Kilgour; Isha: Distributors: Andrew Coates; Promote: Radio/TV: Karen Mayne; Gareth Davis; Graphic Design: Press PR: Sawtooth; Regional Radio/TV: Hugh Hughes; Integromedia; Online PR: Kulture Nisson; Publisher/Label ASR: Jeremy Lascelles; Chrysalis Music/Isha: Management: Ron Stone; Gold Mountain; Label: Isha.

SNAP SHOT

set-ups, but will not be handled by the Echo team. However, Echo may sign acts from the venture, as was the case with Ray Lamontagne.

The approach mirrors that adopted by Chrysalis for David Gray, who was signed for publishing after being dropped by two labels and his previous publisher. Chrysalis has backed the recording of the album *White Lies*, which was initially released only in Ireland but ended up on an East West, going on to sell 2.7m copies in the UK alone.

"Where we think there's real artistry, not a fad, we think we're going to improve their position considerably if they have managers, not just demos," says Lascelles.

Budget cuts threaten overseas promotion

Small music companies which have benefited from UK Trade & Investment grants may find it harder to get backing for overseas trips next year following a budget review at the DTI-backed office.

UK Trade & Investment has had its budget slashed by 20%, from £20m last year to £16m in 2005. This is likely to mean the office will have to cut support related to around 10 events that it has sponsored in the next 18 months. It does not envisage that these will include any of the 20-odd music conferences or trade trips it helped fund last year, including Midem.

Although music events may escape unscathed, a spokeswoman adds that the focus of awarding grants will change slightly to give priority to small or medium sized enterprises (SMEs) that have not yet exported. She stresses that this does not rule out support to labels, distributors or other companies which have previously been awarded grants; she says each application will be considered on a "case-by-case basis".

She adds that no changes are envisaged before April next year

and that Trade & Investment will honour grants already issued this year, including those companies attending SXSW this week in Austin, Texas. Some 56 companies are attending the event with Trade & Investment backing this year, compared with just 28 last year.

Trade & Investment has played an increasing and integral part in promoting the UK music industry abroad. Last year, Minister for Trade, Investment and Foreign Affairs Douglas Alexander pledged around £500,000 to assist companies in finding new markets in places such as China and the US.

Cooking Vinyl managing director Martin Goldschmidt, whose company has benefited from such support, says the cutback is "stupid" because it is one area where the music industry and the Government have worked well together.

"It has helped enormously in getting companies off their arse to do business," he says. "It is probably the best area where the music industry works with Government – just look at how SXSW has grown."

► 'The BPI is approaching the [file-sharing] problem from the wrong angle - prevention is always better than cure' - Viewpoint, p18

Analysis



Industry welcomes Green Paper's proposals on BBC Charter renewal **BBC's British push pays off**

by Jim Larkin

As another round of consultations begins on BBC charter renewal, the music industry is throwing its weight behind the key recommendations spelled out in the Government's recent Green Paper.

Consultation on the Paper runs until May 31, during which time the Government is welcoming responses. These will inform a more detailed White Paper due for publication in the autumn.

The Paper accepted BBC radio playlisting was sufficiently different to the commercial sector, particularly in its strong support for new British music, but said there must be stricter governance to ensure this is maintained. It called for the creation of a BBC Trust to tighten governance and it also said the Corporation should be funded by the licence fee until 2016.

"Overall, it's a good thing," says EMI Recorded Music chairman and CEO Tony Wadsworth. "It recognises the BBC's role in breaking new British music and that it has been good at supporting it."

However, there have been concerns, alluded to in the Paper itself, that the BBC's improved record on British music is a cosmetic meas-



Colin and Edith, safe until 2016

going to Ofcom. Ofcom is fine as a regulator for broadcasting generally, but because of the way the BBC is paid for it needs a different level of governance than Ofcom, which really only has the power to take licences away.

Tight regulation of the BBC's radio output was identified in the Paper as one of the specific purposes of the Trust. Ferguson is not alone in hoping there will be a member of the BBC Trust with a specific brief to look at music or, at least, its creative content.

"We recognised the need for changes to governance, but with the BBC Trust we hope there will be a music representative," says British Music Rights director general Emma Pike.

Pike is pleased the licence fee will remain. "It creates independence and stability and so creates stability in the creative industries that surround it," she says.

However, some voices concern that the Paper is vague in certain areas, not least with regard to the licence fee. As Ferguson notes, "I'm pleased it will remain for 10 years while they consider alternatives, although I'm concerned about the ambiguity in the wording and the possibility of money going off to other broadcasters."

Meanwhile, PPL chairman and CEO Fran Nevrlka says the Paper is strong on "sexy" headlines but short on detail relating to royalty payments. He calls for external regulation for the BBC's commercial trading to ensure the music it buys is paid for on a commercial basis, which is neither preferential nor discriminatory.

Nevrlka says he expects more detail in the White Paper, which is due to appear this autumn after further consultation, in which the industry will be given opportunity to shape the next BBC charter. jen@musickweek.com

Financial recovery buoys Warner's flotation plans

Warner Music Group, which a year ago boasted it was the world's largest privately held music company, has set itself firmly on the path to flotation.

Last Friday, its parent company Warner Music Group Corporation filed a registration statement with financial authorities in New York in connection with a proposed initial public offering of common stock. It would not reveal the price or the quantity of the shares it intends to issue, but analysts have widely predicted the float will raise around \$750m.

Funds raised by the flotation - which insiders were last week saying is expected to take place in three months time - will be used to pay off group debt and to fund unspecified commercial ventures.

The group will list on either Nasdaq or the New York Stock Exchange. When the prospectus is available, it will be released through Goldman, Sachs & Co and Morgan Stanley, who are acting as global co-ordinators on the IPO. Lehman Brothers, Merrill Lynch & Co and Deutsche Bank Securities will act as joint book-



The Streets: a Warner Music Group asset

running managers, Banc of America Securities LLC and Citigroup will act as joint lead managers.

The deal provides an early exit opportunity for the private equity partners who backed Edgar Bronfman Jr's \$2.6bn buyout of the company from Time Warner, completed in March 2004. The terms of that buyout left Time Warner with the option of buying up to 15% of the company at any time over the following three years.

Since the buy-out, Bronfman has introduced cost-cutting measures in order to take out \$250m of costs and return the company to profitability. The measures appear

to be working; in the first financial quarter, for the three months to December 31 2004, it posted a net profit of £36m compared to the net loss of \$1.1bn posted for the equivalent period in 2003. In its last full-year results for the period ending September 30, the group listed assets of \$4.75bn, debts of \$1.8bn and \$213m in cash.

There has been continued speculation linking Warner Music with EMI. However, EMI was refusing to comment last Friday whether it would have any interest in buying Warner shares, should they become available.

The company has a roster of artists ranging from The Streets to REM. On a group level, Warner Music enjoyed a 12% share of the albums market in 2004. In singles, it claimed 8.4% of the market.

In the US, the group bagged 14.7% of the albums market. Worldwide figures for 2004 are still being calculated, but Warner Music Group took 12.7% of the total revenue from music products in 2003, up from 11.8% in 2002.

Overall, it's a good thing. It recognises the BBC's role in breaking new British music

Tony Wadsworth, EMI

ure made ahead of the charter review. But, having called for increased commitment to British music 18 months ago, Wadsworth welcomes the extra support. "I always feel we should encourage them to play more British music and they've listened to us," he says.

Rears the BBC could revert to a more US-focused playlist are being soothing by changes suggested to the corporation's structure. The paper calls for the separation of governance and management, with the system of governors scrapped after 75 years and a more stringent BBC Trust put in place to assess public service value.

This is warmly welcomed by British Academy of Songwriters and Composers chairman David Ferguson. "We've had a result here," he says. "A lot of our suggestions appear to be [in the Paper], particularly the changes of governance and the fact that it's not

Digital

Indie labels scramble over digital hurdles, as deadline for first combined chart draws closer

The chart sparks race against time

Charts

by Martin Talbot

As the UK industry moves towards consolidation of the physical and digital worlds, the clock is ticking. In five weeks' time – on April 17 – the Official UK Charts Company will publish the first Official UK Singles Chart to include download data as well as traditional sales from record stores.

It will be a landmark moment for the UK industry – and, for many in the label sector, it has sparked a race against time.

The first chart is already looking set to be a highly competitive race within the first consolidated chart, with releases by artists including Elvis Presley, Lucie Silvas, Kings Of Leon, Clara and Interpol already lined up for the week beginning Monday April 11, when the first data is compiled. The next four weeks have posed a very real challenge for many labels.

Beggars Group head of new media Simon Wheeler, who is also the chairman of AIM's new media committee, says, "It is all a bit scary. We are working really hard to get ready in time. And it is really tough."

The key battle is to ensure that new releases are available on all the relevant digital music services, and in time to maximise weekly sales. "The main thing is timing," he explains. "Before, if we missed the release date by a couple of days, or a week, to be honest, nobody really cared. But now that has changed."

Any loss of sales – by a track being made available a couple of days late, or even missing the week entirely – could have an impact on chart position, says Wheeler. Even though the addition of downloads to the overall chart equation is unlikely to affect the upper reaches of the chart, their impact will still be felt, he suggests. "At the 40 to 75 and the 75 to 100 mark is where the impact is going to be made, and that's where we in the independent sector see a lot of our records."

"When you are looking at even a few hundred sales, that can make a lot of difference in chart position between 40 and 100."

The other key challenge facing all labels is the punishing schedules which have become established within the digital world. It is the ultimate irony that, while a CD can be turned around from master to the retail shelves in a matter of days, new digital technology currently demands far longer set up times.

Over the past year, digital services have established a schedule which demands that labels deliver all of their parts and data a full two weeks up front of release date, with



Interpol: one of the acts lined up for the first consolidated singles chart

distributors such as Consolidated Independent demanding a similar two-week buffer for them to encode tracks, prepare data and supply to the digital retailer. That all adds up to a four-week delay, at least.

Any changes can cause a real problem, adds Wheeler. Amendments to label copy, to the original recorded master or even a shift in a release date – and everyone in the records business knows how those can slip back – can push the process right back to the beginning.

It is possible to achieve quicker turnaround in some extreme cases – one recent iTunes single of the week was delivered less than a week before it went up on the site – but the 20 days/20 days is the standard for the digital world. Wheeler is hopeful that such time-lags will be reduced in the future, as the processes operated by labels, digital distributors and online retailers bed in more, with the delays coming down to a total of 20 days.

Paul Sanders, a director of Consolidated Independent, believes the consolidation is far from premature, and voices confidence that many of the current trending problems will resolve themselves in time. "The rush is simply because it is new," he says. "That's the case with any deadline. As soon as it is real, there is always a rush."

Rightrouser CEO Gavin Robertson agrees, describing the consolidation of the two markets into one chart as "a great thing, believing the move will force labels

to reassess their procedures, which are currently rooted in the physical world. "When someone leaves a post-production house ready to make their glass master, they should also be leaving with a digital master to package to send to services such as ourselves," he says. "But people tend to wait for the CD to be manufactured before they do that."

"The record labels need to start seeing this as part of their everyday work," he adds.

In any new area, there will continue to be glitches. And some of the current problems are bordering on the daft, suggests Sanders.

"The other day, we couldn't upload a piece onto a music service's server," he says. "The problem was that they had run out of memory."

Some labels hope that other issues will evolve over time. The new chart rules which have been devised for the consolidated chart

also mean that any act releasing a string of B-side tracks – a CD1, CD2 and seven-inch, for instance – have to directly mimic those formats in the digital world to make the same tracks available as chargeable downloads. Bundling all of the B-sides together with the A-side as one digital bundle would be chart ineligible, according to the rules – a "ridiculous" rule according to one label executive.

In turn, Vital-Pias Digital head Adrian Pope highlights the "go live" dates of the various digital retailers, which do not automatically tally with the release dates in the digital world. While chart data begins to be gathered from first thing on Sunday, bricks and mortar retailers make new releases available from first thing on Monday. But, while iTunes only goes live on Tuesday – two days into the retail week – even those online stores which do in theory "go live" on a Monday, often do not go so until later in the day or, even, on Tuesday in any case.

OCC operations director Paul Clifford says that while the ground rules have now been firmly set for the beginning of this new era, there is no doubting that details will evolve over the coming months as the business begins to bed in.

"There are things coming up all the time that we haven't considered," he adds. "For instance, the credits can be very different digitally compared to the physical release, for example."

"Everything is up for review and the rules are among the things we will be continuing to look at," he says. "It is going to be very fluid, very flexible."
martin@musicweek.com

TOP 20 RINGTONS

The Last	Artist Title	Label
1	NELLY AND TIM MCGRAW OVER AND OVER	BMG/Warner/BMG
2	EMINEM LIKE TOY SOLDIERS	CMG/UK/Interscope/UK/Interscope/UK
3	JENNIFER LOPEZ GET RIGHT	EMI/Warner/Cherry
4	AKON LOCKED UP	Interscope/UK
5	USHER CAUGHT UP	Interscope/Warner/EMI
6	UNITED NATIONS OUT OF TOUCH	Warner/Capitol
7	THE GAME FEAT. 50 CENT HOW WE DO	Warner/Warner/Warner/Capitol
8	THE CHEMICAL BROTHERS GALVANIZE	Universal/UK/Interscope/UK/Interscope/UK
9	SCISSOR SISTERS FILTHY/DIRTY	Universal
10	KAISER CHIEFS OH MY GOD	Universal
11	LL COOL J FEAT. 7 AURELIUS HUSH	LL Cool J/Interscope/UK/Interscope/UK
12	GIRLS ALLOUD WAKE ME UP	Warner/Capitol
13	ERIC PRYDE CALL ON ME	EMI/Warner/Capitol/Warner/Interscope
14	THE KILLERS SOMEBODY TOLD ME	The Killers
15	EYE OPENER HUNGRY EYES	Sony/UK/Interscope/UK/Interscope/UK
16	GREEN DAY BULLET THROUGH MY HEART	Warner/Capitol
17	GWEN STEFANI FEAT. EVE KICH GIRL	Warner/Capitol/UK/Interscope/UK/Interscope/UK/Interscope/UK
18	DANA RAYNE OBJECT OF MY DESIRE	Warner/Capitol/UK/Interscope/UK/Interscope/UK
19	STEREOPHONICS DANCIA	Interscope
20	DAVID BOWIE AND MICK JAGGER DANCING IN THE STREET	Green Bay/Warner/Capitol

THE UK'S TOP 20 RINGTONS CHART COMPILED BY SPIN DISC
Charts compiled and published by the Official Charts Company. For more information visit www.officialcharts.com

This week's ringtons...
Duke at 49 and
raindown sees
the R&B country
duo of Nelly and
Tim McGraw take
Street capping
off on occasions at
number 20. The
Emerson's Like Toy
Soldiers in the
process, as
Jennifer Lopez's
Get Right also
slips one place to
land at the
Macworld, a
healthy crop of
new entries to
the chart include
Akon's Locked Up
at 15, Gwen Stefani
feat. Eve Kich's
10, Girls Aloud's
Wake Me Up at 12, Coven Stefani
feat. Eve's Fiddler
On The Roof at
11, and the
sought Rich
Kid making a
return at 17.

Stereophonics' Duke at 49 and
raindown sees
the R&B country
duo of Nelly and
Tim McGraw take
Street capping
off on occasions at
number 20. The
Emerson's Like Toy
Soldiers in the
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On The Roof at
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The biggest-selling albums of 2004 triumphed despite underwhelming singles sales, *Paul Williams* reveals

Best-selling albums shun single success



By Paul Williams

Ask any music fan in the street to name one of 2004's biggest-selling singles and the chances are that they might reasonably suggest a track by the Scissor Sisters.

But, while the New Yorkers were all over radio and sold nearly 1.6m units of their self-titled debut album last year, in the singles sector they were nobodies.

Despite an historically weak singles market, in which fewer and fewer copies needed to be sold to secure a hit, the Polydor signees could not even place one track among the year's 100 highest-ranking singles, their biggest seller was Laura, which ranked 156th in the annual list. For every 41 copies sold of their album in the year, just one person decided to buy its most popular cut as a physical single.

The Scissors were hardly the exceptions. Norah Jones, Snow Patrol and El Divo all appeared among the 10 biggest artist albums of the year, but failed to register on the best-selling 100 singles rankings. Even Keane, the biggest

new UK set of the year in pure sales terms, could only finish in 80th place on the year-end singles chart with their biggest seller *Somebody Only We Know*. In contrast, their debut album *Hopes And Fears* ranked as the year's second-biggest album.

Conversely, seven of the year's 10 biggest-selling singles by the likes of *Eamon*, *Michelle McManus* and *Peter Andre* did not have corresponding releases among the 100 highest-ranked albums. In fact,

Now we could have sold 100,000 albums by the time the first single comes out

David Joseph, Polydor

only Usher and Anastacia fully conquered both sectors last year, placing releases in 2004's Top 10 albums and Top 10 singles tables.

With a handful of exceptions, it was once pretty much a given that the most successful singles acts would also sell the most albums in any given year and vice versa.

But the experience of Scissor Sisters, Keane and others suggests that the singles and albums sectors are operating further and further apart. Back in 1995, 19 of the year's 40 biggest singles were taken from

albums which also appeared among the 40 albums of the year. That figure rose to a high of 21 in 1998 and 2000, standing at just 13 in both 2003 and 2004.

Polydor joint managing director David Joseph, whose acts Scissor Sisters and Snow Patrol restored their most impressive sales performances for the albums market last year, believes the old model—which directly linked physical singles sales to albums success—has been replaced by a multitude of possibilities for promoting and breaking an act. At the same time, release patterns are changing, with albums often hitting the market before their first single is issued.

