

MUSICWEEK



Hats off to new Jamiroquai CD

Jamiroquai unveiled tracks from their first album in almost four years at Sony BMG's Spring Music Presentation last week.

The band played three tracks from the new album *Dynamite*, which is due for release on June 20, including *Feels Just Like It Should*, which will be released as a single on June 6.

For Jamiroquai, it was a repeat performance of the set they played at Sony BMG's spring presentation in Los Angeles,

before which they had not played together for two years.

The album, the follow-up to 2001's *Funk Odyssey*, took 18 months to record and was jointly produced by Mike Spencer and Jay Kay. A large open-air concert in London is planned for July, after which the band will set out on a year-long world tour.

Chairman and CEO Rob Stringer used the presentation, at London's Shaw Theatre, to outline his vision for Sony BMG Music Entertainment, while also highlighting the sheer scale of the new company's roster.

More than 60 key releases scheduled for the next two quarters were highlighted to an audience made up of retail, media, new media, digital, advertising and large brand specialists.

© Stringer outlines vision, p5

Riding the South West wave

As South West Sound launches to push British Country music, MW highlights the region's vibrant scene p12



PR veteran launches agency

Former Sony press chief Gary Farrow unveils first details of The Corporation, with Sir Elton John as his first client p3

Fuller to continue driving expansion

19 founder sells to US group

Labels

by Martin Talbot

Simon Fuller last week hailed his £85m sale of 19 Entertainment as a huge opportunity both for himself and the 20-year-old company.

Fuller announced on Friday that he had sold the group to US rights company CKX in a deal which sees him enter into a long-term agreement as a director of CKX.

The deal will provide cash for investment in 19, the management, live, publishing, production and TV group which holds rights to American Idol in the US, Pop Idol in the UK and the various Pop Idol shows in more than 30 countries around the world. It also owns recording contracts for or manages acts including Annie Lennox, Will Young, Rachel Stevens and former American Idol and Pop Idol participants, as well as having an exclusive global joint venture with footballer David Beckham and Victoria Beckham.

Fuller told *MUSIC WEEK* that 19 Entertainment will continue to operate as it currently is, dismissing any notion that the UK company will be rationalised under its new ownership. "I am a huge shareholder," he says. "In essence, nothing will change, only for the better."

"The culture of 19 is what has made this happen, that's what CKX is buying into. They want to copy it and mirror it. It has taken a

long time to do this and a lot of thought has gone into this."

The 19 Entertainment operation will be able to access a broader range of legal and financial resources, he says. "The resource is there to do pretty much anything we need to do. But I am going to take it easy. We are not going to break from our game plan."

Although CKX is based in New York, where last Friday's announcement was made, Fuller says he will retain his office in London.

Fuller dismisses any suggestions that the deal is set to mark the beginning of his exit from music after two decades. "I love music, it means more to me than anything," he says. "If I could take music back to the glory years when it was the definitive form of entertainment, I would love that."

In a statement, CKX chief Bob Sillerman says, "Simon Fuller and his associates at 19 Entertainment have a long history of developing and building some of the most impactful branded entertainment properties in the world. We are thrilled to have them as partners of CKX."

"As we grow our business, the content that 19 owns, controls, is developing, or develops in the future will become important elements in our effort to refocus the relationship between the creators of content and the distributors of that content."

© maria@musicweek.com

Analysis, p8

Clouds part for dance sector

This weekend's Winter Music Conference finds dance labels with fresh optimism - and a healthy line-up of releases p15

This week's Number 1s Albums: Stereophonics Singles: Tony Christie Airplay: N Imbruglia



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Digest

MUSICWEEK

Incorporating News, MEL, Future Hits, Green Sheet, Hit Music, Record News and Tour Report.

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Your guide to the latest news from the music industry

People

Ex Warner boss to advise EMI

EMI has appointed former Warner Music Group chairman and CEO Roger Aneves as senior advisor to the company's chairman and CEO Alain Levy and vice chairman David Murris. Aneves' deal with EMI will see both he and Levy reunited after a seven-year hiatus prior to 1996. Aneves was president of PolyGram, while Levy acted as worldwide chairman. Further details of Aneves' appointment are yet to be confirmed. Aneves exited his role at WMG last March following its acquisition by a consortium led by EBay. **Broffman.**

Virgin Retail has promoted Markas Bhatia to its head of DVD for UK and Ireland, as well as a number of managerial appointments designed to boost the company's business in the area. Bhatia will be responsible for the formulation and delivery of the company's overall DVD strategy.

EMI has promoted its new media coordinator to the newly created role of digital content co-ordinator. David Edwards will report directly to digital media director Danny Van Emden. **Trumpler partner and composer Kenny Wheeler** was named musician of the year and Stan Tracey and Peter King's *The Last Time I Saw You* will be the best album to date in the PPL Parliamentary Jazz Awards last Tuesday.

Marriott Harrison is appointing a new partner to help develop the law firm's media division. Martin Boulton joins from Inchtode Hobbies where he was head of media rights and legal and strategic advisory, handling all legal and corporate finance issues.

The Local Radio Company has announced the appointment of five regional managing directors to look after its 26 radio stations. The five new directors have been named as John Baker (Southwest), Phil Chadderton (North), Carolyn Hayward (South Central), Mark Matthews (Northwest) and Steve Atkes (Southeast).

Speakers have been confirmed for **Music Radio 2005**. **Peter Jenner** has been elected chairman of the European Live Music Forum. **p6**

Bottom line

Historic chart launch warning

The BPI has issued a warning to members that they have a matter of days to make sure they are prepared for the historic launch of the combined singles chart. Labels releasing singles for the historic chart - which cover releases on April 10 - need to deliver the crucial metadata to CaCo by this Wednesday (March 23) to be in time. **The sale of Barstow**, owner of bar chain Po Na Na and the Hammersmith Palais, will not affect the venue's musical policies according to the



Mute artist Moby marked the release date of his new album *Hotel* on March 14, with a one-off gig at Glasgow's King Tut's Wah Wah Hut. The show was the latest in Scottish Radio Holdings (SRH) Up Close series and is due to be broadcast across the Network's eight stations in Scotland and Cumbria during

the first 10 days of April. Some 250 competition winners attended the exclusive night, which saw Moby take part in a Q&A session in the middle of a set lasting almost two hours. Up Front is sponsored by The Royal Bank of Scotland and SRH plans to host a further six gigs during 2005.

company's head of music and promotions David Gaydon. The chair's main backer Avanti Capital has announced that it is to sell its 73.5% stake in the company, which it bought for £7m in 2003 when the Po Na Na Group went into administration. **The indie community is targeting India** as a major trading partner, with a third mission planned to the subcontinent in the same number of years. **Ain**, in tandem with UK Trade & Investment, is leading a delegation of music companies to Mumbai at the end of the month to meet with the Indian music community, media and law companies.

British Telecom has merged its Broadcast Services division with BT Rich Media in order to capitalise on the company's digital delivery capability. The new division, BT Media and Broadcast, intends to establish a global network delivery system through a series of media hubs across continental Europe, the US and Asia which will be fully operational within the next 12 months.

Feargal Sharkey is targeting specific interest groups to feed into the Live Music Forum consultation. **p1**

Cooking Vinyl is setting up a new online distribution company targeted at indie. **p10**

TimeTrie is preparing to launch its service this week. **p10**

A new version of the u-myx software will be launched on the forthcoming Feeder single Feeling A Moment. The software allows buyers to mix their own versions of songs without specialist musical equipment. Version 2.0 allows users a more sophisticated mixing palette than was previously available. A competition around the single's release will allow fans to upload their own u-myx versions of Feeling A Moment to be judged by the winning mix, as judged by the band, will become the B-side of Feeder's next single.

In new financial results, BMG recorded an operating profit of £162m for the year up to the end of 2004.

Saturday night music programme, which will retrace the steps from the Seventies, Eighties and Nineties. The Granada London-produced show, titled *Hit Me Baby One More Time*, will air at 7pm and feature three retooled acts every week.

Publicity company ePM has launched a new digital distribution company, specialising in electronic music. ePM Online represents more than 50 electronic music labels from around the world, including international label Gyroton and Keith Townswood's Control Tower and boasts a network of retail partners including Napster and iTunes.



The Departure: part of the Carling line-up

For the second year, Carling is to sponsor a 24-hour marathon of gigs in London and Manchester at the end of April and in May. It is the first time that the event has taken place in both cities, having taken place in London last year. Some 26 bands will play a total of 13 venues across both cities, including The Departure, Embrace, The Zutons, Ian Brown, the Kaiser Chiefs, Chemical Brothers and Doves.

TV distribution company NBD TV is to offer edited footage of **Glastonbury 2005**, filmed in HD-Definition to buyers at TV trade exposition MIP-TV. The company will offer a 60-minute TV edit, a 120-minute programme and a 180-minute show, with highlights from each of the days.

Cardiff's Millennium Stadium is launching the **Millennium Arena**. **p6** **M**, the magazine for MCPS and PRS members, has been redesigned. The quarterly magazine now features an increased focus on members, their music and their money.

compared to £54m the previous year. Figures include the results from BMG's recorded music business from January to July 2004 and half of the results from the Sony BMG venture from August to December.

Roxy Music are to make their first live appearance in the UK since 2001 at this year's **Isle Of Wight festival**. The band will join Morrissey, Fatshades and REM at the festival, which is to be held at Seaclose Park from Friday June 10 to Sunday June 12.

Exposure

13.2m tune in to Fame Academy



Bowman Fame Academy winner

Endemol's BBC series **Celebrity Fame Academy** drew 13.2m viewers when the final between Radio One's Edith Bowman and EastEnders' Kim McElduff was aired on Red Nose Day. The series attracted £8.2m votes, raising more than £1.3m for comic relief, more than double the £600,000 raised last year.

MTV has unveiled a UK-only line-up for its Spanking New Music Week. **p4**

Xfm is re-working its schedule to bring listeners their own u-myx versions of Friday and Saturday night. The show, titled *The Weekender*, will be fronted by Xfm DJ Adam Longworth and is set to air from 6pm to 9pm from this Friday (March 25) mixing 'the best indie anthems both old and new'.

ITVA is launching a new primetime

Sign here

Deadline looms for Woolies offer

Private equity group Apax Partners only has a few days left to make a further offer for **Woolworths**, with its window of opportunity for launching a takeover expiring at noon on Easter Monday. The retailer turned down an indicative 50p to 55p a share offer in early February. Following that, the takeover Panel imposed a one month deadline for Apax to make a firm offer or withdraw for at least six months. **City Showcase**, the London-based major Ken Livingston festival backed by Mayor Ken Livingstone's Creative London initiative, wants up-and-coming musicians and designers to take part in this year's event, which runs from September 5 to 9.

Gary Farrow unveils details of new agency, as Sir Elton John becomes first act to sign up PR veteran launches The Corporation

People

by Martin Talbot

Veteran PR and promotions man Gary Farrow has confirmed first details of his new agency The Corporation.

Farrow last week announced that he had signed Sir Elton John as the first artist account for his company, alongside other launch accounts including continuing representation of the newly-merged Sony BMG, as well as London's Ronnie Scott's and the Old Vic.

Farrow says he is also in an advanced stage of negotiations about a string of other potential accounts, which will be confirmed over the coming months.

Farrow is setting up his firm with, initially, a handful of staff, and access to 16 different individuals on a freelance or consultancy basis. These include a number of senior media figures and TV personalities who will contribute to

The Corporation's media training division, he says.

The Corporation will ultimately operate as an umbrella for a series of divisions, spanning damage limitation, media training, corporate communications as well as artist PR, says Farrow.

Farrow is one of the best-connected PR men in the music and entertainment business. Marking 30 years in the music business this year, Farrow worked for EMI and within the independent sector – running his own Gary Farrow Enterprises – before joining Sony Music as its corporate communications chief 10 years ago.

Across the past three decades, Farrow has managed both Jonathan Ross and Paula Yates, while also representing a range of superstars, including David Bowie, Duran Duran, Bob Geldof, George Michael and Sir Elton John.

Reunited with Sir Elton, Farrow will represent every area of press for the Knight, including working on the forthcoming



Farrow: incredible's contacts

opening of the West End musical Billy Elliott.

Farrow says his new operation has been nine months in the planning: "I was having so many conversations with editors who were complaining about poor representa-

tion. I was also getting lots of calls from people asking for me to do stuff, but I couldn't do it."

"Damage limitation is one of my strengths," Farrow says. "I have always thought that what you keep out of the press is as important as what you get in."

"You can't stop bad news, but what you can do is make sure it goes from page one to page three, or page three to page five."

Farrow says the operation is being financed by a number of investors, including two people who prefer to remain anonymous.

Farrow adds, bullishly, "Everyone thinks they are a PR. Loads of people think they can buy a Penguin paperback on PR and know everything about it. But they know fuck all."

Farrow says he is planning to do a string of joint venture deals, which will partner The Corporation with other specialist PR agencies on specific accounts.

After reports recently connected Farrow with a deal with Alan

Edwards' Outside Organisation, the former Sony man says he does not rule out then working together in the future. "Alan has been a friend for years," he says. "We will be doing stuff together. We are already looking at something."

Alan Edwards says, "Gary is a good friend of mine and has the most incredible contacts. We will work together on projects, I have no doubt whatsoever. Gary has abilities which no one else has in the business; he will bring something completely different to the PR market."

News Of The World editor Andy Coulson welcomes the arrival of The Corporation. "Gary is one of the great characters and professionals in the business," he says. "He's also better connected than BT. If you had a PR problem, you would want him on your side."

The Sun editor Rebekah Wade adds, "Gary is totally professional, always available and, as far as I am concerned, the best in the business."

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UK numbers up at SXSW, as Brit bands up the buzz factor

Britain's showing at South By Southwest reached new heights this year with more than 500 UK delegates registered at the conference by the end of the first day last Wednesday.

The UK figure is up on the 400 who attended in 2003, with a further 700 non-UK delegates making the trip from Europe.

The Brit invasion is also apparent in the number of domestic acts among the must-see gigs of the four-day schedule of music in Austin, which features more than 1,200 acts. If the buzz on the street in Austin is anything to go by, UK music has never been higher on the radar

internationally and is set for a strong year ahead as more British acts benefit from the renaissance of interest in the UK scene.

As *MV* went to press, Bloc Party were one of the most anticipated and talked about acts at SXSW, closely followed by The Futureheads, who played a high-profile slot last Thursday as part of Radio One's night at La Zona Rosa alongside Doves and Nashville's Be Your Own Pet. The latter act were emerging as one of the early buzz bands of SXSW 2005.

The UK's Kaiser Chiefs were also enjoying plenty of attention from US delegates, keen to check



Costello: keynote interview at SXSW

out what has taken the band from unknowns to owners of a top three album in just a few months.

Elsewhere, UK duo Nizlopi impressed upon over a crowd with their unique take on acoustic jazz and beat-boxing, while solo

artist Amy Smith won over plenty of fans at one her performances for Radio Two and should see the success of her performance translate into long-term support from the key media executives there to check her out.

The opening night also saw a nostalgia slot dedicated to the live return of Eighties icon Billy Idol, who played to a capacity crowd at the outdoor venue Stubbs. His set mixed some of his classics with new material, which features on his first new album in 12 years and is due for release through Sanctuary next month. SXSW's impressive daytime conference schedule was also

attracting big audiences, with keynote interviews from Elvis Costello and Robert Plant among the top draws.

Plant, who has a new album due for release on Sanctuary later this spring, used the platform to quash any talk of a Led Zeppelin reunion tour: "It meant what it meant when it meant it. There's no other story. When Zep peaked it was world-beating. After that there was no going back, you can't do it again. What I have done now with these guys [on his new record] is exactly what I'm meant to be doing."

Full South By Southwest coverage next week.

THE MUSIC WEEK PLAYLIST



DJ DOLORES
Apocalypse Now
(Zigzag) **CD**
Bossa beats meet club in this floorfilling exercise in original DJ mixology from Brazil's number one DJ (album, March 28)



ENGINEERS
Come On In Out Of The Rain
(Chris Coco Mix) Rare mix of the ethereal Engineers by Blue Room mainstay. Available through www.chrisco.com (download, available now)



BECK
Gaia (Polydor) Beck re-unites the Dast Brothers, the production duo who also shaped his sound of 1994's *Odelay*, for this accessible comeback (album, March 23)



CHARLOTTE CHURCH
Crazy Chick (Sony BMG) You would never recognise the eccentric pop from this soulful pop track, which features Tare Johnson at the decks (single, June 20)



BRUCE SPRINGSTEEN
Devils & Dust (Sony BMG) This is Bruce at his gritty, acoustic best, with a powerful message at its core (album, April 25)



JAMIROQUAI
Feels Just Like It Should (Sony BMG) This thundering funk track, which is sure to rock this year's bass bins, is the first single from the cat's Dynamic album (single, June 6)



STEVIE WONDER
So What The Fuss (Motown) From his first album in 10 years, this funky little tune has *En Vogue* on backing vox and Prince on guitar (album, May 16)



GORILLAZ
Demon Days (Parlophone) Another eclectic mix of beats, grooves and melodic boogie wall for Damon and Co's chances of emulating their 6m-selling first original debut (album, May 23)



CASSIDY
Million Dollars (Island) Newly-signed by Island, this Brit is already attracting plenty of attention in the US with this exceptional track (single, Feb)



DIZZEE RASCAL
Off 2 Work (XL) Dizzee stays busy with this hard-hitting new track backed by a favour from his current album *ShowTime* (single, out now)

V2 offers catalogue via Kazaa deal

V2 has become the first UK label to make its entire catalogue available on Kazaa via content distribution service Altnet, spearheaded by a campaign to promote Stereophonics as the P2P network's artist of the month.

The Welsh band's album *Language, Sex, Violence Other?*, which was due to debut at number one at the weekend, was simultaneously released as a paid download on the P2P networks, giving the online release an eight-day headstart on the album's March 22 US release. The band's previous four albums will also be released onto the network, along with the video for lead single *Dakota*, which fans can download free of charge. The catalogue of other UK- and US-signed V2 artists, including *The White Stripes*, *Mercury Rev* and *Moby*, is uploaded and ready to launch in the coming weeks.

Legitimate files on Kazaa are highlighted in gold and buyers earn reward points when they pay to license protected material.

"The only controversial element of this is that our legal files are going to be sitting alongside files that are illegal," says V2 head of new media Beth Appleton.

Altnet already markets and distributes the repertoire of US labels such as *Epitaph*, *Koch*, *Artemis* and *Palm Pictures* through P2P networks. Altnet president Lee Jaffe says he expects further British labels to come on board soon.

"It is estimated that 60% to 70% of all internet traffic is on peer-to-peer networks," says Jaffe. "Approximately \$5bn was spent on internet advertising last year. Such a tiny fraction of that was spent on marketing on the peer-to-peer networks and it is incredibly disproportionate."

At any one time, Kazaa has about 2.5m users, according to Appleton. "It is an opportunity to expose the album to all those customers and also to show that V2 is embracing P2P as a marketing and distribution model," she says.

In May 2003, *Cooking Vinyl* became the first British label to license its music to Kazaa. Through a deal brokered by Musicline, it offered a handful of tracks from *Richard Thompson, Echo And The Bunnymen* and *Billy Bragg*.



Stereophonics: album promotion

BPI ALBUMS
Various – *Club Fever*
EMIS/Virgin (label)
Various – *Club Fever*
Various/Promises
Warrings (label)
Various – *Club Fever*
Various – *Club Fever*
Various – *Club Fever*

(Repealed) (label)
Frank Sinatra – *Frank Sinatra – The Sands of Time*
(Repealed) (label)
Frank Sinatra – *Frank Sinatra – The Sands of Time*
(Repealed) (label)
The Pretenders – *The Pretenders – The Eye of View*

(MCA) (label)
Neil Young – *Neil Young – Greatest Hits*
(Repealed) (label)
Various – *Rush Hour 2*
(JUNIV) (label)
50 Cent – *The Massacre*
(Polygram) (label)

Various – *Low*
Songs: The Ultimate
Love Collection
(UMTV) (label)
Various – *Clubmix 2005*
(UMTV) (label)
Toy Drive – *The Definitive Collection*

(UMTV) (label)
Patino Buante – *The Italian*
(UMTV) (label)
Soul – *Best 1991-2004*
(Bros) (label)
Ash – *Mellotron*
(Infectious) (label)

Jay Z & Linkin Park
– *Collision Course*
(Warner Bros) (label)
Michael Biebié – *Michael Biebié*
Xmas Edition
(Ringside) (label)
Michael Biebié

It's Time (Reprise)
(label)
Elyse Minogue – *Elyse Minogue*
(Phonogram)
(double platinum)
Green Day – *American Idiot*
(Reprise) (label)

(platinum)
The Streets – *A Grand Don't Come for Free*
(67%) (locked out)
(triple platinum)
Red Hot Chili Peppers – *Californiation*

SPANKING NEW MUSIC WEEK

MTV's *Spanking New Music Week*, which begins recording on April 12, this year features an all-UK line-up for the first time in the three-year history of the event.

Three themed nights at the Manchester Metropolitan Students' Union will be distilled into three hour-long shows dotted across the network on April 18 and repeated throughout the week alongside interviews.

The MTV Hits night on April 12 will feature

Ben Adams, El Presidente, Oscar Eskimo, Jem and the Holograms, Lady Sovereign; the following evenings MTV Base show features Mitchell Brothers, MIA, Roll Deep, Nathan and Kyla Keiz; and the MTV 12 line-up on the final night consists of Mystery Jets, Editors, Glastonbury, The Roots and The Longport.

"Each night is

themed to a channel, so with each one of those nights we are hoping to reflect our commitment to great new music," says Marci Caughy, director of talent and artist relations, MTV Networks UK & Ireland.

The first SNMW in 2003 saw performances from bands including The Thrills, Terri Walker and Audio Bullys, while April 2004's event saw performances from Kasabian, Bloc Party, The All-American Rejects and Bedlamfield.

But, while previous SNMWs have showcased US acts and new material from more established bands, Caughy says the event draws entirely on domestic artists this time round. "It's the first time that has happened," she says. "To be able to build an entire night from UK urban music in particular is just fantastic."

SNAP SHOT



Key players line up for Music Radio event

Endemol chairman Peter Bazalgette, Ofcom partner, content and standards Tim Suter and Capital Radio chief executive David Mansfield are among the confirmed speakers for this year's annual Music Radio conference on April 13.

The Radio Academy-organised event will this year focus on the issue of risk-taking, with all of the speakers confirmed so far set to address the issue.

Phil Critchlow, director of programmes at Unique Broadcasting and chairman of the organising committee – which has, for the first time, drawn contributions from across the music industry this year – says "Music Radio has never really had a central theme to my knowledge and I think it's important that the concept of being able to take risks is going to be important as we move forward from a creative point of view but also from a business point of view."

Sessions on music radio research and the burgeoning satellite radio sector in the US are also planned, along with a set

which will see Anglo Plugging director Dylan White report on radio playlist meetings, with the help of video footage to be recorded by White in the meetings themselves.

The conference programme will be interspersed with pre-recorded contributions from "high-profile music people", according to Critchlow, who expects to announce further conference participants in the next few days.

The organising committee also includes Polylog joint managing director Colin Barlow, Envy group programme director Andy Roberts, Radio One editor of music policy Alex Jones-Donnelly, *Music Week* publisher Ajax Scott, Radio 2 head of live music Lewis Carnie, Absolute Radio's group operations and programming director Clive Dickens and *Something Else* director of television Jez Nelson.

