

Inside: George Michael The Delays Alex Cartañá Goldie Lookin' Chain

MUSICWEEK



CMP
United Business Media

Service readies late summer launch

Napster lines up UK team

Downloads

by Paul Williams

Napster UK has recruited former Radio One and Capital group executive Jeff Smith to take charge of its music content, as it gears up for launch by the end of the summer.

Smith, one of the most experienced and highly-respected programmers within the UK radio industry, is taking on the role of programming director, which will give him responsibility for sourcing and selecting all the music for Napster's UK service.

Smith's appointment comes as Apple also steps up its own plans to launch its rival iTunes service in the UK, with three key executives, including vice-president of applications and internet services Eddie Cue, in London last week to meet up with music companies to discuss their UK strategy.

Napster UK general manager Leanne Sharmar believes Smith's decision to "go from conventional media to the online space" highlights a shift in the marketplace. She adds, "As someone who has worked for the Capital FM Network and Radio One, he comes with a wealth of experience and knowledge from traditional radio and is perfectly in line with where the future of the business is going."

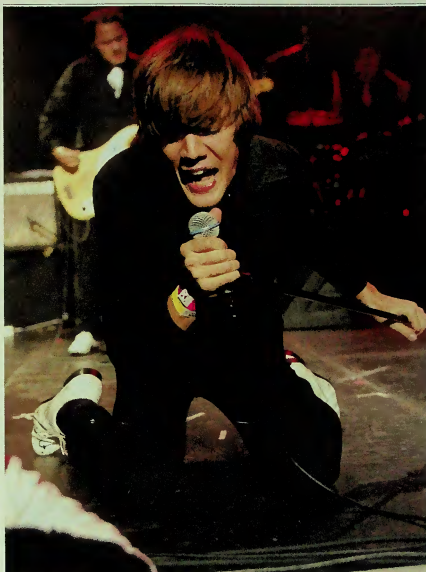
As programming director,

Smith - who was Radio One's head of music before becoming programming controller at London-based Capital FM - will aggregate content, compile playlists and oversee the launch of a portfolio of Napster UK online radio stations covering a range of genres. These will allow users the flexibility of doing everything from simply listening to the services to downloading and burning tracks they like.

"With its unlimited streamed content, Napster operates in a similar fashion to radio," says Smith. "The difference and big advantage for users is Napster is interactive and isn't restricted in any way by radio formats or genre. As a member, you can pick the playlists, instantly see which track is playing and by which artist and listen to it, skip it, download it or burn a copy."

Smith is one of three new appointments to the Napster UK team, with the trio all reporting directly to Sharmar. Rob Gottlieb has been taken on as marketing manager, joining from BT.com where he took responsibility for driving consumer traffic to its commercial website as well as being involved in managing BT's media agency. Adam Howarth, a journalist and former communications director for MP3.com, becomes Napster UK's communications director.

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Hives build buzz with SXSW gig

The Hives were scheduled to provide one of the highlights of the South By Southwest festival last week, unveiling tracks from their new album.

The band were due to play two shows, on Friday and Saturday evening, during a high-profile

festival, which saw other performances by acts such as Abbiele, Franz Ferdinand and Cooper Temple Clause.

Music Week - which hosted a SXSW showcase featuring The Crimea, Melys, Tippi, The Amazing Pilots and The Grim Northern Social - has linked up with MTV2 to produce a CD featuring the best acts from the festival, which will be issued at the end of April.

Among the album tracks due to be performed at SXSW by The Hives was Edith Walk, which looks set to be one of this year's rock anthems. The track features on their as-yet-untitled album, which is being scheduled for release worldwide through Universal this summer, with Polydor handling the UK release. The first single is due in May or June.
● SXSW coverage, p3

Nyman reaches a six and one zero

MW pays tribute to one of the most successful composers of recent times as he celebrates his 60th birthday p9



Breaking blues to today's fans

With acts such as The White Stripes sparking music fans' interest in the original bluesmen, we profile a rich heritage p17

Keeping in sync with change

As synchronisation revenue helps offset falling global sales, labels are looking harder at new areas of exploitation p21

This week's Number 1s
Albums: George Michael
Singles: Usher
Airplay: Britney Spears



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affected by this change.

Digest

Your guide to the latest news from the music industry

People VPL chief goes in restructuring

A restructuring at PPL and VPL has seen the departure of around half a dozen staff including VPL chief Colleen Hye. PPL chairman and CEO Fran Hevlyk says he is 'refocusing and reshaping' the teams at both PPL and VPL, which will create a different structure, but will increase emphasis to service. As part of these moves, the licensing and IT departments have seen redundancies, but Hevlyk says his reasons behind the review have nothing to do with the company's experience by record labels.

● Helen Terry leads a key B4 Awards role, p4
● The Kinks' frontman **Ray Davies** last Wednesday collected his CBE, awarded in the New Year's Honours, from the Queen at Buckingham Palace. Davies is presently recovering from being shot in the leg by a ruggier in *New DMs* in January.
● **Sony Music UK** has promoted Pete Legato to the newly-created position of general manager business

a deal with creditors which sliced \$80m off its debts. Barely a month after Tower filed to protect it from creditors, the record store has fallen under the control of those creditors, who own 95% of the company. The remaining 5% of Tower will be retained by founder Russ Solomon and his family. It is understood that the creditors will now try to sell Tower's 93 stores as a going concern



Bedingfield debut on Phonogenic

● **Natalia Bedingfield's** single will be the first from BMG's Phonogenic 'p' series.
● Live ambassador **Feargal Sharkey** has told the music industry to make his voice heard, p8
● **Sony UK** has confirmed it has finalised a deal with Richard Griffiths for the Modest! Management founder to set up a label and find and develop talent while 'plugging into' the Sony system. Griffiths says the deal is to act as an A&R function and work with Sony chairman and CEO Rob Stringer and managing director Catherine Davies to release on the new Sony/Modest imprint.

● **The Wireless Group** is suing Racer for £60m, p6
● **George Michael** was yesterday set to top 200,000 album sales, p7
● **GWR** has increased its stake in Digital Radio Group (London) from 23.6% to 30.2%, after acquiring shares from Clumbeed Ltd, Asia Sound and Matsushita Electric Europe.

Bottom line

MW wins PPA shortlist acclaim

● **Music Week** was nominated last Friday for the prestigious PPA Awards for Editorial and Publishing Excellence. **Music Week's** star-listed in the category for best weekly business/ professional magazine of the year. The awards will be presented at a ceremony on Wednesday May 5.

● **Aim and Impala** are staging a joint press conference at London's Royal Academy of Arts this Wednesday to protest at MTV's stance in attempting to reduce monies it pays independents for broadcast rights of videos. The independent, community and MTV have until the end of the month to resolve their row over payments.

● **Vivendi Universal** last Wednesday reported a loss of £245m in its annual results for 2003, with Universal Music Group's profits taking a massive hit. Operating profit for UMG fell 87% to £474m, as lower revenues hit margins and the costs of the group's restructuring plan began to kick in. Overall, UMG reported a 21% drop in global revenues.
● London music venues are reviewing security following last week's p4
● **Tower Records** last week emerged from bankruptcy in the US after doing



More than 2,000 people packed into the London Astoria last Monday for the inaugural Love Music Hate Racism benefit gig. Performances by The Libertines (featuring Clash legend Mick Jones), Buzzcocks, The Eighties Matchbox B-Line Disaster, Miss Black America and The Others were interspersed with speeches about the fight against racism, prompting hundreds to sign up for

LHMHR and Unite Against Fascism. Organizers say the funds raised at the event will pay for a full-time LHMHR worker for six months, while clearing the organisation's debts. LHMHR is now focussing on organising outdoor carnivals this summer in London, Manchester, Sunderland and Stoke. Pictured are (from left) the Buzzcocks' Pete Shelley and Steve Diggle, and The Libertines' Pete Dinklage.

into place a number of mobile initiatives for the festival including text alerts and chat forums.
● Media group Kaleidoscope is offering music video slots for its nationwide plasma screens, p6

International for their company ramin, whose acts include Bill Wyman and Otis Rush. The agreement, for the world outside the UK and US, means CNR will distribute Wyman's forthcoming album and also Rush, whose San Francisco label Blues Express is now represented by ramin.

Sign here Creative adds Robbie to roster



Williams agreement with Creative

● **EMI and Napster** have struck a partnership with Microsoft to offer music to the world outside the UK and US, means CNR will distribute Wyman's forthcoming album and also Rush, whose San Francisco label Blues Express is now represented by ramin.
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● **Starbucks and Hewlett Packard** last week announced a deal to digitally deliver music in the US through the coffee store chain. The new service will give customers access to 250,000 tracks via in-store terminals, p27
● **Freeeaser** has launched a promotion with O2 to encourage its customers to use its download service and draw them away from illegal file sharing. For the two-week campaign, it has cut the price of its individual downloads from 60p to 50p as part of a pre-pay package.

● Our article "PPL and performers unite on royalties" (*Music Week*, December 20 2003) referred to a deal struck by PPL with four UK performers' organisations to take sole charge of collecting performers' revenues from overseas. We should like to make it clear that this deal, to which Equity has since added its signature, is not an exclusive deal. As PPL has confirmed, it does not intend to interfere with any existing arrangements entered into by individual performers, who retain the statutory right to collect their own international performance revenues.

Exposure

Soprano in deal with Rive Droite

● Mezzo soprano **Katherine Jenkins** last week announced as one of the performers at this year's Classical Brits, has signed a publishing deal with Rive Droite Music, after securing a six-album deal with Universal Classics & Jazz. Jenkins, who graduated from the Royal Academy of Arts in 2002, will be joined in the Classical Brits live line-up by fellow Universal artist Hayley Westenra, Grammy award-winning soprano Renée Fleming and Vanessa Williams. Tickets for the year's show, at London's Royal Albert Hall on 26 July, went on sale last week.
● **Orcom** has announced its first community radio licences, p6
● **The Pixies, The Strokes, Dido, Jamie Cullum, Keane and NED** are among the first acts confirmed for this year's Festival, taking place on Sunday August 21 and 22 across two sites in Staffordshire and Cheshire. Vivendi Mobile, which is sponsoring the event for a fifth year, says it has put

Buzz, beer and barbecues as UK acts make SXSW splash

by James Roberts in Texas

Austin's South By Southwest (SXSW) was getting into full swing as *Music Week* went to press last Friday, with the music convention enjoying its best attendance to date from UK-based executives and bands alike.

By the end of the first full day of the conference last Thursday, 370 UK registrations had been confirmed, a 45% increase on the 2003 count.

In addition, 68 UK bands were among the 1,500 playing as part of the official showcase over four nights. "The number of people over here from the UK this year is more than the number from the rest of Europe last year," said SXSW's European representative Una Johnston.

Interest in the UK contingent was particularly strong last Thursday night, with UK-signed acts Franz Ferdinand and The Thrills proving to be among the most in-demand shows in town with capacity audiences. For those music fans wishing to avoid the queues for the buzz bands, Austin's definitive live music venue Stubbs Bar-Q proved a popular pit-stop, resulting in a curious but sizeable crowd to check out New York disco troupe Scissor Sisters' debut *Toxin* performance. The 2,000-capacity venue was also proudly displaying "sold out" signs for The Darkness' forthcoming April 12 headline gig.

Meanwhile, the BPI's Thursday evening outdoor showcase at Fox & Hounds received mixed



The Thrills: show at South By Southwest's Exodus venue was one of the buzz gigs

reactions, ranging from euphoric for Athlete to a mass exodus for Thirteen Senses. The Futureheads fared better, managing to turn US

heads with a sparky and original performance.

By the end of Thursday there had been little to match the level

of previous year's unsigned discoveries, although Scotland's Sons And Daughters and Canada's The Dears were among the most noted unsigned bands of the day.

UK teen soul star Joss Stone was playing four different venues, on a Friday afternoon slot in Starbucks to an evening show at the outdoor Town Lake stage. Similarly, Jamie Cullum was playing shows ranging from a BPI reception last Thursday afternoon to a rooftop gig on the Saturday. Scottish acts Tipp and The Grim Northern Social - who performed at *Music Week's* Friday night showcase - were filmed by US TV crews, while Aqualung secured a high-profile acoustic performance on the Fox News breakfast show.

Story gives stations more flexibility over playlist in move that will give them more individuality

Emap 'empowers' Big City stations

Media

by Paul Williams

Emap Performance is moving its Big City radio stations away from a rigid central playlist in a move to 'empower' individual stations.

In a first initiative overseen by newly-elected group head of radio programming Mark Story, Emap will still compile a playlist centrally each week, but will give programme directors complete freedom in how they interpret it.

Story, formerly managing director of Emap stations Kiss and Magic, says the move was triggered by group programming director Andy Roberts who gives PDS more of a say about what goes on at their station and gives them more accountability. The move will see the current A and B divisions being axed, with the playlist instead comprising a list of tracks - some carrying suggestions about playlist

weighting - which can be spun as many or as few times according to individual station tastes.

"Andy Roberts and I have come up with a system where the playlist will be created as normal, but it will be entirely advisory," says Story, who points out this policy will allow some music-output control centrally, but also give individual stations as much or as little control as they want over track rotation.

"We always felt it was a good idea to devolve a bit more, but the problem is, although you might have a good music programmer in one station, there might not be one as good at another station," he adds.

The policy is being introduced this week at Manchester-based Key 103, while Story says it will be rolled out over the next three to four weeks at the other Big City stations, Aire, RFM City, Hallam, Metro, Rock, TFM and Viking. A programme director from each sta-



Story: decentralising playlist decisions

tion will also be invited to attend the weekly playlist meeting on a rotational basis.

Meanwhile, Emap Performance is now advertising the managing director post for Kiss and Magic which has been left vacant by Story's promotion, which comes amid restructuring changes within the division following the departure of chief executive Tim Schoonmaker earlier this year.

Pluggers have generally welcomed Emap's decision to give

individual stations more say in music output, but have raised questions over some potential consequences of the new policy.

"More power to individual stations really. They know their markets and that flexibility allows them to react to markets," says Polydor's head of regional radio Grant Crain. He adds that the switch will allow tracks to grow from individual station support to backing across the network.

Parlophone's radio promotions manager Clare Beaumont says the change recognises the fact that musical tastes can differ from region to region but will make it harder to promote records whose popularity is heavily biased towards one part of the country.

Intermedia Regional Promotions managing director Steve Tandy says he fully supports making regional stations different. Currently "everybody is going for the same markets and basically,

because of advertisers, are going for the same audience," he says.

However, Tandy reckons Emap's new approach could make it difficult for pluggers because, if their track now makes it onto the Big City playlist, they will no longer be able to tell labels upfront how many plays that will mean. "I could be wrong of this way because I still need to convince two people centrally but in the old way I was guaranteed X number of plays," he says. "Now I still need to convince two people, but won't know how many plays I'll be getting."

Tandy adds the policy change also raises questions over how labels give Emap artist support for station events. At present that is negotiated on a group basis but by a particular act is only backed by certain stations under the new playlisting structure Tandy says the artist may only be made available for those stations.

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THE MUSIC WEEK PLAYLIST



THE NAVES
Idiot Walk
(Polydor)
This massive tune blends funk of Stevie Nicks and Who in awesome fashion - the Swedes will be the band to beat this year (album track, July)



MUSE
Absolution (Taste Music/EastWest)
This title track of their platinum album is now being reissued in tandem with an amazing 10-6 promo. Mix/Captain (single, May)



TINA DICO
Fab (Finest Gramophone)
One of the voices of Zeno's Disco makes her debut with this excellent mini-album, which showcases a rather marvellous new voice (mini-album, May 3)



THE 'GA'GA'S
Pressure (Crista/Unisigned)
Classic song from what could be one of the British rock albums of the year - watch this band explode in the coming months (CD promo)



NATASHA BEDINGFIELD
Single (Phonogenic)
An out-of-the-box bop for the Phonogenic team, from the more talented Bedingfield, perhaps? (single, April 26)



SHAPESHIFTERS
Lola's Theme (Nocturnal/Positiva)
The instrumental's already causing waves across the dance scene and now Positiva's adding a vocal to take it all the way. (single, 1bc)



TAZ
Don't Contain Me (Def Jam UK)
For his first UK single the UK rapper his producer a groundbreaking track that sounds like Jean-Michel Jarre (single, June)



WAYNE MARSHALL
Ganja (white label)
The reggae artist delivers his own take on yet another Outkast track, this time Hey! Ya! (single, it does) (single, 1bc)



SANJ VS AMERICA'S
MOST WANTED (Kaka/Easy)
Huge on the Asian underground, this Dre-sampling smush should be a big hit now it's finally cleared for legitimate release (single, 1bc)



GABRIELLE
Play To Win (Island)
There couldn't be a better moment for Gabrielle to release her first album of new material since 1999. Watch this fly (album, May 17)

Pioneering deal with T-Mobile enables record labels to offer music for direct download on consumers' phones

Universal and Sony to offer mobile music

Downloads

by Robert Ashton

The latest stepping stone in the evolution of music on mobiles was unveiled last week, when Universal and Sony linked up with T-Mobile to launch Mobile Jukebox, enabling the download of tracks directly to phones.

In what is being billed as the first collaboration of its kind between the music industry and a mobile operator, Mobile Jukebox will be launched next month with 200 tracks from acts including Black Eyed Peas, Anastacia, Beyoncé and Lemar.

With the majority of mobile phone technology at 2.5G or below, only special 90-second to two-minute edits (Mobile Mix) of tracks made by the artist or record company will initially be available. Downloads will cost £2.50 per track, but it is envisaged that, as 3G becomes more prevalent, it will be possible to download complete music tracks alongside the Mobile Mix edits. All content is protected and cannot be forwarded or played on other devices.

Universal Mobile International president and CEO Colrice Posnet says the move represents the first initiative which has been devised jointly by music companies with a mobile operator.



Anastacia: featured on Mobile Jukebox

"It is not just a commercial deal where a mobile wants ringtones and comes to us to apply the content," he says. "We have worked together on this from the very beginning to build an understanding of what people want from their phones and music."

But he adds that both record companies and mobile operators still have a steep learning curve to find out how people will "consume" music on their mobiles in the future and, thus, what is the best way to package content. The Mobile Mix approach is focused around the concept of supplying consumers with shortened tracks in the same way radio stations are able to offer music via radio edits.

Posnet believes consumers may want to use music on mobiles differently from more traditional

music players. He adds, "Don't forget, it is a phone first, so a full track might be too much. People might want to experience a piece of music on their phone in a quicker way than listening for three hours on their hi-fi."

It is also envisaged that labels will release Mobile Mix tracks several weeks before the single release date to build excitement and help its marketing.

A spokesman for T-Mobile, which already has deals with Warner and BMG to supply Realtones content, says the company is expected to enter negotiations with these and other labels to provide Mobile Mixes.

Experts believe the latest move could help the record industry secure around 20% of its revenues from mobile phone services such as Mobile Jukebox and realtones by the end of the decade.

In a related move, Musivave launched Music On Demand Service (MODS) technology last week. The service enables full-length secured downloads of music directly to mobiles. Both MODS and Mobile Jukebox Services will compete with O2, which plans to offer more than 100,000 full-length chart and back catalogue tracks for download onto its O2 Digital Music Player from April.

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THE BPI AWARDS
ALBUMS
Lionel Richie - Just For You (Mercury)
Sisters - Sisters
Sister Siblings - Sister Siblings
Polydora (Polygram)
George Michael

Pallone (Sony)
Guns n Roses - Greatest Hits (Polygram)
Polygram



Channel 4 begins screening its new Friday night post-pub series, *Carling Live: New Kings of Rock & Roll* at the end of this week. The show is the first commission for ex-AT 1 producer Andy Holland and his new production company, *Fired Up*. Over the course of six weeks, the Edith Bowman-hosted show will profile up-and-coming UK acts including The Delays (pictured), Snow Patrol, Elbow,

Keane, Ordinary Boys and Funeral For A Friend. Filmed at London's Islington Carling Academy, the show combines interviews with the bands and live footage from the gigs. The programme, which kicks off just after midnight this coming Friday with a show featuring East West signings Jet and The Gitterati, will also be repeated on T4 on Saturday mornings.

Police urge venues to review security

London's live music venues - large and small - are being advised to review their security efforts, following warnings by Britain's top policeman that they could be targeted by terrorists.

In the wake of the March 11 atrocities in Madrid, Metropolitan Police Commissioner Sir John Stevens believes a terror attack in London is inevitable. "We are talking about buses, nightclubs, pubs and roads," he says. "We know from experience in Bali that al-Qaida attack clubs. There is a need for everyone to be alert."

The Royal Albert Hall's chief executive David Elliott says, "The security of our audiences, performers and venue staff is of paramount importance at all times. The level of risk is constantly evaluated in collaboration with the police and we form careful judgements on the basis of the information that they provide."

A spokesman for the Earls Court and Olympia Group, which owns the arenas of the same names, adds, "We very much take advice and info from the Metropolitan Police. The most visible security measures are our stop-and-search procedures and bag checks as people enter the venues. But we also do things like eliminate non-essential traffic movement around the buildings and we have a CCTV control office within the building from where we can monitor everything."



Royal Albert Hall: monitoring risk

Sir John Stevens' stark warning could prompt action for stricter security arrangements in entertainment venues. But it is unlikely that local councils, which issue entertainment licenses, will be able to impose rules to force licensees to employ expensive measures such as installing airport-style metal detectors.

A spokesman for Camden Council says, "It would be very difficult to include guidance in our licensing procedures that would cover security measures against terrorist attacks. However, we would be fully supportive of any measures recommended by the Met and we would pass on any such advice to our licensees."

For its part, the Met is advising venue owners to contact their local police office for advice on improving security.

Brits TV show puts artists first

Helen Terry has vowed to put artists first in her role as the new producer of the Brit Awards TV show.

Terry was confirmed as the new full-time producer of the TV show last week. A former artist who performed with Culture Club in the Eighties, she has been a member of the Brits team since 1999 and has been a producer for live music shows since the early Nineties.

Terry says, "The reason I started in TV was because I felt that as an artist we were treated pretty shabbily. I think it is important that you have a good, open dialogue with artists and don't push them to do something that they don't want to do."

Terry adds she has already begun talking to members of the production team for the show in preparation for next year's



Terry: Taking roles as producer

landmark 25th event. "The main show at the moment is the 25th show," she says. "We need to focus more on British musical achievement. For the past 25 years there have been some world-beating artists from this country."

Terry is not a direct replacement for Lisa Anderson. As

executive producer, Anderson oversaw the entire awards production.

BPI executive chairman and co-chairman of Brit Awards Ltd Peter Jamieson says, "Helen combines music knowledge, production expertise and a passion for the Brits." Fellow co-chair Lucian Grainge - also chairman and CEO of Universal Music - adds, "I am really excited by the prospect of having Helen fully installed as producer of the Brits. We want the Brits to be the most artist-friendly music awards show in the world because without the artists we don't have a show at all."

Terry says, "I am delighted to be given the opportunity to produce the Brits. I will be working with the Brits committee in placing music at the centre of the Brits in 2005."

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Where is this promised land of cutting-edge bands in the Top 10? - Viewpoint, p26

Group says lack of electronic system has cost it £66m

Key figures back Rajar over Wireless lawsuit

Radio

by Paul Williams

Radio executives have leapt to the defence of Rajar after the Wireless Group triggered legal proceedings in a long-running dispute over how station audience figures are measured.

The group last week announced it was suing the research organisation for more than £66m in lost earnings, which it says have resulted from Rajar's failure to replace its current diary method of calculating listening numbers with an electronic system. Under Rajar's present policy, the Wireless Group says its main TalkSport station's listening figures have been heavily under-represented, so reducing its ability to charge higher advertising rates.

Rajar's managing director Sally de la Bedoyere immediately branded the claims as "idiotic", while other radio players have rejected the Wireless Group's arguments because they say the electronic research methods it supports are not yet working properly.

Group Performance's chief head of radio programming Mark Story says ultimately there will need to be a change in how radio listening figures are calculated. But he adds, "I do feel a depth of sympathy for Rajar over this, because they're stuck between the devil and the deep blue sea. The diary system is as complicated to fill out as a tax return, because there are so many stations, and it's slightly less fun to



de la Bedoyere: claims "idiotic"

do. I don't think anyone would seriously argue we need to move to electronic testing. The problem is none of the systems work."