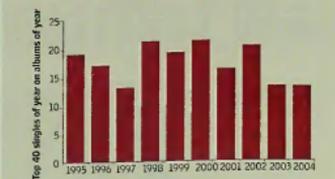
"We have TV and radio airplay and certain pivotal press pieces to promote an album," Joseph says. "Now we could have sold 100,000 albums by the time the first single comes out, which means your chart position would be a fiction because you would have already reached a certain audience."

EMI Recorded Music chairman and CEO Tony Wadsworth agrees that more factors are now having an impact on album sales, particularly radio play. "There is a lot more correlation between airplay and sales," he says. "Also, where airplay would often drive singles sales and then subsequent album sales, some people are going directly to albums because album prices relative to singles are better value for money than they were 10 years ago."

Radio's exposure's closer mirroring of albums success, compared to the relationship between singles and albums, is clearly illustrated by the overall airplay chart for 2004—24 of the 40 biggest titles are from albums on the equivalent artist albums chart of the year. Among these radio successes are hits by Keane and the Scissor Sisters, who were placed sixth and 18th respectively on the airplay countdown and who boasted the year's top two selling albums.

For record companies, the closer alignment of radio exposure and album sales has only further increased the importance of the airplay chart. "The airplay chart is like the Bible,"

How top singles feature on top albums



SOURCE: MUSIC INDUSTRY OF TOP 40 SINGLES WITHIN TOP 40 ALBUMS EACH YEAR'S TOP 40 ALBUMS

ENTHUSES POLYDOR'S Joseph. "It tells me how a song is reacting at radio and how much life is left in a single. A single might have dropped out of the physical Top 40, but is still in the Top 10 of the airplay chart and growing in certain areas of the country, so we know to keep going in those regions with the album."

HMV product director Steve Gallant also notes the divergence of the singles and albums markets,

There's more correlation between airplay and sales. People are going directly to albums

Tony Wadsworth, EMI

with acts such as *Il Divo* and *Rod Stewart* now reaching multi-platinum album status without the aid of a single release. "The singles market has remained pretty much a teenage market and the album market has got much broader and older over the last few years, so a lot of the artists who sell substantial volumes of albums don't even bother to put a single out," he says.

Similarly, Virgin Megastores head of music Joe McNicholas says certain acts such as *Daniel Rice* are increasingly breaking through via "word of mouth," going on to score big-selling albums without the need for a hit single.

Other acts, meanwhile, continue to ply their trade in the singles chart without bothering album buyers. Former *Radio One* Top 40 presenter Mark Goodier—who now hosts the rival *Smash Hits* countdown for *Emap* stations every Sunday—notes, "A singles act like *2 Play* or *LMC* or any dance-pop act can have big radio pop records, but they won't sell albums. The public might like a song, but don't necessarily want to buy into the act over a whole album."

Sony BMG's music division president *Go Doherty* notes a rise in big one-off singles, with seven of last year's Top 10 biggest sellers falling into that category, but he remains unconvinced that the current gap between the singles and albums markets is part of a long-term trend.

"Music TV and, to a degree, reality TV are giving significant exposure to novelty records that would not have been supported by digital in years gone by," he says. "One-off records have also

accounted for a large proportion of the Top 10 sellers in past years."

The singles customer has also changed their buying habits, in some cases switching to better-value-for-money albums and in other cases downloading instead, he argues. Doherty points to research from *Taylor Nelson Sofres* which suggests that 12 to 29-year-olds now account for fewer singles purchases than in recent years, while album buyers on average are becoming older.

However, until now the official singles chart has not kept pace with changing buying trends. But some industry players are convinced the long-awaited merger in April of the physical and digital singles charts is likely to restore the traditional pattern, with hit singles metamorphosing into big-selling albums.

EMI's Wadsworth points out that the current download-only chart has borne a much closer resemblance to the albums market than its physical sales equivalent. In last week's download chart, for instance, big album-seller *Gwen Stefani* had two titles in the Top 20, while the likes of *Franz Ferdinand*, matched a current. Top 30 album with a Top 20 download hit, even though the band did not figure anywhere in the Top 75 physical singles chart.

Goodier suggests downloads are restoring the old pattern of record buying—you hear something you like on the radio and can immediately go out and buy it.

While some suggest that the future of the single lies with the download, record labels are adamant they remain committed to the physical format, despite the fact that their ability to generate album sales appears to be waning.

Polydor's Joseph believes the industry must bring back value to the physical single by adding extra offers to releases such as ringtones, which Universal has already tested with trials of three-inch releases.

Whatever the approach of labels to physical singles in the coming months, with the forthcoming launch of a merged chart the entire singles market is about to undergo its most dramatic change in years. But the one conundrum which will continue to concern labels everywhere is how to translate the popularity of a single track, whether physical or digital, into lucrative album sales.

pa.w@musicweek.com



Scissor Sisters: despite having 2004's best-selling album, single success eluded them



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Austin, Texas, will host the annual music convention South By Southwest for the 20th time this week. But it is only in the past few years that the profile of the festival has exploded into the mainstream.

And SXSW's soaring profile and reputation can only mean more artists, managers, labels, PRs, pluggers, publishers than in the event's history will be making the trip to Texas this week.

The secret to the success of the conference, say delegates, is that it works on so many levels. Some attendees can hang out in Austin without even registering for the daytime schedule of panels and presentations safe in the knowledge that they stand a good chance of catching the next The Strokes, The White Stripes or Yeah Yeah Yeahs - just three acts who have played there as unsigned artists in the past few years and gone on to garner international recognition.

Indeed, for some UK labels, the annual visit to Austin has become intrinsic to their growth and success. "About half of our roster has joined us as a direct result of SXSW," says Bella Union founder Simon Raymonde, who last year signed Canadian act The Dears after catching their gig by chance at the Buffalo Billiards venue. "It was the end of a very long day and I was ready to go back to my hotel, but ended up strolling into the venue to see one last band, which was The Dears, who I couldn't believe weren't signed," says Raymonde. "It's those little things that you can't plan for that make SXSW what it is, and make it a special festival."

As Raymonde has proved, the odds of making an unsigned discovery at SXSW are pretty good, which remains the draw for many people. But the event is increasingly attracting artists at the next stage of their careers, who are looking to attract key US media interest. Events such as the BPI showcase - which this year includes the likes of signed acts Dogs Die In Hot Cars, The Go! Team, James Blunt and Embrace - give labels the chance to introduce domestic artists to the international stage in the hope they will make a splash. In reality, they are only likely to make a bigger impact as part of a wider campaign.

One such band, who are appearing at SXSW as part of a much broader US assault, are the UK's current indie darlings Kaiser Chiefs. Highlighted by *Music Week* last December as one of the five key acts for 2005, the band will be making a stop at the festival for a gig as part of their latest US trip, which also visits many other key cities Stateside. "It will be the band's third trip to the US and they will be playing a few key dates around SXSW itself," says Supervision Management managing director Paul Craig. "It's part of our ongoing plan to break the band in America."

For other companies in the UK industry, the annual visit to Austin is also conducive to securing deals that lead to long-lasting business relationships. "For me it's about finding great new talent and networking with US contacts," says Impressive PR's Mel Brown, who has been attending SXSW for the past five years. "I can see new bands from all over the world that wouldn't normally come to the UK as their first port of call." Among the bands Brown has ended up working with in the UK after scouting at SXSW in recent years are US alternative acts The Features and Film School.

Perhaps the kind of band that benefits most from playing SXSW are those who are already on the radar of A&R executives in the UK and US, who can use the showcase to raise interest to a new level. The Darkness are a prime example of a band whose career gathered momentum directly as a result of SXSW. Before playing the conference in 2003, most UK A&R people were familiar with them but remained largely unin-



SXSW in Texas this week offers UK bands and labels the chance to make the break into the mainstream. *James Roberts* reports

Springboard to success

Kaiser Chiefs: leaping onto US stage with Radio One-backed SXSW show

About half of our roster has joined us as a direct result of SXSW

Simon Raymonde, Bella Union

terested in committing to signing them long-term. But all the talk within the industry about the group resulted in a strong turnout of US A&R executives at their Blender Bar gig, which in itself tipped the pressure on UK labels, resulting in two firm offers from UK majors.

One UK band in a similar position this year are London four-piece Apartment, who have already made in-roads thanks to a two-single deal with Fierce Panda and support slots on both sides of the Atlantic with The Killers and The Bravery. They will be taking three days out of their current support slot on Jimmy Eat World's extensive tour to play two shows at SXSW, one of which will be at the Bardy's showcase also featuring The Bravery and The Longcut.

Aside from the exposure for acts, the event still remains one of the best music industry networking opportunities for executives from all corners of the business. "It's a fantastic opportunity to meet, sit down and talk with people in an environment where everyone is a little more relaxed than usual, with more time," says Craig. "Ironically, some of the best business meetings I have had out there over the years have been with people from London that you never get the time to have a proper catch-up with."

One thing is certain, whether you are a PR, an A&R executive, manager or artist, the conference in Austin looks set to continue to attract key players at all levels of the industry for some time to come.

Although SXSW is primarily a business-focused event, mainstream UK media such as Radio One and MTV are showcasing the talent it offers. *By Ben Cardew*

Tuning in to the sound of SXSW



While South By Southwest has long been a priority for A&Rs, PRs and promotions executives, it has not traditionally been high on the UK media agenda. But with each successive festival that situation is changing. What started last year with a trickle of mainstream media coverage has turned into a stream at SXSW 2005, with live performances, documentaries and even a busking booth to be broadcast from the festival.

Leading the charge is BBC Radio, with Radio One, Radio Two and 6Music all devoting shows to SXSW. On Radio One, Zane Lowe will be broadcasting live from Austin on March 16 and 17, while a Lamacq Live SXSW special will be aired on March 21. The station's coverage is centred on Radio One Presents, the live show it is organising at the festival. The event, to be held at La Zona Rosa on March 17, features a mix of US talent, such as Louis XIV, alongside British bands including Kaiser Chiefs and Doves. Naturally, Radio One head of live events Jason Carter is thrilled. "It should prove exciting radio," he says. "There will be all the vibrance and we will stumble across new things."

Radio One first ventured into Texas with an exploratory trip in 2003. This led to a single Zane Lowe show - broadcast from a hotel room - at SXSW 2004. It was a low-key introduction to the festival, but the Radio One team was impressed by what it saw. "We were blown away by the event," says Carter. "There was so much new music that we decided to increase our involvement."

Radio Two and 6Music have more of a history with the festival. The two stations were heavily involved last year, with shows from Steve Lamacq, Stuart Maconie and Steve Harris broadcast live from Austin. The listener response was excellent, paving the way for an increased presence this year, with the stations hoping to extend their coverage to a wider audience. To this end, Radio Two is covering the 2005 festival as part of a Texas Week, including a documentary on The Broken Spoke, presented

Heading for Texas: Hard-Fi (above) will play the MTV2 showcase, while Go! Team and Tom Baxter feature on the BPI line-up



by Mark Lamarr, and a Jools Holland American South Special.

There is a sense among the UK media this year that SXSW, with its focus on live performance, is increasingly important to the musical landscape. "Last year we decided it had become more relevant," says Carter. "Music was changing, bands are coming through, we felt we should look again." This view is mirrored by Lewis Carnie, editor of live music and events for Radio Two and 6Music. "At SXSW, people have got to be able to play," he says. "It's the real deal. There's no room for people coming from Pop Idol."

For Mairi Caugh, director of talent and artist relations at MTV UK, the interest in the festival reflects the health of the UK music scene as a whole. As with many of the media outlets covering SXSW, MTV2 sees its role as double edged: to bring UK audiences the best in international music and also to promote British music to a US audience. With this in mind, MTV2 is staging a showcase of British bands at the festival, featuring Tom Vek, The Magic Numbers, Nine Black Alps, Idlewild, The Music and Hard-Fi. The show will be filmed to air in a live music special on March 27 and the station is currently in negotiations with MTV college channel MTVU to broadcast the showcase in the US. "It's a chance to show the world what we think of UK music," says Caugh. "Because the festival is so diverse it can be quite hard to open doors. People come because they want to see what MTV2 thinks."

In line with the guidance underlined by the Green Paper which was unveiled a week ago into the future of the BBC, the corporation's radio services are also underlining their commitment to the nation's music through their presence in Texas.

"It is not by chance that our gig has a dominance of British bands," says Carter. "The festival is about discovering new talent for our listeners and supporting UK talent that is over there, putting on showcases that will benefit them." Radio Two is also involved, co-hosting a showcase of British music with the BPI, featuring Embrace, Dogs Die in Hot Cars, The Go! Team, Tom Baxter and Amy Smith.

Despite the evident media enthusiasm for SXSW, Jason Carter is quick to acknowledge that covering such a business-focused event was no shoe in. "It's predominantly an industry get-together and for that reason we were wary of doing it," says Carter.

But Carnie believes this insider aspect in itself adds value. "We are there to take our listeners to somewhere they wouldn't normally be aware of," he says. "We just want to expose them to the best new music."



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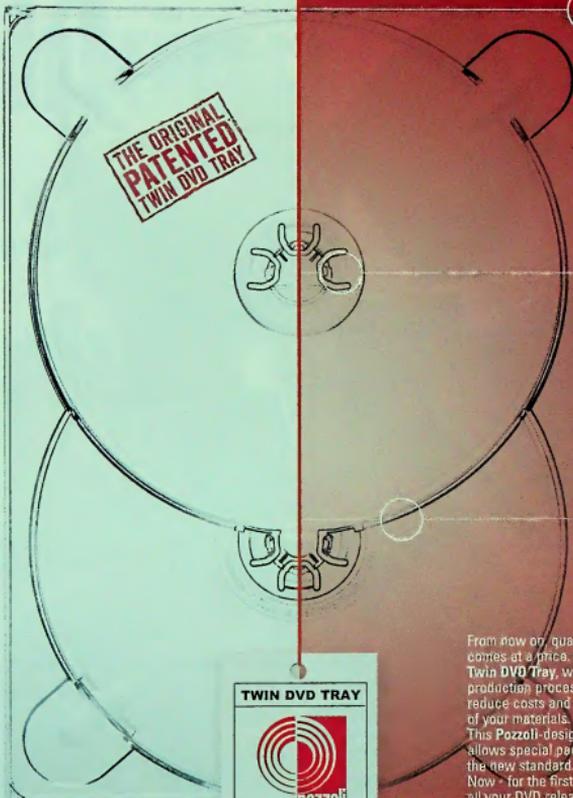
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The rise in downloads may be impacting on physical product, but the faceless nature of digital is also sparking new life into creative design and special packaging. *Adam Webb* reports

Thinking outside the box



Game plan: Kaiser Chiefs' collectible limited edition album

At the Bear Stearns conference on March 1, EMI strategy chief Adam Klein observed that digital formats will account for 25% of all music sales in five years' time. If his predictions are right then the design and packaging industry – a sector of the business reliant on physical product – looks set to face some considerable challenges.

For a start, it is difficult to put your arms around a virtual product and, for the demographic Klein defines as 'Millennials' (those currently aged 10 to 24 years old who have grown up with digital downloading), it is the aesthetics of the digital players, not the packaging of content, that is driving them into shops.

Some 10m iPod sales suggest that portable hardware has become as great an object of desire as the album sleeve. The days of lavish packaging are over then. That might be the theory, but the reality is proving to be rather different.

While the non-physical delivery of music has continued to grow, the interest in quality, creative packaging has undergone a resurgence. Even if digital music is growing, the physical music market continues to dominate and, along with it, the need for new ways of presenting music to consumers – in an effort to add value to the humble CD at a time when its value is being constantly eroded.

Recent chart-topping albums from estab-

lished bands such as U2 and Doves were both available in limited, special DVD-boxed formats. But it is new bands who are also taking advantage of creative packaging. Among the three formats of the Kaiser Chiefs' Education album is a limited-edition boxed set in the style of a classic Wellington board game, complete with extra disc, poster pullout and Monopoly-style money.

For Malcolm Swindell, music account manager at AGI Media, such innovation is simply a response to no-frills virtual music (what he terms 'commodity music') coupled with the emergence of a number of bands, supported by discerning and loyal fanbases.

'For every action there is a reaction and the growth of commodity music does seem to have provoked a reaction,' he says. 'The discerning music buyer has been waiting for the arrival of real talent. Now that has arrived, the music fan wants to build an affinity with the artist. Downloaded music does not offer this experience. The image and style of the band is key and these important attributes can be communicated through the use of special packaging.'

'We are receiving more and more requests for different special packaging options,' he adds, citing a special edition re-issue of INXS's Kick as AGI's most recent project. 'The record companies want to add true value to their offering.'

For Adam Teskey, managing director at CMCS, with greater choice in-store for consumers, there is a growing realisation that product differentiation is the only real way to heighten sales.

CMCS has worked on a variety of projects across the board recently – from a Genesis DVD UltraPac to a Jon Spencer Blues Explosion CD in the style of a matchbook. 'Consumer choice in-store is a core focal point for producers as they seek to attract buyers,' he continues, 'and it's becoming increasingly apparent that shelf appeal can only be guaranteed by avoiding the use of standard pack solutions.'

'I do think the market is polarising' adds Mike Hicks at Modjo, whose work on the Kaiser Chiefs' box marks the latest example of the company's innovative packaging work since their designs for Mo'Wax in the Nineties. 'You've got the people who want the CDR or just want to stick something on their iPod and you've got people who want something extra for their money and that's the way record companies are going.'

'It's something that's being demanded from the labels,' he adds, 'and it's something we've always been about. The creative angle has always been core to what we do, so we're not just a production company who gets a cheap supplier in and makes the finished article, we like to be involved in the design angle right from the beginning.'

For Steve Averill, U2's long-time creative director at Dublin-based Four5One, rather than killing off creative design, the digital revolution could potentially provide opportunity. Despite tighter budgets, the sheer explosion of formats and media on offer means that campaigns can work effectively in tandem to hit different markets. U2, with their custom built iPod and limited-edition DVD album package, might be the perfect example of this in practice.