The day's events will be followed by the customary awards ceremony at the Café de Paris. Tickets can be booked online through the Radio Academy website at www.radioacademy.org.

Record stores hit by

The number of indie record shops, specialist chains and multiples fell sharply in 2004, according to new statistics to be published by *Rard* in a week's time.

The Millward Brown-researched data also indicates a huge boom in the number of supermarkets selling music, which increased by more than 60% last year.

The figures, which are due to be published in the new *Rard Yearbook* show that an additional 1,235 supermarkets added music to their product range in 2004, swelling the total from 1,958 to 3,193 in 12 months.

Supermarkets now comprise by far the most populous sector of the music retail market, with multiples accounting for a further 1,374 stores, specialist chains contributing 461 outlets and indie specialists chipping in 774, down from 823 in 2003.

Despite the decline in the specialist and generalist sectors, there were 6,002 shops selling music in the UK in 2004, compared to 5,372 the year before, an 11.7% increase in retailer numbers at a time when trade shipments rose by just 1.1% in volume (source: BPI).

Shops selling music

Specialist chains	2003	2004 % change
Multiples	1,374	128 +20.7%
Independent specialists	822	71 -5.8%
Supermarkets	1,958	1,393 63.0%
Others (estimated)	300	200 -33.3%
Total	3,972	6,002 +11.7%

SOURCE: MILLWARD BROWN

"Although the market itself is holding fairly steady in terms of total volume, those sales are being spread across more and more stores, so existing stores are selling less, which unfortunately accounts for the fall in the number of independent specialists," says Paul Want, projects manager at Millward Brown's chart unit.

The dramatic growth in the supermarket sector is attributable to the continuing expansion of established music players Tesco, Sainsbury's and Asda, as well as an influx of smaller outlets from chains such as *KwikSave* and *Supermarket*.

"We are getting more and more of the smaller supermarket chains stocking audio and video product in some of their stores, because they have seen the success the larger chains have had," says Want. In turn, the 1.4% fall in the

Waxer Bros
(triple platinum)
DVO
Pop Shop Bros -
Pop Art: The Vixens
(platinum) (gold)
Iyle Minogue -
Luscious Kyle
(Platinum)

(gold) (main)
John Lennon -
Lennon
(Platinum)
(platinum)
Queen - Live At
Wembley
(Platinum)
(platinum)

Queen - Greatest
Video Hits Vol. 2
(Platinum)
(platinum)
Queen - Live At The
Bowl (Platinum)
(platinum)

Major highlights importance of making deals across online, TV and mobile

Sony BMG unveils new vision by underlining partnerships

Labels

by Martin Talbot
Sony BMG chairman and CEO Rob Stringer unveiled his strategy for the UK music industry's biggest new powerhouse last week, emphasising the importance of partnerships both inside and outside of the business.

In front of a gathering of 450 delegates from the worlds of advertising, mobile networks and TV - as well as the traditional conference staples of music retail and media - Stringer outlined a bold vision for his company.

"We want to be more of a music entertainment company than just an ordinary record company," he told his audience. "We don't want to go up against ordinary record companies. And the idea is that it will be through partnerships with you guys that we will be able to do that. You are our partners and you are going to share in this vision with us."

Stringer is certainly not aiming to go head-to-head with Universal in a battle to rule the UK record business. "Our attitude is not about being the biggest," he says. "Market share is not what we are after. If we just went after the competition, there would be no point. It is not about being the biggest, it is about being the most profitable and the most focused."

While music played a key part in the presentation, what set the Sony BMG event apart from traditional record company presentations was its message that the new company is not just about traditional record sales. The new company will aim to maximise its artists' repertoire across all possible areas of exploitation - with the exception, perhaps, of CD covermounts, a word which Stringer confirmed that it had exited.

The unit which most typifies this vision, perhaps, is the Futures Division headed by SVP Clive Rich; it will oversee new media business, TV programming and network solutions, areas where Sony BMG is ahead of the competition, Rich told the conference.

Sony BMG is the only record company to have deals with all five mobile phone networks, he said, while it also believes in developing powerful online marketing strategies, making use of the 3m names already on the company's database.

The network solutions business will cover everything from sync licensing to the creation of bespoke promotional deals with mobile phone partners, such as the Natasha Bedingfield ICA concert which was streamed live on phone network 3 on the evening of the presentation. In addition, an artist tie-up with Sony Ericsson is set for quarter three, he said.

In television, the company's

It is not about being the biggest, it is about being the most profitable and the most focused

Rob Stringer, Sony BMG

aims centre around the Simon Cowell-fronted joint-venture TV division *Syco*; the broad goal is to build on the success of programme formats such as *X Factor* and *She's The One* - which will both return with new series in the autumn - to develop new formats.

Stringer says reality TV artists should not be dismissed just because of where they have come from, with Will Young, *G4* and *Lemar* highlighting that successful acts can emerge from such areas. "G4 sold more records in their first week than Will Young did," he points out.

In turn, May 9 will see the first album release from Steve Brookstein, the *X Factor* winner whose version of Luther Vandross's *Heart & Soul* was previewed at Tuesday's presentation.

A key part of the structuring of Sony BMG has been organising the frontline record company business, which will develop talent for the future.

Stringer believes the company is already getting a lot right, highlighting the fact that the company can look forward to US releases

for nine British signings this year: Natasha Bedingfield (whose releases will go through Epic), The Coral (Columbia), *Dead 60s* (Epic), Natalie Imbruglia (RCA), Jamiroquai (Epic), Judas Priest (Epic), Kasabian (RCA), *Il Divo* (Columbia) and *Rooster* (RCA).

The development of new talent will centre on joint-venture labels, sitting alongside an internal A&R team headed by Mike Pickering. In addition to the internal function, joint ventures including Hugh Goldsmith's *Brightside*, Simon Cowell's *Syco*, Alan Wiles' *Deltasonic* and Brian Rawlings' *Phonogenic* will give the company A&R muscle to match any other in the UK business, says Stringer. "That's about three labels' worth of A&R," he adds.

The flexible structure leaves a genre balance which satisfies Stringer - with one exception. "I would like to have another alternative source," he says. "We like *Deltasonic*, but I would like another one."

Whether there will be developments before Sony BMG's next conference is unclear, with Stringer promising that that event will take place this autumn and focus mainly on the company's music.

"We have set our stall out," says Stringer of last week's event. "We have outlined what we want to do with this company. In the autumn, there will be even more music."

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closures

number of specialist chains can be attributed in part to wholesale cuts among Virgin V Shops, but the 5.8% contraction in indie specialists reflects a damaging pandemic of closures.

"Looking at these stats, it is pretty obvious why the rest of the sectors are bleeding out," says Bardi deputy chairman Paul Quirk of Quirk's Records in Ormskirk. "The power of the supermarkets is for everyone to see and basically they are strangling the high street. That 5.8%, I fear, will be a lot bigger than that next year."

Supermarkets' share of actual sales also rose during the period, albeit at a far slower rate than the expansion of outlets. In all, 23.6% of CD albums were sold in supermarkets in 2004, accounting for 23.1% of overall market value. Specialists, including indies, contributed the largest share of unit sales with 43.1% (down from 44.3%), accounting for 44.6% of value (down from 45.6%).

Internet CD sales, which have risen by 50% in the past two years, took 2.7% of the music market in 2004, up from 7.7% the previous year, although value grew slightly more modestly from 8.9% to 7.9%.

Sony BMG used last week's debut *Spring Music Presentation* to throw light on a roster packed with superstars and new talent.

At the Shaw Theatre conference, the major unveiled details of more than 60 releases in the second and third quarters of this year, from acts ranging from Barbara Streisand to Jamiroquai.

The event kicked off with a storming performance on guitar four-piece *Deltasonic's* *Dead 60s*, whose debut album is out on June 7, and climaxed with Jamiroquai, whose new album *Dynamite* is ready for release this summer after 18 months in the studio.

In between, solo artist Jen, who Music Division president Ged Doherty says will be "the artist discovery story of the year", gave a gentle performance of *Flying High* from her album *Finally*



Dead 60s: rocking the Sony BMG music presentation

Woken, which has sold 250,000 units in the US and is being prioritised in the UK after a soft release last September.

In addition, the event heard exclusive previews of Charlotte Church's new single *Crazy Chick*, which is due on June 20, before

her new album on July 4, as well as the Foo Fighters' *Best Of You*, from their new album which is due on June 13. The conference also heard the title track from Bruce Springsteen's new album *Devils & Dust*, which will be released on April 25.

In the pop sector, Ben Adams will release two singles before an album in the autumn (see p28).

Natalie Imbruglia's third album *Counting Down The Days* is out on April 4, following the airplay hit *Shiver*, which is released this week. A new Super Furry Animals single, *Laserbeam*, will be released in July ahead of a new studio album, while the new album by The Coral, called *Invincible*, is scheduled for May 23. *Invincible*, is scheduled for May 23.

Singles are also scheduled to maintain the profile of projects for *Destiny's Child*, Brian McFadden, *Natasha Bedingfield*, *Jennifer Lopez*, *Ciara*, *Lemar*, *Rooster* and *Kasabian*, among others.

Live DVDs from *Dido* and *Will Young* are also lined up. In turn, a first *Ozzy Osbourne* boxed set is planned, alongside greatest hits sets from *TLC*, *Rory Gallagher*, *ELO* and *Gloria Estefan*.

New European forum aims for united front

Peter Jenner says the industry must present a "united front" on issues facing the live music community throughout the continent, after last week being confirmed as the inaugural chairman of the recently formed European Live Music Forum.

The veteran manager and IMMF chairman has been elected to lead the new organisation, which was launched at Midem by 16 national and international associations, including the Concert Promoters Association and National Arena Association.

Joining Jenner on the board's executive is vice chairman Hans Hjorth and Christof Huber, who takes on the role of secretary.

The ELMF's aims are to unite the European live music communities to increase its power within the EU and with decision makers at Brussels. Jenner says, "It is vital that the European live music community presents a united front to address the many issues facing artists, managers, agents and promoters in these changing times. The ELMF will be a powerful forum for exchanging ideas, lobbying for change and

initiatives and for bringing together the many diverse views and concerns of our members."

Already Jenner says the ELMF



Jenner: to lead new organisation

has a number of specific issues to tackle, which include the removal of formal and informal barriers within the EU/EEA such as practices related to withholding taxes and VAT, health and safety issues such as noise, security and insurance; visas and work permits for non-European resident artists coming into the EU and access to non-European markets for EU/EEA based artists; and research and education.

In tackling these specific issues, the ELMF also hopes it will become the "speaking partner" for the live music community within Europe and can promote live music's value to the social, economic and personal welfare of the community.

Other board members elected include Tapio Korhja, Bob James, Bernard Batzen, Peter Snijdt and Jens Michow.

Accreditation system proposed for legitimate agencies

Industry gears up to take on ticket touts

Live

by Martin Talbot

Legislative changes, an accreditation system for ticket agents and new ticketing systems are all being suggested as weapons in the live industry's battle against the growing scourge of touting.

Speaking at the 17th International Live Music Conference – which ran from March 11 to 13 – Jonathan Browne, chairman of ticket agents' organisation Star, said that it was looking to establish an accreditation system for legitimate ticket agencies.

Similar to the ABTA system for travel agents, the system would be designed to help raise consumers' awareness of unapproved agents. Nottingham Arena's Geoff Hocksteppe backed such a move in the battle against disreputable agents. "We need to educate customers to buy tickets from legitimate ticket sellers," he added.

Wembley director of sales and marketing Peter Taylor added that Star's National Arenas Association and the Concert Promoters Association are also looking to lobby for a change in the law to protect consumers.

Football tickets cannot currently be resold, for public order reasons. And in Denmark, the law prevents individuals or agents from selling tickets significantly above their cover price. But music tickets are not

Attendance figures at ILMCM up on last year

A boost in the number of delegates helped the International Live Music Conference mimic the flourishing live music sector at last week's 17th event.

Around 800 delegates attended the event at Kensington's Royal Garden Hotel in London, up 10% on last year's attendance figures. Organiser Martin

Hoswell says the event is reflecting a number of changes within the live industry, especially the development of a new generation of promoters, agents and managers.

protected in the UK in such a way.

Technology was also praised as a potential solution, with Ronnie Forbes of Mobiticket, a system allowing tickets to be sent to consumers via SMS as a barcode which can then be read at the venue on arrival.

"We know it has been delivered and you can be reassured with a new code – and the old one cancelled – if you lose your mobile phone, he says. "And you can't sell it through eBay, so it cuts out touting."

Consumers can opt in or out of having their ticket sent by mobile, he adds, although trials to date have been particularly positive; up to 80% of ticket buyers choose the mobile/ticket option under trial at the Metro Theatre in Sydney.

The system will shortly be rolled out in new markets, including the UK, where Glasgow's SECC venue is set to begin using the system over the coming weeks.

Concerns about touting of all forms is growing. 3AS Pete Wilson said it had to cancel 12,500 Kylie Minogue tickets recently – out of 120,000 on sale – after they had been made available on eBay.

It had been forced to take action after discovering hundreds of tickets on the auction site within hours of the shows going on sale. As a result, the ticket purchasers were refunded and the tickets cancelled, he said.

Geoff Hocksteppe of Nottingham Arena said it had been forced to take similar action over Elton John and Lee Evans dates. However, Ticketmaster's Paul La Fontaine suggested however that only unofficial auctioning of tickets should be ruled out; Ticketmaster had launched a "sanctioned auction" system in the US, which allowed tickets to be sold to the highest bidder, officially authorised by the promoter and venue.

The system which he says will be introduced in the UK later this year, would allow a fanatical music lover the opportunity to bid for a guaranteed front row seat at his favourite artist's concert.

Some 350 auctions had been staged, he said, receiving "incredible consumer acceptance" to the concept, which he described as "flexible pricing".

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The Millennium Stadium in Cardiff used the ILMCM to announce plans to transform the venue into Europe's largest indoor arena.

The temporary installation of a curtain will enable the venue to stage indoor music and sporting events with capacities of up to 46,500, far exceeding the capacity of Manchester's MEN arena (21,000) and London's Earls Court (22,000). Although the precise details are yet to be finalised, the 17-section curtain will be installed three metres alongside a new 60 by 40 metre modular stage and independently suspended lighting rig. This will allow the stadium's main bowl to be divided into four possible staging configurations, with capacities of 12,500, 20,000,

35,000 and 46,500 respectively, creating what the stadium's management say will be a "warm, friendly and welcoming environment". Installation begins in April, with completion scheduled for the middle of June.

Venue sales manager Alex Larfi says that his unusual set-up will allow promoters to pick the size of arena that is most cost-effective for them. "It provides flexibility. It will be the next big thing for promoters," he said.

The REM Cardiff gig on July 10 was originally scheduled as the Arena's first event, with a 35,000 capacity. However, strong ticket sales mean that the gig is now likely to be a full stadium show.

Sharkey calls on industry to help shape live music sector

Feargal Sharkey has identified the key industry sectors he wants to push the Live Music Forum as part of the forthcoming government-backed initiative to boost the live music scene in this country.

Sharkey, who recently unveiled a massive three-month consultation to help government forge policies to assist the industry under the new Licensing Act, is planning to host around seven one-to-one meetings at the DCMS with government ministers and officials from next month.

Sharkey who outlined his blueprint for more government assistance for the music industry at ILMCM, says the meetings will be arranged along the lines of the following broad sectors: Classical, jazz, Asian; education; agents and

venues; trade bodies; manufacturers and retailers; media; licensees; artists and performers.

Sharkey is still scheduling presentations from a broad church of leading organisations, including key industry players, bodies like the BPI, Aim, the Association of British Jazz, National Union of Students, Ofsted, BBC, Channel 5, Institute of Inking and CIRCA. "It's a fantastic opportunity to get involved and help shape the live music sector. People should not leave it to chance," says Sharkey.

Sharkey is also anxious to hear views from others in the business who may have a viable plan, but are not invited to take part in his meetings. They will have until June 10

send their views via email to LiveMusicForum@culture.gov.uk

Sharkey adds, "It is in the industry's interest to get involved with the work of the Forum and come and tell us what they think the Government should be doing to safeguard the future of the live music scene. There are no rules. No idea will be too sensational. For the first time the industry is getting the opportunity to influence Government policy."

Sharkey's planned meetings already have the backing of arts minister Estelle Morris. She says: "We have a live music reputation to be proud of. But it's a tradition to live up to and build on. That's why we're calling on the music industry – help us to help you. Tell us what we can do."

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THE DEAL
CKX acquired 19 Entertainment from its various shareholders, including Simon Fuller. It is paying £64.5m

(\$124.4m) in cash and 1,870,559 shares of CKX common stock, each of which will be paid when the deal is closed. An additional

£19.2m (\$36.9m) in debt (cash or stock) will be paid after audited results for the fiscal year ending on June 30 are completed.

THE PLAYERS
While CKX is focused on the ownership, development and commercial utilization of entertainment content, 19

Entertainment holds rights to American Idol and the various Pop Idol brands in the UK and is more than 30 countries around the world.

The company also has recording or management deals with a string of active acts, including Anne Lennox, Will Young,

Brad Pitt, Steven Seagal and various American Idol and Pop Idol participants, including Will Young, Darius Danesh, Kelly Clarkson, Clay

Aiken, Ruben Studdard and Fantasia. It also has an exclusive global joint venture with David and Victoria Beckham.

Simon Fuller reveals the factors behind his £85m-plus deal to sell 19 Entertainment to CKX 'I want to see what I am capable of'

by Martin Talbot

Simon Fuller says it was the ambition and vision of his new business partner Robert Sillerman which persuaded him to sell the 19 Entertainment group which he spent 20 years building up.

In a prepared statement issued on Friday, Fuller described Sillerman as "a true visionary". Talking to *Music Week*, Fuller continued the theme.

Sillerman's vision is "totally in sync with mine," says Fuller. "If I had written down on a piece of paper what I wanted, it would have been the way he described it."

There is no doubt that the deal will further confirm the millionaire status of Fuller - who held a majority stake in 19 of around 65% - but it will also benefit Ingenious, which brokered the deal but also had a stake less than 20%, and several members of the 19 team, some of whom hold small stakes. But Fuller insists that it is not about the money, but the challenge.

"19 has been going for 19 years, 20 years in April," he says. "It is a



Fuller, driven by the excitement of "making things happen"

long time and in that time I have achieved a lot, we have had great success. But as an entrepreneur I want to get to that next level, to see what I am capable of."

Fuller says the agreement - which was finally inked on Thursday evening last week - is certainly no overnight deal. "It has been in the mix for quite a few months," he says. "Bob Sillerman tracked me

down and rang me up got me over for an innocuous dinner. And I was just incredibly flattered."

"He told me about what is now CKX and said he had identified me as the man who could pull off the vision, which is pretty humbling."

Fuller had already been considering his next move, adding that discussions took place with a number of potential partners. "But in

the end they weren't the right moves," he says.

What is clear is that Fuller saw CKX as the right move. Fuller talks of the excitement of "making things happen", in whatever area of entertainment is appropriate; from the \$20m deal with AEG in London and Los Angeles which resulted in the creation of the David Beckham Soccer Academy a week ago, or the CKX deal with The Elvis Presley Estate three years ago.

The deal which put Sillerman himself on the music industry map was that to acquire a controlling stake in Elvis Presley Enterprises.

In so doing, it took control of the US company which owns and/or controls the commercial use of the name, image and likeness of Elvis Presley, as well as the operation of the Graceland museum and related attractions, and derived from Elvis Presley's TV specials, films and some of his music.

In his new role, Fuller will continue to be based in London, taking on the role as one of three CKX

directors who "will make all the decisions" to put Sillerman's vision into practice.

Sources close to the deal suggested on Friday that CKX's prime aim will be pursue existing iconic assets such as those snapped up in the Elvis Presley/Graceland deal.

But Fuller says, "That is just part of it. That's just about existing content, and there aren't that many of those iconic brands around."

"But the part that is most exciting and fun is creating content. As 19, that is where we are going to go. If there are acquisitions, they will be to complement what we are already doing."

"It is about content, it is about creative people who create content and it is about talent, creative artists," he adds.

Fuller insists that he does not consider the latest move as the representing a move to the summit of his career. "I would love to say yes, but I know what I am like and I am sure that there will be something else," he says.

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Ending sale-or-return to boost singles market receives support, but not from all independents. *By Jim Larkin*

Retailers split over Bard's returns plan



by Jim Larkin

Even its proponents describe it as a "modest, nuts-or-bolts matter," but Bard's suggestion to scrap the sale-or-return model for CD singles has ignited passions on both sides of the debate.

For some, it is a sensible step which would help return a layer of profitability in the ailing singles market. For others, it is a case of supermarkets and larger retailers using their power to tilt conditions further in their favour.

Whatever the perspective, the proposal comes at a crucial time for the singles market, with sales at an historic low.

In such an environment, a number of suppliers say they are discussing a number of issues with supermarkets and larger retailers using their power to tilt conditions further in their favour. "Whatever the perspective, the proposal comes at a crucial time for the singles market, with sales at an historic low. In such an environment, a number of suppliers say they are discussing a number of issues with supermarkets and larger retailers using their power to tilt conditions further in their favour."

Vital Distribution managing director Pete Thompson says that

it would consider the proposal. It is an issue of trust, he points out.

"I can totally see the common sense," he continues. "Shipping singles back and forth around the country is not a sensible way of doing things given the margins involved. It's a question of making sure no one abuses the system and of having adequate punishments for those that do."

Across the retail sector, there is broad - though by no means universal - recognition that the proposed change could certainly help the market, although all are realistic about security risks.

Dan Gilbert, who manages Birmingham's independent retailer Massive Records says, "It sounds like an amazing idea. It sounds like it would benefit the retailer more than the record company, but it can only be a good thing with the current state of independent retail. It's

The supermarkets want to treat music like they would their cabbages

Lerryn Bry, Music Box

a hard thing to govern, but if it's going to save money I'm all for it."

Asda has endorsed the scheme in principle, while EVOX and Tesco are known to be supportive, and Virgin Retail has already tried to get it off the ground. Inad Spillman, Virgin Retail senior product manager

for singles, says, "It's something we've asked suppliers about in the past and the response was a 'no'. The main barriers have been the security angle and the level of honesty required. But I believe they can be overcome. The handling charges and the cost of shipping is substantial in relation to the profits on singles."

But not everyone in retail is onside, with some left fuming by the suggestion. The smallest retailers believe that the system is already loaded in favour of the larger retailers, who receive a higher proportion of risk-free sale-or-return singles.

As a result, some indie retailers argue the proposals would make little difference to their business and suggest other options that would be of greater help. "The supermarkets want to treat music like they would their cabbages - they can sell it, so they just want to throw it away, and this devalues music terribly," says Lerryn Bry, owner of Plymouth retailer Music Box.

Bry suggests that Bard is even approaching the issue from the wrong direction and that the answer is not to make the current system more efficient, but to scrap it altogether.

"Who are the hard pressed retailers?" she asks. "Certainly not Asda and other supermarkets. Surely Bard shouldn't be concerned with supermarkets losing profits. I believe the simple solution for the record companies is stop sale-or-return, which will probably result in supermarkets discontinuing singles. This in turn will help the few remaining indie stores to regain a little advantage in this very unlevel playing field."

Tom Rose, owner of Reveal Records in Derby - the store which won *Music Week's* independent retailer of the year award - says, "If all singles we stocked were sale-or-return it would make a difference, but the majority aren't. CD singles are an ever-decreasing market for us, although vinyl's still a big deal. I think what's needed for CD singles is for them all to be priced at £2, rather than £2.99, and to do away with restrictions on format."