The Wireless Group itself has since March last year commissioned Swiss-based company gfk to carry out research on national and London radio listening using an electronic system which involves respondents wearing special wrist-watches that can detect which stations are being listened to. The results are consistent - they make sense," says TalkSport's programme director Bill Ridley. "There are no valid discrepancies. On our first gfk survey we were the first to report Heart had overtaken Capital in London before Rajar and the fact Radio One was in trouble before Rajar did."

However, Absolute Radio's programme and operations director Clive Dickens says this system cannot currently differentiate between stations simultaneously broadcasting the same output so, for exam-

ple, could confuse two commercial stations in the same area both airing the Hi-40 UK programme.

The other electronic system, which has been trialled by Arbitron in the US, is a pager-type device which uses a microphone to pick up special codes that are carried in each participating station's broadcast signal. Dickens says the difficulty with this method is that it relies on the respondents switching it on immediately they wake up when their clock radio will also probably come on. The reality, suggests Dickens, is that this will not be activated until, say, after the person has had a shower, so one of the most crucial listening times of the day in terms of advertising sales will not have been captured.

Dickens agrees that, ultimately, everybody is supportive of a move to an electronic system, but only "when we're satisfied." "Let's not change the system that works to something that doesn't work," he says.

Rajar carried out electronic testing using both systems last July, but says it did not adopt them then because of "misgivings" about the results. The systems' respective developers have been advised about the problems identified, while a further three months of tests, at a cost of £500,000, will start in July. However, even if they are problem-free, any new method adopted will, for the first six months, only run in parallel with the diaries and a full switch-over is unlikely until 2006 at the earliest. paulw@musicweek.com

Tuning in to community radio

Edinburgh, Blackburn and Belfast are three of the first areas which are likely to benefit from a £500,000 grant which the Government is earmarking to help establish community radio in this country.

Media watchdog Ofcom, which expects to have responses to its recently-opened consultation period on the new radio tier in less than one month's time, is publishing its planned timetable for the first new analogue local community licences.

The first licences will be advertised in June in Edinburgh and Blackburn. The former is for a larger licence designed to cover the city of Edinburgh and the area surrounding the Firth of Forth. In Blackburn, a smaller licence will



Jewell: pledge to provide £500,000

be advertised, designed to cover the town of Blackburn and the surrounding areas of Great Harwood, Clayton-Le-Moors, Rishton, Accrington and Darwen.

In July, Ofcom will offer applicants for licences in Belfast and Ashford in Kent, with Manchester

and Kidderminster following in August.

Because the new non-profit-making stations are designed to be run by local people for local people, the music industry has voiced enthusiasm about the media secretary Tessa Jewell's recent pledge to provide £500,000 to help fund the stations this year and next.

Aim chief executive Alison Wetton says the advent of a whole plethora of community radio will encourage music at the grass roots and also create more platforms which do not ape what already exists, possibly allowing for the legitimisation of pirate services. Wetton adds, "It will create more genres and more specialist music, which is going to be terrific."

GOLDIE LOOKIN' CHAIN

Newport-based hip-hop crew Goldie Lookin' Chain visited London last week to sign a record deal with East West.

The outfit, who can number up to 25 members, chose the town outside the Houses of Parliament as the venue for an open-air party to celebrate.

East West is hopeful that GLC's current style will provide an alternative to the horseing MOB-blazed UK charts.

"They're inspired guys and we're very proud to have them," says East West managing director Korda Marshall, who along with Alex Cassells, adds the act. "They're a bit like Cheech & Chase meets Derek & Clive."

Witnessing his constituents

signing their deal was Newport MP Paul Flynn, an honorary member of Goldie Lookin' Chain thanks to his pro-gambles stance. GLC brands itself placards in their Parliament "protest".

Including such members as Dave Cocaine, Adams Hussain, Baby Jesus, Dipper-Nan and Mr Lovegrove, GLC are being touted as the band parents will love to hate, with tracks such as Slut Yourself and Your Mother's Got A Penis (which featured on MW's Welsh Talent CD in January).

GLC have already recorded six albums' worth of material, which will be released on the internet.

Their product should be ready for release this summer.

SNAP SHOT

A FE

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Ad screens offer labels new marketing outlet

Record companies are being offered a new avenue to target nearly 1m music lovers in venues ranging from health clubs to branches of McDonalds.

Media group Kaleidovision, which has been operating its Brightspace advertising screens for around two years, is asking companies to buy slots to screen their music videos and advertise releases on plasma screens in a wide range of venues.

Currently Brightspace is licensed to a network of around 200 screens located in pubs, clubs, gyms and - in a recent tie-up - around 10 McDonalds restaurants. The company shows advertising from companies such as Vodafone and drinks brands including Budweiser and Britvic.

While promos have been shown without charging labels, music manager Chris Saunders says Kaleidovision is now exploring the opportunity of using the screens as "marketing tools" for record companies.

Labels will be offered three-week slots for £500 each, entitling them to around 2,000

plays per week throughout the Brightspace network, which Kaleidovision estimates will reach 900,000 people. Saunders says music would become around 10% of the programming on Brightspace, with an initial 20 slots available.

Saunders has commissioned consultant Alex Grossman from Music Solutions to negotiate with labels. Grossman says record companies can advertise tour dates, new releases and other information alongside promos, which will be shown three times a day.

Virgin Records' product manager Rupert Davies, who has seen the system, says he is fan because it gives "guaranteed plays". He adds, "Anything outside the usual channels such as MTV is good because you know your stuff is being played and for £500 you wouldn't get a half-page advert in a magazine."

FPL director of licensing Tony Clark says the move to screen videos coupled with advertising "is a new non-traditional outlet is a "growing phenomenon".



Patience reaps rewards as Michael scores hit for Sony

George Michael's *Patience* was on track yesterday (Sunday) to rack up the singer's biggest first-week-of-album sales since *Older and Wiser*. Norah Jones to take the title for 2004's fastest-selling release.

Jones' *Feels Like Home* generated 235,000 over-the-counter sales in its first week, but with Michael's album already at the 150,000 mark by the end of last Thursday he was on course to outstrip that and challenge the 231,000 first-week sales he achieved with his own 1996 album.

Sony knew it had a hot album on its hands almost immediately, with 48,000 copies of *Patience* sold on its first day, a staggering 58% of the sales. Katie Melua needed to top the previous week's full-week chart with her album *Call Off The Search*. By the following day it was almost halfway to reaching Jones' 2004 record.

The record sales represent a remarkable comeback for Michael, whose career appeared to have stalled following the disappointing performances of the singles *Freeek!* and *And Shoot The Dog*, both released through Polydor and now



Michael: remarkable comeback

included on the new album. Sony timed the latest release to benefit from the additional gift purchases sons and daughters were expected to make for their mums at the end of last week for yesterday's Mothering Sunday.

Sony Music managing director Catherine Davies says that the performance is down to the quality of the product - backed by solid marketing. "I would suggest it's a great record," she says. "Certainly we've had a great Parkin [an appearance on the *Ant and Dec Show*] and Mother's Day is good, but it's a fantastic record and has

had a great launch single. That's what really matters. We can only make sure the marketing is right. To have great TV advertising, these are the things that support a quality release."

Davies also suggests *Patience* has been helped by reviews "which have nearly all been good" and ensuring that the album was set up for retailers in plenty of time for release.

HMV product director Steve Gallant agrees. Although the album was not completed until January, Sony staged a playback for retailers in December to meet Michael and hear about half a dozen tracks. "Letting us hear the bulk of the album was a great idea," says Gallant. "There was a concern over his future direction. Would it appeal to kids or his core audience? Once we heard the tracks, we knew it wasn't George playing it young and got behind it."

Gallant also believes the promotion which the notoriously media-shy Michael has put behind the release, together with the Mother's Day effect, has dovetailed with the "well-planned set up."

Natasha Bedingfield debut marks culmination of long-term A&R plan Looking good at Phonogenic

by Adam Woods and Paul Williams
From the early Nineties domination of Take That to Westlife's stunning success this century, no other major has quite mastered the UK's pop market over the past decade like BMG.

Its enviable track record in the sector is now taking on another dimension with the debut single this May from Natasha Bedingfield, which will not only mark the birth of a new talent but the arrival of BMG's latest pop outlet. The Phonogenic label promises an emphasis on what it calls "artistic pop" with pretensions, just the kind of approach that turned the likes of Terence Trent D'Arby, George Michael and Eurythmics into global phenomena during the Eighties.

Although May 3 will herald its first release with Bedingfield's first single (titled *Single*), the venture has been bubbling under the surface since way back in 2001.

The project unites Tops Henderson, who until recently was managing BMG's Rick Astley; publisher Paul Lisberg, who most recently was at EMI Music Publishing; Steve Kipner, whose many hit credits include co-penning *Genie In A Bottle*; and Andrew Frampton, co-writer of hits for the likes of S Club.

Given BMG's pop strength with Simon Cowell around - not to mention the recent arrival of producer Brian Higgins' *Xenomania* and the return to BMG of Innocent founder Hugh Goldsmith - one of the biggest, initial concerns facing the quartet was how they could find room to operate in the pop market without clashing with what the *Pop Idol* judge was doing.

"I was a bit worried about that, but he has gone into such another stratosphere that people are looking to us far more than I ever thought," says Tops, whose venture also lists on its books former A1 man Ben Adams, currently working on self-penned, flamboyantly-arranged pop with a jazzy feel.

Despite the combined track record of the various executives, they are keen to emphasise Phonogenic is an A&R arrangement, not just a production stable. That is borne out by the debut album which is due out in August from Bedingfield. Although mainly written by Frampton and Kipner with Bedingfield, it also involves heavyweight songwriters Guy Chambers and Patrick Leonard and Wayne Wilkins, who used to be Mark "Spice" Stent's programmer.

"When we did this label, it was not about Andrew and Stephen writing and producing everything," says Tops. "It turns out they are doing a lot on this [Natasha Bedingfield's] album, because the best songs have won. Our ultimate dream is if a Coldplay arrived, they could walk through the door and we would only need an executive producer/A&R role."

"It's a bit like LaFace," adds Lisberg. "We have got songwriter-producers involved with the label and we have got our strengths, but if you start having hits, people come to you who have got their own talents."

The general philosophy is simple, he says. "Artists, which if you take the songwriters and producers away you have got nothing left, are not the artists we want," he says. pa.williamsmusicweek.com



Phonogenic team: (from left) Lisberg, Frampton, Tops and Kipner

It's a once in a lifetime opportunity, says Sharkey Live industry is urged to make its voice heard

Live music

by Martin Talbot

New live music ambassador Feargal Sharkey has urged the music industry to take advantage of a once in a lifetime chance and tell the Government what it thinks about the state of the UK's live scene.

Sharkey, in his new capacity as chairman of the new DCMS-supported Live Music Forum, told an audience at the International Live Music Conference last week that the live industry had the ear of the Government and that it should use this opportunity.

Speaking at the event, staged at London's Royal Garden Hotel from March 12 to 14, Sharkey said that the forum had been set up following the passage of the new Licensing Act to carry forward the commitment to maximise the take up of venues covered by the act which relate to live music, to promote live music generally and monitor the impact of the act in relation to live music.

During the two years of its existence, the forum will draw on a new programme of research to assess the impact of the act, he said. It will then aim to consider plans for promoting the performance of live music and produce recommendations for possible improvements.



Sharkey: a duty to promote live music

"There is an opportunity here," Sharkey said. "It is the first opportunity of its kind in the UK. And I would like to think we can make the most of it. If we don't, I'm not sure we will ever get the chance again."

After the panel, Sharkey said that the message should go out to the entire music industry. "We have a duty to promote live music generally," he says. "I am trying to get that message through to all parties with an interest in live music."

Sharkey said that the industry had already failed to have its voice heard in the first stage. Following a nine-month consultation last year, a set of briefing notes relating to the new licensing act have been issued to local authorities without any contribution from the business, he said.

Sharkey says the Live Music Forum - whose 20 members include ILMC chairman Martin Hopewell, Musicians Unions John Smith as well as representatives from the Arts Council, the Local Government Association and the Welsh Assembly - will aim to make itself as accessible as possible. Minutes of all meetings will be posted on the DCMS website (at www.culture.gov.uk) and invited interested parties will be able to contact the forum with any thoughts or concerns via e-mail, at LiveMusicForum@culture.gov.uk.

Sharkey's call for the live industry to find an efficient means to communicate its views found an immediate solution at the conference, with the audience proposing that Sharkey consult directly with the live industry's various organisations, including the Concert Promoters' Association, the Agents Association and the National Area Music Association.

The new act will come fully into force early in 2005, said Sharkey, after the initial briefing notes are approved by Parliament this summer.

For the rest of this year, local authorities will be able to license events either under the auspices of the new act, or under the previous system, depending which one the applicant wishes to use. mart@musicweek.com



A performance by Jamie Cullum provided one of the musical highlights of the first day of the 16th International Live Music Conference. Cullum performed a showcase set for delegates at the Royal Garden Hotel on the opening Friday night of the conference, which attracted 760 delegates. Conference organiser Martin Hopewell, of Primary Talent, says that attendance was significantly up on previous years of the event, which attracted a much tighter 200 delegates in its first few years. This year's attendance had

expanded by as much as 100 attendees. Hopewell adds that the event went as smoothly as was possible. "As far as the staff is concerned, I don't think it would be possible to do a better job," he says. The conference also saw Earls Court pick up the live venue of the year award in the ILMC's awards, the Arthurs. Other winners included Heltter Sheller's Emma Banks as booking agent of the year, while Mojo Concerts' Leon Ramalaker of Mojo Concerts won the special gong, the Bottle Award.

The latest model sees 'much blurring of roles'

The changing shape of the music industry could under the spotlight at a number of panels at the International Live Music Conference.

The issue was first raised at last Saturday's panel on the relationship between booking agents and managers. MFM chairman John Glover kicked off the panel by asking why an artist needed a booking agent, claiming that much of their work could be done by a manager.

Paul Conway, of Adventures In Music, told the panel, "There is a lot of blurring of the roles that we fulfil nowadays. In the past it was a much bigger industry, but it is getting smaller. And for someone like me, who runs a small record company, you have to have to get out there and hustle."

For acts such as his violin duo Duo, Conway said that he would often book events himself, fulfilling the traditional role of a booking agent. Just as companies in the past, such as Brian Epstein's Nems and Billy Gaff's M! ran their own agencies, in parallel with their management operations, so the music industry was developing

companies which were self-sufficient across a number of functions, he added.

Speaking from the floor, Heather Maedel from the 19 group said she was working within its new 19 Touring division, which had been set up to oversee the infrastructure around the live events for its Pop Idol acts. Such acts are crucial in helping bring a new generation of fans into live music, she said.

Later the same day, at The Record Panel, Friars Management's David Stoppus said that a new relationship of trust needed to be developed between artists and managers on one side and record companies on the other.

"Many record companies need to get that trust back," he said. "One of the reasons is the accounting procedures. If you sign in the UK for the world, you get the right to audit the record company in London, but you won't be able to do so in America. It always comes down to that point. If you insist, every record company would say, 'Sorry, the deal is off.'"

Arenas' survey shows decline

The National Arena Association used the International Live Music Conference to announce disappointing figures for 2003, in conflict with reports of a bumper year for live music.

The NAA unveiled its annual survey of 16 UK arena venues, which highlighted 931 performances in 2003 - down 17% on 2002 - attended by 5.67m (down 20%).

Music accounted for 57% of these shows, 15% down on the previous year's 680 shows. The arenas saw 361 family events, which include music-linked shows by the likes of The Tweenies, Riverdance and Disney On Ice.

NAA chairman Peter Tudor - who is also Wembley Arena's director of sales and marketing - said the downturn was partly attributable to the impact of the Iraq war, which discouraged some American acts from travelling - 36 performers were from

the US, a 12% reduction on tours in 2002.

Figures for the end of year improved, he added, with 53% of all of 2003's arena shows taking place in the final quarter of the year. Indeed, 2003 also still represented a 15% increase in performances on 2002, he added.

The strong end to 2003 also looks set to continue into 2004. Diana Ross's first UK tour since 1997 kicked off a week ago, with shows from Cher, Britney Spears, Peter Gabriel, Westlife, Phil Collins, Duran Duran and George Benson also set to follow this year. Bustard are planning two separate arena tours during the year.

The most impressive performance by a single artist during the year came from Justin Timberlake, who played to 325,000 people across 25 shows during 2003 - an average of 13,000 per show. Westlife played to more people overall, however, with 407,503

fans attending 50 shows.

The NAA's annual figures highlighted a notable increase in ticket prices, however, with the average price of tickets across all events increasing from £20.30 to £23.23, a 13% rise.

The price of tickets for music events specifically increased by an even faster rate, with the Rolling Stones shows - for which top seats were priced £150 - pushing the average price up by 17.7%.

The NAA also announced this week the launch of its new Parents/Carers Guide To Concerts. The guidelines, produced in tandem with the NSPCC and the NCH, is designed to help parents and carers plan their children's visits to pop shows and will be included with all tickets sent out by venues for shows which are expected to attract a school age audience. The initiative is being supported by Blue, who performed to 225,000 people over 32 dates last year.

Music Week pays tribute to Michael Nyman, one of our most successful composers of recent times, who turns 60 this week. By *Andrew Stewart*.

Nyman: 60 years of class

Celebrations would be in order if any composer reached his sixtieth birthday with more than 70 film credits under his belt, secure in the knowledge that his most popular soundtracks have become models that others call on for inspiration. Michael Nyman has particularly good cause to crack open the Dom Perignon tomorrow (Tuesday, March 23), and not just because of the worldwide popularity and artistic influence of his movie scores.

The London-born composer remains universally in demand as creator of every kind of classical music, from short occasional works to evening-long proscenium opera.

Nyman has, in short, been responsible for a string of cult scores which some argue have attracted the most diverse audience demographic of any living classical musician.

He is a composer who has written with his pal Damon Albarn, crafted instantly recognisable soundtracks for arthouse directors Peter Greenaway and Michael Winterbottom and Volker Schlöndorff, was commissioned to supply a choral work to mark the restoration of Michelangelo's statue of Moses in the Church of St Peter in Chains in Rome, and completed an impressive Double Concerto for saxophone and cello in response to a commission from Japan's mighty Mazda Corporation. The composer's catalogue, neatly set out online at www.michael-nyman.com, lists well over 300 pieces, a healthy percentage of which have become contemporary classics.

As he prepares to start celebrating six decades this week, Nyman is being hailed by the national

NYMAN | AT 60



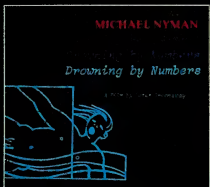
DECAY MUSIC
(CDVE 964)



THE DRAUGHTSMAN'S CONTRACT
(CDVE 965)



A ZED AND TWO NOUGHTS
(CDVE 966)



DROWNING BY NUMBERS
(CDVE 967)



THE COOK, THE THIEF,
HIS WIFE & HER LOVER
(CDVE 968)



THE PIANO
(CDVE 969)

To celebrate Michael Nyman's 60th birthday, 6 special edition albums have been digitally remastered and repackaged. Included are some of his best known film music recordings along with 'Decay Music' which is being released for the first time on CD and was Nyman's debut recording.

Wishing you a very Happy Birthday, Michael
From all at Virgin Records and EMI Music

MICHAEL NYMAN THROUGH THE YEARS
 1944: Born March 23 East London, England.
 1963-1967: Nymon studies piano, harpsichord and

music history at the Royal Academy of Music, and musicology at King's College, London.
 1964: Practising the orthodox of British modernism.

Nymon chooses to abandon composition to work as a musicologist.
 1968-1978: Nymon works as a music critic for several magazines including

The Spectator. He becomes the first person to label music as "minimalist" in 1978. This same year sees Nymon venturing down the road to

controversy. 1974: Writes a book called Experimental Music. Doug Axel Ebyoud explores the influence of John Cage on classical composers.



A long-time supporter of the theatre – which has only just opened its doors to the public following several years of restoration work – Nymon's commitment to the venue has extended to his performing at benefit events and the creation of a brand new fanfare for the Empire's official reopening at the end of January.

Muldoon acknowledges that "proper" classical music audiences are often aloof to Nymon's work, but highlights the enormous contribution he has made in popularising the classics and appealing to the mainstream.

"This guy is advancing things and attracting a wider audience," he says. "Michael made a friendship with Harry Hill, who appeared on stage with him last time he was here. I know that Bill Bailey is coming to the 60th birthday show. It's like he's drawn to that vaudeville, variety world."

Like Nymon, Hill and Bailey have ticked the fancies of a mass audience without lowering their respective common denominators. In Nymon's case, the boisterous, often irreverent baroque paraphrases of his early Peter Greenaway soundtracks each stand comfortably alongside the agonised, raw-edged emotions of his Six Celan Songs (1990) or the intensely moving Third String Quartet without apologies for or explanation of their obvious differences.

Recent commissions from Karlsruhe Opera, where Nymon is currently composer in residence, the prestigious Schleswig-Holstein Festival and the Royal National Theatre confirm that the composer has become a firm fixture within the contemporary music establishment. A glance at the list of imminent premieres and adventurous projects in hand, however, should calm the nerves of those who fear he is about to mellow with age.

The deadline pressure is currently on Nymon to deliver the soundtrack for Niels Mueller's The Assassination Of Richard Nixon, an inevitably controversial film starring Sean Penn. He is also waiting for the contracts for two other film assignments to land on the doormat and looking forward to the UK premiere on May 22 of his Beckham Shoots/Nymon Scores, a work for string quartet fed by the England football team's trials and tribulations in the 2002 World Cup. Such breadth underlines the source of his appeal.

Nymon's long-term success is attributable to the sheer quality of his writing, says Declan Colgan, former A&R supremo of the now defunct Virgin Venture label. He recalls the composer's progress from the obscurity of the contemporary music ghetto to hall-filling artist and recording star. "I think there's a process of osmosis involved when a composer's work comes into fashion and goes on to reach a mass audience," he says. "That certainly happened with Michael. I bought Nymon's Decay Music when it came out on vinyl in 1976, probably one of not very many people who did."

By the time Colgan added the OST to Peter Greenaway's Drowning by Numbers to the Virgin Venture catalogue in 1989, Nymon could count on a loyal, not necessarily enormous following. "Drowning by Numbers was a good starting point for me, because I was already familiar with the part of the score Michael had written for Morgan Fisher's album Miniatures," says Colgan. "Virginia had the rights to the Draughtsman's Contract, which had been on Christmas, so we were planning to reissue that on CD."

"At that stage, the Greenaway films were getting a larger audience. But it was a gradual process with Michael, helped in 1989 by The Cook, the Thief, His Wife and Her Lover, which was more mainstream. Around that time, you

Nyman Q&A

Critics of Minimalism in general and of your music in particular often struggle to admit that it is "Classical" music. Why do you think some critics have had such trouble with Nymon?

"The trouble is that those who deny Minimalism simply because it is Minimalism are the same as those who deny jazz simply because it's jazz. There's a huge range of styles within Minimalism and, I must confess, a huge load of crap. But there are truckloads of crap produced by so-called avant-garde composers. As soon as certain people hear that music, they prick up their ears. Because it's in a musical language that they have authorised, it is automatically received more favourably than pieces based on four diatonic chords, some sort of rhythmic system and a bunch of melodies. When it comes to Minimalist pieces, some people's brains are switched off and, you might say, the funding is switched off by the same token."

In many ways, you've been able to stand back from that particular model of funding. What are your views on the present state of contemporary classical music?
 "I've been able to stand back from the funding model because I've been successful and have financed certain things through writing film music. But that can sow the seeds of its own destruction, because anyone who does that runs the risk of not being able to break out. There's the automatic assumption that because you've made money with a particular soundtrack and that music made money, then you should be left just to get on with it. It's one of those paradoxes that is, in many ways, irresolvable."

You speak with passion about your music and have a clear vision of its development over the years. Is it fair to say that your work has become more expressive of emotions as you've grown older?

"I guess I've always been concerned with the emotional side of music. When I was a kid, in my teens, there were always moments in the Brahms Fourth Symphony or the slow movement of his Third that I found emotionally overwhelming. I would say that I was really 'sent' by one particular bar, a chord change or whatever in a piece. It seemed clear to me that these little musical spots, so to speak, were all about and I became very attached to those emotionally. It could have been just a fragment that did it, which is interesting in the context of becoming a minimalist and making whole a simple arithmetic formula. It was in the Eighties, many of my compositions were concerned with aspects of structure and form. Can you tell us about the background to those pieces?"

