

V MARCO VP FIRST  
Inside: BodyRockers Nine Black Alps Morcheeba Lisa Miskovsky Psapp

# MUSICWEEK



Retail group seeks buyer for specialist chain as Music Zone completes management buyout

## Woolies cues MVC sell-off

### Retail

by Paul Williams

Woolworths Group is expecting to finalise the future of MVC within weeks after putting the specialist music chain on the market last Wednesday.

The retailer is now on the hunt for a new owner for MVC after deciding it was not prepared to plough in the investment it says is needed for the business.

The deal comes as rival high-street chain Music Zone moves into a new era following the com-

pletion last Thursday of a management buyout led by managing director Steve Oliver. The £14m deal sees Russ Grainger relinquishing control of the 54-store chain he founded 20 years ago.

In theory, MVC faces a less secure future. But Woolworths group entertainment director Richard Izard says he is not expecting a drawn-out process for the divestment, which he hopes will result in the chain being sold as a whole business.

"I think it will happen really quickly," he says. "We're talking weeks rather than lots of months."

Ahead of any takeover, the group has confirmed it will close 34 of MVC's "worst-performing" stores by the end of April, leaving 67 outlets in a business that was launched by Our Price co-founder Gary Nesbitt in 1991.

The decision to divest of MVC comes as the entire Woolworths group finds itself the subject of a takeover approach by private equity group Apax Partners. A week ago, the Woolworths board received a proposal from Apax worth 58.2p per share and it has told the private equity group any formal offer must be made by May 6.

Despite Apax's interest, Izard insists the decision to sell off MVC is a separate decision to any takeover approach. "This is a debate we've been thinking about for quite a while," says Izard.

Although MVC suffered a like-for-like sales fall of 4.8% in Woolworths' annual results announced last Wednesday, the group says the chain's performance improved last year with losses narrowing substantially thanks to better margins and a tight control of costs. "The business is trading very well and profitability has improved significantly," says Izard. "The issue is

that the business hasn't had much money spent on it for a long time and it's really a question of the stores needing a lot of investment and do we need to expand the chain for full national coverage? There's a great opportunity, but it doesn't fit in with Woolworths' priorities at the moment."

Meanwhile, Music Zone's new owners are planning to double the size of the chain in the next three years. Grainger says he decided to bow out last year after considering whether to expand the chain or "put my feet up in the sun".  
● More details, p3



### Gorillaz set to grab spotlight

Parlophone is launching what is set to be one of the most unusual and ambitious campaigns of the year for its new Gorillaz album.

The band will follow up their 6m-selling debut with *Demon Days*, which is due for release on May 23, two weeks after its first

single *Feel Good Inc.*

The campaign will be backed by a sophisticated campaign using a website which is updated daily, in tandem with traditional retail and an interactive above-the-line campaign.

The sophistication of the marketing plot is at odds with the relative simplicity of the project from a music point of view. All tracks were written by Damon

Albarn, with production from Dangerousmouse, together with a wide range of vocal contributors including Dennis Hopper, Shaun Ryder and Martina Topley-Bird.

Parlophone managing director Miles Leonard says the A&R process was relatively uncomplicated. "What I love about it is that, in terms of the musical side of things, I only have to deal with Damon and a

producer," he says. "He has a vision of where he wants things to go and as long as he's happy with the producer things can take shape fairly swiftly."

Feel Good Inc went to radio last week, kicking off with a world exclusive for Radio One's Jo Whiley. In parallel with its issue as a for-sale download through digital services such as Napster and iTunes.

### BBC underlines the good news

The BBC is emphasising that job cuts in its Radio & Music department will free new funds for music shows p3

### Brit acts make SXSW splash

As the UK industry returns bleary-eyed from the SXSW festival, MW highlights 10 acts which made a big impact p6

### Digging into the video vault

With classic music TV footage in demand from "lists shows" and DVDs, archives are simplifying licensing issues p11

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



02.04.05/£4.25



## Independent specialist secures funds to double its number of stores throughout the UK

# Music Zone unveils expansion plan

### Retail

by Robert Ashton and Paul Williams  
Music Zone is bucking the trend in specialist music retailing with its new owners unveiling ambitious plans to double the number of stores in the next three years.

Just as new Bard research shows the number of indie and specialist chains are on the wane, managing director Steve Oliver and his team of new shareholders are preparing to use a multi-million-pound cash injection from venture capitalists to open around 15 stores a year over the next three years, taking the number of outlets in the chain from 64 to beyond 100. The new management team also wants to double turnover of the group from the current £75m to £150m annually.

The deal has been backed by private equity house Lloyds TSB Development Capital, which will take a majority stake in the music retailer, and Bank of Ireland, which



Big ambitions: (l-r) Bank Of Ireland's Chell, Oliver, Wormald

is underwriting debt facilities. Much of the money raised will go to founder Russ Grainger, who owned 100% of the business. Grainger adds, "A lot of people sell out when they are struggling, but we've been looking at getting backing for this for a long time."

However, there is still a sizable sum left over to spend on new openings. Oliver says 15 stores is "a sensible amount, which does not overstretch us or lose our focus. Obviously we have got the utmost confidence in what we are doing,"

adds Oliver. "Our results have been bucking the trend in the indie sector recently and I think this deal also bucks the trend."

Carl Wormald, investment director at Lloyds, who is also joining the new Music Zone board as a non-executive director, believes the investment in the music retailer makes sense, despite the backdrop of difficulties in the sector.

"It is competitive out there," he adds. "But Music Zone isn't just music, 50% is DVD and sales there are growing exponentially."

The remaining equity will be split between the new management team, including IT and operations director Walter Gleeson, senior product buyer CDe Andy Flint, senior product buyer DVDs Darryl Gaskin and commercial director Eren Ozagir. Sitting alongside Oliver and Wormald on the new board will be Gleeson and incoming non-executive chairman Terry Norris, who has retail experience on a number of other boards including book chain The Works.

While Music Zone appears to have managed to buck the trend for entertainment retailers, MCV, along with other high street generalists, has been heavily hit by the rise of the supermarkets, which now control around a quarter of the music market. One industry source notes MCV has struggled to lift its market share above 3-4%. "If you're not growing market share and can't increase your store base, because there are no sites and your margins are being hammered, it adds up to a nasty outlook," the source says.

Before its plan to divest of MCV, the Woolworths group previously announced its intention to halt any continued roll-out of its out-of-town Woolworths Big W brand, last week in the results announced last week for the year to January 29 2005 was hit by a 3.5% fall in like-for-like sales. The Woolworths Mainchain also went into reverse, with comparable sales dropping 1.3%, with operating profit for all the group's retail operations reducing from £46.2m to £40.7m.

The group says the entertainment market for Woolworths Mainchain continued to be highly competitive, while suggesting shortages of games hardware and a disappointing performance from new DVD releases during the final quarter resulted in disappointing sales. But operating profits for the group's entertainment wholesale and publishing businesses, including EUK, increased by 16.8% to £49.3m.

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## BBC restructuring will result in 'opportunities' for music

The BBC is promising huge opportunities for music programming if the 2,050 job cuts it proposed last week go ahead.

The cuts are expected to save £355m per year, which the Corporation promises will be invested in programmes. Already a number of areas of music content have been identified for investment, with a higher commitment to live music coverage and the introduction of completely new elements such as an educational initiative and a Proms for popular music.

The Radio 6 Music department at the BBC will lose some 150 positions, equivalent to 15% of its

workforce. This alone is expected to save £9.4m per year. In return, the BBC will give the department an extra £27m per year to spend on programmes.

Jenny Abramsky, who heads the department, last week expressed her sympathy to staff who would lose their jobs but said the announcement represented both good and bad news for radio and music.

Already, £6m has been earmarked to launch the previously-announced Alternative Proms and the Music For All educational scheme. The Alternative Proms will act as the prime example of the division's

### Affected divisions

- Radio 1: 17 posts (79% of the dept)
- Radio 2: 17 posts (18%)
- Radio 3: 13 posts (18%)
- Radio 4: Awaiting Dancer Review results
- Five Live: 1 post (from the network's HQ as content is outsourced)
- Radio 5: 29 posts (22%)
- Radio 6: 42 posts (13%)
- Interactive: 15 posts (22%)
- HQ: 5 posts (46%)

increased emphasis on live music. The vision is for it to do for contemporary pop music what the Proms does for classical music. It will bring together Radio One, 1Xtra, Radio Three's world music and jazz output and 6 Music. The

first Alternative Proms are planned for next year and will combine events from all over the UK. Other pledges at this stage include more live and exclusives sessions on Radio Two and 6 Music.

Abramsky told staff that music programming was one of the BBC's greatest strengths and this would feed into its Music For All education programme, which is designed to offer learning opportunities to encourage people to get involved in music making.

The BBC also wants to develop more interactivity for listeners with the Radio Player device that enables listeners to download content from BBC programmes.

Certain areas in radio and music have been ring-fenced from any reduction in headcount. These are the digital networks, the Proms and the performing groups and those areas funded by other divisions.

But redundancy proposals, which still have to pass through union consultations, would hit Radio One, Two and Three staff rosters by between 14% and 19%.

Last week's news of the redundancies follows the announcement three weeks ago of a 4.6% headcount reduction in backroom staff. This means a total loss of 3,780 jobs which unions have been quick to condemn.

### THE MUSIC WEEK PLAYLIST



**M.I.A.**  
**Anaral (XL)**  
The surprise star of SXSW is getting plenty of attention for her unique debut.



**CLEAR STATIC**  
**Talking In Your Sleep (Lizard King)**  
Introducing the 21st Century Duran Duran, hot on the heels of Kabinates.



**RAZORLIGHT**  
**Somewhere Else (Vertigo)**  
Fresh from a triumphant UK tour, this could be the band's biggest mainstream hit to date (single, April 11)



**JAMIROQUAI**  
**Feel Just Like It Should (Sony BMG)**  
The lead track from fifth album Dynamite should see Jay firmly re-established at UK radio and beyond.



**PURE REASON REVOLUTION**  
**Bright Ambassadors Of Morning EP (Modest)**  
Unable to be heard on the radio, but this 12-minute epic is winning over fans.



**APARTMENT**  
**Paid In Full (Steve Panda)**  
Single two on the way and it is sure to see this cool band continue their steady rise.



**NERINA PALLOT**  
**Everybody's Gone To War (Dabe)**  
Coming via a Chrysalis' blue venture, this track is making respectable airplay gains thanks to Radio 2 support.



**STEVIE WONDER**  
**So What The Fuss (Motown)**  
His first new recordings for 10 years could be the best thing he has done in 20.



**MYLO**  
**In My Arms (Grosswulf/Sony BMG)**  
With the Boy Meets Girl sampling clips out of the way, it's only one that's copied them all off is going to be a big hit (single, May)



**THE TEARS**  
**Refugees (Independent)**  
Brett and Bernard's classic and nostalgic first single since their reunion is easily the best thing either have done for some years.

Licensing Act set to cut costs for venues, but may hit small festivals

# fresh price on live music

by Robert Ashton

Clubs and pubs promoting live groups and singers are expected to be significantly better off under the new Licensing Act, although small festival promoters may face higher fees.

The fee levels for the new premises licence is based on the rateable value of the venue as set by the local authority, with a mid-sized venue charged less than £300 a year to stage music. Five bands from A to E have been designated, representing an increasing scale of rateable values with the highest - Band E for premises with a rateable value of £125,000 or more - being charged £635 for a new licence.

However, DCMS deputy head of licensing implementation and communications team Jason De Bono says the vast majority of premises which will be issued with the new scale licences - which replace the public entertainment licences (PELs) issued by local authorities - will be in Band B. This is for a venue with a non-domestic rateable value of between £4,301-£33,000.

"Band E is for venues such as the Royal Albert Hall; the vast majority are going to be in the B category," says De Bono. Pubs, clubs and bars in the B band will be expected to pay £190 initially for a new application, settling to just £180 annually. However, De Bono points out there will be a nominal £60 fee if the venue wants to extend its music policy from 11pm to a later hour under the new law.

An examination of a cross-section of music premises in north London shows that Camden's Monarch would be in Band B, but Islington's Topp & Anchor, Camden's Dublin Castle and jazz Cafe and Kentish Town's Bull & Gate would all qualify for Band C

## The cost of live music

### WONK LICENSING FEES

Band	Rateable value	Cost	Additional fee for changing
A	Up to £4,300	£100	£20
B	£4,301-£33,000	£190	£60
C	£33,001-£67,000	£315	£80
D	£67,001-£125,000	£450	£100
E	More than £125,000	£635	£120

FESTIVAL FEES	Fee
Attendance	£1,000
2,000-9,999	£1,000
20,000-29,999	£2,000
50,000-99,999	£32,000
90,000 plus	£64,000

THE COSTS OF LICENSING FOR SMALL AND MEDIUM SIZED VENUES UNDER THE LICENSING ACT 2003

because their rateable values fall between £33,001 and £67,000, translating to a £315 fee under the new scheme, falling to £295 annually. Larger premises such as Koko will be rated within Band D, resulting in a £450 fee for a new licence, with the Forum qualifying under Band E and a £635 fee.

This compares favourably with terms under the old PEL, which typically charged £385 for a venue with fewer than 200 people and as much as £614 for a venue with a capacity of just 350 people.

Musicians' Union communications official Keith Ames says the new system is more cost effective for the venue operators and pubs. However, he adds that there is still some concern that folk and jazz festivals might be hit by the fees applied for "large-scale events". Under this, events attracting between 6,000 and 9,999 people will be hit with a £1,000 charge (see breakout).

Cheltenham Jazz Festival organiser Dominic Hamilton believes the fees for outside events could be prohibitive for small jazz and folk music events. "£1,000 would make a big difference," he says.

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**BPI AWARDS**  
All Rights  
Graham Coxon -  
Happiness  
Majestics  
(Pop Ignition) (silver)  
Various -  
The Album 05 (EMI  
Virgin) (silver)

Rufus Wainwright -  
Waltz Two (Polydor)  
(silver)  
Marc - Turning  
Point (Capitol)  
Various - I Love  
Mum (EMI Virgin)  
(gold)  
DVIDS  
Kylie Minogue -  
Body Language Live

(Parlophone) (gold)  
Queen - Live At The  
Bowl (Parlophone)  
(double platinum)  
Queen - Live At  
Wembley  
(Parlophone) (four  
times platinum)

## BODYROCKERS

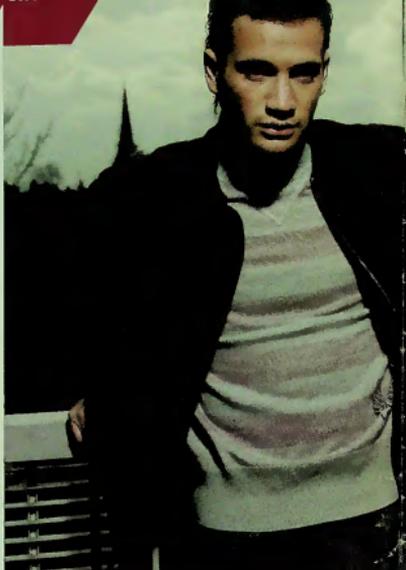
Another sign that the dance market is continuing to make a strong recovery comes from evidence that major labels are once again investing in electronic music.

Anglo-Australian dance duo BodyRockers are among the acts benefiting from a change in fortunes for the genre. The band has been signed to Mercury Records for a five-album deal by executive VP Matt Jagger, who says they are far from typical dance acts.

"I know the difference between one-off singles and dance artists," he says. "When I heard the depth of the songwriting, I knew a big dance single was just the starting point."

**CAST LIST** Press: Regine Moxlett Publicity: Product manager: Duncan Scott; Mercury: AAR: Elias Christides; Mercury Press: officer: Louise Mayne; Mercury: TV: promotions: Nicola Loud; Mercury: Radio: Rob Pascoe; Mark Rankin; Mercury: Management: Dennis Ingridis; Lorraine Quinn-Slater.

## SNAP SHOT



The act are already picking up strong radio support for their debut single I Like The Way, which is due for release on April 18.

A mix of grungy riffs, menacing vocals and husky beats, the song has been record of the week on both Scott Mills and Colin & Edith's shows on Radio One and moved up to the B-list at the station last week. It is also played on Beat 105 and the video is receiving heavy plays at The Box.

The track was first championed last September by DJ Eric Marlin, who played it on the same night it was finished. Radio 1's Pete Tong also immediately made it his "Essential New Tune".

# Flyposters take a pasting as Camden sets precedent

The granting of an Anti Social Behaviour Order (ASbo) against Diabolical Liberties managing director Tim Horrox last week looks set to create a precedent for a clampdown on flyposting across England and Wales.

Diabolical Liberties has been forced to abandon all flyposting in the borough of Camden, a move the local council says will reduce such activity in the area by 99%. Furthermore, it says other councils were immediately in touch to ask for advice on how they could repeat their example across the country.

Camden Council, whose actions were later officially endorsed by Keep Britain Tidy, says although it has no jurisdiction outside the borough, it will gladly help other authorities. So far, 19 councils have come forward to offer support and ask for advice.

The case set a precedent in the way Asbos are issued as they are usually granted to curtail the activities of unruly teenagers or noisy neighbours, not against

**Above all, I have in mind the simple fact that putting up flyposters is illegal**  
Judge Henderson

managing directors as a means of clamping down on their business activity. If Horrox's company is found to be responsible for flyposting in the next two years, he could face prison. Other councils in cities across the country now have a model for tackling the issue, argues Camden Council.

Councils will have to prove three crucial elements to achieve a successful result, they say. The first is the simplest: that the managing director of the company is responsible for the activities of the company. District Judge Henderson, who presided over this case, decided simply. "The managing director of a company dictates its actions."

Secondly, councils must prove

flyposting is an activity that causes harassment, alarm or distress. Camden Council presented witnesses who said their business had suffered as a result of flyposting and that it had increased their fear of crime and felt it attracted "urban crime". Judge Henderson acknowledged the importance of music to the area, but ruled, "I am satisfied it causes people in Camden, at the very least, distress."

Finally, the judge has to decide if the granting of an ASbo is an appropriate means of solving the problem. "Above all, I have in mind the simple fact that putting up flyposters is illegal," Henderson said with regards to this final matter. "I am satisfied it is necessary to make such an order."

Horrox has said he will consider an appeal against the decision. He will also try to engage the council in debate about a legal alternative to flyposting in which designated areas are created for posters to be pasted up at low cost.



Band C ratings: a band plays at London's Dublin Castle

Music Zone and MVC are well positioned to offer genuine alternatives in the music retail market' – Editorial, p14

TOP 10 WORLDS

US (\$m changed)	62,252,730
UK	2,353,125
Japan	5,168,118
UK	3,509,116
Germany	2,849,423
France	1,979,348

Australia	717,613
Canada	695,478
Italy	622,078
Spain	572,412
Netherlands	508,290
Source: IFPI	

## 2004 figures highlight turnaround in global music sales

# World sales level off after rise of digital

### Sales

by Paul Williams

The global record industry achieved its best year-on-year performance for physical sales in five years in 2004, despite an explosion in the digital music market.

Although the number of tracks downloaded increased 10-fold in the year, IFPI figures announced last week showed CD unit sales almost matched 2003's levels with a decline of just 0.4% over the 12 months. In contrast, the value of the physical business fell more sharply by 1.3% to \$33.6bn, suggesting falling prices are helping to keep music fans turned onto CDs.

Only a year earlier, the industry was hit by a decline in the global business of 7.6% by value and 6.5% by volume, while in previous years it suffered double-digit year-by-year drops. With digital sales also taken into account, the IFPI estimates the global music market was flat over the past year.

Record buyers on both sides of the Atlantic played a crucial part in the performance turnaround, with unit sales and the value of the business coincidentally both rising in the US by 2.6%, while in the UK unit sales improved by 3.0%. The value of the business dropped in the UK by 1.6% to \$3.5bn (£1.9bn) although, with the exception of the States, this was the strongest year-on-year performance among the world's 10 leading music markets.

Both markets' performances were accompanied by falling

prices, with IFPI director of market research Keith Jopling noting that NSP figures suggest CD prices in the US fell on average by a dollar over the year to around \$13, while BPI statistics point to UK CD prices now averaging just £9.50.

"We've had a couple of years now of consistent price falls in the US, UK and Canada and to a lesser extent in Europe, but it has happened there as well" he says. "There's a combination of aggressive supermarket prices and the mainstream sector wanting to compete with that."