Some like the discussion which lies ahead with that which characterised the debate in the late Nineties about early deliveries to retail. Whether the debate will be that protracted will become clear over the coming months.

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Online launch to help medium-sized labels

With the arrival of the new consolidated singles chart fast approaching, the range of services offering independents an easier means of getting their repertoire online is continuing to grow.

The first data for the new consolidated singles chart - which will see physical and digital sales combined for the first time - will begin to be collected from Sunday April 10, ahead of the first chart on April 17.

And the latest attempts to support independent labels' efforts came in the form of a new online distribution company from Cooking Vinyl, while TuneTribe confirmed its own plans to go fully live from the end of April.

Uploader is designed specifically for small and medium-sized companies, which may not have the resources or the expertise to supply licensees with the digital data and other information required by the e-tailer or mobile phone group.

The data management service Rightsrouter is the technical partner providing the interface between rights holders and licensees and all other data maintenance.

Cooking Vinyl managing director Martin Goldschmidt says Uploader has already secured deals with 21 online retailers and mobile phone providers, including iTunes, O2, Wipac and Napster, and is currently talking to a number of labels. It will charge 15% of income for the service, but is offering a three-month free special offer from launch. Unlike some other aggregators, Uploader will also provide sales and marketing expertise to promote new releases.

"The label will sign a contract with us, it will send us the CDs and then bash," explains Goldschmidt. "Some labels will be able to do it themselves, but not everyone is the size of Sanctuary. With Uploader, people don't have to go to the cost of setting up new media departments."

Goldschmidt, who is aiming to sign up around 100 labels to Uploader in the first year, also believes that e-tailers will in future only want to deal with online

distributors because of the time it would take to speak with every label. Goldschmidt says his contacts and expertise will mean companies signing to Uploader will bypass these obstacles.

Garvin Robertson, CEO of Rightsrouter, adds that iTunes and others have been reluctant to do collective deals, while the process of signing deals with a number of licensees and complying with each of their different data and information requirements is too much for some labels.

"We have seen the difficulties some small- and medium-sized labels have of getting on services so the aggregator is the best way," he says. "Also, Uploader is marketing the tracks because it is so easy to get lost on these services. Otherwise, it is like walking into a record store and being confronted with many thousands of records."

Meanwhile, download site TuneTribe, founded by Grove Armada's Tom Findlay and internet entrepreneur John Strickland, has confirmed deals with Beggars and Sanctuary as it prepares to go fully live at the end of April, offering a "bureau service" to smaller independent labels.

digitising, tagging and uploading their catalogue free of charge. Under TuneTribe's model, artists and labels receive an 80% cut of royalties from online sales and can set the price for downloads themselves when they sign up online, while the company also markets and promotes their music online, pushing indie content to the forefront.

With deals already in place with an estimated 75% of independents (including Wall of Sound, Rough Trade and V2) and negotiations ongoing with the majors, TuneTribe - which recently secured £1m funding including backing from Irish entrepreneur Patrick Rainsford - says it seeks to "democratise" the process of getting indie labels online.

TuneTribe is also set to launch its own outdoor festival in August, featuring Grove Armada.



Grove Armada: set to perform at TuneTribe's outdoor festival in August

What Bard is proposing

Under consideration is a system which will allow retailers to destroy and throw away their unsold singles.

rather than go through the costly process of sending them back to their suppliers. To ensure that retailers do not

secretly resell the discs, Bard suggests that they send back a sleeve or barcode. The system has echoes of the

books business, which allows for dealers to rip off and return the covers of unsold paperbacks, the rest of which can then be trashed.

books business, which allows for dealers to rip off and return the covers of unsold paperbacks, the rest of which can then be trashed.

How sale-or-return works

Sale-or-return varies from retailer to retailer, depending on the allowances they are offered by their suppliers. Although few concrete details are released - with sale-or-return falling under the broad umbrella of commercial confidentiality - independent

retailers say they are generally offered sale-or-return starting at 25% of the singles they stock, with larger chains offered full sale-or-return. But at least one supplier disputed this, insisting that the independents are offered a higher proportion of sale-or-return.

Either way, independent retailers say the returns process is time consuming and costly for them, because they tend to stock more exotic singles and will generally put them on sale for three months. Then, they say, unsold singles can be returned to

their supplier, but the retailer has to write to them, and receive a return letter before then packaging singles up and sending them back. For larger chains, singles which fail to make the top 40 after the first week on sale can be returned straight away.



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A new event next month, South West Sound, reflects the area's fast emerging music scene. *By James Roberts*

Going wild out West

Cornish pasties, Devon cream teas and Cheddar Cheese are three things that the UK's West Country is famous for. One thing which does not immediately spring to mind – until now perhaps – is its contemporary music scene.

But thanks to a surge of activity from a wide range of businesses and organisations, the South West is emerging as this year's new region to watch.

"The music scene is vibrant at the moment; it's a good time to be a band in the region," says Helen Gilchrist the editor of *Stranger*, a Cornwall-based music and lifestyle magazine established in 2004 with the aim of giving the South West's creative community exposure on a wider scale.

The music scene of the South West region – which stretches from Gloucestershire through Bristol, Somerset and Devon, down to Cornwall – is set for a boost thanks to South West Sound, a new event which aims to give valuable advice and direction to the local artist community.

Similar to initiatives in Wales, which have greatly improved the information available to up and coming musicians, the event, running from April 25 to 30, will offer music industry advice from a wide range of keynote speakers, as well as seminars and workshops all aimed to help the development of music in the South West.

The event is being organised by the Centre for Creative Enterprise and Participation (CCEP), which is based at Dartington College and offers specialist music industry advice through business surgeries, mentoring, seminars and consultancy.

CCEP's Adrian Bossey, a former manager of acts such as Carter The Unstoppable Sex Machine, My Life Story and Chumbawamba, says the event has grown from an inaugural symposium last year to a multi-faceted event to support and promote music and musicians in the South West. "Keynote speakers range from MP Estelle Morris through to Terra Firma Management's Marc Marot to producer Dave Erlinga, so we have got really good quality people to help give advice that will hopefully allow to delegates to take their

music to the next level," says Bossey.

Along with providing aspiring musicians with valuable advice in all areas of the business, South West Sound will give the region a new sense of focus for all its music-related businesses, which have until now operated and developed totally independently of each other.

Cornwall's most famous musical institution has for some time been Fowey-based Sawmills Studios, which has attracted bands such as Oasis, The Stones Roses, Supergrass, Razorlight, The Beta Band and 22-20s. The studio is located on a river estuary and is only accessible by boat on a high tide.

"It's such a unique place, I think bands love coming here and getting away from the city," says Sawmills owner Dennis Smith. As well as being an established studio for more than 30 years, Sawmills has also served as the main unofficial A&R source for the South West as a whole. "We endeavour to let local bands into the studio whenever we have some down time," says Smith.

One such band which started their career via Sawmills are Devon trio Muse, who are still signed to a production deal via the studio's affiliated company Taste Media, which has licensed them to various record companies around the world.

They are undoubtedly the most successful band to come through the set-up to date, although Smith is currently working with a range of other local acts, two of which (Nixon & The Burn and Kendall) both feature on the South West Sound CD accompanying this issue of *Music Week*.

Although Sawmills has been Cornwall's sole nationally-known music-related business for the past 30 years, others are currently hard at work forging a similarly strong reputation in the area; Troubadour and Riff Raff studios are also studio businesses which are currently enjoying a reputation for helping boost the careers of local bands.

The Cornish music scene has also received a boost in the past 12 months thanks to the work of the new music promotion company SW1 Productions. The SW1 team have in the past year secured a series of coups for the region, which was previ-



Thirteen Senses have released their acclaimed debut album *The Invitation*

The audience here has been starved for so long of good music but, now big bands are starting to come and play, it is generating a surge of interest within the local scene and is giving inspiration to new bands

Katy Thomas, SW1

ously overlooked by the majority of London-based live agents. And Keane, Ash, Funeral For A Friend, Rooster, Athlete, Kaiser Chiefs and Embrace are just a few of the bands which have been tempted to make the journey to Cornwall in the past year to play gigs.

"The company was born out of our own frustration at having to travel to Exeter or Plymouth to see a decent band," says SW1's Katy Thomas, a former employee of Arista Records. "There is a huge demand for bands to play down here, it has just been a case of proving to London agents that it is worthwhile to route tours in this direction. I think, until we were here, agents thought of the region as a cul-de-sac that was not worth going into."

"The audience here has been starved for so long of good music but, now big bands are starting to come and play, it is generating a surge of interest within the local scene and is giving inspiration to new bands," adds Thomas, who herself strives to give exposure to up and coming local acts when the bigger bands play in the region. "There have been a few names to emerge from Cornwall recently, like Thirteen Senses, Wire Daisies and Alex Parks, but I think we have still to see the scene really break through."

One of Thomas' hot tips leading the local scene are St Agnes punk/grunge four-piece Easy Kill, who have been described by one West Country paper as "Cornwall's next Thirteen Senses, albeit swapping pleasant pianos for bleeding amps".

Easy Kill will support emo rockers Fighstar in May at their 1,700-capacity show at Truro's Hall For Cornwall, which is part of SW1's Springload weekend of benefit gigs for environmental action group Surfers Against Sewage.

The charity's 4,000-capacity summer hall has for many years been the highlight of the South West's music scene, in the past attracting headliners such as Razorlight, The Darkness and Faithless in early September.

But with the growing confidence in the region's ability to support music events – ranging from club gigs to theatre tours – 2005 looks set to see a healthy growth in the number and size of events being staged.

July will see an expanded K-Fest festival on Polzeath beach, while the Ripcurl Boardmasters festival in Newquay is set to be expanded into a two-day music event at a site at the town's Watergate Bay in August.

Until recently the lack of solid infrastructure has forced many aspiring young musicians to leave the region in search of their first big break.

It is hoped that events such as South West Sound will lay the foundations for long-term careers to blossom for many years to come.



Muse: Devon trio who began their career via Sawmills



Wire Daisies: one of the emerging acts from Cornwall

Best of new acts from the West

The South West Sound CD, accompanying this week's *Music Week*, features 13 tracks from the best up and coming acts in the region from the established Thirteen Senses through to Nixon And The Burn and New Rhodes

1. Thirteen Senses: Lights Out

This Cornish band are currently the highest profile exports from the South West, having signed a record deal with Mercury and released their acclaimed debut album *The Invitation*. Not only that, but they are the first Cornish band to date to score a Top 20 single.

2. Nixon And The Burn:

Marsha Moxy

Nixon And The Burn are a new Devon-based rock act, signed to Dennis and

Liam Smith at Sawmills Studios on a production deal. They plan to release this track as part of a four-track EP produced by Paul Reeve, whose recent credits include Muse and Razorlight, in mid-May on their Dangerous Records imprint. They will be playing a showcase gig in April as part of South West Sound.

3. New Rhodes: I Wish I Was You

This Bristol band are already well on their way to establishing themselves,

having secured a singles deal with London indie Moshi Moshi. This track was recently released as a single via the label and gives a good indication of the direction on their forthcoming debut album.

4. Even Nine: Two Days From Now

This handworking Cornish rock band take their influences from American bands such as Matchbox 20 and Counting Crows. This song has already seen them attract fans at local radio,



Thirteen Senses: have released their acclaimed debut album *The Invitation*

while they have received a boost thanks to a support slot on Rooster's recent major UK tour.

5. Half Light: Great Escape

This track is lifted from new sessions by Cornish trio Half Light. The group recently saw the departure of their long-time guitarist and, like Keane, have decided not to replace him. The band cite Dave Matthews Band, Doves and Jeff Buckley as influences. This track was recorded at local studios Riff Raff.

6. Get Amped: Tyrannosaurus

This West Country trio are now based near Bournemouth, where they have been building up their local fanbase through regular gigging across the country. This track is one of the first to be taken from on a new album, which the band hope to release in the summer.

7. Day Long Chase: Breaks And Falls

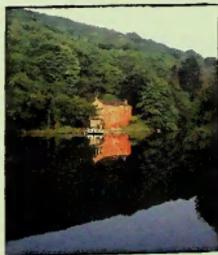
Day Long Chase won a demo competition in a local music magazine

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ZZ-Tos, The Beta Band,
The Bluestones, Wet Wet Wet,
The Verve, Stone Roses,
Robert Plant, XTC





Stephenson's Rocket: currently recording a new album and will be playing at South West Sound

24/7 to have a track featured on South West Sound's Music: Week CD.

8. Kendall: Stop

This act have emerged via Sawmills, where they are signed on a production deal, this time co-produced by Paul Reeve and John Cornfield. They will be playing a showcase gig at South West Sound.

9. Recur: My Regiment

This band has been championed by Rob Wheeler, a DJ on South Hams radio. This track has been a regular on his Sunday night show, which specialises in new music.

10. Stephenson's Rocket:

Revolution
Stephenson's Rocket are popular local band, with a growing fanbase.

They are currently recording a new album and have had some interest from the US following a trip to play LA Viper Rooms earlier this year. They are also co-founders of South West Gig Guide and will be playing a showcase gig at South West Sound.

11. The Bedroom Project:

Flirting with Crime



Nixon And The Burns: Devon-based act signed to production deal with Sawmills Studios

This is a popular local act, featuring members of Orca, who tour nationally. They have an album due soon and are playing a showcase at South West Sound.

12. The *** Lovers: Richard**

Hot on the heels of The Faders are the South West's very own guitar girl band. With members aged 15- to 16-years-old, the band are still at

school and will play a showcase gig at South West Sound.

13. Jeff Williams: Only U

Jeff Williams was the winner of a local A&R contest to be included on the South West Sound CD with this track. The contest was judged by an A&R panel consisting of students, who learnt about the A&R process as part of the project.

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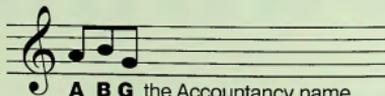
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As the dance sector prepares to gather for Miami's Winter Music Conference, *MW* highlights the new optimism buoying UK labels and identifies the key releases for the next quarter

'Away goes trouble down the drain...'

The past two years have been a turbulent time for many involved in the dance music business.

But after a year in which tracks by acts such as Data's Eric Prydz, Positiva's Shapeshifters and All Around The World's LMC have dominated an otherwise sluggish singles chart, excitement is growing again.

As the dance industry prepares to gather in Miami for the annual Winter Music Conference next week (March 22 to 26), the confidence is back, it seems. For the first time since the turn of the Millennium, there is new confidence that dance singles can still support an effective long-term business model.

Positiva head Jason Ellis says, "It has definitely turned round," attributing the resurgence primarily to the explosion of the Shapeshifters and Eric Prydz records in 2004.

"The quality of the records has improved as well," he says. "There was a period when things got very commercial and average dance records were getting supported more than they should have been. Then it went very underground. And it now seems to have found a happy medium."

Skint founder Damian Harris agrees. "We have had a year of lots of good records and that's the really important thing. Every time I go record shopping now, I am finding lots of things."

And anyone who assumed that club culture was on the slide will be reminded of its potency when Vertigo Films - the company behind Human Traffic and The Football Factory - unleash their new movie *It's All Gone Pete Tong*, starring Paul Kaye, the actor best known for his Dennis Pennis character. The film, which tells the story of the demise of a superstar DJ, will bring new attention to the delights of dance, with a hits-packed double CD soundtrack emerging through Positiva at the end of May.

The resurgence in dance is manifesting itself in a number of ways, with the media in particular showing a willingness to support records more, according to Ellis. In addition, the scene has seen the re-emergence of a number of previously active labels, notably Universal's Manifesto, which scored a string of hits in the late Nineties through acts such as Josh Wink, Karen Ramirez and David Morales.

Manifesto, which is preparing to make a more



significant step over the coming months with a handful of key release dance singles, now comes under the command of Universal Music Dance, a unit sprung out of UMTV. Manifesto's A&R team comprises James Crompton, James Goodhall and Jess Ryan, with marketing handled Emily Balkwill and new media by Emma Trant.

"We restarted Manifesto last year with a few very low-key singles, so we could try things out with the new team, and have some key releases to come, all of which are tied in with the compilations business," says Universal Music's Eddie Ruffet.

Phonetic's Brendon Reynolds: Taking a tip from the lyrics to Indepth's Last Night A DJ Saved My Life

In turn, Sony BMG's dance imprint Direction is also the subject of a renewed focus, charting last week with Sunset Strippers' Falling Stars, which samples Boy Meets Girl's 1988 hit Waiting For A Star To Fall.

The single is part of a movement over the past year towards the recycling of Eighties anthems, which is set to continue in the coming months as a wide range of old hits, from Tears For Fears and Fleetwood Mac to Gabrielle, get the recycling treatment by producers and remixer hoping to cash in on a theme which reached its peak last year through Call On Me and continued this year with Positiva's Out Of Touch by Uniting Nations.

"It is like anything that is successful, it spawns its imitations, some of which are better quality than others," says Ministry of Sound A&R director Ben Cook, who used the same Boy Meets Girl sample in their Top Five hit Star To Fall. But the creativity boom isn't just about such mainstream material. Damian Harris says, "I just feels creatively like a very good time. People are inspired again. There is a lot of it that has come from Berlin, but a lot of places around Europe as well and a lot of people here."

Along with the interest in dance music has come a new willingness to splash out on the singles with the biggest potential. Throughout 2004, says one senior dance A&R, the advances for single tracks settled at around an average of £10,000 a track. Some sums are well down on the highs of the late Eighties, when certain tracks would be priced for advances in the six figures.

Prices are beginning to rise again though. Wall Of Sound's deal to licence Les Rythmes Digitales' Jacques Your Body to Ministry Of Sound's Data Records imprint lifted well above that £10,000 mark earlier this month, while dance sources also talk of another deal topping £200,000 in recent weeks.

However, despite the renewed competition to sign key records, Cadman believes labels have learned their lessons from the last dance heyday.

"Everyone in the industry has realised that the number of singles being sold these days isn't enough to warrant huge advances," he says. "The stupid days of the £150,000 advance are long-gone, thank God."

Jason Ellis agrees. "Most people are being very realistic. We had a situation with a record recently where the deal didn't feel right and we walked away. It is really down to all of us to remain strong and not get into that silly situation. The deals got way out of control."

Damian Harris adds, "When the money was at such a high level, the expectation for the dance record was also high. It was a very bad time for the most creative dance music."

It is an irony, however, that many of the dance labels which are leading the way in this new era of the modest advance are utilising broader revenue streams. With the exception of mega crossover hits by the likes of Eric Prydz and Uniting Nations, unit sales of dance singles remain modest, but additional revenue is being drawn not just from sales of the traditional dance compilation sales - which, towards the end of 2004, managed to buck the downward trend of the compilations business as a whole. Dance repertoire is increasingly capitalising on the monster hooks which make them particularly applicable to new revenue streams, such as ringtones and downloads.

"There have been a number of huge dance singles over the past year that have really worked in driving compilation sales, but that has also worked from a mobile perspective," says Ruffet.

Ministry Of Sound in particular has made the most of its Eric Prydz release, selling ringtones, downloads of the track and videos while also utilising the DVD market with a spin-off workout release.

As the dance season prepares to begin in earnest, *Music Week* has teamed up with a round of the World, to bring you a listing of some of the releases – from one-off singles and ad-backed tunes

The pick of this season



All Around The World

Freeloaders Feat. The Real Thing – So Much Love To Give

This track uses a sample from The Real Thing's 1977 single Love's Such A Wonderful Thing. The track's early inclusion on The Box chart and the Radio One playlist adds to its hit potential in the UK, while demand is also growing.

Release date: April 11



Praise Cats Feat. Andrea Love – Shined On Me

This tune has been around for over a year and has already been a Top 10 hit throughout Europe. The track's number one position in all the significant club charts reflects keen demand for the track.

Release date: April 25



Dancing DJ's V Roxette – Fading Like A Flower

There have been various bootlegs of this floating around the European clubs, which have been finding their way into the UK. However, Dancing DJ's have cleared the sample from the original Roxette track, which was a number 12 hit in 1991.

Release date: May 2



Inaya Day – Nasty Girl

A version of an early Prince song (although he did not record it himself) which featured in the Beverly Hills Cop movie, this is by US diva Inaya Day and has been given a remix from Riffs and Rays. Pete Tong has played this for three consecutive weeks and made it his essential new tune.

Release date: May 9



Red Kult Feat. Mike & The Mechanics – Miracle

Red Kult return with a version of Miracle, which contains a cleared sample from 1986 track All I Need Is A Miracle by Mike And The Mechanics. It has already been picked up for almost every territory of the World.

Release date: May 16



Big Love/Soul Love

Belezamusic – U Got Me Spinning

This track is old-fashioned US house, which is currently undergoing something of a resurgence. Featuring Darryl D'Bonno, Michelle Weeks and Carol Sylvan on vocals and with a Seamus Haji Soul Love remix, it is a favourite with Radio One's Dream Team.

Release date: April 25



JA Teknix Presents Jupiter Ace – Until The Music Stops

A young talent from Belfast tipped as the new Eric Prydz, this represents Teknix's more underground side. This track is currently promoted on the Big Love Miami sampler.

Release date: May



Various – Big Love Compilations

Big Love will launch a new compilation series. In the summer, which will encompass the style showcased on Ministry Of Sound and pounding.

Release date: summer



dozen of the UK's key dance labels, including Positiva, Ministry Of Sound and All Around The
es, to studio albums, soundtracks and themed compilations – they will be sending your way

Season's dance crop



New faces of
dance: (left to
right, clockwise
where
appropriate)
Mr. Hermano,
Seamus Haji,
Kaskadee, Benji
Bailey, Michael
Gray, Dino, Lee
Cabreria, X-Press2,
Alex Linee,
Debra Andrew,
Alex Smoke

Mr. Hermano – Free As The Morning Sun

Latin energy and pounding rhythms underlie this summer-targeted track, which is featured on the Big Love Miami sampler and is set for release in the early summer.
Release date: June



Seamus Haji – Echoes Of Love

Fresh off the back of his huge club hit Last Night A DJ Saved My Life and some big remixes, Haji delivers this big room anthem. Promoting in time for Miami's WMC, it has a summer release planned.
Release date: Summer



Exhibit A – G Minor

The Lee Cabrera duo Steven and Albert return under this new guise. This string-laden groover is simple but effective, working the strings and vocal to a crescendo. Remixes come from Soul Avengerz, while a drum & bass re-rub is supplied by Canada's Pacific.
Release date: tbc



Eye Industries

Bon Garçon – Freek U

Originally an R&B track by Bon Garçon, house remixes come courtesy of Full Intention, Steve Angello and Seamus Haji. The original version will also be released. Radio plays have come from Pete Tong, Judge Jules, Annie Mac, The Dream Team, Huggy, and Howard Ritchie.
Release date: May 9



CR2

Anthony Acid Feat. Ruby – Sweat

New York's Anthony Acid revives a classic bassline for 2005, partnering it with Ruby's huge diva vocals. It is already a firm favourite with Pete Tong on Radio One. In the vocal and dub mixes, Dirty Vegas's Paul Harris drops the bassline in favour of some old school synths, while ADS add breaks.
Release date: March 21



Supafly Vs Fishbowl – Let's Get Down

Dance production trio Supafly have fashioned this Balearic groover, featuring a remix from Grammy-nominated heavyweights Full Intention. Radio plays have come from Pete Tong (Radio One), Steve Smart, (Kiss 100), Huggy (Beat 106) and Howard Ritchie (GWR).
Release date: May 30



Steve Mac Feat. Steve Smith – That Big Track

Steve Mac is no stranger to producing big tracks, hence the title. This has been rocking the clubs since Christmas, when it appeared as an instrumental. Big strings and piano now combine with a vocal from Dirty Vegas's Steve Smith. Mixes come from Gerald Emsy's G-club.
Release date: April 18



Bodyrox – Rock Ya Body

This collaboration between Jon Pearn of Full Intention (pictured) and Nick Bridges of Ministry sees an original fusion of electro sounds and old-school piano stabs on this single.
Release date: tbc



7 P/B

Michael Gray - Borderline

This is Michael Gray's follow up to his Top 10 hit *The Weekend*, which utilises soaring strings and vocals to create another feel-good record with top-notch production.