"When I started writing music again in the Seventies, my most immediate musical experiences were the rational, almost mathematical formulae of the systems of Minimalism. I attempted what sounds like a bizarre assimilation of randomness and fixed systems, for example, in Decay Music. To anyone who had half an ear at the time, Bell Set No.1 was clearly an attempt to make more logical what was seemingly a very liberal system in Steve Reich. By using a simple arithmetic formula, I tried to create something that shifted from fast to slow music more logically and objectively than was the case in his Four Organs. But Steve was a better composer and knew exactly what he was doing. Listening to Bell Set now is interesting for me, because it sounds like I had unwittingly created a fantastic piece of gamelan music. What was I asked 10 years later to write a gamelan piece, and was working with the appropriate chord structures and rhythms, I became so locked into those systems that I lacked the freedom to sit back and wallow in those metallic sounds. With Bell Set, there's a huge gap between the methodology and what you actually hear."

Is it fair to say that your creative imagination needs to be fired by an ▶

Nyman: "I write music for my own survival, not financial survival but because that's what I like doing – want to do it, actually. I think I'm fucking good at it."

Nyman is one of those rare 21st-century composers who makes a genuine connection with people who may not normally listen to classical music

Darren Henley, Classic FM

and specialist press as one of the most successful composers from the UK since the end of the Second World War.

"Nymon is one of those rare 21st-century composers who makes a genuine connection with people who may not normally listen to classical music," says Classic FM's managing editor Darren Henley. "He is a really important composer for us."

Nymon's big musical birthday bash takes place tonight (Monday), at a venue which speaks volumes for the composer's left-field nature and also offers a footnote to the contemporary classical establishment's suspicion of a musician whose albums have periodically risen high in the pop charts.

The Hackney Empire, perhaps, offers a better fit for a Nymon gig than a more conventional concert hall. The recently-reopened East End venue's artistic director, Roland Muldoon, says his theatre has become Nymon's natural home base, pointing to the birthday concert and a future collaboration between Nymon, his eponymous band and Turkish musicians, scheduled for the Empire's first Festival of Turkish Music in June.

Nymon's East End roots run sufficiently deep to connect him with the Hackney Empire and its multi-cultural audience, says Muldoon. "I've seen him at the Royal Festival Hall and all over the place, but I just feel he wants to be here. His manager suggested he do the 60th birthday concert here, he agreed and it's just fallen into place."

Nyman Q&A

extra-musical dimension, whether it be Oliver Sacks's case notes in *The Man Who Mistook His Wife For A Hat* or an event such as the *Heysal Stadium disaster?*

Yes. And that's the beauty of opera. Just a few days ago I went to the premiere in Karlsruhe of the opera I've written to Michael Hastings's text, *Man And Boy*. Bada, Emillon plays a huge part within the music, in a kaleidoscopic response to the libretto. One moment the German artist Kurt Schwitters is taking a very post-war English cup of tea, flirting and chattering; a moment later, he's recalling how he lost his wife and all his art in an allied bombing raid on Hanover. After that, he's dancing a tango before reflecting on things an artist should not do, such as representing people wearing pyjamas in concentration camps. It's interesting that I now have the freedom and flexibility to explore the structural stuff from the mid-Eighties and the more poetic stuff, if you like, from the Nineties together in the same piece. That experience has given me a fantastic repertoire and the ability to shift without warning from the opera's "concentration camp" music back to a tea-party.

What experience did you take away from working with Peter Greenaway?

Early in my career, I had the chance to do all those Greenaway soundtracks. But I didn't have the self-awareness to be able to say, "I shouldn't do it this way." I was so limited as a composer that I did what I did because it was all that I could do. Obviously, Greenaway encouraged me and inspected what I did. Since then, I've expanded my vocabulary of devices and reference points to the expressive world. ▶

THROUGH THE YEARS CONT.

1976: He founds the Campestro band, later to be renamed the Michael Nyman Band. *Decay Music* is his first album.

1976-1991: Nyman collaborates with film director Peter Greenaway on 11 movies. The first is *1982's The Draughtsman's Contract* (1982). **1986:** Writes the

stage works for *The Man Who Mistook His Wife For A Hat* opera, based on the case studies of neurologist Oliver Sacks. **1992:** He writes

the soundtrack to the film *The Piano* which increases Nyman's popularity, selling 3m copies worldwide. **1993:** Provides music for a computer game called *Enemy Zero*.

Perpetuo, for a fashion show for designer Yohji Yamamoto. **1996:** The composer provides music for a computer game called *Enemy Zero*.

began to hear tracks from *The Draughtsman's Contract* on Channel 4 programmes."

In the late Eighties, Venture released a CD boxed set of Nyman's Greenaway feature film scores, licensing in *A Zed And Two Noughts* to add to three other soundtracks. The package's profile was boosted by performances from the Michael Nyman Band at London's South Bank Centre and on arts programmes such as BBC 2's *Late Show*.

Nick Kimberley, the journalist and *Evening Standard* classical music critic, neatly sums up the composer's development since the early Eighties. "At every turn, Nyman has proved eminently practical," he says. "Not for him the ivory tower anguish of a tormented composer grappling with abstract systems. Rather he has consistently displayed an openness to collaboration, a spry sense of humour, a literate imagination and an instinctive ability to engage a highly diverse audience."

Film music helped lift Nyman's box-office status and album sales well above average for contemporary classical composers. The reception of his OST for Jane Campion's film *The Piano* propelled his work into the mass-market stratosphere.

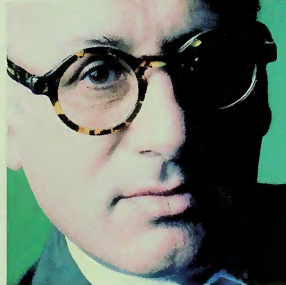
The public's response to the album was unexpected, Declan Colgan recalls. "The good reviews ceased after *The Piano*," he says. "If an artistically successful record looked like a commercial flop, then certain areas of the press would be kind to it. They weren't so kind to anything that looked like a soundtrack. The more popular *The Piano* became, the more sniffy certain critics became about it. This was the album that kicked off the

This guy is attracting a wider audience

Richard Muldowney
Hackney Empire

whole debate about what should or shouldn't be included in the classical charts."

But *The Piano*'s classical credentials were certainly never doubted by Classic FM, which recognised the fast-rising sales trend enjoyed by the album in the wake of the film's Cannes success. The network's listeners have consistently voted for Nyman in its annual Hall of Fame charts and continue to be attracted to his work. A Nyman at 60 tribute is set to occupy the Classic FM evening concert slot on March 23.



Dear Michael

You've always been able to find the right note

Congratulations on your

60th Birthday

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Sixtieth birthday celebratory: Nyman returns to his East End roots for a one-off concert at London's Hackney Empire on March 23

Although The Piano remains a clear favourite among Classic FM listeners, other works by the composer regularly receive airtime, the Piano Concerto and The Draughtsman's Contract among them. "I would say that the very marked style of his writing, which might be considered very trendy and rather elitist, has actually proved truly egalitarian," says Darren Henley. "His type of minimalism and the sound of his music have really hooked people and helped them move into classical music generally."

The multi-million worldwide sales generated by The Piano and compilation albums of Nyman's greatest hits have not deflected the composer from experimenting with new ideas. Neither have they convinced him to stick to any tried and tested style of writing. Sangam, his collaboration with Indian mandolinist U, is a particular example of this.

Shrinivas and the vocal duo Rajan and Sajan Misra, was an undeniably bold attempt to combine European and Asian traditions. Likewise, Nyman's music/multi-video event The Commissar Vanishes (1999), influenced by David King's book about Stalin's manipulation of the photographic record of early Soviet history, sent Nyman in directions not suggested by The Piano. The recent Violin Concerto and his new opera Dada: Man and Boy show Nyman at the height of his creative powers.

According to Declan Colgan, "Michael's stuff has become 'mainstream' to the extent that it is part of the culture. He writes good tunes and powerful music." The Piano and The Draughtsman's Contract, he adds, have long since dropped their exclusive contacts with the films

THROUGH THE YEARS CONT.
1999: London receives its first performance of *Commissar Vanishes*, based on a book by David King about Stalinist

falsification of photographic documents.
2000: Saws the premiere of *Facing Goya* in Santiago de Compostela, Spain.
2001: Rome dedicates three

days as a homage to Nyman and his music.
2002: Nyman and his band return to play at the Royal Festival Hall in London. For the first time, the band

performs the soundtrack to Debra Veloso's 1979 film *Man With A Movie Camera*.
2002: Nyman revisits the opera *Facing Goya*, for the

Radioveritas Studio-theatre, which is premiered in Karlsruhe, Germany.
2004: Nyman marks his 60th birthday with a concert at the Hackney Empire.

that those scores served as soundtracks. As a result, Nyman's music has become omnipresent on British media.

"About a month back, I was flicking television channels and heard a piece from Michael Winterbottom's film *Wonderland* on Sky, then I heard the latest Lloyds TSB ad that uses The Piano," he says. "I flicked over to the BBC for a trail of the Alan Clarke diaries, which was backed by The Draughtsman's Contract. The same piece had been used to accompany Michael Portillo when he'd been a 'single mum'."

"About a week later, Channel 4 was advertising The End Of The Affair. Michael's work has become part of the culture, in the same way that other good songs are repeatedly used."

Colgan oversaw the remastering process of EMI's retail-friendly Nyman At 60 tribute. The five repackaged albums include *The Piano*, three Greenaway hits and the almost unknown *Decay Music*, one of the first projects completed by Nyman after his return to composition in the mid-Seventies.

"It was interesting tracing his work back to *Decay Music*," he recalls. "The minimalist piano pieces on that album are very memorable. Although you never could have predicted it at the time, there are strong hints there of how Michael's music would develop. These albums were all well recorded in the first place, and I think they really stand the test of time."

"The familiar soundtracks are at the tip of a huge iceberg of work. This birthday release from EMI gives everyone in our industry and beyond an opportunity to celebrate the massive contribution Michael has made to contemporary music."

Nyman Q&A

The soundtracks to The Draughtsman's Contract or The Piano, for all their subtle complexities, sound effortless. Do you ever experience problems in writing for film?

Of course. I was having difficulty with a certain German director and found it hard to respond to his demands for music. It was partly his fault, partly my fault and partly the film's fault. Eighteen months ago I took him to the new Karlsruhe production of my opera *Facing Goya* and asked him to make a note of anything that he felt would be suitable as a starting point for his film. When it finished, I asked him if there was anything. He said, "That wasn't Michael Nyman music - that was Peter Greenaway music." He fell into the trap of thinking that the music I wrote for Greenaway was what I felt was suitable for those films, rather than the only music I could write or would want to write at the time. *Facing Goya*, which I think is my best album to date, gave me the opportunity to observe the whole Nyman musical landscape, inventing new areas and revisiting familiar ones. For me, there's a continuity rather than a divide between those things I've discovered since writing *The Piano*. **Do you feel the celebrations for your 60th birthday will encourage people to revise their opinions of Michael Nyman?**

I write music for my own survival, not financial survival but because that's what I like doing, want to do and, actually, I think I'm fucking good at it. If I had been able to make a pact, I would have had fewer people knowing *The Piano*, more people knowing *Facing Goya* or *Celan Songs*. I just hope that this anniversary will draw people to look beyond the obvious.



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A

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Tribute

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The Draughtsman's Contract (1982)

Virgin CDVE965



This OST to Greenaway's 1982 film was light years removed from being a pastiche of late 17th-century English music, despite its reliance on

original themes from the work of Henry Purcell, one-time composer to Charles II and the restored Chapel Royal. Nyman's post-modern musical agenda is set out clearly in the opening bars of Chasing Sheep is Best Left To Shepherds, one of those priceless OST tracks which has since taken on a life independent of its film origins as the backing to countless television documentaries and radio shows. As Nyman says, the score manages to be simultaneously Purcell and Nyman, a case of 1982 going on 1694. The freshness of the approach has survived the passage of 22 years, which is more than can be said of many non-minimalist works of the same vintage. Above all, Purcell's ghost loudly haunts the mechanisms of Nyman's score.

A Zed And Two Noughts (1985)

Virgin CDVE966



Process, repetition and rhythmic formulae lie at the heart of the music for this Greenaway soundtrack. There is a joy about the near-maniac

insistence of tracks such as Car Wash and, best of all, Angelish Decay, which gives life to music that looks dull and characterless on paper. The album's best-known track, Time Lapse, was conceived as a 20-minute dance work. It was subsequently reworked to provide the musical component of a genuinely iconic Eighties image, Greenaway's time-lapse shot of decaying corpses. Although the score keeps faith with ideas Nyman put forward in his 1976 article 'Against Intellectual complexity in music', A Zed And Two Noughts is layered with cultural references and self-parodies that run deep, from the bizarre, rather unsettling Delft Waltz to the chorale-like brass tunes in Venus di Milo.

Drowning By Numbers (1987)

Virgin CDVE967



Poststructuralists could spend an age peeling away the onionskins of musical references in Nyman's Greenaway scores. The rest of us

would do well to head for the composer's Drowning by Numbers OST, which takes its lead from a brief, yet beautiful passage from the slow movement of Mozart's Sinfonia Concertante for violin, viola and orchestra. Greenaway pointed Nyman in the late Seventies, inviting the composer to create 92 different versions of a four-bar fragment from the Sinfonia Concertante. For Drowning by Numbers, Nyman used

the whole of Mozart's slow movement as source material for his paraphrase. Late 18th-century aesthetics are revived and mixed with more recent artistic and philosophical concerns in the score, not least the sense of loss and the more specific issue of how harmony and melody might be related.

The Cook, The Thief, His Wife And Her Lover (1989)

Virgin CDVE968



Nyman's catalogue of "death musics" was extended in his next collaboration with Peter Greenaway. The Cook, which arguably attracted

the biggest cult following of any of the composer's Greenaway creations, was directly influenced in its onscreen form by the use of a live recording of Memorial to help the director choreograph certain scenes in his film, notably the final procession carrying the body of the lover, carefully prepared by the cook, and served up by the wife as a delicacy for her thieving husband. Memorial was written as a profoundly personal response to the deaths of 39 Italian football fans at the Heysel Stadium in May 1985. Nyman turned a work in progress to stand in memory of the Heysel dead, creating a processional piece that was later recycled in The Cook. The emotional impact of Memorial spilled over into the film's OST, effectively marking a shift in Nyman's work towards a greater expression of powerful human feelings cast in his immediately recognisable musical language.

Decay Music (1976)

Virgin CDVE964



As part of its six-disc 60th birthday retrospective, EMI has reinstated Nyman's early Decay Music, a three-work album

originally released on vinyl through Brian Eno's Obscure label in 1976. The album's CD premiere opens with 1-100, Nyman's first completed collaboration with Peter Greenaway, which comes out of Erik Satie's delicate soundworld and also takes a lead from John Cage in its deconstruction of an existing piece, in this case Strauss's Blue Danube Waltz. Bell Set No. 1, composed on a train journey from London to Leicester in the early Seventies, shows that Nyman could play the avant-gardists at their own game and do rather well at it. The version recorded here uses a shedload of chiming percussion instruments to score a point against Steve Reich's particular brand of musical minimalism. Although the gap between Bell Set No. 1 and The Piano is wide, keen Nyman fans will catch the line of thought that connects 1-100 with more recent Greenaway scores.

Nyman albums

The Piano (1992) Virgin CDVE969

If Nyman's Greenaway soundtracks brought him a certain following, his score to Jane Campion's film *The Piano* catapulted him to a level of fame

almost unique among contemporary classical composers, selling 3m units worldwide. Nyman recalls that the onscreen images demanded what he calls "site-specific" music, rooted in the salon pieces of romanticism and yet spiced with the rough edges of Scottish popular and folk music. As with so many Nyman film scores, *The Piano* generated a stand-alone concert work, his *Piano Concerto*, first recorded by Kathryn Stott for Decca. One of the reasons for the OST's popular success is that Holly Hunter, the ill-fated Ada in Campion's film, was able to play the tricky piano part to *The Heart Asks Pleasure First*. "Holly's technique as a pianist was accomplished enough for her to cope with everything I wrote for her without concession," recalls Nyman. "But what is crucial is that she discovered passion, poetry, tenderness, seriousness, intimacy and restlessness in the music which many other, more 'professional', pianists may not have looked for, let alone found."

Facing Goya (2002)

Warner Classics 0927453422

This two-act opera received its first performance in Santiago de Compostela in 2000, its convoluted libretto baffling several critics.

Nyman returned to the drawing board, shortened the text and tightened his work and made a virtue of its eloquent tonal harmony. Warner Classics managed to secure the revised version's premiere recording, a brave commitment given the ideas-based theatrical nature of *Facing Goya*. Amplified voices and orchestra recall echoes of Nyman's early steps as a theatre composer, especially his 1976 score to the National Theatre's production of Carlo Goldoni's *Il Campiello*, and keep faith with the in-your-face style of his Greenaway soundtracks.

String Quartets Nos. 1-3 (1991)

Argo 4730912

Bob Thurston Dart, Nyman's music professor at King's College, London, gave a copy of his edition of keyboard works by the aptly named early 17th-century English composer John Bull as a 21st-birthday present to the talented student musicologist. Twenty-one years later, Nyman turned to the popular Elizabethan tune *Walsingham*, used by Bull for a set of sparky variations, as the source of material for his *First String*

Quartet, commissioned by the Arditti String Quartet in 1985. Long-time Nyman collaborator Alexander Balanescu and his eponymous quartet set down the first three of the composer's string quartets for Decca's Argo label in the early Nineties. The wistful mood of the *Second Quartet's* third section belies its fascination with number patterns and rhythmic repetitions. This work was written in 1988 for the Balanescus to play as live accompaniment to a solo dance piece for Shobana Jeyasingh and effectively marries traditional aspects of western classical music, especially the string quartet medium itself, with Indian classical rhythms.

The World of Michael Nyman (2001)

Decca 4678102



For decades, Decca's "World Of" series has provided a mainstay of classical extracts offered to new listeners at budget price. This album

presents an essential introduction to Nyman's music, drawing on six different Decca/Argo recordings to create much more than just a quick fix of fragments. The selections from *Prospero's Books*, written for Greenaway's *Tempest* interpretation, and the *Tempest*-inspired *Noises, Sounds and Sweet Airs* include some of Nyman's most beautiful music. His setting of *Where the Bee Sucks*, performed by Sarah Leonard and the Michael Nyman Band, serves to contradict those who pejoratively apply the Nyman-invented term *Minimalist* to his work, its sensuousness and rich accompaniment anything but lacking in imagination or passion. The album also includes *Chasing Sheep from The Draughtsman's Contract*, *Time Lapse from A Zed And Two Noughts*, and the final part of *MGV*, first heard in September 1993 to celebrate the opening of the French rail network's TGV North-European line.

The Piano Concerto: Where The Bee Dances (1999)

Naxos 8554168



Naxos pulled off a Nyman coup with this super-budget disc of the composer's *Piano Concerto*, attractively coupled with his saxophone concerto, *Where The Bee Dances*. The sax work was originally conceived to display the talents of one-time Michael Nyman Band member, major league soloist and fellow composer, John Harle. Although Harle's big-boned Decca recording takes some beating, Simon Haram's more lyrical performance brings out the reflective quality of this music, in keeping with a work inspired directly by Shakespeare's *The Tempest* and comprising direct quotes from Nyman's OST to *Prospero's Books*.

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With the arrival of high-profile product and bands who know their roots, blues may be on for a revival. *By Duncan Holland*

The blues are back in town

As Jack White squeezes out another gutsy riff, The White Stripes can be seen to have done half their job: they have identified an audience brought up on the blues who find something to connect with in a contemporary act.

But it remains to be seen whether the other half of the equation has been fulfilled: that is, whether the market is on the verge of a full-blown revival. With high-profile projects such as Martin Scorsese's *The Blues* series of films and a batch of new bands including The Kings Of Leon, The Black Keys and 22-20s joining The White Stripes, the evidence suggests that it is.

Dougie Dudgeon, A&R director at Snapper Music, which is releasing the Martin Scorsese Presents: *The Blues* DVDs on March 29, says, "The blues has never gone away. But what there is, is a growing awareness of the music. The White Stripes provide a link – just as without Queen and AC/DC there's no *The Darkness*, without Howlin' Wolf there would be no *Stones* or *Led Zeppelin*."

Richard Masters, producer of Radio Two's Paul Jones blues show, also sees this continuing legacy. "Numerous acts have used the blues as a basis and, while I think the connection with The White Stripes is slightly tenuous – although Paul [Jones] likes them – they are in that tradition. We are the only national blues programme in the UK and we get an audience of around 600,000 – which is fairly healthy considering we are on a Thursday night against quite strong competition."

While Paul Jones's show concentrates on an eclectic mix of acts, with recent shows playlisting artists such as Zoot Money, Buddy Guy, Robert Cray, Muddy Waters and Sonny Boy Williams, Masters points out that newer names are also featured, often in session, including Ruf Wainwright's act The Ian Parker Band and Michael Roache, a US-born guitarist and singer, now UK-based and signed to Stella Records, which released Cypress Grove last year.

Adam Sieff, director of jazz for UK/Europe at Sony Music, which is releasing the soundtracks to four of the seven films in the Scorsese series, is more evangelical about the influence of the blues.

"Blues had a baby and they named it rock'n'roll," he says, quoting the Muddy Waters track. "There is a drift towards a simpler, more basic music. Perhaps people are getting sick of the complicated stuff, they want something which goes straight to the soul. In that respect, The White Stripes fulfil that as they are stripped to the basics. Blues still has a huge influence today and we see that with acts such as Norah Jones."

There is a temptation when looking at the current market to draw parallels with the early Sixties, when acts such as The Rolling Stones and John Mayall and later Cream and Fleetwood Mac popularised the blues and brought what was then a relatively unknown music to greater prominence.

"People like John Mayall, Cyril Davies and espe-



The White Stripes: leading fans to discover blues artists such as Charley Patton and Blind Willie McTell

cially Alexis Korner were the catalyst – with the Stones as the disciples," says Sieff. "When the Stones exploded in the US, they took the blues back to America, where up to and during the Fifties it was still termed race music," he adds. "A white hand doing this music opened up a huge new market."

This is an important difference when considering the situation today: the UK acts in the Sixties had a vital distance from the source of the music, both geographically and culturally, and it was more their interpretation, rather than the source material itself, which proved crucial in popularising the genre.

Today, the music is more prevalent and it is a relatively simple step from reading Jack White's love of pre-war Mississippi Delta blues guitarist Charley Patton to discovering that music for yourself. Similarly, in covering Robert Johnson's *Stop Breaking Down* on the debut *White Stripes* album and De Stijl's covers of Son House's *Death Letter* and Blind Willie McTell's *Your Southern Man Is Mine* – indeed the whole LP was dedicated to McTell – White is opening a door for his audience to explore a blues legacy readily available on CD at the local megastore or independent specialist. Such a situation is in stark contrast to conditions in the early Sixties when the music was largely unavailable and images of pale young men in the Home Counties solemnly exchanging import albums is too easy to imagine.

But what the Sixties pioneers undeniably had – and the bands of today share – is a feeling for the blues and an understanding of how it

New releases

Eric Clapton

Me & Mr Johnson (Reprise 9362487302). Out now. No stranger to the work of Robert Johnson, Eric Clapton elected to wait until he was "an old man" before tackling the songbook in total. Across 14 songs, Clapton moves from boogie, to blues, to stark acoustics to provide an ideal introduction to both his work and the music of one of the blues' legends.



Chris Rea

The Blue Jukebox (Jazzee Blue JBLUECD08X). Out now.



Following last year's gold status *Dancing Queen The Stony Road*, Rea continues his journey of rediscovery into the blues. An ideal entry point for fans of his more mainstream work, Rea is scheduled for a session on Paul Jones' Radio Two blues show on March 25 and is touring the release.

Howard Tate

Rediscovered (Private/BMG 82876 60297-2). Out now. Although more on the R&B side, hopes are high for Tate's first album of new material for almost 30 years. With a track co-written with Elvis Costello, the album has already picked up strong reviews in *The Guardian* and London's *Evening Standard* and the expectations are that this could match the success of Solomon Burke last year.

Susan Tedeschi

Wait For Me (Artemis/Rykosc RCD17003). Out now. Drawing comparisons to Bonnie Raitt and Janis Joplin, 2003 saw the American singer/guitarist in the *Billboard* Top 200 and touring with the Rolling Stones. The album was nominated for a Grammy in the best contemporary blues album category for 2004.



George Thorogood & The Destroyers

Ride Till I Die (Eagle Rock EAGCD248). Out now. After 25 years in the business, Thorogood is still the king of raunchy rock and blues. Always a winning live act, he will be touring the UK during April, with the concerts filmed for a possible DVD release later in the summer.