'I think the limited-edition packaging on the U2 DVD was appealing to a different sensibility than someone who downloads music,' says Averill. 'It's appealing to somebody who does want something to read and hold and I actually think they are two different markets.'

'I don't think you're going to draw a lot of peo-

'The image and style of a band is communicated through special packaging'

Malcolm Swindell, AGI Media

ple away from the downloading syndrome because of the special packaging, but you are going to attract people who have a sensibility towards packaging in the first place."

Certainly the advent of downloading and the emergence of DVD in particular have resulted in further opportunities to build creative packaging into individual campaigns. And that is happening not only in the traditional sense of static cover artwork or product—design is now moving naturally into virtual or animated forms to be downloaded onto mobile phones or utilised in TV advertising or live visuals. Such an abundance of avenues means labels can target different customer demographics, while artists can enhance communication with their fans.

"The general approach to how you design a sleeve has changed because the diversity of media in which the imagery appears has increased," says Tom Hingston, who designed the linen-bound box for Nick Cave's *Abattoir Blues/Lyre Of Orpheus*, as well as Massive Attack's 100th Window. "You've got web, you've got the opportunity for there to be more content on the disc and there's also TV advertising and print campaigns. So instead of coming up with an idea that just sits on a sleeve, it's about coming up with an idea for a campaign—a concept that's broader than just a single image."

This is especially true for artists such as Lemon Jelly who have a strong visual identity. Their recently released '64-'66 DVD offers another good example of how an innovatively packaged release can reinforce an artist's vision. With the band's Fred Deakin also being co-owner of graphic design studio Airside, it is perhaps not so surprising that the band have hit all creative bases by merging state-of-the-art audio and visuals with an aesthetically pleasing object.

"Fred Deakin embraces that whole download element of music, but he's not going to stop making records or beautiful packaging," says Airside's studio manager Anne Brassier of the multimedia package that includes postcards and poster inserts among Deakin's familiar graphics.

"I think there'll always be people who want to buy music, who want the object. I think there also may be a backlash against the new thing and it goes back to the middle ground."

Realising the finished DVD was a collaborative process between Airside, the band's label XL and Think Tank Design, which has also worked on other XL releases such as The White Stripes' *Under Blackpool Lights*, with its collectible clear plastic postcards.

"We work very closely with the creative guys at the label," says Think Tank's Justin Deighton. "We're always working on new samples with boxes and new designs, a lot of which don't happen. Some projects can take ages to complete, but when you've got something that does come off, like Lemon Jelly, it's well worth it."

"Such innovative packaging has always been integral to XL design, says the label's head of visual, Phil Lee, who adds that this is more about enhancing the artist's overall vision rather than simply a case of economics.



"Every package we put up actually suits that release," he explains. "It's not a case of giving it extra value—it's about enhancing the music. In Lemon Jelly's case, they are a very visual band onstage and they're linked to a graphic design company. The White Stripes also have a very strong visual identity and it is the same with the Prodigy and Dizzee Rascal."

"All of our acts had a strong visual identity when we signed them and so, as a label, have just advised them on how to incorporate their look and feel into a finished product."

This notion of differentiation and enhancing the overall feel of a project was also key in the collaboration between Echo's Roisin Murphy and artist Simon Henshaw for Murphy's recent series of Sequins 12-inches.

Combining heavyweight vinyl with striking varnish-effect portraits, for Echo managing director John Chuter, the records' sleeve designs were central in setting the tone for Murphy's overall marketing campaign. "The whole plan was to fit the project with a veneer and attention to detail that set it apart from pop fodder," he says. "It's about longevity and collectability and the visual side of it helps express that."

"The unit cost is high," he adds, but arguably negligible when compared to a video spend. "It's all absorbed into the marketing campaign. It's all about finding a different way of doing things. As long as the music stands out and it works well and has integrity."

"This is taken to a flamboyant extreme with an extremely limited-edition version of Murphy's forthcoming album *Ruby Blue*, which Chuter himself describes as "reassuringly expensive" and Henshaw terms "the ultimate edition."

The resulting heavyweight book design (signed, numbered and complete with specially designed glass insert and filter) is retailing for £250, although Henshaw reiterates Chuter's point that the product itself is integral to the campaign.

Aesthetically discribable Sony BMG's singles boxed set, which marked their 70th anniversary, brought new life into the catalogue

"Even at that high price tag, no-one makes any money from it," he explains. "It just covers the costs and it's purely done as a beautiful object that will hopefully enhance the overall mission of the record. There's no sinister marketing ploy and, in a world that's all about selling units for 99p, it's just a lovely aesthetic thing."

He adds, "It was more a decision about not trying to ram something down people's throats and saying you should buy this because such and such magazine says you should. It was more about producing something in a gentle, slow way that says we care about this particular record and we think it should be enjoyed. It's about discovering the record and about personal ownership."

If anything, this need to reinforce identity via packaging is even more pronounced in the catalogue market, as labels seek to differentiate themselves at retail while also exciting and invigorating an artist's fanbase. An aesthetically desirable package can hit both these objectives.

This was certainly achieved by CMCs when creating the 70th anniversary Elvis boxed set for Sony BMG, which came in two versions, housing either all 18 CD replicas or ten-inch pressings of The King's UK number one singles.

For Neil Ovensell, CMCs managing director, the real challenge here was to conceptualise a package which could meet these practical specifications while also enticing consumers to buy the 17 remaining Elvis singles to fill it (the box came complete with the first single in the series, Jailhouse Rock).

After close discussion with the label, it was decided that the best delivery method was for each CD single to be housed in individual wallets which could then be introduced to the box on a release-by-release basis.

"From a marketing perspective, this was the smart solution," says Ovensell. "Each CD capacity wallet adopted the singles' original artwork, automatically making them saleable as separate entities if consumers decided against purchasing the whole batch or were unable to buy the presentation box considering only 5,000 were produced."

The CD singles were presented in the style of the original seven-inch black vinyl, while the wallets themselves were designed with faded inner bags to reflect their original style of packaging.

"Presented in a uniquely numbered rigid box, the packs also had strength and security to heighten their in-store appeal to customers," adds Ovensell. "Accompanied by a strong nationwide marketing campaign, the complete boxed set proved highly popular among music lovers and stores were sold out almost immediately following their introduction to the shelves of retail outlets."

And with new physical formats such as DualDisc being rolled out this year (100 mainly catalogue titles are expected to be released by Christmas) the market where creatively designed product can flourish only looks likely to expand. The growth of audio-visual entertainment, even in digital downloading, will potentially see new avenues emerge and the relationships between music and design—already indelibly important—morph ever closer together.

And to a bullish Malcolm Swindell, however the future unfolds, the simple fact remains that great innovative music will always be complemented by great innovative packaging.

"The use of special packaging reminds people why they got into music in the first place," he states. "Real music talent is not a commodity, and should not be treated like one."

There's no sinister marketing ploy and, in a world that's all about selling units for 99p, (Roisin Murphy's special-edition release) is just a lovely aesthetic thing

Simon Henshaw, artist

Designed to own: (l-r) Roisin Murphy, Nick Cave & The Bad Seeds' *luna* sleeve, Lemon Jelly, Mercury Rev CD book



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Allowing retailers to destroy unsold singles is worthy of consideration if it helps the format

Retail plea requires leap of faith

EDITORIAL
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The suggestion that record retailers should be able to trash unwanted singles rather than sending them back to the suppliers sounds, on the face of it, to be a massive leap of faith. But there is certainly a lot of logic to it.

The process of managing and organising the return of discs which, inherently, have little or no value seems unnecessary in this day and age – especially when sending the units back can cost more than the value of the discs themselves. Only the freight companies are benefiting from such a process.

And, speaking personally, I would welcome any solution which removes from high streets across the country the bargain bins of old singles, which do nothing for the declining perceived value of music.

But there are significant logistical wrinkles, as Bard itself acknowledges. Monitoring such a system is a particularly thorny issue.

While the vast majority of retailers, large and small, are perfectly trustworthy, such a system would be wide open to abuse. The reality is that, for CD singles, there is no direct alternative to the paperback equivalent of ripping off the cover and sending that back – ridding a CD of its sleeve still

leaves a finished piece of product, in a jewel case.

And many labels will fear that by opening the door to "sale or destroy" for singles, albums would be demanded soon after.

But, fundamentally, the industry should be willing to consider any strategy to retain a living, breathing singles market. It should be one of the music industry's key priorities this year – as emphasised by our new Singles: Down, But Not Out? campaign.

And if, by streamlining the music industry's returns system, just one retail chain feels it is worth retaining an interest in the singles market, it should be welcomed.

That is not to pre-judge the debate on singles returns, however. It would be a big jump for suppliers to hand over such power to retailers.

In theory it is a leap of faith as big as that which faced them a decade ago, when all stock was delivered on the day it was due on sale, the Monday.

Today, though, with much stock arriving in store on Saturday, release day deliveries would be unthinkable. It is amazing how quickly the established practices of today can be overturned by the pace of change.

The BPI's current policy is barking up the wrong tree

VIEWPOINT
JOHN GIACOBBI



The settlements reached by the BPI against a handful of UK file-sharers won't go near covering the BPI's legal bills and, in choosing to sue their own consumers, the BPI is picking the wrong fight.

Taking on a few dozen individuals on a semi-random basis, from among the millions of people that file-share everyday, is definitely shutting the stable door after the horse has bolted.

To make this policy work, the BPI would have to sue tens of thousands of people on a constant basis, which is clearly not going to happen. The BPI's current policy, there-

The BPI's current policy is a publicity stunt aimed at music lovers

fore, is essentially a publicity stunt aimed at scaring-off music lovers and shall never have any lasting effect, as fans develop increasingly sophisticated ways of swapping music such as torrent files.

The BPI is approaching the problem from the wrong angle – prevention is always better than cure. They should focus on closing down pirate websites and monitoring eBay and the P2P networks. Action before records are released

is the key to stopping the spread of files; it is in the six-week period before release that all the damage is done.

Many labels do little to combat the spread of MP3 files before release, instead leaving it to an overstretched BPI, and this is the real problem that has to be tackled. Web Sheriff has protested numerous album releases – including several new ones – and early measures have reduced internet piracy by up to 50%.

What the BPI should be doing is stopping the sources of albums getting onto the web before release, which is possible provided co-ordinated anti-piracy campaigns are put in place. This way you tackle the commercial pirates and bootleggers before release as opposed to suing your own consumers after release.

Coupled to internet policing, the music industry has to offer its consumers legal music at a price that puts convenience before cost – finally this is being done, but with computer companies such as Apple and Microsoft taking control. But that's a whole other viewpoint.

John Giacobbi is managing director of internet policing specialist Web Sheriff and of associated companies Entertainment Law Associates and Wild West Management.

Is there a hole in the market for more festivals?

The big question

Last week, Clear Channel and 02 announced a new four-day summer festival in London's Hyde Park. But is there room for another festival in the calendar?

Daryl Robinson, Academy Music Group

"I think there are more than enough summer festivals in the UK. However, as most sold out last year, the public obviously have an appetite for more. I think what Clear Channel are doing here is a cross between a festival and a one-day, open-air show. This is a clever move, as it will attract people who just want to come along to an individual show, rather than committing to a whole festival or a string of days camped in a field."

Martin Goldschmidt, Cooking Vinyl

"There are loads of festivals, but not that many in London. I guess it depends what theme it is. If it is another Party In The Park, then maybe not, but another Glastonbury would be good."

Sabine Schlag, Pamra

"The demand for tickets for existing festivals (remember the meltdown of the ticket hotline for Glastonbury last year) along with the healthy reports from the live music sector in general, suggests there is plenty of public demand for large-scale music

festivals. These types of festivals are a great opportunity for up-and-coming acts to reach a bigger audience of music fans. An increase in festivals will create choice for the consumer and, as long as the quality of the festivals themselves and the product/price ratio does not suffer, I guess the motto "the more festivals, the merrier" applies."

Martin Heath, Lizard King Records

"The more music the better. It's a fact that the more available music has become – from discs to radio to TV to the internet – and the more access to music people have, the more demand grows. Bring it on."

Ed Stringfellow, The Agency Group

"There is a place for another festival such as the Wireless Festival, especially for the different types of audience. In this case it is for town locals that live in London and don't normally go to festivals."

Ernest Hendricks, Fortune And Glory

"The festival months are quite full already. And you know as well as I do that there are one or two festivals that don't always sell out. I thought the general idea of a festival was to have somewhere in the countryside where you could go to chill out, drink a few beers, enjoy a few rays and listen to some good music. When you say 'festival in London' I think traffic, pollution and congestion."

MUSICWEEK

Club Charts 19.03.05

The Upfront Club Top 40

Position	Artist	Track	Label
1	RICHARD F FEAT SAMANTHA STOKES	LET THE SUNSHINE IN	Mercury
2	STONEBRIDGE	US, ULTRA MAIE FREAK ON	The Edge
3	WEMISSONS LOVE	ON MY MIND	Island
4	LOST WITNESS	FEAT TUFF LACEY HOME	Mercury
5	BASSEMANT JAJX	OH MY GOSH	Mercury
6	UP NERVOUS	LEADERSHIP CHANGES	Island
7	MARIE MILLER	CANT STOP SLOW DOWN	Capitol
8	BRAND NEW HEAVES	FEAT NICOLE RUSSO SURRENDER	Mercury
9	TERRI WALKER	WINDOOPS DAISSY	Mercury
10	LINDSEY LOHAN	OVERLOOKING	Capitol
11	SIN W/ THRU LOVE		Mercury
12	ELECTROHEADZ	OUT OF ASIA	Mercury
13	RACHEL STEVENS	NEGOTIATE WITH LOVE	Mercury
14	IGLOOIDE LOX	FEAT VIVIAN DORE GROOVE	Mercury
15	STUDIO B I	SEE GIRLS	Mercury
16	DMF VS. ROZALIA EVERBROD'S	FREE 2005	Mercury
17	MARIO LET ME LOVE YOU		Mercury
18	MARLAH GAREY	IT'S LIKE THAT	Mercury
19	THE MUSTER	MAKING LOVE TONIGHT	Mercury
20	SHAPESHIFTERS	BACK TO BASICS	Mercury
21	KYLIE GIVING YOU UP		Mercury
22	STEREO STAR	WITH MIA J UTOPIA (WHERE I WANT TO BE)	Mercury
23	FALTIMES	BORN FOR THISNESS THE GREATEST HITS AUDIO MASHUP	Mercury
24	THE ONES	GET INTO IT	Mercury
25	SUNSET STRIPPERS	FALLING STARS	Mercury
26	SKYLAB 9	FEAT CHRISTABE COSSINS NAKED IN THE RAIN	Mercury
27	MOBY	LIFT ME UP	Mercury
28	RAVA	HOT TUN GROOVE	Mercury
29	BRITNEY SPEARS	DO SOMETHIN'	Mercury
30	MERCANTONS	OF DANCE FEAT CLAIRE MALDON LET ME BE THE ONE	Mercury
31	REASURE	DONT SAY YOU LOVE ME	Mercury
32	LIM PROJECT	FEAT BONNIE BAILEY EVERYWHERE	Mercury
33	SUNSONIK	FEAT SARYNNAH POPE IN LOVE AGAIN	Mercury
34	EXHIBIT	ADANNY'S C MANOR/AINT GONNA CHANGE	Mercury
35	HAJI & EMANUEL	WEEKEND	Mercury
36	ULTRABAT	FEEL IT WITH ME	Mercury
37	MOHITO	FEAT HOWARD JONES SLIP AWAY	Mercury
38	JULIE FANLON		Mercury
39	ETHAN	IN MY HEART	Mercury
40	PRAYSE CAR'S	FEAT ANDEEA LOVE SHINED ON ME	Mercury

Kylie bounces back

by Alan Jones

Not content with monopolising the Commercial Club Chart, Blackburn's All Around The World label has set up an offshoot called Advertise, which secures its first Upfront Club Chart number one courtesy of Richard F's Let The Sunshine In. Throughout this week, Apparently big in Ibiza last summer, the track features Samantha Stokes on vocals, and jumps 6-1 on the chart, enjoying a slender lead of less than 2% over Stonbridge's Freak On.

The latter record enjoys the highest debut of the year on the Upfront Chart and, with the level of support it enjoyed last week, would have number one or three weeks out of every four in the past year. Not this week, however, so Stonbridge must wait another week to see if he can make it three straight number ones from his Red Karol album, Can't Get Enough.

Meanwhile, the top five of the Commercial Club Chart is 100% female. This week, with supporting roles for Terri Walker, Lindsey Lohan, Britney Spears and Rachel Stevens while Kylie Minogue enjoys the 11th number one of her career, with Giving You Up, Britnige wins at a canter, leaving closest rival Stevens 16% behind, but Kylie makes a more modest 35-21 move on the Upfront Club Chart.

Marah Garey is back and enjoys main action on all three charts this week with It's Like That, the introductory single from her new De Jam album, The Emancipation Of Miami. With mixes from David Morales - who provided memorable revisions of many of her earlier triumphs - and Stereo Experience, the track debuts at 18 Upfront and 21 Commercial. It also closes 3-2 on the Urban Chart, where it enjoys a 37% increase in support, although it is still a further 26% behind 50 Cent's Candy Shop, which enjoys a third straight week at number one with no sign of weakening.

Meanwhile, the rest of the Urban Chart is rather static. It has had its busiest start to date, logging 11% more debuts in the first 10 weeks than in 2003. Its previous most active year, but this week's chart is made up of the same 30 records that were present last week, albeit that 24 of them have moved at least one place.