Release date: tbc

**Tony Senghore - Peace**

This bass-driven, dirty house workout comes from a wide range, while Pete Tong included it in his live *Essential Mix* this year.

Release date: tbc

**Bonnie Bailey - Ever After**

Currently supplying vocals to former club chart number one *Everywhere* by LMA Projekt, Bailey has had support across dancefloors following her live PA tour with LNM. Bailey's album is a singer-songwriter-driven affair with *Ever After* lined up as the key single. It is licensed for the world excluding North America.

Release date: summer

**Late Night Alumnii - Empty Streets**

Led by Ryan Raddon (best known for his *Kaskadee* records), the *Late Night Alumnii* project expands on a US West Coast, soulful, deep house legacy. The album sees Ryan and collaborators branch out, including chill-out tracks to rival the best of *Air* or *Zero 7*. Stand out tracks include the first single, *Empty Streets* and follow-up, *Keep Up With Me*.

Release date: summer

**Peyton - Peyton**

US gospel singer Peyton will release his debut album later this year. Debut single *A Higher Place* was a club chart number one and the follow-up sampler featuring *Celebrate* also hit high in the club charts. Debut album Peyton, which was produced by Eric Kupper and is licensed worldwide, will feature a variety of production styles and real songs.

Release date: late Summer

**Solasso - Hypnotise**

This is Kandil at its most twisted: *Hypnotise* features soaring female vocals with a strong guitar line. It is available for licensing worldwide excluding Australia.

Release date: tbc

**Free2Air****Dino - Back 2 My Flat/Call Me**

Played by Pete Tong for more than a year in its original form, *Call Me* receives a *Claudio Coccoluto* remix, which will be given to DJs in Miami. It will not be available in any other format until late summer. *Back 2 My Flat* (remix) will be presented to media soon.

Released: 9 May

**Morjac - Morjac Theme**

This record from Morten & Jacob aka Morjac from Denmark, had the support of Roger Sanchez before Christmas, who played it straight from MP3. It has since had consistent support from Pete Tong and has already reached number two and three in the *Cool Cuts* and *Buzz Chart* respectively. Negotiations are under way for a TV sync.

Release date: June

**Mad8 Vs Shawn Christopher - Deep Sleepless Night**

This track samples the vocals of the classic track *Another Sleepless Night*. Now cleared, it is picking up plays from DJs including Danny Tenaglia, Deep Dish, Erick Morillo, Steve Lawler, Seb Fontaine and Paul Van Dyk. The remix package features mixes from Andrea Doria, Dino Lenny, Narcotic Thrust, MAS Collective and Gladiador.

Release date: July

**Nu-Electric - No Matter What**

Nu-Electric has literally just signed to *Free2Air*. The label could not give any more details at press time, other than to say it is feeling very confident about this production from the *Jupiter Ace* camp.

Released: tbc

**Incentive/Art & Craft****Steppin' Out - Kaskadee**

Kaskadee is San Francisco-based DJ/producer Ryan Raddon. Licensed from Om Records in the US, *Steppin' Out* is featured in a current *Budweiser* ad on heavy rotation in the US and is taken from his *In The Moment* album. The package includes a mix from *Soul Avenger*, which has been serviced to key DJs before *WMC*, with a *Morjac* mix to follow.

Release date: June

**Live For One Day - Natural High**

This is the latest brainchild of Danish wunderkid Morjac. It is early days for this release, with copies of the *Stannus Hiji* and *Paul Emanuel* mix only being sent to a very limited core of tastemakers pre-Miami. *Art & Craft* control the act for Europe excluding Scandinavia.

Release date: mid-July

**Ministry Of Sound/Data****Studio B - I See Girls (Crazy)**

This track, which is unique, quirky, cool and commercial all at the same time, arrives via *Data/Boss*. Originally signed to *Multipity*, then to *recorders* following the demise of *Tobias*, this record lay dormant until the *Tom Neville* mix became the weekly anthem at *Garlands*, *Liverpool*. It has now become a *Judge Jules* and *Pete Tong* favourite.

Release date: March 28

**Max Graham Vs Yes - Owner Of A Lonely Heart**

Canadian Max has updated Trevor Horn's original production of the *Yes* hit, splitting it into 400 component parts and reconstructing it by adding deep basslines, contemporary percussion and synths. The result has broad support, led by *Deep Dish* and *Pete Tong*. The UK release comes ahead of worldwide releases by *Atlantic* thanks to a deal with the major, which owns the original. Max Graham plays the *Data Records* Miami party at *WMC* on Friday at *Pearl, Nikki Beach*, in conjunction with *Radio One*.

Release date: May 9

**DJ Sammy - Why**

Following huge singles such as *Heaven* and *Boys Of Summer*, plus his debut gold album, *Sammy* returns with this big-room cover of *Annie Lennox's* *Why*. Taking a lighter, more housey route, *Sammy's* reinterpretation adds gospel-like backing vocals and pads to deliver an elegant club and radio record. Early proms have received strong DJ reactions.

Release date: May 16

**Lee Cabrera - Watch You**

New York's *Steven Lee* and *Albert Cabrera* were quickly signed up, because of this track and follow-up single *To The Top*. They already have club hits under their belt, such as *Shake It* and *Special*, and *MoS* is targeting their first Top 10 with *Watch You*, which will be launched in Miami. *Lee Cabrera* will play the *MoS* Miami party at *Nikki Beach* on Friday.

Release date: July

**Les Rythmes Digitales - Jacques Your Body (Make Me...)**

Originally released in 1997, this track is expected to give *Stuart Price* his biggest hit after it was signed in a deal with *Wall Of Sound*. Having already been high before club promotion begins this spring.

Release date: July

**Hed Kandi****Stonebridge Vs Ultra Naté - Freak On**

Taken from debut album *Can't Get Enough*, *Freak On* features vocals from *Ultra Naté* and mixes are to follow from *Ferry Corsten*, *Stonebridge*, *Eric Kupper*, *4J Stockholm*, *Live Element* and *Scarnus Hiji*. It has radio support from *Radio One's* *Judge Jules* and *Fergie*.

Release date: May 16



Phonetic

Kujay DaDa - Let The Music Play

The boys are back with their third single after the hits Young Hearts and Everything. Probably their most commercially viable single to date, this track is being targeted at Ibiza's dancefloors this season. It is currently available for world licensing.

Release date: May



Braund Reynolds - Rocket

A rough demo version of this track has already drawn interest from major labels and advertising agencies. Future Braund Reynolds projects and follow ups will appear in conjunction with the Stereo MC's. The track will be available for world licensing.

Release date: June



Max Linen - dbc

Every track to date from Max has hit big in Ibiza as well as on the UK club and Buzz charts (2001, The Soulseeker, 2002 Paradise Del Mundo, 2004 Flashback). Their fourth single is just being tweaked. It is currently available for world licensing.

Release date: July



Positiva

Black Rock Feat. Debra Andrew - Blue Water

This is the work of Andre Schmid (aka Rozzo from Into Your Heart fame) and Dimitri Derisiotis (formerly of Dimitri & Tom), with vocals from rising talent Debra Andrew. Remixer's come from The Lovefreekz and Ernesto vs Bastian. It is currently receiving support from Radio One's Pete Tong and Judge Jules, while ILLR specialists are also offering strong support. A video to support the release will be available in the next couple of weeks. The track is to be licensed in the UK and Euro only.

Release date: April 18



Various - It's All Gone Pete Tong (OST)

This double mixed CD will accompany the motion picture starring Paul Kaye. The two discs, themed Day and Night, feature exclusive tracks from Graham Massey, Pete Tong and Chris Cox and Doublefunk Feat. Frankie Wilde (Paul Kaye). Other artists on the album include The Beach Boys, Depeche Mode, The Beta Band, as well as Positiva's very own Ferry Corsten and Deep Dish. The OST is licensed for the world.

Release date: May 16



Poker Pets Feat. Nate James - Lovin' You

Originating from two Swedish producers, Lovin' You originally appeared in limited quantities on Mechanical Grooves last year and features vocals from rising UK star Nate James, who arrives fresh from his debut single Set The Tone. House mixes come from Raul Rincon, ATFC and Behroz, while an R&B mix will appeal to new fans. James plays at London's Shepherd's Bush Empire on May 26. The track is licensed for the world.

Release date: May 23



M.V.P. - Roc Ya Body

This track is by the new collective masterminded by legendary New York producer Robert Clivilles from C+G Music Factory and is a huge track in Clivilles' native New York. Clivilles has taken care of huge track in Clivilles' native New York. Clivilles has taken care of huge track in Clivilles' native New York. Clivilles has taken care of huge track in Clivilles' native New York. Clivilles has taken care of huge track in Clivilles' native New York.

Release date: June 6.



Skint

Alloy Mental - Alloy Mental

This is a new project from dance producer Phil Kieran featuring a singer and guitarist. This epigonous track is already finding favour with X-Press2, Erol Alkan and Pete Tong. Reported plays have come from Zane Lowe and Fergie at Radio One, with remixes coming from Chris Liebing and Si Begg. Club promotion is handled by The Darling Department.

Release date: April 18



Freemasons Feat. Amanda Wilson - Love On My Mind (Loaded)

Brighton-based producers Russell Snell & James Wiltschko have come up with this disco house anthem with Amanda Wilson on vocals. The track has received plays by Radio One's Pete Tong and Judge Jules, it has topped the Buzz Chart, the Cool Cuts Chart and the MW Dance Chart, plus it has received outstanding DJ support. Full TV and Radio promotion is handled by Anglo Plugging and press by EMI's, while it will be released by Sony in Europe and Australia, available for licence in the US and selected territories.

Release date: April 18



Roman Flugel - Geht's Noch?

Flugel is one half of Germany's Alter Ego, who were responsible for last year's hit Rocker. Geht's Noch? was licensed from Cocoon Records in Germany. It is supported at Radio One by Pete Tong, Fergie and Annie Mac, while it is at number three in the Coolcuts Chart, number two in the Buzz Chart, while new mixes will follow by Radiostave, Rag&Bone and Heroldskude.

Release date: May 23



Northern Lights - Caucasian Boy

Originally released on US label Strictly Rhythm in 1993, this proto acid-house is back with new mixes by Sweden's Laid and Sweetlight from Paris (pictured). There has been early DJ support from Kenny Hawkes, Harri and Radiostave, while full club and specialist radio promotion begins in May. All press is handled by The Darling Department, while national and regional radio is managed by Anglo Plugging.

Release date: June



X-Press2 (Feat. Kurt Wagner) - Give It

X-Press2 team up with Lambchop frontman Kurt Wagner on this track. With strings, brass and their trademark club groove, the trio aim to repeat the success of previous hit Lazy. Being scheduled in Miami, full club promo begins in April with release date scheduled for June, ahead of a further single late summer and album in early 2006.

Release date: June



Soma

Silicone Soul - Staring Into Space

After the success of Right On!, Craig Morrison and Graeme Reedie return with a collection of deep and emotive music. Supporters include Pete Tong, Laurent Garnier, Yousef, Ashley Beedle, Ben Watt, Ralph Lawson, Danny Howells. Other forthcoming singles are Feeling Blue which is released on March 28 and Poisoner's Diary which is released on May 30.

Release date: April 11



Slam Feat. Billie Ray Martin - Bright Lights Fading

This is one of the highlights from Slam's recent Year Zero album. It is a synthetic soul track which features remixes from Slam themselves, Death In Vegas and Alex Smoke. Supporters include Pete Tong, Rob Da Bank, Darren Emerson, Adam Beyer, Dave Mothersole and Eddy Temple Morris.

Release date: April 18



Alex Smoke - Brian's Lung

Taken from his debut album Incommunicado, this track represents Alex Smoke at his most denuded. It features Henrik Schwarz's remix of Don't See The Point. Supporters include Mary Anne Hobbs, Rob Da Bank, Pete Tong, Dave Mothersole, Damian Lazarus, Tiga, Laurent Garnier, Mylo, Miss Kittin, Ivant Sannigalle and Twitck.

Release date: May 2



Vector Lovers - Capsule For One

Vector Lovers returns for another outing after his epigonous debut album last year. Fortcoming single Boulevard (released on May 23) features an extended version of Tokyo Clitteratz!, which is currently synced in the BMW 3 Series advert. Supporters include Mary Anne Hobbs, Annie Nightingale, Rob Da Bank, Craig Richards, James Holden, Miss Kittin, Nick Luscombe and Ben Watt.

Release date: tbc



Latest 'Music For...' release ready for Easter market

Classic FM targets masses

by Andrew Stewart

Classic FM is heavily targeting the Easter market with the latest release in its new line of 'Classic FM Music For...' recordings, bringing a heavyweight marketing campaign to bear on a two-disc set of Classic FM Music For Babies.

The initial batch of six 'Music For' titles exceeded business plan expectations to generate six-figure sales. Darren Henley, who succeeded Roger Lewis last November to become Classic's station manager, is adamant that recordings should be seen as part of a wider package of strategic methods to deliver classical music to a wider audience.

"It's very easy to erect barriers to protect classical music from the masses, but not so easy to bring new people to the experience of listening to and enjoying even popular classics," says Henley. He points to the radio station's latest Rajar figures, highlighting the listener total of 6.2m and best-kept ABC1 reach along with the 8.5% increase in the number of 18- to 44-year-olds who tuned in to the station in quarter four last year. Listening



Classic FM targeting Easter market

hours in this age group have risen year-on-year by 16%, with the biggest increase in new listeners identified among school and college students.

The choice of repertoire for Classic's 'Music For' titles – which are released through the station's deal with the newly-merged Sony BMG – reflects the station's careful market research, backed by feedback to its website, evidence gathered from readers of *Classic FM Magazine* and audience surveys. According to Darren Henley, the own-brand record label offers a potent tool when it comes to extending the reach of the record

station. Classic FM Music For Babies 2005 follows on from last year's Classic FM Music For Babies album, a winner in both sales and PR terms for the company. The new TV-advertised title rolls out in time for the Easter market and is set to be stocked in supermarkets and traditional music retailers.

"We always try to make our products do a job for the Classic brand," explains Henley. "The mid-price 'Music For' series is also about encouraging more people to buy classical records." He adds that students provide a key target market for Classic FM in all its commercial diversity between March and June, confirmed by their rise to top the airplay request demographics.

"They use Classic to relax while they're revising," says Henley. "Although we may lose many of them when they leave university, the point is that we have introduced a group of people to genuine classical music," explains Henley. "At the same time, we want them to enjoy the experience of listening to the station and its records." andrewstewart1@bt.com

Albeniz

Iberia and other piano works. Harlequin. (Hyperion CDA67476/7 (2CD)).

A dozen pulsating pieces comprise Albeniz's Iberia, arguably the most potent musical evocation of Spain in the book. Canadian pianist Marc-André Hamelin's absolute technical command allows him to bring out the colours and textural details required to bring Iberia to life, part of a musical approach which relies on nuance and suspense rather than keyboard historicism. Small wonder that the two-disc set is being marketed as Hyperion's March disc of the month.

Berlioz

Les nuits d'été

Chausson

Poème de l'amour et de la mer

Dukas

La péri, Maures; Orchestre National de Lille/Casadesu.

(Naxos 8.557274).

Thanks to

Eurostar, the very fine

Orchestre

National de Lille

has come within

easy reach of

Kentish audiences.

The band, raised to a high level

over the past 30 years by Jean-

Claude Casadesu, is certainly worth hearing, as its recent Naxos releases have consistently proved. The latest title offers a beautifully recorded account of Les nuits d'été and a real gem of a performance from mezzo-soprano Elsa Maurus of Chausson's moving Poème de l'amour. This bargain has genuine consumer appeal.

Various

Moodsongs – Songs written and sung by Elvis Costello, Sting, Björk, Meredith Monk, Errollyn Waller, Richard Rodney Bennett, Ron Sexsmith, Brodsky Quartet. (Brodsky Quartet BR03501).



The first title to appear on the Brodsky Quartet's own label, distributed by Sanctuary Classics, breaks fresh ground with world premiere recordings of songs written for the group as part of a three-year schools education project paired with works by artists as diverse as Sting, Björk and Meredith Monk. If imagination, passion and commitment counted for record sales, this album would top the classical chart by miles. It might well make it there on the strength of the artist list.

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Club Charts 26.03.05

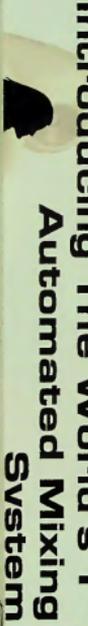
The Upfront Club Top 40

Position	Artist	Track	Label
1	1	1	1
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
13	13	13	13
14	14	14	14
15	15	15	15
16	16	16	16
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30	30	30	30
31	31	31	31
32	32	32	32
33	33	33	33
34	34	34	34
35	35	35	35
36	36	36	36
37	37	37	37
38	38	38	38
39	39	39	39
40	40	40	40

TOP 10 UPFRONT CLUB BREAKERS

1. **BOB DYLAN** - *LIVE THROUGH ME* (Columbia)
2. **ROBIN GIBSON** - *THE GENTLEMAN* (Mercury)
3. **MAX CAWMAN** - *YES I'M COMING FOR YOU* (Mercury)
4. **TINA TURNER** - *AMOROUS* (Mercury)

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COMMERCIAL POP TOP 30

1. **MARIE MILLER** - *CAIT SLOW DOWN* (Mercury)
2. **PREEMANONS** - *FEAT. AMANDA WILSON LOVE ON MY MIND* (Mercury)
3. **STONERIDGE** - *FEAT. ULTRA NATE BREAK ON* (Mercury)
4. **STONERIDGE** - *FEAT. ULTRA NATE BREAK ON* (Mercury)



Freemasons: number one on upfront list
Stoneridge: feat of upfront summit

Freemasons hit the top

by Alan Jones

Sampling Jackie Moore's classic single *This Time Baby* - which only scraped into the Top 50 at number 49 in 1979 - **Freemasons' Love On My Mind** scores an impressive 869 points to move 3-1 on the Upfront Club Chart this week. That's the best tally of 2005 to date, and is particularly hard on **Stoneridge Vs. Ultra Nate's Break On**, number two for the second week in a row and a mere 14 points behind. Ironically, *Break On* for the Freemasons single includes a quote from Stoneridge, who said: "This will be huge," but apparently failed to predict it would hold its own *Break On* off the top of the chart.

The Freemasons' track - due on *Loaded* (on April 18) - also features additional vocals from Amanda Wilson and came close to adding the commercial Club Chart crown to its portfolio, but was beaten to that title by a slender 3% margin by Danish star **Marie Miller's** third straight club smash *Cait Slow Down*, which provides Stoneridge with a little compensation, as he provided mixes of the track.

Alongside *Godspell* & *Woe*, Saint Kuband, Mark Pritchett and Tardus. No change, though, at the top of the Urban Chart, where **50 Cent's Candy Shop** racks up an easy fourth week at the summit, in an unrhatched top three which also sees repeat performances from **Mariah Carey's** *I Like That* at number two and *Let Me Love You* by **Mario** at number three. If anything, 50 Cent's grip on the chart has lightened, with *Candy Shop* now 3% ahead of Carey's single, compared to just 21% a week ago. **Snoop Dogg** - whose *Let's Get Blown* single spent five weeks at number two on the chart behind 50 Cent's previous blockbuster *Disco Inferno* in January/February - debuts at number eight with his new single *Signs*, but does not have the chart's highest, new entry, that is an honour that falls to **Will Smith**, whose *Switch* makes an impressive debut at number five. Smith's first single since 2002's *Band Snuts* *Conrit*, it is taken from his upcoming album *Lost And Found*.

● Please note that the old far number for DJ chart returns will cease to be operational from Friday March 25. Thereafter, all chart returns should be directed to 020 7921 8927.