Various

Martin Scorsese Presents *The Blues – A Musical Journey* (Sony Jazz 5125782). Out now. A five-CD boxed set, this boasts more than 100 tracks tracing the history of the blues from archive recordings to new recordings made specifically for *The Blues*. Artists featured include Son House, Robert Johnson, BB King, Howlin' Wolf and Eric Clapton. The booklet for this boxed set features an introductory essay by Scorsese. A single CD, *Martin Scorsese Presents The Blues: The Best Of The Blues* (Sony Jazz 5126362) is also available.



Various

Martin Scorsese: *Feel Like Going Home* (Snapper SMADV030); *Winn Wenders: The Soul Of A Man* (Snapper SMADV031); *Richard Pearce: The Road To Memphis* (Snapper SMADV032); *Charles Burnett: Warning By The Devil's Fire* (Snapper SMADV033); *Marc Levin: Godfathers & Sons* (Snapper SMADV034); *Mike Figgins: Red, White & Blues* (Snapper SMADV035); *Clint Eastwood: Piano Blues*

There is a periodic interest in the blues, which represents a thirst to go back.

Daryl Easton, Universal

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reissue acts as both
a primer on the
roots of blues as
well as an

introduction to its
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noted here and
revisits one of his
purest blues works
as well as his first
recorded lead vocal
— on Robert
Johnson's Rambling
On My Mind.

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by Slim Beas
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Freddie King. It
ranked number six
on its original
release in 1966.

underpins all they do.

Daryl Easlea, head of catalogue publicity at Universal, which has an option on the three remaining Scorsese soundtracks, says, "There is a periodic interest in the blues, which represents a thirst to go back beyond last week. When you listen to Led Zeppelin or Cream you can hear how they were almost slavishly emulating their heroes

— it was almost like sampling before its day." The groundwork for the popularity of the blues in the UK was really done by people like Chris Barber and Lonnie Donegan in the Fifties, says Masters. "The Stones gave it the final push and provided the environment for others — like Clapton and Chicken Shack — to go further."

While the new bands can now take their place in that hallowed tradition, with any music outside the mainstream, such as folk, jazz or country, there is a danger that little pockets of interest spring up only temporarily, returning the music back to its marginal commercial status.

The current interest in the blues, however, would appear to have a greater potential longevity and that comes in the cast-iron foundation of Martin Scorsese Presents: The Blues. Originally aired in the US, expectations are that it could replicate the impact of Ken Burns' Jazz series of films which, although splitting the critics, was credited with increasing jazz sales in the US.

The project focuses on seven individual films by directors who share a passion for the blues, with Scorsese joined by Charles Burnett, Clint Eastwood, Mike Figgis, Marc Levin, Richard Pearce and Wim Wenders in a series which travels from the music's African roots to the present day, taking

in the whole panorama of genres.

While Snapper is handling the theatrical release of all seven films, together with the DVDs, numerous associated projects are also planned including soundtracks and individual artist collections.

Dudgeon stresses the continuous nature of the campaign. "We're looking after all blues from the aficionados, with specialist magazines, to regional blues clubs," he says. "We started this campaign in November last year and are keeping it rolling, firstly with press reviews of the film during its theatrical release, then reviews via the DVD release [released March 29] and finally there will be reviews and BBC when it gets its television screening on BBC during April," he says. The films will be broadcast on BBC4 and trailed extensively on BBC1 and BBC2, very much in the manner of the recent Alan Clark Diaries.

A number of associated projects are also underway. Sony is releasing four of the film's soundtracks, while a number of single-artist albums under the banner of Martin Scorsese Presents The Blues will be split between Sony and Universal.

Sony is also reactivating its Blue Horizon label with a series of new best-of compilations and remastered original albums from the vaults of the UK-based blues imprint. Label founder, producer and UK blues kingpin Mike Vernon has overseen the project in researching the archives, compiling the albums and producing the remasters.

While Blue Horizon is perhaps best-known for Peter Green's Fleetwood Mac, the label also signed and recorded many other landmark blues artists including Chicken Shack, Duster Bennett,

The blues has never gone away... there is a growing awareness of the music.

Doonjee Badgeman, Snapper Music

Champion Jack Dupree and George Smith. Again, this is a rolling project with releases scheduled throughout year, kicking off on April 26 with five early — and most strongly blues-influenced — Fleetwood Mac albums.

Universal has restricted its share of the Scorsese Presents... single-artist series in the UK to Eric Clapton collection — available as a standard Poly-Clapton release, while five other titles are available on import — and is considering the UK release of its three Scorsese soundtracks — Red, White & Blues, Godfather's Anger Sons and The Road To Memphis. Some minor rights issues have still to be resolved, but strong retail interest may prompt a release in the coming months. Meanwhile, it too has re-visited its archives and is exploiting further its Spectrum range. Releases in this range include titles by BB King, Buddy Guy, John Lee Hooker, Freddie King, Muddy Waters and Howlin' Wolf.

In turn, Snapper is complementing its release of the individual DVDs with the April 19 issue of 25 titles in its Complete Blues series. Theatrical screenings of Scorsese films will continue during the coming months, including at London's Barbican in May. This will be part of its World Got The Blues festival (May 28 to June 5), which is taking a more left-field view of the blues with performances scheduled from acts such as Morna from Cape Verde, Greek act Rembetiko and Rado from Portugal.

Such high-level activity will keep the blues — to quote Scorsese, "the music behind our music today" — in the public eye and the campaigns will continue to press home the message throughout the year.

The New

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directory 2004

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Firewood Mac
Peter Green's
Firewood Mac
(Columbia
477352)
A couple of steps
back from the
multi-platinum
Runners and

Firewood Mac
won't red only a
premier UK takes
act, but a best-
selling one as well.
This is an excellent
introduction to their
British, but none-
theless authentic.

Like on the blues
and will be re-
leased as part of
Sony's Blue Horizon
campaign.
BB King
Live At The Regal
(MCA MCD 11646)

This release
presents the
great showman at
his secondary best
from a now-
legendary 1965
date. His influence
is huge and the
list of admirers

is vast, including
Keith Richards,
Johnny Winter
and Eric Clapton.
This reissued
edition is an
essential acquisition
for blues fans.

Dick Ruth
Good Uns - The
Classic Cobra
Recordings 1956-
1958 (Westside
WES4095).
In capturing the
Chicago sound, Dick
Ruth's severely

under-recorded
career - which
peaks on these
singles recorded for
the Cobra label
during sessions
arranged by Willie
Dixon - moved
blues from its

country origins and
discovered an
almost painful
intensity, which was
funky of the city.

(Snapper SMADVD-36). Released March 29. All seven
DVDs will be available as a boxed set (Snapper
SMADVD039). August 23.



Each DVD release of the
individual films from the Scorsese
series features extensive extras
with interviews, live performances
and bonus features not seen in the
original films. Extensive press
activity surrounds the series with ads across
the media, including *Mojo*, *Uncut*, *Jazz Note* and
Record Collector, plus national press with the
Sunday Observer and *Sunday Times*. Editorial
coverage is planned in all national newspapers and
magazines, including interviews with some of the
directors. The campaign will continue around the
BBC's broadcast of the series, which will be trailed
on BBC1 and BBC2.

Various

Feel Like Going Home OST (Sony Jazz 5125682);
Piano Blues OST (Sony Jazz 5125712);
Warming By The Devil's Fire OST (Sony Jazz 5125692);
The Soul Of A Man OST (Sony Jazz 5125702).
March 29.

Featuring the music from four of the seven Scorsese
films, these soundtracks cover all bases with
numerous artists, combining rare archive
recordings with new recordings of vintage blues
songs by contemporary acts including Bonnie Raitt,
Jeff Beck, Lou Reed and Nick Cave.

Robert Johnson

Martin Scorsese Presents The Blues. (Sony Jazz
512573). March 29.

Supporting the soundtrack albums are six
individual artist collections, drawn from various
sources to present the most popular and influential
music of the artists' careers. Also in the series are
Son House (Sony Jazz 5125742); Stevie Ray
Vaughan (Sony Jazz 5125762); Keb' Mo' (Sony Jazz
5125772); Taj Mahal (Sony Jazz 5125752); Bessie
Smith (Sony Jazz 5125722).

Keb' Mo'

Keep It Simple (Sony 5125972). April 5.



This much-touted singer-
songwriter/slide guitarist who is
featured in Scorsese's film *Feel
Like Going Home*, has a related
album in the Martin Scorsese
Presents The Blues series (see
above), while also issuing this new album. It
features special guests including Robert Cray, Vince
Gil and Amy Grant.

Howlin' Wolf

Come Back Home (Snapper SBLUECD017). April 19.
Part of Snapper's 25-strong series of classic blues
performances, this includes 20 cuts recorded for
Sun Records by the legend of Chicago blues. Each
remastered release features a 12-page booklet and
extensive notes and discographies. Other titles in
the series include: Albert King: The Feeling
(Snapper SBLUECD016); T-Bone Walker:
Midnight Blues (Snapper SBLUECD009);
Leadbelly: Take This Hammer (Snapper
SBLUECD004); Son House: Delta Blues (Snapper
SBLUECD002); Muddy Waters: Feel Like Going
Home (Snapper SBLUECD003); and Charley

Patton: Hang It On The Wall (Snapper
SBLUECD005).

John Lee Hooker

Jack O'Diamonds - The 1949 Recordings (Eagle Rock
EAGCD279). April 26.

This album was never issued at the time of
recording due to contractual problems and now
makes its first appearance in a remastered form. It
is released simultaneously with the definitive John
Lee Hooker DVD, *Come And See Me* (Eagle Rock
EREDV341).

Paul Rodgers

Muddy Water Blues - A Tribute To Muddy Waters
(Eagle Rock EAGCCD222). April 26.



The voice behind Free and Bad
Company, Rodgers pays his own
tribute to Muddy Waters in a
release which was nominated for a
Grammy on its original release in
1993. The CD features
contributions from guitarists such as Jeff Beck,
Steve Miller, Buddy Guy and Gary Moore.

The Rolling Stones

The Singles 1963-1965 Volume One (UMI 981 8864).
April 26.

As part of a comprehensive series releasing all the
Stones singles and EPs up until 1976 on CD for
the first time, this CD release covers the period
when the band's reputation as blues' trailblazers
was first forged. The set contains a booklet with a
new essay by Stones' historian Nigel Williamson
and rare photos.



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FABCD 127
D.P 1.53



Griffin Brothers
ACRCO 209
D.P 3.57



Howlin' Wolf
ACMCD 4010
D.P 5.95

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As synchronisation becomes increasingly key to revenue streams, *Adam Webb* explores how the music industry is keeping pace with change and how it is guarding its copyrights.

Refreshing parts of other business cannot reach

There is little doubt that synchronisation has developed to become a key area for the music industry. Falling global sales, technological advances and a general convergence of the media have all combined to elevate what was ostensibly a form of secondary publishing exploitation – the licensing of music within a moving visual image – to the stature of strategic necessity.

The consequences of this are far-reaching as the industry seeks to realign itself in the digital age. For those who license copyrights for a living, the potential opportunities now available outside the traditional fields of TV, film and advertising are huge – and growing all the time.

"There are new revenue streams and new businesses coming our way into the publishing field all the time," says Jonathan Channon, director of film, TV and media at EMI Music Publishing. Despite buoyancy at the top end of the advertising market – driven by an impending summer of sport at the Olympics and Euro 2004 – it is these emerging markets that Channon, and other publishers, are keen to capitalise on.

"It's one thing I'm particularly focusing on," he says. "Take mobiles, for instance. You've got ringbacks, ringtones or the traditional ringtones, as well as other mobile platforms like mobile karaoke. There's also merchandising, branding link-ups, tie-ins and other premiums."

As the big fees from ads and films become ever more elusive, so the sync market becomes ever more competitive. And it is these emerging markets – mobiles, video games and downloads – that offer most potential.

"We all like the mobile platform at the moment compared to the internet because everyone pays their phone bills," says Channon, "but the internet, when it's regulated, is going to be another powerful model."

According to MCPS figures, another £3m of mechanical and performance royalties were collected from ringtones in 2003. This is considerably greater than the combined totals of 1999 to 2002. The emergence of ringtones and ringbacks – which also involve master-use rights – suggests this will be a growth area in years to come.

For Charlie Pinder, managing director at Sony ATV Music Publishing, a proactive approach from music publishers has always been evident. "We've got no choice," he says. "It is [technological change] all around us and it's in all of our lives. I do actually think it comes down to that – that people are personally experiencing it and we should be anticipating these changes years in advance."

Recent deals between Warner Music International and T-Mobile over ringtones and Motorola and MTV to provide exclusive content for a new generation of handsets highlight that a new mindset is now in place – and working. "We've moved into the next era," says Pinder. "Any new development is quite small compared to the big one we've



Coors TV ad featured DJ/producer Jason Noyles' track 'The Main Man', with a sample from T Rex's 'Telegram Sam', which were brokered by BMG's Synctank

all made over the past three years. It's like, Oh, we get it now. Let's get in there and get involved."

This future seems to be bound up in one word: convergence. Boundaries are blurring at all levels of the operating chain. Technology is converging as vehicles such as the mobile begin to operate on a number of platforms. Meanwhile, the media is steadily merging beneath the umbrella term of 'entertainment'.

"I think you're definitely going to see the different media merging," says Dave Bartram, project manager at BMG Publishing's new Synctank division. "It's happening already. You'll soon get one box that'll be your PC, your TV, your Hi Fi and your DVD all in the one place. Music and vision will continue to cross over even more and become more mobile and more web-based."

These technological factors are, in turn, necessitating closer third-party relationships with mobile operators and game designers – all increasingly working towards mutual ends. Ultimately this will mean greater convergence between individual publishers and record companies as sync revenue impacts further upon marketing, promotion and even A&R. The response of publishers to such a competitive market says Rakesh Sanghvi, general manager at Sony ATV Music Publishing, has been to become increasingly direct in their business initiatives.

"Even if it's not in terms of direct licensing, it's certainly in terms of building strategic relationships with the major players to try and make sure we're as proactive as possible," he says. "The way in which mobiles and everything else are converging with downloads, ringtones and ringbacks, is simplifying the process and we're making it our business to ensure we are approaching people directly."

Such realignments are readily in evidence elsewhere. The recent formation of Synctank at BMG Music Publishing – a dedicated consultancy service to streamline the sync licensing process and proactively build relationships between the publisher and their clients – highlights the shift in strategy. Incorporating a Search & Listen facility at www.bmgmusicsearch.com, registered users can select 30-second clips from the BMG catalogues and e-mail an instant licensing request.

For Dave Bartram (who previously worked as an agency producer), this simplification of the licensing process is already paying dividends, with direct blanket deals being struck with programme makers, such as Channel 4's So... Graham Norton, who are not covered by MCPS blanket agreements. Sync income is already of vital importance for the company – increasing last year by 50%.

With the absolute benefits of communication technology still to be realised, the full potential of an operation such as Synctank should be realised still further. "As soon as Wi-Fi kicks in it will provide a tremendous boost to its development," says Bartram. "There are advances that need to be made with 3G and video mobile phones, but when they happen, it will really take off."

With increased speed of delivery will come even closer ties with gaming and mobile operators. Steve Schnur, worldwide executive of music and audio at Electronic Arts, believes the advent of online gaming through PS3 and Xbox2 will result in the music and gaming industries creating business models together. "That's the key," he says. "This is no longer a buy/sell relationship. In the future, this is going to be a 'how do we make money together relationship'. We'll have the platform and they'll have the content, but we'll all

Music and vision will continue to cross over even more and become more mobile and more web-based.

Dave Bartram, BMG Publishing's Synctank

have the same audience."

Compared to two years ago, Schnur describes music industry attitudes towards gaming as "night and day", with track licensing to games now a central element in marketing new artists. He views this as a wholly synergetic relationship with new bands penetrating an alternative (and captive) audience, publishers claiming new income streams and reality-thirsty game manufacturers benefiting from the kudos of a cutting edge soundtrack. Effectively, a sync on a groundbreaking game should have equal effect to a sync on a groundbreaking film. It is only the method of consumption that differs.

Yet, if the future of synchronisation is to be determined by technology and proactive relationships, the biggest concern going forward is that copyrights are protected and the value of intellectual property kept intact.

The bubble of commanding big fees from advertising has now burst, says Tracie London-Rowell, director of film, TV and advertising at Universal Music UK, making the protection of rights in emerging markets crucial. Although she still concentrates on sync as a method of breaking new bands - Island artist Kid Symphonix's new single, for instance, will soundtrack a Cheltenham & Gloucester advert before being sent to radio - the nature of such marketing could lead to false perceptions of their intrinsic value. This, she claims, would be a dangerous precedent to set.

"I don't think it is written in stone that if you get music into an commercial it is guaranteed to be successful", she says. "Advertising people might think that if they use your music, you are going to make millions off of it and it'll be a hit single, but



PlayStation's SSX 3 snowboarding game: soundtrack features tracks from Felix Da Housecat, Queens of the Stone Age, A-Zentails and N.E.R.D., among others

unfortunately it doesn't always work like that."

As a consequence, the music industry must walk a tightrope as the market unveils itself - positioning itself at the centre of change, but fighting for its copyright's worth. For Tim Holler, head of publishing at MCS Music, this means new ways of thinking about sync are as vital as capturing market share.

"We need to be embedding copyright details in everything all the time," he says. "The watermarking of tracks, the recognition of tracks - the more that happens the less likely it is that we won't get paid. It also makes it easier for other people to recognise who the composer was. Barry Mason [writer of DeLilah] asked the question about Desert Island Discs - why don't people mention the composers of pop songs as well as the classical music."

Such perceptions may go a long way to making synchronisation - if it isn't already - a secondary income in name only.

This is going to be a 'how do we make money together' relationship'
Steve Schuur, Electronic Arts

Indies in strong position

If the big gains of synchronisation appear to come from placing tracks in blockbuster films such as *Love Actually* or big budget ads, there is still much scope for independent labels and publishers to carve a niche in an increasingly crowded marketplace. To some extent, the very process of media convergence has left creative industries on a perennial hunt for something different to mark their brand or broadcast with distinction.

Of course, successful independent sync strategies are nothing new, from groundbreaking placements by the likes of Mute, Wall Of Sound and Skint to Complete Music's success in placing Stranglers copyrights in no less than six current ad campaigns worldwide right now. "We've been seeking them since we started," says Dave Philpot at Skint. "You can see what happened with Fatboy Slim - if you get your music to a larger audience and your music is that good, then it'll take off."

And although the ad agency fees of the late Nineties have



Left-field havens for indies: Last In Transition films embraced esoteric tracks such as Squarepusher's (left) Tenenba and My Bloody Valentine's (right) Sometimes

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ROOSTER 32
MIKE NOT SQUARED
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NEXT NINE YEARS





Club Charts 27.03.04

The Upfront Club Top 40

Pos	Weeks on Chart	Artist/Track	Label
1	1	MONEY BARS FEAT. GABRIELLE WIDMAN <i>SUBSIDIE LOVE</i>	Mercury
2	5	ARMAND VAN HELDEN <i>HEAR MY NAME</i>	Mercury
3	1	DARK GLOVE FEAT. AMANDA GHOST <i>BREAK MY WORLD</i>	Mercury
4	1	JASON DOWNS <i>DIRTY MIND</i>	Mercury
5	4	MARCO TUI <i>THRUST I LIKE IT</i>	Mercury
6	5	PAUL VAN DYK FEAT. SECOND SUN <i>CRUSH</i>	Mercury
7	21	SEAL <i>WAITING FOR YOU</i>	Mercury
8	1	BASEMENT JAXX <i>GIG IT IN</i>	Mercury
9	6	THE CRYSTAL METHOD <i>BODN TOO SLOW</i>	Mercury
10	11	GLADIDOR FEAT. TZZY <i>WOW WE ARE FREE</i>	Mercury
11	12	PUUMMET <i>CHEERISH THE DAY</i>	Mercury
12	14	FUZZON <i>HOT VELET</i>	Mercury
13	1	EMMON <i>F--- IT</i>	Mercury
14	2	SPECIAL D <i>OWME WITH ME</i>	Mercury
15	1	PEYTON <i>HIGHER PLACE</i>	Mercury
16	1	LASSO SUPERENDER <i>IT'S GONNA GET BETTER (PART 2) (THE NEWEST MIX)</i>	Mercury
17	1	JC CHASER <i>SOOME GIRLS (DANCE WITH WOMEN)</i>	Mercury
18	1	ALCIDO <i>BOOM OF FUNK</i>	Mercury
19	1	JANET <i>JUST A LITTLE WHILE</i>	Mercury
20	1	ARMIN VAN BUUREN FEAT. J. SUSSA <i>BURNED WITH DESIRE</i>	Mercury

TOP 10 UPFRONT CLUB BREAKERS

Pos	Weeks on Chart	Artist/Track	Label
1	1	REYNOLD WAGNER <i>OH!</i>	Mercury
2	1	LITTLE WANDA <i>COME TO CALME YOUR</i>	Mercury
3	1	JANOR JACQ <i>SUPERSOON</i>	Mercury
4	1	AMERICA <i>LEFT OUTSIDE (DANCE)</i>	Mercury

Pos	Weeks on Chart	Artist/Track	Label
21	1	AMV WINTERHOUSE <i>IN MY BED</i>	Mercury
22	2	TIA TROTH <i>HURTS</i>	Mercury
23	12	STONEBRIER <i>PURTY EM HIGH</i>	Mercury
24	1	STYLARK <i>THAT'S MORE LIKE</i>	Mercury
25	8	BRITNEY SPEARS <i>TOKYO</i>	Mercury
26	16	GEORGE MICHAEL <i>AMAZING</i>	Mercury
27	19	PARADISE <i>SEE THE LIGHT</i>	Mercury
28	22	ACNELL & NELSON <i>FEAT. AUREUS</i> <i>HOLDING ON TO NOTHING</i>	Mercury
29	6	SHAPESHIFTERS <i>LOLAs THEME</i>	Mercury
30	2	SUBBAREBS <i>IN THE MIDDLE</i>	Mercury
31	1	SUZANNA DE SILVA <i>LOVE ON MY MIND</i>	Mercury
32	2	BELLETRIE <i>SAV SOMETHING ANYWAY</i>	Mercury
33	1	BABY BASH <i>SILKA SILKA</i>	Mercury
34	1	DUSTY VS MYSTERY & MATT EARLY <i>SON OF A FREACHER MAN</i>	Mercury
35	1	MARTIN SOLVIER <i>ROCKIN' MUSIC</i>	Mercury
36	1	ATOMIC KITTEN <i>SOMEONE LIKE ME</i>	Mercury
37	1	EMMON <i>FEAT. MELIS</i> <i>NOT IN LOVE</i>	Mercury
38	1	BURISPOE <i>LOVE IS LIKE OXYGEN</i>	Mercury
39	1	DAVE ARMSTRONG <i>MAKE YOUR MOVE</i>	Mercury
40	1	TECLA <i>ALL NIGHT</i>	Mercury

Monkey Bars swing to top

By Alan Jones

Armand Van Helden has provided a mix on the number one record on the Upfront Chart for two of the last three weeks with mixes of other people's - Britney Spears and Basement Jaxx - but despite a good try, he can't make it three out of four this week. With his own single Hear My Name having to settle for a 5-2 move, Van Helden's track ended up with more support than many recent number ones, but was still 13% behind the new number one, Singlec Love by the classically-trained Money Bars. The Monkey Bars track, a jazzy house affair, is also getting considerable radio support from the likes of Greene Park and Pete Tong. Hear My Name is still gaining ground, if the charts returns which have arrived since last week's deadlines are anything to go by, so it may yet restore Van Helden to the chart summit a week hence.

Measerville Narcotic Thrust's vocal house gem I Like It bumps 6-1 on the Commercial Pop Chart, leading new number one Special B's Come With Me by an 18% margin. One of the most successful tracks at Mercurys Winter Music Conference, it's another track being supported by Pete Tong, and has also been played by Judge Jules.

Shaping up to be a massive hit is F--- It by Emonn. The 20-year-old from Staten Island has taken the US by storm, and F--- It spent seven weeks at number one there on the singles sales chart. Over here, it is getting saturation support from the Galaxy network and Kiss 100 FM, and is picking up steam on Radio One and Capital most of these plays understandably according to the clean edit, rather than the explicit original. Although Emonn is an East Coast rapper, the track has been reworked in a variety of floor-friendly dance mixes, and consequently it debuts at number 13 on the Upfront and number 21 on the Commercial Pop Chart. It already has number one reports from a handful of DJs and will likely make a big leap on both charts next week.