Virgin Retail executive director Simon Douglas says price deductions are a factor in the UK market, but suggests the trend could be bottoming out, with supermarket CD prices now fixed around the £9.79 mark.

The UK and US both benefited from strong sets of releases during the year, with the UK enjoying a series of successes through debut albums by domestically signed acts, including Keane, Scissor Sisters and Katie Melua.

Meanwhile, Sony BMG's Usher topped an IFPI-compiled list of 2004's biggest albums worldwide with *Confessions*.

BPI executive chairman Peter Jaramon says, "It's driven by British music across the board, whether majors or indies,

and sometimes in the face of difficult economic conditions. We continue to invest in new talent."

Other markets also showed encouraging signs during 2004, not least Japan and Germany which both overcame steep declines of previous years to experience more modest value drops of 1.8% and 4.2% respectively. Japan remained between the US and UK as the world's second biggest music market, but Germany moved back into fourth position ahead of France, which was hit by a 14.8% value decline – the biggest drop of the 10 leading markets. The French market has been heavily hit by illegal file-sharing.

The German turnaround can be partially attributed to the popularity there of the DVD music format, which accounted for 9% of the market's entire music sales compared to just 5% in the UK. Jopling says worldwide music DVD sales are "storming away". "It's worth \$2.6bn – in 2001 when we first really measured it, it was only worth \$1.1bn," he says. "It means if you're a fan of an artist there's more reason to spend your money. Rather than wait two years for an album and see them on the charts, there's now a whole raft of special edition albums or you can buy the DVD."

Usher 2004's top-selling global album paul@musicweek.com

## CDs gain competitive edge

The IFPI believes the digital music market could be helping to prop up the CD sector, rather than hurting sales as some have predicted.

The organisation's director of market research Keith Jopling points to the proliferation of special-edition CD releases that have hit the market in the last year, giving record buyers improved value for money with extra tracks, enhanced packaging and sometimes a free DVD.

Jopling says labels are having to improve their CD offers by adding value to their releases to give consumers additional reason to buy a physical product. "There's plenty of life left in the core product and the great thing about the whole digital revolution is that, since Napster and iTunes and the

legal Napster, it's actually pushed the development of the CD. The CD has improved so much over that time," he says.

Virgin Retail executive director Simon Douglas says labels are having to work "a bit harder and smarter" when putting together CD releases. "If you think of the Kaiser Chiefs album that came in a limited-edition format and this week the *Queens Of The Stone Age* album has a limited edition," he says. "It's value for the customer and it gives them the choice of buying the ordinary CD or going for the limited edition."

Meanwhile, IFPI is expecting to incorporate digital sales into its main set of annual global music sales next year, although it has unveiled some separately-listed

figures for 2004. Jopling says at this stage his organisation is only "85% happy" with its analysis of the digital market, but expects it to be close to an acceptable 95% level for the 2005 report.

"The UK is the third highest-ranked digital music market in 2004, with a 3.7m single-track downloads legally purchased during the year, not including albums and bundle downloads."

"Secondary finishes ahead of the UK with 7.5m downloads, but both territories are dwarfed by the US where 142.6m digital tracks were purchased in the year. Already in the first two months of 2005, another 43.5m tracks were downloaded in the US, more than twice the 16.7m figure achieved over the same period last year."



## MU leads opposition to draft moral rights law

The Government's plan to roll out legislation to provide moral rights for performers may run into a brick wall if the Musicians Union and others successfully challenge its latest draft legislation.

With the consultation process drawing to a close – a final deadline was March 18 but the Patent Office (PO) remains open to submissions – the music industry has been drawing up its reply to the Government's plan to implement provisions in the 1996 WIPO Performances and Phonograms Treaty (WPPT) to bring the UK into line with Europe.

It is envisaged that performers will be given similar moral rights to those enjoyed by authors.

namely that they will be identified and enjoy integrity and their work will not be subjected to detrimental treatment. To make these rights effective in the UK, the Government is planning to amend the Copyright, Designs and Patents Act (CDPA) 1988. Although the MU, Music Managers' Forum and others

believe the move is long overdue, they suggest the issue is too important to come under the CDPA and requires its own Act. The Government says there is not sufficient time for this.

MU general secretary John Smith is also threatening to take the Government to the European Court if its recommendations are not taken on board.

The MU, MMF and Equity are disappointed that the draft legislation only applies to audio and does not extend to audiovisual material, while MMF copyright and contracts sub-committee chairman David Stoppa argues that the legislation could be meaningless unless the rights are "unwailable". He says artists usually come up against "multi-million-pound multi-national record companies" in contract negotiations and believes the phrase "You hereby waive your so-called moral rights..." will become commonplace unless the legislation is made unworkable in contract.

Talent

SXSW Q&As

MIKE SMITH Senior VP A&R EMI Music Publishing. Number of times you have been to SXSW including

this one: 10 Best band/artist of SXSW 2006: The Texas Rangers Musical discovery: The Mint Chicks - bad ass Miami siblings who you shouldn't mess with

Biggest disappointment: Ray Lamontagne - canceled Gossip: 15 lawyers squabbling by his one buzzy band Back next year? Hell yeah!

ALEX GILBERT A&R manager, 14th Floor Recordings. Times at SXSW? four Band/artist: The Flieshouts at Stubbs, Billy Cyo

In general and Lamp-view at the Filter party Oh and QOTSA is an aircraft hanger. Musical discovery: I made that a week before in LA. The album.

Biggest disappointment: Dixie Party at Stubbs. Watching Aja [Scott, MW publisher] and Corbin [Hainesfield, 14th Floor boss] beat

Zane [Lowe] and I after someone pelted all the opposition's balls, while doing various impressions of Rod Garagosa. Gossip: That either Stephen Blass had

been killed by a bounce. They weren't - See Dope's Dopey (215 Ed) Will you be heading back next year? Of course.

DOUGIE BRUCE A&R Universal Music Publishing. Times at SXSW? two Best band/artist: The Kaiser Chiefs Musical discovery: Carli 147.

The UK industry featured impressively at this year's South By Southwest - now the leading festival

# Brit pack unleashes

British music put its stamp firmly on the worldwide map at South By Southwest 2005, which concluded last weekend in Austin.

It seems every aspect of the UK music industry - artists, labels, publishers, agents, media - has upped the ante in supporting the festival, which is now the leading new music event in the world.

Lewis Carnie head of live music, events and talent for Radio Two was suitably impressed with the volume and quality of artists appearing.

"It was amazing how many incredible bands were playing this year," says Carnie, who was overseeing the station's second year of coverage of the event, which will be celebrating its 20th anniversary next year.

"We have significantly increased what we do around the event, which this year featured a whole Texan season around SXSW itself," he says. "We had a tremendous response to the shows from Austin, with lots of texts and e-mails from listeners in the UK."

I thought Kaiser Chiefs and Robert Plant put on amazing shows and, of the performances we broadcast, James Blunt went down extremely well with our audience."

The huge queues experienced by many venues for the buzz bands highlighted the changing nature of the event, which is increasingly about giving exposure to acts already on the radar.

"I think this event is of most benefit to those acts that already have some heat on them, Bloc Party are a good example this year," says Sony BMG VP A&R Nick Raphael. "They already have

broken through in their home market and SXSW is about translating that buzz to a new level."

Radio One's event at La Zona Rossa attracted one of the largest audiences of the four-day music programme with a line-up featuring Tom Vek, Hard-Fi, The Magic Numbers, Nine Black Alps and Idlewild. The station's head of live events Jason Carter says their activity was a resounding success and has plans to put on a similar event next year. "It was the first time we have put on an event at SXSW and we are very pleased at how it went," says Carter.

"In addition to a gig, we had two broadcast acoustic sets from Josh from Queens Of The Stone Age through to unknown acts that came via a busking booth we set up on 6th street."

Carter adds, "There felt like a much bigger British presence this year, everywhere I went I was bumping into people from the UK."

One UK-signed artist seen successfully climbing up the career ladder in Austin was XL's M.I.A., who proved to be the surprise hit of the festival, attracting widespread media approval.

Austin's *Chronicle* paper gushed that M.I.A. is "bridging the gap between stereotypically sexist strains of Southern crunk/Jamaican dancehall and the carefully devised strategies of Public Enemy-inspired rap, the formula for intelligent fun on the dancefloor is mighty comfortable resting in the pocket of M.I.A.'s swerving butterfly".

The appearance of M.I.A. is part of a strategy by



Front page news at SXSW: the UK's M.I.A. (above) and Robert Plant (inset)

XL to break the artist via the States, where she is more closely aligned to a scene than in the UK. Her stripped-down electro R&B sound is being embraced by the dancehall and crunk scene. M.I.A. has already been featured on the cover of *Fader* magazine, along with widespread tips from US tastemakers.

XL founder Richard Russell says the excitement about M.I.A. is particularly interesting because musically she is doing something new for the US market. "The different styles of music she is pulling together in the way that she is doing it hasn't been done before, so that's exciting, especially in the US where it can be hard to get very new things through," he says. "I don't expect it to be a really easy record to have immediate success with, but I do feel very confident and happy that she has delivered such a good album and people are really responding to it in the US."

Elsewhere, Welsh band People In Planes successfully used SXSW to ramp up current interest from US labels, and are understood to be negotiating a significant worldwide record deal with an American label.

'It was amazing how many incredible bands were playing this year'

Lewis Carnie, Radio Two

## How was it for you?: Nine Black Alps



For some UK acts, the purpose of visiting SXSW is to get signed or to introduce themselves to the US market.

But the increased coverage the festival now gets via media such as Radio One, Radio Two, 6Music and MTV means it is sometimes worth making the visit purely for the exposure back home.

One band focused on generating UK attention in SXSW this year were Manchester indie grungers Nine Black Alps, who are signed to Island Records.

"The main reason we did it this year was for UK exposure," says Miriam Kaufman of the band's management company ATC Courtyard Management, also home Radiohead and Supergrass.

Unfortunately, one of the group's planned open-air appearances at the Island Records

showcase was the subject of a bout of inclement weather.

"It was a shame it got rained off, but the band ended up setting up their gear in the back of the venue and playing there, which was perhaps better anyway because it was darker and had a guerrilla gig mentality," she says.

Later that evening, Nine Black Alps played at MTV2's main gig at La Zona Rossa, which will be broadcast in the UK at a later date. The gig also featured Tom Vek, Hard-Fi and The Magic Numbers.

"We also got a chance to meet up with the US label, who are setting up the campaign, but are a single behind where we are at in the UK," says Kaufman. Nine Black Alps' debut album is scheduled for UK release in June.

**Biggest disappointment:** Be Your Own Pet  
**Gossip:** That weird bit  
**Back next year?** Yes

**RICHARD HOLLEY**  
creative manager,  
premiere (UG)  
**Times at SXSW?**  
one  
**Best band/artist:**  
Hard-Fi and The  
Ratones  
**Musical discovery:**

**Be Your Own Pet**  
and Amy Smith  
**Biggest disappointment:**  
Guns for girls  
**Gossip:** Apartment  
to get big US deal  
**Back next year?**  
Hopefully

**RICHARD RUSSELL**  
XL co-owner,  
**Times at SXSW?**  
one  
**Best band/artist:**  
Be Your Own Pet  
and M.I.A.  
**Musical discovery:**

**New White Stripes**  
album (actually  
heard it in Memphis  
after SXSW)  
**Biggest disappointment:**  
All surprises were  
pleasant, no  
disappointments

**Gossip:** That M.I.A.  
didn't get in the  
country  
**Back next year?**  
Oh yes

**CONOR  
McNICHOLAS**  
Editor, **NME**

**Times at SXSW?** 1  
**Best band/artist:**  
Kaiser Chiefs. Did a  
stunning gig that  
turned an audience  
of wary cynics into  
converts.  
**Biggest  
Musical discovery:**  
The Longcut can

really cut it live.  
First London gig  
was a wash-out but  
the gig at Exodus  
was stunning. The  
Yanis loved it too.  
**Biggest  
disappointment:**  
Superystem. Not

enough Rapture, too  
much They Might  
Be Giants.  
**Gossip:** Damon  
Albarn was giving  
Ricky Kasso a foot  
massage backstage  
after their Radio  
One gig.

**Back next year?**  
Definitely, it will be  
bigger than ever for  
our readers.

live in the world for new music - with XL-signed M.I.A. emerging as a surprise hit

# Talent at SXSW 05

## Ten winning acts from SXSW 2005

### APARTMENT

Following in the footsteps of The Killers a year ago (whose scheduled SXSW performance was pulled at the last minute), London four-piece Apartment's aborted Friday evening gig at Exodus left a host of leading industry figures standing outside on the pavement. Problems with the venue forced the cancellation, but the band more than made up for it by playing a storming daytime set the following day at Pok-E-Jo's Barbeque. With everyone from *NME* editor Conor McNicholas to the heads of some of the most successful US imprints nodding in approval, it looks like this band are emerging as one to watch. They will release their second *Fierce Panda* single in the UK in late May.

### BE YOUR OWN PET

To be filed under this year's Yeah Yeah Yeahs/Strokes/White Stripes, these Nashville teenagers upped the current hype surrounding them to become the US buzz band of SXSW 2005. Their *La Zona Rosa* gig was an A&R-fest of top label executives and publishers from both sides of the Atlantic, with speculation abounding of a \$1m deal before the end of the event. The group are already the subject of serious UK interest, having released a one-off single with XL (which charted last week at 68) with a further one-off single to come via Rough Trade before the band commit to a long-term deal.



UK acts making a splash at South By Southwest: Wichita's Bloc Party (left) and XL's M.I.A., who used the convention to launch her debut album *Arular* in the US

### BLOC PARTY

Widely dubbed "this year's Franz Ferdinand" by key sectors of the US media, Bloc Party were among the highest profile UK bands playing this year. The group bagged one of the best slots at the festival, with a primetime set at open air venue Stubbs. In addition, they played several other key private events, including the bash by *Fader* magazine, on which they were recently cover stars. The band's

### KAISER CHIEFS

Hot on the heels of Bloc Party,

current UK indie darlings Kaiser Chiefs impressed US crowds, who were eager to see what is happening on the British music scene. Along with their evening gig, they were also one of the key attractions of the *Fader* magazine parties. Judging by the response, they look poised to emerge as one of the most successful UK bands in the US this year.

### LONG-VIEW

It has been nearly two years since anthemic UK indie act Longview (before their forced, now hyphenated, name change)

released their debut album *Mercury* in the UK. It is perhaps understandable therefore why many people would scoff at the suggestion of the album becoming one of the key UK breakthroughs of this year. But, having recently signed to Sony BMG in the States, the Manchester group are set for a huge push this year on both sides of the Atlantic. Two of their landmark songs, *Further* and *Can't Explain*, have been reworked and will be re-released with a mainstream marketing campaign that could emulate Snow Patrol or Keane. Their SXSW performance highlighted how far this act has come in the past two years.

### M.I.A.

M.I.A. was the surprise hit UK export of SXSW and attracted plenty of media support. The 27-year-old solo artist last week launched her debut album *Arular* in the US, ahead of its UK release in April. Signed to XL, she is licensed to Interscope in the US.

### NIZLOPI

The duo hailing from Leamington Spa in the Midlands were on a mission to take over from where Jamie Cullum left Austin last year, popping up for impromptu performances whenever, and wherever, they could. Their official SXSW gig at Buffalo Billiards won over a crowd of mostly US music fans there to see someone else, who started off curious at Nizlopi's

enque gig and beatbox style and ended up clapping along to the duo moved from the stage into the audience. Further performances along 6th street boosted the success of their trip.

### AMY SMITH

The only unsigned artist to appear at the BPI-supported showcase of British talent (also featuring Embrace, James Blunt and Dogs Die In Hot Cars) evoked memories of classic female singers such as Carole King. Managed and mentored by the team who masterminded Jamie Cullum's rise to fame, Smith could emerge as the next artist to give Norah Jones, Katie Melua and Dido some serious competition.

### WE ARE SCIENTISTS

Originally hailing from Los Angeles, this band are now based in New York, where they have released three self-released EPs to date. They will follow up their much-talked about SXSW performance with a UK visit in April.

### WOLFMOTHER

Wolfmother came a close second to Be Your Own Pet as the International Industry Buzz band of SXSW 2005. The Australian band, who are signed to Modular in their home country, have drawn influences from the heavy riffing of early Black Sabbath and could be seen as rock's equivalent to Supergrass.



Acts to watch: unsigned singer Amy Smith (left) and East London-based Apartment

# File-sharing networks face legal action, but new products may offer legitimate alternative

## As Kazaa and Grokster face courts, Arvato pushes legal P2P platform

### Downloads

by Nicola Slade

Litigation and issues surrounding the legitimacy of peer-to-peer file sharing have taken centre stage in global technology and music news over the past 10 days.

While ongoing court cases have stolen most music technology headlines – both Sharrman Networks, the Australian parent company of the file-sharing software provider Kazaa, and the Grokster case have filled the column inches – new legitimate peer-to-peer propositions are also slowly but surely continuing to emerge.

Last Wednesday (March 23) Sharrman Networks and a prosecution team led by the Australian music industry gave their closing arguments in a trial which has lasted for more than two months.

The prosecution argues that Sharrman should be held liable for copyright infringement for the illegal files shared over its network, while Sharrman denies any wrongdoing and, indeed, any evidence of the existence of an alleged contract which the prosecution argued allowed the company to monitor sharing of copyright-infringing files through the Kazaa system. A decision on the case is expected by mid-May.



Hitting the headlines: Australian case against Kazaa owner Sharrman is in its final stages, while Grokster is heading for a US court



Meanwhile, a date has been set for the Grokster/Streamcast hearing at the US Supreme Court. The hearing marks the beginning of the end for the case, which has so far been in and out of the courts three times. In August last year, the Ninth Circuit Court of Appeals in San Francisco ruled that Grokster/Streamcast could not be held liable for copyright infringement, which subsequently sparked the latest appeal. Within the past week, 27,000 writers and music publishers have filed papers, insisting that the software provider is directly damaging their livelihoods, a move designed to lend more weight to the

prosecution. The trial begins this Wednesday (March 29). While the litigation becomes a mainstay in technology news, launches of new legitimate peer-to-peer networks are not going unnoticed behind the headlines.

Arvato, the distribution and technology arm of Bertelsmann Group, last Wednesday (March 23) announced the arrival of its white-label P2P platform, which it intends to license to businesses such as film, record and mobile companies.

Arvato is selling the product on the basis that the system uses a centralised server running on a decentralised network.

Under this system, customer A can sell a music download, originally purchased from the Arvato system, directly to customer B. However, the delivery will be intercepted by a message from the central server, thanks to a code wrapped around each file, which will demand a payment.

In a similar service to that operated by Webshare, customer A will receive a small commission for the sale. The creators of the Arvato system boast that the centralised/decentralised model also allows companies and individuals to share particularly large files such as films and TV programmes.

A spokesman for Arvato says, "We are currently in talks with a number of potential customers, but realistically it will be two to three months before we have anything to formally announce." Whether one of those customers will be Sony BMG remains to be seen.

Also last week, a US company called BitMunk was causing a stir in digital circles by launching its services to music, TV and film creators, both on an individual and corporate level. The legitimate P2P network works by allowing those supplying content to set price levels and a DRM of choice. Similar to the Arvato platform, customers can sell files for a small cut, but digital watermarking ensures that the file both remains on that network (and cannot be shared on an equivalent such as Kazaa). Meanwhile, the system ensures that the artist is always in receipt of monies for each transaction.

While previous P2P propositions such as Weedshear proved popular in theory, if not always in practice, it remains to be seen whether the newer incarnations of such legitimate applications, which promise to revolutionise the music distribution process by allowing artists, distributors and fans to "collaborate" directly, will be adopted on a significant scale.

nicola@musicweek.com

## Improved u-myx aims to involve fans

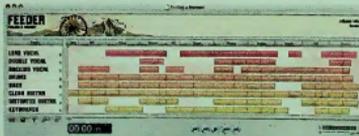
### Company profile

Seven months after the release of Muse's Butterflies And Hurricanes single, which heralded the introduction of the interactive music format of u-myx, a new version of the software has been released.

This time it is Feeder who are pioneering the format on their new single *Feeling A Moment*. As with the original u-myx, it allows the user to mix their own versions of songs on a computer, using onscreen sections broken down into individual components.

However, version 2.0 adds new features, including enhanced volume automation and the ability to convert the finished track into a ringtone.