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As used by Top Of The Pops and Radio One

MUSICWEEK

The Official UK Charts 26.03.05

SINGLES

1	TONY CHRISTIE FEAT. PETER KAY	AMARILLO	Universal TV
2	MCFLY ALL ABOUT YOU/YOU'VE GOT A FRIEND		Island
3	ELVIS PRESLEY SHE'S NOT YOU		RCA
4	GWEN STEFANI FEAT. EVE RICH GIRL		Interscope
5	SUNSET STRIPPERS FALLING STARS		Deception
6	JEM THEY		Alb
7	NELLY FEAT. TIM MCGRAW OVER AND OVER		OverDunn'd/Island
8	BASEMENT JAXX OH MY GOSH	XL	
9	G4 BOHEMIAN RHAPSODY		Sony Music
10	SHAPESHIFTERS BACK TO BASICS		Parlophone
11	GREEN DAY HOLIDAY		Reprise
12	STEREOPHONICS DAKOTA		V2
13	JENNIFER LOPEZ GET RIGHT		Epic
14	CABIN CREW STAR TO FALL		Bala
15	PHANTOM PLANET CALIFORNIA		Epic
16	BEVERLY KNIGHT KEEP THIS FIRE BURNING		Profile/Island
17	AKON LOCKED UP		Universal
18	QUEENS OF THE STONE AGE LITTLE SISTER		Interscope
19	BRITNEY SPEARS DO SOMETHIN'		Jac
20	THE MARS VOLTA THE WIDOW		Universal
21	LL COOL J FEAT. 7 AURELIUS HUSH		Def Jam

ALBUMS

1	STEREOPHONICS LANGUAGE SEX VIOLENCE OTHER?		Universal TV
2	TONY CHRISTIE THE DEFINITIVE COLLECTION		Interscope
3	50 CENT THE MASSACRE		Sony Music
4	G4 G4		Lucy
5	THE BRAVERY THE BRAVERY		Bluesky/Polystar
6	THE KAISER CHIEFS EMPLOYMENT		Interscope
7	GWEN STEFANI LOVE-ANGEL-MUSIC-BABY		Interscope
8	MOBY HOTEL		Mute
9	SCISSOR SISTERS SCISSOR SISTERS		Polystar
10	DAFT PUNK HUMAN AFTER ALL		Virgin
11	KEANE HOPES AND FEARS		Island
12	GREEN DAY AMERICAN IDIOT		Reprise
13	THE KILLERS HOT RUSS		Loose King
14	MARIO TURNING POINT		J
15	THE POGUES THE ULTIMATE COLLECTION		WGLM
16	MICHAEL BUBLE IT'S TIME		Reprise
17	IL DIVO IL DIVO		Sony Music
18	JOSS STONE MIND BODY & SOUL		Revelry/Wytn
19	PATRIZIO BUANNE THE ITALIAN		Cherry/Rebel
20	PRINCE THE HITS/THE B-SIDES		Poly-Pink
21	KASABIAN KASABIAN		RCA

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PRE-RELEASE AIRPLAY TOP 20	Artist	Genre
1	AMORÉ (THE LOVE YOU)	Pop
2	10 YEARS IN THE SUN	Pop
3	AMANDA REID (I'S LIKE THAT)	Pop
4	CHICKA (I'S GOT)	Pop
5	STRONG BEAT (MURDER & ROBBERIES) (SEE OHMS (S.O.D.) (GANG))	Pop
6	BOBBY CARROLL (LIFE IN THE CITY)	Pop
7	LOVE (MURDER) (MURDER) (MURDER)	Pop
8	BLACK ROCKERS (BURNING)	Pop
9	ROMAN (WINDS OF CHANGE)	Pop
10	ESTELLE (LOVE)	Pop
11	STRONG BEAT (MURDER & ROBBERIES) (SEE OHMS (S.O.D.) (GANG))	Pop
12	LEANA (THE LOVE YOU)	Pop
13	ALICE (THE LOVE YOU)	Pop
14	10 YEARS IN THE SUN	Pop
15	ROBERT STYVES (RESISTANCE) (MURDER)	Pop
16	JONAS (THE LOVE YOU)	Pop
17	KICKASS (THE LOVE YOU)	Pop
18	NEW ORDER (REBEL)	Pop
19	THE CHEMICAL BROTHERS (SUNRISE)	Pop
20	ROBERT STYVES (RESISTANCE) (MURDER)	Pop
21	DAFT PUNK (THE LOVE YOU)	Pop

These charts are also available online at musicweek.com



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COOL CUTS CHART

1	THE DANCE DYNAMICS (LONDON)	Pop
2	ROCKBODIES (LIVE THE WAY)	Pop
3	MAX GOODMAN VS VICE (MURDER & ROBBERIES)	Pop
4	AMANDA REID (I'S LIKE THAT)	Pop
5	POMME (I'S LIKE THAT)	Pop
6	RINô DYNAMIC (LONDON)	Pop
7	FRÏE (THE LOVE YOU)	Pop
8	HINNA & HINNA (THE LOVE YOU)	Pop
9	STRONG BEAT & FEMER (MURDER & ROBBERIES)	Pop
10	MURDER & ROBBERIES (SEE OHMS (S.O.D.) (GANG))	Pop
11	THE DANCE DYNAMICS (LONDON)	Pop
12	CHAD FEAR (DO YOU WANT TO)	Pop
13	UNDELETED (LIVE THE WAY)	Pop
14	STAR (THE LOVE YOU)	Pop
15	MURDER & ROBBERIES (SEE OHMS (S.O.D.) (GANG))	Pop
16	THE DANCE DYNAMICS (LONDON)	Pop
17	THE DANCE DYNAMICS (LONDON)	Pop
18	THE DANCE DYNAMICS (LONDON)	Pop
19	THE DANCE DYNAMICS (LONDON)	Pop
20	THE DANCE DYNAMICS (LONDON)	Pop

URBAN TOP 30

1	THE DANCE DYNAMICS (LONDON)	Pop
2	MURDER & ROBBERIES (SEE OHMS (S.O.D.) (GANG))	Pop
3	MURDER & ROBBERIES (SEE OHMS (S.O.D.) (GANG))	Pop
4	MURDER & ROBBERIES (SEE OHMS (S.O.D.) (GANG))	Pop
5	MURDER & ROBBERIES (SEE OHMS (S.O.D.) (GANG))	Pop
6	MURDER & ROBBERIES (SEE OHMS (S.O.D.) (GANG))	Pop
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18	MURDER & ROBBERIES (SEE OHMS (S.O.D.) (GANG))	Pop
19	MURDER & ROBBERIES (SEE OHMS (S.O.D.) (GANG))	Pop
20	MURDER & ROBBERIES (SEE OHMS (S.O.D.) (GANG))	Pop

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Tchaikovsky

Symphony No.6. VPO/Gergiev. (Philips 475 6197 (SACD)).
 Recorded in Vienna's sumptuous Musikvereinsaal last September and issued in company with Tchaikovsky's Fourth and Fifth, this searing, red-blooded interpretation of the so-called "Pathétique" Symphony underlines why Russian conductor Valery Gergiev stands out from the crowd as a genuinely individual music maker. There is nothing routine or half-hearted about this performance, with players and conductor unlocking the work's demonic nature with a fervour rarely heard since Karajan's legendary 1939 recording.

Rachmaninov

All-Night Vigil. Estonian Philharmonic Chamber Choir/Hillier. (Harmonia Mundi HMU 907384).

 Slavic voices take some beating in Rachmaninov's Orthodox Vespers, especially when they turn in a performance of such precision, polish and sheer sensuous richness as that recorded here by the Estonian Philharmonic Chamber Choir. This key April

Harmonia Mundi title, backed by a BBC *Music* magazine ad, will challenge for the top spot when it comes to future comparisons of the work's many available recordings. Certainly, there is no doubting its strong claims on the contents of the classical collector's wallet around the Easter season.

Mozart

Piano Concerto No.16; Concert in D major for violin and piano; Violin Sonata in G major. Knauper, Cameata/Saltburn/Warrington. (Warner Classics 2564 61944-2)
 Inspired programming prompts the inspired playing on this important disc from Warner Classics, yet another indicator of the company's commitment to the making of high quality core classical albums. The opening Piano Concerto in D major dates from the around time of Mozart's marriage in 1784, its dramatic contrasts exploiting new trends in orchestral music and projecting the soloist as both mediator and antagonist in a dialogue for piano and band.

Jenkins

Requiem: In these stones horizons sing Soloists; choirs; West Kazakhstan Philharmonic/Jenkins. (EMI Classics 5 57966 2).



Karl Jenkins, begetter of *Adiemus*, has come up with the ultimate in postmodern Requiems, complete with traces of past works, a polyglot text in Latin, Japanese and English, heavy duty percussion writing, and personal expressions of grief. The market potential for this key Easter release is huge: Jenkins's *The Armed Man* recently passed the 100,000 worldwide sales mark, while the *Adiemus* collection continues to add to its seven-figure unit score. Super Wotan Bryn Terfel closes the

album with the song-cycle which was recently premiered at the opening of Cardiff's Wales Millennium Centre.

Kancheli

Time ... and again; V&V; Piano Quartet in *L'istesso tempo*. Kremer, Maierberg, Kremeraria Baltica, Bridge Ensemble. (ECM New Series 4618182)
 The nothingness of the individual, expressed in simple musical ideas, and its relationship to a more meaningful whole lie at the heart

ALBUM OF THE MONTH
Steve Hackett

Metamorphosis. Hackett, Underworld Orchestra. (Carmo Classics CAMCD35).
 The former Genesis guitarist's fifth classical guitar album has all the makings of a Classic FM chart hit. Echoes of Elizabethan lutenists, modern neo-classicists and English pastoralists sound to advantage throughout Hackett's score, combining with the composer's innate feeling for a good tune to reflect his romantic take on the tragic myth of Orpheus. Multi-tracked orchestra parts complement Hackett's elegantly played and ideally balanced guitar solos.

of Georgian composer Giya Kancheli's work, often disconcerting in its profoundly sad take on modern society. The composer's aesthetic is admirably served on this exceptional ECM disc by performers who appear to share his vision of a world afflicted by destructive turmoil. "I hope that listeners will be touched by my compositions," writes Kancheli, "and not confuse my deliberate simplicity with what I consider the most dangerous thing - the feeling of indifference."

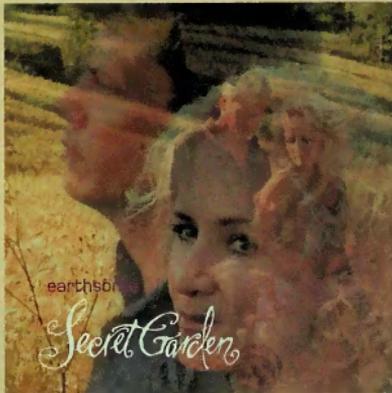
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EDITORIAL
MARTIN TALBOT



Spend a few hours at the live industry's key convention and it soon becomes clear that it is no ordinary music industry gathering.

Many things set apart the International Live Music Conference, which took place in London last weekend. It was the palpable sense of camaraderie, the frank openness which pervaded every session, the willingness to say the unsaid, even the liberal supply of ashtrays – one for every couple of chairs.

But what was also striking was the dearth of faces from outside the core live industry, even though, as a focus for debate on all issues – from the sector's changing faces, evolving business models and new technology, among many others – the ILMC would appear to be essential for anyone looking to understand how to work better with the live business.

Some delegates shrug off the lack of interest from rights holders, arguing that, for all the labels' talk of new business models, inclusiveness and collaboration to maximise revenues for all, they are only truly interested in the cash they can make from the live business.

This is slightly disingenuous, especially given that one long-standing ILMC delegate recalled the most precious piece of advice he had been offered at the

start of his career: "It's not about the money," he quipped, "it's about THE MONEY."

But, in an era of growing convergence between the live and rights sectors, any opportunity to build contacts and knowledge is crucial. The live and rights sides of the business face many similar challenges – both have small players struggling against new conglomerates, there is a constant striving to find the next big thing and, for internet piracy, read technology-driven ticket touting and fraud.

It is clear that the live sector and the wider music industry have plenty to learn from each other.

The other big event of last week was the unveiling of Sony BMG Music Entertainment's new vision.

The opening video montage, which showcased the company's new combined roster, was an impressive start to the event in itself. But what really caught the imagination was the breadth of vision which emerged.

Creating a new company virtually from scratch provides an enviable opportunity to start from a blank canvas. If last week's presentation is anything to go by, Rob Stringer and his team are clearly seizing that opportunity with relish.

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Investors are increasingly finding more value in music

VIEWPOINT
NICK MARTIN



The influence of private equity investors in the music business is on the increase. HgCapital has been at the forefront of this move, leading the £75.4m buyout of Boosey & Hawkes 18 months ago and also securing a controlling interest in Eagle Rock from Edel in 2002.

The new trend for investment groups to pour money into the music industry continued when Edgar Bronfman Jr called on Bain Capital, Providence Equity and Thomas H Lee to help finance the \$2.6bn buyout of Warner Music.

The interest is simple: the music business has become a good bet. Historically, it has not been an area that private equity has been

Investors have just cottoned on that music groups have valuable intellectual property

interested in. There have often been too many surprises with the performance of creative companies, and the music industry has also suffered with issues such as piracy. But around 2003 the news flow around piracy shifted with the prospect of legal digital downloads, the emergence of broadband and a

shake out in the industry teamed with an improvement in management. This suddenly made content-owning companies attractive and coincided with the capital markets becoming hot with no shortage of money available.

Private equity groups have also only just cottoned on that these music groups are asset-backed with a valuable catalogue of intellectual property rights, although the trick for them is learning the ropes because the valuation of these rights can be a black hole. To know how to exploit success in this area can seem a bit like a woodcock art for an outsider because, although private equity groups understand manufacturing, music is more esoteric.

I now get the feeling that many new private equity investors are knocking at the industry. However, there is still a problem making investments in smaller companies. Indies in particular are often A&R-based companies which do not always own the rights and this model will not work because private equity groups will only seek companies that have existing catalogues that can be exploited and are financially performing.

Nick Martin is head of media investment at HgCapital

How would the end of sale-or-return affect retail?

The big question

If Bard proposals to scrap the sale-or-return policy for CD singles came into effect, what impact would it have on your business?

Jim Cooke, Selectadisc, Nottingham

"It would help a lot. It would mean we could take a risk with new things and diversify a lot more, although I hate the idea that music is a disposable thing that could just be thrown in the bin. But my main gripe about singles is that Radio One plays them far too early, which means people get bored of them by the time they're actually available. I think that's a bigger issue which the industry should be addressing."

Ian Hollins, Planet Of Sound, Ayr

"We took the decision not to stock singles because the returns process is such a treadmill, but we might consider coming back into the market if the proposals came into effect. As a format, there's opportunity there, but something needs to be done to improve the supply process."

Richard Strange, The Music Box, Wallingford

"Selling CD singles is a bit of a hindrance at the moment, you sell them because you have to. I'd be quite happy to throw them away or

even give them to a charity shop rather than go through the process of removing the sticker and packing them up and sending them back. I'm all for keeping the singles market alive and this would help."

Spenner Tooke, Soundclash, Norwich

"It would require a great amount of trust from the record companies of the dealers. As a small shop, it wouldn't affect us much as we don't do much sale or return anyway. The only company we do much sale or return with pays for the records to be returned anyway."

Richard Young, R&K Records, Nottingham

"I'd certainly keep the returns policy because often it's a percentage returns deal that extends to albums as well. You can reduce an album to £6.99 and sometimes it still won't sell, so it's good to have the option of returning them with singles."

Matt Green, Connect Records, Coventry

"Wouldn't it be easier to make fewer CDs in the first place and then, if demand proves high enough, you then press up some more? Surely that's a more efficient way of doing things. I don't understand why people over-produce things. It's all part of a throwaway society and it's one of the reasons why artists get dropped: because manufacturing costs are so high that they can't recoup the money."

Top US songwriter **Diane Warren** talks to *Music Week* about the ins and outs of the songwriting process and her enthusiasm for current British talent

Quickfire

You seem to have been very busy lately working with a number of UK artists, not least both Daniel and Natasha Bedingfield, Jamella, Estelle, Liberty X and DJ Divo. There are more interesting artists and music in the UK at the moment, while in the US now it's all about rap. There is some rap stuff I like, but it's all American radio tends to play. If you turn the radio onto the Top 40, it's everywhere. When I grew up, radio played everything. I feel bad for kids who don't get to hear that. But I love this station called iPop. They play the hits of the world and that's where I discovered Estelle.

What is it you like about Estelle?
I like the fact she's really soulful. She's got a really good singer. I heard that song 1980. I love that record – why don't we have that stuff here? It's cool. And Keane are great. Coldplay, Natalie and Daniel [Bedingfield] – it's all about artists. I work with a lot of American artists as well, but I'm more interested in young artists at the moment.

Do you get the chance to visit the UK often?
I don't like to fly that much. I haven't been for three years, but I want to come back this year.

Did you ever hold ambitions to become an artist or was it always about being a songwriter?
I never ever wanted to be an artist. I have stage fright. I wanted to be a little name on a record. I had elder sisters and I always wanted to see who had written the songs on their records. I still remember seeing on my sister's record of Up On The Roof that it was written by Goffin & King. That's always what I wanted to be.

What's your daily work routine?
I get to work at 8.30am, which is very unusual in this business – I'm a morning person – and I just start cranking on. I have a writing room. I've never been for 20 years. I like that room a lot and I have another room to write in. It always varies how I write. I'm confident that something will come, but sometimes it's faster than others. I can't really force it.

What do you remember as the



most difficult song to write?

The one that comes to mind is There You'll Be (a hit for Faith Hill) from Pearl Harbor. I re-wrote that 30 times – that was quite difficult. [The co-producer] Jerry Bruckheimer couldn't figure out what he wanted and it drove me nuts. But the one with Daniel Bedingfield, Nothing Hurts Like Love, that wrote itself pretty quickly.

So when did you think 'maybe I can make a living doing this'?

I always thought there was a career in this, even when I didn't have a career. One of the things I remember is when I realised the power of music – when I was in Russia in 1965 with a bunch of American songwriters. The purpose was to write with Russian songwriters and there was an interpreter and through the interpreter I said I had written this song Rhythm Of The Night and this guy didn't know a word of English and shouted back "DeGang". Somehow my song had got through to the other side of the world.

Are there any artists you're still longing to write for?

I've been very lucky with the quality of people I've written for, such as Céline Dion, Daniel Bedingfield, and so many others. There are others I don't know exist yet. There's a new artist out in America called Gavin DeGraw. He's a 26-year-old blue-eyed soul singer and he'll probably do something with him. He's a BMG artist and he's great.

Your early heroes are people such as Goffin & King, Bacharach & David. Are songs being written these days as good as those back then or have standards dropped? Definitely not as good. There are still great songs being written, but in the States it's all about production. There are great records, the production is great and the bands are great, but underneath them how many great songs are there?

Are there any contemporary songwriters you admire?

I don't follow other songwriters. I'm kind of in my own world. I don't know who's out there. There are no new Stevie Wonders, but there are some great songs. John Legend's Ordinary People is beautiful and I like The Killers' Somebody Told Me.

You've been strongly linked with reality TV show American Idol – in fact, an entire evening of the show was dedicated to you and your music. What do you make of the latest series?

It's still doing well. It's unreal, but the ratings are really high. But I've not watched it this season. I did work with Alex Parks [Fame Academy winner] – I like the song I did with her. She's got a cool voice.

Diane Warren is a songwriter who has written hits for artists including Elton John, Roy Orbison, Britney Spears and Mary J. Blige.

DOOLEY'S DIARY



Brits descend on SXSW

Remember where you heard it: Over at South By Southwest, an amazing turn-out of Brits attempted to "take" Austin last week – and 500 British delegates is truly impressive. As one wag points out, a music industry convention in the UK does well when it attracts so many British delegates... It was not entirely seamless for everyone though. There were tales of visa problems and illness, while music travel agency Media Travel was forced to keep its coach-load of Austin-bound UK delegates waiting for two hours at Houston Airport as one of its party was detained at customs and eventually sent packing straight back to Brighton on the next flight to London. Meanwhile, I emerged in Austin that Sanctuary has picked up a certain Ms Jess Stone and Kicks for management. But watch out for an ever bigger name to be announced, any day soon... Which uber-cool US production team and label is secretly bankrolled by an unlikely investor, the multi-billionaire businessman who invented bubble wrap? Anyone who doubts the newly independent PR maestro Gary Farrow's appetite for a bash should check out his schedule for last Tuesday, which boasted a full four conferences or awards – the PR Week Conference, the Sony BMG Spring Conference, the Royal Television Society Awards and the UK Press Gazette Awards... But it was not as varied a day as it seems and as varied a day as that being enjoyed by Sony BMG supremo Rob Stringer, who spent the following afternoon at the launch party for kids' five-piece HE-5 at Kensingtons Sticky Fingers – with wife and kids – before heading off to see Jazz Priest at Hammsmiths Apollo. Thankfully, the little 'uns were tucked up in bed by that time... Stringer was in good form at the previous day's Sony BMG presentation, but revealed

that the merger process has taken its toll. "I talked for a minute without mentioning the word 'merger' – it's a record," he said to the gathered audience, suggesting that the subject is beginning to wear a little thin. "I'm the hottest new band in the world" was called Synergy, we wouldn't sign them... Meanwhile, Sony BMG commercial division senior vice president Richard Story was keen to remind the world the merger process had not changed staff as individuals. "We're still the same people," he said. "We haven't become *twats* overnight. Well, we haven't tried to, anyway" – Everything is continuing to steam ahead on the relocation front though. The sales team moved across to Bedford House a week ago, leaving A&R, business affairs and Springer back in Great Marlborough Street. Could Sony BMG be on the move again sometime soon though? Perhaps, with Springer making no secret of his desire to find a new home for the newly-rekicked operation... Last week kicked off with much of the live industry nursing battle fatigue after a packed schedule at the International Live Music Conference. The event was dubbed the Fellowship Of The ILMC Chapter 17 – yes, it is almost two decades old now – and Martin Hopewell and his organising team certainly took the Lord Of The Rings theme to a limit. Not only was one of the conference named after it, but with discor straight out of Middle Earth, but the suede-lock delegates satclches included a handy ferret for every attendee, while the conference guide even included sections apparently translated into *Elvish*. Confronted by Jazz UK's John Fordham for winning the *Journalist Of The Year* title at last week's PPL Parliamentary Awards and Awards and also for coming up with one of the best lines in an acceptance speech Dooley has heard in ages. "I feel touched to win this award," he said, "which is how most of us who work in this business must feel". There were more *Parliamentarians* at the awards than any other music industry event at the Commons and they weren't just there for the free wine apparently, the passion for jazz runs high in the House. One who's missed that, when the recent controversial terror bill was brought before the House, he was forced to inform his chief whip that he was unavailable to vote as a gig he was playing in Shropshire took priority...



When Deal Of Sound's Mark Jones does a deal, he likes to mark the event in style. So when he reached agreement with Ministry Of Sound to license Les Rythmes Digitales' Jacques Your Body, he got to business. A genuine chouse in the contract required MoS's James Palumbo (left) to meet Jones (second) in a quiet public domain on Hampstead Heath, where Palumbo would say the passwords "Jacques Your Body" and wait for Jones to answer "Make Me Sweat", before sliding two copies of the agreement under the toilet partition for Jones to sign and return. Happily, it was all smooth, afterwards, when the two were joined by MoS A&R director Ben Cook. This was, of course, before the police arrived.

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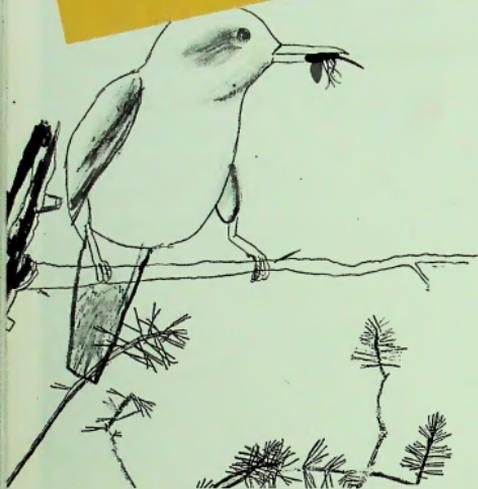
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Week 12

TV & radio airplay p28 >> Cued up p32 >> New releases p34 >> Singles & albums p36

KEY RELEASES

ALBUMS

MARCH 28
The Departure (Is: Parlophone); New Order Waiting For The Siren Call (London); 112 Pleasure And Pain (Mercury); Jimmy Eat World Features (Polydor); Brandy Best Of (Atlantic); Will 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 Sound (Tummy Touch/Go Beat)

APRIL 11
Garbage Breed Like Me (Warner Bros.); Do Me Bad Things Yet (Must Destroy); Madayns Lost And Found (Sony)

APRIL 18
Ben Folds Five (Epic)

SINGLES

MARCH 28
Garbage Why Do You Love Me? (Warner Bros.); Elvis Presley Devil In Disguise (RCA); Mariah Carey It's Like That (Mercury); Do Me Bad Things What's Hidden (Atlantic); Avril Lavigne He Wont (Sony BMG); Lemar Time To Grow (Sony BMG); Estelle Go Gone (V2); Bryan Adams Room Service (Polydor); Kylie Minogue Gung Yu Up (Parlophone); Rachel Stevens Negotiate... (19/Polydor)

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

APRIL 11
Anastacia Heavy On My Heart (Epic); Lucie Silvas Breathe In (Mercury); Elvis Presley The Wonder Of You (RCA); Daft Punk Robot Rock (Virgin); Maroon 5 Must Get Out (BMG); The Ravenettes Love In A Truck (Columbia); Cara 1, 2 Step (BMG); Interpol C Me (Matorator); Kaiser Chiefs Oh My God (Polydor); Kings Of Leon King Of The Rocka (Virgin); Razorlight Somewhere Else (Mercury); A Rush Hour (Warner Bros)

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

The Market

Tony Christie puts singles on new high

Alan Jones

With first week sales of 266,844, (Is This The Way To) Amarillo by Tony Christie registers the highest seven-day total by a single in 2005, the third highest in the past year and the 21st highest of the 21st century. See musicweek.com for a list of the singles that sold more in a week since 2000.

Replacing McFly's official Comic Relief single All About You/You've Got A Friend at the top of the singles chart, Amarillo is actually credited to Tony Christie featuring Peter Kay, although Kay makes no contribution to the song, which was recorded in 1977, more than a year before he was born. His acknowledgment presumably reflects the inclusion on the release of the hilarious Comic Relief video of the song, in which he stars alongside a stellar cast of extras.