Kylie: Commercial Club queen 10th week

TOP 10 UPFRONT CLUB BREAKERS

- 1 RICHARD F'S DEBUT OF LOVE
- 2 BONY BOYCERS LIKE THE WAY
- 3 LEANA TIME TO GO AWAY
- 4 DUFF PUNK RIGID DINK

COMMERCIAL POP TOP 30

- 1 01 2 KYLIE MINOUGE
- 2 01 2 RACHEL STEVENS
- 3 01 2 BRITNEY SPEARS
- 4 01 2 LINDSEY LOHAN

As used by Top Of The Pops and Radio One

MUSICWEEK

The Official UK Charts 19.03.05

SINGLES

	Single	Artist	Label
1	1	IMAGY ALL ABOUT YOU/YOU'VE GOT A FRIEND	Island
2	2	ELVIS PRESLEY GOOD LUCK CHARM	RCA
3	3	SUNSET STRIPPERS FALLING STARS	Division
4	1	STEREOPHONICS DAKOTA	V2
5	2	NELLY FEAT. TIM MCGRAW OVER AND OVER	Curb/Interscope
6	4	CABIN CREW STAR TO FALL	Island
7	5	JENNIFER LOPEZ GET RIGHT	Epic
8	6	NEW ORDER KRAFTY	London
9	8	PHANTOM PLANET CALIFORNIA	Epic
10	8	AKON LOCKED UP	Universal
11	6	BRITNEY SPEARS DO SOMETHIN'	Jive
12	9	LL COOL J FEAT. 7 AURELIOUS HUSH	Dol. Jam
13	6	HOWARD BROWN YOU'RE THE FIRST THE LAST MY ...	HRB
14	10	GIRLS ALoud WAKE ME UP	Polydor
15	7	THE BRAVERY AN HONEST MISTAKE	Long
16	8	TYLER JAMES FOOLISH	Island
17	12	THE GAME FEAT. 50 CENT HOW WE DO	Interscope
18	11	THE KAISER CHIEFS OH MY GOD	B Bongo
19	14	MY CHEMICAL ROMANCE I'M NOT OKAY (I PROMISE)	Reprise
20	14	USHER CAUGHT UP	LaFace
21	13	VERBALicious DON'T PLAY NICE	At Award The World/Adventure

ALBUMS

	Album	Artist	Label
1	50 CENT THE MASSAORE	Interscope	
2	1	IGY 64	Sony Music
3	3	THE KAISER CHIEFS EMPLOYMENT	B Bongo/Polydor
4	3	TONY CHRISTIE DEFINITIVE COLLECTION	Universal TV
5	2	IL DIVO IL DIVO	Sony Music
6	5	SCISSOR SISTERS SCISSOR SISTERS	Polydor
7	6	KEANE HOPES AND FEARS	Island
8	66	MARIO TURNING POINT	J
9	9	IDLEWILD WARNINGS/PROMISES	Parlophone
10	15	THE KILLERS HOT FUSS	Island/Isle
11	4	THE FUTUREHEADS THE FUTUREHEADS	689
12	22	GWEN STEFANI LOVE ANGEL MUSIC BABY	Interscope
13	18	GREEN DAY AMERICAN IDIOT	Reprise
14	8	JENNIFER LOPEZ REBIRTH	Epic
15	16	NELLY SUIT	Universal
16	12	PATRIZIO BUANNE THE ITALIAN	Island/Reprise
17	4	THE CARPENTERS GOLD - GREATEST HITS	ADM
18	11	JOSS STONE MIND BODY & SOUL	Reprise/Verve
19	9	MICHAEL BUBLE IT'S TIME	Reprise
20	7	MATT MONRO THE ULTIMATE	EMI
21	13	RUFUS WAINWRIGHT WANT TWO	Dunemitrix

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PRE-RELEASE AIRPLAY TOP 20

Pos	Artist	Track	Label
1	MARCO LETI	LET ME LOVE YOU	Mercury
2	BASEMENT JAXX	CHAY CHAY GASH	Nonesuch
3	SHARON ROBERTS	BACK TO BESSIS	Nonesuch
4	CLARA 1	2:51D	Mercury
5	ROBERTY MIGHT	KEEP THIS FIRE BURNING	Mercury
6	HELSA	IN PULSE	Virgin
7	WHITE MINORCE	GIVING YOU UP	Mercury
8	BLACK SMOKE BLUEWATER		Mercury
9	ROCK ROCKERS	I LIKE THE NEW	Mercury
10	LESTELLE	CO CO CO	Mercury
11	STEVEN SIMON	URGENTLY WANTED TO BE	Mercury
12	TEHR	WALKER WALKER WALKER WALKER	Mercury
13	JAM TLEY		Mercury
14	DAVE PINK	ROBOT ROCK	Mercury
15	RACHA	STEVENS AGREEMENT WITH LOVE	Mercury
16	REBECCASONS	LOVE ON MY MIND	Mercury
17	ROCKS MANAMA	TOO OLD	Mercury
18	BECK	BECK 2:00	Mercury
19	MARCO LETI	LET ME LOVE YOU	Mercury
20	SQUATLINE	YOU GOT THE LOVE	Mercury

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COOL CUTS CHART

Pos	Artist	Track	Label
1	ROBROTROPHES	LOVE THE WAY	Mercury
2	THE PINK ROOM	ROCK THE HOUSE	Mercury
3	ROMAN TAYLOR	BEHIND THE SCENES	Mercury
4	WINDY	IN MY ARMS	Mercury
5	THE BROTHERS	THE BROTHERS	Mercury
6	STEFAN MALL	THE BROTHERS	Mercury
7	WINDY	IN MY ARMS	Mercury
8	LET'S GO	LET'S GO	Mercury
9	LET'S GO	LET'S GO	Mercury
10	LET'S GO	LET'S GO	Mercury
11	LET'S GO	LET'S GO	Mercury
12	LET'S GO	LET'S GO	Mercury
13	LET'S GO	LET'S GO	Mercury
14	LET'S GO	LET'S GO	Mercury
15	LET'S GO	LET'S GO	Mercury
16	LET'S GO	LET'S GO	Mercury
17	LET'S GO	LET'S GO	Mercury
18	LET'S GO	LET'S GO	Mercury
19	LET'S GO	LET'S GO	Mercury
20	LET'S GO	LET'S GO	Mercury

URBAN TOP 30

Pos	Artist	Track	Label
1	113	SCIENT FEAT. OLIVIA LADINO	Mercury
2	113	MARCO LETI	Mercury
3	113	MARCO LETI	Mercury
4	113	MARCO LETI	Mercury
5	113	MARCO LETI	Mercury
6	113	MARCO LETI	Mercury
7	113	MARCO LETI	Mercury
8	113	MARCO LETI	Mercury
9	113	MARCO LETI	Mercury
10	113	MARCO LETI	Mercury
11	113	MARCO LETI	Mercury
12	113	MARCO LETI	Mercury
13	113	MARCO LETI	Mercury
14	113	MARCO LETI	Mercury
15	113	MARCO LETI	Mercury
16	113	MARCO LETI	Mercury
17	113	MARCO LETI	Mercury
18	113	MARCO LETI	Mercury
19	113	MARCO LETI	Mercury
20	113	MARCO LETI	Mercury

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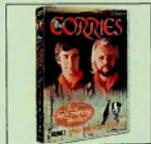
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Week 11

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

KEY RELEASES

ALBUMS

MARCH 21
Cleryfalls Winter/Winter (Islands); QOTS5A
Lullabies To Paralyse (Polydor); Daft Punk
Human After All (Virgin)

MARCH 28
The Departure Ibc (Parlophone); New
Order Waiting For... (London); 112 Pleasure
And Pain (Mercury); Jimmy Eat World
Futures (Polydor); Brandy Best Of (Atlantic);
Wil Smith Lost And Found (Universal)

APRIL 4
Mariah Carey The Emancipation Of Mimi
(Mercury); Natalie Imbruglia Counting
Down The Days (RCA); I Am Kloot Gods
And Monsters (Echo); Tom Vek We Have
Some (Tummy Touch Go Beat)

APRIL 11
Garbage Bleed Like Me (Warner Brothers);
Do Me Bad Things West (Must Destroy)

SINGLES

MARCH 21
Elvis Presley Return... (RCA); Jimmy Eat
World Work (Polydor); Nas Just A... (Sony);
Natalie Imbruglia Silver (Brightside)

MARCH 28
Garbage Why Do You Love Me? (Warner
Brothers); Elvis Presley (You're The) Devil In
Disguise (RCA); Mariah Carey Like I Used To
(Mercury); Do Me Bad Things Whats
Hideous (Atlantic); Avril Lavigne He Wasnt
(Sony BMG); Lemar Time To Grow (Sony
BMG); Estelle Go Come (V2); Kylie Gung
You Up (Parlophone); Rachel Stevens
Negotiate With Love (3) (Polydor)

APRIL 4
Keis In Public (Virgin); Elvis Presley
Crying... (RCA); The Bees Chicken Payback
(Virgin); Feeder Feeling A Moment (Echo);
Ellen John Turn The Lights Out When You
Leave (Rocket)

APRIL 11
Anastacia Heavy On My Heart (Epic); Lucie
Silvers Breathe In (Mercury); Elvis Presley
The Wonder Of You (RCA); Daft Punk Robot
Rock (Virgin); Maroon 5 Cunt Out
(BMG); Ciara 1, 2 Step (BMG); Interpol
C More (Atlantic); Kaiser Chiefs On My God
(Polydor); Kings Of Leon King Of The Rodeo
(Virgin); Razorlight Something Else
(Mercury); A Rush Hour (Warner Bros)

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releases for the next eight weeks



McFly: Comic Relief single boosts singles sector to its highest weekly tally of the year and tops the year-to-date chart

The Market

Singles McFly off the racks

Alan Jones
After reaching their highest levels of the year to date, albums sales fell back 28.5% compared to last week. However, the singles markets weekly tally breached the 500,000 mark for the first time this year with 523,333 – that is up 11.5% compared to last week.

The singles market's increase was boosted by sales of nearly 158,000 for McFly's Comic Relief single All About You/You've Got A Friend. That is by far the highest sale for any single in any week since far in 2005, easily beating the previous high of 49,928 set by Jennifer Lopez's Get Right three weeks earlier. It also marks the

highest first-week sale yet for a McFly single.

First single Five Colours In Her Hair debuted at number one last April with sales of 49,511. Follow-up Obviously also topped the chart in July with a 42,194 start, while That Girl got to number three in September on 30,944 sales and Room On The 3rd Floor attracted 23,773 sales when opening at number five in November.

Nevertheless, McFly's first-week sales were relatively modest compared with previous Comic Relief singles. Two years ago, when Comic Relief was last held, Gareth Gates & The Kumars' Spirit In The Sky rocketed to number one with sales of 273,508 and in 2001 Westlife's Uptown Girl did likewise while finding 292,319 buyers. In total, eight Comic Relief singles have now reached number one.

The Scissor Sisters self-titled debut album topped the 2m sales mark in the UK last week – a tally which makes its US sales of

165,000 look rather paltry.

With fifth single Fifty/Gorgeous still attracting plenty of attention, the album does not look like it is going to run out of steam any time soon and may be in with a shot of becoming the biggest-selling album of the 21st century. It is already in 11th place in that list, with the following albums in posting superior sales tallies: No Angel – Dido (2.94m), White Ladder – David Gray (2.73m), Life For Rent – Dido (2.70m), 1 – The Beatles (2.57m), A Rush Of Blood To The Head – Coldplay (2.34m), Come Away With Me – Norah Jones (2.25m), The Marshall Mathers LP – Eminem (2.18m), Sing When You're Winning – Robbie Williams (2.16m), Swing When You're Winning – Robbie Williams (2.14m), Parachutes – Coldplay (2.11m). A 12th album also over 2m but already overtaken by the Scissor Sisters is another Robbie Williams title, Escapology on a 2.01m.

FAST CHART

SINGLES

NUMBER ONE
MCFLY ALL ABOUT YOU/YOU'VE GOT A FRIEND Island

The 12th number one in as many weeks – the longest sequence since 2001 – and every week so far in 2005 has seen a new chart champ. It is the longest run of one-week number ones yet at the start of a year.

ARTIST ALBUMS

NUMBER ONE
50 CENT THE MASSACRE Interscope
Rap is a predominantly black art form but 50 Cent is the first black rap act to top the chart since the Wu-Tang Clan in 1997, although white boys Eminem, The Streets and The Beatle Boys have all topped the chart in the interim.

COMPILATIONS

NUMBER ONE
VARIOUS ESSENTIAL R&B – SPRING 2005 Sony/EMG/UMTV
Spring has not sprung yet, but record companies are, as usual, ahead of the game and, with M&S's Day out of the way, I Love Mum dips L13 leaving to spring-themed albums to fight it out for top honours. The winner is Essential R&B – Spring 2005, hotly pursued by New Woman – Spring Collection 2005.

RADIO AIRPLAY

NUMBER ONE
SUNSET STRIPPERS FALLING STARS
Sunset Strippers Falling Stars wins a closely fought battle, rising one place to the airplay peak this week and narrowly preventing McFly from scoring a sales/airplay number one double.

SCOTTISH SINGLES

NUMBER ONE
MCFLY ALL ABOUT YOU/YOU'VE GOT A FRIEND Island

Apparently taking no offence at all that the perky English boys have a mooted Scotland, record buyers north of the border concur with the rest of the UK for the fifth week in a row and note McFly's fifth single their number one.

MARKET INDICATORS

SINGLES

Sales versus last week: +11.5%
Year to date versus last year: -30.8%

Market shares
Universal 51.4%
Sony BMG 23.2%
Warrner 7.2%
EMI 34.8%
Others 14.4%

ALBUMS

Sales versus last week: -28.5%
Year to date versus last year: -48.8%

Market shares
Universal 34.5%
Sony BMG 22.6%
EMI 15.0%
Warrner 8.7%
Others 19.2%

COMPILATIONS

Sales versus last week: -37.7%
Year to date versus last year: -8.3%

Market shares
EMI 25.8%
Universal 23.6%
Sony BMG 22.0%
Warrner 5.1%
Others 23.5%

THE BIG NUMBER: 83

The number of albums to get enough sales to crack 1 January 2005 – 36,000 by British acts.

RADIO AIRPLAY

Market shares
Universal 36.3%
Sony BMG 30.4%
EMI 16.2%
Warrner 9.9%
Others 7.8%

UK SHARE

Origin of singles sales
(Top 75): UK: 65.3%
US: 28.1% Other: 54.4%
Origin of albums sales
(Top 75): UK: 58.7%
US: 32.0% Other: 93.7%

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TV Airplay Chart

By Week
Last Week
This Week

Rank	Artist	Album	Label	Weeks
1	1	GWEN STEFANI RICH GIRL	REPUBLIC	450
2	6	KYLIE MINOGUE GIVING YOU UP	PHILIPINE	442
3	3	WILL SMITH SWITCH	PICTURE	403
4	2	GREEN DAY HOLIDAY	REPRISE	383
5	7	NATASHA BEDINGFIELD I BRUISE EASILY	PHONIX	382
6	5	MARIO LET ME LOVE YOU	J	376
7	3	USHER CAUGHT UP	LANCE	349
8	16	RACHEL STEVENS NEGOTIATE WITH LOVE	INTEGRITY	347
9	8	STEREOPHONICS DAKOTA	V2	324
10	13	AVRIL LAVIGNE HE WAS'NT	ARISTA	323
11	28	MARIAH CAREY IT'S LIKE THAT	DEF JAM	322
12	22	50 CENT CANDY SHOP	INTERSCOPE	307
13	18	NATALIE IMBRUGLIA SHIVER	REPRISE	306
14	9	NELLY FEAT. TIM MCGRAW OVER AND OVER	REMYUM/BLISS/SONO	304
15	11	THE KILLERS SOMEBODY TOLD ME	LEGACY	302
16	12	SCISSOR SISTERS FILTHYGORGEOUS	PICTURE	288
17	12	JENNIFER LOPEZ GET RIGHT	EPIC	288
18	35	TWISTA FEAT. FAITH EVANS HOPE	EMI	284
19	20	JOSS STONE SPOILED	REPLICA	265
20	27	BASEMENT JAXX OH MY GOSH	XL	260
21	21	MELANIE C NEXT BEST SUPERSTAR	RED DEL	256
22	17	U2 SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	ISLAND	255
23	27	QUEENS OF THE STONE AGE LITTLE SISTER	INTERSCOPE	253
24	15	BRITNEY SPEARS DO SOMETHIN'	JIVE	250
25	19	EMINEM LIKE TOY SOLDIERS	AFROBAMA	248
26	26	GIRLS ALoud WAKE ME UP	PICTURE	246
27	46	JEM THEY	BMG	242
28	24	BEVERLY KNIGHT KEEP THIS FIRE BURNING	PHONIX	237
29	14	ANASTACIA HEAVY ON MY HEART	EPIC/REPLICAT	226
30	30	DIZZEE RASCAL GO TO WORK	XL	219
31	55	SUNSET STRIPPERS FALLING STARS	DAWTON	211
32	34	AKON LOCKED UP	ISLAND	210
33	41	MY CHEMICAL ROMANCE I'M NOT OK (I PROMISE)	REPRISE	198
34	41	SNOOP DOGG LET'S GET BLOWN	OUTER	193
35	31	THE BRAVERY AN HONEST MISTAKE	LOOS	193
36	41	KASABIAN CLUB FOOT	BMG	192
37	29	ESTELLE GO GONE	42	187
38	21	THE FUTUREHEADS HOUNDS OF LOVE	49	186
39	19	THE FADERS NO SLEEP TONIGHT	REPRISE	184
40	32	LL COOL J HUSH	DEF JAM	163

Highly Rated
Highest Top 40 Chart

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1. Gwen Stefani Safely nestled in the Top 10 of both the radio and TV airplay charts, Gwen Stefani's *Rich Girl* (featuring Eve) may be a bit of a novelty — it is based on 1970s West Coast music from the Fiddler On The Roof musical — but it is helping her debut solo album to build sales nicely. Introductory single *What You Waiting For* reached three on both TV and radio airplay, having got to number four on sales. *Rich Girl* moves 6-8 on radio and remains at number one on TV this week, while Stefani's Love, Angel, Music, Baby album, home to both tracks, heads rapidly towards 400,000 sales.