Willie Nelson's new single Yeah makes its debut at the top of the OCC sales chart. It remains at the top of the Urban Chart for the sixth week in a row. Although Twista's Slow Jamz and Naughty Girl by Beyoncé both make considerable gains at numbers two and three, Us3or is far ahead of the field and looks likely to remain at number one next week.



13%: Topping Old Chart

COMMERCIAL POP TOP 30

Pos	Weeks on Chart	Artist/Track	Label
1	1	MARCO TUI <i>THRUST I LIKE IT</i>	Mercury
2	1	SPECIAL B <i>COME WITH ME</i>	Mercury
3	1	WILLIE NELSON <i>YEAH</i>	Mercury
4	1	US3OR <i>FEAT. TWISTA</i> <i>US3OR</i>	Mercury
5	1	BELLETRIE <i>SAV SOMETHING ANYWAY</i>	Mercury
6	1	DUSTY VS MYSTERY & MATT EARLY <i>SON OF A FREACHER MAN</i>	Mercury

Did Lawrence John Vs The Foundations

Including Thom & Patience's Bonuses



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As used by Top Of The Pops and Radio 1

MUSICWEEK

The Official UK Charts 27.03.04

SINGLES

	Artist	Album
1	USHER FEAT. LIL' JON & LUDACRIS YEAH	Al Capone The World
2	DJ CASPER CHA CHA SLIDE	S
3	WILL YOUNG YOUR GAME	Jive
4	BRITNEY SPEARS TOXIC	Virgin
5	NERD SHE WANTS TO MOVE	Interscope/Polystar
6	ENRIQUE FEAT. KELIS NOT IN LOVE	Parlophone
7	JAMELIA THANK YOU	Parlophone
8	JENNIFER LOPEZ BABY I LOVE U	Epic
9	PETER ANDRE MYSTERIOUS GIRL	Mercury
10	BLACK EYED PEAS HEY MAMA	A&M/Polystar
11	GEORGE MICHAEL AMAZING	A&M
12	FOUNTAINS OF WAYNE STACY'S MOM	Virgin
13	KYLIE MINOGUE RED BLOODED WOMAN	Parlophone
14	BEEHIVE MAN FEAT. MS THING DUDE	Virgin
15	NELLY FURTAADO TRY	Dunham/Polystar
16	JAMIE CULLUM THESE ARE THE DAYS/FROTTIN'	UCLJ
17	BLINK 182 I MISS YOU	Get/Backland
18	ALISTAIR GRIFFIN YOU AND ME (TONIGHT)	Universal TV
19	KATIE MELUA CALL OFF THE SEARCH	Drumhead
20	KEANE SOMEWHERE ONLY WE KNOW	Island
21	LMC VS U2 TAKE ME TO THE CLOUDS ABOVE	Atlantic

ALBUMS

	Artist	Album
1	GEORGE MICHAEL PATIENCE	Parlophone
2	GUNS N' ROSES GREATEST HITS	Capitol/Polystar
3	KATIE MELUA CALL OFF THE SEARCH	Drumhead
4	ENGELBERT HUMPERDINCK HIS GREATEST...	Universal TV
5	NORAH JONES FEELS LIKE HOME	Blue Note
6	DANIEL O'DONNELL THE JUKEBOX YEARS	DMC TV
7	WILL YOUNG FRIDAY'S CHILD	S
8	BARRY MANILOW ULTIMATE MANILOW	Arava
9	LIONEL RICHIE JUST FOR YOU	Mercury
10	JAMIE CULLUM TWENTYSOMETHING	UCLJ
11	LIONEL RICHIE THE BEST OF	Columbia
12	HARRY CONNICK JR ONLY YOU	Columbia
13	BLACK EYED PEAS ELEPHUNK	A&M/Polystar
14	JAMELIA THANK YOU	Parlophone
15	NO DOUBT THE SINGLES 1992-2003	Interscope/Polystar
16	DIDO LIFE FOR RENT	Cosmo/Arava
17	ENRIQUE IGLESIAS SEVEN	Interscope/Polystar
18	ZERO 7 WHEN IT FALLS	Universal/Decca
19	OUTKAST SPEAKERBOXXX/THE LOVE BELOW	Arava
20	GILBERT O'SULLIVAN THE BERRY WEST OF	EMI
21	NORAH JONES COME AWAY WITH ME	Parlophone



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20	16	ICARUS	SOMEWHERE ONLY WE KNOW	Island
21	17	LMC VS U2	TAKE ME TO THE CLOUDS ABOVE	All About The World
22	18	MARQUEE HOUSTON	CLUBBING	Island
23	19	KATIE MELUA	THE CLOSEST THING TO CRAZY	Dimitrios
24	20	LIONEL RICHIE	JUST FOR YOU	Mercy
25	21	KELIS	MILKSHAKE	Virgin
26	13	PHIXX	LOVE REVOLUTION	Concept
27	16	WESTLIFE	OBVIOUS	S
28	24	THE KILLERS	SOMEBODY TOLD ME	Leaflet/King
29	40	BOOGIE PIMPS	SOMEBODY TO LOVE	Duba
30	21	VS LOVE	YOU LIKE MAD	Incent
31	22	FYA FEAT. SMUJLI	MUST BE LOVE	Dol Jam UK/Mercy
32	30	OUTKAST	HEY YAI	A&R
33	3	KRAFTWERK	AERODYNAMIK	EMI
34	10	MARK JOSEPH	BRINGING BACK THOSE MEMORIES	Leaf Four
35	27	NO DOUBT	IT'S MY LIFE/BATHWATER	Interscope/Polydor
36	32	50 CENT/G-UNIT	IF I CAN'T THEM THINGS	Interscope/Polydor
37	33	LEMAR	ANOTHER DAY	Sony Music
38	35	BUSTED WHO'S DAVID?		Universal
39	36	NICKELBACK	FEELIN' WAY TOO DAMN GOOD	Reprise/mer
40	26	B2K FEAT. FABOLOUS	BADABOOM	Epic



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COMPILATIONS			
1	4	THE VERY BEST OF NEW WOMAN	Virgin/EMI
2	3	MEMORIES ARE MADE OF THIS	Virgin/EMI
3	4	ULTIMATE DIRTY DANCING (OST)	ROA
4	1	FLOORFILLERS	UMI/ARTY
5	9	NATURAL WOMAN	Sony Music TV
6	6	LEADERS OF THE PACK - 60'S GIRLS	Universal TV
7	8	BEST OF R&B	EMI TV/Sony TV
8	6	STEVE WRIGHT'S CHOCOLATES & CHAMPAGNE	Universal TV
9	8	HAIRBRUSH DIVAS 2	WGM
10	5	FUNK SOUL CLASSICS	Melody Of Soul
11	10	SEX AND THE CITY	Sony Music TV
12	2	HIT 40 UK	BMG/Sony/Universal
13	6	LOVE ACTUALLY (OST)	Island
14	14	FIRST LADIES OF COUNTRY	Sony Music/Universal TV
15	7	RIDE DA RIDDIMS 2	Universal TV
16	4	LOVELY DAY	BMG TV/Make TV
17	11	BEST HEAVY METAL ALBUM IN THE WORLD EVER	Virgin/EMI
18	12	CLUBMIX 2004	UMI/ARTY
19	13	PEACE - PURE CLASSICAL CALM	Melody Of Soul
20	6	TRANCE - PURE CLASSICAL CALM	Virgin/EMI

KEY SINGLES RELEASES

- JAMELIA SEE IT IN A BOY'S PROOFPHONE JUNE 14
 THE CORBS BEKOWED HEAVENLY ANTHEM MAY 24
 FATHEAD W/ PRESURE SONY MAY 31
 PIA TSAROUPOLOU MAY 24
 THE VINES SHINE AGAIN THE ATLANTIC MAY 17
 AMBERLEIGH MAY 17
 GABRIELLE THE GO BEAT MAY 17
 KEANE THE ISLAND MAY 17
 KELLY ROWLAND MAY 17
 LEAN RICHES & RICHAN KEATING LAST THING ON MY MIND PROOFPHONE MAY 17
 THE HUMAN TOUCH MAY 17
 THE STREETS GET IT YOU KNOW IT EPY APRIL 26
 FRANK FERRINANO MAJORE/REWARD APRIL 26
 ODD DUN T LEAGUE HEAVENLY ANTHEM APRIL 26
 JANE JACKSON JUST A LITTLE VIRGIN APRIL 26
 THE BASMIS IN THE SHADOWS ISLAND APRIL 5

KEY ALBUMS RELEASES

- SUPERGRASS SUPERGRASS IS PARADISE PHONE JUNE 7
 THE CORBS BEKOWED HEAVENLY ANTHEM MAY 24
 ALANIS MORISSETTE SO CALLED... MAMERCK MAY 17
 ASIAN MELLOW DOWN INFECTIOUS MAY 17
 LEMAR VIBRANTLY BAPTISTA VIRGIN MAY 17
 KEANE THE ISLAND MAY 17
 THE STREETS A GRAND DONT COME EPY MAY 17
 PIAN ADAMS LOVE IS HELLS BEST HIGHWAY MAY 17
 THE BETA BAND HEROES TO HEROES RECAL APRIL 26
 ARIATHA FALTSBOOK W/ COLOURING... MECA APRIL 19
 THE BASMIS SOZO LETTERS ISLAND APRIL 19
 JANE JACKSON (RE)CAL APRIL 19
 MERO TV W/ THE ORIGIN APRIL 19
 THE VINES W/ MOUTH DUGS HEAVENLY APRIL 19
 USHER CONFESSORS A&RISTIA APRIL 19

20	6	GILBERT O'SULLIVAN	THE BERRY VEST OF	Virgin/mer
21	20	NORAH JONES	COME AWAY WITH ME	Virgin/mer
22	14	SNOW PATROL	FINAL STRAW	Virgin/Polydor
23	3	MICHAEL BOLTON	VINTAGE	Universal TV
24	24	DURAN DURAN	GREATEST	EMI
25	19	THE DARKNESS	PERMISSION TO LAND	Merl (Mer) + Island
26	17	JOSS STONE	THE SOUL SESSIONS	Blackbird/Virgin
27	25	TEDDY PENDERGRASS	SATISFACTION GUARANTEED... 1990	Universal
28	18	BRITNEY SPEARS	IN THE ZONE	Jive
29	27	DUSTY SPRINGFIELD	THE LOOK OF LOVE	Universal TV
30	4	HIM AND LOVE	SAID NO - 1997-2004	ROA
31	22	BLINK 182	BLINK 182	Geffen/Polydor
32	09	JET	GET BORN	Elektra
33	34	SUGABABES	THREE	Universal
34	32	MICHELLE	THE MEANING OF LOVE	S
35	42	L RICHIE	THE COMMANDOS THE DEFINITIVE... 1990	Universal TV
36	56	R KELLY	THE R IN R & B - GREATEST HITS VOL. 1	Jive
37	25	FRANZ FERDINAND	FRANZ FERDINAND	Donno
38	26	LEMAR	DEDICATED	Sony Music
39	35	BARBARA DICKSON	THE PLATINUM COLLECTION	Sony Music TV
40	43	ALICIA KEYS	THE DIARY OF	J



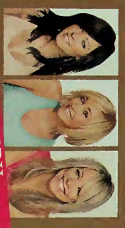
GEORGE MICHAEL: PATIENCE PAYS OFF WITH CHART-TOPPER

PRE-RELEASE AIRPLAY TOP 20

PRE-RELEASE AIRPLAY TOP 20	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM
1	1	1	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
2	2	2	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
3	3	3	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
4	4	4	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
5	5	5	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
6	6	6	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
7	7	7	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
8	8	8	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
9	9	9	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
10	10	10	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
11	11	11	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
12	12	12	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
13	13	13	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
14	14	14	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
15	15	15	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
16	16	16	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
17	17	17	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
18	18	18	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
19	19	19	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
20	20	20	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA

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COOL CUTS CHART

COOL CUTS CHART	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM
1	1	1	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
2	2	2	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
3	3	3	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
4	4	4	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
5	5	5	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
6	6	6	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
7	7	7	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
8	8	8	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
9	9	9	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
10	10	10	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
11	11	11	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
12	12	12	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
13	13	13	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
14	14	14	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
15	15	15	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
16	16	16	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
17	17	17	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
18	18	18	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
19	19	19	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
20	20	20	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA

URBAN TOP 30

URBAN TOP 30	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM
1	1	1	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
2	2	2	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
3	3	3	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
4	4	4	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
5	5	5	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
6	6	6	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
7	7	7	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
8	8	8	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
9	9	9	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
10	10	10	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
11	11	11	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
12	12	12	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
13	13	13	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
14	14	14	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
15	15	15	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
16	16	16	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
17	17	17	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
18	18	18	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
19	19	19	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA
20	20	20	THE NOTORIOUS B.I.G.	THE TRAGEDY OF AMERICA

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on as sync teams cash in on 'cool'



as an income stream, especially with everyone being nervous about the decline in record sales. If you're forward-thinking then it can bring up other opportunities," he adds.

These are certainly recognised opportunities for more left-field catalogues, says Cathi Gibson at Rough Trade Publishing, who has produced a series of Rough Cuts samplers and seen numerous placements from instrumentally-led bands such as Tortoise. "It's certainly an increasingly large part of our activity now," she says, "largely because of the kind of catalogue we have. We currently get a lot of material picked up by Channel 4 and that sort of thing."

For Theo Seffusatti, licensing manager at Warp, the key to success is in being selective and fostering long-term relationships with like-minded third-parties. These can hopefully deliver your music to a receptive audience. Recent placements for the label include tracks on the Lost In Translation soundtrack and LFO/Aphex Twin's Simon From Sydney on a VW commercial.

A different approach is evident at Demon Music Group, where commercial director

Adrian Sear has been instrumental in setting up their Tracklicensing website. Established in 2002, and now hosting third-party content from labels including Ninja Tune and Ministry Of Sound, the site aims to become a one-stop shop for licensing. For Sear, the site has been invaluable in building sync revenue – which has increased by 40% since its launch – particularly overseas. "The website has allowed us to expand into places such as Australia and Japan," he says.

And, as with all publishing, there is always the element of good fortune that can provide a life-changing placement. This, says Dave McGinnis, was the case for Juno Reactor, who provided soundtrack material for Matrix Reloaded and Matrix Revolutions. "I couldn't have made that one happen," he says. "It was just that the Wachowskis Brothers were fans. They were listening to some Juno Reactor at the time they were making the movie and they contacted us and the next thing he was in Hollywood."

As with major labels, there are issues as to whether sync overall will lead to diminishing financial returns or whether licensees will view them as

trade-off for potential promotional gains. This latter point is something which Amr has been vocal about. The organisation's chief executive Alison Wenham says, "The record industry should, as a rule, resist the idea that the promotion is the value. The promotion may be in some circumstances a consequence of a successful ad campaign, but should not lead anybody to assume they should let their music go for the promotional value – which is zero value."

But, in many senses, independents are best-placed to thrive in an ever-expanding sync market. With the breaking of media boundaries, it is they who tend to adapt quickest and find common ground with other like-minded industries.

"We're more of a communications company now than we are a straight up record label," says Mark Jones at Wall Of Sound. "We're having to get our music through in different formats and the way that technology has gone, and the way the industry has changed and developed, we have to move with these times whether we're working closer with brands or whether it's to do with ringtunes."

certainly decreased, there is still a significant market for left-field soundtracks or, as is the case with video games, the kudos to be associated with the contemporary and the credible. When the likes of Chris Cunningham and Michel Gondry are making adverts, or games such as SSX 3 demand exclusive musical content, there is much scope for less chart-friendly artists to benefit.

"Standards in advertising in terms of visuals have changed,"

says Dave McGinnis, head of licensing at Mute Song.

"Production values have gone up and with that the need for real quality and quality music." "Advertising has been shown to be artistic and complementary to the music – nobody would dispute that certain ads can boost an artist's profile," says Alistair Nicholson, head of licensing at Ninja Tune. "You'll find artists where this is key for them and part of that will be down to money. They'll see it

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Discs highlight musician's fascination with technology

Charting Rundgren's career

by Nick Tesco

Todd Rundgren has been at the forefront of many of the technological changes which the music industry has undergone since the Sixties, and now the work of one of music's most original artists has been captured in a trio of DVDs.

Representing a snapshot of Rundgren's career, the DVDs released on May 3 by BMG in conjunction with Image Entertainment and Alchemedia Productions, will be available individually or in a boxed set, retailing at £22.99 and £25.99 respectively.

The first disc, *The Desktop Collection* and 2nd *Wind Live Recording Session*, includes several examples of Rundgren's ground-breaking video animations which he first began experimenting with at the end of the Seventies.

"Aby Roy Smith [founder of Pixar] called me in to the New York Institute of Technology where he and his colleagues were experimenting with some early Paintbox software," says Rundgren. "They'd borrowed some equipment from me and, when



Rundgren: ground-breaking animations

they showed me what they were working on, I found it amazing."

Shortly afterwards, Apple introduced the 2+, the first programmable colour computer, and Rundgren taught himself programming in order to master this new and exciting technology.

Once he had acquired the skills he was able to emulate what he had seen at NYIT. It was some time later, when touring in California in 1980, that he dropped in to Apple's offices.

"In the early Eighties the vibe in the computer scene was similar to how things had been in music in the Sixties," says Rundgren. Apple

was so taken with the software that Rundgren had developed to make his animations that it licensed the product from him.

The other two DVDs represent two definitive eras in Rundgren's musical journey. Disc two, *Live In Japan*, was filmed in 1990 during the *Nearly Human* tour and sees him backed by an 11-piece band. "It was the last time I was able to take out more production than I could afford," he says. "It did me a lot of good: I improved considerably as a singer and I developed friendships with a lot of people."

Disc three, *Live In San Francisco*, sees Rundgren resort to a stripped-down power trio delivering a set of real intensity.

Rundgren - who was also one of the first artists to realise the potential of the internet by setting up his own subscription service website in 1998 - shows no sign of letting up the pace, with three DVDs following the new album *Liar* on April 5.

"You could say it's raining Todd at the moment," he says. nick1.com/musicweek.com

Carleen Anderson
Grace & Favour (Orange Room
ORMDVD0501) March 29



Best known for her vocals with the Young Disciples and Brand New Heavies, as well as her solo albums such as

True Spirit and *Blessed Burden*, Carleen Anderson has a rich catalogue. That is in full evidence on this live concert DVD (with bonus CD), which showcases her spine-tingling vocals on 13 tracks captured at the Glee Club in Birmingham. Interspersed with the songs is a fascinating documentary touching on her parents (soul legends Bobby Byrd and Vicki Anderson), her gospel upbringing, her early career, and her roles as a mother and teacher. Tributes from the likes of James Brown, Jools Holland and Paul Weller underline the strength of the singer's appeal.

Blondie

Live In Concert (BMG
82876591649) April 5
Filmed at the peak of Blondie's success at Glasgow's Apollo Theatre in 1979 and recorded for an Old Grey Whistle Test special, this new DVD captures a

moment that many current bands are trying to emulate. Owing to the fact that the filming centres upon Debbie Harry and little else (least of all the crowd), Blondie come across as an aloof and unsmiling bunch, who deliver note-for-note perfect hits with ease. Unfortunately, little of the evening's atmosphere is conveyed, but Harry, as ever, looks and sounds great.

Blue
Gully (VirginDVDSIN7) March 29
Filmed at Wembley before a capacity crowd, this DVD shows a full Blue concert as they run through 18 songs, lasting more than two hours. The show is suitably elaborate, with scores of dancers, costume changes, impressive sets and fireworks. There are short interludes between some songs, piecing together a plot about escaping from prison. The band perform all their biggest hits, plus a few covers, which are rapturously received by the audience. Among the many extras are interviews with the individual members of the band, short behind the scenes features and a photo gallery. A multi-angle option is available on the song *Gully*, allowing the viewer to choose which camera member they want the band to

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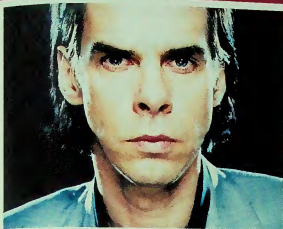


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DVD OF THE WEEK

Nick Cave & The Bad Seeds

The Videos

Mute DVDSEEDS2 March 29
Compiling 20 of Nick Cave & The Bad Seeds' videos and spanning their 20-year career, this release is extensive and includes classic videos *The Mercy Seat*, *Into My Arms* and *Where The Wild Roses Grow*, Cave's collaboration with Kylie Minogue. Each video is introduced by Cave, who give their thoughts. The videos are as full of dark imagery as one would expect from Cave, but intelligent and varied, making for compelling viewing. A stellar release.

follow. Judging by the response from the crowd when they are told the concert is being recorded for DVD, this release will fly out of shops by the truckload.

Brian Kennedy
Live In Belfast (ILC DVD2515)
March 15

It was only a matter of time before one of Ireland's most popular domestic singer-songwriters was committed to the format and this live release, which sees him perform in his hometown of Belfast at a packed

Waterfront Hall, presents him at his finest. The 22 songs offered here represent good value, with all areas of Kennedy's eight-album career revisited. The extra features section is saved by an insightful documentary featuring an interview interspersed with footage. Primed for the Mother's Day market, this is a fan's treat.

Sarah McLachlan
VH1 Storytellers (WMV
5046722292) April 26
This DVD was recorded on the VH1 Storytellers stage on Sarah

McLachlan's 30th birthday, and is due for release just two months after her latest album, the 2nd-selling *Afterglow*, which was Radio Two's album of the week. Although the performance lasts a mere 55 minutes, the playing is skilled and faithful to her original recordings. There is also a guest appearance by Paula Cole on *Elsewhere*. A revealing Q&A session with the audience and a documentary bring the viewer closer to the singer. McLachlan also takes time to briefly explain every song before she plays,

making this DVD a great introduction for the uninitiated, while offering the fan new information. With her new single *Fallen A-listed* on Radio Two, there will be plenty of people wanting to investigate the Canadian singer.

Rick Wakeman & the New English Rock Ensemble

Out There (Classic Pictures DVD06999) March 15



Rick Wakeman's *Out There* is described as the first progressive rock DVD album and follows an outer space theme.

Given the nature of the music, and possibly the nature of its audience, an extended visual accompaniment to the music is appropriate. The mixture of computer graphics and old NASA footage is very ambitious, but the music is standard prog-rock fare, and will remind seasoned listeners of Wakeman's original band. Yes. This is unlikely to attract many young listeners, but there are likely to be plenty of 'fifty-quid blokes' with room in their collection for this rock legend's newest work. An interview with Wakeman and a

lot of concert and behind-the-scenes footage flesh out the disc.

Carl Perkins & Friends
Carl Perkins & Friends (Snapper SMADVD006) April 19



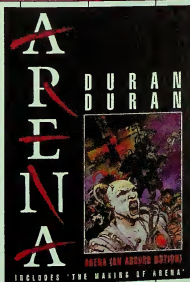
Post break-up, it took something extremely special to persuade two Beatles to share the same stage. But the chance

to salute one of their greatest heroes, Carl Perkins, was enough to convince George Harrison and Ringo Starr to reunite for this 1985 tribute concert recorded at London's Lincolnton Studios. Eric Clapton, Dave Edmunds and Roseanne Cash are among the other star names joining the Blue Suede Shoes writer for a revisit of some of his career highlights, including *Honey Don't*, *Matchbox and Everybody's Trying To Be My Baby*, the three Perkins songs covered by the Fabs. First time out on DVD, this is a fitting tribute to one of rock'n'roll's true early pioneers.

© In the last DVD feature, the Kelly Osborne - Live In London DVD was wrongly attributed. It is, in fact, a Sanctuary Visual Entertainment release.

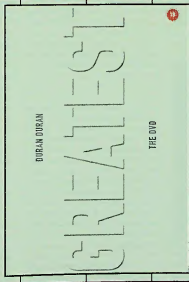
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The Budget weighed in for movie producers, but small music companies were ignored again

The government must do more for us

EDITORIAL
MARTIN TALBOT



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When Gordon Brown got out his red box on budget day last, there was one concession to the arts.

As the chancellor announced a £60bn public spending plan, he also gave small film-makers a welcome shot in the arm. A new system of tax breaks offered film producers the prospect of tax breaks worth up to 20% of a film's budget. The initiative was designed to help low budget British films.