Demand for Amarillo outstripped supply in the early part of the week, but it still accounted for 37.5% of all singles sales last week and helped lift the market by 36% to 710,914, the third highest total in the past 52 weeks.

Sales last week were consequently 14.9% ahead of the same week last year, although the year-to-date decline in physical singles sales, after 11 weeks, is a stalling 19.1%



Tony Christie and Peter Kay: help raise overall sales to highest weekly tally this year

Despite moving aside for Amarillo, McFly's single sold a further 73,770 copies.

Amarillo sold more copies last week than it did in the whole of its previous UK chart run and it is already a global million seller, having topped the chart in Germany, Spain, Austria, Belgium, Switzerland and Sweden in 1971/2.

Its popularity helps Christie's

Definitive Collection to jump 4-2 on the albums chart with sales up 90.2% week-on-week to 65,196, while the Spectrum label's low-price Best Of Tony Christie makes an identical move on the budget chart with a 93.4% expansion in sales to 3,874.

Despite Christie's increase, the Stereophonics were never in any danger of failing to register their fourth straight number one album with Language Sex Violence Other, which sold 106,837 copies last week to leave the Welsh band just 28,523 sales short of a career tally of 5m.

All of the band's previous

number ones have also opened with sales north of 100,000, specifically 101,946 for You Gotta Get There To Come Back (2003), 139,728 for Just Enough Education To Perform (2001) and 119,994 for 1999's Performances And Cocktails.

Their first album, Word Gets Around, had a modest 18,155 sale to debut at number six in 1997.

FAST CHART

SINGLES

NUMBER ONE
TONY CHRISTIE (IS THIS THE WAY TO) AMARILLO (UMT)
Phantom Planet are number 15 with California and the Stereophonics are number 12 with Dakota, but the top US destination of the week is Amarillo. Its massive sales tally of 266,844 help singles sales to their ninth rise in 10 weeks, topping the 700,000 mark for the first time this year.

ARTIST ALBUMS

NUMBER ONE
STEREOPHONICS LANGUAGE SEX VIOLENCE OTHER V2
The Stereophonics, who bag their fourth number one album, sold 69% more albums in Wales than you would expect for an album with 106,837 sales nationally.

COMPILATIONS

NUMBER ONE
VARIOUS ESSENTIAL R&B - SPRING 2005 (Sony/BMG TV/UMTV)
Second and last week at number one for Essential R&B - Now! 60 is out this week - which fends off a challenge from Westwood - The Invasion, which debuts at number two just 27% behind the former album's 20,988 sales tally.

MUSIC VIDEO

NUMBER ONE
DANIEL O'DONNELL SHOWTIME Rosette
O'Donnell's latest concert recording sold 12,225 copies to debut atop the Music Video chart last week - but the number one video overall, The Incredibles, which was released last Friday, turned in a two-day tally of 525,291.

RADIO AIRPLAY

NUMBER ONE
NATALIE IMBRUGLIA SHIVER
Imbruglia's first single for nearly three years, Shiver is out today (March 31) and marks the occasion by jumping 3-1 on the airplay chart, where it has a 31% lead over runner-up Maroon 5's Let Me Love You.

MARKET INDICATORS

SINGLES	ALBUMS	COMPILATIONS	THE BIG NUMBER: 4,435,298
Sales versus last week: +35.9%	Sales versus last week: +29%	Sales versus last week: +12.2%	The number of singles sold so far in 2005. In the same period (11 weeks) in 2004, sales were 5,335,632
Year to date versus last year: +25.2%	Year to date versus last year: +4.2%	Year to date versus last year: -9.5%	
Market shares	Market shares	Market shares	RADIO AIRPLAY
Universal 65.6%	EMI 31.5%	EMI 31.5%	Market shares
Sony BMG 12.5%	Universal 29.7%	Universal 29.7%	Universal 34.2%
Others 7.7%	Sony BMG 15.8%	Sony BMG 15.7%	US: 28.0% UK: 69.3%
Warner 4.2%	Others 14.5%	Others 14.5%	Sony BMG 32.5%
EMI 3.9%	Warner 10.8%	Warner 8.4%	EAT 13.6%
			Others 13.2%
			US: 30.7% UK: 9.3%

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Combined push for Hi-5

The Plot

Hi-5 may not be familiar to most adults, but to under-fives, they are a household name.

Hi-5 SPACE MAGIC: GONY BMG!
The five-piece from Australia, who boast their own daily TV show as part of Five's Milkshake breakfast strand, regularly attract an average of 17,000 viewers every morning, including 20.4% of four- to nine-year-olds and 27.3% of four- to nine-year-old girls.

This week sees the release of their fourth album *Space Magic*, through Sony BMG, accompanied by a *Space Magic/Lets Celebrate DVD* through Universal. And the two companies are working in tandem to maximise their potential, in partnership with the production company Kids Like Us.

The campaign kicked off with a children's after-school launch party at Kensington's Sticky Fingers last Tuesday, while the group also co-hosted Milkshake through the week. Promotion will step up a gear this week after their tour kicked off at the weekend (March 20). It will continue as, over almost seven weeks, the five-piece commit to a punishing schedule which will shame most rock bands, performing more than 100 shows – sometimes



up to three a day – in 22 cities to a total audience of 200,000.

To support the group, a TV campaign will include spots on Five, satellite channels and GMTV from this week, running alongside ads in the *Official Hi-5* magazine, posters at tour venues and in the tour brochure. Press coverage is also being set up across broadcast and regional press, as well as parenting press and regional radio.

While the CD and DVD will be available through the tour venues, a crucial part of the latest Hi-5 campaign has been to ensure retail support. A number of supermarkets have committed to stock the titles, with the quintet even appearing in-store at Asda in Manchester this week.

CAMPAIGN SUMMARY

RIGHTS MANAGEMENT: (UK) Jill Stewart, Kids Like Us
MARKETING: (UK) Luke Southern, Sony BMG, TV, RADIO, PR: Jackie Giffiths, Sue Harris, Republic Media
MARKETING, TV & RADIO PROMOTIONS: (DVD) Louisa Mitchell, Universal Pictures UK, PR: (DVD) Georgina Rowland, Teresa Hart, Trineida.

Tipsters

A selection of UK tastemakers select their favourite upcoming releases

Chris Thomson, Northsound



"Prince wrote this infectious tune – a solid slice of proper funky house with a real 'charty' side to its character. You'll fall in love with this as soon as you hear it."

Andi Durrant, Galaxy FM

BLACK ROCK BLUE WATER (POSITIVA)
"This has been in a lot of DJs, record boxes for ages now and it is one of those really rare crossover

tracks. It's getting played by a whole cross section of DJs at a wide variety of clubs and it's finally crossing over onto the daytime radio shows. It has a gorgeous vocal and some pretty sexy, laid-back production, which brings to mind summer Saturday nights and ice-cold beer. It's now got some stomping trance mixes and some funkier versions for people with more sensitive ears. This should be another big hit for Positiva."

Rosie Keindrick, Jazz FM

STIX F. CORINNE BAILEY RAE YOUNG AND FOOLISH (CENTRIC)

"In years to come, this will be the summer track of 2005. The supercool soulful songstress Corinne Bailey Rae (think Amy Winehouse with a dash of Erykah Badu and you're nearly got her) searchs soulful sentiments the laid-back groove perfectly. Mix this with the catchy tune and you've got a track that stays firmly in your head. Hopefully STIX's album (due out in April) will be just as good."

Marc Riley, BBC 6Music



I AM KLOOT GOODS AND MONSTERS (ECHO)

"After 10 years on and on and troubled troubadour Johnny Dangerously rebounded to the plan of John Bramwell, found his confidence, his voice and a band, and the success that has eluded him for so long seems just around the corner. Gods And Monsters is effortless and brilliant."

Adam Longworth, Xfm

BLOC PARTY BANQUET (NIGHT)

"Being a child of the Eighties, it is written into my contract that I must love the sound of machines, drumming, screeching fast delayed fuzz guitars and powerful, bleak provocative vocals. That's why Bloc Party's new one Banquet is on heavy rotation in my headphones. It works."

RADIO PLAYLISTS

RADIO 1

50 Cent Candy Shop; *Athlete Flat Light, Basement Jaxx Oh My Gosh, Beverley Knight Keep This Fire Burning; Estelle Go Go; Feeder Feeling A Moment, Green Day Holiday; Goo Goo Dollz, Eve Rick Girl; Kelly Rowland, My Love, Kevanlin Club Folk; Kylie Minogue Giving You Up, Lemar Time To Grow, Marit Lar Moe Love; You; Phantom Planet California; Razorlight Somewhere Else; Shapeshifters Rock To Beats; Stereophonics Dakota; Sunset Strippers Palling Stars; U2 Sometimes You Can't Make It On Your Own; Usher Caught Up Tonight.

DAMN 12

Damn Rice Volcano; Feedlokers So Much Love To Give; Jam Thee, Jess Stone Sprayed; Kells feat. Max In Public; Mariah Carey It's Like That; Maroon 5 Must Get Out; McFly All About You; Natalie Imbruglia Silver; Natasha Bedingfield I've Got a Feeling; Queens Of The Stone Age Little Soul; Rachel Stevens Justine With Love; Snoop Dogg feat. Nasin Timberlake Signs; Stereo 8 I See You; Terri Walker Whoopee Doo! The Brawny An Honest Mistake; The Faders No Sleep Tonight.

C LIST

***BodyRockers I Like The Way; *Clara feat. Miley Cyrus I'm 2 Step; Do Me Bad 'Things What's Hidesou'; *Garbage Why Do You Love Me; John Legend Use To Love You; Juliet Avon, Route Namnava Too Cold; *The Caspers Jerk It Out.**

RADIO 2

A LIST
Beverly Knight Keep This Fire Burning; Erykah Badu Turn The Lights Out When You Leave; Jam Thee; Madeline Peyroux Don't Wait; Too Long; Michael Buble Home; Natalie Imbruglia Silver; Natasha Bedingfield I've Got a Feeling; Shapeshifters Back To Basics; The Fire Brothers Radio Waves; Tyler James Fossil;

B LIST

Damn Rice Volcano; Erasure Don't Say You Love Me; Lemar Time To Grow; Mariah Carey It's Like That; Marit Lar Moe Love; Nasin With Love; Usher Caught Up; McFly All About You; Natalie Imbruglia Silver; Natasha Bedingfield I've Got a Feeling; The Brawny An Honest Mistake; The Faders No Sleep Tonight.

C LIST

Carlyle Dawn Johnson Drive Refersal; Estelle Go Go; Fernando Ortega; Gregorfy; Hossain Lost Without Each Other; John Legend Using Your Words (Cold Outside); Jess Stone Sprayed; Kallor Chiefs You Can Hear It All; Kylie Minogue Giving You Up; McFly All About You; McFly You've Got A Friend; *Molaco C No Best; Superstar. Ocean Colour Scene Free My Name; Phantom Planet California; *Razorlight Somewhere Else; STIX feat. Corinne Bailey Rae Young & Foolish; Tom Christie & Peter Kay (It's This Way To America); Tori Amos Stepp With Butterflies.

CAPITAL

A LIST
50 Cent Candy Shop; Anastacia Heavy On My Heart; Athlete Vires; Avry Layton Ho Ho Ho; Basement Jaxx Oh My Gosh; Beverley Knight Keep This Fire Burning; *Brand New Heavies Soreness; *Clara 1.2 Step; Estelle Go Go; Green Day Boulevard of Broken Dreams; Goo Goo Dollz Rich Girl; Jam Thee; John Legend Use To Love; Jess Stone Sprayed; Keane This Is The Last Time; Kells feat. Max In Public; Kylie Minogue Giving You Up; Lemar Time To Grow; Mariah Carey It's Like That; Marit Lar Moe Love; Nasin 5 Sunday Morning; *Maroon 5 Must Get Out; McFly All About You; Natalie Imbruglia Silver; Natasha Bedingfield I've Got a Feeling; Rachel Stevens Negotiate With Love; Scissor Sisters Fly/Gorgeous; Shapeshifters Back To Basics; Snop Dogg Justine Timberlake Signs; Terri Walker Whoopee Doo! U2 Sometimes You Can't Make It On Your Own; Usher Caught Up; Will Smith Swish;

*Add

SNAP SHOT



BEN ADAMS

AWW tip for 2005 Ben Adams releases his debut single *Serry* on May 16 through Phonogenic. Although he is only 23, the single sees him moving onto the latest stage of his

musical career which has already included a stint in boy band **AL**, for whom he wrote the hit *Caught In The Middle*. An album will follow later in the year, including a collaboration

with Mar Mar Superior on *Get Off My Girl*. Phonogenic has made Adams a priority artist for 2005 and is hoping that he will follow Natasha Bedingfield into the charts. "The

album has a great deal of depth," says Paul Lidderg, who signed him to Phonogenic. "It's got some jazz-infused songs and some ballads that would fit on Parkinsson or Radio Two."

CAST LIST: A&R: Paul Lidderg, Phonogenic; National radio: Lorraine Woods, EMI, BMG; Regional radio: Nick Gray, Sony BMG; TV Promotions: James Quillie, Sony BMG; Press: Judy Shaw, JS Publicity; Publisher: Benjamin Spona; Management: Tim Byrne, F40.

TOP 10 RADIO GROWERS

THE ARTIST	Prev	Week	Pos
1 TORI CHRISTIE feat. PETER KAY - AMARILLO	835	739	
2 LEMAR TIME TO GROW	978	422	
3 BEVERLY KNIGHT KEEP THIS FIRE BURNING	131	378	
4 MARCO LET ME LOVE YOU	1833	367	
5 PHANTOM PLANET CALIFORNIA	1143	365	
6 GIVEN STEFANI RICH GIRL	2079	324	
7 JEM THEY	1366	288	
8 NATALIE IMBRUGLIA SILVER	1718	284	
9 KYLIE MINOUCHE GIVING YOU UP	842	268	
10 NELLY FEAT. TIM MCDONN OVER AND OVER	2152	203	

*New-entrant

Adds

BIG CITY
Feeder Feeling A Moment; Michael Buble Home; Natalie Imbruglia Silver

GALAXY
Destiny's Child Get; Feedlokers So Much Love To Give; Mariah Carey It's Like That; Jennifer Lopez Heat; You Don't Evolve; Rick Ross Twista

NEW

KISS FM

Destiny's Child Get; Fifth Avenue Angels; Feedlokers So Much Love To Give (new); THE MIX AD
Kylie Minogue Giving You Up; Maroon 5 Must Get Out

VIRGIN
Somewhere Else; The Caspers Jerk It Out

LIGHT
Ablate Hair Little

Banagillet Grit
K&A Kidder; Daft Punk; Rock Rock; Fins Of Kate I Don't Know What To Do With My Hands; Sambassadors; You're A Man Of Love; The Best There Are The Best There Are; The Stars Relapses; The Stars Relapses; Vatican DC (new); Dogs; VHS Or BETA; The Melting Mass; Vincent Vincent & The Villains (new);

TV Airplay Chart

100 Weeks
Last Week
This Week

Rank	Artist	Title	Genre	Weeks	Peak
1	Mariah Carey	IT'S LIKE THAT	R&B	459	
2	Gwen Stefani	RICH GIRL	POP	376	
3	Kylie Minogue	GIVING YOU UP	POP	359	
4	Will Smith	SWITCH	R&B	381	
5	Mario	LET ME LOVE YOU	POP	389	
6	Green Day	HOLIDAY	ROCK	352	
7	Natasha Bedingfield	BRUISE EASILY	POP	349	
8	Natalie Imbruglia	SHIVER	ROCK	321	
9	Ciara feat. Missy Elliott	1,2 STEP	R&B	308	
10	Usher	CAUGHT UP	R&B	307	
11	Rachel Stevens	NEGOTIATE WITH LOVE	POP	307	
12	50 Cent	CANDY SHOP	R&B	301	
13	The Killers	SOMEBODY TOLD ME	ROCK	299	
14	Avril Lavigne	HE WASN'T	ROCK	296	
15	Twista feat. Faith Evans	HOPE	R&B	294	
16	Nelly feat. Tim McGraw	OVER AND OVER	COUNTRY	292	
17	Stereophonics	DAKOTA	ROCK	285	
18	Basement Jaxx	OH MY GOSH	R&B	283	
19	Queens of the Stone Age	LITTLE SISTER	ROCK	255	
20	U2	SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	ROCK	253	
21	Beverly Knight	KEEP THIS FIRE BURNING	R&B	243	
22	Jennifer Lopez	GET RIGHT	R&B	240	
23	Dizzee Rascal	OFF TO WORK	R&B	229	
24	Jem	THEY	R&B	227	
25	Anastacia	HEAVY ON MY HEART	R&B	223	
26	Melanie C	NEXT BEST SUPERSTAR	R&B	222	
27	Scissor Sisters	FILTHYGORGEOUS	POP	220	
28	Joss Stone	SPOILED	R&B	216	
29	Feeder	FEELING A MOMENT	ROCK	202	
30	The Bravery	AN HONEST MISTAKE	ROCK	195	
31	The Faders	NO SLEEP TONIGHT	R&B	193	
32	Garbage	WHY DO YOU LOVE ME	ROCK	185	
33	Eminem	LIKE TOY SOLDIERS	R&B	184	
34	The Caesars	JERK IT OUT	R&B	181	
35	Snoop Dogg	LET'S GET BLOWN	R&B	179	
36	Razorlight	SOMEWHERE ELSE	ROCK	178	
37	Estelle	GO GONE	R&B	175	
38	Sunset Strippers	FALLING STARS	R&B	171	
39	My Chemical Romance	I'M NOT OK (I PROMISE)	ROCK	171	
39	Girls Aloud	WAKE ME UP	POP	171	



1. Mariah Carey
Although moving only 46-45-43 on the radio airplay chart in the past fortnight, Mariah Carey's upcoming single It's Like That has exploded 219-114 on the TV chart, where it is midway victor this week, with a 16% margin over runner-up Gwen Stefani & Dev's Rich Girl. Some 13 stations contributed to its tally of 459 plays, none more than The Chart Show, where it was aired an incredible 131 times in a 168 hour cycle.



51. Tony Christie
It catapults 64-16 on the radio airplay chart but Tony Christie's sales chart phenomenon Anasolito was not serviced to the specialist TV stations until after it was premiered on BBC's coverage of Comic Relief a week last Friday, and was only on TFM as recently as last Monday (March 14). Consequently, it is off to a slower start on TV, but look for it to enter the Top 50 with some impetus next week. For the moment, it is number 51.

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Mariah Carey flies 10 places to number one, deposing Gwen Stefani and pushing Kylie into equal third place with Will Smith

THE AMP NUMBER ONE
Feeder *Feeling A Moment*
HIGHEST CLIMBER
FadedSpencer
Just Let Go
HIGHEST NEW ENTRY
Mell Play The Hits

MTV MOST PLAYED

Rank	Artist	Title	Genre
1	Gwen Stefani	RICH GIRL	POP
2	Green Day	HOLIDAY	ROCK
3	Basement Jaxx	OH MY GOSH	R&B
4	Jem	THEY	R&B
5	Stereophonics	DAKOTA	ROCK
6	The Futureheads	HOUNDS OF LOVE	ROCK
7	U2	SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	ROCK
8	Kaiser Chiefs	OH MY GOD	R&B
9	Mario	LET ME LOVE YOU	POP
9	The Killers	SOMEBODY TOLD ME	ROCK

FLAUNT NUMBER ONE
Kylie Minogue
Giving You Up
HIGHEST CLIMBER
Ciara feat. Missy Elliott
1,2 Step
HIGHEST NEW ENTRY
Melanie Blatt
See Me

THE BOX MOST PLAYED

Rank	Artist	Title	Genre
1	50 Cent	CANDY SHOP	R&B
2	Twista feat. Faith Evans	HOPE	R&B
3	Sunset Strippers	FALLING STARS	R&B
4	Mariah Carey	IT'S LIKE THAT	R&B
5	Mario	LET ME LOVE YOU	POP
6	Hanson	LOOK WITH EACH OTHER	ROCK
7	Kylie Minogue	GIVING YOU UP	R&B
8	Gwen Stefani	RICH GIRL	POP
9	Will Smith	SWITCH	R&B
10	Natasha Bedingfield	BRUISE EASILY	POP

THE HITS NUMBER ONE
50 Cent
Candy Shop
HIGHEST CLIMBER
Westlife
Mandy
HIGHEST NEW ENTRY
Tony Christie feat. Peter Kay
Anasolito

KERRANG! MOST PLAYED

Rank	Artist	Title	Genre
1	My Chemical Romance	I'M NOT OK (I PROMISE)	ROCK
2	Stereophonics	DAKOTA	ROCK
3	Avril Lavigne	HE WASN'T	ROCK
3	Green Day	BOULEVARD OF BROKEN DREAMS	ROCK
5	Green Day	HOLIDAY	ROCK
6	Fightstar	PALANQUIN'S LAUGHTER	ROCK
7	The Killers	SOMEBODY TOLD ME	ROCK
7	Good Charlotte	I JUST WANNA LIVE	ROCK
9	Simple Plan	SHUT UP	ROCK
10	Queens of the Stone Age	LITTLE SISTER	ROCK

KISS TV NUMBER ONE
Usher
Caught Up
HIGHEST CLIMBER
Ciara feat. Missy Elliott
1,2 Step
HIGHEST NEW ENTRY
Amen
I'm Coming Out

MTV2 MOST PLAYED

Rank	Artist	Title	Genre
1	Athlete	HALF LIGHT	ROCK
2	Queens of the Stone Age	LITTLE SISTER	ROCK
3	The Bravery	AN HONEST MISTAKE	ROCK
4	Kaiser Chiefs	OH MY GOD	R&B
5	Green Day	HOLIDAY	ROCK
6	The Futureheads	HOUNDS OF LOVE	ROCK
7	The Killers	SOMEBODY TOLD ME	ROCK
8	Bright Eyes	FIRST DAY OF MY LIFE	ROCK
9	My Chemical Romance	I'M NOT OK (I PROMISE)	ROCK
10	Kings of Leon	YOUR KICKS	ROCK

TMF NUMBER ONE
Daniel Bedingfield
Wrap My Words
HIGHEST CLIMBER
Brian McPadden & David Goodwin
Almost Here
HIGHEST NEW ENTRY
Cherish the Aguilera
Feat. Lil' Kim
Can't Hold Us Down

MTV BASE MOST PLAYED

Rank	Artist	Title	Genre
1	Mario	LET ME LOVE YOU	POP
2	Twista feat. Faith Evans	HOPE	R&B
3	50 Cent	CANDY SHOP	R&B
4	Snoop Dogg	LET'S GET BLOWN	R&B
5	John Legend	USE YOU LOVE U	ROCK
6	Quercilla	BLACK YOU'RE THE ONE	R&B
6	Yeehaa	MOSES BE YOUR GIRL	POP
8	The Stix	FEAT. CORINNE BAILEY RAE, YOUNG & FOOLISH	ROCK
9	Anon	LOOKED UP	ROCK
10	Nas	JUST A MOMENT	R&B

HIGHEST NEW ENTRY
Highland climber and highest new entry on the Top 50

1000 bands, 85 events, 5 days in Texas

Watch **Goosebumps** *Zone 4* every day from **Monday 21st to Friday 25th March at 9pm**

And **MTV2 Live at 9:30pm** on **Sunday 27th March at 9pm**

Welcome to MTV2 country

Play Chart



Rank	Weeks on Chart	Artist	Title	Label	Radio	Pop	Rock	Adult	Change
26	23	NEW ORDER	KRAFTY	REPRISE	482	37	23.32	-7	
27	27	KAISER CHIEFS	OH MY GOD	B. BIRDSONG	457	-2	22.89	5	
28	23	JOSS STONE	SPOILED	REPRISE	753	13	22.78	-4	
29	13	THE FINN BROTHERS	EDIBLE FLOWERS	REPRISE	61	27	22.46	24	
30	15	LL COOL J	HUSH	DEF JAM	912	-4	22.02	-30	
31	41	AKON	LOCKED UP	SOULJAZZ	530	-11	21.42	20	
32	25	LEMAR	IF THERE'S ANY JUSTICE	EMERGENCY	8008	-8	21.27	-4	
33	14	TYLER JAMES	FOOLISH	EMERGENCY	543	5	19.80	4	
34	11	GREEN DAY	BOULEVARD OF BROKEN DREAMS	REPRISE	1125	7	19.30	-1	
35	19	THE BRAVEY	AN HONEST MISTAKE	EMERGENCY	568	-4	18.05	-9	
36	170	MAROON 5	MUST GET OUT	DISNEY	214	152	18.03	2052	
37	30	DANIEL BEDINGFIELD	WRAP MY WORDS AROUND YOU	REPRISE	1447	-10	17.65	10	
38	19	UNITING NATIONS	OUT OF TOUCH	DISNEY	933	-48	17.71	-48	
39	17	THE CHEMICAL BROTHERS	GALVANIZE	REPRISE	232	-10	17.28	-6	
40	17	KASABIAN	CLUB FOOT	EMERGENCY	169	13	15.92	27	
41	17	MAROON 5	SUNDAY MORNING	J	888	-12	15.46	-23	
42	73	ESTELLE	GO GONE	V2	394	21	15.44	65	
43	46	MARIAH CAREY	IT'S LIKE THAT	DEF JAM	467	33	15.31	-4	
44	47	JENNIFER LOPEZ	GET RIGHT	EMERGENCY	986	-12	14.94	-5	
45	58	STUDIO B	I SEE GIRLS	REPRISE	360	90	14.85	20	
46	46	MAROON 5	SHE WILL BE LOVED	J	582	1	14.69	-6	
47	36	GWEN STEFANI	WHAT YOU WAITING FOR	EMERGENCY	770	-27	14.39	-31	
48	49	RAZORLIGHT	SOMEWHERE ELSE	REPRISE	291	39	14.01	-8	
49	44	NATASHA BEDINGFIELD	UNWRITTEN	REPRISE	706	-10	13.98	-8	
50	45	LUCIA SILVAS	BREATHE IN	EMERGENCY	1047	-34	13.01	-24	

■ Added this week
■ Rebut top 50 debut

■ Biggest increase in audience
■ Biggest increase in plays
■ Audience increase of 50% or more

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2. Mario
Mario's second album *Turnin' Point* got its number eight last week, while introductory single *Let Me Love You* climbed to number 53 an import only this week. It's a popular song that not only has been playing for some time, and it glides over on the airplay chart, increasing

support for nine weeks in a row, it was aired on 83 of the 111 stations on this Music Control panel last week, with 28 plays from Radio One.