11. Mariah Carey Mariah Carey's comeback single *It's Like That* zooms up the TV airplay chart this week, climbing 207 places to land just outside the Top 10 at number 11. Meanwhile, her progress at radio has not been so swift, with the track stalling at number 46 on the UK radio chart.

Gwen Stefani rules TV territory for a second week, while potential number one contender Mariah Carey makes her mark

MTV MOST PLAYED

Rank	Artist	Album
1	2	GWEN STEFANI RICH GIRL
2	7	AKON LOCKED UP
3	9	GREEN DAY HOLIDAY
4	1	BASEMENT JAXX OH MY GOSH
5	2	SCISSOR SISTERS FILTHYGORGEOUS
6	2	STEREOPHONICS DAKOTA
7	4	THE KILLERS SOMEBODY TOLD ME
8	8	THE FUTUREHEADS HOUNDS OF LOVE
9	4	U2 SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN
10	12	JEM THEY

THE BOX MOST PLAYED

Rank	Artist	Album
1	14	SUNSET STRIPPERS FALLING STARS
2	7	AKON LOCKED UP
3	64	MARIAH CAREY IT'S LIKE THAT
4	6	GWEN STEFANI RICH GIRL
5	3	SARA JORGE SPOCK TO THE SYSTEM
6	2	NELLY FEAT. TIM MCGRAW OVER AND OVER
7	21	STEREOPHONICS DAKOTA
8	15	50 CENT CANDY SHOP
9	34	WILL SMITH SWITCH
17	17	RACHEL STEVENS NEGOTIATE WITH LOVE

KERRANG! MOST PLAYED

Rank	Artist	Album
1	2	MY CHEMICAL ROMANCE I'M NOT OK (I PROMISE)
2	4	QUEENS OF THE STONE AGE LITTLE SISTER
3	6	KINGS OF LEON FOUR KICKS
3	3	STEREOPHONICS DAKOTA
4	3	SIMPLE PLAN SHUT UP
7	1	FIGHTSTAR PALAHLINIKS LAUGHTER
8	16	GREEN DAY BOULEVARD OF BROKEN DREAMS
8	5	AVRIL LAVIGNE HE WAS'NT
8	6	GOOD CHARLOTTE I JUST WANNA LIVE
10	10	THE KILLERS SOMEBODY TOLD ME

MTV2 MOST PLAYED

Rank	Artist	Album
1	6	QUEENS OF THE STONE AGE LITTLE SISTER
1	3	THE KILLERS SOMEBODY TOLD ME
3	8	KINGS OF LEON FOUR KICKS
4	2	GREEN DAY HOLIDAY
5	7	KASABIAN CLUB FOOT
6	14	MY CHEMICAL ROMANCE I'M NOT OK (I PROMISE)
6	4	THE FUTUREHEADS HOUNDS OF LOVE
6	5	THE BRAVERY AN HONEST MISTAKE
9	2	KAISER CHIEFS OH MY GOD
11	11	BECK E-PRO

MTV BASE MOST PLAYED

Rank	Artist	Album
1	2	MARIO LET ME LOVE YOU
1	1	SNOOP DOGG LET'S GET BLOWN
3	5	50 CENT CANDY SHOP
4	5	AKON LOCKED UP
5	10	TWISTA FEAT. FAITH EVANS HOPE
6	16	CIERELLA BLACK YOU'RE ONE
7	3	USHER CAUGHT UP
7	48	MARIAH CAREY IT'S LIKE THAT
10	7	THE GAME FEAT. 50 CENT HOW WE DO
14	4	JOHN LEGEND LOVE TO LOVE U

THE AMP NUMBER ONE
New Order *Krafty*
HIGHEST NEW ENTRY
Feeder *Feeling A Moment*
HIGHEST CLIMBER
British Sea Power
It Ended On An Only Stage

FLAUNT NUMBER ONE
Kylie Minogue
Giving You Up
HIGHEST NEW ENTRY
The Faders
No Sleep Tonight
HIGHEST CLIMBER
Dhan *In My Heart*

THE HITS NUMBER ONE
Twista *Real Faith*
HIGHEST NEW ENTRY
Aesop Rock
I Don't Want To Miss A Thing
HIGHEST CLIMBER
Mariah Carey
It's Like That

KISS TV NUMBER ONE
50 Cent
Candy Shop
HIGHEST NEW ENTRY
Ja Rule *Real Lloyd*
HIGHEST CLIMBER
Mariah Carey
It's Like That

SCUZZ NUMBER ONE
Queens Of The Stone Age
Little Sister
HIGHEST NEW ENTRY
Eighteen Vison
I Let Go
HIGHEST CLIMBER
The Others
William

TMF NUMBER ONE
Daniel Bedingfield
Wings My Words
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The Others
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Highest climber and highest new entry refer to the Top 50

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ALL THIS WEEK ON UH2

In a closely fought battle, Sunset Strippers beat McFly to take the number one honours. Meanwhile, Beverley Knight, Mario and Jem makes strong gains into the Top 10

The UK Radio Air

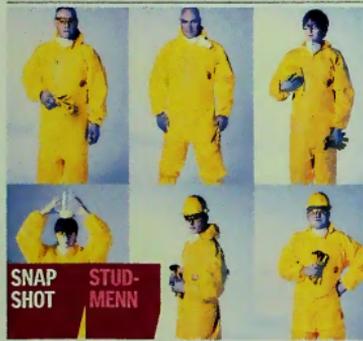
RADIO ONE

Pos	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POS	PREVIOUS POS
1	2	STEREOPHONICS	DIKOTA	12	30	2307
2	4	SUNSET STRIPPERS	FALLING STARS	27	27	2036
3	2	GWEN STEFANI	RICH GIRL	28	26	1836
4	10	BASEMENT JAXX	OH MY GOSH	11	25	1870
4	4	GREEN DAY	HOLIDAY	27	25	1284
6	18	MARIO	LET ME LOVE YOU	15	23	1749
7	1	KAISER CHIEFS	OH MY GOD	22	22	1356
8	26	MCFLY	ALL ABOUT YOU	19	21	1876
8	8	THE CHEMICAL BROTHERS	GALVANIZE	27	21	1023
9	6	USHER	CAUGHT UP	25	21	1495
11	12	PHANTOM PLANET	CALIFORNIA	18	19	1530
11	7	LL COOL J	HUSH	19	19	1418
11	7	SHAPESHIFTERS	BACK TO BASICS	20	19	1875
15	26	STUDIO 8	I SEE GIRLS	12	19	1460
16	9	THE KILLERS	SOMEBODY TOLD ME	11	18	1891
19	5	THE BRAVEY	AN HONEST MISTAKE	14	17	1348
20	26	50 CENT	CANDY SHOP	12	16	1430
20	10	XZIBIT	HEY HO (MEAN MUGGIN)	16	16	1941
22	12	ATHLETE	WIRES	18	15	1613
23	30	KASABIAN	CLUB FOOT	9	15	1636
23	10	U2	SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	11	13	1468
26	26	JEM	THEY	12	13	1995
29	19	AKON	LOOKED UP	14	12	1371
30	16	GIRLS ALoud	WAKE ME UP	12	12	739
31	6	ASHANTI	ONLY U	16	12	1477
32	26	RAZORLIGHT	SOMEWHERE ELSE	11	11	1886
32	9	NELLY FEAT. TIM MCGRAW	OVER AND OVER	11	11	1255
36	30	TERRI WALKER	WOMPSIE DOLLY	9	10	1603
36	30	Moby	LIFT ME UP	17	10	1994
36	14	EMINEM	LIKE TOY SOLDIERS	17	10	1687
36	14	BEVERLEY KNIGHT	KEEP THIS FIRE BURNING	7	10	1627

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SNAP SHOT

STUD-MENN

The Royal Albert Hall is not the most obvious venue for an unknown Icelandic band to make its UK debut, but when you've had 15 chart-topping albums in your homeland, inside the biggest music in Icelandic history and one of your fans owns Hanley, you can be excused a certain amount of grandeur. Such is the unlikely case of Studmenn, who play the Hall on March 24. The idea for the gig came to Icelandic businessman Jon Asgar Johannsson, who booked the venue after watching a Pavarotti perform there. The group promises bizarre costumes and the Studmenn dance – the flip flop.

CAST LIST Management: Claudia Konröder, Cloud Masters Management, Promoter: Thornton Stephens, Backer Group, Press: Stephen Emms, Emms Publicity

Pos	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POS	PREVIOUS POS		
1	2	4	3	SUNSET STRIPPERS	FALLING STARS	27	27	2036
2	9	5	1	MCFLY	ALL ABOUT YOU	19	21	1876
3	5	3	0	NATALIE IMBRUGLIA	SHIVER	18	18	1530
4	1	7	5	NELLY FEAT. TIM MCGRAW	OVER AND OVER	11	11	1255
5	11	6	0	MARIO	LET ME LOVE YOU	15	23	1749
6	13	3	0	BEVERLEY KNIGHT	KEEP THIS FIRE BURNING	7	10	1627
7	10	7	0	STEREOPHONICS	DIKOTA	12	30	2307
8	6	4	0	GWEN STEFANI	RICH GIRL	28	26	1836
9	17	4	0	JEM	THEY	12	13	1995
10	5	7	25	USHER	CAUGHT UP	25	21	1495
11	20	3	0	SHAPESHIFTERS	BACK TO BASICS	20	19	1875
12	8	14	0	SCISSOR SISTERS	FILTHYGORGEUS	19	15	1613
13	4	30	0	U2	SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	11	13	1468
14	27	4	0	PHANTOM PLANET	CALIFORNIA	18	19	1530
15	12	7	12	LL COOL J	HUSH	19	19	1418
16	16	20	0	KEANE	THIS IS THE LAST TIME	13	13	1787
17	34	3	0	BASEMENT JAXX	OH MY GOSH	11	25	1870
18	14	14	0	THE KILLERS	SOMEBODY TOLD ME	11	18	1891
19	15	18	13	UNITED NATIONS	OUT OF TOUCH	13	13	1617
20	18	33	47	ATHLETE	WIRES	18	15	1613
21	38	4	8	NEW ORDER	KRAFTY	10	10	2496
22	57	3	0	KYLIE MINOGUE	GIVING UP	57	42	2412
23	10	2	0	JOSS STONE	SPOILED	10	20	2375
24	24	4	0	GREEN DAY	HOLIDAY	27	25	1284
25	19	23	0	LEMAR	IF THERE'S ANY JUSTICE	19	23	1265

RADIO TWO

Pos	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POS	PREVIOUS POS
1	4	BEVERLEY KNIGHT	KEEP THIS FIRE BURNING	7	10	1627
2	3	NEW ORDER	KRAFTY	10	10	2496
3	5	JEM	THEY	12	13	1995
4	1	NATALIE IMBRUGLIA	SHIVER	18	18	1530
5	7	THE FINN BROTHERS	EDIBLE FLOWERS	18	18	1530
6	19	MCFLY	ALL ABOUT YOU	19	21	1876
7	15	TYLER JAMES	FOOLISH	18	18	1530
8	9	MICHAEL BUBLE	BLUE	18	18	1530
9	17	R.E.M.	ELECTRON BLUE	18	18	1530
10	13	JOSS STONE	SPOILED	10	20	2375

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CAPITAL

Pos	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POS	PREVIOUS POS
1	1	KEANE	THIS IS THE LAST TIME	13	13	1787
2	5	NELLY FEAT. TIM MCGRAW	OVER AND OVER	11	11	1255
3	7	LEMAR	IF THERE'S ANY JUSTICE	19	23	1265
4	6	MARCOON 5	SUNDAY MORNIN'	19	15	1613
5	4	ATHLETE	WIRES	18	15	1613
6	8	DANIEL BEDINGFIELD	WRAP MY WORDS AROUND YOU	19	19	1530
7	4	U2	SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	11	13	1468
8	10	USHER	CAUGHT UP	25	21	1495
9	3	SCISSOR SISTERS	FILTHYGORGEUS	19	15	1613
10	11	THE KILLERS	SOMEBODY TOLD ME	11	18	1891

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KISS

Pos	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POS	PREVIOUS POS
1	2	USHER	CAUGHT UP	25	21	1495
2	1	MARIO	LET ME LOVE YOU	15	23	1749
2	2	LL COOL J	HUSH	19	19	1418
4	2	DESTINY'S CHILD	FEAT. TI & U WAYNE SOLDIER	18	18	1530
5	3	NELLY FEAT. TIM MCGRAW	OVER AND OVER	11	11	1255
6	8	AKON	LOOKED UP	14	12	1371
7	9	SUNSET STRIPPERS	FALLING STARS	27	27	2036
7	9	EMINEM	LIKE TOY SOLDIERS	17	10	1687
9	4	ASHANTI	ONLY U	16	12	1477
10	6	THE LOFVEFREEKERS	SHINE	18	18	1530

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GWR GROUP

Pos	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POS	PREVIOUS POS
1	2	SUNSET STRIPPERS	FALLING STARS	27	27	2036
2	3	UNITED NATIONS	OUT OF TOUCH	13	13	1617
3	5	KEANE	THIS IS THE LAST TIME	13	13	1787
4	1	DANIEL BEDINGFIELD	WRAP MY WORDS AROUND YOU	19	19	1530
5	1	SCISSOR SISTERS	FILTHYGORGEUS	19	15	1613
6	7	LUCIE SILVERS	BREATHE IN	18	18	1530
7	10	MCFLY	ALL ABOUT YOU	19	21	1876
8	8	GWEN STEFANI	RICH GIRL	28	26	1836
8	14	JEM	THEY	12	13	1995
10	11	BRIAN MCFADDEN/DELTA GOODEN	ALMOST HERE	18	18	1530

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NUMBER ONE'S

POWER FM
Daniel Bedingfield
Wrap My Words
New Order
Krafty
Akon
Looked Up
Kiss FM
Tina Turner
Cluck
Horse and the
Cherry Tree

HIGHEST NEW ENTRIES

CITY BEAT
Kylie Minogue
I Believe In You
CREAM
Lemar
Time To Grow
POWER FM
Avril Lavigne
Heaven
SIGNAL
Lemar
Time To Grow
GALAXY 105
Eminem
Mockingbird
Keele
18
Visions
I Let Go
Chris
Mitchell Brothers
Feat. K
Routine
Chuck

irplay Chart

Nielsen
Music Control

Wk	Wk Ago	Weeks on Chart	Peak Pos	Wk Ago					
26	27	28	29	30	31	32	33	34	35
26	44	2							
27	21	3	18						
28	15	5	14						
29	15	3	15						
30	18	8	10						
31	19	17	40						
32	12	16	0						
33	51	1	0						
34	71	3	16						
35	7	6	56						
36	29	20	0						
37	40	11	41						
38	61	1	0						
39	40	1	0						
40	43	0	0						
41	36	6	10						
42	26	11	24						
43	109	1	0						
44	32	19	0						
45	19	12	0						
46	42	0	0						
47	42	7	7						
48	40	3	0						
49	101	1	0						
50	49	6	68						

■ Highest New Entry ■ Biggest increase in audience ■ Biggest increase in sales
■ Highest Top 50 Cluster ■ Biggest increase in plays ■ Audience increase of 50% or more



1. Sunset Strippers Although Cabn Crew stole a march of their equally alternative *Hole, Sunset Strippers* by getting their version of *Waiting For A Star To Fall* out first, male stayed true to the Strippers and cold-shouldered the Crew in the week following the latter single's

release. The *Sunset Strippers* single jumped 5-2 on the radio airplay chart with 14.64 plays in this period, while the Cabn Crew single improved 116-76 with just 464 plays.
22. Kylie Minogue Picked from her Ultimate Kylie album, which is now approaching 700,000 sales, Kylie's upcoming single *Giving You Up* is rapidly picking up steam after falling two



weeks to reach the radio Top 50. It jumps 57-22 this week. Its TV progress has been rapid. Debuting at fortnight ago, it is now number two. Kylie's last single, *I Believe In You*, topped the TV chart for two weeks and was number one on the radio airplay chart for six weeks.



33. Lemar If *There's Any Justice* by Lemar was second only to Kylie Minogue's *I Believe In You* in terms of radio exposure in the last quarter of 2004, spending three weeks at number two and 15 weeks in the Top 10. Even though it is the only single so far from his



second album *Time To Grow*, it has already helped the album to sell upwards of 400,000 copies. The title track will be the follow-up, and started to make inroads last week, landing at number 33.
Uncharted. Elvis Presley With 10 straight Top threes hits this year, you might expect Elvis Presley to be getting hot, but exact. In order of release, the peak positions hold by the tracks



on the Top 1000 airplay chart are: *Jackie Brown* - 64, *One Night - 42*, *A Fool Such As I* - 164, *It's Now Or Never - 117*, *Are You Lonesome Tonight? - 331*, *Wooden Heart - 411*, *Survivor - 337*, *His Latest Flight - 392*, *Rock-A-Hula Baby* - weeks to date. There's no sign of *Good Luck Charm* yet, either.

INDEPENDENT LOCAL RADIO

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50

TOP 20 PRE-RELEASE

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

■ Most Clustered: This week by total number of plays on the top 1000 independent local stations from 00:00 on Sun 8 Oct 2005 to 24:00 on Sat 10 Oct 2005.
■ Most Clustered: This week by total number of plays on the top 1000 independent local stations from 00:00 on Sun 8 Oct 2005 to 24:00 on Sat 10 Oct 2005.