Feeder co-founder of u-myx, believes the software offers added value to fans by giving them "hours of fun" for the price of a single. Many u-myx singles include extra parts of the



Feeder CD, fans invited to send in their own mix for the B-side of their next single

song that were left off the record including the forthcoming *Lady Sovereign* single, *Blah Blah Blah*, her first for Universal. The u-myx version of the track includes what Barnes calls a "complete archive of the track", including extra vocals and guitars.

Feeder are planning a competition around the release of *Feeling A Moment*, with fans offered the chance to upload their own u-myx versions of the song to a Feeder microsite and the winning mix, as judged by the band, becoming the B-side of Feeder's next single.

David Rowell, director of marketing at Echo, says, "Feeder have always been at the forefront of fan interaction. The *Just A Day* video for the 2001 single saw the band's fans providing the visual content for the song's video. The u-myx platform is enabling the band's fans to go that one step further and interpret *Feeling A Moment* to their own taste."

u-myx is currently looking to move away from the restraints of running the software from a CD and has developed a downloadable version of the software, with far smaller file sizes.

### TOP 20 RINGTONES

The Top 20 RINGTONES	Artist/Title	Provider
1	Nelly Felt, Tim McGraw Over and Over	Windows/MusicMatch
2	Tony Christie, Feat. Peter Kay (Is This The Way To Amarillo)	Windows/MusicMatch
3	Sunset Strippers Falling Stars	Universal
4	Meryl All About You	EMI/Universal
5	Planet Planet California	Varia
6	Anon Locked Up	Emu/Saba
7	Jennifer Lopez Get Right	Warner/Cherry Red
8	Stereophonics Dakota	Universal
9	Basement Jaxx Oh My Gosh	Universal/DC
10	Eminem Like Top Soldiers	EMI/Universal/Interscope/Warner Bros
11	John Sullivan Only Fools & Horses	EMI
12	Evanescence My Amortal	EMI
13	B2K My Band	EMI/Sire/Style-A-Go-Go/Warner Bros
14	USHER Caught Up	EMI/Universal/Interscope/Warner Bros
15	UNITING NATIONS OUT OF TOUCH	Warner/Cherry Red
16	Cabin Crew Star To Fall	Universal
17	50 Cent Gang Shit	EMI/Universal
18	Gwen Stefani Rich Girl	Universal/Capitol/Warner/Cherry Red/Warner Bros
19	Scissor Sisters Filthy Gorgeous	EMI/Universal/Interscope/Warner Bros
20	Chemical Brothers Calvinize	Universal/Interscope/Warner Bros

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Classic footage from shows such as *Top Of The Pops* and *The Tube* is in demand from both "list shows" and DVD producers – and licensing is becoming more flexible, writes *Adam Webb*

# Music TV hits the rewind button

In these content dependent times, anybody possessing a catalogue of archive television footage is, theoretically at least, sitting on something of a goldmine. For music this is particularly so. The appetite for archival performances and interviews, particularly those of the previously unseen or long forgotten variety, continues unabated. Indeed, in an industry which is looking increasingly towards the audio-visual they are practically its lifeblood.

The recent launch of ITN's music archive is a timely reminder of the value of this footage. Collating material from the likes of Granada Television, Channel 4 and British Pathé via an online search engine, its catalogue is a veritable treasure trove including programmes such as *The Tube*, *So It Goes*, *What's On*, *The South Bank Show*, *The Word*, *TFI Friday*, *The White Room* and *T's*.

Whether it is era-defining moments such as Nirvana performing *Smells Like Teen Spirit* on *The Word* or Madonna's UK TV debut on *The Tube* (when she was apparently labelled a "no priority act"), the fact that ITN has opened up these vaults has been described as a "watershed" by its chief executive Mark Wood.

But ITN is not the only major content owner to offer greater access to its archives. Last year's re-branding of BBC Library Sales (part of BBC Worldwide) as the BBC Motion Gallery also offered an enticing hand to those wishing to license content – in this case the voluminous BBC and CBS News archives including footage from the likes of *Top Of The Pops*, *Whistle Test*, *Rapido* and *Later*, along with obscure performances from daytime shows such as *Pebble Mill*.

For content owners, such manoeuvring marks a common-sense strategy as they seek to exploit the depths of their catalogue – but it is also a welcome development for the record labels, broadcasters and production companies which are all increasingly looking to tap into this well of footage for a variety of reasons.

First and foremost is the sheer proliferation of music media. The UK now boasts more than 25 digital music channels – in addition to music that comes under the wider umbrella of "entertainment" programming – all of which require a constant supply of clips, performances and rushes. "If you switch on today," says Endemol's Malcolm Gerrie, "then I'll guarantee you that across a digital music channels there are probably about a dozen 'list shows' and that's without even including the terrestrial channels."

"Those shows have their critics, but they still deliver really big audiences and they are archival. Archives are basically the spine of those



shows, whether it's the Bay City Rollers or Captain Beefheart."

Add to these the various new media platforms, the burgeoning 3G mobile market – all of which seek to differentiate themselves via content provision – and a DVD and CD market that thrives on added value and demand for archived footage becomes almost inexhaustible.

Even what may appear peripheral products such as covermounts or digital board games are playing an increasingly important role in this market.

For Ross Landau, head of the ITN Music Archive, the convergence of audio-visual content simply marks the next stage of evolution for an industry that was always technology-based. "We've gone from vinyl LPs to CDs and now we're in the digital age," he says. "What you're seeing now is the major record companies going forward and grabbing hold of this new media technology – they want it for DVDs, or websites or downloads and they've totally embraced it."

"It's a technology-based industry and I think finally now footage is going to tie up with audio sound and the two will go together."

Such media proliferation has raised business opportunities for both the television companies and the music industry. For catalogue owners, the marketplace has expanded exponentially and footage is at a premium; for the music industry, there are more platforms and products through which to exploit visual content than ever before.

Nirvana on *The Word*: just one gem from ITN's music archive

**I think finally now footage is going to tie up with audio sound and the two will go together**

Ross Landau, ITN Music Archive

And this has not only affected the moving image – traditional photo libraries have also benefited from the need to enhance product with picture galleries or other exclusive material.

For Redfern Music Picture Library director Dede Millar, although the impact of DVD has so far been negligible, the company will always take advantage of new forms of media as and when they arise.

"Certainly the DVD business has increased in the past 18 months," she says, "and it will hopefully continue to increase. But it's still a growing market and to us it's just another format – after DVD there will no doubt be something else."

Whether this is providing backdrops to Channel 4's *Music Hall Of Fame* or curating the *Hitsville UK* exhibition celebrating the 40th anniversary of Tama-Motown's first UK tour, Millar sees this very much as a continuation of how the picture archive has always operated.

"I think it's all about adapting to the marketplace and the different formats," she says, "visual imagery was and still is part of that process, it's just the applications that change."

However, for the major television archives, it is the extra-led DVD market which takes most prominence, simply because the supply of vintage footage is so easily outstripped by demand. While today's artists exist in an audio-visual world and television rights are not given away quite so easily, footage of some of the world's biggest artists, even from a decade ago, is either scarce or under the

ownership of broadcasters who cannot exploit it commercially.

"If you take a band such as The Clash, they only ever did two UK television appearances," says Initial/Endemol's Malcolm Gerrie. "One of them was *Alright Now* for me up in Newcastle and the other was *Something Else* for Mike Baldwin. That was it. They never did *TOTP* or anything else. So that archive now has a massive premium and there's a constant appetite for producers and networks around the world, all desperate to find unseen nuggets."

The upshot of this is that, while most labels will hold footage in their own in-house archives, there will most probably be key moments of an artist's career, particularly if it is a "heritage" artist, where tapes are held by a broadcaster.

Unfortunately for the labels, these might often be those sought-after nuggets like rare or early TV appearances, an interview or piece of news footage that was unsuitable for VHS, but would make the perfect extra for a DVD.

In such scenarios, the label is still likely to license the footage from the broadcaster on commercial terms, explains EMI head of DVD and audio-visual Stefan Demetriou.

"We're looking at a couple of projects at the moment with 'heritage' artists that we have and there will be things that may have gone unseen or unnoticed for some time and so talking to archive-holders is really important," he says.

"It's especially true when you get into interviews and things that happened spontaneously within the news. There's always that view that we have to cover all bases just in case you miss something."

Sony BMG senior director of visual media

### Licensing footage is like walking into a minefield with Dr Martens on

Malcolm Gerrie, Endemol

Solomon Nwabueze agrees on this point and adds that most archive footage will eventually be licensed at some point, simply because a definitive collection will require it.

"Quite frankly, most stuff will be released because it makes good material for extras," he says, "and, if need be, I will license it and pay for it on a per-minute basis. That's because there are some performances that everyone remembers and you wouldn't be able to make the quintessential or the definitive piece on a particular artist without them."

However, states Universal's Jo Cavanagh, despite this somewhat strange scenario of a label having to license footage for which they already own the musical copyright, the actual process of negotiation is becoming a lot more straightforward. Cavanagh cites the likes of ITN and US archive Reelin' In The Years as a proactive supplier which removed a lot of inherent stumbling blocks when she was compiling DVD collections for *The Boomtown Rats* and *The Jam*.

"When we first started putting together DVDs about four years ago, it was prohibitively expensive," she says, "because you were dealing directly with library sales and they would be quoting ridiculous prices per minute for footage. That was such a shame because it meant that they were just sitting on stuff that no one has ever seen or that hasn't been broadcast for years."

However, despite improvements in dialogue, the key challenge of licensing between TV archives and the music industry remains. And, while rights ownership for interview or news footage is relatively straightforward to establish, performance material is usually a more convoluted

affair between broadcast and musical copyrights. This can be complicated yet further if an estate is involved or if the footage is perceived as being particularly rare or valuable.

With neither party able to release footage without the other's agreement, the result can be something of a legal quagmire. What could be a mutually beneficial deal could theoretically end in a frustrating stand-off with broadcasters hanging onto tapes they are unable to exploit and music companies either unable to afford or access the footage that they want.

The price of footage is another key consideration here, adds Stefan Demetriou, with prohibitively high costs for premium footage creating another potential bugbear. "It's basically the prerogative of the people who own footage to offer it for what they think is appropriate," he says. "However, if that then closes the door then nobody wins, so it's got to be a compromise. It's a commercial business obviously, but hopefully it's also led by the fact that it's a creatively fractious grey area (what Malcolm Gerrie describes as, "walking into a minefield with Dr Martens on") that will determine how successfully archive material is utilised in the future."

It is resolving these potentially fractious grey areas (what Malcolm Gerrie describes as, "walking into a minefield with Dr Martens on") that will determine how successfully archive material is utilised in the future.

"The big issue is still that tension between the fact that we've got access to programmes like *Whistle Test* and *TOTP* where we could license the material except for a myriad of rights issues," says Paul Maidment, sales manager at BBC Motion Gallery.

While Maidment admits that the complete resolution of these issues is probably some way off, like most of the labels, he agrees that dialogue

**The Beatles 1963/64 Jamie Cullum 2004 Guns N' Roses 1987 Rolling Stones 1964/66/71 Primal Scream 2000 Bob Dylan 1966/86 Ray Charles 1964/65/66 Busted 2003 Led Zeppelin 1970 Beth Orton 2002 Nick Cave 2005 David Bowie 1972/73 Peter Kay 2003 James 1998 Louis Armstrong 1959 All Saints 1999 INXS 1987 Pink Floyd 1970 The Libertines 2003 Kronos Quartet 2005 Blondie 1977 McFly 2004 AC/DC 1978/80 Suede 1995/96 Robbie Williams 1998 The Gotan Project 2003 Brian Wilson 2002/04/05 Ella Fitzgerald 1962 Black Sabbath 1975 The Streets 2005 Cliff Richard & the Shadows 1962 Paul Robeson 1939 Joy Division 1979 Vanessa Mae 1998 Count Basie 1967 Thin Lizzy 1983 Portishead 1998 The Jam 1979 Bob Marley 1976 Lou Reed 1974/2000 Elton John 1976 Doves 2005 Roxy Music 1974**



Images (1 to 7)

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between the separate parties has definitely improved. "All I can say at the moment," he adds, "is that we've got five or six conversations going on with production companies, DVD production companies and record companies who want to use archive music material for digital downloads, for mobile downloads or for DVD covermounts."

How content owners seek to align their businesses going forward is still open to question. For Maidment, the plan for BBC Motion Gallery is to form partnerships with other rights-holders so that their catalogues can be marketed, brokered and distributed through the BBC's online portal - in effect, creating an easily accessible one-stop shop for both licensors and licensees.

"We're talking to other broadcasters, we're talking to independent production companies, sports federations and we're going to be talking to record companies and film companies as well," he says.

"So we're going to be saying, 'Look, we can digitise your material if it's not digitised already, we can stick it up on our site, we can market and promote it and we can make a deal - either a full representation deal or a revenue share deal. Our overall plan is to make BBC Motion Gallery into this one-stop shop.'"

Now with more than 3,500 hours of footage from Rapido added to their catalogue (including performances and archive interviews from Bruce Springsteen, Blondie, U2 and Nirvana), BBC Motion Gallery will potentially tailor their content to suit different platforms, whether that is an interview clip for a mobile download or a full-length performance for a repurposed DVD.

Others, such as the Associated Press Television News, play to the strengths of their own archives.



Blondie on Rapido recently added to the BBC Motion Gallery

Specialising in concise news clips, as opposed to performance footage, the majority of APTN's business is in providing entertainment clips for television shows such as the Orange Playlist or "red carpet" soundbites for platforms such as 3i video phone entertainment news service.

Consequently, the company will sustain its more reactive approach whereby teams of researchers source footage on demand before it is licensed on a per-minute basis.

ITN employs yet another strategy as Ross Landau seeks to proactively develop relationships with rights-holders in an attempt to match-make content. This might involve approaching a record company independently with a list of perform-

ances, TV appearances, interviews and news stories for a certain artist or responding to record company requests with relevant archive material.

Again, the ITN website plays a key role in both opening access to the archive, enabling interested parties to find what they want and even watch clips.

"Everything is on the website at ITNarchive.com," says Landau. "Basically you just type in the name of the artist that you want and it comes up, although the only footage we've got live on there is from Pathé which, although it hasn't got any performance footage, has got material from The Beatles, The Kinks and Pink Floyd. We've got Floyd in a three- to four-minute promotional film called Scarecrow from 1967 with Syd Barrett."

With such valuable material in the archives and with current demands for audio-visual content, it is hardly in the interest of music companies or broadcasters to allow potentially lucrative footage to languish because of deadlock over rights issues.

But with neither party able to release footage independently, then some sort of co-operation or joint venture looks increasingly inevitable.

"It's nutty," says Solomon Nwabueze, summarising a situation that leaves neither party satisfied. "Why would they [broadcasters] feel that they have to market that stuff anyway when that's something we do all the time?"

"If they were genuine about having a commercial spin on any of this stuff then surely they'd meet the copyright-holders and say 'look, we've got these tapes sitting here doing nothing, and if you can make some money out of them and split it with us then we'll be happy to be your partner. I think that's the way forward.'"

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## Woolworths' move to divest itself of MVC could change the shape of retail for the better Down, but certainly not out

EDITORIAL  
MARTIN TALBOT



The news that Woolworths is to put its MVC operation on the market might be viewed by some as further evidence of the music retail malaise. However, it may not be as simple as that.

A few weeks ago, *Music Week* reported on a string of long-standing retailers who were looking to scale down their operations. As indie retailer and Bard deputy chairman Paul Quirk himself put it, these changes were representative of a generation of independent retailers who are reaching the realisation that the business is not what it once was.

Few would argue. But what such developments do not mean is that independent music retail has no future. Sure, it is perhaps harder than it has ever been, but there is still business to be had.

The continuing strength of HMV and the growth of Fopp are evidence of that, while the success of Tom Rose's Reveal Records in Derby in winning the Music Week Awards' independent store of the year last month shows that new blood continues to enervate the sector.

Likewise with last week's Woolworths Group announcement. Once the premier high street record dealer nationwide, Woolies – like WH Smith – has

been squeezed by the supermarkets and the specialist chains. That does not mean it is on the run, but that the chain has other priorities and needs to focus on its primary Woolworths brand.

Woolworths' move to divest itself of MVC will potentially put it into new hands. Its current owner admits that it has not invested enough in the chain over recent years and any new owner will have an opportunity to do just that.

Likewise, last week's news of Music Zone's management buy-out, while ushering Russ Grainger from the business, represents a willingness to invest in specialist music retail and brings new blood to the sector.

The specialist sector has been dominated by HMV and Virgin, with no other significant player within reach of them in terms of store numbers. Music Zone and MVC – with around 140 stores between them – are well positioned to offer genuine alternatives in the music retail market. Under new ownership – should a new MVC owner emerge, of course – they will both potentially have the impetus to do just that.

Seriously challenging the big players may prove beyond them right now, but they have a part to play in shaping the UK's retail landscape.

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## We need an agenda to help indies join download race

VIEWPOINT  
TOM FINDLAY



I would like to thank *Music Week* for highlighting the issue covered in the article, "New chart sparks race against time" (*MW* 19.03.05, p6), which described how independent labels are struggling to get proper representation in the digital arena. This is a problem which needs to be addressed if independent artists are to be adequately represented in the new chart.

The new limitations involved in timings have thrown a number of obstacles at indie labels. Many simply don't know what existing services are available to help them. This is why I was keen to get involved with

**Indie labels should be provided the same opportunities as majors**

TuneTribe, which is committed to helping independent artists increase their exposure. Since becoming members of the BPI last year, we have focused on supporting independent labels in getting proper representation online.

I'd like to offer the following checklist for any independent label thinking about entering the digital download space:

Firstly, money and expertise are the most important considerations

when choosing a digital download partner. Many indies have been sold out in the past and we can't let this happen again.

Secondly, you want your music to be available as soon as possible. Make sure the service you choose has a fast turnaround and can have your catalogue uploaded within a matter of weeks, not months. Try and go for a service who will do the work for you. Some offer a "bureau" service, which can sometimes be free, where the download service will digitise and tag your entire catalogue for you, ready for selling online.

Thirdly, you need a partner who lives and breathes independent music. It is great to get your music available on any service, but it is better if the service you choose champions your music on their front pages, not just sticking your tracks in the depths of their catalogue.

An agenda needs to be set where indies are represented evenly, across all download services, so they are provided the same opportunities as their major label contemporaries when the new combined chart is re-launched in April.

Tom Findlay is a member of *Crowe*. Armaad and was co-founder of digital download service *TuneTribe*.

## What should the buyer of MVC do with the chain?

The big question

What should the buyer of Woolworths' MVC do with the retail chain?

**Russ Grainger, former boss of Music Zone**

"I'd close them down. The problem HMV had was they came up with the idea of two-tier price with a membership card. But the cheapest price with the card wasn't as cheap as some of their competitors. They also opened up in a lot of out of the way sites, which made them less appealing."

**Steve Oliver, Music Zone**

"I think MVC need to focus on what they are doing. Are they market leaders or price focused? I think it needs defining as a business, otherwise they will be deflated and go down the route of Our Price, not knowing what the brand means."

**Paul Quirk, Quirk's Records**

"I have always respected MVC as a standalone music store and never thought that being related to Woolworths was particularly beneficial. As long as whoever takes the chain over loves music primarily rather than loving money, then I think they'll be OK."

**Emma Pike, British Music Rights**

"I think MVC could do a couple of things. Firstly, a system working in the same way internet services have

prepaid vouchers for online use would be good for kids. Also, I would like to see sales of sheet music alongside top selling CDs because there is a return to people playing instruments. So, one forward-looking plan and one slightly retro one."

**Mark Richardson, Independent**

"I think it appeals to a certain area of the buying public and they should largely keep it as it. Woolworths appeals to a certain demographic whereas MVC appeals to an older age group, so they need to remain strong on catalogue and ensure they have a broad range of both CDs and DVDs. It would be a mistake to try and make it appeal to the eight- or nine-year-olds that shop at Woolworths."

**Rashmi Patani, RSK Entertainment**

"MVC was on the right path three or four years ago and it was showing signs that it could compete with HMV. Of late, they've lost track. So they need to invest in infrastructure and in the stores themselves, because it was in areas like in-store promotions that they were winning against HMV."

**Simon Moxon, Recordstore.co.uk**

"It could be an interesting purchase by, let's say, Fopp. It would allow them to carry on doing what they do really well. And if Recordstore was in the market, which is unlikely but you never know, it's certainly something we'd be interested in."