19. Natasha Bedingfield
Bedingfield's debut album *Unwritten* topped the airplay chart with 76.31 two singles *Single* and *These Words* but stepped down

a notch to peak at number two with *Unwritten*. Fourth single *I Brake Easily* is making a rapid ascent of the chart, leaping 149-43-19 in the past fortnight. It is already being aired on 57 stations with a total tally of 30 plays on *Daybreak 96.7*, and draws double-digit play tallies from a further 32 stations. Bedingfield's debut album *Unwritten* responds by jumping 41-36

this week, adding a further 7355 sales to bring its overall tally to a useful 834,436.

20. Finn Brothers
Radio live provides 17 plays and an overwhelming 97.63% of the overall radio audience for the Finn Brothers' *Edible Flowers*, which jumps 38-29 on the chart, despite only getting a grand tally of 61 spins. The third single from the duo's *Everybody Is Here*



album stands a good chance of topping the first two: *Won't Give In* and *Nothing Wrong With You* to number 33 but only the week after they were released commercially.

36. 41, 46, 65. Maroon 5
This *Lower Class* 40-65, but Maroon 5 continue to have



three snags in the Top 50 airplay chart, as opening single *Must Get Out* debates at number 36, joining *Sunday Morning* (down 32-41) and *She Will Be Loved* (up 49-46). *Must Get Out* picked up 214 plays in its first full week of promotion, including 36 from *Core* and 10 from *Radio Two*.

INDEPENDENT LOCAL RADIO

Rank	Artist	Title	Label	Radio	Pop	Rock	Adult	Change
1	NELLY FEAT. TIM MCCRAW	OVER AND OVER	REPRISE/STONES	196	967	2799		
2	SCISSOR SIMMS	FILTHY THINGS	REPRISE	207	273	1642		
3	GWEN STEFANI	RICH GIRL	EMERGENCY	193	193	3075		
4	MARIO	LET ME LOVE YOU	J	134	128	1380		
5	NATALIE IMBROGLIA	SHIVER	REPRISE	113	166	2031		
6	MICRY	ALL ABOUT YOU	EMERGENCY	130	158	1907		
7	SUNSET STRIPPERS	FALLING STARS	REPRISE	100	127	2434		
8	DANIEL BEDINGFIELD	WRAP MY WORDS AROUND YOU	REPRISE	195	140	1966		
9	KEANE	THIS IS THE LAST TIME	EMERGENCY	144	128	1613		
10	BEVERLY KNIGHT	KEEP THIS FIRE BURNING	REPRISE	80	108	2254		
11	SHAPESHIFTERS	BACK TO BASICS	REPRISE	123	125	1996		
12	JEM	THEY ARE	EMERGENCY	101	126	1617		
13	USHER	CAUGHT UP	REPRISE	118	118	2102		
14	U2	SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	EMERGENCY	106	122	2806		
15	STEREOPHONICS	DAKOTA V	REPRISE	104	123	1750		
16	GREEN DAY	BOULEVARD OF BROKEN DREAMS	REPRISE	95	107	3003		
17	LUCIE SILVAS	BREATHE IN	EMERGENCY	117	126	1272		
18	LEMAR	IF THERE'S ANY JUSTICE	EMERGENCY	108	99	1916		
19	PHANTOM PLANET	CALIFORNIA	EMERGENCY	98	103	2263		
20	THE KILLERS	SOMEbody TOLD ME	REPRISE	93	158	1526		
21	LEMAR	TIME TO GROW UP	EMERGENCY	97	105	1634		
22	UNITING NATIONS	OUT OF TOUCH	DISNEY	138	107	1478		
23	JENNIFER LOPEZ	GET RIGHT	EMERGENCY	108	101	1450		
24	MAROON 5	SUNDAY MORNING	J	168	107	1524		
25	LUCIE SILVAS	WAKE ME UP	EMERGENCY	123	104	1071		
26	LL COOL J	HUSH	DEF JAM	62	103	1527		
27	KYLE MINOQUE	GIVING YOU UP	REPRISE	97	103	1267		
28	TONY CHRISTIE FEAT. PETER KAY	JAMARILLO	UNIVERSAL MUSIC	85	78	1330		
29	GWEN STEFANI	WHAT YOU WAITING FOR	EMERGENCY	146	75	1039		
30	ATHLETE	WIRES	REPRISE	77	79	1025		

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TOP 20 PRE-RELEASE

Rank	Artist	Title	Label	Radio	Pop	Rock	Adult	Change
1	NATALIE IMBROGLIA	SHIVER	REPRISE	113	166	2031		
2	MARIO	LET ME LOVE YOU	J	134	128	1380		
3	MICHAEL BUBLE	HOME	REPRISE	108	108	3179		
4	NATASHA BEDINGFIELD	BRUISE EASILY	REPRISE	113	126	2174		
5	LEMAR	TIME TO GROW UP	EMERGENCY	97	105	1634		
6	50 CENT	CANDY SHOP	REPRISE	100	100	2720		
7	KYLE MINOQUE	GIVING YOU UP	REPRISE	97	103	1267		
8	THE FINN BROTHERS	EDIBLE FLOWERS	REPRISE	61	27	2246		
9	MAROON 5	MUST GET OUT	DISNEY	214	152	1803		
10	KASABIAN	CLUB FOOT	EMERGENCY	169	13	1592		
11	ESTELLE	GO GONE	V2	394	21	1544		
12	MARIAH CAREY	IT'S LIKE THAT	DEF JAM	467	33	1531		
13	STUDIO B	I SEE GIRLS	REPRISE	360	90	1485		
14	RAZORLIGHT	SOMEWHERE ELSE	REPRISE	291	39	1401		
15	SNOO DOGG	SIGNS	REPRISE	122	122	1291		
16	DAMIAN RICE	VOLCANO	EMERGENCY	108	108	1286		
17	FEEDER	FEELING A MOMENT	EMERGENCY	100	100	1205		
18	KELLS	IN PUBLIC	REPRISE	105	105	1097		
19	ELTON JOHN	TURN THE LIGHTS OUT	REPRISE	100	100	1036		
20	OCEAN COLOR SCENE	FREE MY NAME	SANCTUARY	100	100	1031		

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SINGLE OF THE WEEK

The Departure
Lump In My Throat

Parlophone CDR6659
The Northampton five-piece follow last year's Top 40 hits *All Mapped Out* and *Be My Enemy* with this dark, classy art-rock tale.

Produced by Steve Osborne (New Order, Depeche Mode), its echoing guitar sound is reminiscent of U2, while there are also echoes of Joy Division and Echo And The Bunnymen in the mix. Xfm and Kerrang! Radio are leading strong media support, a fact which can only help their chart prospects.



Records released 04.04.05

ALBUM OF THE WEEK

Natalie Imbruglia
Counting Down The Days

Brightside 8287668372
Imbruglia seems to be heading for a commercial resurgence after the disappointing performance of her most recent album. Her single *Shiver* - released today - is topping the airplay chart after winning across-the-board support. Perfectly produced and crafted, *Counting Down The Days* ticks all the boxes when it comes to appealing to the mainstream pop audience has big chart potential. A media push including GMTV and MTV TRL should help.

Singles

Natasha Bedingfield
1 Bruise Easily (Phonogenic
82876676632)



Bedingfield follows the number six hit *Unwritten* with this fourth single from her triple-platinum debut album. Co-written with Paul Herman (Dido), it is a romantic ballad with plenty of commercial appeal. Radio Two and Capital have A-listed it, while it has just moved up to Radio One's B-list; MTV Hits, The Box and VH1 are its biggest TV supporters. A surefire smash.

Eighteen Visions

I Let Go (Sony BMG 6757502)
Orange County's Eighteen Visions are part of the emerging metalcore scene, alongside fellow OC residents Bleeding Through, Atreyu and Throwdown. Taken from the album *Obsession*, this has a fairly epic chorus, but there is little to distinguish it from the generic metal morass.

Elton John

Turn The Lights Out When You Leave (Rocket 987064)
This stand-out track from latest album *Peachtree Road* returns to the high point of previous album *Songs From The West Coast*: a country waltz in the style of 1973's *Boy Rogers*. Sir Elton and Bernie Taupin indulge their romantic obsession with Americana without sliding into mawkishness and it is ably supported by an intriguing Sam Taylor-Wood-directed video starting Desperate Housewife Teri Hatcher.

Feeder

Feeling A Moment (Echo ECDSD163)
As their UK tour gets on the road, Feeder release the opening track from their number two album *Pushing The Senses*. Certain to be a live anthem, it is A-listed at Radio One and enjoying strong support from Xfm and Kerrang! Radio.

Kelis

In Public (Virgin WCDT1893)
Kelis gets dirty with husband Nas on this steamy fourth single from

her album *Tasty*. Produced by Rockwilder, its charged, electrotinged groove highlights the depth of quality songs on the set. Radio plays are so far limited mainly to a specialist, but it can only be a matter of time before this explodes.

Mark Knopfler

The Trawlerman's Song EP (Mercury 9870986)
This five-track EP features live re-recordings of songs from Knopfler's last album, *Shangri La*, originally serviced to US radio. As such, the appeal is probably limited to his most devoted fans.

Le Tigre

After Dark (Universal MCSTD40411)
The second single from current album *This Island Falls a Gap* between *Blonde* and *The Yeah Yeah Yeahs*, in which the former's cool vocal aloofness is replaced by the more urgent and earthy desire found in the voice of Karen O. Set against the backdrop of electronically-charged punk pop, it will have indie discos jumping.

The Others

William (Mercury 9870861)
This band won the first NME John Peel Award for Music Innovation for their Libertine-style guerrilla gigging and this shows why it is so exciting. It is a spirited blend of pop-punk which follows the punk tradition of celebrating the everyday - in this case, singer Dominic's oldest most trusted friend.

The Paddingtons

Panic Attack (Mercury 9870602)
Products of the London scene that produced *The Others* and that produced *Abysynth*, this single avoids the lumpy awkwardness of the former but falls short of the enigmatic poignancy of the latter. It nevertheless suggests potential for the debut album, currently being recording with one-time Oasis collaborator Owen Morris.

Madelaine Peyroux

Don't Wait Too Long (Universal 9871039)
Universal Jaz's new star delivers a litting track which is far closer to an early Billie Holiday than her nu-jazz contemporaries - recent

comparisons to Norah Jones miss the mark. With another track, *Don't Cry Baby*, featuring on the Simple and Campaign, Peyroux's profile is set to soar.

Pondlife

Crazy Frog Chorus (Tug PRCD3NOG14)
Crazy Frog Chorus updates the much-downloaded *Crazy Frog* ringtone in the kind of techno-pop style that appeals to very young children. It's immensely catchy, instantly recognisable and could be a massive hit even if you were over the age of 12 will be interested. It's already had radio support from Radio One's *Week Butters*, who was involved in its making, and Chris Moyles.

Vitalic

My Friend Dario (PIAS DIFB1042CDM)
Not for nothing is Vitalic one of the most hotly tipped names in modern dance. This single is akin giving clubbing with *Chicks On Speed* as it combines a bumpy, heater-skelter of electro pop with a super-cool sounding Eurogirl vocal to create an utterly infectious piece of French disco.

Wolfmother

Wolfmother EP (Modular MODUK001)
This Australian three-piece recently mesmerised London audiences with a couple of live sets, where their retro rock spirit ruptured with a psychedelic experimentalism proved utterly compelling. This taut EP doesn't quite capture that experience but still provides plenty of evidence to suggest their debut album could make an impact.

Albums

Brandy

The Best Of (Atlantic 8322746612)
The multi-media R&B phenomenon that is Brandy, who rose to prominence as a teen way back in the mid-Nineties and hosted her own TV show, offers up a career retrospective. Hitting the high spots of her musical career to date featuring

ALSO OUT THIS WEEK
SINGLES
The Best Chicken
Payback (Virgin)
Kirstin Lindow
Fast Car (Polygram)
Eles Presley crying
In The Chapel (RCA)

ALBUMS
Dead Meadow
Fathers (Mercury)
Mavishele Hecker
Lady Sleep (Kitty
Yoo) (New Island)
Renee Outland
(Reprise)

The Boy Is Mine. Never Say Never and her cover of Another Day In Paradise, The Best Of brings things up to date with the jumpy beats of the excellent *Aphrodite* and the single *Who Is She 2 U?*.

British Sea Power

Open Season (Rough Trade RTRADD200)
The most individual of UK bands return with a storming second album. They have smoothed out the spiky parts that so energised debut *The Decline Of...*, but while they may now be more accessible, which other group would fill an album with songs about the French Revolutionary calendar, nature, the inability to sleep and now-crumbled ice shelves? The anthem *Please Stand Up* is begging to be a single, while the album as a whole has a real cohesion and is full of great tunes.

Mariah Carey

The Emancipation Of Mimi (Def Jam 9881270)
Coming nearly two-and-a-half years after her Island/Def Jam debut *Charmbracelet*, *The Emancipation Of Mimi* (named after her childhood nickname) benefits from the between-album break of Carey's career to date, and the sound is crisp, concise and hip-hop-derived. Opening single *It's Like That* has been a little slow at radio in the UK, and whether Carey can repeat any of her Nineties MOR success in the urban arena is still difficult to call.

The Caves

This Way To The Caves (Main Spring MSCD001)
Swansea's The Caves play the kind of punky Brit-pop that never really goes out of fashion. Likened to a young Supergroups, they are admirable verve, but lack the kind of memorable melodies that might take them to a higher level.

DJ Dolores

Aparelhagem (Ziriguibon ZIR19)
Already famous in global club culture for his blend of Brazilian, electronics and dub, DJ Dolores releases an album with his live band that breaks all boundaries. With a blistering vocalist in Issar and a horn section that flourishes somewhere between Recife and Kingston, this is a feast of flavas.

King Crosscut

Rocket DIY (Fence/Domino FENC27)
The second album from the Fence Collective (James Yorkston, Lone Pigeon) head honcho furthers his blueprint of touching songs, harmoniums and odd samples.

Subway

Empty Head (Sunday Best SBESTCD8)
Subway's previous releases have found favour with DJs such as Tiefschwarz and Laurent Garnier. However, this rather anonymous album of laidback techno lacks the distinctive edge to appeal to a wider audience.

Various

Hot! Rwanda OST (Comotum/Ryo RCD1002)
An spacious feel to this soundtrack, with contributions from the likes of Wyclef Jean, Afro Celt Sound System and Yvonne Chaka Chaka, lends suitable gravitas to the film's subject. Musically moving, this is a powerful body of music.

Tom Vek

We Have Sound (Go Beat Tummy Touch/Echo/Island 9878039)
Vek's debut album delivers a moody electro/guitar set of tracks, which includes the singles *If You Want and Forcoming Singing*. Akin to *Singing My Goodbyes*, some tracks are beats-driven, with others are clearly influenced by Warp-style electronic wizardry. Vek's disinterested vocals emanate the cool factor, but more variety in their range would add to this album's appeal.

Martha Wainwright

Martha Wainwright (Drowned In Sound DIS0011)
Breaking the excellent Rufus Wainwright out of the clut ghetto is proving to be an enormously laborious exercise and now here comes sister Martha with her own hugely enjoyable debut. A little more conventionally singer-songwriterish than her brother, Wainwright has produced a record which is, ironically, labourious more consistent than Rufus's recently released *Want Two*.

This week's reviews: David Bred, Phil Brooks, Sir Cardiff, Adam Jones, David Knight, Owen Lawrence, Nicola Slatk, Nick Teeto, Simon Ward and Adam Woods.

Singles

26.03.05
Top 75

It is a vintage week for Tony Christie whose Peter Kay collaboration for Comic Relief grabs the top spot. Meanwhile, there are 11 new entries to the Top 20 this week

HIT 40 UK

Wk	ARTIST	TITLE	Label	WEEKS ON CHART
1	TONY CHRISTIE FEAT. PETER KAY	(IS THIS THE WAY TO) AMARILLO	UK/INT	1
2	MCFLY	ALL ABOUT YOU/YOU'VE GOT A FRIEND	Island	2
3	ELVIS PRESLEY	SHE'S NOT YOU	RCA	3
4	CWEN STEFANI	RICH GIRL	Interscope	4
5	NELLY FEAT. TIM MCGRAW	OVER AND OVER	Capitol/Columbia	5
6	SUNSET STRIPPERS	FALLING STARS	Director	6
7	JEM THEY		BMG	7
8	SHAPESHIFTERS	BACK TO BASICS	Director	8
9	BEVERLY KNIGHT	KEEP THIS FIRE BURNING	Parlophone	9
10	BASEMENT JAXX	OH MY GOSH	XL	10
11	MARIO LET ME LOVE YOU		Major	11
12	SCISSOR SISTERS	FILTHY HYPOCRISY	Major	12
13	STEREOPHONICS	DAKOTA	V2	13
14	JENNIFER LOPEZ	GET RIGHT	XL	14
15	USHER	CAUGHT UP	LaFace	15
16	NATALIE IMBRUGLIA	SHIVER	Decca	16
17	KEANE	THIS IS THE LAST TIME	Island	17
18	PHANTOM PLANET	CALIFORNIA	Epic	18
19	CABIN CREW	STAR TO FALL	Dada	19
20	GREEN DAY	HOLIDAY	Reprise	20
21	LL COOL J FEAT. 7 AURELIUS HUSH		Capitol/Columbia	21
22	U2	SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	Island	22
23	G4 BOHEMIAN RHAPSODY		Sony Music	23
24	AKON	LOCKED UP	Island	24
25	GREEN DAY	BOULEVARD OF BROKEN DREAMS	Reprise	25
26	LEMAR	IF THERE'S ANY JUSTICE	Sony	26
27	DANIEL BEDINGFIELD	WRAP MY WORDS AROUND YOU	Island	27
28	UNION JACKS	OUT OF TOUCH	Capitol	28
29	BRITNEY SPEARS	DO SOMETHIN'	Jive	29
30	THE KILLERS	SO BODDY TOLD ME	Island/UK	30
31	MAROON 5	SUNDAY MORNING	Major	31
32	GIRLS ALoud	WAKE ME UP	Polygram	32
33	JOSS STONE	SPOILED	Reprise	33
34	CWEN STEFANI	WHAT YOU WAITING FOR	Interscope	34
35	EMINEM	LIKE TOY SOLDIERS	Aftermath	35
36	KYLIE MINOGUE	GIVING YOU UP	Parlophone	36
37	ATHLETE	WIRES	Parlophone	37
38	MAROON 5	SHE WILL BE LOVED	Major	38
39	LUCIE SILVAS	BREATHE IN	Mercury	39
40	NEW ORDER	KRAFTY	Island	40

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INDEPENDENT SINGLES

Wk	ARTIST	TITLE	Label	WEEKS ON CHART
1	BASEMENT JAXX	OH MY GOSH	XL/INT	1
2	STEREOPHONICS	DAKOTA	V2	2
3	PAUL WELLER	EARLY MORNING RAIN	XL	3
4	THE KAISER CHIEFS	OH MY GOD	BMG/INT	4
5	OCEAN COLOUR	SCENE FRIE MY NAME	Sony/UK	5
6	UNION JACKS	OUT OF TOUCH	Capitol	6
7	LIM PROKJET	FEAT. BONNIE BAILEY EVERYWHERE	Hot/Columbia	7
8	SOLITAIRE	YOU GOT THE LOVE	Sony/UK	8
9	BE YOUR OWN PET	DAMN DAMN LEASH	XL/INT	9
10	LADY SOVEREIGN	RANDOM	Capitol/UK	10
11	ALTERKICKS	DO EVERYTHING I TAUGHT YOU	Force/Rainbow	11
12	NATHAN COME INTO MY ROOM		Capitol	12
13	THE RIFLES	PEACE & QUIET	BMG/INT	13
14	TOWERS OF LONDON	OH A HOOSE	777/INT	14
15	MONTO FEAT. HOWARD JONES	SLIP AWAY	Mercury/UK	15
16	SUB FOCUS	3 RAVES/CAZDROW	Capitol	16
17	THE NATIONAL	ASSEL	Reagan/Interscope	17
18	FABIOY SALI	THE JOKER	Sony/INT	18
19	RAYGAN	ANGEL EYES	AW/INT	19
20	NATE JAMES	SET THE TONE	42nd/Int	20

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1. Tony Christie Feat. Peter Kay
Deprived of a number one hit in 1971, when I Did Willy I Did For Maria - sum) from the viewpoint of a killer avenging the murder of his wife - was runner-up to both Knock Three Times by Doves and Cherry Cherry Cheep Cheep by Brotherhood Of Man, Tony Christie finally gets there this week, thanks to (Is This The Way To) Amarrillo. A number 10 hit when originally released, Amarrillo now races fezzie due to Peter Kay's patronage. The re-release benefits Comic Relief and debuts on the Official Comic Relief single by McFly.