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19/03/05

Profile

IN-STORE NEXT WEEK



Single – G4, **Album** – Stereophonics, **Compilation** of the week – 80s Soul Weekenders. **In-store** – The Bravery, Stereophonics, Moby, Daft Punk

BORDERS

In-store – Daft Punk, Bravery, **Listening posts** – Moby, Stereophonics



In-store – Aesop Rock, The Kills, Mogwai, M word, The Flaming Lips, Theivery Corporation, Ambulance Ltd, Soul Gospel



Windows – The Incredibles, Alison Hendren, Nintendo DS Console. **In-store** – Basement Jaxx, Ozzy Osbourne, Now 60, John Taylor, Tweet, Ocean Colour Scene, Beck, Louie Vega, Prefuse 73, Marco Passarini, Stereo Sash, Comega, Dinosaur Jr



Album – Now 60, **In-store** – Basement Jaxx, Queens Of The Stone Age, Now 60, Red Hot Hits, Headbangers Bible, Floorfillers 3, Pop Princesses 2, Will Young, Cliff Richard, Basement Jaxx.



Albums – Now 60, Cliff Richard, Queens Of The Stone Age, Beck, Basement Jaxx, Headbangers Bible.

Main promotion – Sals, **MVC** Recommendations – Brandon Pines, Margie F, Al Green, Strapping Young Lad, Ozzy Osbourne, John Digweed



Selecta listening posts – Tara Angell, Benjamin Zephaniah, Engineers, House Of Love, Brodsky Quartet, Mojo Recommending Retailers – Deodor Ring, Brodsky Quartet, Laura Veirs, Sam Prekop, Pt Er Pat, Brother JT

TASTEMAKERS

VIC MCGLYNN

6Music.

1. **DEATH FROM ABOVE 1979** (ROGAIN) RIGHTS (WARRIOR)
2. **DAFT PUNK** (ROBOT ROQUE) (GROVE)
3. **I AM KNOTCH** (DINO M) (SHOULDER BENCH) (DUNDEE)
4. **JACK JOHNSON** (SITTING, WAITING, WISHING) (DUNDEE)
5. **CHEMICAL BROTHERS** (THE POWER OF JOCKING) (DUNDEE)
6. **JIM MORRIS** (MY FAVORITE EP) (JAZZ)
7. **FISHERMEN** (POWER) (JUST LET GO) (DUNDEE) (WHITE GUESS RECORDS) (DUNDEE)
8. **FOOT WAVE** (CLARA BOW) (A&R)
9. **PHILIP LARSON** (52) (DUNDEE) (DUNDEE)
10. **HYSCAL** (THE BETS) (ROUGH TRADE)

'Death from Above 1979' blew me away with their filthy sounds. Daft Punk return with a harder sound reminiscent of Homework. Fingers crossed that people wake up to the album of I Am Knotch by their third album due out soon, and it's about time people realised the consistency of Jack Johnson, who is huge everywhere except the UK. Tim Burgess exceeds all expectations vocally on The Chemical Brothers' The Power. Jim Morris is a Manchester act who shows great promise. Fishermen sooner return, and this time I'm hoping they'll have more in the bank to dazzle us with. Kristin Hersh and 50 Foot Wave turn it up to 11 on Clara Bow, and Psychid put their most interesting release to date back to May, but I'll keep on playing it, and the same goes for Hall.

Safeway

Albums – Alison Moyet, Basement Jaxx, Now 60, Headbangers Bible

Sainsbury's

Album – Basement Jaxx, **Compilation** – Now 60, **In-store** – Basement Jaxx, Ocean Colour Scene, Beck, Queens Of The Stone Age, Peter Dinklage, Billy Idol, Hi-5, Now 60, Red Hot Hits, Headbangers Bible, Floorfillers 3, Pop Princesses 2, Will Young, Cliff Richard, Basement Jaxx

TESCO

Singles – XTM & DJ Chucky, Natalie Imbruglia, Mario, Elvis Presley, Erasure, 50 Cent, Faders, Will Smith, Damien Rice, **Albums** – Red Hot Hits, Now 60, Beck, Queens of the Stone Age, Billy Idol, Alison Moyet, Ocean Colour Scene, Floorfillers 3, Pop Princess 2, Basement Jaxx, Headbangers Bible, Elton John, **Promotions** – Budget boxed sets at £597, CD best-sellers at £977, Budget CDs at £497 or three for £12, Easter CD Sale from £397



Windows – 'New Music', Music Campaign, Mother's Day, **In-store** – 'New Music', Music Campaign, Mother's Day, Doves, The Kills, M People, The Mars Volta, Theivery Corporation

WHSmith

Deals of the week – Ocean Colour Scene, Alison Moyet, Recommendations – Basement Jaxx, Karl Jenkins, Cliff Richard, New Woman/Spring Collection 2005

WOOLWORTHS

Single – Damien Rice, **Album** – Damien Rice, **In-store** – James Blunt, Prince, Jam, Natasha Bedingfield, Lamar, Mario, Abhieta, Billy Morrison, Tina Turner, Best Worship, The Album 05, Feeder

DAVID HONIGMANN

music critic, Financial Times

1. **AFRICA REMIX AN FREAK (VA)** (FADER) (JAZZ)
2. **VARIOUS** (GOLDEN AFRICAN VOL. 1) (WORLDSON)
3. **ROMANO** (NO. 1 CONCEPTISTS) (SPRAWN)
4. **WILDCARDY TRAINER** (KNOCK) (MAGNET)
5. **VARIOUS** (ROUGH GUIDE TO CENTRAL ASIA) (WORLD MUSIC NETWORK)
6. **MIGUEL** (ANGEL DEAZ) (ECHO) (WORLD CIRCUIT)
7. **ALEMAYEH** (JAZZ) (NOSH) (JAZZ)
8. **KATHRYN FARMER** (BROTHER MOSES) (SMOTE) (THE WEA) (SPRAWN)
9. **ELISA VILLAS** (VOLUME DE SECRETS) (E) (CHART)
10. **JAN MARKE MACHADO** (ANDRADA) (E) (CHART)
11. **JIM TABAK** (ALWAYS) (TOPIC)

'Out of Africa' always something new, said Piny and he might well have been listening to Network's Seventies and Eighties West African treasury, or Lucy Duran's South Bank compilation of more modern gems. Konono N1, many thumb pianos to industrial distortion; BoubaCar Trace plays immaculate deep desert blues. The Central Asian Rough Guide is full of unfamiliar material and superb. Miguel 'Ange' Diaz has played on every Buena Vista spin-off worth its salt, and now gets his own. The Mezmatiks combine klezmer and gipsy to quibble the twin mines of all Western popular music. Elisa Villal and Jean Marie Machado fly the flag for Europe, and June Tabak's career summary is bleakly impeccable.'

TV LISTINGS

CDUK

Basement Jaxx Oh My Gosh, G4
Bohemian Rhapsody Jen Thy, **Galer** chris1, **Planet A**
Rick: Kylie Minogue Giving You Up, **Lamar** Tina To Groove
Moby You've Got A Friend

GMTV

Avril Lavigne Hi
Wash (Hi) **Elton John** (Hi), **Mariah Carey** (Hi), **Michael Biebel** (Hi), **None**

HIT 40 UK

50 Cent Candy Shop
Burying My Past **Keen** This Fire
Burning **Natalie Imbruglia** **Now** **Orphan**
Platinum Playlist **California** **Queens Of The Stone Age** **Tyler James** **Foolish**

POPWORLD

Abbie **Hill** **Light**
Avril Lavigne **Hi**
Wash **Beck** **E. Price**
Billy Idol **Dick**
Rascal **Off To Work**
Ma **Me** **6** **The Faders** **No Sleep**
Tonight

TA SUNDAY

Stereophonics
Sapient, **Natalie Imbruglia** **Shiver**

THE BOX

Bodyknitters Like The **Way**, **Feeder** **Feeling A Moment**, **Harvey** **Let** **Without** **Each Other**, **Ja Rule** **Feel**, **Lloyd** **Out** **Just** **Stones** **Queens Of The Stone Age** **Little**

TV LISTINGS

RADIO ONE

Liam **Live** **Lemon**
Miley **May**
Miles **Daves**
Revisited in session (Tue)
How Steephens **The** **Queen** in session (Tue)
Zane **Love** **Live** **from** **SXSW** (Wed)
Tom **Robinson** **U2** **Goldsmiths** in session (Wed)
Red **Bank** **The** **Workshop** in session (Thu)
Gilles **Peterson** **Back** **Special** (Thu)

RADIO TWO

Simon **Week** **Two** (Mon/Sun)
Yours **Tonight** **Just** (Tue)
Paul **Turner** **Just** (Wed)
The **Revised** **Al** **Genre** **Album** **Power** (Fri)
Supreme **GH** **Power** (Fri)
Of **the** **Week** **Maroon** **5** **Must** **Get** **Out** **Album** **of** **the** **Week** **Nothing** **Anything** **Oh**
Jonathan **Ross** **The** **Top** **50** **Chart** (Sat)

RADIO THREE

John **Peck** **Album** **After** **Radio** **3**
Jazz **Top** **30** **Live** **From** **Gairloch** **3**

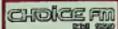
Stuart Stables

B1 See **Gric**; **Toy** **Christie** (Is This The Way To **Amarillo**)

THE HITS

Feeder **Feeling A Moment**, **Wash** **Each Other**, **Ja Rule** **Caught Up**, **Stoney** **B1** **See Gric**; **Toy** **Christie** (Is This The Way To **Amarillo**)

MEDIA INSIDER



Fresh choice in urban radio

Ivor Etienne programme controller, Choice FM Previously broadcasting one service to north London with a bias towards reggae, and another to the south of the capital with the emphasis on R&B and hip hop, Choice FM merged its broadcasts last November and was rewarded with its best-year Rajar figures in the Q4 2004 sweeps, which included it reaching a record 475,000 listeners a week.

With the station due to celebrate its 15th birthday at the end of the month, programme controller Ivor Etienne, who joined Choice from Radio One in 1996, is bullish about its future. 'We're very confident that our next Rajar will show our audience to be more than half a million in London, and beyond that we're hoping to get a national Rajar in the foreseeable future,' he says. 'At the moment we get figures

R&B and hip hop are the new pop, and we're the only station where you can get them 24/7

only for London but we're on cable, on the internet and on Sky, and we get loads of e-mails, texts and phone calls from listeners in Birmingham, Manchester, Bristol and other major cities.' 'Although we've moved into the Capital building – Capital completed a £15m purchase of the station in 2003 – we're still fairly autonomous but Capital has brought a great deal of marketing and promotional skills to the table, and helped us to grow.'

Choice FM's strapline 'number one for hip hop & R&B' places it at the epicentre of modern music – nine of the top 13 singles in the chart a fortnight ago were one or other of those musical genres. 'R&B and hip hop are the new pop, and everybody else plays them but we're the only station where you can get them 24/7, along with a bit of reggae, soca and garage,' says Etienne.

'We play what we think is good, we have no set percentages for musical genres or nationalities. We champion a lot of new UK talent.'
Address: 30 Leicester Square, London WC2H 7LA. Telephone: 020 7766 6000. Website: www.choicefm.com. Email: ivor@choicefm.com.

SINGLE OF THE WEEK

Lemar

Tony To Grov

Sony BMG 6758122

The title track from the UK soul star's second album is a sensitive piano-led affair that provides Lemar with the best platform yet for him to show off an impressive vocal. With his profile continuing to build through Brit nominations and film appearances, this single should help push sales of the album towards double platinum. B-listed at Radio One and bubbling the airplay Top 50, its only hurdle may be the ongoing popularity of If There's Any Justice.

ALBUM OF THE WEEK
New Order

Waiting For The Sires' Call

London 256462022

The Manchester veterans' catchy melodies and killer basslines sound as energetic as ever on this follow-up to 2003's *Get Ready*. Producers Stephen Street and John Leckie cover the pop-rock bases, while elsewhere the band keep their sound varied and Les Rythmes Digitales' Stuart Price adds a dance edge to two tracks including *Jetstream*, which features Scissor Sisters' Ana Matronic. In the wake of their NME Godlike Genius award, this should make a splash.

Singles

Michael Bublé
Home (143/Reprise W668CD1)

Following the Top Five success of his second album *It's Time*, Bublé releases his first single. However, this syrupy ballad, written by Bublé, is more likely to push sales of his album than shift many singles.

Mariah Carey

It's Like That (Def Jam 9981057)
The one-time balladeer makes her return with a song that is on-the-beat 2005 R&B. The production blueprint developed for the likes of Destiny's Child is put to issue, as minimalist beats and a hip-hop vocal (courtesy of Fatman Scoop) are used to complement a strong Carey vocal.

The Dead 60s

The Last Resort (Deltasonic OLCDDP032)
This isn't the kind of material that would normally be issued from the Deltasonic camp but, as with all music to come from the Liverpool-based stable, it is a catchy, relatively haunting track which instead of milking the Gang Of Four cow, would rather drink from The Specials' cup.

Do Me Bad Things

What's Hideous (Mist Destroy/Atlantic SAM01008)
This follow-up to October 2004's gem *Time For Deliverance* is already playlisted at Radio One, probably thanks to its blend of chugging Seventies guitar sound, soul vocals and R&B twinges. It may sound like a hideous concoction, but it blends into a turner of a pop track.

Garbage

Why Do You Love Me (Warner Bros WEA395CD)
The first single from the band's fourth album *Blood Like Me* (out April 11) is a blistering rocker with an infectious, nagging Sixties-style chorus. It is a great return to form following the disappointingly low-selling *Beautiful Garbage* album four years ago. The band play London

Brixton Academy on June 9, followed by an appearance at the Download Festival the next day.

Hanson

Lost Without Each Other (Cooking Vinyl FRYCD224)
Lost Without Each Other continues the unlikely chart resurrection of Hanson, following the recent success of *Penny & Me*, their first Top 10 hit in eight years. Co-written with ex-New Radicals frontman Gregg Alexander, it is a bouncy slice of pop-rock that could do well with the right radio support.

Lady Sovereign

Random (Casual/Columbia) PE015
This hefty slice of grime from the feisty 19-year-old MC is a gritty, busy track which pulls no punches. This is the Lady's second single and marks her departure from indie label Castal. Her debut album is due to emerge on Island later in the spring.

Avril Lavigne

Wasn't (Arista 82876683052)
Boyfriend troubles form the familiar subject matter of more trademark grunge-tinged bubblegum pop, but buzz-saw guitars and angular production give this track a more feisty edge than previous singles. However, the fact it appears on an album that has been in the shops for 10 months already may hold it back.

Kylie Minogue

Giving You Up (Parlophone CDRE6661)
Kylie trails her upcoming 23-night *Showgirl* tour with this slice of Eighties-flavoured pop from her Greatest Hits album. A C-listing at Radio One is leading the way at radio, while TV has come on board more enthusiastically, particularly *The Box* and *MTV Hits*.

Mugison

Sad As A Truck (Accidental AC17)
Icelandic maverick Mugison returns with a taster from his forthcoming album *Mugimanna*. Sad As A Truck is a blast of twisted Beck-like funk that bristles with individuality. It has been awarded single of the week by Radio One's Mary Anne Hobbs.

Jim Noir

My Patch EP (My Dad My 006)
This is the second EP from this charming singer-songwriter who has recently signed a publishing deal with Universal. The lead track is currently download of the week on Apple's iTunes Music Store and single of the week on Lauren Laverne's Xfm show.

Pink Grease

Peaches (Mute CDMUTE343)
Following their Top 40 hit with *Strip*, the Sheffield act return with this album highlight which mixes glam-rock verses to an almost sensitive love-stricken chorus. Peaches provides a suitably sleazy remix, while *Riton* adds old school synth touches.

Rachel Stevens

Negotiate With Love (Polydor 9870785)
Moving on from the playful pop stomp of *Some Girls*, Stevens returns with a new direction with this curtain-raiser for her second solo album. It is a more ethereal and sophisticated disco sound which is, in parts, reminiscent of *Kyle's I Believe*. In *You* and should reach the Top 10 at the least.

Studio B

I See Girls (Boss/Ministry of Sound B05S0MOS01CD5)
With strong support from Radio One (including a B-listing) and an appearance in a Lynx advertising campaign, I See Girls looks like it could be a big hit. A slice of saucy electro house, vaguely reminiscent of Tomcraft's *Loneliness*, it is something of a Jasper Carrott for So Solid producer who is one half of Studio B, alongside singer-songwriter Harry Brooks.

Thirteen Senses

The Salt Wound Routine (Vertigo 9870785)
Heavily tipped in many sections of the media - including both *The Sun* and *TV Hits* - Thirteen Senses follow the release of their debut album *The Invitation* with a new single and tour. Despite following the well-trodden Coldplay/Kousha path of sensitive indie music with pianos, Thirteen Senses seem unlikely to scale these commercial heights.

Albums

Beck
Guero (Interscope 9880288)

For the first time in his career, Beck revisits musical themes from an earlier album - notably 1996's *Odelay*. That is not to say Guero is particularly dull or formulaic, but it does tend a well-worn path, mainly thanks to the Dust Brothers' involvement in production for a third time in his career. Beck's songwriting skills are still very much in evidence though, and away from the beats n' samples in harmonic staples there are some gems, in particular the sparkling *Girl* and the affecting ballad *Broken Drum*. A limited initial run of Guero will include an EP of mixes from Röyksopp, Octet, Boards Of Canada and Dizizee Rasal.

By Coastal Café

Old Cartoons (Esaragar EARSUGAR06CD)
This beautifully packaged debut tracks the rise and fall of the relationship between the Swedish duo. It is resolutely lo-fi and profoundly intimate with short effective songs that contain a real sense of time and place.

Nick Cave And The Bad Seeds
M-Sides And Rarities (Mute CDMUTELL1)

Nick Cave fans are being spoiled at the moment. Hot on the heels of last year's rapturously received double album *Abattoir Blues/The Lye Of Orpheus* comes a comprehensive three-CD collation of hard-to-find material. The package is an excellent overview of his career and highlights his vast range.