Anyone waiting for a gesture to help small music companies, however, will still be waiting. This should not, of course, come as much of a surprise. The music industry has never received any funding support from government. It has also, to be fair, never sought it.

The music industry, so the logic goes, is a commercial meritocracy, where artists with an audience rise to the top, and those that don't simply fall by the wayside. The same goes for music companies; develop talent for an audience and do it within economic constraints, or suffer the consequences.

Perhaps, however, it is time for such attitudes to change. Developing and supporting new talent is perhaps more difficult than at any time before. This is partly because of the continuing global pressures on record companies, which potentially make it more

difficult to justify taking risks in the long-term investment in talent, and a media market concentrated in an ever smaller number of hands which is increasingly difficult for small operators to access.

There is some good news from government. The appointment of Feargal Sharkey as head of its new Live Music Forum was a splendid initiative – and it is essential that those working in the business make sure that he is aware of any concerns regarding live music – as was Tessa Jowell's commitment earlier this month to support the launch of the Government's community radio initiative, with £500,000-worth of grants.

Let's be honest though, £500,000 is not going to go very far in supporting a proposed 100 to 200 radio services.

Given its significant role generating invisible imports for the economy, perhaps it is time for the music industry to demand support more vocally. Tax breaks for start-up labels, management operations and independent retailers would all be welcome. Initiatives to encourage self-sufficient, unsigned artists to develop their own businesses – such as those operated by the likes of Simply Red, Chris Rea and Marillion (see p32) – would also help level the playing field.

Is music safer now? No – it has always filled the charts

VIEWPOINT
COLIN MURRAY



First of all, don't diss Englebert Humperdinck. Big E is a legend. My granny, God bless her soul, used to sing his songs to send me to dreamland when I was a kid.

Secondly, when was the mainstream not mainstream? Where is this promised land of cutting edge bands in the Top 10? Did it exist in some parallel universe that I've never heard of?

The notion that music is more safe now than it was in previous eras is ridiculous. I grew up in the Eighties and they were no different than now. I still had to sift

"I still had to sift through the crap to find The Jam, The Cure and The Smiths"

through the crap to find The Jam, The Cure and The Smiths.

There is an argument that record labels are angling for the safe option and new music is being strangled in its infancy. I'm not sure about that – many new bands print their own records and use the internet as a means to get a buzz, rather than seeing the front doors of labels as their first port of call.

So, is the music that radio and

television are showcasing the cause of a chart full of MOR? Well, I can only really speak for Radio One. My station is one of the few forms of media that will take chances on new artists they've discovered. Why? Because we don't need to sell ads. Our main drive is a passion for music.

We're just about to launch another Unsigned Playlist to this week, which is five bands selected from our One Music website. These unsigned bands will be played during daytime radio, alongside Dido and Bustle. One will then be selected by our listeners to appear on our playlist the following week.

All through Radio One we have shows dedicated to new, boundary-breaking sounds. However, we have to balance this with the familiar 'big' records people have spent their cash on. If you want the reason why the charts are full of safe music, then look no further than the queues of people on a Saturday in your local supermarket.

I'd love it if the charts were full of boundary-breaking music. I'd love it if prime-time television wasn't all quiz show, soaps and mind-numbing reality nonsense. However, that's the mainstream – then, now, and forever.
Colin Murray is a Radio One DJ

What was greatest year of all time for music?

The big question

A survey indicated last week that 1976 was the year when Britons felt most satisfied with life. But, musically, what did you think was the best year of all time?

Steve Gallant, HMV product director

"1972 – I was 12 and it was when I started to discover music for myself rather than listen to what my parents were listening to. Many of the acts I discovered that year, including T-Rex, David Bowie, Mott The Hoople, Roxy Music as well as Stevie Wonder and many Motown acts. I am still listening to today and many are still around today. It was a vintage year for glam rock and soul and it was a great year to come of age in terms of music."

Helen Terry, Brit Awards TV show producer

"I think 1990 was pretty amazing. It was when the first Massive Attack album Blue Lines came out, which changed a lot of people's lives. There was a lot of change happening in which completely changed the way I thought about music. If I had to have three albums on Desert Island Discs, that would be one of them."

Rob Dickens, Instant Karma founder and chairman

"The most exciting time was 1966 when people started putting sticks on

records and used orchestras in weird and strange ways. Music had evolved from the best groups of the early Sixties and then went experimental, but it was experimental in a pop way, it wasn't difficult to listen to. It's when pop became art."

Catherine Davies, Sony Music managing director

"I have lots of them, but I suppose the easiest one to go for is 1988 because of the rise in the club scene and also The Stone Roses."

Tony Clark, PPL head of licensing

"I am not thinking of one year in particular, but I guess like most people it has to be 1966 and 1967, when Pet Sounds and Sgt Pepper came out. They are two pieces of music that came out within a year of each other and they are two of my favourite albums."

David Glick, The Edge Group founder

"For me, music is all about emotion. And it's got to be 1979. Bowie was my childhood hero, but 1979 was Boys Keep Swinging and John 'I'm Only Dancing. A little disillusioned, I found new heroes too. The Bee Gees played us in with Troopery, The Police sent out their Message In A Bottle and were Walking On The Moon, the Pretenders had Brass In Pocket, Pink Floyd released Another Brick In The Wall. One Strike overruled us with Sultans of Swing, Thin Lizzy bashed back with Sarah and the Clash woke us up with London Calling, and on the radio were Are Friends Electric and The Cars."

The Band Aid Trust is offering DVD rights to 1985's Live Aid concert for auction. Founder and trustee **Bob Geldof** hopes to put a stop to the bootleggers

Quickfire

It is almost two decades since the big event, why are you looking to auction-off the DVD rights now?

The most important issue to me is to stop the bootleggers. How I view this is that the sole asset that these poorest people on the planet own is a thing called Band Aid and Live Aid. They own that and we hold it in trust on their behalf. And that one thing they own, some twat is running off these crap versions of it.

It is beyond normal bootlegging. These fuckers are taking the food out of their mouths. And the only way to stop it is to issue the full, proper thing, to put it out officially. It is on that basis that I really want this to come out.

It is a coincidence that it is coming up to the anniversary of the event. But that will see an upsurge of interest.

So, what is the rights situation?
We never had a contract for any of the bands. I basically wanted to avoid lawyers. Every band has at least three lawyers, and there are the record companies, publishing companies and everything. To avoid all that, I just said, 'pitch up, do the hits and there will be no record, no video, no film'.

But I have the 24-track tapes, and they are spectacular, unbelievable. It is, in terms of music, extraordinary. As a DVD, every rock fan will have to have it; you have simply got to have this thing.

Do you think the artists are ready to clear the rights?

Frankly, after 25 years I think they are. They are prouder of that day as they go on. But it is totally up to them. I certainly will write a letter saying 'look, it's 20 years ago today'. Try as we are to use the international police force and anti-



piracy laws, we are not able to stop this. So, I think it is incumbent on the trust to minimise this situation on behalf of those for whom we exist.

I still feel an obligation to all those magnificent people who gave so much on that day. What they gave was this asset which still, year after year, raises a fortune. It still gives out a huge amount of money to the very poorest people. We still receive about £500,000 a year. That's what comes in from people's wages, their wills, and we continue to sell the rights for broadcast, which we sell by the minute at a premium price.

How do you look back now at what happened back then?

What the record business did was an amazing thing. Across the board, publishing, retail, distribution, pressing plants, marketing guys, managers, lawyers, the technical guys, the staging guys, all of them did this for nothing. That is an incredible thing. It was the benchmark for everything that happened after that. When people say that this business is full of

these grasping people, well, there may be some, but at this extraordinary moment in 1984, they said 'fuck it - let's do this'. And not only that, it worked.

The record industry decided, 'let's go' and every single aspect of it went forward and achieved this hugely successful thing.

Would you ever do Live Aid again?
That's the \$5 billion dollar question. The question is would it work? Would it be as powerful in its impact? If the answer to both those questions was yes, then I would have to consider it.

Bob Geldof is a member of the Band Aid Trust, which was set up 20 years ago this year to oversee the release of Band Aid's DVD. They know it's Christmas and the subsequent Live Aid Concert on July 13 1985.

Any offers for the DVD rights to Live Aid should be directed to the Band Aid trust's legal representative, Mark Kraiss, via e-mail to mark@brayanandkraiss.com

Diary

DOOLEY'S DIARY



"I'm no Tsar," says live guru

Remember where you heard it: Fergal Sharkey made one thing absolutely crystal clear at the International Live Music Conference - he does not want to be known as the "live industry Tsar", despite his appointment as chairman of the DCMS-backed new Live Music Forum. "I do have vivid memories of the fate that met the last one at the beginning of the 20th Century and it's an experience I would rather not repeat," Dooley promises to desert, Fergal continues. Meanwhile De Burgh-gate continues apace: HMV last week pulled his entire catalogue from its shelves in protest that his new album is only being stocked by Woolworths... Plenty of fun outside the Houses Of Parliament on budget day, as Goldie Lookin' Chain gathered to sign their new deal with placards proclaiming legends such as "Free Terry White".

"Weed has Rights Too" and the obligatory "Got Sale" on the walls outside the big house. The Welsh upstarts didn't stand on ceremony, leering around as the great and good prepared to be interviewed on Gordon Browns latest proclamations. Including one former Tory leadership contender John Redwood. Maybe East West head honcho Korcha Marshall got a little too enthusiastic in celebrating his new signing. After completing the deal, he headed off to

his sick-bed to recover from a bout of tonsillitis. Fran Newark, currently in the middle of a restructuring at PPL and VPL, reckons the light is almost at the end of the "fine tuning" tunnel and will be unveiling his new look, more improved, organisations in the next few weeks. Gut Records Guy Holmes has undergone a conversion, after turning off his email when he came back from a short break to find 900 mails in his inbox. Email his work address now and back comes a message of the "why don't you ring me instead" variety. "I am getting loads of people calling me now," he says. "I am getting more work done and I am listening to more music. It's great." Sneakily, he has set up a very private new address. Can this be a new trend? Could Top Of The Pops be prosecuted under the Trade Descriptions Act? Mike Batt might think so. Despite his artist Katie Melua having the UK's number-one-selling album this year, he has had repeated offers for her to appear on TOP turned down by programme bosses... Sony's Catherine Davies reveals that as midweeks came in last week for Patience, staff at the label resorted to mass nail biting, but the label boss says the condition eased off after the first day's sales revealed that Michael was definitely back as an artist. There are many examples of people who have been away a long time and not come back," she says. Magnificent teaming of the year? Get your ears open for Jack White's sumptuous production job for Loretta Lynn... Back in Kenya, Dalglisday you could still buy footballs for £110,000. But, at this year's HMV Football Extravaganza, where the Scottish legend is being honoured, it will be a media package worth that much up for grabs in an auction aided by Murdoch-Robbins.

Dalglisday will be joined for the March 30 fixture - taking place at London's Grosvenor House Hotel by John Barnes, Ian Rush, Tommy Docherty and Alan Siller...

Crib sheet

At a time when independent retailers complain that they are losing business because of the number of new outlets selling music, one of the world's biggest cafe chains, Starbucks, has thrown its hat into the ring by launching Hear Music, an in-store digital music service.

Starbucks? They sell expensive coffee don't they? Why this sudden urge to expand into music? It is not a sudden move, actually. Hear Music was founded in 1990 and acquired by Starbucks in 1999. Hear Music has its own catalogue of nearly 100 CD compilations, handpicking songs from new and classic records. So what exactly is this new thing then?

The first Hear Music Coffeehouse has opened in Santa Monica, California. It offers customers the ability to burn full-length albums and personalised

compilations from a comprehensive digital library. More than 20,000 full-length albums and hundreds of thousands of songs are available.

How does it work?
Starbucks has partnered with Hewlett Packard to provide customers with a range of in-store PCs to hands-on guide using digital music access and personalised digital music. In-store Hear Music listening bars are staffed by music experts who can suggest new artists and guide customers to new genres, while burning a personalised CD. In addition, customers can explore themed recommendations at listening stations featuring music, video and other exclusive content. The exclusive content includes a series of artist's choice CD interviews. Dating back to 1990, artists ranging from Sheryl Crow and Yo-Yo Ma to Johnny Cash and The Rolling Stones have provided an inside look into their personal record collections.

And is it as expensive as their coffee?
Starbucks won't discuss revenue

projections, but it is confident enough to invest substantial sums in the service. The coffee chain already has licensing agreements with most of the major record labels and has announced it will charge customers \$6.99 for five songs, or \$12.99 for an album.

Can we expect this service in the UK sometime soon?
Not straight away. The official line is that there are no specific plans at present to take the service to Europe, but the company intends to take Hear Music into at least 2,500 stores in the US during the next two years.

It's interesting, but time with music companies and artists benefit?
In some ways, Starbucks has more than 2500 retail locations worldwide and, every week, 30m customers pass through these stores. The company is determined to take advantage of what it sees as a gap in the market created by the closure of so many small music stores in the States. "This is not a trend," says Starbucks' chairman Howard Schultz. "We're going for it."



While some record company executives spend their time trying to take home something in a mini-Universal Music International VP Adam White has turned that concept on its head. Fresh from winning beauty treatments at last year's Woman of the Year Awards, White last week drove home in a £9,000 mini Cooper - the top prize in a raffle which raised £37,000 for the Brit Trust. The keys to the car, donated by MasterCard,

were handed to White by BPI chairman Peter Jameson and Amelia Mauldon, associate VP for MasterCard. Despite his good fortune, lack of parking space was not the only grumble awaiting UMI's communications guru at home, as it was pointed out that the run of good luck probably puts paid to White's chances of winning the National Lottery. Dooley is reliably informed, however, that good things come in threes.

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Week 12

TV & radio airplay p32 Cued up p36 New releases p38 Singles & albums p40

KEY RELEASES

ALBUMS

THIS WEEK
NERO Fly Or Die (Virgin); The Tweenies Greatest Hits (BBC); Usher Confessions (Arista); The Vines Winning Days (Heavenly); Bonnie Prince Billy Greatest Palace Music (Domino); Chris Rea The Blue Jacket (Jazzee Blue);

MARCH 29
Anastacia Anastacia (Epic); The Divine Comedy Assent Friends (Parlophone); Janet Jackson Damita Jo (Jocelyn); Phoenix Alphabetical (Source); Aerosmith Hanko O'Boho (Columbia); The Wildhearts The Wildhearts (Gut);

APRIL 5
Amen Death Before The Music (Sony); Dead Prez RSC: Revolutionary But Gangsta (Columbia); Atomic Kitten Greatest Hits (Innocent); Delays Faded Scandals Glamour (Rough Trade); Dilated Peoples Neighborhood Watch (Capitol); Twista Kamikaze (EastWest);

APRIL 12
Mum Summer Make Good (FatCat); Various Roc-Fies Vol. 1 (Roc-A-Fella/Def Jam); The Rasmus Dead Letters (Island); Super Furry Animals Phantoms Phorce (Parlophone);

SINGLES

THIS WEEK
Sigalunas In The Middle (Universal); OK Go Got Your Head On The Right Way (You Me At The Movies); The Darkness Love Is Only A Feeling (Must Destroy/Atlantic); Blue Breathe Easy (Innocent); Anastacia Left Outside Of Love (Epic);

MARCH 29
Kiral Jones Sunrise (Parlophone); McFly Five Colours In Her Hair (Universal); Beyonce Naughty Girl (Columbia); Atomic Kitten Somebody Like Me/Right Now (Innocent); Basement Jaxx Plug It In (DXL); Gary Jules Broken Window (Sanctuary);

APRIL 5
Why Did We Call It? (DXL); Big Brovaz I Wanna Thank You (Epic); The Rasmus In The Shadow (Island); Skania Twin She's Not Just A Pretty Face (Mercury); Bellefire Say Something Anything (EastWest); Michelle The Meaning Of Love (S/39);

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The Market

Gift sales push albums further

Alan Jones
Apparently increasing in importance to the record industry with each year that passes, the arrival of Mother's Day has brought an attendant boom in album sales again this year. More than 3,651,000 albums were sold last week, according to OCC data, a 48% increase over the previous week, and the fifth week in a row that album sales have climbed. Mother's Day fell a week later last year, and prompted a 47% increase in sales to 3,249,000. In 2002, when Mother's Day fell a fortnight earlier than this year, sales were up 11% to 2,723,000.

Of course, Mother's Day alone was not solely responsible for last week's big sales tally – the largest since the first week in January, when deep discounting generated 3,788,000 sales. Some of the praise must be directed to George Michael, who bounced back from two disappointing singles sales and a gap of more than four years between albums to claim a first week sale of 274,816 for Patience on his return to the Sony Music fold.

Although Michael claims he will not release albums through regular retail outlets again after this one, the album was a great success, and provides the seventh number one of his career – two with Wham! and five from six solo releases. Its first week sales far exceed the



Patience is a virtue: Michael contemplates huge first week sales for his latest offering

159,682 opening of his covers album Songs From The Last Century (1999), the 144,694 mark set by Ladies & Gentlemen - The Best Of George Michael (1998) and even the 226,545 first week of 1996's Older to give Michael the best first week of his career.

While album sales soared, singles sales made a more modest but still significant improvement, climbing 6% to 618,964. It is the fourth week in a row sales have topped the 500,000 mark – nothing to boast about historically, but it comes after a run of eight weeks in which they

did not reach the mark once, and suggest the rapid decline in sales of the format has, at least temporarily, been checked. On the other hand, volatility has returned to the top of the chart – Usher's Yeah!, which debuts at number one is the seventh different chart topper in as many weeks. Its first week sales of 87,354, are perfectly fine in the current climate – especially as fans only had to wait until today (Monday) for his new album Confessions – but down on the 106,968 opening of his 1998 number one You Make Me Wanna...

FAST CHART

SINGLES

NUMBER ONE
USHER FEAT LIL' JON & LUDACRIS
YEAH! Arista

Usher's first number 1 in 1998 dethroned Oasis, his second removes DJ Casper, even though the latter's Cha Cha Cha Slide actually increased sales by 2% last week.

ARTIST ALBUMS

NUMBER ONE
GEORGE MICHAEL
PATIENCE Arspan

Commanding a 9.76% share of artist album sales last week, Patience gives George Michael his first number 1 since the eight week reign of Ladies & Gentlemen - The Best Of... was dethroned by Robbie Williams' I've Been Expecting You in January 1999.

COMPILATIONS

NUMBER ONE
The archrivals Mothering Sunday compilation, The Very Best Of New Woman's sales rocketed 279% week-on-week as it sprang 4-1 to become the fifth number 1 for the popular EMI/Virgin series since its 1999 inception.

RADIO AIRPLAY

NUMBER ONE
BRITNEY SPEARS
TOXIC Jive

Number 1 on radio airplay for the third week in a row, Britney Spears' Toxic reaches a new peak of 3000 plays, though its audience slips for the second week in a row.

SCOTTISH SINGLES SALES

NUMBER ONE
DJ CASPER
CHA CHA SLIDE AATW
In the UK as a whole, Usher's Yeah! has a lead – 49.3% – lead over DJ Casper's Cha Cha Slide, but the Scots still prefer the latter by a 19.7% margin.

BUDGET ALBUMS

NUMBER ONE
PETER ANDRE
THE BEST OF Music Club
Peter Andre holds firm, with a further 15,693 sales last week taking his best of's come past the 100,000 mark.

MARKET INDICATORS

SINGLES	ALBUMS	COMPILATIONS	THE BIG NUMBER: 274,816	
Sales versus last week: +5.7%	Sales versus last week: +48.5%	Sales versus last week: +4.7%	Copies of George Michael's Patience sold last week, beating 2004's previous high set by Thrash Jones.	
Year to date versus last year: -13.6%	Year to date versus last year: +1.6%	Year to date versus last year: +4.0%	RADIO AIRPLAY	
Market shares	Market shares	Market shares	UK SHARE	
RCA/Arista 25.7%	Sony 22.1%	EMI/Virgin 33.6%	RCA/Arista 22.1%	Origin of singles sales (Top 75): UK 58.7%
Virgin 12.9%	Polydor 15.6%	Universal TV 24.2%	US: 33.3% Other: 8.0%	Origin of album sales (Top 75): UK 51.3%
Universal TV 11.2%	RCA/Arista 12.2%	RCA/Arista 15.0%	Sony 9.8%	US: 37.8% Other: 5.3%
Polydor 9.4%	Parlophone 8.7%	Sony 12.1%	Island 9.3%	
Sony 7.0%	Universal TV 7.5%	MoS		

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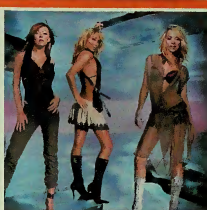


SINGLE OF THE WEEK

The Rasmus In The Shadows

Island MCKSD40351

The Finnish soft-rockers release their ominously huge UK debut single, which has already notched up number one slots in their homeland as well as Germany, Austria and Switzerland. Championed on the MW Playlist months upfront and now playlisted by Radio One (A-listing), Capital group, GWR, Xfm and Virgin, plus The Box, this extremely radio-friendly track looks set to chart in the Top 20. Their album, *Dead Letters*, is released a week later.



Records released 05.04.04

ALBUM OF THE WEEK

Atomic Kitten The Greatest Hits Collection

Innocent CD51N16

With the Kittens heading off on an extended sabbatical, this 15-track set provides a survey of their five-year career. While there are certainly pop gems here such as their debut hit *Right Now* and *Whole Again*, it also highlights how much the trio relied on trite ballads and vapid cover versions. Still, with sales of 5.2m singles and 3m albums behind them, this is bound to find many buyers, and new single *Someone Like Me/Right Now* should raise their profile.

Singles

Bellefire
Sw Something Anyway (East West EW287CD)



Originally a foursome on Virgin, Louis Walsh's girl band Bellefire now find themselves on East West as a trio. The radio-friendliness of this first single from their Spin *The Wheel* album is unsurprising, given it was written and produced by Jorgen Elofsson, who has also penned songs for Britney and Westlife.

Big Brovaz
We Wanna Thank You (Things That You Do) (Epic 649860)

The South London six-piece will be aiming for a fifth Top 10 hit with this funky track written specially for the Scooby Doo 2 - Monsters Unleashed soundtrack. Heavy support on MTV Hits and *The Box* is yet to be matched by widespread radio plays.

Lizz Fields
When I See Love/Say The Word (Unisex USEXY12001)

Philly songstress Lizz Fields looks set to turn heads with this soulful single displaying her impressive vocal range. Remakes from Ty and the holy-tipped *Yin Ymo* have drawn acclaim, while support from Radio One's Gilles Peterson has helped raise her profile.

G Unit
Wanna Get To Know You (Interscope/Polydor 9862268)

Following his Brits victory, 50 Cent is back with his cohort G Unit, here showing his sensitive side on this ballad based on a Marvin Gaye sample. Smooth vocals from Joe collide with 50's guttural lyrics to create a track with strong crossover appeal.

The Ordinary Boys
Weak In, Weak Out (B-Unique WEAK72CD)

Currently making waves on the back of their current UK tour, *The Ordinary Boys*' second single is another punchy three-minute effort, which distils traditional homogenous pop into something contemporary.

Polly Paulusma
Dark Side (One Little Indian 395T/PCD)

Already played by Parly on his Radio Two show, this is standard female singer-songwriter fare that owes more to Suzanne Vega and Edie Brickell than the classics emulated by the likes of Joss Stone. Paulusma has an endearing voice and a good ear for folk and jazz melodies.

Shania Twain
She's Not Just A Pretty Face (Mercury 9842020)

Incredibly the sixth single from Twain's double-platinum album *Up!*, this anthem is a tribute to womanhood. Co-written and produced by her husband Mutt Lange, it rocks in all the right places although it may be a little too US-flavoured for UK tastes.

22-20s
Why Don't You Do It For Me (Heavenly tv)

Hailed as Britain's answer to the White Stripes, the 22-20s built a good fanbase during a May 2003 tour, from which they recorded the much-acclaimed 05/03 live EP. They are currently on the NME Britpack tour.

The Zutons
You Will You Want (Deltasonic DLTC20)

This is the follow-up single to *Pressure Point*, which landed in the Top 20 earlier this year. As expected, this is a retro romp that isn't totally dissimilar to the output of their mates, The Coral.

Amy Winehouse
In My Bed/You Send Me (Flynig Island C10852)

Salaam Remi's hip-hop-based production adds a heavier bottom end to Winehouse's jazz-inflected vocal style. It is B-listed at Radio One and will doubtless help her sales of her debut album *Frank*, which is already good.