## The man behind the Buena Vista Social Club, Juan De Marcos Gonzales, has set up Cuba's first independent label to offer the world new talent

### Quickfire

Because of its sheer success, many people think the UK only music we have in Cuba is music like that, so the aim of the Ahora label is to show the diversity. I want to recover the place in the first half of the 20th century where we were the best sellers of tropical music and our music was in

Hollywood films. But for political reasons everything stopped after the Cuban revolution because there was a blockade, an embargo.

We're trying to bring a new generation of Cuban musicians to the world and show we have much more than we've shown before. Buena Vista was a great thing that I love, but we have so much more to show, and the new generation of Cuban musicians are splendid. We would like to show many more styles of music from traditional to contemporary Cuban music and we'll be happy to get a third of the reception we did with Buena Vista. If we do that we'll be doing something really valuable for the Cuban culture.

**So you don't think you can exceed the success of Buena Vista?**

Buena Vista is something that you can't repeat. To get big success with something that's not commercial was fortunate for a number of reasons. The eyes of the world were on Cuba at the time because, after the collapse of communism in Eastern Europe, all eyes were on Castro. It was also a great album.



**What issues arise in running a label, albeit one registered in London, from a country like Cuba with its unique political and economic system?**

In Cuba, it's very difficult to work for yourself, so that's why I set up the label in London. But this is going to be the first independent Cuban label run by Cubans in Cuba. It's been difficult. It's taken three years to set up, because I don't want to leave my country. I think that in Cuba there are restrictions of your rights as part of the communist system but, at the same time, the Cuban revolution gave people the opportunity to really study. And the educational system we have in Cuba is at a higher level than in Britain, for example. And the conservatories [music schools] that we have are the best in Latin America, so that means there are outstanding musicians. So I'm going to make albums with the cream of the young generation and you are going to be surprised at the talent of these young guys. From classical to jazz, I want to show the world these people exist.

**Will you be able to sell records in the US?**

In the US, we can't sell directly, but there are ways you can do it. I've sold about a million albums over there.

With Buena Vista, we had an indirect contract with Warner. So it is possible.

**Do you think music can play a role in breaking down cultural differences and even embargoes?**

I think music has in the past helped open doors between America and Cuba and we've played extensively over there and made a lot of relations with American artists, because as artists we have no restrictions. But Mr Bush, who is one of the worst politicians I've seen in my life, completely closed the doors of America to Cuban music. Not just Bush - there were right-wing Cuban exiles who thought we were promoting the Castro regime, which wasn't the case. So they blocked, completely, the presence of Cuban musicians in America. It's not democratic at all.

**What are your plans to develop the label? How many records will you launch in the first year?**

I'm thinking about four or five releases every year. The first record is a big release and even the name shows this is designed as a step forward for Cuban music. But after that I have various plans for different styles. For example, I want to make a Cuban divas album with great Cuban singers. And I'll try to make all my releases with a DVD to make a package attractive for the people. I'll give the DVD away for free, which will be more expensive, but the main aim isn't to make money. To make something culturally important is the most important thing.

**Juan de Marcos Gonzalez is a bandleader and composer. The first release on his newly created DM Ahora! Label is Step Forward, released on May 3.**

### DOOLEY'S DIARY



### Now that's just not right...

**Remember where you heard it:** What a miracle worker Roger Ames must be. Just days after being taken on by EMI as a senior adviser, the *Daily Mirror* last week reported that the major owned "a number of major record labels, including Universal, Time Warner, Sony BMG as well as EMI and Capitol". Before the Monopolies & Mergers Commission receive a call, BMG Music Publishing's CEO also like to know the columnist's stockholding "expert". Herk Potts also reckons Robbie Williams is still signed to EMI's publishing arm... As if the £85m deal wasn't good enough, Simon Fuller was delighted to hear that the share price of CCK had risen on news of their acquisition of his 19 group - a rise which, on the day, had netted him another \$13m... What a difference, eight months make. Back in August, Woolies boss Trevor Bish-Jones spoke of a long-term "dream" of turning MTV into a specialist rival to MTV - now his company is ready to affix the chain. But with changes afoot at Fopp and speculation about the arrival there of former HMV heavyweight cuts, that "dream" became a reality in someone else's hands?... As line-up decisions go, it might, we have been Alex Ferguson's trickiest task yet. The Man Utd manager has come up with eight

tracks for a CD being given out at tomorrow night's (Tuesday) HMV Football Extravaganza, where he is due to pick up a lifetime achievement award. Among those making the grade are buns by Abba, Patsy Cline, Andy Williams and Ella Fitzgerald paired with Louis Armstrong. Meanwhile, joining Fergie at the event's top table at London's Grosvenor House Hotel will be such names as former Man U cohorts Peter Schmeichel, Bryan Robson, Steve Bruce and Mark Hughes, plus his old Aberdeen captain Willie Miller... Universal's UK record and publishing operations really are clocking up the hits. Universal Music Publishing last week claimed five of the top six albums, while its sister record operation was yesterday (Sunday) looking to fill seven of the Top 10 slots... There was plenty of good humour at Radio One last week, despite the latest news of cuts, with Chris Moyles leading the way. Nach. Besides welcoming listeners to Radio One, he also urged listeners not to send emails - "we can't afford them"... Some delegates at SXSW were obviously missing their national sport while in foreign climes. Charlie Finder and Steve Harris from Sony-ATV Music Publishing and Martin Tether and Mark Lewis from B-Unique swapped in and out of a 21-game table football marathon in Acuzin's Buffalo Billiards. The score? A somewhat convincing 30-1 in the former's favour. Ouch!... The last night at SXSW saw producer manager Stephen Dabell involved in an incident with a bouncer at the La Zona Rosa venue which resulted in him breaking his arm. He is pursuing legal action against the venue, but in the meantime we wish him a swift recovery... Oxfam's music and audio shop in Exeter is desperate for good quality vinyl, CDs, DVDs and videos and is hoping to install dump bins in label offices to collect them. If you can help ring Tony on 020 88101932...



One of the shining stars of Mother's Day week, UKTV artist Patrizio Buanne is pictured with Universal chief Lucian Grings (right) picking up a disc marking UK sales of 100,000. The Italian crooner has notched up the sales in just one month, after heavy backing came from ITV's GMTV and Radio Two's Friday Night Is Music Night. Buanne has been referred to as a modern day equivalent of a Dean Martin or Tony Bennett and recorded his debut album with the Royal Philharmonic Orchestra at London's Abbey Road. This picture was taken promptly after a show at the Grand Theatre, where he performed with Katherine Jenkins.



As jobs go, hanging out in Santa Monica with glamorous young pop stars certainly beats working down a mine. And this was the task that befell EMI Music Publishing staff when the company held its 2005 Managing Directors Conference in sunny California. As well as the serious task of business seminars at the Beach Hotel, delegates also enjoyed a party at the Peterson Automotive Museum in Los Angeles' Miracle Mile district, home to the original Sixties Batmobile. It is certainly a way of making a point that you've just had the most successful year in your company's history. Pictured are (l-r) EMI Music Publishing Worldwide chairman Nicholas Firth, EMI-signed songwriters JC Chasez and Jessi Steinhilber and BMG Publishing president Richard Blackstone.



When it comes to seeking out a hit, Steve Tandy is always ready to, well, leap into action. The Cat Records and Intermedia Regional Promotions managing director turned frogman at the video show for Pondlife's Ring Ding Ding, which is based on that infamous Crazy Frog ringtone, and is being released as a single through Gut's Tug label on May 16. Besides Tandy, the promo attracted Kermit the Frog, including Virginia Radio's Duff DeSham and former Radio One chart man Was Butters. Gut is clearly monopolising the frog market, as its label Duxto is releasing Crazy Frog by Axel F (making that same ringtone and Harold Faltermeyer's big Eighties hit), on May 2.

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# MUSICWEEK

## The Official UK Charts 02.04.05

### SINGLES

1	1	TONY CHRISTIE FEAT. PETER DINKlage	AMARILLO	Universal TV
2	10	MARIO LET ME LOVE YOU		J
3	2	MCGY ALL ABOUT YOU/YOU'VE GOT A FRIEND		Island
4	10	50 CENT CANDY SHOP		Interscope
5	10	ELVIS PRESLEY RETURN TO SENDER		BMG
6	10	WILL SMITH SWITCH		Interscope
7	4	GWEN STEFANI FEAT. EVE RICH GIRL		Interscope
8	10	NATALIE IMBRIUGLIA SHIVER		Republic
9	5	SUNSET STRIPPERS FALLING STARS		Preston
10	7	MELTY FEAT. TIM MCGRAW OVER AND OVER		Capitol/Warner
11	6	JEM THEY		Atco
12	8	BASMENT JAXX OH MY GOSH		XL
13	10	THE FADERS NO SLEEP TONIGHT		Polyd
14	13	JENNIFER LOPEZ GET RIGHT		Cap
15	10	REASUSE DON'T SAY YOU LOVE ME		Mer
16	17	AKON LOCKED UP		Universal
17	15	PHANTOM PLANET CALIFORNIA		Cap
18	10	BRITISH SEA POWER IT ENDED ON AN OILY STAGE		Parlophone
19	10	SHAPESHIFTERS BACK TO BASICS		Parlophone
20	16	CABIN CREW STAR TO FALL		Cap

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### ALBUMS

1	2	TONY CHRISTIE THE DEFINITIVE COLLECTION	AMARILLO	Universal TV
2	1	STEREOPHONICS LANGUAGE/SEX/VIOLENCE/OTHER?		V2
3	10	BASMENT JAXX THE SINGLES		XL
4	10	QUEENS OF THE STONE AGE LULUBIES TO PARALYZE		Interscope
5	3	50 CENT THE MASSACRE		Interscope
6	4	G4 G4		Sony Music
7	7	GWEN STEFANI LOVE ANGEL MUSIC BABY		Interscope
8	6	THE KAISER CHIEFS EMPLOYMENT		Bluebird/Polystar
9	12	GREEN DAY AMERICAN IDIOT		Reprise
10	13	THE KILLERS HOT RUSS		Wurlitzer
11	28	JEM FINALLY WOKEN		Atco
12	9	SCISSOR SISTERS SCISSOR SISTERS		Polyd
13	16	MARIO TURNING POINT		J
14	5	THE BRAVERY THE BRAVERY		Long
15	10	BECK GLENO		Interscope
16	21	KASABIAN KASABIAN		BMG
17	11	KEANE HOPES AND FEARS		Island
18	18	JOSS STONE MIND BODY & SOUL		Redwood/Hip
19	37	LEMAR TIME TO GROW		Sony Music
20	8	MOBY HOTEL		Mer

# MUSICWEEK

# Club Charts 02.04.05

## The Upfront Club Top 40

Rank	Artist	Title	Label	Weeks on Chart	Peak
1	STONEBRIDGE VS. ULTRA NATE BREAK ON		Stonebridge	1	1
2	MARIAH CAREY IT'S LIKE THAT		Mercury	1	1
3	BLACK ROCK FEAT. DEBRA ANDREW BLUEWATER		Black Rock	1	1
4	FREEMASONS FEAT. AMANDA WILSON LOVE ON MY MIND		Mercury	1	1
5	THE ONES GET INTO IT		Mercury	1	1
6	BAVA HOT TIN GROOVE		Mercury	1	1
7	BODYROCKERS I LIKE THE WAY		Mercury	1	1
8	THE MUSTER MAKING LOVE TONIGHT		Mercury	1	1
9	MARIO LET ME LOVE YOU		Mercury	1	1
10	THE CHOSEN FEW V TEARS FOR FEARS EVERYBODY WANTS		Mercury	1	1
11	MARIE WILDER CAN'T SLOW DOWN		Mercury	1	1
12	TIESTO ADAGIO FOR STRINGS		Mercury	1	1
13	ULTRABEAT FEEL IT WITH ME		Mercury	1	1
14	RICHARD F FEAT. SAMANTHA STOCKS LET THE SUNSHINE THRU		Mercury	1	1
15	GOLDIE LOX FEAT. VOTIUM DOPE GROOVE		Mercury	1	1
16	HAJI & EMANUEL WEEKEND		Mercury	1	1
17	LOST WITNESS FEAT. TUFF LACEY HOME		Mercury	1	1
18	STUDIO BT SEE GIRLS		Mercury	1	1
19	ROMAN FLUGEL LIGHT'S NOCH?		Mercury	1	1
20	BASEMENT JAXX OH MY GOSH		Mercury	1	1

### TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Title	Label
1	STONEBRIDGE VS. ULTRA NATE BREAK ON		Stonebridge
2	MARIAH CAREY IT'S LIKE THAT		Mercury
3	BLACK ROCK FEAT. DEBRA ANDREW BLUEWATER		Black Rock
4	FREEMASONS FEAT. AMANDA WILSON LOVE ON MY MIND		Mercury
5	THE ONES GET INTO IT		Mercury
6	BAVA HOT TIN GROOVE		Mercury

Rank	Artist	Title	Label	Weeks on Chart	Peak
21	ELECTROHEADZ OUT OF ASIA		Mercury	1	1
22	TERRI WALKER WHOOPSIE DAISY		Mercury	1	1
23	DIE VERSE MESSAGES		Mercury	1	1
24	ROCCO GENERATION OF LOVE		Mercury	1	1
25	CASSIUS HENRY GIBBERISH		Mercury	1	1
26	BRAND NEW HEAVENS FEAT. NICOLE RUSSO SURRENDER		Mercury	1	1
27	SHAPESHIFTERS BACK TO BASICS		Mercury	1	1
28	ROZALLA EVERYBODY'S FREE 2005		Mercury	1	1
29	KYLIE GIVING YOU UP		Mercury	1	1
30	MELANIE C NEXT BEST SUPERSTAR		Mercury	1	1
31	EXHIBIT A/DANNY S G MINOR/VANT GONNA CHANGE		Mercury	1	1
32	AALIYAH YOU FEELIN' ME/I DON'T WANNA MORE THAN A WOMAN		Mercury	1	1
33	UZ VERTIGO		Mercury	1	1
34	STEREO STAR WITH MIA JUTUOPIA (WHERE I WANT TO BE)		Mercury	1	1
35	MAX GRAHAM V. YES OWNER OF A LONELY HEART		Mercury	1	1
36	ERASURE DON'T SAY YOU LOVE ME		Mercury	1	1
37	MERCHANTS OF DANCE FEAT. CLAIRE MAIDIN LET ME BE THE ONE		Mercury	1	1
38	LINDSAY LOHAN OVERMUMORS		Mercury	1	1
39	SINSET STRIPPERS FALLING STARS		Mercury	1	1
40	DAFT PUNK ROBOT FUNK		Mercury	1	1



Stonebridge steps up a notch to reach one



Mariah Carey settles for upfront number two

## Stonebridge reaches peak

By Alan Jones  
He topped the Upfront club chart twice last year with Put Em High - first in February and then again in July - and returned to pole position in November with follow-up Take Me Away. Now Swedish superstar DJ Stonebridge makes it three number ones in a row from his Can't Get Enough album, moving 21 on the chart with Freak On. He does so after spending two weeks in a row at number two, having topped his game again by adding another 50 points to his tally in the last week - but he didn't have bothered, as a repeat of last week's points tally would have clinched him an easy victory. In the event, Freak On ended up 17% ahead of runner-up Mariah Carey's It's Like That for the Upfront Chart title last week. Freemasons advance to the top of the Commercial Pop Chart, with their excellent Jackie Moore sampling single Love On My Mind, which ends up with a tiny 2% advantage over Ultrabeat's Feel It With Me.

The publishers regions of both the Upfront and Commercial Pop Charts have Everybody's Free 2005 dropping out and entering the chart this week. This strange situation comes about because support for DNF Vs. Rozalla's offering that name, on the Amazon label (which peaked at eight Upfront and seven Commercial three weeks ago) has since its support dip significantly in the last week. That's partly because an alternative Everybody's Free 2005, credited to Rozalla alone, and promoted on the Groovefinder Productions label, has replaced it on many DJ returns, earning a number 28 debut on the Upfront Chart and a number 24 debut on the Commercial Pop Chart. The latter disc, built around an Alice Deejay bootleg, has a re-sing by Rozalla, while the Amazon release utilises Rozalla's original track. To add even more confusion, DJs are also re-adding a 2001 version by Richard Humpty Vision featuring Rozalla and a version from the following year by Aquagen featuring Rozalla, which reached number 21 on the German singles chart. Rozalla added new vocals for both of these versions too. Finally, there's little change to the Urban Chart, with just three new entries in the lower reaches and a number again top four, which means that 50 Cent's Candy Shop is number one for the fifth week in a row. Mariah Carey is runner-up for the third straight week

### COMMERCIAL POP TOP 50

Rank	Artist	Title	Label
1	50 CENT CANDY SHOP		Aftermath
2	MARIAH CAREY IT'S LIKE THAT		Mercury
3	FREEMASONS FEAT. AMANDA WILSON LOVE ON MY MIND		Mercury
4	THE ONES GET INTO IT		Mercury
5	ULTRABEAT FEEL IT WITH ME		Mercury
6	ROCCO GENERATION OF LOVE		Mercury
7	STONEBRIDGE VS. ULTRA NATE BREAK ON		Stonebridge
8	BLACK ROCK FEAT. DEBRA ANDREW BLUEWATER		Black Rock
9	BAVA HOT TIN GROOVE		Mercury
10	MARIO LET ME LOVE YOU		Mercury
11	THE MUSTER MAKING LOVE TONIGHT		Mercury
12	THE CHOSEN FEW V TEARS FOR FEARS EVERYBODY WANTS		Mercury
13	MARIE WILDER CAN'T SLOW DOWN		Mercury
14	TIESTO ADAGIO FOR STRINGS		Mercury
15	ULTRABEAT FEEL IT WITH ME		Mercury
16	RICHARD F FEAT. SAMANTHA STOCKS LET THE SUNSHINE THRU		Mercury
17	GOLDIE LOX FEAT. VOTIUM DOPE GROOVE		Mercury
18	HAJI & EMANUEL WEEKEND		Mercury
19	LOST WITNESS FEAT. TUFF LACEY HOME		Mercury
20	STUDIO BT SEE GIRLS		Mercury
21	ROMAN FLUGEL LIGHT'S NOCH?		Mercury
22	BASEMENT JAXX OH MY GOSH		Mercury

### BBC RADIO 1



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- PRE-RELEASE AIRPLAY TOP 20**
- | Rank | Artist                | Track                                |
|------|-----------------------|--------------------------------------|
| 1    | THE CHEMICAL BROTHERS | WE ARE THE NIGHT                     |
| 2    | THE CHEMICAL BROTHERS | WE ARE THE NIGHT                     |
| 3    | MARSH CARRY'YS        | LIKE THAT                            |
| 4    | JARVIS                | 2 STEP                               |
| 5    | STEVENS               | FEAT. AMANDA WILSON (ONE ON MY MIND) |
| 6    | WYLLIE                | MANGIE (GIVE US YOUR LOVE)           |
| 7    | BOB DYLAN             | LIKE A ROLLER IN THE FOG             |
| 8    | DESTINY'S CHILD       | DIARY                                |
| 9    | ESTERLE               | ONE                                  |
| 10   | STEVENS               | FEAT. AMANDA WILSON (ONE ON MY MIND) |
| 11   | PREDEFINERS           | SO MUCH LOVE TO GIVE                 |
| 12   | PREDEFINERS           | SO MUCH LOVE TO GIVE                 |
| 13   | MARSH CARRY'YS        | LIKE THAT                            |
| 14   | MARSH CARRY'YS        | LIKE THAT                            |
| 15   | MARSH CARRY'YS        | LIKE THAT                            |
| 16   | MARSH CARRY'YS        | LIKE THAT                            |
| 17   | MARSH CARRY'YS        | LIKE THAT                            |
| 18   | MARSH CARRY'YS        | LIKE THAT                            |
| 19   | MARSH CARRY'YS        | LIKE THAT                            |
| 20   | MARSH CARRY'YS        | LIKE THAT                            |

These charts are also available online at [musicweek.com](http://musicweek.com)