Hawk And A Hacksaw
Darkness At Noon (The Last Label BAY43CD)

This is a tense, atmospheric album from Broadway collaborator Jimmy Barnes, who blends marachi, folk and a dozen other global influences in producing his distinctive noise. Barnes has a mastery knack of reining in such a myriad range of music, which closes with a ghostly

Jack Johnson

In Between Dreams (Brushfire/Halwood 9880252)
This Hawaiian surfer turned instrumental singer-songwriter delivers his third album on the back of 1m and 300,000 sales for his previous albums, which were built on the back of word-of-mouth support. These 15 tracks comprise a strong set which looks set to break through in the UK.

Will Smith

Lost And Found (Interscope 9880929)
The Nathan Barley's of this world may well sneer at the *Fresh Prince*, but they should be aware of the number of doors he has opened for himself. This is his first album in three years and he has lost none of his deftness, joined here by the likes of Snoop and Mary J. Blige. Produced by Kwame (Blige, LL Cool J), this shows that the man still knows what rhythms are cutting it.

Turwaker

The Needle Was Travelling (Morr Music MORRMUS1C054)
Turwaker's fifth long-player is an exquisite and well-produced collection of songs that find the electronic pop duo hitting top form. Ronald Lippock's downbeat vocals fit the acoustic/digital backdrop like a glove.

Terri Walker

LOVE (Mercury 9867487)
Following her 2003 Mercury Prize-nominated debut album *Untitled*, UK soul talent Walker returns with new offering *L.O.V.E.* This set is already preceded by power-packed pop R&B single *Whoopie Daisy* which is co-written by Walker and the talents behind *Jay-Z's* *Supercat*, *Remee* and *Cutfather*, and harnesses some of that energy. Gentler R&B tunes such as the title track show Walker's range as she also ventures into more classic soul territory with uptempo tracks including *Ain't No Love*.

This week's reviews: David Byrne, Phil Spector, Anna Jaws, David Byrne, Owen Lawrence, James Roberts, Nicola Sisti, Nick Tice and Simon Ward.

Singles

It is an all-new Top Three this week as Sunset Strippers, Elvis and McFly take numbers three, two and one respectively, shunting Stereophonics back to number four

HIT 40 UK

WEEK	ARTIST	TRACK	WEEKS ON CHART
1	MCFLY	ALL ABOUT YOU/YOU'VE GOT A FRIEND	1
2	ELVIS PRESLEY	GOOD LUCK CHARM	1
3	SUNSET STRIPPERS	FALLING STARS	1
4	NELLY FEAT. TIM MCGRAW	OVER AND OVER	1
5	STEREOPHONICS	DAKOTA	1
6	JENNIFER LOPEZ	GET RIGHT	1
7	CABIN CREW	STAR TO FALL	1
8	USHER	CAUGHT UP	1
9	SCISSOR SISTERS	FILTHY/ORGEOUS	1
10	MAROON 5	WE LOVE YOU	1
11	PHANTOM PLANET	CALIFORNIA	1
12	KEANE	THIS IS THE LAST TIME	1
13	LL COOL J	FEAT. 7 Aurelius HUSH	1
14	ARON LOCKED UP		1
15	NEW ORDER	KRAFTY	1
16	UNITING NATIONS	OUT OF TOUCH	1
17	U2	SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	1
18	BRITNEY SPEARS	DO SOMETHIN	1
19	NATALIE IMBRIGLIA	SHIVER	1
20	GIRLS ALONE	WAKE ME UP	1
21	GWEN STEFANI	RICH GIRL	1
22	LEMAR	IF THERE'S ANY JUSTICE	1
23	DANIEL BEDINGFIELD	WRAP MY WORDS AROUND YOU	1
24	GREEN DAY	BOULEVARD OF BROKEN DREAMS	1
25	GWEN STEFANI	WHAT YOU WANTING FOR	1
26	EMINEM	LIKE TOY SOLDIERS	1
27	ATHLETE	WIRES	1
28	MAROON 5	SUNDAY MORNING	1
29	SHAPESHIFTERS	BACK TO BASICS	1
30	BEVERLY KNIGHT	KEEP THIS FIRE BURNING	1
31	THE GAME	FEAT. 50 CENT HOW WE DO	1
32	THE BRAVEY	AN HONEST MISTAKE	1
33	NATASHA BEDINGFIELD	UNWRITTEN	1
34	LUCIE SILVE	BREATHE IN	1
35	TYLER JAMES	FOOLISH	1
36	MAROON 5	SHE WILL BE LOVED	1
37	DESTINY'S CHILD	FEAT. TI & LIL WAYNE SOLDIER	1
38	THE KILLERS	SOMEbody TOLD ME	1
39	JEM TEY		1
40	KAISER CHIEFS	OH MY GOD	1

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INDEPENDENT SINGLES

WEEK	ARTIST	TRACK	WEEKS ON CHART
1	STEREOPHONICS	DAKOTA	1
2	OSCAR COLOUR SCENE	FREE MY NAME	1
3	THE KAISER CHIEFS	OH MY GOD	1
4	TOWERS OF LONDON	ON A NOOSE	1
5	LHM PROJECT	FEAT. BONNIE BAILEY EVERYWHERE	1
6	NATHAN COME	INTO MY ROOM	1
7	UNITING NATIONS	OUT OF TOUCH	1
8	JULIA FORTHAM & ASHINGTON	HAPPY EVER AFTER	1
9	FAT BOY SLIM	THE JOKER	1
10	SUB FOCUS X RAVENSCROW		1
11	NATE AMNES	SET THE TONE	1
12	JOHN B LATELY	SUNDAY MORNING	1
13	BLURK	TRUMPET OF A HART	1
14	KILLCITY	HOLIDAYS ON E	1
15	RACHA	ANGEL EYES	1
16	CIBAN	HELS SHE'S ON FIRE	1
17	BLAK TWANG	FEAT. H9 DISE	1
18	PLANTIFINE	WHEN SHE SMILES SHE LIGHTS THE SKY	1
19	GROOVE CUTTERS	WE CLOSE OUR EYES	1
20	MAXIMO PARK	MY DEEP SOUL PRESSURE	1

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19.03.09
Top 75

The Official UK



1. McFly
McFly's single number one single and their hit as well as a new album 'All About You' - written by lead member Tom Fletcher and featuring a 50-piece orchestra - with a cover of Carole King's classic 'You've Got A Friend', previously a hit for James Taylor (number four, 1971) and the Grand New Moovies (number nine, 1997). McFly's first two singles - 'Flu Colours' in number three and 'Room On The 3rd Floor' got to number five.



2. Elvis Presley
In 1962, Good Luck Charm was the last in a run of 10 consecutive top five hits for Elvis Presley - the longest of his career and which is extended to 12 by the same song, which re-enters the chart this week at number two. On an even more rarefied note, Good Luck Charm is Presley's 10th Top Three single in as many weeks so far in 2005, led by the first - which is the first to lead the first sales chart, having reached No.1 on the album chart. McFly's first week sale for the previous into this year is 24,441. Good Luck Charm sold 27,077 copies last week.

WEEK	ARTIST	TRACK	WEEKS ON CHART
1	MCFLY	ALL ABOUT YOU/YOU'VE GOT A FRIEND	1
2	ELVIS PRESLEY	GOOD LUCK CHARM	1
3	SUNSET STRIPPERS	FALLING STARS	1
4	STEREOPHONICS	DAKOTA	1
5	NELLY FEAT. TIM MCGRAW	OVER AND OVER	1
6	CABIN CREW	STAR TO FALL	1
7	JENNIFER LOPEZ	GET RIGHT	1
8	NEW ORDER	KRAFTY	1
9	PHANTOM PLANET	CALIFORNIA	1
10	ARON LOCKED UP		1
11	BRITNEY SPEARS	DO SOMETHIN	1
12	LL COOL J	FEAT. 7 Aurelius HUSH	1
13	HOWARD BROWN	YOU'RE THE FIRST THE LAST MY EVERYTHING	1
14	GIRLS ALONE	WAKE ME UP	1
15	THE BRAVEY	AN HONEST MISTAKE	1
16	TYLER JAMES	FOOLISH	1
17	THE GAME	FEAT. 50 CENT HOW WE DO	1
18	THE KAISER CHIEFS	OH MY GOD	1
19	MY CHEMICAL ROMANCE	I'M NOT OKAY (I PROMISE)	1
20	USHER	CAUGHT UP	1
21	VERBALICOUS	DON'T PLAY NICE	1
22	SLK	HYPE! HYPE!	1
23	OSCAR COLOUR SCENE	FREE MY NAME	1
24	EMINEM	LIKE TOY SOLDIERS	1
25	NINE BLACK ALPS	SHOT DOWN	1
26	ELVIS PRESLEY	ROCK-A-HULA BABY	1
27	BRIAN MCFADDEN & DELTA GOODREM	ALMOST HERE	1
28	MOBY	LIFT ME UP	1
29	TWEET FEAT. MISSY ELLIOTT	TURN DA LIGHTS OFF	1
30	JAY-Z/LINKIN PARK	NUMB/ENCORE	1
31	SNOOP DOGG FEAT. PHARELL	LET'S GET BLOWN	1
32	TOWERS OF LONDON	ON A NOOSE	1
33	UNITING NATIONS	OUT OF TOUCH	1
34	DESTINY'S CHILD	FEAT. TI & LIL WAYNE SOLDIER	1
35	U2	SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	1
36	REFLEK T	DELLINE BASS NEED TO FEEL LOVED	1
37	STYLES & BREEZE/KAREN DANZIG	HEARTBEAT	1
38	LHM PROJECT	FEAT. BONNIE BAILEY EVERYWHERE	1

TITLES A-Z
NO.1: MCFLY
NO.2: ELVIS PRESLEY
NO.3: SUNSET STRIPPERS
NO.4: STEREOPHONICS
NO.5: NELLY FEAT. TIM MCGRAW
NO.6: CABIN CREW
NO.7: JENNIFER LOPEZ
NO.8: NEW ORDER
NO.9: PHANTOM PLANET
NO.10: ARON LOCKED UP
NO.11: BRITNEY SPEARS
NO.12: LL COOL J
NO.13: HOWARD BROWN
NO.14: GIRLS ALONE
NO.15: THE BRAVEY
NO.16: TYLER JAMES
NO.17: THE GAME
NO.18: THE KAISER CHIEFS
NO.19: MY CHEMICAL ROMANCE
NO.20: USHER
NO.21: VERBALICOUS
NO.22: SLK
NO.23: OSCAR COLOUR SCENE
NO.24: EMINEM
NO.25: NINE BLACK ALPS
NO.26: ELVIS PRESLEY
NO.27: BRIAN MCFADDEN & DELTA GOODREM
NO.28: MOBY
NO.29: TWEET FEAT. MISSY ELLIOTT
NO.30: JAY-Z/LINKIN PARK
NO.31: SNOOP DOGG FEAT. PHARELL
NO.32: TOWERS OF LONDON
NO.33: UNITING NATIONS
NO.34: DESTINY'S CHILD
NO.35: U2
NO.36: REFLEK T
NO.37: STYLES & BREEZE/KAREN DANZIG
NO.38: LHM PROJECT

Albums

Hip hop leads the way with 50 Cent debuting at the top. Guitar acts also make an impact, with Kaiser Chiefs, Idlewild and The Futureheads making strong new entries

TOP 20 MUSIC DVD

Pos	Artist Title	Label/Est
1	MATT MONRO AN EVENING WITH	Capitol/Esc
2	TINA TURNER ALL THE BEST - THE LIVE COLLECTION	Parlophone/EMI
3	METALLICA SOME KIND OF MONSTER	Capitol/EMI
4	SCISSOR SISTERS WE ARE SCISSOR SISTERS	Virgin/EMI
5	QUEEN LIVE AT WEMBLEY STADIUM	Parlophone/EMI
6	USHER RHYTHM CITY VOL. 1 - CAUGHT UP	LaFace/ARND
7	JL DIVE UNIVERZAK MY HEART (REGRESA A MI)	Sony Music/ARND
8	VARIOUS LIVE AID	Warner Music/Vision/EMI
9	QUEEN ON FIRE - LIVE AT THE BOWLE	EMI/ARND
10	DAVID ESSEX LIVE	Sire/EMI/ARND
11	TUPAC RESURRECTION	Capitol/EMI/ARND
12	ELVIS PRESLEY ALPHA FROM HAWAII	BMG/EMI/ARND
13	VARIOUS ARTISTS FIGHT EXPRESS	Columbia/Mercury/EMI
14	ELVIS PRESLEY 68 COMEBACK SPECIAL	BMG/EMI/ARND
15	LIVE CAST RECORDING LES MISERABLES IN CONCERT	Widescreen/EMI/ARND
16	ROBBIE WILLIAMS LIVE AT THE ALBERT	Capitol/EMI
17	ROD STEWART ONE MIGHT ONLY - LIVE AT ROYAL ALBERT	JARRO
18	BOB MARLEY LIVE AT THE RAINBOW	Tuff Gong/EMI
19	JANE MCDONALD IN CONCERT	Enigma/Vision/EMI
20	BLONDIE LIVE	Capitol/EMI

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TOP 10 JAZZ/BLUES ALBUMS

Pos	Artist Title	Label/Est
1	MICHAEL BUBLE IT'S TIME	Capitol/EMI
2	MADELINE PEYROUX CARELESS LOVE	Mercury/EMI
3	RAY CHARLES GENIUS LOUS COMPANY	Mercury/EMI
4	RAY CHARLES RAY (CD)	Mercury/EMI
5	NORAH JONES COME AWAY WITH ME	Parlophone/EMI
6	NORAH JONES FEELS LIKE HOME	Blue Note/EMI
7	JAMIE CULLUM TWENTYSOMETHING	Capitol/EMI
8	RAY CHARLES THE DEFINITIVE	Mercury/EMI
9	VARIOUS BLUES	Mercury/EMI
10	GLENN MILLER LEGEND	Mercury/EMI

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THE YEAR SO FAR: TOP 20 SINGLES

Pos	Artist Title	Label/Est
1	MCRFLY ALL ABOUT YOU YOU GOT A FRIEND	Island
2	JENNIFER LOPEZ GET RIGHT	Island
3	NELLY FT TIM MCCRAW OVER AND OVER	Capitol/EMI
4	EMINEM LIKE TOY SOLDIERS	Interscope
5	CIARA FT PETEY PABLO GOODIES	LaFace
6	BRIAN MCGUIDE & DELTA GOODREM ALMOST HERE	Mercury/EMI
7	CHEMICAL BROTHERS GALVANIZE	Virgin
8	STEREOPHONICS DAVOITA	Mercury
9	ASHANTI ONLY U	Mercury/EMI
10	UZ SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	The Island
11	UNTING LIONS OUT OF TOUCH	Capitol
12	LL COOL J FT 7 Aurelius HUSH	Def Jam
13	ATHLETE WIRES	Parlophone
14	JAY-Z & LINKIN PARK NUMB/ENCORE	WEA
15	BESTINYS CHILDREN/ALL WAYNE SOLDIER	Columbia
16	STEVE BROOKSTEIN AGAINST ALL ODDS	Sony Music
17	GREEN DAY BOULEVARD OF BROKEN DREAMS	Reprise
18	AKON LOCKED UP	Universal
19	CABIN CREW STAR TO FALL	Capitol
20	ELVIS PRESLEY AIRHOUSE ROCK	BMG

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

19.03.05
Top 75

The Official UK

Pos	Artist Title	Label/Est
1	50 CENT THE MASSACRE	Mercury/EMI
2	G4 G4	Sony Music/SYGMA/EMI
3	THE KAISER CHIEFS EMPLOYMENT	Mercury/EMI/ARND/EMI
4	TONY CHRISTIE DEFINITIVE COLLECTION	Universal/EMI/ARND/EMI
5	IL DIVO IL DIVO	Sony Music/SYGMA/EMI/ARND
6	SCISSOR SISTERS SCISSOR SISTERS	Polygram/EMI/ARND/EMI
7	KEANE HOPES AND FEARS	Sire/EMI/ARND/EMI
8	MARIO TURNING POINT	Mercury/EMI/ARND/EMI
9	IDLEWILD WARNINGS/PROMISES	Parlophone/EMI/ARND/EMI
10	THE KILLERS HOT FUSS	Capitol/EMI/ARND/EMI
11	THE FUTUREHEADS THE FUTUREHEADS	Capitol/EMI/ARND/EMI
12	GWEN STEFANI LOVE ANGEL MUSIC BABY	Mercury/EMI/ARND/EMI
13	GREEN DAY AMERICAN IDIOT	Mercury/EMI/ARND/EMI
14	JENNIFER LOPEZ REBIRTH	Capitol/EMI/ARND/EMI
15	NELLY SUIT	Mercury/EMI/ARND/EMI
16	PATRIZIO BUANNE THE ITALIAN	Capitol/EMI/ARND/EMI
17	THE CARPENTERS GOLD - GREATEST HITS	Mercury/EMI/ARND/EMI
18	JOSS STONE MIND BODY & SOUL	Capitol/EMI/ARND/EMI
19	MICHAEL BUBLE IT'S TIME	Mercury/EMI/ARND/EMI
20	MATT MONRO THE ULTIMATE	Capitol/EMI/ARND/EMI
21	RUFUS WAINWRIGHT WANT TWO	Mercury/EMI/ARND/EMI
22	THE POGUES THE ULTIMATE COLLECTION	Mercury/EMI/ARND/EMI
23	FRANZ FERDINAND FRANZ FERDINAND	Mercury/EMI/ARND/EMI
24	DOVES SOME CITIES	Mercury/EMI/ARND/EMI
25	ATHLETE TOURIST	Mercury/EMI/ARND/EMI
26	UZ HOW TO DISMANTLE AN ATOMIC BOMB	Mercury/EMI/ARND/EMI
27	KASABIAN KASABIAN	Mercury/EMI/ARND/EMI
28	LIONEL RICHIE THE COMMODORES THE DEFINITIVE COLLECTION	Mercury/EMI/ARND/EMI
29	PHIL COLLINS LOVE SONGS	Mercury/EMI/ARND/EMI
30	MAROON 5 SONGS ABOUT JANE	Mercury/EMI/ARND/EMI
31	LUCIE SILVAS BREATHE IN	Mercury/EMI/ARND/EMI
32	MADELINE PEYROUX CARELESS LOVE	Mercury/EMI/ARND/EMI
33	AKON TROUBLE	Mercury/EMI/ARND/EMI
34	LEMAR TIME TO GROW	Mercury/EMI/ARND/EMI
35	ELVIS PRESLEY LOVE ELVIS	Mercury/EMI/ARND/EMI
36	USHER CONFESSIONS	Mercury/EMI/ARND/EMI
37	BLOC PARTY SILENT ALARM	Mercury/EMI/ARND/EMI
38	IM PEOPLE FT HEATHER SMALL ULTIMATE COLLECTION	Mercury/EMI/ARND/EMI



1. 50 Cent
New York gangsta rapper 50 Cent debuts atop the albums chart with *The Massacre*, which dashed to 94,317 sales last week. It is the follow-up to his triple-platinum 2003 debut *Get Rich Or Die Tryin'*, which also opened and peaked at number two some two weeks ago and two weeks ago, with first-week sales of 47,212. *The Massacre's* excellent first-week sales last week despite the fact that it has yet to yield a single, although current US number one *Candy Shop* - which also tops the KISS TV airplay chart - is due as a single here next Monday (March 21).