Wiley
Wot U Call It? (XL XLS179CD)

The ruling king of eski outlines just what he does on this, his first commercial release for XL. With some stylish but more radio-friendly than his protégé Dizzee Rascal, this release, newly

C-listed at Radio One, neatly sets out his stall ahead of his debut album released three weeks later.

Albums

The Delays
Faded Seaside Glamour (Rough Trade TRADD114)



This full-length album finally appears after what seemed to be a hectic ride for the Southampton-based band. Single *Long Time Coming* is the strongest track on the record, although it maintains a high standard throughout.

Dilated Peoples
Neighbourhood Watch (Capitol 5776432)

Pioneers of thoughtful rap, Dilated Peoples return with a fine third album, on which they are joined by the likes of Kanye West, Planet Asia and Phil Da Agony. Tracks like the opener hit at a visceral level and, with cuts such as *Big Business* and *Love and War*, the Peoples show they have their finger firmly on the pulse.

Galus
Songs From The Capricorn Room (Galus GALUSCD)

Sparkling with a melodic energy reminiscent of REM or Counting Crows, this four-piece unleash their first album. Celtic-tinged ballads sit alongside rockier cuts for a fresh and powerful debut.

Haven
All For A Reason (Hit COROT2)

Haven follow their Top 30 debut *Haven* with *The Senses* with a second album of sturdy yet unremarkable indie rock. They could catch the *Slow Patrol*/Keane slipstream and edge further towards the mainstream with this Johnny Marr/Dave Eringa-produced effort.

Ben Kweller
Wot U Call It? (XL XLS179CD)

This is the second album from Kweller, who is fast becoming one of the most exciting talents to come out of the US since The White Stripes. Combining a range of styles from pure Seventies

ALSO OUT
THIS WEEK
SINGLES
Crystal Method -
Born Too Slow (V2)
Snoops - Orange
Rocks (Universal)
ALBUMS
Kato - Band Red

(Spin+Mute)
Various - Mine
2004 (Asylum)

spangle rock through to Ben Folds-style pop, it is underpinned by his distinctive vocals and well-observed, beautiful lyrics.

Normal Position
Rave Killed The Romance (Deep Water DWCD 002)

This is an excellent album of electronic timeliness that bounces from sublime to glorious ridiculousness. It is a fluid album which works well as a whole, despite its erratic nature weaving in glitchy house, downtempo electronics and plenty of oddness.

Todd Rundgren
Liams (Sanctuary SANCD277)

This is Rundgren's 18th album and it is a remarkable return to form by one of music's most enduring mavericks. From the rather peculiar hi-energy opener, *Truth*, the album settles into such beautiful and soulful productions as *Soul Brother* and *Sweet*.

Tortoise
It's All Around You (Thrill Jockey THRILL115)

The Chicago pioneers of post-rock and curators of next month's *All Tomorrow's Parties* emerge with an album that strengthens their reputation. Fusing elements of dub, jazz and rock through the mangle, it is an engrossing listen.

Twista
Kamikaze (East West/Atlantic 7567835982)

The "fastest rapper in the world" has come a long way since he was bestowed with that particular honour some 10 years ago, but his delivery is still impressive. With the fabulously laidback *Slow Jamz* currently oozing all over UK radio, his parent album the deft skills of the pioneering Chicago rapper and host of guests, including the ubiquitous Kanye West, marks a return to form.

Various
The Anthology (Polygram RCD10651)

This newly-packaged CD celebrating 20 years of the Rocking label features gems from Nick Drake, The replacements, Bob Dylan, Frank Zappa, Jimi Hendrix, Alejandro Escovedo and Bruce Cockburn. It also comes with an insert which details the history of the label.

Various
Back To Mine: Richard X (DMC BACKP17)

DMC drafts in Richard X for an intriguing collection which is distinctly synth-pop, with current keyboard-dominated acts, such as *Keyboard*, nestling against lost classics from the Eighties. X's love of R&B is also evident, with *Kelis's Young Fresh And New* next to Nivea's *Run Away*.

Various
The Beginners Guide To World Music Vol 2 (Naxos/NES0X008)

Compiled by DJ and broadcaster Gerry Lyeight, this eclectic mixture of global sounds comes in three CDs: *World Party*, *World Cafe* and *World Chill*. It spans acts from the cutting-edge Colombian groove of *Sidestreet*, through the transcendent *Gig* from Ethiopia to genres such as *Baaba Maal* and *Asha Bhosle*.

Various
New York: A Mix Odyssey (Southern Flow EC662CD)

Van Halen returns with a set featuring three new tracks on this, his first UK mix album. Cottoning on to the rock/house club a little late in the day, it nevertheless includes classics from Felix Da Housecat and Yano.

Various
Studio One Dub (Soul Jazz SJCRD98)

Continuing Soul Jazz's respected *Studio One* compilations, this set focuses on the dub versions of many classic tracks. Tracks from artists such as *Horace Andy*, *Johnny Osborne* and *Proddie McGeog* reflect the creativity which heavily influenced later sounds.

Wesvil
Drunk Upon Light (Wichita WEBB057CD)

This debut album of sophisticated guitar pop is liberally sprinkled with piano flourishes and intricate production. The duo have recently remixed Super Furry Animals and Athlete, and effortlessly manage to straddle the line between accessible guitar pop and leftfield aesthetics.

This week's reviewers: David Bart, Phil Brooks, Joanna Jones, Owen Livewire, Gordon Mason, Nicola Stile, Nick Teico and Simon Ward.

270304
Top 75

Usher matches his US chart status by entering at number one as Will Young and Nerd also debut in the top five and Katie Melua scores two simultaneous Top 30 hits.

The Official UK

HIT 40 UK

Pos	Artist	Title	Label
1	USHER	YEAH	Arista
2	DJ CASPER	CHA CHA SLIDE	All Around The World
3	WILL YOUNG	YOUR GAME	BMG
4	BRITNEY SPEARS	TOXIC	Jive
5	JAMIELIA	THANK YOU	Polystar
6	KYLIE MINOUGE	RED BLOODED WOMAN	Parlophone
7	ENRIQUE FEAT. KELIS	NOT IN LOVE	Interscope/Philly
8	GEORGE MICHAEL	AMAZING	Sony
9	JENNIFER LOPEZ	BABY I LOVE YOU	Arista
10	OUTKAST	HEY YA!	Virgin
11	N.E.R.D.	SHES WANTS TO MOVE	Westlife/De La Soul
12	LMC VS U2	TAKE ME TO THE CLOUDS ABOVE	All Around The World
13	NO DOUBT	IT'S MY LIFE	Interscope/Philly
14	BLACK EYED PEAS	HEY MAMA	AAJ/Philly
15	PETER ANDRE	MYSTERIOUS GIRL	Meridian
16	FOUNTAINS OF WAYNE	STACY'S MOM	Virgin
17	SUGARBAES	TWO IN THE MIDDLE	Wagon
18	NELLY FURTADO	TRY	Dramaworks/Philly
19	BLACK EYED PEAS	SHUT UP	AAJ/Philly
20	BEENIE MAN	DUDE	Wagon
21	BOOGIE PIMPS	SOMEbody TO LOVE	Meridian/Sound
22	WILL YOUNG	LEAVE RIGHT NOW	S
23	WESTLIFE	OH VIVUS	S
24	KEANE	SOMEWHERE ONLY WE KNOW	Island
25	DEEPT	BLUE GIVE IT AWAY	Meridian/Sound
26	LEMAR	ANOTHER DAY	Sony
27	LIONEL RICHIE	JUST FOR YOU	Meridian
28	SUGARBAES	TWO LOST IN YOU	Universal
29	DIDD	LIFE FOR RENT	CherryTree
30	OUTKAST	FEAT. SLEEPY BROWN THE WAY YOU MOVE	Arista
31	BLINK 182	I MISS YOU	Island
32	50 CENT	UNIT IF I CAN'T	Interscope/Philly
33	BLACK EYED PEAS	WHERE IS THE LOVE?	AAJ/Philly
34	FYA	FEAT. SMUJJI & PREDATOR MUST BE LOVE	Def Jam UK/Meridian
35	JAMIE CULLUM	THESE ARE THE DAYS	Universal Classics
36	KELIS	MILKSHAKE	Wagon
37	TWISTA	SLOW JAMZ	East West
38	BEYONCÉ	NAUGHTY GIRL	Columbia
39	PINK	GOD IS A DJ	Arista
40	STARSAILOR	FOUR TO THE FLOOR	EMI

THE YEAR SO FAR: TOP 20 SINGLES

Pos	Artist	Title	Label
1	MICHELLE	ALL THIS TIME	S
2	PETER ANDRE	MYSTERIOUS GIRL	Meridian
3	KELIS	MILKSHAKE	Wagon
4	LMC VS U2	TAKE ME TO THE CLOUDS ABOVE	All Around The World
5	DJ CASPER	CHA CHA SLIDE	All Around The World
6	BRITNEY SPEARS	TOXIC	Jive
7	OUTKAST	HEY YA!	Arista
8	MICHAEL ANDREWS	FEAT. GARY JAMES MAD WORLD	Adventure/De La Soul
9	BOOGIE PIMPS	SOMEbody TO LOVE	Meridian
10	DIZZY & KELLY	OSBOURNE CHANGES	Sanctuary
11	JAMIELIA	THANK YOU	Polystar
12	SEAN PAUL	FEAT. SASHA I'M STILL IN LOVE WITH YOU	Arista/Philly
13	USHER	FEAT. LIL' JON & LUDACRIS YEAH	Arista
14	SAM & MARK	WITH A LITTLE HELP FROM MY FRIENDS	Philly
15	ZYX	FEAT. RAGHAW & JUCKI SO CONFUSED	ZNY/Philly
16	WILL YOUNG	LEAVE RIGHT NOW	S
17	GEORGE MICHAEL	AMAZING	Capitol
18	KYLIE MINOUGE	RED BLOODED WOMAN	Parlophone
19	BLACK EYED PEAS	SHUT UP	AAJ/Philly
20	ROMAN KATSEVICH	SHES BELIEVES IN ME	Philly

USHER YEAH



1. Usher
Usher returns to the summit this week with Yeah, the first single from new album Confessions, which is out tomorrow (Tuesday). Yeah! is also in its fifth week at 1 on Billboard's US Hot 100, making him the first artist to have three concurrent number 1 singles in the UK and US since Beyoncé topped with Crazy In Love last July.



3. Will Young
After receding the top 50 with his first five singles, Young has to settle for a number 2 for sixth single Your Game. Despite excellent media support, Alban sales have considerably perked up, though, and Friday's Chart has increased its sales in each of the last four weeks and jumps 10-7 this week, after a 143% leap week-on-week.



5. N.E.R.D.
Having provided the production and writing input for several Top 10 hits, N.E.R.D. finally land their own debut Top 10 hit this week, entering at number 5 with Shes Wants To Move. It is their fourth hit to the Top 40 as artists, and easily eclipses the number 15 peak of their previous biggest hit, 2003's Rock Star.

Pos	Artist	Title	Label
1	USHER	FEAT. LIL' JON & LUDACRIS YEAH	Arista/Philly
2	DJ CASPER	CHA CHA SLIDE	All Around The World
3	WILL YOUNG	YOUR GAME	BMG
4	BRITNEY SPEARS	TOXIC	Jive
5	N.E.R.D.	SHES WANTS TO MOVE	Philly
6	ENRIQUE FEAT. KELIS	NOT IN LOVE	Interscope/Philly
7	JAMIELIA	THANK YOU	Polystar
8	JENNIFER LOPEZ	BABY I LOVE U	Arista
9	PETER ANDRE	MYSTERIOUS GIRL	Meridian
10	BLACK EYED PEAS	HEY MAMA	AAJ/Philly
11	GEORGE MICHAEL	AMAZING	Sony
12	FOUNTAINS OF WAYNE	STACY'S MOM	Virgin
13	KYLIE MINOUGE	RED BLOODED WOMAN	Parlophone
14	BEENIE MAN	FEAT. MS THING DUDE	Wagon
15	NELLY FURTADO	TRY	Dramaworks/Philly
16	JAMIE CULLUM	THESE ARE THE DAYS/FRONTIN	Universal
17	BLINK 182	I MISS YOU	Island
18	ALISTAIR GRIFFIN	YOU AND ME (TONIGHT)	Philly
19	KATIE MELUA	CALL OFF THE SEARCH	Dunmore
20	KEANE	SOMEWHERE ONLY WE KNOW	Island
21	LMC VS U2	TAKE ME TO THE CLOUDS ABOVE	All Around The World
22	MARQUES HOUSTON	CLUBBIN	Philly
23	KATIE MELUA	THE CLOSEST THING TO CRAZY	Dunmore
24	LIONEL RICHIE	JUST FOR YOU	Meridian
25	KELIS	MILKSHAKE	Wagon
26	PHIXX	LOVE REVOLUTION	Emerald
27	WESTLIFE	OH VIVUS	Meridian
28	THE KILLERS	SOMEbody TOLD ME	Island
29	BOOGIE PIMPS	SOMEbody TO LOVE	Meridian
30	VS	LOVE YOU LIKE MAD	Island
31	FYA	FEAT. SMUJJI MUST BE LOVE	Def Jam UK/Meridian
32	OUTKAST	HEY YA!	Arista
33	KRAFTWERK	AERODYNAMIK	EMI
34	MARK JOSEPH	BRINGING BACK THOSE MEMORIES	4th Floor
35	NO DOUBT	IT'S MY LIFE/BATHWATER	Interscope/Philly
36	50 CENT	UNIT IF I CAN'T/THEM THANKS	Island
37	LEMAR	ANOTHER DAY	Sony
38	BUSTED WHO'S DAVID?		Island

10/15: A2
 11/15: A2
 12/15: A2
 13/15: A2
 14/15: A2
 15/15: A2
 16/15: A2
 17/15: A2
 18/15: A2
 19/15: A2
 20/15: A2
 21/15: A2
 22/15: A2
 23/15: A2
 24/15: A2
 25/15: A2
 26/15: A2
 27/15: A2
 28/15: A2
 29/15: A2
 30/15: A2
 31/15: A2
 32/15: A2
 33/15: A2
 34/15: A2
 35/15: A2
 36/15: A2
 37/15: A2
 38/15: A2
 39/15: A2
 40/15: A2

Singles Chart

As used by
Top Of The Pops
and Radio One

Chart compiled from sales data collected by Sounds & Sensory across a sample of more than 400 UK radio stations.
*The Official UK Charts Company. ©2004. Produced with BPI and BSA in association.



15. Nelly Furtado

The first two singles from Furtado's 2001 debut album *Whoa! Nelly!* both made the Top 5. The first two singles from follow-up, *Folklore* have done less well. Powerless peaked at 13, and Try debuted at 15 this week. *Whoa! Nelly!* peaked at 2 and sold more than 600,000, while *Folklore* has sold just 90,000 since its November 2003 release - but it does jump 61-42 this week to achieve its highest chart position.

18. Alistair Griffin
Alistair Griffin settles for a 18 debut for second single *Nos & Me (Tonight)*, 26-year-old Griffin, has also released an album called *Bring It On!*, which spent just three weeks in the Top 75 following its January release, and has sold fewer than 50,000 copies.



19. Katie Melua

Katie Melua follows up her number 10 debut single, by debuting at 19 with follow-up *Call Off The Search*. The album of the same name has already sold 658,451 copies, since its release 21 weeks ago.



The Killers

The Killers' *Mr. Brightside* is a top 10 success with BPI and BSA, based on a combination of new releases and sales of remaining titles. *Mr. Brightside* is their first single.

19. Katie Melua
Call Off The Search (Columbia) 19
20. Daniel Wyllie
Make Love To The World (Mercury) 20

20. Daniel Wyllie
Make Love To The World (Mercury) 20

21. The Killers
Mr. Brightside (Island) 21

22. Daniel Wyllie
Make Love To The World (Mercury) 22

WEEKS ON CHART	ARTIST	TITLE	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	LAST WEEK
39	NICKELBACK	FEELIN' WAY TOO DAMN GOOD		39	NICKELBACK	FEELIN' WAY TOO DAMN GOOD		39	NICKELBACK	FEELIN' WAY TOO DAMN GOOD	
40	B2K FEAT. FABILOUS	BADABOOM		40	B2K FEAT. FABILOUS	BADABOOM		40	B2K FEAT. FABILOUS	BADABOOM	
41	COURTNEY	LOVE MOND		41	COURTNEY	LOVE MOND		41	COURTNEY	LOVE MOND	
42	NORTHERN HEIGHTZ	LOOK AT US		42	NORTHERN HEIGHTZ	LOOK AT US		42	NORTHERN HEIGHTZ	LOOK AT US	
43	DEEPEEP BLUE	GIVE IT AWAY		43	DEEPEEP BLUE	GIVE IT AWAY		43	DEEPEEP BLUE	GIVE IT AWAY	
44	CYPRESS HILL	WHAT'S YOUR NUMBER?		44	CYPRESS HILL	WHAT'S YOUR NUMBER?		44	CYPRESS HILL	WHAT'S YOUR NUMBER?	
45	SERAPHIM SUITE	HEART		45	SERAPHIM SUITE	HEART		45	SERAPHIM SUITE	HEART	
46	JUNGLE BOYS	JUNGLE ROCK		46	JUNGLE BOYS	JUNGLE ROCK		46	JUNGLE BOYS	JUNGLE ROCK	
47	JET	LOOK WHAT YOU'VE DONE		47	JET	LOOK WHAT YOU'VE DONE		47	JET	LOOK WHAT YOU'VE DONE	
48	STARSAILOER	FOUR TO THE FLOOR		48	STARSAILOER	FOUR TO THE FLOOR		48	STARSAILOER	FOUR TO THE FLOOR	
49	SAM & MARK	WITH A LITTLE HELP FROM MY FRIENDS/MEASURE		49	SAM & MARK	WITH A LITTLE HELP FROM MY FRIENDS/MEASURE		49	SAM & MARK	WITH A LITTLE HELP FROM MY FRIENDS/MEASURE	
50	2PLAY FEAT. RAGHAV & JUCKI	SO CONFUSED		50	2PLAY FEAT. RAGHAV & JUCKI	SO CONFUSED		50	2PLAY FEAT. RAGHAV & JUCKI	SO CONFUSED	
51	TIMBALAND & MAGDO FEAT. MISSY ELLIOTT	COP THAT SHIT		51	TIMBALAND & MAGDO FEAT. MISSY ELLIOTT	COP THAT SHIT		51	TIMBALAND & MAGDO FEAT. MISSY ELLIOTT	COP THAT SHIT	
52	DU NATION X-RATED			52	DU NATION X-RATED			52	DU NATION X-RATED		
53	KEISHA WHITE	WATHA GONNA DO		53	KEISHA WHITE	WATHA GONNA DO		53	KEISHA WHITE	WATHA GONNA DO	
54	THE VINES	RISE		54	THE VINES	RISE		54	THE VINES	RISE	
55	RONAN KEATING	SHE BELIEVES (IN ME)		55	RONAN KEATING	SHE BELIEVES (IN ME)		55	RONAN KEATING	SHE BELIEVES (IN ME)	
56	MICHELLE ALL	THIS TIME		56	MICHELLE ALL	THIS TIME		56	MICHELLE ALL	THIS TIME	
57	HAVEN	WOULDN'T CHANGE A THING		57	HAVEN	WOULDN'T CHANGE A THING		57	HAVEN	WOULDN'T CHANGE A THING	
58	RAGHAV	CAN'T GET ENOUGH		58	RAGHAV	CAN'T GET ENOUGH		58	RAGHAV	CAN'T GET ENOUGH	
59	MC JIG	CHA-CHA SLIDE		59	MC JIG	CHA-CHA SLIDE		59	MC JIG	CHA-CHA SLIDE	
60	AQUALUNG	EASIER TO LIE		60	AQUALUNG	EASIER TO LIE		60	AQUALUNG	EASIER TO LIE	
61	OZZY & KELLY OSBOURNE	CHANGES		61	OZZY & KELLY OSBOURNE	CHANGES		61	OZZY & KELLY OSBOURNE	CHANGES	
62	SKYLARK	THAT'S MORE LIKE IT		62	SKYLARK	THAT'S MORE LIKE IT		62	SKYLARK	THAT'S MORE LIKE IT	
63	GOMEZ	CATCH ME UP		63	GOMEZ	CATCH ME UP		63	GOMEZ	CATCH ME UP	
64	WILL YOUNG	LEAVE RIGHT NOW		64	WILL YOUNG	LEAVE RIGHT NOW		64	WILL YOUNG	LEAVE RIGHT NOW	
65	CHIHIKI	LIKE IT OR LEAVE IT		65	CHIHIKI	LIKE IT OR LEAVE IT		65	CHIHIKI	LIKE IT OR LEAVE IT	
66	MICHAEL ANDREWS FEAT. GARY JULES	MAD WORLD		66	MICHAEL ANDREWS FEAT. GARY JULES	MAD WORLD		66	MICHAEL ANDREWS FEAT. GARY JULES	MAD WORLD	
68	SEAN PAUL FEAT. SASHA	I'M STILL IN LOVE WITH YOU		68	SEAN PAUL FEAT. SASHA	I'M STILL IN LOVE WITH YOU		68	SEAN PAUL FEAT. SASHA	I'M STILL IN LOVE WITH YOU	
69	COUNTING CROWS	HANGAROUND		69	COUNTING CROWS	HANGAROUND		69	COUNTING CROWS	HANGAROUND	
69	FATMAN SCOOP FEAT. THE CROOKLYN CLAN	IT TAKES SCOP		69	FATMAN SCOOP FEAT. THE CROOKLYN CLAN	IT TAKES SCOP		69	FATMAN SCOOP FEAT. THE CROOKLYN CLAN	IT TAKES SCOP	
70	SNOW PATROL	RUN		70	SNOW PATROL	RUN		70	SNOW PATROL	RUN	
71	KELLY LORENNA	THIS TIME I KNOW IT'S FOR REAL		71	KELLY LORENNA	THIS TIME I KNOW IT'S FOR REAL		71	KELLY LORENNA	THIS TIME I KNOW IT'S FOR REAL	
72	ARMIN VAN BUUREN FEAT. J SUSSA	BURNED WITH DESIRE		72	ARMIN VAN BUUREN FEAT. J SUSSA	BURNED WITH DESIRE		72	ARMIN VAN BUUREN FEAT. J SUSSA	BURNED WITH DESIRE	
73	STONEBRIDGE	PUT EM HIGH		73	STONEBRIDGE	PUT EM HIGH		73	STONEBRIDGE	PUT EM HIGH	
74	CALVIN RICHARDSON	I'VE GOT TO MOVE		74	CALVIN RICHARDSON	I'VE GOT TO MOVE		74	CALVIN RICHARDSON	I'VE GOT TO MOVE	
75	DASHBOARD	CONFESIONAL RAPID HOPE LOSS		75	DASHBOARD	CONFESIONAL RAPID HOPE LOSS		75	DASHBOARD	CONFESIONAL RAPID HOPE LOSS	

Sales increase
 Sales increase +50%
 New Act
 New Act +50%
 New Act +100%
 New Act +200%
 New Act +300%
 New Act +400%
 New Act +500%
 New Act +600%
 New Act +700%
 New Act +800%
 New Act +900%
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 New Act +2800%
 New Act +2900%
 New Act +3000%
 New Act +3100%
 New Act +3200%
 New Act +3300%
 New Act +3400%
 New Act +3500%
 New Act +3600%
 New Act +3700%
 New Act +3800%
 New Act +3900%
 New Act +4000%

INDEPENDENT SINGLES

WEEKS ON CHART	ARTIST	TITLE	LAST WEEK
1	THE KILLERS	SOMEBODY TO DIE	
1	KATIE MELUA	CALL OFF THE SEARCH	
4	KATIE MELUA	THE CLOSEST THING TO CRAZY	
1	PRIXX	REVOLUTION	
5	DU NATION	X-RATED	
6	SERAPHIM SUITE	HEART	
7	TIMBALAND & MAGDO FEAT. MISSY ELLIOTT	COP THAT SHIT	
8	ARMIN VAN BUUREN FEAT. J SUSSA	BURNED WITH DESIRE	
9	BUCCI BAG	MORE LEMONADE	
9	OZZY & KELLY OSBOURNE	CHANGES	
11	JX	RESTLESS	
12	HAPPYLIFE	THE WAY YOU HATE ME	
11	MICHAEL ANDREWS FEAT. GARY JULES	MAD WORLD	
15	NRC	NEVER LEFT HIS HARDCORE	
16	MAMPI SWIFT	ZION/WORD OF CHANGE	
18	FRANZ FERDINAND	TAKE ME OUT	
10	FREESTYLES	GET A LIFE	
19	THE STROKES	REPTILIA	
20	DANIEL WYLIE	MAKE LOVE TO THE WORLD	

DANCE SINGLES

WEEKS ON CHART	ARTIST	TITLE	LAST WEEK
1	KRAFTWERK	AEROGYMNAEMIC	
2	DJ TONER	X-RATED	
3	STONEBRIDGE	PUT EM HIGH	
4	SKYLARK	THAT'S MORE LIKE IT	
5	FREESTYLES	GET A LIFE	
6	THE RAFFERTIE	I NEED YOUR LOVE	
7	NRC	NEVER LEFT HIS HARDCORE	
8	AQUASIX	WAS MASTERMASTER SEVILLE	
9	BUCCI BAG	MORE LEMONADE	
10	PENDULUM	ANOTHER PLAN/TOYAGER	
11	ARMIN VAN BUUREN FEAT. J SUSSA	BURNED WITH DESIRE	
12	COHEN	VS DELUXE JUST KICK	
13	MOTORCYCLE	AS THE RUSH COMES	
14	QUITTER	SPEAK MANOVARIS - PT 3	
15	JX	RESTLESS	
16	BLUE AMPLIFY	VS BARREN TATE NO OTHER LOVE	
17	REEL PEOPLE	IT VANESSA FREEMAN THE LIGHT	
18	SCISSOR SISTERS	COM' ORABLY N'UMB	
19	BOGGER	PIMPS SOMEBODY TO LOVE	
20	DJ CASPER	CHA CHA SLIDE	

R&B SINGLES

WEEKS ON CHART	ARTIST	TITLE	LAST WEEK
1	USHER FEAT. LIL' JON & LUDACRIS	YEAH	
2	NEO	SHE WANTS TO MOVE	
3	JENNIFER LOPEZ	BABY I LOVE U	
4	AMERICA	THANK YOU	
5	BLACK EYE PEAS	HEY MAMA	
6	MARQUEE HOUSTON	CLUBBING	
7	OUTKAST	HEY YA!	
8	B2K FEAT. FABILOUS	BADABOOM	
9	KELLY MILKSHAKE		
10	FUN FEAT. SHILJUMI	MUST BE LOVE	
11	CYPRESS HILL	WHAT'S YOUR NUMBER?	
12	50 CENT	WHAT IF I CAN'T THINK THINGS	
13	LEMAR	ANOTHER DAY	
14	TIMBALAND & MAGDO FEAT. MISSY ELLIOTT	COP THAT SHIT	
15	KEISHA WHITE	WATHA GONNA DO	
16	RAGHAV	CAN'T GET ENOUGH	
17	FATMAN SCOOP FEAT. THE CROOKLYN CLAN	IT TAKES SCOP	
18	SEAN PAUL FEAT. SASHA	I'M STILL IN LOVE WITH YOU	
19	CALVIN RICHARDSON	I'VE GOT TO MOVE	
20	JACGED EDGE	WALKED OUTTA HEAVEN	

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George Michael lands the year's fastest-selling album while Engelbert Humperdinck and Barry Manilow capitalise on a huge Mother's Day sales lift.