**DESIRE**  
GERI HALLIWELL  
REMAKES BY AMANDA JONES & SHANGHAI SUPER  
COMING SOON

- COOL CUTS CHART**
- | Rank | Artist          | Track                              |
|------|-----------------|------------------------------------|
| 1    | REDFERNS        | WALK ON YOUR EYES                  |
| 2    | MAX CARRAHAN    | YES OWNER OF A DUNEY HEART         |
| 3    | POKER PETS      | LOVIN' YOU                         |
| 4    | MYLO IN MY ABUS | ME                                 |
| 5    | THE PRODIGY     | SPYFIRE                            |
| 6    | CHUB            | FEATURING JOE DAVIS (CLOSER TO ME) |
| 7    | MICHAEL WOODS   | JUDGE JULIE'S SPECIAL              |
| 8    | THE PRODIGY     | SPYFIRE                            |
| 9    | THE PRODIGY     | SPYFIRE                            |
| 10   | THE PRODIGY     | SPYFIRE                            |
| 11   | THE PRODIGY     | SPYFIRE                            |
| 12   | THE PRODIGY     | SPYFIRE                            |
| 13   | THE PRODIGY     | SPYFIRE                            |
| 14   | THE PRODIGY     | SPYFIRE                            |
| 15   | THE PRODIGY     | SPYFIRE                            |
| 16   | THE PRODIGY     | SPYFIRE                            |
| 17   | THE PRODIGY     | SPYFIRE                            |
| 18   | THE PRODIGY     | SPYFIRE                            |
| 19   | THE PRODIGY     | SPYFIRE                            |
| 20   | THE PRODIGY     | SPYFIRE                            |

- URBAN TOP 30**
- | Rank | Artist      | Track   |
|------|-------------|---------|
| 1    | THE PRODIGY | SPYFIRE |
| 2    | THE PRODIGY | SPYFIRE |
| 3    | THE PRODIGY | SPYFIRE |
| 4    | THE PRODIGY | SPYFIRE |
| 5    | THE PRODIGY | SPYFIRE |
| 6    | THE PRODIGY | SPYFIRE |
| 7    | THE PRODIGY | SPYFIRE |
| 8    | THE PRODIGY | SPYFIRE |
| 9    | THE PRODIGY | SPYFIRE |
| 10   | THE PRODIGY | SPYFIRE |
| 11   | THE PRODIGY | SPYFIRE |
| 12   | THE PRODIGY | SPYFIRE |
| 13   | THE PRODIGY | SPYFIRE |
| 14   | THE PRODIGY | SPYFIRE |
| 15   | THE PRODIGY | SPYFIRE |
| 16   | THE PRODIGY | SPYFIRE |
| 17   | THE PRODIGY | SPYFIRE |
| 18   | THE PRODIGY | SPYFIRE |
| 19   | THE PRODIGY | SPYFIRE |
| 20   | THE PRODIGY | SPYFIRE |
| 21   | THE PRODIGY | SPYFIRE |
| 22   | THE PRODIGY | SPYFIRE |
| 23   | THE PRODIGY | SPYFIRE |
| 24   | THE PRODIGY | SPYFIRE |
| 25   | THE PRODIGY | SPYFIRE |
| 26   | THE PRODIGY | SPYFIRE |
| 27   | THE PRODIGY | SPYFIRE |
| 28   | THE PRODIGY | SPYFIRE |
| 29   | THE PRODIGY | SPYFIRE |
| 30   | THE PRODIGY | SPYFIRE |

- POP RELEASE AIRPLAY TOP 20**
- | Rank | Artist                | Track                                |
|------|-----------------------|--------------------------------------|
| 1    | THE CHEMICAL BROTHERS | WE ARE THE NIGHT                     |
| 2    | THE CHEMICAL BROTHERS | WE ARE THE NIGHT                     |
| 3    | MARSH CARRY'YS        | LIKE THAT                            |
| 4    | JARVIS                | 2 STEP                               |
| 5    | STEVENS               | FEAT. AMANDA WILSON (ONE ON MY MIND) |
| 6    | WYLLIE                | MANGIE (GIVE US YOUR LOVE)           |
| 7    | BOB DYLAN             | LIKE A ROLLER IN THE FOG             |
| 8    | DESTINY'S CHILD       | DIARY                                |
| 9    | ESTERLE               | ONE                                  |
| 10   | STEVENS               | FEAT. AMANDA WILSON (ONE ON MY MIND) |
| 11   | PREDEFINERS           | SO MUCH LOVE TO GIVE                 |
| 12   | PREDEFINERS           | SO MUCH LOVE TO GIVE                 |
| 13   | MARSH CARRY'YS        | LIKE THAT                            |
| 14   | MARSH CARRY'YS        | LIKE THAT                            |
| 15   | MARSH CARRY'YS        | LIKE THAT                            |
| 16   | MARSH CARRY'YS        | LIKE THAT                            |
| 17   | MARSH CARRY'YS        | LIKE THAT                            |
| 18   | MARSH CARRY'YS        | LIKE THAT                            |
| 19   | MARSH CARRY'YS        | LIKE THAT                            |
| 20   | MARSH CARRY'YS        | LIKE THAT                            |

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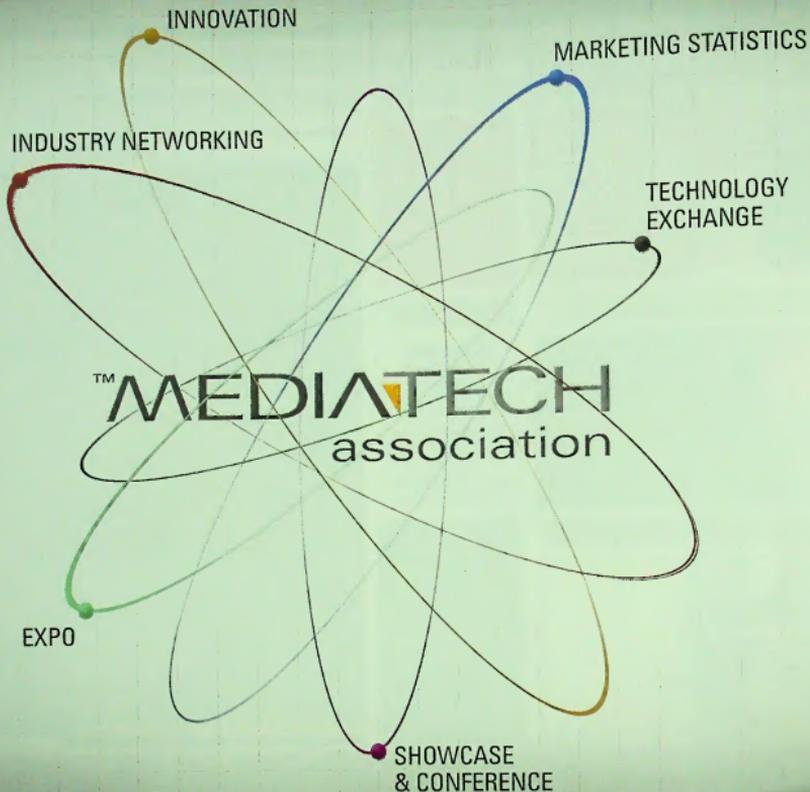
  
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Week 13

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## KEY RELEASES

### ALBUMS

**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 Songs (Trammy); Touch Go Beat!

**APRIL 11**  
Carly Rae Jepsen Like Me (Warner); Bob Dylan Do Me Bad Things Yes! (Must Be Music); Murylowe Lost And Found (Sony); Melanie C Beautiful Intentions (Red Girl)

**APRIL 18**  
The Restless Exhibit A (Templation); Bodyrockers (Mercury); Leela James A Change Is Gonna Come (Warner Bros)

**APRIL 25**  
System Of A Down Mesmerize (Sony); M.I.A. Arular (XL); Ben Folds Five live (Epic); Eels Blinking Lights And Other Revelations (Polygram); Hot Hot Heat Elevator (Warner Bros); Bruce Springsteen Devils And Dust (Columbia); The Gittererz The Gittererz (Atlantic)

### SINGLES

**APRIL 4**  
Kelis in Public (Virgin); The Bees Chicken Payback (Virgin); Feeling Feeder A Moment (Epic); Elton John Turn The Lights Out... (Rocket); The Departure Lamp In My Throat (Parlophone)

**APRIL 11**  
Anastacia Heavy On My Heart (Epic); Duff Punk Robot Rock (Virgin); Maroon 5 Must Get Out (BMG); Ciara 1, 2 Step (BMG); Interpol C'Mere (Matador); Kings Of Leon King Of The Rodas (Virgin); Razorlight Somewhere Else (Mercury); Melanie Blatt See Me (20th Century Fox)

**APRIL 18**  
A Rush Hour (Warner Bros); The Tears Refugees (Independent); Ja Rule Caught Up (Def Jam); Bodyrockers I Like The Way (Mercury)

**APRIL 25**  
Lucie Silvas The Game Is Won (Mercury); Destiny's Child Girl (Sony); Allrite Half Light (Parlophone); Ludacris Number One Spot (Def Jam)

**NEW MUSIC WEEK ONLINE**  
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## The Market

### Singles and albums get Easter boost

by Alan Jones  
Increasing for the 10th time in 11 weeks, singles sales jumped by 9.1% to 775,465 last week, achieving their highest level for more than a year. The last time they exceeded the 750,000 mark was in the final week of 2003, when 940,570 singles were sold. They reached their lowest recorded level of 265,004 in the first week of 2005, but have since almost tripled.

Although Tony Christie's blockbusting charity release (Is This The Way To) Amarrillo continues to provide a massive contribution to the overall singles market – it sold another 261,031 copies last week, just 2.2% shy of the previous weeks tally – there are signs of a more general recovery. For example, although Elvis Presley's latest reissue

Return To Sender sold 27,191 copies – more than most of its predecessors managed in their debut weeks – it failed to maintain his run of Top Three hits, and debuts at number five. Also, qualifying for the Top 10 this week required 16% more sales than a week ago, while Top 75 entry was 14% tougher and Top 200 entry required 48% more sales.

Amarrillo still accounted for a little more than a third of all sales, and its enormous popularity by date means it has become the first single this year – and the 36th this



Christie: all smiles after topping the singles and albums charts simultaneously

century – to top the 500,000 sales mark. It is also the first single this year to spend more than a week at number one, and brings to an end a run of 11 one-week toppers.

Meanwhile, a further 26.5% increase in sales of his Definitive Collection, which sold 82,686 copies last week, means Tony Christie also has his first number one album. Christie is the first artist to simultaneously top both charts since last July, when The Streets did likewise with the single Dry Your Eyes and the album A Grand Don't Come For Free.

The real sales phenomenon of the week, however, is Now That's What I Call Music! 60, which achieved the second highest first-week sales in the series' history at

302,121. The only Now! album to enjoy a better debut last week was Now! 57, which had first-week sales of 334,345. The third best Now! debut came in 1999, when Now! 44 sold 278,530 copies.

Stimulated by a slate of good artist releases, the Now! album and Easter gift-buying, album sales overall jumped by 39.9% last week to 3,251,171 – their second highest level of the year. Now! 60 took a 9.29% share of that, and a 34.34% share of the compilation market, where it outdressed new challenger – Floorriders 3 – by a margin of nearly 10 to one, and Red Hot Hits – the latest release in the series which most closely challenged it at one point – by a massive 77 to one.

## FAST CHART

### SINGLES

**NUMBER ONE**  
TONY CHRISTIE (IS THIS THE WAY TO) AMARRILLO Universal TV  
Sevens singles have sold 1m copies in the 21st Century, eight have topped the 750,000 mark and 36 have surpassed 500,000. Tony Christie's Amarrillo is the latest in the latter category, with sales of 527,002 in 13 days. Another 219,469 will see it leap into the Top 10 of the decade.

### ALBUMS

**NUMBER ONE**  
TONY CHRISTIE THE DEFINITIVE COLLECTION UMTV  
Christie's Definitive Collection sold 82,686 copies last week to bring its five-week total to 255,917. It tracked both the Stereophonics and Queens Of The Stone Age in midweek sales flashes, but ended up with a 29% victory margin over the Stereophonics.

### COMPILATIONS

**NUMBER ONE**  
NOW! 60 EMI/Virgin/UMTV  
Only the second Now! album ever to open with sales north of 300,000. Now! 60 lifted overall album sales to reach 3,251,171. That is 3.5% down on last Easter, when 3,363,799 albums were sold, including 334,345 copies of Now! 57.

### SCOTTISH SINGLES

**NUMBER ONE**  
TONY CHRISTIE (IS THIS THE WAY TO) AMARRILLO Universal TV  
Christie dethroned runner-up Mario by a 4.751 margin in the UK as a whole. In Scotland, his dominance is even greater – he has a 6.781 lead over runner-up Mrly.

### RADIO AIRPLAY

**NUMBER ONE**  
NATALIE IMBRUGLIA SHIVER AT  
Imbruglia's first release on South African star Dave Matthews' ATO label continues to forge ahead at the top of the airplay chart, where heavyweight support in the form of 17 plays from Radio Two and 12 plays from Radio One means that, although only the fourth most played song last week, it had a much larger audience than any other song. Its biggest supporters in terms of plays were Core (51), Forti 1 (41) and Arca (40).

## MARKET INDICATORS

SINGLES	ALBUMS	COMPILATIONS
Sales versus last week: +9.1%	Sales versus last week: +26.8%	Sales versus last week: +94.1%
Year to date versus last year: -20.2%	Year to date versus last year: +2.0%	Year to date versus last year: -7.8%
Market shares	Market shares	Market shares
Universal 22.3%	Universal 37.0%	Universal 47.3%
Sony BMG 24.1%	EMI 21%	EMI 30.8%
EMI 7.4%	Sony BMG 18.4%	Sony BMG 6.7%
Others 1.8%	EMI 13.7%	Warner 5.1%
Warner 3.5%	Warner 9.3%	Warner 2.0%

## THE BIG NUMBER: 74,305

Number of copies the DVD of Tony Christie's Amarrillo sold last week - 89,214 (the DVD starts April 11)

RADIO AIRPLAY	UK SHARE
Market shares	Origin of singles sales
Universal 35.0%	(Top 75): UK 66.7%
Sony BMG 32.7%	US 32.0% Other 1.3%
EMI 14.7%	Origin of albums sales
Others 11.5%	(Top 75): UK 65.3%
Warner 6.1%	US 29.3% Other 5.3%

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02.04.05

## Morcheeba set for comeback

### The Plot

UK trip-hop soul trio Morcheeba are preparing to be relaunched in May with a new label and singer

**MORCHEEBA** (THE ANTI-DOTE) (ECHO) With former vocalist Skye retained by Morcheeba's previous label Atlantic and currently working on solo material, the remaining members of Morcheeba have recruited former NoMeansNo Underground chanteuse Daisy Martey.

The group's first album featuring Martey, titled *The Anti-dote*, was recorded between recent deals with the band taking out a bank loan to finance the venture. Since then, they have secured a long-term deal with Echo, which will release it in May.

Echo managing director John Chuter is confident that Morcheeba can sustain their profile without Skye as the focal point. "The band are known for developing and changing between albums," he says. "Rose and Paul (Godfrey) have always written the songs, as a singer Skye had a certain amount of focus, but they were always a band."

"The deal with Echo is the result of a long working relationship with the group, as they are also



signed to sister publishing company Chrysalis.

"Chrysalis Publishing has been on board from the start with the band, so we have an understanding of where they have come from, which is really good for us as a group," says Chuter. "This long-term approach seems appropriate for such a release." "Morcheeba have a fanbase right across the world and we are starting out with the confidence that the record deserves."

**CAMPAIGN SUMMARY**  
**MANAGEMENT:** Brendan Doyle, CMO Management  
**A&R:** Darrin Woodford, Echo  
**MARKETING MANAGER/FACILITATOR:** Jane Spencer, Liberation  
**MARKETING CO-ORDINATOR:** Jennifer Kozel, Echo  
**AGENT:** Peter Elliott, Primary  
**NATIONAL RADIO/TV:** Kate Burnett/John Turner, Rapcare  
**REGIONAL RADIO:** Red Alert  
**NATIONAL/REGIONAL PRESS:** Kelly Pike  
**PUBLICITY:** STUDENT PRESS: Upshot  
**CLUB PROMOTIONS:** Zenked



### SNAP SHOT

### LISA MISKOVSKY

Lisa Miskovsky spent nine weeks at number one in her native Sweden with her first single, *Lady Stardust*. Universal TV, which has made her a priority for

2005, must be hoping for the same level of success when the single is released in the UK on May 23. She has already tasted success as co-writer of the

Backstreet Boys smash *Shape Of My Heart* and for her platinum-selling album *Sellingwater*. Produced by Joakim Berg, from the internationally

successful Kent, Fallujawater garnered a clutch of awards including a Swedish Grammi for best female artist and is due out here the beginning of June.

### Tipsters

A selection of UK tastemakers select their favourite upcoming releases

#### Sam Jackson, programme director, Forth 1 & 2

FAITH EVANS AGAIN (CAPITOL)

"Probably best remembered for her efforts on the Puff Daddy track *I'll Be Missing You* in 1997, Faith Evans is back with her fourth album, *Lady*. The first track from it, *Again*, is superb, infectious and very radio friendly."

#### Louise Kattenhorn, producer, One Music

THE MIDNIGHT EVILS BREAK IT DOWN (ESTRUS)

"The Midnight Evils are a four-piece from Minnesota, it's their third album and it rocks. They're touring the UK in June and

you'll hear them on Rob Da Bank's new *One Music* show on Radio One. We've booked them in for a session, so you'll be hearing them on the programme as well."

#### Rachel Holmes, hip hop buyer, Selectadisc, Nottingham



DJ FORMAT FEAT. ABDOMINAL AND D-SIVIVE 3 FEET DEEP (GENUINE)

"Format's follow up to Rap Machine features his irrepressible sidekick Abdominal. Together, they are joined by talented newcomer Canadian MC D-Sivive, who features throughout the excellent forthcoming *LP If You Can't Join 'Em... Beat 'Em*. Along with its quality MCs, this fast-moving, dancefloor-friendly track once again maintains Format's ever reliable high standards."

#### Alan Carruthers, programme director, The Arrow

MARSHMALLOW COME SUNDAY (STORM)

"I've just realised that Marshmallow is actually the current *nom de plume* of Alan Gregg, of Muton Birds fame, which explains why our listeners love Marshmallow so much. Evidently he has decamped from his native New Zealand and is now resident in London's Stoke Newington. This is another gorgeous track from the current album, with the notable addition of Ron Sexsmith on backing vocals."

#### Heidi Secker, presenter/producer, BFBS Radio One

AMERIE I THING (SONY)



"As cute as Crazy In Love and a lot less irritating than Get Right, this particular Rich Harrison production has loads of charm. Harrison's budding signature style, as worn by Beyoncé and J Lo, is in demand in the US. Check out the addictive breakfast bubbling under some sweet vocals from Amerie. This is a little better of a track."

### RADIO PLAYLISTS

#### RADIO 1

**A LIST**  
 20 Scooby Candy Shop; Basement Jaxx On My Knees; Estelle Go Go; Freddie Foxxx A Heart; Freshmeats So Much Love; In Case You Didn't Know; Gwen Stefani feat. Eve; Rob City; Kaiser Chiefs Oh My God; Kasabian Club Foot; Kylie Minogue Going You Up; Lemar Time To Relax; Marie La Merveille; Maroon 5 Must Get Out; Phaedon Pines California; Razorlight Sometimes Else; Soap Dogz feat. Justin Timberlake; Sigs; Stereophonics; Dakota; Skunk 11; See Girls Sunset Strippers; Faking Stars.

**B LIST**  
 Adinaïa Half Light; Beverley Knight Keep This Fire Burning; Bodycheckers I Like The Way; Clara feat. Missy Elliott; 2 Step; Damien Rice; Volcano; Jam The Jillet Austin; Kicks feat. Nas In Paris; Mariah Carey It's Like That; Natalie Imbruglia Silver; Natasha Bedingfield I Don't Give Up; Queens Of The Stone Age Little Sister; Rachel Stevens Negotiate With Love; Shepherders Back To Back; The Cansars Jerk It Out; The Faders No Sleep Tonight.

**C LIST**  
 "Bisc Party" Bangerz; "Destiny's Child Girl; Do Me Bad Things" Wink's "Hobnob"; "Garbage" Why Do You Love Me?; "Gie-Rag" Red Good Inc.; "Hard-Fi" Tied Up Too Tight; "Booster" You're So Right For Me; "Boots" Mavonia; "Too Good" The Killers; "Smile Like You Mean It."

#### RADIO 2

**A LIST**  
 "I've Got Feet" Randy Newman I Am The Apocalypse; Elliot John Tom The Lights Out; When I Was Little; Madeline Peyroux; Porgy and Bess; Elizabeth: Maroon 5 Must Get Out; Michael Biebe; Home; Natalie Imbruglia Silver; Natasha Bedingfield I Don't Give Up; Razorlight Sometimes Else; The Film Brothers Eddie Flowers.