3. Elvis Presley
The Presley reissue juggernaut rolls on with She's Not You - originally a member one hit in 1962 - re-issuing this time. Christie with his 11th top three single in as many weeks. First-week sales of 26,424 for the Jerry Leiber, Mike Stoller and Doc Pomus song bring cumulative sales of Presley singles in 2005 to 383,266 - 8.64% of overall 2005 singles sales. The first reissue in the series - including Joe Rock - is the biggest seller, with sales to date of 39,001. Ave

The Official UK

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5	NELLY FEAT. TIM MCGRAW	OVER AND OVER	Capitol/Columbia	5
6	SUNSET STRIPPERS	FALLING STARS	Director	6
7	JEM THEY		BMG	7
8	SHAPESHIFTERS	BACK TO BASICS	Director	8
9	BEVERLY KNIGHT	KEEP THIS FIRE BURNING	Parlophone	9
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13	STEREOPHONICS	DAKOTA	V2	13
14	JENNIFER LOPEZ	GET RIGHT	XL	14
15	USHER	CAUGHT UP	LaFace	15
16	NATALIE IMBRUGLIA	SHIVER	Decca	16
17	KEANE	THIS IS THE LAST TIME	Island	17
18	PHANTOM PLANET	CALIFORNIA	Epic	18
19	CABIN CREW	STAR TO FALL	Dada	19
20	GREEN DAY	HOLIDAY	Reprise	20
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22	U2	SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	Island	22
23	G4 BOHEMIAN RHAPSODY		Sony Music	23
24	AKON	LOCKED UP	Island	24
25	GREEN DAY	BOULEVARD OF BROKEN DREAMS	Reprise	25
26	LEMAR	IF THERE'S ANY JUSTICE	Sony	26
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28	UNION JACKS	OUT OF TOUCH	Capitol	28
29	BRITNEY SPEARS	DO SOMETHIN'	Jive	29
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37	ATHLETE	WIRES	Parlophone	37
38	MAROON 5	SHE WILL BE LOVED	Major	38
39	LUCIE SILVAS	BREATHE IN	Mercury	39
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41	TONY CHRISTIE FEAT. PETER KAY	(IS THIS THE WAY TO) AMARILLO	UK/INT	1
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45	NELLY FEAT. TIM MCGRAW	OVER AND OVER	Capitol/Columbia	5
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84	CWEN STEFANI	RICH GIRL	Interscope	4
85	NELLY FEAT. TIM MCGRAW	OVER AND OVER	Capitol/Columbia	5
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109	BRITNEY SPEARS	DO SOMETHIN'	Jive	29
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117	ATHLETE	WIRES	Parlophone	37
118	MAROON 5	SHE WILL BE LOVED	Major	38
119	LUCIE SILVAS	BREATHE IN	Mercury	39
120	NEW ORDER	KRAFTY	Island	40

TITLES & TRACKS
 (IS THIS THE WAY TO) AMARILLO 1
 ALL ABOUT YOU/YOU'VE GOT A FRIEND 2
 SHE'S NOT YOU 3
 RICH GIRL 4
 OVER AND OVER 5
 FALLING STARS 6
 JEM THEY 7
 BACK TO BASICS 8
 KEEP THIS FIRE BURNING 9
 OH MY GOSH 10
 LET ME LOVE YOU 11
 FILTHY HYPOCRISY 12
 DAKOTA 13
 GET RIGHT 14
 CAUGHT UP 15
 SHIVER 16
 THIS IS THE LAST TIME 17
 CALIFORNIA 18
 STAR TO FALL 19
 HOLIDAY 20
 LL COOL J FEAT. 7 AURELIUS HUSH 21
 U2 SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN 22
 G4 BOHEMIAN RHAPSODY 23
 AKON LOCKED UP 24
 GREEN DAY BOULEVARD OF BROKEN DREAMS 25
 LEMAR IF THERE'S ANY JUSTICE 26
 DANIEL BEDINGFIELD WRAP MY WORDS AROUND YOU 27
 UNION JACKS OUT OF TOUCH 28
 BRITNEY SPEARS DO SOMETHIN' 29
 THE KILLERS SO BODDY TOLD ME 30
 MAROON 5 SUNDAY MORNING 31
 GIRLS ALoud WAKE ME UP 32
 JOSS STONE SPOILED 33
 CWEN STEFANI WHAT YOU WAITING FOR 34
 EMINEM LIKE TOY SOLDIERS 35
 KYLIE MINOGUE GIVING YOU UP 36
 ATHLETE WIRES 37
 MAROON 5 SHE WILL BE LOVED 38
 LUCIE SILVAS BREATHE IN 39
 NEW ORDER KRAFTY 40

Singles Chart

Wk	Rank	Artist	Title	Label
39	16	U2	SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	Island (CD) 504156 (9)
40	NEW	PAUL WELLER	EARLY MORNING RAIN	Island (CD) 504156 (9)
41	NEW	TERRI WALKER	WHOOPIES DAISY	Mercury (CD) 504156 (9)
42	31	UNITED NATIONS	OUT OF TOUCH	Mercury (CD) 504156 (9)
43	27	BRIAN MCFADDEN & DELTA GOODREM	ALMOST HERE	Mercury (CD) 504156 (9)
44	22	SLK HYPEI HYPEI	BEACH PARTY (feat. The Pump Wayz)	Mercury (CD) 504156 (9)
45	6	DESTINY'S CHILD	FEAT. TI & LL' WAYNE SOLDER	Columbia (CD) 504156 (9)
46	29	MY CHEMICAL ROMANCE	I'M NOT OKAY (I PROMISE)	Mercury (CD) 504156 (9)
47	23	MOBY	LET ME UP	Mercury (CD) 504156 (9)
48	31	SNOOP DOGG	FEAT. PHARRELL LET'S GET BLOWN	Mercury (CD) 504156 (9)
49	6	REFLEK T	DELLINE BASS NEED TO FEEL LOVED	Phonak (CD) 504156 (9)
50	26	ELVIS PRESLEY	ROCK-A-HULA BABY	Phonak (CD) 504156 (9)
51	37	STYLES & BREEZE	KAREN DANZIG HEARTBEATZ	Phonak (CD) 504156 (9)
52	29	TWEET	FEAT. MISSY ELLIOTT TURN DA LIGHTS OFF	Phonak (CD) 504156 (9)
53	22	OCEAN COLOUR SCENE	FREE MY NAME	Phonak (CD) 504156 (9)
54	40	THE FUTUREHEADS	HOUNDS OF LOVE	Phonak (CD) 504156 (9)
55	46	GREEN DAY	BOULEVARD OF BROKEN DREAMS	Phonak (CD) 504156 (9)
56	43	RAGHAW	ANGEL EYES	Phonak (CD) 504156 (9)
57	28	LNM	PROJECT FEAT. BONNIE BAITLEY EVERYWHERE	Phonak (CD) 504156 (9)
58	45	THE CHEMICAL BROTHERS	GALVANIZE	Phonak (CD) 504156 (9)
59	NEW	TI	BRING EM OUT	Phonak (CD) 504156 (9)
60	33	KANO	TYPICAL ME	Phonak (CD) 504156 (9)
61	47	ATHLETE	WIRES	Phonak (CD) 504156 (9)
62	NEW	NICK CAVE & THE BAD SEEDS	GET READY FOR LOVE	Phonak (CD) 504156 (9)
63	NEW	SOLITAIRE	YOU GOT THE LOVE	Phonak (CD) 504156 (9)
64	42	THE MITCHELL BROTHERS/KANO	THE STREETS ROUTINE CHECK	Phonak (CD) 504156 (9)
65	55	ELVIS PRESLEY	SURRENDER	Phonak (CD) 504156 (9)
66	43	ELVIS PRESLEY	(MARIE'S THE NAME) HIS LATEST FLAME	Phonak (CD) 504156 (9)
67	29	NINE BLACK ALPS	SHUT DOWN	Phonak (CD) 504156 (9)
68	NEW	BE YOUR OWN PET	DAMN DAMN LEASH	Phonak (CD) 504156 (9)
69	50	LOD	SOUNDSYSTEM DAFT PUNK IS PLAYING AT MY HOUSE	Phonak (CD) 504156 (9)
70	56	DANIEL BEDINGFIELD	WRAP MY WORDS AROUND YOU	Phonak (CD) 504156 (9)
71	NEW	ALTERKICKS	DO EVERYTHING I TAUGHT YOU	Phonak (CD) 504156 (9)
72	52	CIARA	FEAT. PETEY PABLO GOODIES	Phonak (CD) 504156 (9)
73	NEW	LADY SOVEREIGN	RANDOM	Phonak (CD) 504156 (9)
74	63	ASHANTI	ONLY U	Phonak (CD) 504156 (9)
75	NEW	THE EXPLOSION	HERE I AM	Phonak (CD) 504156 (9)

As used by Top Of The Pops and Radio One



10. Shapeshifters
Eight months after debut hit Lola's Theme dashed to the top of the chart with first-week sales of 51,907, Shapeshifters have finally achieved follow-up success. To Boats, which makes a less lofty debut this week, ending at number 10 with first-week sales of 10,871. Lola's Theme topped the airplay chart before release, and spent a total of six weeks at number one. Support for Back To Basics is more muted - it climbs 11-10 as radio this week - but it is getting unexpected support from Radio Two, which aired it seven times last week.

11. Green Day
After reaching number three with American Idiot and number five with Boulevard of Broken Dreams, Green Day compile a hat-trick of hits from their concept album American Idiot, which, while not quite the detail this week at number 11. Meanwhile, the American debut about completes six months of chart duty, having been in the Top 20 continuously since release, selling 105,111 - a figure which makes this their biggest debut album so far.

12. The Official UK Charts Company 2005
The Official UK Charts Company 2005 is a compilation of the best and latest music releases from the UK charts. It includes a variety of genres and artists, providing a comprehensive overview of the current music scene. The album is available for purchase on various platforms, including CD and digital downloads.

DOWNLOADS

Wk	Rank	Artist	Title
1	1	MICKEY BLUEBLUES	ALL ABOUT YOU
2	1	ALTHEA BOYD	PHONOSIX DAKOTA
3	2	THE KATERS	CHIPS OF MY GOD
4	50	50 CENT	CANDY SHOP
5	4	NELLY & TIM MCGRAW	OVER AND OVER
6	7	PHANTOM PLANET	ALFONSO
7	5	OWEN STEFANI	FEAT. EVE RICH GIRL
8	8	MARIO	LET ME LOVE YOU
9	3	JENNIFER LOPEZ	GET RIGHT
10	6	NATALIE IMBRUGLIA	SHIVER
11	22	BRAVERY	AN HONEST MISTAKE
12	11	JIM MEYER	JUST
13	6	THE CHEMICAL BROTHERS	GALVANIZE
14	13	ANON	LOOKED UP
15	6	MICKEY BLUEBLUES	ALL ABOUT A FRIEND
16	11	LL COOL J	FEAT. T AURELIUS HUSH
17	19	ATHLETE	WIRES
18	14	OWEN STEFANI	WHAT YOU WAITING FOR
19	9	CAESARS	JEK IT OUT
20	18	THE FUTUREHEADS	HOUNDS OF LOVE

DANCE SINGLES

Wk	Rank	Artist	Title
1	1	BASEMENT JAXX	OH MY GOSH
2	1	TIGA	LOUDER THAN A BOMB
3	1	SHAPESHIFTERS	BACK TO BASICS
4	1	NEW FOCUS	K RAYSCAROSIO
5	4	LOD	SOUNDSYSTEM DAFT PUNK IS PLAYING AT MY HOUSE
6	2	NEW ORDER	KRAFTY
7	3	SLK HYPEI HYPEI	BEACH PARTY
8	6	LNM	PROJECT FEAT. BONNIE BAITLEY EVERYWHERE
9	12	MOBY	LET ME UP
10	5	THE CHEMICAL BROTHERS	GALVANIZE
11	8	CARIN CREW	STAR TO FALL
12	9	ETHAN	IN MY HEART
13	11	VARIOUS	YAK - PART 1
14	10	AFX	ANALDOLDS 05
15	11	DAVID GUETTA	FEAT. JO DAVIS THE WORLD IS MINE
16	11	SOLITAIRE	YOU GOT THE LOVE
17	17	PORTOBELLA	VIVA LA DIFFERENCE
18	28	DEEP DISH	FLASHDANCE
19	18	ARTIFICIAL INTELLIGENCE	DESPERADO MOVING ON
20	17	PLANET FUNK	THE SWITCH

R&B SINGLES

Wk	Rank	Artist	Title
1	1	OWEN STEFANI	FEAT. EVE RICH GIRL
2	1	OWEN STEFANI	FEAT. TIM MCGRAW OVER AND OVER
3	2	JENNIFER LOPEZ	GET RIGHT
4	1	BEVERLY	WANTING KEEP THIS FIRE BURNING
5	3	ANON	LOOKED UP
6	1	LL COOL J	FEAT. T AURELIUS HUSH
7	1	JOHN LEGEND	LET'S LOVE U
8	1	THE GAME	FEAT. 50 CENT HOW WE DO
9	1	USHER	CAUGHT UP
10	1	JOSS STONE	SPOILED
11	1	TERRI WALKER	WHOOPIES DAISY
12	1	EMINEM	LIVE TOY SOLDIERS
13	1	SNOOP DOGG	FEAT. PHARRELL LET'S GET BLOWN
14	1	JAY-Z	ZUNJUNKIN PARK N' MEDICINE
15	1	DESTINY'S CHILD	FEAT. LL' WAYNE SOLDER
16	1	VERBALINTON	CONF PLAY NICE
17	1	TI	BRING EM OUT
18	1	KANO	TYPICAL ME
19	1	THE MITCHELL BROTHERS/KANO	THE STREETS ROUTINE CHECK
20	1	LADY SOVEREIGN	RANDOM

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Albums

26.03.05
Top 75

The Welsh contingent prove too strong for gangsta rap as Stereophonics' fans drive their comeback album into pole position, the highest of five new entries this week

The Official UK

TOP 20 MUSIC DVD

Pos	Last	ARTIST TITLE	Label/Availability
1	1	DANIEL O'CONNELL SHOWTIME	Real Gone! (R)
2	2	TINA TURNER ALL THE BEST - THE LIVE COLLECTION	Parlophone (R)
3	1	MATT MONRO AN EVENING WITH	Decca (R) (R)
4	3	METALLICA SOME KIND OF MONSTER	Capitol (R) (R)
5	5	QUEEN LIVE AT WEMBLEY STADIUM	Parlophone (R)
6	4	SCISSOR SISTERS WE ARE SCISSOR SISTERS	Fisher (R)
7	9	QUEEN ON FIRE - LIVE AT THE BOWL	EMI (R)
8	8	VARIOUS LIVE AID	Warner (R) (R) (W) (R) (R)
9	10	DAVID ESSEX LIVE	Sanctuary (R)
10	7	IL DIVO UNBREAK MY HEART (REGRESA A MI)	Sony Music (R) (R)
11	11	TUPAC RESURRECTION	Capitol (R) (R)
12	6	USHER RHYTHM CITY VOL. 1 - CAUGHT UP	LaFace (R)
13	10	BIONDIE LIVE	Real Gone! (R)
14	15	LIVE LAST RECORDING LES MISERABLES IN CONCERT	Widow (R) (R) (R)
15	12	ELVIS PRESLEY ALPHA FROM HAWAII	BMG (R) (R) (R)
16	17	ROBBIE WILLIAMS LIVE AT THE ALBERT	Chrysalis (R)
17	13	VARIOUS FESTIVAL EXPRESS	Capitol (R) (R) (R) (R)
18	14	ELVIS PRESLEY 60 COMEBACK SPECIAL	BMG (R) (R) (R) (R)
19	18	BOB MARLEY LIVE AT THE RAINBOW	Island (R) (R) (R)
20	17	ROD STEWART ONE NIGHT ONLY - LIVE AT ROYAL ALBERT	JARROLD (R)

TOP 10 JAZZ/BLUES ALBUMS

Pos	Last	ARTIST TITLE	Label/Availability
1	1	MICHAEL BUBLE IT'S TIME	Reprise (R) (R)
2	2	MABELINE PEYROUX CARELESS LOVE	Real Gone! (R)
3	3	RAY CHARLES GENIUS LOVES COMPANY	Mercury (R)
4	4	RAY CHARLES RAY (CD)	Mercury (R) (R)
5	5	NORAH JONES COME AWAY WITH ME	Parlophone (R)
6	6	NORAH JONES FEELS LIKE HOME	Real Gone! (R)
7	7	JAMIE COLLIERE THINCY SOMETHING	101 (R) (R)
8	8	RAY CHARLES THE DEFINITIVE	World Circuit (R)
9	9	VARIOUS SOLES	World Circuit (R)
10	10	SADE THE BEST OF	Capitol (R)

THE YEAR SO FAR: TOP 20 ALBUMS

Pos	Last	ARTIST TITLE	Label/Availability
1	1	SCISSOR SISTERS SCISSOR SISTERS	Fisher (R)
2	2	KILLERS HOT FUSS	Loose King (R)
3	3	KEANE HOPES AND FEARS	Island (R)
4	4	G4 G4	Sony Music (R)
5	5	GREEN DAY AMERICAN IDIOT	Reprise (R)
6	6	FRANZ FERDINAND FRANZ FERDINAND	Domino (R)
7	7	ATHLETE TOURIST	Parlophone (R)
8	8	IL DIVO IL DIVO	Sony Music (R)
9	9	MAROON 5 SONGS ABOUT JANE	J (R)
10	14	CWEN STEFANI LOVE ANGEL MUSIC BABY	Interscope (R)
11	11	MICHAEL BUBLE IT'S TIME	Reprise (R)
12	12	KASABIAN KASABIAN	RCA (R)
13	13	CHEMICAL BROTHERS PUSH THE BUTTON	Virgin (R)
14	13	U2 HOW TO DISMANTLE AN ATOMIC BOMB	Island (R)
15	26	TONY CHRISTIE DEFINITIVE COLLECTION	Capitol (R)
16	15	JESS STONE MIND BODY & SOUL	Interscope (R)
17	16	LUCIE SILVAS PREAMBLE IN	Mercury (R)
18	17	DAMIAN RICE	BMG (R) (R) (R)
19	19	PHIL COLLINS LOVE SONGS	Virgin (R)
20	18	EMINEM ENCORE	Interscope (R)

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5. The Bravery Involving comparisons with New Order, The Kinks and League of Gentlemen, the album has received the Bravery - despite their distinctly British influences - are the hottest new band out of New York right now. To be fair, they are also being compared favourably with contemporaries like The Strokes and The Killers and their debut album evokes a big splash in the pop, debuting at number four with first-week sales of 38,472, a fortnight after introductory single 'As Request'. Mistake reached number seven.



7. Cwen Stefani With first single 'What You Waiting For' at number four last November, and second single 'Rich Girl' debuting at number four this week, Cwen Stefani's debut solo album Love, Angel, Music, Baby dasties 12-7 to surpass the number 10 peak it scaled eight weeks ago. The album, issued last November, opened fairly quietly at number 14, but has now sold 405,854 copies. Rich Girl remains. Stefani with Eve, with whom she shared another number four hit 'Let Me Blow Ya Mind' - luck in 2001.

Pos	Last	NEW	ARTIST TITLE	Label/Availability
1	4	NEW	STEREOPHONICS LANGUAGE, SEX, VIOLENCE, OTHER?	Capitol (R)
2	4		TONY CHRISTIE THE DEFINITIVE COLLECTION	Interscope (R) (R) (R) (R)
3	1		50 CENT THE MASSACRE	Interscope (R) (R) (R) (R)
4	2		G4 G4	Sony Music (R) (R) (R) (R)
5	NEW		THE BRAVEY THE BRAVEY	Interscope (R) (R) (R) (R)
6	3		THE KAISER CHIEFS EMPLOYMENT	Interscope (R) (R) (R) (R)
7	12		CWEN STEFANI LOVE ANGEL MUSIC BABY	Interscope (R) (R) (R) (R)
8	NEW		MOBY HOTEL	Interscope (R) (R) (R) (R)
9	6	NEW	SCISSOR SISTERS SCISSOR SISTERS	Fisher (R) (R) (R) (R)
10	NEW		DAFT PUNK HUMAN AFTER ALL	Virgin (R) (R) (R) (R)
11	7	45	KEANE HOPES AND FEARS	Island (R) (R) (R) (R)
12	13	26	GREEN DAY AMERICAN IDIOT	Reprise (R) (R) (R) (R)
13	10		THE KILLERS HOT FUSS	Loose King (R) (R) (R) (R)
14	8	7	MICHAEL BUBLE IT'S TIME	Reprise (R) (R) (R) (R)
15	22		THE POGUES THE ULTIMATE COLLECTION	Capitol (R) (R) (R) (R)
16	19		MICHAEL BUBLE IT'S TIME	Reprise (R) (R) (R) (R)
17	5	10	IL DIVO IL DIVO	Sony Music (R) (R) (R) (R)
18	18	25	JESS STONE MIND BODY & SOUL	Interscope (R) (R) (R) (R)
19	16	3	PATRIZIO BUANNE THE ITALIAN	Capitol (R) (R) (R) (R)
20	NEW		PRINCE THE HITS/THE B-SIDES	Capitol (R) (R) (R) (R)
21	27	27	KASABIAN KASABIAN	RCA (R) (R) (R) (R)
22	15	16	NELLY SUIT	Interscope (R) (R) (R) (R)
23	10		FRANZ FERDINAND FRANZ FERDINAND	Domino (R) (R) (R) (R)
24	17	28	THE CARPENTERS GOLD - GREATEST HITS	Capitol (R) (R) (R) (R)
25	11	2	THE FUTUREHEADS THE FUTUREHEADS	Capitol (R) (R) (R) (R)
26	14	3	JENNIFER LOPEZ REBIRTH	Capitol (R) (R) (R) (R)
27	17		U2 HOW TO DISMANTLE AN ATOMIC BOMB	Island (R) (R) (R) (R)
28	44	4	JEM FINALLY WOKEN	Capitol (R) (R) (R) (R)
29	25	7	ATHLETE TOURIST	Parlophone (R) (R) (R) (R)
30	20	7	MATT MONRO THE ULTIMATE	Capitol (R) (R) (R) (R)
31	30	58	MAROON 5 SONGS ABOUT JANE	J (R) (R) (R) (R)
32	33	7	AKON TROUBLE	Universal (R) (R) (R) (R)
33	21	2	RUFUS WAINWRIGHT WANT TWO	Capitol (R) (R) (R) (R)
34	32	2	MABELINE PEYROUX CARELESS LOVE	Real Gone! (R) (R) (R) (R)
35	46	35	MCFLY ROOM ON THE 3RD FLOOR	Capitol (R) (R) (R) (R)
36	41	28	NATASHA BEDINGFIELD UNWRITTEN	Capitol (R) (R) (R) (R)
37	34	16	LEMAR TIME TO GROW	Sony Music (R) (R) (R) (R)
38	28	4	DOVES SOME CITIES	Reprise (R) (R) (R) (R)

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