3. The Kaiser Chiefs
Tapping St. Etienne's title to become the highest-charting album after a two-week wait, the soccer stars' new name they have borrowed are from South Africa. "Why such the current press darlings, the Kaiser Chiefs secure a number three entry this week with debut album *Employment*, which is home to a Proclaim A Riot (number 22 last November) and Oh My God (number 56 last May) and number six two weeks ago). *Employment* sold 28,439 copies last week.

ARTIST	ALBUM	WEEKS ON CHART	PEAK POS						
50 CENT	THE MASSACRE	1	1	1	1	1	1	1	1
G4	G4	1	2	1	1	1	1	1	1
THE KAISER CHIEFS	EMPLOYMENT	3	3	1	1	1	1	1	1
TONY CHRISTIE	DEFINITIVE COLLECTION	4	3	1	1	1	1	1	1
IL DIVO	IL DIVO	5	2	1	1	1	1	1	1
SCISSOR SISTERS	SCISSOR SISTERS	6	5	1	1	1	1	1	1
KEANE	HOPES AND FEARS	7	4	1	1	1	1	1	1
MARIO	TURNING POINT	8	6	1	1	1	1	1	1
IDLEWILD	WARNINGS/PROMISES	9	9	1	1	1	1	1	1
THE KILLERS	HOT FUSS	10	15	1	1	1	1	1	1
THE FUTUREHEADS	THE FUTUREHEADS	11	11	1	1	1	1	1	1
GWEN STEFANI	LOVE ANGEL MUSIC BABY	12	22	1	1	1	1	1	1
GREEN DAY	AMERICAN IDIOT	13	15	1	1	1	1	1	1
JENNIFER LOPEZ	REBIRTH	14	8	2	1	1	1	1	1
NELLY	SUIT	15	16	1	1	1	1	1	1
PATRIZIO BUANNE	THE ITALIAN	16	12	2	1	1	1	1	1
THE CARPENTERS	GOLD - GREATEST HITS	17	4	23	1	1	1	1	1
JOSS STONE	MIND BODY & SOUL	18	11	23	1	1	1	1	1
MICHAEL BUBLE	IT'S TIME	19	9	6	1	1	1	1	1
MATT MONRO	THE ULTIMATE	20	7	6	1	1	1	1	1
RUFUS WAINWRIGHT	WANT TWO	21	16	1	1	1	1	1	1
THE POGUES	THE ULTIMATE COLLECTION	22	11	1	1	1	1	1	1
FRANZ FERDINAND	FRANZ FERDINAND	23	23	1	1	1	1	1	1
DOVES	SOME CITIES	24	13	1	1	1	1	1	1
ATHLETE	TOURIST	25	21	6	1	1	1	1	1
UZ	HOW TO DISMANTLE AN ATOMIC BOMB	26	26	1	1	1	1	1	1
KASABIAN	KASABIAN	27	37	26	1	1	1	1	1
LIONEL RICHIE	THE COMMODORES THE DEFINITIVE COLLECTION	28	13	26	1	1	1	1	1
PHIL COLLINS	LOVE SONGS	29	10	1	1	1	1	1	1
MAROON 5	SONGS ABOUT JANE	30	25	17	1	1	1	1	1
LUCIE SILVA	BREATHE IN	31	20	13	1	1	1	1	1
MADELINE PEYROUX	CARELESS LOVE	32	16	1	1	1	1	1	1
AKON	TROUBLE	33	10	6	1	1	1	1	1
LEMAR	TIME TO GROW	34	11	15	1	1	1	1	1
ELVIS PRESLEY	LOVE ELVIS	35	10	1	1	1	1	1	1
USHER	CONFESSIONS	36	11	1	1	1	1	1	1
BLOC PARTY	SILENT ALARM	37	27	4	1	1	1	1	1
IM PEOPLE FT HEATHER SMALL	ULTIMATE COLLECTION	38	17	3	1	1	1	1	1

Albums Chart

Chart compiled from actual sales data by the Chart Company, 2005. Includes all UK and EU sales data.

Weeks on Chart, Peak Chart Position, Artist Name, Album Title, Label, Weeks on Chart, Peak Chart Position

Rank	Weeks on Chart	Artist	Album Title	Label	Weeks on Chart	Peak Chart Position
39	32	THE CHEMICAL BROTHERS	PUSH THE BUTTON	Capitol	32	1
40	37	KT TUNSTALL	EYE TO THE TELESCOPE	EMI	37	1
41	31	NATASHA BEDINGFIELD	UNWRITTEN	Capitol	31	1
42	23	CHARLIE LANDSBOROUGH	A PORTRAIT OF - ULTIMATE COLLECTION	Capitol	23	1
43	29	RAY CHARLES	GENIUS LOVES COMPANY	Capitol	29	1
44	75	JEM	FINALLY WOKEN	Capitol	75	1
45	3	TEARS FOR FEARS	EVERYBODY LOVES A HAPPY ENDING	Capitol	3	1
46	34	MCFLY	ROOM ON THE 3RD FLOOR	Capitol	34	1
47	35	THE GAME	THE DOCUMENTARY	Capitol	35	1
48	77	DAMIEN RICE	0	Capitol	77	1
49	33	ALED JONES	ALED	Capitol	33	1
50	106	QUEEN	GREATEST HITS I II & III	Capitol	106	1
51	20	EMBRACE	OUT OF NOTHING	Capitol	20	1
52	38	GREEN DAY	INTERNATIONAL SUPERHITS	Capitol	38	1
53	32	CROSBY STILLS AND NASH	GREATEST HITS	Capitol	32	1
54	46	SNOOP DOGG & G	THE MASTERPIECE	Capitol	46	1
55	15	GIRLS ALoud	WHAT WILL THE NEIGHBOURS SAY?	Capitol	15	1
56	53	JOSS STONE	THE SOUL SESSIONS	Capitol	53	1
57	21	KATHERINE JENKINS	SECOND NATURE	Capitol	21	1
58	47	SNOW PATROL	FINAL STRAW	Capitol	47	1
59	54	EMINEM	ENCORE	Capitol	54	1
60	49	ROBERT MEADMORE	AFTER A DREAM	Capitol	49	1
61	55	WILLY MASON	WHERE THE HUMANS EAT	Capitol	55	1
62	2	JACK JOHNSON	IN BETWEEN DREAMS	Capitol	2	1
63	42	ROBBIE WILLIAMS	GREATEST HITS	Capitol	42	1
64	44	ANGEL CITY	LOVE ME RIGHT	Capitol	44	1
65	59	MUSE	ABSOLUTION	Capitol	59	1
66	22	RONAN KEATING	10 YEARS OF HITS	Capitol	22	1
67	8	RAY CHARLES	RAY (OST)	Capitol	8	1
68	41	TINA TURNER	ALL THE BEST	Capitol	41	1
69	74	COLDPLAY	PARACHUTES	Capitol	74	1
70	65	JAY-Z & LINKIN PARK	COLLISION COURSE	Capitol	65	1
71	73	BREITNEY SPEARS	GREATEST HITS - MY PREROGATIVE	Capitol	73	1
72	70	FEEDER	PUSHING THE SENSES	Capitol	70	1
73	29	JUDAS PRIEST	ANGEL OF RETRIBUTION	Capitol	29	1
74	66	KYLIE MINOGUE	ULTIMATE KYLIE	Capitol	66	1
75	394	NIRVANA	NEVERMIND	Capitol	394	1

New Release
 New Release +50%
 Highest Chart Entry
 Platinum (300,000)
 Silver (100,000)
 Gold (100,000)
 Best Selling Album (Capitol)

THE GAME 47
THE KILLERS 33
THE POGUES 37
TRAVIS 45
THE CHEMICAL BROTHERS 39
THE FUTURE HEADS 41

THE KILLERS 33
THE KILLERS 33
THE KILLERS 33
THE KILLERS 33
THE KILLERS 33



11. The Futureheads
 A fortnight after their excellent cover of Kate Bush's *Hounds Of Love* earned them their introductory Top 10 single, Sendero's Futureheads catapulted into the album Top 75 for the first time with their self-titled debut *10-11*. Released 33 weeks ago, the album previously peaked at number 167 in August, and has since become a highly respected 43,352 copies before its breakthrough which was precipitated by the album being reissued with a free bonus DVD - this reissue brought the album a further 19,500 sales last week.



21. Rufus Wainwright
The Sunday Times crowned Wainwright's output unflinchingly with a "not cream but" last week but most press reaction to the singer-songwriter's new *Want Two* album has been favourable, and he has drawn ecstatic reactions from stars such as Elton John and the Scorpions. As a result, *Want Two* - his fourth album - breaks his Top 75 album chart duck with ease.

21. Rufus Wainwright
 As a result, *Want Two* - his fourth album - breaks his Top 75 album chart duck with ease. Debuting at number 21 with first-week sales of 13,041, it easily breaks his previous best, the number 312 peak of his predecessor, 2003's *Want One*.

TOP 20 COMPILATIONS

Rank	Artist	Title	Label
1	VARIOUS	ESSENTIAL R&B - SPRING 2005	Sony Music (10/19/05)
2	VARIOUS	CLUB FEVER	Virgin (17/05)
3	VARIOUS	NEW WOMAN - SPRING COLLECTION 2005	EMI (19/05/05)
4	VARIOUS	THE MASH UP MIX - CUT UP BOYS	EMI (19/05/05)
5	VARIOUS	12 INCH HITS	Mercury (19/05)
6	VARIOUS	THE VERY BEST OF EUPHONIC FUNKY HOUSE	Mercury (19/05)
7	VARIOUS	CLUBMIX 2005	Virgin (17/05)
8	VARIOUS	THE MELODY LINGERS ON	Virgin (17/05)
9	VARIOUS	BIGGEST HITS - THE EDGE OF REASON (OST)	Capitol (17/05)
10	VARIOUS	BEYOND EURO-GRA - MIXED BY DJB GROUP	Mercury (19/05/05)
11	VARIOUS	THE WAY WE WERE	Capitol (17/05)
12	VARIOUS	I LOVE MEAM	Capitol (17/05)
13	VARIOUS	WORLD'S BEST MUSIC	Sony Music (19/05)
14	VARIOUS	POP PARTY 2	Capitol (17/05/05)
15	VARIOUS	MELODIES ARE MADE OF THIS - PT 2	Capitol (17/05)
16	VARIOUS	R&B ANTHEMS 2005	Sony Music (19/05)
17	VARIOUS	HITS GREATEST LOVE SONGS	Capitol (17/05)
18	VARIOUS	THE NO.1 HAD HOUSE ALBUM	Capitol (17/05)
19	VARIOUS	BEST BANDS 2005	Capitol (17/05)
20	VARIOUS	BEST BANDS 2005	Capitol (17/05)

TOP 20 INDIE ALBUMS

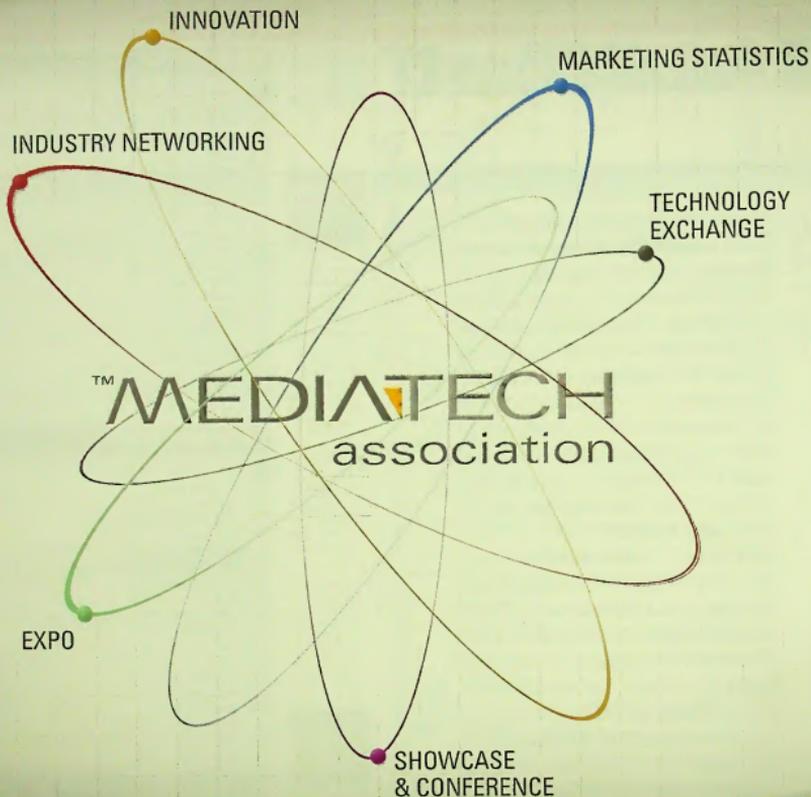
Rank	Artist	Title	Label
1	THE KILLERS	IN EMPLOYMENT	Capitol (17/05)
2	THE KILLERS	HOT FLUX	Capitol (17/05)
3	BLOD PATTY	SILENT ALARM	Capitol (17/05)
4	FRANZ FERDINAND	FRANZ FERDINAND	Capitol (17/05)
5	THE ENGINEERS	THE ENGINEERS	Capitol (17/05)
6	ARCADIC FIRE	FINER LINE	Capitol (17/05)
7	BRIGHT EYES	IT'S MORNING	Capitol (17/05)
8	BLACK LABEL SOCIETY	MAFIA	Capitol (17/05)
9	FEEDER	PUSHING THE SENSES	Capitol (17/05)
10	TEARS FOR FEARS	EVERYBODY LOVES A HAPPY ENDING	Capitol (17/05)
11	STEREOPHONICS	YOU GOTTA GO THERE TO COME BACK	Capitol (17/05)
12	KINIS	THE ULTIMATE COLLECTION	Capitol (17/05)
13	KATIE MELUA	CALL OF THE SEARCH	Capitol (17/05)
14	LEMON JELLY	64-95	Capitol (17/05)
15	ROOTS MANUVA	AVIARY DEEP	Capitol (17/05)
16	THE KILLS	NO WOOD	Capitol (17/05)
17	THE LIBERTINES	THE LIBERTINES	Capitol (17/05)
18	STEREOPHONICS	JUST ENOUGH EDUCATION TO PERFORM	Capitol (17/05)
19	FEEDER	COMFORT IN SOUND	Capitol (17/05)
20	INTERPOL	ANTICS	Capitol (17/05)

TOP 10 BUDGET ALBUMS

Rank	Artist	Title	Label
1	VARIOUS	YOUR LOVE GETS SWEETER	Capitol (17/05)
2	VARIOUS ARTISTS	HOT KNOX CHRISTIE SAMPLER 2005	Capitol (17/05)
3	RAT PACK LIVE & COOL		Capitol (17/05)
4	VARIOUS	THE BEST OF	Capitol (17/05)
5	VARIOUS	LOVED & JULIE (OST)	Capitol (17/05)
6	EMERANCE O'NEAL	HEARSAY MIXED UP	Capitol (17/05)
7	VARIOUS	THE GOOD WILL OUT	Capitol (17/05)
8	VARIOUS ARTISTS	IN THE MOOD FOR LOVE	Capitol (17/05)
9	THE CARPENTERS	THE CARPENTERS	Capitol (17/05)

TOP 10 COUNTRY ALBUMS

Rank	Artist	Title	Label
1	JOHNNY CASH	AMERICAN RECORDINGS TWO - THE MAN COMES AROUND	Capitol (17/05)
2	HANEY DIXIE	LET THERE BE ROCKAWASS	Capitol (17/05)
3	ALISON KRAUSS & UNION STATION	LOVELY RUNS BOTH WAYS	Capitol (17/05)
4	KATHLEEN EDWARDS	BACK TO ME	Capitol (17/05)
5	TIM MCDONNELL	LIKE YOU WERE DYING	Capitol (17/05)
6	LAURA BURNS	THE TRIUMPHS & TRIALS OF ORPHAN MAE	Capitol (17/05)
7	SHANIA TWAIN	LIPS	Capitol (17/05)
8	DENNIS O'DONNELL	WELCOME TO MY WORLD	Capitol (17/05)
9	MARY GAUGHAN	MERRY NOW	Capitol (17/05)
10	THE DIXIE CHICKS	HOME	Capitol (17/05)



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