**B LIST**  
 Beverley Knight Keep This Fire Burning; Damien Rice Volcano; Emmaus Don't Say You Love Me; Lemar Time To Relax; Nerica Fofan; Everybody's Gonna Go To War; Shepherders Back To Back; "Steve Edwards One by One"; The Beez Chicken Pajamas; "Tolkien Senses The Salt" Wanda; Rocco; Wire Dabblers; Eynon; Jay.

**C LIST**  
 Carlyle Down; Jovanotti; Ross D'Amico; Kathryn Go; James Ferraro; Orca Diagnostically; Hit Play The Hit; "No Play The Hit"; Hanson Lost Without Each Other; Jamie-Jones; Legend; Relief (When It's Got Outside); Kaiser Chiefs You Can Have It All; Kylie Minogue Going You Up; "Meatly" All About You; "Meatly" You've Got A Friend; Melanie B; Next Best Superstar; "The Cleaners Jerk It Out"; THE SIX; "You Are My Love"; "Gie-Rag" Red Good Inc.; "The Roots" Relays; "Joy Christa"; The Defective Collection; Tori Amos Sleeps With Butterflies.

### TOP 10 RADIO GROWERS

Artist/Title	Plas	Wks	Inc
1 KYLIE MINOGUE GOING YOU UP	1281	419	
2 TONY CHRISTIE FEAT. PETER KAY - JAMARILLI	1279	373	
3 MARGON 5 MUST GET OUT	1254	304	
4 NATALIE IMBRUGLIA SILVER	2048	300	
5 MARIE LA MERVEILLE	2147	309	
6 DESTINY'S CHILD GIRL	351	272	
7 LEMAR TIME TO GROW	1203	225	
8 PHANTOM PLANET CALIFORNIA	1350	207	
9 JEM THEY	1357	207	
10 BEVERLY KNIGHT KEEP THIS FIRE BURNING	1402	169	

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### Adds

Jennifer Lopez Hold Your Own; Mad Ant A Moment; David Sedaris

### KISS FM

Alan Love; BodyRockers I Like The Way; The Roots Relays; L.J. Lee; Jovanotti; Usher & Lil'Kim's Love & Friends

### VIRGIN

The Tears In Rain; You Mean It; YourDearness; mto 17

### XFM

The Blue Party; Editors MURK; E President; JOGGH; Individual; It's Unlikely; Moving Units; Between Us And; The Roots Relays; The Roots Relays; No Inch; Mad's The Head; The Roots Secret; Rollins The Road

Looks Where It's Left; The Killers; Soak Like You Mean It; YourDearness; mto 17

# TV Airplay Chart

Rank	Week	Artist	Title	Label	Points
1	1	MARIAH CAREY	IT'S LIKE THAT	DEF JAM	441
2	139	DESTINY'S CHILD	GIRL	COLUMBIA	382
3	2	GWEN STEFANI FEAT. EVE	RICH GIRL	INTERSCOPE	365
4	3	KYLIE MINOGUE	GIVING YOU UP	PARLOPHONE	359
5	3	WILL SMITH	SWITCH	PARLOPHONE	352
6	5	MARIO	LET ME LOVE YOU	J	344
7	9	CIARA FEAT. MISSY ELLIOTT	1,2 STEP	JAZZ	342
8	6	GREEN DAY	HOLIDAY	REPRISE	330
9	7	NATASHA BEDINGFIELD	I BRUISE EASILY	PHONOGRAM	328
10	18	BASEMENT JAXX	OH MY GOSH	XL	294
11	16	NELLY FEAT. TIM MCGRAW	OVER AND OVER	DEARBORN MUSIC TV	293
12	10	USHER	CAUGHT UP	LAFAIZ	278
13	10	TWISTA FEAT. FAITH EVANS	HOPE	EMI	275
14	12	50 CENT	CANDY SHOP	INTERSCOPE	271
15	14	AVRIL LAVIGNE	HE WASN'T	ARISTA	268
16	17	STEREOPHONICS	DAKOTA	J	266
17	10	RACHEL STEVENS	NEGOTIATE WITH LOVE	INFLUENCE	257
18	9	NATALIE IMBRUGLIA	SHIVER	BROOKLYN	252
19	59	TONY CHRISTIE FEAT. PETER KAY	AMARILLO	THE VIKING MUSIC TV	250
20	4	THE CAESARS	JERK IT OUT	VIRGIN	241
21	13	THE KILLERS	SOMEBODY TOLD ME	LOWMOTION	239
22	36	RAZORLIGHT	SOMEWHERE ELSE	VERTIGO	229
23	19	QUEENS OF THE STONE AGE	LITTLE SISTER	INTERSCOPE	220
24	24	JEM THEY		A&J	218
25	26	MELANIE C	NEXT BEST SUPERSTAR	RED GLOVE	218
26	29	FEEDER	FEELING A MOMENT	ICG	206
27	25	ANASTACIA	HEAVY ON MY HEART	DISCOTHEQUE	201
28	30	THE BRAVEYR	AN HONEST MISTAKE	LOGO	192
29	41	BODY ROCKERS	I LIKE THE WAY	MERCURY	187
29	29	DIZEE RASCAL	OFF TO WORK	XL	187
31	26	BEVERLY KNIGHT	KEEP THIS FIRE BURNING	PHONOGRAM	186
32	27	SCISSOR SISTERS	FILTHY/GORGEOUS	DISCO	182
33	31	THE FADERS	NO SLEEP TONIGHT	ROUYER	180
34	200	LUCIE SILVAS	THE GAME IS WON	MERCURY	166
35	44	MELANIE BLATT	SEE ME	SHREKEDANCE	164
36	32	GARBAGE	WHY DO YOU LOVE ME	VANDERBRUG	163
36	46	JA RULE FEAT. LLOYD	CAUGHT UP	THE SRC	163
36	38	SUNSET STRIPPERS	FALLING STARS	DIRECTION	163
36	37	ESTELLE	GO GONE	VEI	163
40	20	U2	SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	ISLAND	161

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Record New Entry

Replaced Top 40 Number

Replaced Top 100 Number



**2. Destiny's Child**  
Destiny's Child's *Destiny Fulfilled* is the group's massive support from TV and radio this week, scoring 170-2 on the TV chart and debuting at number 63 on the radio list. Fifty-five radio stations give it a grand total of 351 plays, including 30 from *Good Day 105.5* and 29 from *Vibe 101*. The video for *Girl* aired on 12 of the 21 monitored TV stations last week, with top titles of 70 from *The Chart Show*, 50 from *The Box* and 47 from *Flaunt* helping it to 382 plays.



**24. Melanie C**  
It seems like radio isn't yet ready for the gritty, rockier new sound of Melanie C's *Next Best Superstar*, which is struggling on the radio airwaves in 33rd slot, but Not *Just* Superstar places 26-24 on the TV list in its fourth straight week in the Top 50. Eight stations aired the track a dozen times or more last week, with top ladies coming from *B4* (499 plays), *Flaunt* (436), *The Chart Show* (340) and *The Box* (279).

Destiny's Child gains massive support at TV but still not enough to unseat current queen of the screen Mariah Carey

**THE AMP NUMBER ONE**  
Fender  
Fender A Moment  
**HIGHEST CLIMBER**  
100,000 Things  
Crysalis  
**HIGHEST NEW ENTRY**  
Abelate  
Hail Light

**FLAUNT NUMBER ONE**  
Melanie Blatt  
See Me  
**HIGHEST CLIMBER**  
411  
Dumbo  
**HIGHEST NEW ENTRY**  
Destiny's Child  
Girl

**KISS TV NUMBER ONE**  
50 Cent  
Candy Shop  
**HIGHEST CLIMBER**  
Destiny's Child  
Girl  
**HIGHEST NEW ENTRY**  
Alkon  
Lorely

**SCUZZ NUMBER ONE**  
Jinny Eat World  
Work  
**HIGHEST CLIMBER**  
Papa Roach  
Last Resort  
**HIGHEST NEW ENTRY**  
NIM  
The Sacrament

**THE HITS NUMBER ONE**  
50 Cent  
Candy Shop  
**HIGHEST CLIMBER**  
Destiny's Child  
Girl  
**HIGHEST NEW ENTRY**  
Hanson  
Minnip

**TMF NUMBER ONE**  
Holly feat. Tim McGraw  
Over And Over  
**HIGHEST CLIMBER**  
Destiny's Child  
Girl  
**HIGHEST NEW ENTRY**  
Jennifer Lopez  
feat. Ja Rule  
Airt II Justice

## MTV MOST PLAYED

Rank	Artist	Title	Label
1	BASEMENT JAXX	OH MY GOSH	XL
2	USHER	CAUGHT UP	LAFAIZ
2	THE FUTUREHEADS	HOUNDS OF LOVE	679
3	STEREOPHONICS	DAKOTA	INTERSCOPE
5	JEM THEY		A&J
5	MARIO	LET ME LOVE YOU	J
7	GWEN STEFANI FEAT. EVE	RICH GIRL	INTERSCOPE
7	GREEN DAY	HOLIDAY	REPRISE
7	RAZORLIGHT	SOMEWHERE ELSE	VERTIGO
10	THE BRAVEYR	AN HONEST MISTAKE	LOGO

## THE BOX MOST PLAYED

Rank	Artist	Title	Label
1	TWISTA FEAT. FAITH EVANS	HOPE	EMI
2	DESTINY'S CHILD	GIRL	COLUMBIA
3	KYLIE MINOGUE	GIVING YOU UP	PARLOPHONE
3	CIARA FEAT. MISSY ELLIOTT	1,2 STEP	LAFAIZ
3	MARIAH CAREY	IT'S LIKE THAT	DEF JAM
6	MARIO	LET ME LOVE YOU	J
7	50 CENT	CANDY SHOP	INTERSCOPE
7	WILL SMITH	SWITCH	PARLOPHONE
8	WILLY CHRISTIE FEAT. PETER KAY	AMARILLO	VEI
9	NATASHA BEDINGFIELD	I BRUISE EASILY	PHONOGRAM

## KERRANG! MOST PLAYED

Rank	Artist	Title	Label
1	GOOD CHARLOTTE	I JUST WANNA LIVE	EMIC
2	THE KILLERS	SOMEBODY TOLD ME	LOWMOTION
2	MY CHEMICAL ROMANCE	I'M NOT OK (I PROMISE)	REPRISE
2	STEREOPHONICS	DAKOTA	INTERSCOPE
2	QUEENS OF THE STONE AGE	LITTLE SISTER	INTERSCOPE
6	FIGHTSTAR	PARANORMAL LAUGHTER	ISLAND
7	SIMPLE PLAN	SHUT UP	LAWRENCE
8	AVRIL LAVIGNE	HE WASN'T	ARISTA
9	KINGS OF LEON	FOUR KICKS	MONSIEUR
10	GREEN DAY	HOLIDAY	REPRISE

## MTV2 MOST PLAYED

Rank	Artist	Title	Label
1	QUEENS OF THE STONE AGE	LITTLE SISTER	INTERSCOPE
2	KAISER CHIEFS	OH MY GOD	BANANAPRODUCERS
2	THE FUTUREHEADS	HOUNDS OF LOVE	679
3	THE BRAVEYR	AN HONEST MISTAKE	LOGO
4	WILLY MASON	SO LONG	VEI
6	BECK & FROD	CRITIK	CRITIK
7	BRIGHT EYES	FIRST DAY OF MY LIFE	SCIENCE
7	EXOTORS	MURCH	KITZ-DORANGE
9	GREEN DAY	HOLIDAY	REPRISE
10	RAZORLIGHT	SOMEWHERE ELSE	VERTIGO

## MTV BASE MOST PLAYED

Rank	Artist	Title	Label
1	MARIO	LET ME LOVE YOU	J
2	50 CENT	CANDY SHOP	INTERSCOPE
3	MARIAH CAREY	IT'S LIKE THAT	DEF JAM
4	THE GAME	FEAT. 50 CENT HOW WE DO	AFTERMATH
5	NAS	JAZZ A MOMENT	COLUMBIA
6	JOHN LEGEND	USED TO LOVE U	COLUMBIA
7	TWISTA FEAT. FAITH EVANS	HOPE	EMI
8	SNOOP DOGG	LET'S GET BLOWN	GUSTEN
9	LL COOL J FEAT. 7 AURELIUS HUSH		DEF JAM
10	ARON LOCKED UP		ISLAND

Highest climber and highest new entry refer to the Top 50

**COMING SOON**  
**SPANKING NEW MUSIC WEEK**



# irplay Chart

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
26	48	3	RAZORLIGHT	SOMEWHERE ELSE	368	26	62	YVES ROUYER	368
27	17	30	THE KILLERS	SOMEBODY TOLD ME	863	29	214	LEZARKE	863
28	24	6	GREEN DAY	HOLIDAY	726	17	220	HERPULSE	726
29	32	39	LEMAR	IF THERE'S ANY JUSTICE	939	7	219	SONY	939
30	27	5	KAISER CHIEFS	OH MY GOD	395	16	215	BRUNO MARS	395
31	4	9	JOSS STONE	SPOILED	807	7	209	HERPULSE	807
32	4	4	MARIAN CAREY	IT'S LIKE THAT	535	15	199	DEF JAM	535
33	26	6	NEW ORDER	KRAFTY	417	16	189	HERPULSE	417
34	13	1	SNOOP DOGG	SIGNS	415	6	188	GOTTM	415
35	19	3	THE FINN BROTHERS	EDIBLE FLOWERS	371	21	174	DEF JAM	371
36	4	2	STUDIO B I SEE GIRLS		506	4	172	SONY	506
37	4	18	MAROON 5	SUNDAY MORNING	811	9	172	DEF JAM	811
38	1	1	RACHEL STEVENS	NEGOTIATE WITH LOVE	528	13	162	HERPULSE	528
39	34	14	GREEN DAY	BOULEVARD OF BROKEN DREAMS	558	16	130	HERPULSE	558
40	28	13	THE CHEMICAL BROTHERS	GALVANIZE	248	7	163	HERPULSE	248
41	30	9	LL COOL J	FEAT. 7 AURELIUS HUSH	687	3	160	SONY	687
42	25	13	ATHLETE	WIRES	559	49	158	HERPULSE	559
43	37	12	DANIEL BEDINGFIELD	WRAP MY WORDS AROUND YOU	1300	21	153	HERPULSE	1300
44	1	1	MADELINE PEYROUX	DON'T WAIT TOO LONG	107	14	152	ROUNDER	107
45	5	1	DAMIAN RICE	VOLCANO	107	10	149	17	107
46	38	5	THE BRAVERY	AN HONEST MISTAKE	507	42	147	17	507
47	38	20	UNITING NATIONS	OUT OF TOUCH	592	58	141	17	592
48	46	1	ERASURE	DON'T SAY YOU LOVE ME	201	9	141	17	201
49	71	33	KEANE	EVERYBODY'S CHANGING	398	2	140	17	398
50	7	1	THIRTEEN SENSES	THE SALT WOUND ROUTINE	162	21	137	17	162

100+ Weeks on Chart  
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Nielsen  
Music Control

## INDEPENDENT LOCAL RADIO

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	1	MARIO	LET ME LOVE YOU	173	20	2746		
2	1	1	NELLY FEAT. TIM MCGRAW	OVER AND OVER	2587	199	2324		
3	1	1	CHEN STEFANI FEAT. EVE 6	RICH GIRL	1715	176	2077		
4	1	1	NATALIE IMBRIGLIA	SHIVER	464	106	1718		
5	1	1	SCISSOR SISTERS	FILTHYPHOUS	1133	100	2046		
6	1	1	MCFLY	ALL ABOUT YOU	155	175	1615		
7	1	1	SUNSET STRIPPERS	FALLING STARS	252	162	2041		
8	1	1	BEVERLY KNIGHT	KEEP THIS FIRE BURNING	1184	154	2011		
9	1	1	JEM	THE ART	246	167	1810		
10	1	1	SHAPESHIFTERS	BACK TO BASICS	173	129	1751		
11	1	1	DANIEL BEDINGFIELD	WRAP MY WORDS AROUND YOU	1418	236	2341		
12	1	1	KEANE	THIS IS THE LAST TIME	1179	216	1740		
13	1	1	KYLE MINOGUE	GIVING YOU UP	1123	218	1718		
14	1	1	PHANTOM PLANET	CALIFORNIA EPIC	573	173	1718		
15	1	1	LEMAR	TIME TO GROW	624	124	1584		
16	1	1	TONY CHRISTIE FEAT. PETER DINKlage	AMARILLO	774	126	1578		
17	1	1	USHER	CUGHT UP	1119	126	1578		
18	1	1	STEREOHONKIS	BAROKA	1111	127	1578		
19	1	1	UZ	SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	1127	147	1617		
20	1	1	LEMAR	IF THERE'S ANY JUSTICE	697	107	1617		
21	1	1	LUCIE SILVAS	BREATHE IN MERCURY	1129	106	1618		
22	1	1	GREEN DAY	BOULEVARD OF BROKEN DREAMS	1117	103	1618		
23	1	1	LL COOL J FEAT. 7 AURELIUS HUSH	DEF JAM	1123	107	1618		
24	1	1	MAROON 5	SUNDAY MORNING	1117	107	1618		
25	1	1	JOSS STONE	SPOILED	1117	107	1618		
26	1	1	NATALIE IMBRIGLIA	EASILY PROUD	1117	107	1618		
27	1	1	THE KILLERS	SOMEBODY TOLD ME	1117	107	1618		
28	1	1	BASEMENT JAXX	OH Y2K	1117	107	1618		
29	1	1	JENNIFER LOPEZ	GET RIGHT	1117	107	1618		
30	1	1	GIRLS ALoud	WAKE ME UP	1117	107	1618		

100+ Weeks on Chart  
100+ Weeks on Chart  
100+ Weeks on Chart

## TOP 20 PRE-RELEASE

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	1	NATALIE IMBRIGLIA	BRUISE EASILY	38	13			
2	1	1	LEMAR	TIME TO GROW	30	15			
3	1	1	KYLE MINOGUE	GIVING YOU UP	34	16			
4	1	1	MICHEL BUBLE	HOME	26	19			
5	1	1	MAROON 5	MUST GET UP	25	27			
6	1	1	ELTON JOHN	TURN THE LIGHTS OUT WHEN YOU LEAVE	21	25			
7	1	1	RAZORLIGHT	SOMEWHERE ELSE	22	29			
8	1	1	MARIAN CAREY	IT'S LIKE THAT	19	37			
9	1	1	SNOOP DOGG	SONS OF	18	49			
10	1	1	STUDIO B I SEE GIRLS	RESCUE	17	63			
11	1	1	RACHEL STEVENS	NEGOTIATE WITH LOVE	16	82			
12	1	1	MADELINE PEYROUX	DON'T WAIT TOO LONG	15	102			
13	1	1	THIRTEEN SENSES	THE SALT WOUND ROUTINE	13	175			
14	1	1	FEDERER	FEELING A MOMENT	13	134			
15	1	1	ESTELLE	GO COME UP	12	174			
16	1	1	ATHLETE	HAIR LIGHT	12	124			
17	1	1	KEVIN	IN THE VIBES	12	126			
18	1	1	BOYBROTHERS	I LIKE THE WAY	12	126			
19	1	1	CIARA	FEAT. MISSY ELLIOTT	12	116			
20	1	1	PRELUDERS	FEAT. THE REAL THING	12	113			

100+ Weeks on Chart  
100+ Weeks on Chart  
100+ Weeks on Chart



2. J. Lo's debut single 'They Cry' is on its second week on the sales chart but outside the 12-2 on airplay, helping the megastar Sony BMG company to its first Top Three shut-out. They has usual appeal and played heavily at Radio Two, where it's 19 spots place. It alongside the new Elton John



7. Sunset Strippers In the shops a week less than

and Natasha Bedingfield singles. Another 19 plays from Radio One make it that station's 12th most-played song, while its top supporter is Motorpoint's Bonanza Radio, which aired it 41 times last week.

1. The Cabin Crew's rival cover, Sunset Strippers' Falling Stars is winning the sales battle by 59,932 sales to 57,932 sales. Its airplay chart superiority is much more marked. Even though it dips 6-7 this week, it amassed 1,526 plays and an audience of 47,088 last week, while Cabin Crew's single, Star To Fall, slides 72-102 with 361 plays earning it 6,058 listeners. Galaxy 105.6 (56 plays) and Galaxy

105 (31) provide Sunset Strippers' top talismans, while 23 plays from Radio One aired Amrillo nine times last week and Radio Two chased in with 12 spots.



10. Tony Christie after massive first-week sales, 'This Way To Amrillo' hit the airplay jackpot last week. It

14. Kylie The last eight Kylie Minogue singles have all been in the Top 10 of the airplay chart ahead of controversial



14. Kylie The last eight Kylie Minogue singles have all been in the Top 10 of the airplay chart ahead of controversial

release, but Giving You Up comes out today having broken that string. It makes a good effort, jumping 23-14 this week, but is hindered both by the fact that 25 of the 111 stations on the Music Control panel did not play it last week and by very limited support from Radio Two, where it aired only four times last week.

14. Kylie The last eight Kylie Minogue singles have all been in the Top 10 of the airplay chart ahead of controversial

100+ Weeks on Chart  
100+ Weeks on Chart  
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Profile

## IN-STORE NEXT WEEK



**In-store** – New Order, Will Smith, Brandy, Big Tunes 2, **Single** – Rachel Stevens, **Artist** – Will Smith, **Compilation** – Kiss Presents R&B

## BORDERS

**In-store** – Silvana, OC Mix 4, Mariah Carey, British Sea Power, Aaliyah, Teenage Kicks, **Listening posts** – Natalie Imbruglia, Morrissey



**In-store** – Aesop Rock, The Kills, Mogwai, M Ward, The Flaming Lips, Theory Corporation, Ambulance Ltd, Soul Gospel



**In-store** – Natalie Imbruglia, The Remus, Happy Mondays, Jimmy Eat World, British Sea Power, Mariah Carey, Elton John, Kells, The Others, Feeder, The Bees, **Windows** – HMV April Clearout, Natalie Imbruglia, Aaliyah, **Press ads** – Morrissey, Jimmy Eat World, British Sea Power, Kristian Lenton



**In-store** – Natalie Imbruglia, Mariah Carey, Morrissey, All Woman Platinum Collection, **Music DVD** – Morrissey



**Offer** – Natalie Imbruglia: **Windows** – Aaliyah, Natalie Imbruglia, **Windows**, Teenage Kicks, **In-store** – Aaliyah, British Sea Power, Mariah Carey, Natalie Imbruglia, Morrissey, Teenage Kicks, Godskitchen, Happy Mondays, Tom Vek, VSD All Woman, **Recommendations** – Miles Davis, Jack Johnson, The Explosion, Fairport Convention, Fred, Nerina Pallot, Porcupine Tree



**Major recommended retailers** – Greg Ashley, Alasdair Roberts, Weird War, The Zincs, Vic Chesnut

## TASTEMAKERS

**JULIE CULLEN**  
presenter, BBC 6Music

1. **BIRD KISLEY** PORTIONS FOR FRANCES (PARANORCA)
2. **THE ARCADE FIRE** NEIGHBOURHOODS (2) (LAKA) (IRISH TRAGED)
3. **INDIANAPOLIS** SPLIT IT OUT (GO)
4. **QUEENS OF THE STONE AGE** LUSTERS (PONY)
5. **BLACK PATTY BAKER** (WINDTAN)
6. **THE BRAYERS** AN HONEST MISTAKE (LOGG)
7. **AMBUANCE LTD** STAY WINDIE YOU ARE (EVI)
8. **BECKE** PRO PREDICOR
9. **MAXIMO PARK** APPLY SOME PRESSURE (MADP)
10. **DOVES** BLACK AND WHITE TOWN (HEAVENLY)

"We run a feature on the show where my co-presenter Mark Sutherland and I have a big heated debate about which is our favourite track, album or gig of the following week and then the producer forces us to make friends and make a decision and then we'll talk to the artist – usually in a backstage studios but sometimes it's backstage after a soundcheck, in a stinking alley after a gig or, in the case of Björk in her suite at the Sanderson (nice). Then we try to make them laugh/live up their phone number/live us an interview/fag/bacchicise and make them spill their guts about the creative process. Most of the above have been a pick of the week and if you haven't, damn them for turning us down."

**CHRIS PATTINSON**

1. **HAYDÉE** MILANES LILLES/LA LEM HICKZO (DRETTA)
2. **MEHER FATEH** FRAZEE FLOW LA J DOWN (DRETTA)
3. **PSAPP** WOTTEHIN FLAT JI (DAMBLE)
4. **IMOGHE HEAR** HEALOOK SELF RELEASED
5. **VELASOUND** LONDON AINT SLEEPIN (LUNGED)
6. **ROCKSOUND** FATE VIKTER DUPLIXAL PAPHOLO (LUNGED)
7. **WOT FATE** BETH HIRSH WIDHTA LINEAN (WUNDED)
8. **NERINA PALLOT** EVERYBODY'S GONE TO WAR (DOW)
9. **JUL SCOTT** WHATEVER (UP RECORD) (DOW)
10. **THE TADPOLES** A NEW HURD/ (TRASH AESTHETICS)

"We are at the beginning of a really great period for independent music. The reason that there is so much unsigned music in the chart is because the amount of really strong unsigned stuff that is increasing at a phenomenal rate. Mergers and cost-cutting means less signings and technology continues to bring down the cost of production. Technology is also opening up the channels of distribution; finally the pieces are coming together. The prospect of being able to stock a release in every store in the world just by pushing a button has fantastic implications for an indie, and this is not far off now."

Stewart Franke, Motor City Senekade, **Selects listening posts** – I Am Not, Nerina Pallot, Super Furry Animals – Under The Influence, Acid Empire, Billy Idol

## Safeway

**Albums of the week** – Teenage Kicks, Aaliyah, Godskitchen, All Woman Platinum Collection

## Sainsbury's

**In-store** – Natalie Imbruglia, Mariah Carey, Aaliyah, Morrissey, Happy Mondays, Estelle, All Woman Platinum Collection, Teenage Kicks, Many Poppins, **Music DVD** – AC/DC, Morrissey

## TESCO

**Singles** – Melanie C, Natasha Bedingfield, Elvis, Kells, Feeder, **Garbage: Albums** – Aaliyah, All Woman, British Sea Power, Godskitchen, Happy Mondays, Mariah Carey, Morrissey, Natalie Imbruglia, Teenage Kicks



**Windows** – Easter Chart Campaign, Five For £30, **In-store** – Brandy, New Order, Terri Walker, Kiss: The R&B Collection, Twisted Disco

## WHSmith

**Deals of the week** – Morrissey (CD/DVD), Aaliyah: **Albums** – Ultimate, Teenage Kicks, All Woman Platinum Collection; **Album Chart** – Natalie Imbruglia; **Classical** – Mary Poppins; **Music DVD** – AC/DC, **Display panel** – Teenage Kicks

## WORLDWORTHS

**Albums** – Aaliyah, Mariah Carey; **Singles** – Feeder; **In-store** – Aaliyah, Mariah Carey, Godskitchen Classics, Happy Mondays, Mary Poppins, Morrissey, Feeder, Mel C, Natasha Bedingfield

## TV LISTINGS

### CD:UK

**Arctic** Lavigne; **Garbage** Why Do You Love Me; **Kiss** Kiss; **Club Foot**; **Mariah** Let Me Love You; **Rachel Stevens** Insignificance

### GMTV

**Mel C** (Fri); **Russell Watson** (Tue)

### HIT 40 UK

**50 Cent**, **Basement Jaxx** (1); **My Dolly**; **Green Day**; **Post Malone**; **Jane's Addiction**; **Kylie Minogue** (Givro); **Up Top**

### STROHOLITHS

**The Faders** No Sleep Tonight; **Two Feet** (Wed); **Christie Fall**; **Peter Dinklage** (Thu); **Chris** (Fri); **The Way** (Sat); **America** (Sun)

### POPWORLD

**Ruff Ryck**; **Black Eyed Peas**; **Garbage**; **Hanson**; **The Dearlure Lamp**; **In My Heart**; **The Others** (Willam)

### T4 SUNDAY

**Feeder** Feeding A Mountain; **Man-Fred** (Tue); **Up Top** (Tue)

### THE BOX

**Alan Loxley**; **Jennifer Lopez** Hold You Close; **Lindsay Lohan** Out of Control; **Christie** (Thu); **Shirley Bassey** (Fri); **Rooster** (Sat); **Right Said Fred**; **Justin Timberlake**; **Sine**; **The Killers** (Sun); **Like You** (Mon)

### TOP OF THE POPS FRI

**Class 1**; **2**; **3**; **Stays**; **Gorillaz**; **Fred**; **Good**

## RADIO LISTINGS

### RADIO ONE

**Lana Del Rey** Live; **Rosegold** Live from Abandon Palace, a Foo Fighters live special and a report from LA about new hot acts; **Alan Loxley** (Tue); **Zane Lowe** (Wed); **My Radio Live** from Radio 1 (Thu); **The Lock Up** with guest DJ Jimmy Eat World and Green Day (Fri); **Zane Lowe** (Sat); **Radio 1** (Sun)

### ERIC CLAPTON

**Eric Clapton** Slowhand (Sat); **Elaine Paige** On Sunday The Sound Of Music

### MUSIC

**Album of the week** – **Alvin** (Tue); **Album of the week** – **Waiting For The Saints** (Sat)

### RADIO THREE

**Composer of the Week** – **Arny** (Fri); **World and Green Day** (Sat); **Music on 3** (Sun); **Symphonia** play **Melancholy** (Sun)

### 6 MUSIC

**Golden Globe** (Sat); **Power** (Sun); **John Garcia's Dream Ticket** with 10,000 Mariah Carey (Sun); **From the Movies** (Sun); **Classic** (Sun); **Dusties** live set from 1992 and The Six in session (Thurs); **Chris Cocker's** British and American **Chart** (Sat); **6 Music** with **Brigitte** (Sun); **Midnight Double** (Sun); **Supreme** (Sun); **Power FM** part of the **Supreme** story with **Angie Stone** (Fri)

## MEDIA INSIDER

**Inc. Joe Cole** (Sun); **Marie Le** (Sun); **Christie Fall**; **Peter Dinklage** (Thu); **Chris** (Fri); **The Way** (Sat); **America** (Sun)



## Brum Massive makes a noise

**Dan Gilbert**, manager, Massive Records  
Trading from a 600 sq m shop spread over two floors in a busy, central location in Birmingham, dance music specialists Massive Records have been operating successfully in the city under manager Dan Gilbert, who moved from Massive's other shop in Oxford, to run the store when it opened three years ago.

Gilbert is upbeat about the trading situation. "We had a very good January, followed by a pretty steady February," says. "March is building very nicely."

"Funky house, in particular, is absolutely huge here at the moment, helped by a very big club scene. Labels like Defected, Subliminal, Positiva, and Work are doing great business for us but the biggest record at the moment is probably the Audio Boobys' Bang Bang – we must have sold

## Funky house is absolutely huge here at the moment, helped by a very big club scene

about 130 copies of it already," says. "We also sell a lot of garage, tribal house, techno, breakbeat and broken beats and a massive amount of drum & bass."

"A lot of the clubs where drum & bass is played were shut down because of trouble but the scene is building up again at the moment, and we can easily sell 100 copies of top drum & bass titles such as Sub Focus's X-Ray in a month."

"Turnover of drum & bass is ridiculously fast, and entirely promo-led. We stay ahead of the game with drum & bass promos – you have to, because by the time a record gets a full release, we're on to the next big thing."

"Across all genres, we probably carry about 10,000 titles at the moment, with prices for UK releases ranging from £3.99 upwards, and imports generally priced between £6.99 and £8.99."

"Vinyl represents the vast majority of sales, although we do stock some CDs. We carry some hardware and sell accessories, especially headphones, styluses and record bags." Address: 29-30 Stephenson Street, Birmingham B2 4BH. Tel: 0121 633 4477. Website: www.massiverecords.com. E-mail: dani@massiverecords.com.

## SINGLE OF THE WEEK

Razorlight  
Somewhere Else

Vertigo 9868992  
This is the first new material from Razorlight since half-million-selling debut album *Up All Night* picks up where that record left off, with the more mournful closing track *Fall Fall Fall*. The new single is led by acoustic guitars and piano and shows a songwriting progression which suggests that the band may be able to live up to their much-mentioned boasts. A-listed at Radio One, it is heavily backed by Xfm and Kerrang!, and the video is on rotation at MTV and The Box.



## ALBUM OF THE WEEK

Garbage  
Bleed Like Me

Warner Bros 5046776812  
This comeback album has been heralded as a return to form and a heavier sound four years after the sensual pop-rock electronics that marked Garbage's previous release *Beautiful Garbage*, which proved too slick for some of their hardcore fans. *Bleed Like Me* favours the crunching guitars and loud rock trademarks of earlier albums. Dave Grohl guests on drums on *Bad Boyfriend*, while other standout tracks include the title song, *Sex Is Not The Enemy* and *Run Baby Run*.

## Singles

## Anastacia

*Heaviness On My Heart* (Epic 6758401)



This dramatic ballad, replete with bombastic orchestral crescendos and rock guitar flourishes, will be the third single from Anastacia's self-titled third album. It follows *Left Outside Alone* and *Sick And Tired*, which both went Top Five. The single precedes her sold-out UK arena tour this month.

## Melanie Blatt

*Me Swollen Ankle* (CDSWA1)  
This track – more rocky than the *All Saints* work with which Blatt made her name – shows an admirable ability to switch genre but perhaps lacks some of the sparkle of her former band's best work. However, its association with the hit film *Boys* should bump it up the charts.

## Clara

*I 2 Step* (La Face 82876688342)  
This second electro-flavoured R&B stormer from the US star of the so-called crunk'n'B craze, is a melodic rhythmic monster featuring Missy Elliott. C-listed at Radio One and A-listed at Capital, it should make an impact in the wake of her chart-topper.

## Daft Punk

*Robot Rock* (Virgin VSCDX1897)  
Taken from the recent Top 10 album *Human After All*, *Robot Rock* is a riotous, over-the-top slice of disco-rock-funk that is unmistakably Daft Punk from the opening bar. Soulwax and the duo themselves contribute a selection of dynamic rhythms. A great single from a disappointingly flat album.

## Four Tet

*Smile Around The Face* (Domino RUG2007)  
Kieran Hebden returns with his first single since 2003's *Rounds* with this taster from new album *Everyting Ecstatic*. Jazz drums and beautiful psychedelic FX orbit around a clipped, metronomic beat, giving what is essentially an intricately programmed track a simple, childlike appeal.

## Hard-Fi

*Tied Up Too Tight* (Atlantic LC01557)  
Listening to Hard-Fi's second single, it is easy to see why this holy-tipped band have drawn comparisons with The Clash and prompted both recording and publishing bidding wars. It is the sound of a band with something to say and an urgent yet melodic way of doing so. Expect to hear a lot more from them.

## Interpol

*Matador* (OLE1238-2P)  
Despite the fact that Interpol wear their influences on their sleeve, there is something undeniably beguiling about the US four-piece – perhaps it is the Stipe-esque vocals or the meandering basslines. In any case, this is another fine track from current album *Antics*. The band play two sold-out shows at Brixton Academy in April.

## Juliet

*Avalon* (Virgin VSCDX299)  
Produced by Stuart Price (Les Rythmes Digitales), this is a hypnotic slice of electro-pop topped by Juliet Richardson's spiky lyrics. Backed by a C-listing at Radio One and support from Pete Tong, this should push the 24-year-old from Philadelphia into the spotlight.

## Kings Of Leon

*King of the Rodeo* (Hand Me Down HMD49)  
This new single from KoL's excellent second album *A-Ha Shake* heartbreak shows all the Camden pop punks how to craft a great rock song. Why it isn't A-listed at Radio One and Two is a mystery.

## Maroon 5

*Most Got Out* (Octone/Sony BMG 82876689062)  
The fifth single from the million-selling album *Songs About Jane* is not Maroon 5's strongest. But this good mid-tempo pop swinger with a memorable chorus is an effective advert for it. It is A-listed at Radio One and Capital.

## The Modern

*Industry* (Universal Digital Services, download only)  
While Eighties pastiches continue

to be all the rage, this five-piece have recreated the mid-Eighties sound which is less Cure and Joy Division, but more Dollar tinged with a hint of the Human League. Passing them off as a genuine indie act is going to be tricky, since this isn't too far from a Girls Aloud number; however, its pop sensibilities should have radio lapping it up.

## Secret Machines

*Road Leads Where It's Led* (679 W669CD1)  
The Texas trio follow December's Top 40 hit *Sed* and *Lovely* with this thumping psychedelic outing based around an insistent drum beat which simply demands attention. Having just finished a tour supporting The Chemical Brothers, this powerful single should further drive sales of their album *Now Here Is Nowhere*.

## Super Disco 2

*Fast Track* (Pias Recordings 1039)  
The previously instrumental *Fast Track* is reworked with a strong vocal from Nouvelle Vague singer Camille and a new wave bassline to create a single strong enough to lend further weight to the gathering momentum in French dance. Mixes from Benny Benassi and Munk will give it further appeal to fans.

## Albums

## Rosie Brown

*Clocks And Clouds* (Stuck STUCK104)  
This is an intriguing work from US singer-songwriter Brown. Despite conventionally romantic lyrics, the affecting vocal delivery and sparse acoustic instrumentation lend this an altogether more left-field feel akin to *Power or Sin* in *Nordestam*. With support, particularly from Radio Two, it could be widely embraced.



*Mel C*  
*Beautiful Intentions* (Red Girl REDGGD1)  
The former Spice Girl teams up with producer Greg Haver whose past credits include such credible

acts as The Manics, Super Furry Animals and Catatonia. And while you can occasionally sense echoes of those band, the songwriting is too middle of the road to conjure a sense of what made those acts so distinctive. Nevertheless, there is an engaging passion in the vocal delivery that shines through in tracks such as *Last Night On Earth* and single *Beautiful Intentions*.

## DJ Format

*If You Can't Join 'Em...Beat 'Em* (Genuine GENU030CD)  
This is a welcome return from the Brightonian, who lit up the UK hip-hop scene with his debut *Music For The Mature B-Boy*. ...Beat 'Em doesn't stray too far from his good-time old skool hip hop blueprint but, with music this fun and funky, why tamper with the template?

## Do Me Bad Things

*Yes (Must Destroy)* (Atlantic 5046775722)  
There is strong support behind this pop-rock-funk nine-piece which goes beyond an acknowledgement to tokenist novelty entertainment – Xfm, Radio One, CD:UK and PopWorld have been willing to showcase them. If this backing was inspired as a result of Time Sing's *Deliverance* or current single *What's Heisen, It's Understandable*. Sadly though, the remainder of the album is bordering on the schambolic.

## Fischerposner

*Odyssey* (EMI FSGD2)  
While Fischerposner's debut album veered wildly between robotic disco rushes and mournful electro blues, the follow-up is an altogether more human, warm and coherent set, lending it a more likeable and listenable quality that its predecessor. But this is not to say they have become predictable – the album closes with a cracking cover of a song by Japanese art-rockers The Boredoms.

## I Am Klor

*Gods & Monsters* (Ecce ECHCD62)  
John Bramwell's incisive lyrics meet deft songwriting with some strong quirky touches on this third album from the Manchester

stalwarts. Dark tales are recorded in a stark setting that highlights a new-found confidence. On the back of two US shows at SXSW, this should win the band the acclaim they deserve.

## Carolyn Dawn Johnson

*Dress Rehearsal* (Sony BMG 8287668942)  
This is the second album by the Canadian singer-songwriter who is already the owner of eight Canadian Country Music Awards. Her previous form as a top songwriter for other artists is evident on the tunes on this release, which should help her make inroads internationally.

## Shakin' Stevens

*The Collection* (Sony BMG 5198822)  
The most successful British singles chart performer of the Eighties – 30 Top 30 hits in 10 years, no less – Stevens has surprisingly never been the subject of a collection like this before. It is packed full of family-friendly rock'n'roll numbers and is backed by Stevens' forthcoming performance on *ITV* show *Hit Me Baby One More Time*.

## Various

*The Glimmers – DJ Kicks* (K7 1K718CD)  
Focusing on the disco side of their sets, this track mix from the holy-tipped Belgian remix/DJ duo nevertheless packs plenty of variety. From indie disco tracks by the likes of Bis and Peaches to the heartbreak sounds of Kerri Chandler and Marshall Jefferson to the closing re-edit of Chicago's *I'm A Man*, it is an open-minded blend that rocks throughout.

## Various

*Miami 2005* (Astral AZ03036)  
This year's installment in AzuLi's respected series gives a pointer to the biggest dance hits from the Winter Music Conference and beyond. Freemasons' *Love On My Mind* – top of *MW*'s *Upfront Club Chart* and tipped for a strong chart placing – features, as do future hits like the likes of C64, Jupiter Ace and Rachel Starr.

This week's reviews: Dagald Bland, Phil Brooks, Joanna Jones, Jim Larkin, Owen Lawlor, James Roberts, Nicola Steele, Nicky Tesco and Simon Webb.

# New releases

020405

## REVIEWS CATALOGUE

## Albums

### FRONTLINE RELEASES

#### CLASSICAL

VARIOUS ESSENTIAL RECORDINGS Dynamic (CD) £50.00

#### DANCE

ATOMIC HOODLUM YOU ARE HERE Billed & Scarce (CD) £12.99

BIZZY B SCIENCE EP5 Vol. 4 Are Here Billed & Scarce (CD) £12.99

BRUNYARD ARCADE VANGUARD (CD) £12.99

DAAM VIKINGSTYLE Compact (CD) £12.99

DE CLIVE LOWE, MARK TULLIS ARE HERE Billed & Scarce (CD) £12.99

DR. SIBIRSKIY CD 128 Audio Research (CD) £12.99

ELECTRONIC MUSIC COMPASER ABANON MUSIC (CD) £12.99

ELECTROTRONIC WOODMAN (CD) £12.99

ELECTROTRONIC WOODMAN (CD) £12.99

FARINA, MARK M. (CD) £12.99

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The Presidents of the United States of America

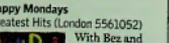
The Presidents of the United States of America (PUSA) Inc. PUSA (PSA2). Freshed Out & Small (PSA3). More than just cult favourites - they sold more than 7m albums in the US - Seattle's Presidents of the United States of America traded in very idiosyncratic, short, alternative/punk, almost parodic vignettes and their self-titled Columbia debut - responsible for more than 4m of those sales - returns to mark its 10th birthday much expanded with 18 bonus songs and a DVD featuring eight of their promo videos. The album sold 176,000 copies in the UK and should now add to that total significantly. Meanwhile, 2000's Freshed Out & Small, previously available here only import, shows their humourous, sharp edge survived their dropping by Sony and is also well augmented with the 12 original tracks being supplemented by 10 bonus tracks, most previously unreleased.



X-Ray Spex

Germfree Adolescents (Castle CMQCD 1103)

Poly Styrene was one of punk's most expressive and enigmatic vocalists and X-Ray Spex one of its more experimental adherents and it is a great shame that their entire chart career spanned four hits in little more than a year and one classic hit album, specifically this one. Twenty-seven years after the fact, it has been doubled in length with the addition of a dozen bonus tracks, though in the main driving cars are still the hits, especially the title track.



Happy Mondays

Greatest Hits (London 516052)

With Bez and Rowetta recently catapulted back into the public eye by their Celebrity Big Brother and X-Factor appearances and the Happy Mondays reuniting for dates, this is probably as good a time as any to revise this excellent compilation, which first emerged in 1999, when it reached number 11 in the chart and sold 92,000 copies. It has not and is not, which means it still contains all

### JAZZ

WICKEDLY BURNING... (CD) £12.99

### POP

APPARATUS HEAVEN... (CD) £12.99

APPARATUS HEAVEN... (CD) £12.







# Albums

# The Official UK

Tony Christie completes the double, displacing Stereophonics as Basement Jaxx and QOTSA follow at three and four and Beck scores his highest debut yet

02/04/05  
Top 75

## TOP 20 MUSIC DVD

Pos	Artist/Title	Label
1	WILL YOUNG LIVE IN LONDON	Capitol
2	DANIEL O'DONNELL SHOWTIME	Reprise
3	VARIOUS GLASTONBURY ANTHEMS - THE BEST OF	EMI
4	CLIFF RICHARD FROM A DISTANCE - THE EVENT	EMI
5	TINA TURNER ALL THE BEST - THE LIVE COLLECTION	Polygram
6	QUEEN LIVE AT WEMBLEY STADIUM	Polygram
7	QUEEN LIVE AT FLYING SAUCERS	EMI
8	MATT MONRO AN EVERGREEN WITH	Decca
9	METALLICA SOME KIND OF MONSTER	CIS Video
10	TUPAC RESURRECTION	CIS Video
11	SCISSOR SISTERS WE ARE SCISSOR SISTERS	Parade
12	WEST LIFE THE TURKROUND TOUR - LIVE	SABAI
13	VARIOUS LIVE AID	Warner Music Video
14	IL DIVO UNREKAM MY HEART (REGRESA A MI)	Sony Music
15	DAVID ESSEX LIVE	Sandwich
16	BLOWIE LIVE	DVD
17	LIVE CAST RECORDING LES MISERABLES IN CONCERT	Video Collection
18	ROD STEWART ONE NIGHT ONLY - LIVE AT ROYAL ALBERT	J&R
19	SIMPLY RED A STAGY NIGHT WITH SIMPLY RED	Atlantic
20	THE SHADOWS THE FINAL TOUR	Explo

**2. Basement Jaxx**  
One of the most successful dance acts of the past decade, Basement Jaxx finished their 14th consecutive Top 40 single and their fourth biggest hit to date when debuting at number eight with *Oh My Gosh* last week. The band's first new track since 2003, it also appears on their compilation *The Singles*, which includes Romeo, Bandido, A.M., Where's Your Head At?, Good Luck and other hits that have helped them sell 869,000 singles and 772,000 albums so far. The *Singles* became the band's highest charting album to date, debuting at three while adding a further 53,676 sales to the latter tally.

## TOP 10 JAZZ/BLUES ALBUMS

Pos	Artist/Title	Label
1	MICHAEL BUBLE IT'S TIME	Reprise
2	MADLINE PETROUX CARELESS LOVE	Reprise
3	RAY CHARLES GENIUS LOVES COMPANY	Liberty
4	PETER CINCETTI ON THE MOON	UCLA
5	NORAH JONES FEELS LIKE HOME	Blue Note
6	NORAH JONES COME AROUND WITH ME	Parade
7	RAY CHARLES BUY DUST	Liberty
8	RAY CHARLES THE DEFINITIVE	World Circuit
9	JAMIE CULLUM TWENTYSOMETHING	UCLA
10	MILES DAVIS THE COMPLETE BIRTH OF THE COOL	Capitol

## THE YEAR SO FAR: TOP 20 COMPILATIONS

Pos	Artist/Title	Label
1	VARIOUS NOW THAT'S WHAT I CALL MUSIC! 60	EMI
2	VARIOUS 80s ANTHEMS 2005	BMG
3	VARIOUS CLASSICS GUIDE 05	Mercury
4	VARIOUS THE VERY BEST OF EUROPEAN FUNKY HOUSE	Mercury
5	VARIOUS NEW WOMAN - SPRING COLLECTION 2005	EMI
6	VARIOUS LOVE IN THE AIR	EMI
7	VARIOUS BEST GAMES 2005	EMI
8	VARIOUS ORIGINAL SOUNDTRACK BRIDGET JONES - THE EDGE OF REASON	Island
9	VARIOUS WOLVES BEST MAN	Sony
10	VARIOUS LOVE IN THE AIR	Mercury
11	VARIOUS CLUBBING 06	Mercury
12	VARIOUS POP PARTY 2	Mercury
13	VARIOUS LOVE SONGS	Mercury
14	VARIOUS ESSENTIAL R & B - SPRING 2005	Sony
15	VARIOUS BRITS 25	Sony
16	VARIOUS NOW THAT'S WHAT I CALL MUSIC! 59	EMI
17	VARIOUS THE ANIMALS 2005	Mercury
18	VARIOUS THE MASH UP MIX - CUT UP BOYS	Mercury
19	VARIOUS POWER RANGERS III	EMI

**4. Queens Of The Stone Age**  
A week after single *Little Sister* reached number 18, Queens Of The Stone Age debut at number four with fourth album *Infestus*. To Paralyze on first-week sales of 53,270. That equips the group's previous best chart position, set by their last album *Songs For The Deaf* in 2002, but far eclipses its first-week sales of 31,778. The rockers' self-titled 1998 debut failed to chart but sold 59,092 copies and R 2000 release which topped its way to number 54 on the chart, sold 133,337 copies. *Songs For The Deaf* is also far sold 300,855 copies.

Pos	Artist/Title	Label
1	TONY CHRISTIE THE DEFINITIVE COLLECTION	Capitol
2	STEREOPHONICS LANGUAGE SEX VIOLENCE OTHER?	Capitol
3	BASEMENT JAXX THE SINGLES	Capitol
4	QUEENS OF THE STONE AGE LULLABIES TO PARALYZE	Interscope
5	50 CENT THE MASSACRE	Interscope
6	G4	Sony Music
7	GWEN STEFANI LOVE ANGEL MUSIC BABY	Interscope
8	THE KAISER CHIEFS EMPLOYMENT	Mercury
9	GREEN DAY AMERICAN IDIOT	Reprise
10	THE KILLERS HOT FUSS	Island
11	JEM FINALLY WOKEN	Mercury
12	SCISSOR SISTERS SCISSOR SISTERS	Parade
13	MARIO TURNING POINT	Parade
14	THE BRAVEY THE BRAVEY	Real Gone
15	BECK GUERO	Interscope
16	KASABIAN KASABIAN	PC Music
17	KEANE HOPES AND FEARS	Island
18	JOSS STONE MIND BODY & SOUL	Mercury
19	LEMAR TIME TO GROW	Sony Music
20	MOBY HOTEL	Mute
21	MICHAEL BUBLE IT'S TIME	Reprise
22	PRINCE THE HITS/THE B-SIDES	Reprise
23	IL DIVO IL DIVO	Sony Music
24	JOSS STONE THE SOUL SESSIONS	Mercury
25	WILL YOUNG FRIDAY'S CHILD	Capitol
26	QUEEN GREATEST HITS I II & III	Parade
27	THE POGUES THE ULTIMATE COLLECTION	Mercury
28	DAFT PUNK HUMAN AFTER ALL	Virgin
29	FRANZ FERDINAND FRANZ FERDINAND	Mercury
30	OCEAN COLOUR SCENE A HYPERACTIVE WORKOUT	Mercury
31	AKON TROUBLE	Mercury
32	NELLY SUIT	Mercury
33	ATHLETE TOURIST	Mercury
34	U2 HOW TO DISMANTLE AN ATOMIC BOMB	Mercury
35	PATRIZZIA BUANNE THE ITALIAN	Mercury
36	THE FUTUREHEADS THE FUTUREHEADS	Mercury
37	LEMAR DEDICATED	Mercury
38	THE CARPENTERS GOLD - GREATEST HITS	Mercury

## GET MUSIC WEEK ONLINE NOW

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# Albums Chart

Pos	Weeks on Chart	Album	Artist	Label
39	59	MAROON 5 SONGS ABOUT JANE	Maroon 5	JIVE
40	36	NATASHA BEDINGFIELD UNWRITTEN	Natasha Bedingfield	BMG
41	41	USHER CONFESSIONS	Usher	BMG
42	48	GREEN DAY INTERNATIONAL SUPERHITS	Green Day	REPRISE
43	3	MADÉLINE PEYROUX CARELESS LOVE	Madeline Peyroux	REPRISE
44	300	THE VERVE URBAN HYMNS	The Verve	REPRISE
45	24	JENNIFER LOPEZ REBIRTH	Jennifer Lopez	REPRISE
46	35	MUDDY ROOM ON THE 3RD FLOOR	Muddy Waters	REPRISE
47	2	ATHLETE VEHICLES & ANIMALS	Athlete	REPRISE
48	74	DAMIEN RICE O	Damien Rice	REPRISE
49	54	BEVERLY KNIGHT AFFIRMATION	Beverly Knight	REPRISE
50	30	MATT MONRO THE ULTIMATE	Matt Monro	REPRISE
51	9	THE CHEMICAL BROTHERS PUSH THE BUTTON	The Chemical Brothers	REPRISE
52	6	BEYONCÉ DANGEROUSLY IN LOVE	Beyoncé	REPRISE
53	117	COLDPLAY PARACHUTES	Coldplay	REPRISE
54	26	LIONEL RICHIE/THE COMMODORES THE DEFINITIVE COLLECTION	Lionel Richie	REPRISE
55	38	DOVES SOME CITIES	Doves	REPRISE
56	15	LUCIE SILVAS BREATHE IN	Lucie Silvas	REPRISE
57	5	GREEN DAY DOOKIE	Green Day	REPRISE
58	28	EMBRACE OUT OF NOTHING	Embrace	REPRISE
59	86	MASSIVE ATTACK BLUE LINES	Massive Attack	REPRISE
60	71	KYLIE MINOGUE ULTIMATE KYLIE	Kylie Minogue	REPRISE
61	90	COLDPLAY A RUSH OF BLOOD TO THE HEAD	Coldplay	REPRISE
62	6	BLOC PARTY SILENT ALARM	Bloc Party	REPRISE
63	46	KT TUNSTALL EYE TO THE TELESCOPE	Kt Tunstall	REPRISE
64	33	RUFUS WAINWRIGHT WANT TWO	Rufus Wainwright	REPRISE
65	50	MUSE ABSOLUTION	Muse	REPRISE
66	12	THE GAME THE DOCUMENTARY	The Game	REPRISE
67	16	RAY CHARLES GENTLE LOVE COMPANY	Ray Charles	REPRISE
68	49	PHIL COLLINS LOVE SONGS	Phil Collins	REPRISE
69	39	IDLEWILD WARNINGS/PROMISES	Idlewild	REPRISE
70	53	SNOOP DOGG R & G - THE MASTERPIECE	Snoop Dogg	REPRISE
71	8	FEEDER PUSHING THE SENSES	Feeder	REPRISE
72	118	STEREOPHONICS WORD GETS AROUND	Stereophonics	REPRISE
73	0	ROOSTER ROOSTER	Rooster	REPRISE
74	12	THE CHEMICAL BROTHERS SINGLES 93/03	The Chemical Brothers	REPRISE
75	99	CROSBY STILLS AND NASH GREATEST HITS	Crosby Stills Nash & Young	REPRISE

**NEW RELEASES**  
 76 00 00  
 77 00 00  
 78 00 00  
 79 00 00  
 80 00 00  
 81 00 00  
 82 00 00  
 83 00 00  
 84 00 00  
 85 00 00  
 86 00 00  
 87 00 00  
 88 00 00  
 89 00 00  
 90 00 00  
 91 00 00  
 92 00 00  
 93 00 00  
 94 00 00  
 95 00 00  
 96 00 00  
 97 00 00  
 98 00 00  
 99 00 00  
 00 00 00

Chart compiled from actual sales data from 100 outlets, across a sample of more than 1,000 UK shops. Compiled by The Official UK Charts Company 2005. Reissues with 8W and 4W labels.



**11. Jem**  
 With so few British artists reaching the US charts at all these days, it is rare to find one who made their US chart debut before their UK chart debut - but Welsh singer-songwriter Jem is one. Her debut album Finally Woken made just one appearance on *Billboard's* Top 200 album chart last May, at number 197, but has so far sold 190,769 copies in the US, and continues to generate airplay. Released here last month, it span off the single 'They' which reached number six last week - and arrives in the Top 20.

**15. Beck**  
 The single E-Pro barely earned Beck his 100th Top 40 single last week, when it debuted at 38 with just 1,967 sales. But parent album *Guero* - Beck's first for three years - makes up for that shortfall by debuting at 15, instantly becoming his highest-charting album. First-week sales of 18,282 also mark a new high for Beck. 1990's *Odelay* was his highest-debuting (number 18) and highest-charting (number 17) on its 37th week in the chart) album thus far, and also provided his previous best first-week tally of 8,276.



## TOP 20 COMPILATIONS

Pos	Weeks on Chart	Album	Label
1	0	VARIOUS NOW THAT'S WHAT I CALL MUSIC! 60	BMG
2	0	VARIOUS FLOORLIFES 3	REPRISE
3	4	VARIOUS THE ALBUM 5	REPRISE
4	2	VARIOUS WESTWOOD - THE INVASION	REPRISE
5	1	VARIOUS ESSENTIAL R&B - SPRING 2005	REPRISE
6	0	VARIOUS POP PRINCESSES 2	REPRISE
7	3	VARIOUS CLUB FEVER	REPRISE
8	0	VARIOUS HARDCORE NATION	REPRISE
9	0	VARIOUS HEADBANDERS BIBLE	REPRISE
10	5	VARIOUS 12 INCH BIBLE	REPRISE
11	14	VARIOUS MORE BEST WORKSHOP SINGS EVER	REPRISE
12	8	VARIOUS CLURMOX 2005	REPRISE
13	0	VARIOUS POP PARTY 2	REPRISE
14	0	VARIOUS BRIDGET JONES - THE EDGE OF REASON (OST)	REPRISE
15	7	VARIOUS THE MASH-UP MIX - CUT UP BOYS	REPRISE
16	9	VARIOUS THE VERY BEST OF EUPHONIC FUNKY HOUSE	REPRISE
17	11	VARIOUS BOYS SOUL WRENCER	REPRISE
18	0	VARIOUS CLASSIC FM - MUSIC FOR BABIES 2005	REPRISE
19	0	VARIOUS R&B HOT HITS	REPRISE
20	0	VARIOUS R&B ANTHEMS 2005	REPRISE

## TOP 20 INDIE ALBUMS

Pos	Weeks on Chart	Album	Label
1	0	BASEMENT JAXX THE SINGLES	Nonesuch
2	1	STEREOPHONICS LANGUAGESEXVIOLENCEOTHER	Capitol
3	2	THE KAESER CREPS EMPLOYMENT	Capitol
4	1	THE KILLERS IOWA	Capitol
5	0	OCEAN COLOUR SCENE A HYPERACTIVE WORKOUT FOR THE FLYING SQUAD	Sony
6	4	FRANZ FERDINAND FRANZ FERDINAND	Capitol
7	5	BLOC PARTY SILENT ALARM	Capitol
8	10	FEEDER PUSHING THE SENSES	Capitol
9	6	RAT PACK LIVE & COOL	Capitol
10	0	THE LIBERTINES UP THE BRACKET	Capitol
11	0	THE LIBERTINES THE LIBERTINES	Capitol
12	6	BRIGHT EYES 'TIL M'WIDE AWAKE 'TIS MORNING	Sony
13	15	KATIE MOULTON DEVILS PLAYGROUND	Sony
14	15	BILLY BRILLIA CALL OFF THE SEARCH	Sony
15	0	YO LA TENGO PRINCENES DE LOVE	Sony
16	0	G-UNIT FEAT. 50 CENT THE GANGSTA MIX	Sony
17	11	ARCADE FIRE FUNERAL	Sony
18	7	BRENDAN BENSON THE ALTERNATIVE TO LOVE	Sony
19	0	EVA CASADDY SONGBIRD	Sony
20	0	NICKEI SAWHNEY BEYOND SKIN	Sony

## TOP 10 CLASSICAL ALBUMS

Pos	Weeks on Chart	Album	Label
1	2	KATHERINE JENKINS SECOND NATURE	Capitol
2	3	ROBERT MEADMORE AFTER A DREAM	Capitol
3	1	ALAN JONES ALEM	Capitol
4	0	KARL JENKINS REQUIEM	Capitol
5	4	THE SIXTEEN/CHRISTOPHER RENAISSANCE	Capitol
6	6	KARL JENKINS THE ARMED MAN - A MASS FOR PEACE	Capitol
7	5	ANGELA GHERGHIU PIZZINI	Capitol
8	7	KATHERINE JENKINS PREMIERE	Capitol
9	0	ANDREA BOCELLI VIAGGIO ITALIANO	Capitol
10	14	GENSELLE NAT ORCH/CASADESQUE CANTELORE/PHANIS D'AUVERGNE	Capitol

## TOP 10 CLASSICAL COMPILATIONS

Pos	Weeks on Chart	Album	Label
1	1	VARIOUS CLASSIC FM - MUSIC FOR BABIES 2005	Capitol
2	1	VARIOUS PAVAROTTI/DODDINGO/CARRERAS	Capitol
3	2	VARIOUS CLASSICAL CALM	Capitol
4	5	VARIOUS THE CLASSICAL ALBUM 2005	Capitol
5	4	VARIOUS MAELLIHAI	Capitol
6	6	VARIOUS CLASSICAL CHILLOUT - PLATINUM	Capitol
7	10	VARIOUS PURE CLASSICAL CHILLOUT	Capitol
8	0	VARIOUS PURE CLASSICAL GOLD	Capitol
9	7	VARIOUS CLASSIC FM - RELAX & ESCAPE	Capitol
10	0	VARIOUS THE BEST CLASSICAL ALBUM IN THE WORLD	Capitol



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