The Official UK

TOP 20 MUSIC DVD

Pos	Artist	Title	Label
1	REM	PERFECT SQUARE	Warner Music Video (DVD)
2	MICHAEL JACKSON	THE ONE	Epic (DVD)
3	GUNS N' ROSES	WELCOME TO THE VIDEO	Universal (DVD)
4	PLACED	SOLIMANIS NEVER DIE - LIVE IN PARIS 2003	MCA Video (DVD)
5	BON JOVI	THIS LEFT FEELS RIGHT - LIVE	Universal Video (DVD)
6	VARIOUS	THE LAST WALLZ	MGM (DVD)
7	ROBBIE WILLIAMS	WHAT WE DID LAST SUMMER	Chrysalis (DVD)
8	GEORGE MICHAEL	LADIES & GENTLEMEN - THE BEST OF ENGELBERT HUMPERDINCK LIVE	EMI (DVD)
9	CHER	THE FAREWELL TOUR	BMG Video (DVD)
10	THE SAW DOCTORS	IN CONCERT - LIVE IN GALWAY	Shanachie (DVD)
12	THE BEATLES	THE FIRST US VISIT	Apple (DVD)
13	THE EAGLES	HELL FREEZES OVER	BMG Video (DVD)
14	DURAN DURAN	GREATEST - THE VIDEOS	EMI (DVD)
15	QUEEN	LIVE AT WEMBLEY STADIUM	Polygram (DVD)
16	AC/DC	LIVE AT CONINGTON	Epic (DVD)
17	SHANIA TWAIN	UP - LIVE IN CHICAGO	Universal Video (DVD)
18	ELVIS PRESLEY	MISSING YEARS	Decca Video (DVD)
19	DANIEL O'DONNELL	SONGS OF FAITH	Real Gone (DVD)
20	QUEEN	GREATEST VIDEO HITS - 2	Polygram (DVD)

TOP 10 JAZZ/BLUES ALBUMS

Pos	Artist	Title	Label
1	NORAH JONES	FEELS LIKE HOME	Blue Note (CD)
2	JAMIE CULLUM	TWENTYSOMETHING	UCL (CD)
3	HARRY CONNICK JR	ONLY YOU	Columbia (CD)
4	NORAH JONES	COME AWAY WITH ME	Blue Note (CD)
5	GEORGE BENSON	INDESTRUCTIBLE	GRP (CD)
6	AMY WINHOUSE	FRANK	Island (CD)
7	VARIOUS ARTISTS	UNFORGETTABLE	UCL (CD)
8	MICHAEL BUBLE	MICHAEL BUBLE	Reprise (CD)
9	KEY SESSIONS	GREATEST THE PIANO SESSIONS	TDE (CD)
10	JAMIE CULLUM	POINTLESS NOSTALGIC	Capitol (CD)

THE YEAR SO FAR: TOP 20 ALBUMS

Pos	Artist	Title	Label
1	KATIE MELUA	CALL OFF THE SEARCH	Decca (CD)
2	NORAH JONES	FEELS LIKE HOME	Blue Note (CD)
3	BLACK EYED PEAS	ELEPHUNK	BMG (CD)
4	DIDO	LIFE FOR RENT	Cherry (CD)
5	WILL YOUNG	FRIDAY'S CHILD	S (CD)
6	GEORGE MICHAEL	PATIENCE	Argon (CD)
7	LEANN RIMES	THE BEST OF	Columbia (CD)
8	JAMIE CULLUM	TWENTYSOMETHING	UCL (CD)
9	NO DOUBT	THE SINGLES 1992-2003	Interscope (CD)
10	JOSS STONE	THE SOUL SESSIONS	Mercury (CD)
11	OUTKAST	SPEAKERSBOOK/ THE LOVE BELOW	Arista (CD)
12	SNOW PATROL	FINAL STRAW	Fiction/Interscope (CD)
13	DARKNESS	PERMISSION TO LAND	Mercury (CD)
14	EVANESCENCE	FALLEN	Wind-Up (CD)
15	MICHAEL FERDINAND	FRANZ FERDINAND	Decca (CD)
16	RED HOT CHILI PEPPERS	NUMBER ONE	Epic (CD)
17	RED HOT CHILI PEPPERS	GREATEST HITS	Warner Bros (CD)
18	NORAH JONES	COME AWAY WITH ME	Polygram (CD)
19	TEARS FOR FEARS	TEARS ROLL DOWN - GREATEST HITS 82-92	Real Gone (CD)
20	BRITNEY SPEARS	IN THE ZONE	Jive (CD)



1. George Michael
George Michael registers his fifth number 1 solo album from six releases, *PATIENCE*, in the top position with *Patience*. *Patience* sold a massive 275,000 last week, the second highest weekly tally of any album in the last 12 months, beaten only by *Dixie Life For Rent* (1st October).



2. Guns 'N' Roses
The latest Guns 'N' Roses album has been in preparation for 12 years, and their label Geffen naturally lost patience, and originally tied up a space-filling Greatest Hits album for release prior to Christmas. Guns 'N' Roses objected, took out an injunction and lost, hence the album's late arrival. It makes a potent debut at 2 with first week sales of nearly 133,000.



20. Gilbert O'Sullivan
Despite an ill-fated sponsored run which resulted in it being called the Barry West Oil Gilbert O'Sullivan - and housed in a sleeve featuring an image of said fruit-bearing garment - the Friid singer/songwriter's own compilation set *1600* copies last week, to secure a number 20 debut.

Pos	Artist	Title	Label		
1	NEW	GEORGE MICHAEL	PATIENCE	Argon (CD)	
2	NEW	GUNS 'N' ROSES	GREATEST HITS	Geffen/Polygram (CD)	
3	1	20	KATIE MELUA	CALL OFF THE SEARCH	Decca (CD)
4	7	2	ENGELBERT HUMPERDINCK	HIS GREATEST LOVE SONGS	Universal (CD)
5	2	6	NORAH JONES	FEELS LIKE HOME	Blue Note (CD)
6	3	2	DANIEL O'DONNELL	THE JUKEBOX YEARS	BMG (CD)
7	10	16	WILL YOUNG	FRIDAY'S CHILD	S (CD)
8	11	2	BARRY MANLOW	ULTIMATE MANLOW	Arista (CD)
9	5	2	LONEL RICHELIE	JUST FOR YOU	Mercury (CD)
10	4	2	JAMIE CULLUM	TWENTYSOMETHING	UCL (CD)
11	14	7	LEANN RIMES	THE BEST OF	Columbia (CD)
12	6	2	HARRY CONNICK JR	ONLY YOU	Columbia (CD)
13	12	31	BLACK EYED PEAS	ELEPHUNK	ADM/Polygram (CD)
14	5	1	JAMELIA	THANK YOU	Polygram (CD)
15	13	16	NO DOUBT	THE SINGLES 1992-2003	Interscope/Polygram (CD)
16	21	25	DIDO	LIFE FOR RENT	Cherry (CD)
17	49	7	ENRIQUE IGLESIAS	SEVEN	Interscope/Polygram (CD)
18	9	3	ZERO 7	WHEN IT FALLS	Zone 7 (CD)
19	25	15	OUTKAST	SPEAKERSBOOK/ THE LOVE BELOW	Arista (CD)
20	NEW	GILBERT O'SULLIVAN	THE BERRY VEST OF	Mercury (CD)	
21	20	99	NORAH JONES	COME AWAY WITH ME	Blue Note (CD)
22	16	7	SNOW PATROL	FINAL STRAW	Fiction/Interscope (CD)
23	NEW	MICHAEL BOLTON	VINTAGE	Mercury/Polygram (CD)	
24	32	32	DURAN DURAN	GREATEST	EMI (CD)
25	27	1	DARKNESS	PERMISSION TO LAND	Mercury (CD)
26	17	11	JOSS STONE	THE SOUL SESSIONS	Mercury/Atlantic (CD)
27	26	2	TEDDY PENDERGRASS	SATISFACTION GUARANTEED - THE VERY BEST	Mercury (CD)
28	18	10	BRITNEY SPEARS	IN THE ZONE	Jive (CD)
29	37	3	DUSTY SPRINGFIELD	THE LOOK OF LOVE	Mercury (CD)
30	NEW	HIM AND LOVE SAID NO - 1997-2004	Mercury (CD)		
31	12	12	BLINK 182	BLINK 182	Mercury (CD)
32	69	6	JET	GET BORN	Epic (CD)
33	34	21	SUGABABES	THREE	Mercury (CD)
34	32	5	MICHELLE	THE MEANING OF LOVE	Mercury (CD)
35	42	18	LONEL RICHELIE	THE COMMODORES THE DEFINITIVE COLLECTION	Mercury (CD)
36	26	26	R KELLY	THE R IN R & B - GREATEST HITS VOL. 1	Jive (CD)
37	23	6	FRANZ FERDINAND	FRANZ FERDINAND	Decca (CD)
38	25	17	LEMAR	DEDICATED	Mercury (CD)

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Albums Chart

WEEK	PREVIOUS WEEK	ARTIST / TITLE	WEEKS ON CHART	PEAK POSITION
39	31	BARBARA DICKSON THE PLATINUM COLLECTION Various Artists/Various Sony Music 2 538091 CD	1	1
40	41	ALICIA KEYS THE DIARY OF ○ A&M 588640 CD	1	1
41	38	KYLIE MINOQUE BODY LANGUAGE ○ Polygram 695594 CD	1	1
42	45	NELLY FURTADO FOLKLORE Polygram 695594 CD	1	1
43	37	SCISSOR SISTERS SCISSOR SISTERS ○ Polygram 695594 CD	1	1
44	38	EMMA FREE ME Polygram 695594 CD	1	1
45	31	EVANESCENCE FALLEN ○ ● ● Polygram 695594 CD	1	1
46	53	KANYE WEST THE COLLEGE DROPOUT RCA 695594 CD	1	1
47	41	STARSAILOR SILENCE IS EASY ○ Polygram 695594 CD	1	1
48	58	RONAN KEATING TURN IT ON Polygram 695594 CD	1	1
49	44	WESTLIFE TURNAROUND ○ ● ● Polygram 695594 CD	1	1
50	33	SARAH MCLACHLAN AFTERGLOW Mercury 53103 CD	1	1
51	23	HAYLEY WENSTRA PURE ○ ● Mercury 53103 CD	1	1
52	67	GEORGE MICHAEL LADIES & GENTLEMEN - THE BEST OF ○ ● ● ● Mercury 53103 CD	1	1
53	26	DAMIAN RICE ○ ● Mercury 53103 CD	1	1
54	38	BUSTED A PRESENT FOR EVERYONE ○ ● ● Mercury 53103 CD	1	1
55	47	MICHAEL JACKSON NUMBER ONES ○ ● ● ● Mercury 53103 CD	1	1
56	40	RED HOT CHILI PEPPERS GREATEST HITS ○ ● ● ● Mercury 53103 CD	1	1
57	29	LOSTPROPHETS START SOMETHING Mercury 53103 CD	1	1
58	NEW	GEORGE BENSON IRREPLACEABLE Mercury 53103 CD	1	1
59	51	AMY WINEHOUSE FRANK ○ ● ● ● Mercury 53103 CD	1	1
60	39	50 CENT GET RICH OR DIE TRYIN' ○ ● ● ● Mercury 53103 CD	1	1
61	51	REM IN TIME - THE BEST OF - 1988-2003 ○ ● ● ● Mercury 53103 CD	1	1
62	14	MICHAEL BUBLE MICHAEL BUBLE ○ ● ● ● ● Mercury 53103 CD	1	1
63	10	GUNS N' ROSES APPETITE FOR DESTRUCTION ○ ● ● ● ● Mercury 53103 CD	1	1
64	73	DANIEL BEDINGFIELD GOTTA GET THRU THIS ○ ● ● ● ● Mercury 53103 CD	1	1
65	46	COLDPLAY A RUSH OF BLOOD TO THE HEAD ○ ● ● ● ● Mercury 53103 CD	1	1
66	54	KEY SESSIONS QUARTET THE PIANO SESSIONS Mercury 53103 CD	1	1
67	53	TEARS FOR FEARS TEARS ROLL DOWN 1982 - 1992 ○ ● ● ● ● Mercury 53103 CD	1	1
68	10	LULL BACK ON TRACK Mercury 53103 CD	1	1
69	57	BEYONCE DANGEROUSLY IN LOVE ○ ● ● ● ● Mercury 53103 CD	1	1
70	45	MUSE ABSOLUTION ○ ● ● ● ● Mercury 53103 CD	1	1
71	63	WESTLIFE UNBREAKABLE - THE GREATEST HITS VOL. 1 ○ ● ● ● ● Mercury 53103 CD	1	1
72	14	DIDO NO ANGEL ○ ● ● ● ● Mercury 53103 CD	1	1
73	66	CHRISTINA AGUILERA STRIPPED ○ ● ● ● ● Mercury 53103 CD	1	1
74	59	QUEEN GREATEST HITS I II & III ○ ● ● ● ● Mercury 53103 CD	1	1
75	NEW	CHRIS DE BURGH THE ROAD TO FREEDOM Mercury 53103 CD	1	1

Chart compiled from actual sales data by the Chart Company. The Official UK Charts Company. 2004. Reproduced with permission.

23. Michael Bolton
Debuted at 23 this week, Bolton's Vintage reprises a dozen hits from the heyday of Tin Pan Alley, including *Who's Fall in Love*, *The Very Thought of You* and *Semantic Time*.

58. George Benson
Looking remarkably fresh despite the fact he turns 61 today (Monday), Benson reached 4 with a Very Best of compilation last summer, but had not touched on the chart with an album of new material for more than eight years until this week.

75. Chris De Burgh
Chris De Burgh's departure from a major after a long tenure has been followed by setting up his own label, The Road To Freedom. It's De Burgh's debut album for his own Freyman imprint after a 30-year career with A&M, and is available only through WordWorlds or over the internet.

TOP 20 COMPILATIONS

WEEK	PREVIOUS WEEK	ARTIST / TITLE	WEEKS ON CHART	PEAK POSITION
1	4	VARIOUS THE VERY BEST OF NEW WOMAN Virgin 611 CD	1	4
2	3	VARIOUS MEMORIES ARE MADE OF THIS Mercury 53103 CD	1	3
3	VARIOUS ULTIMATE DREY DANZING (OST)	Mercury 53103 CD	1	3
4	1	VARIOUS FLOORFILLERS Mercury 53103 CD	1	1
5	VARIOUS NATURAL WOMAN	Mercury 53103 CD	1	5
6	6	VARIOUS LEADERS OF THE PACK - 60'S GIRLS Mercury 53103 CD	1	6
7	VARIOUS BEST OF R&B	Mercury 53103 CD	1	7
8	VARIOUS STEVE WRIGHT'S CHOCOLATES & CHAMPAGNE	Mercury 53103 CD	1	8
9	8	VARIOUS HAIRBRUSH DIVAS 2 Mercury 53103 CD	1	8
10	5	VARIOUS FUNK SOUL CLASSICS Mercury 53103 CD	1	5
11	10	VARIOUS SEX AND THE CITY Mercury 53103 CD	1	10
12	2	VARIOUS HIT 40 UK Mercury 53103 CD	1	2
13	VARIOUS LOVE ACTUALLY (OST)	Mercury 53103 CD	1	13
14	14	VARIOUS FIRST LADIES OF COUNTRY Mercury 53103 CD	1	14
15	7	VARIOUS RIDE DA RIDDOMS 2 Mercury 53103 CD	1	7
16	VARIOUS LOVELY DAY	Mercury 53103 CD	1	16
17	11	VARIOUS BEST HEAVY METAL ALBUM IN THE WORLD EVER Mercury 53103 CD	1	11
18	12	VARIOUS CUBANIA MIX Mercury 53103 CD	1	12
19	13	VARIOUS FRANCE NATION ELECTRIC - JUDGE JULES Mercury 53103 CD	1	13
20	VARIOUS PEACE - PURE CLASSICAL CALM	Mercury 53103 CD	1	20

TOP 20 INDIE ALBUMS

WEEK	PREVIOUS WEEK	ARTIST / TITLE	WEEKS ON CHART	PEAK POSITION
1	1	KATIE MELUA CALL OFF THE SEARCH Mercury 53103 CD	1	1
2	3	DANIEL O'DONNELL THE JUKEBOX YEARS Mercury 53103 CD	1	3
3	2	FRANZ FERDINAND FRANZ FERDINAND Mercury 53103 CD	1	2
4	5	THE DARKNESS PERMISSION TO LAND Mercury 53103 CD	1	5
5	6	LOSTPROPHETS START SOMETHING Mercury 53103 CD	1	6
6	4	PETER ANDRE THE BEST OF Mercury 53103 CD	1	4
7	7	THE SHINS CHUTES TOO NARROW Mercury 53103 CD	1	7
8	7	THE WHITE STRIPES ELEPHANT Mercury 53103 CD	1	7
9	8	EMINEM ENIMEM IS BACK Mercury 53103 CD	1	8
10	9	BASEMENT JAZZ KISH KASH Mercury 53103 CD	1	9
11	20	THE LIBERTINES LP THE BRACKET Mercury 53103 CD	1	20
12	19	EVA GASSIDY SONGBIRD Mercury 53103 CD	1	19
13	10	THE SAW DOCTORS LIVE IN CALWAY Mercury 53103 CD	1	10
14	12	THE STROKES ROOM ON FIRE Mercury 53103 CD	1	12
15	11	PROBOT PROBOT Mercury 53103 CD	1	11
16	16	JAMIE CULLUM POINTLESS NOSTALGIC Mercury 53103 CD	1	16
17	10	THE STANDS ALL YEARS LEAVING Mercury 53103 CD	1	10
18	10	BOB MARLEY LIVE UP YOURSELF Mercury 53103 CD	1	10
19	8	SQUAREPUSHER ULTRAVISITOR Mercury 53103 CD	1	8
20	13	DIZZEE RASCAL BOB DA COINER Mercury 53103 CD	1	13

TOP 10 COUNTRY ALBUMS

WEEK	PREVIOUS WEEK	ARTIST / TITLE	WEEKS ON CHART	PEAK POSITION
1	1	DANIEL O'DONNELL THE JUKEBOX YEARS Mercury 53103 CD	1	1
2	2	JOHNNY CASH AMERICAN RECORDINGS TV - THE MAIN COLES AROUND Mercury 53103 CD	1	2
3	3	SHANIA TWAIN LP Mercury 53103 CD	1	3
4	4	THE Dixie Chicks HEAL Mercury 53103 CD	1	4
5	1	GILLIAN WELCH SOUL JOURNEY Mercury 53103 CD	1	1
6	5	EMMYLOU HARRIS STUNNED INTO GRACE Mercury 53103 CD	1	5
7	8	DANIEL O'DONNELL AT THE END OF THE DAY Mercury 53103 CD	1	8
8	7	THE Dixie Chicks WIDE OPEN SPACES Mercury 53103 CD	1	7
9	10	MINOY SMITH ONE MOMENT MORE Mercury 53103 CD	1	10
10	6	WAINES UP ALL NIGHT Mercury 53103 CD	1	6

TOP 10 BUDGET ALBUMS

WEEK	PREVIOUS WEEK	ARTIST / TITLE	WEEKS ON CHART	PEAK POSITION
1	1	PETER ANDRE THE BEST OF Mercury 53103 CD	1	1
2	2	VARIOUS LADIES NIGHT Mercury 53103 CD	1	2
3	3	VARIOUS LOVE FOREVER Mercury 53103 CD	1	3
4	4	OMG BEST OF DMX Mercury 53103 CD	1	4
5	5	ORIGINAL CAST RECORDING FINDING NEMO - STORYTIME Mercury 53103 CD	1	5
6	6	50 MEMOIR HOW CAN I MANAGE - THE BEST OF Mercury 53103 CD	1	6
7	7	DUSTY SPRINGFIELD HITS COLLECTION Mercury 53103 CD	1	7
8	8	VARIOUS 60'S SOUNDS - VOL 1 Mercury 53103 CD	1	8
9	9	MATINGS AND THE PAPAS THE BEST OF Mercury 53103 CD	1	9
10	10	THE KAMIK "COLE TALKS LIVE IN LOVE" Mercury 53103 CD	1	10

NEW	RE-RELEASE	RE-ENTER	PREVIOUS	NEW	PREVIOUS
BARBARA DICKSON THE PLATINUM COLLECTION	ALICIA KEYS THE DIARY OF ○	KYLIE MINOQUE BODY LANGUAGE ○	NELLY FURTADO FOLKLORE	SCISSOR SISTERS SCISSOR SISTERS ○	EMMA FREE ME
EVANESCENCE FALLEN ○ ● ●	KANYE WEST THE COLLEGE DROPOUT	STARSAILOR SILENCE IS EASY ○	RONAN KEATING TURN IT ON	WESTLIFE TURNAROUND ○ ● ●	SARAH MCLACHLAN AFTERGLOW
HAYLEY WENSTRA PURE ○ ●	GEORGE MICHAEL LADIES & GENTLEMEN - THE BEST OF ○ ● ● ●	DAMIAN RICE ○ ●	BUSTED A PRESENT FOR EVERYONE ○ ● ●	MICHAEL JACKSON NUMBER ONES ○ ● ● ●	RED HOT CHILI PEPPERS GREATEST HITS ○ ● ● ●
LOSTPROPHETS START SOMETHING	GEORGE BENSON IRREPLACEABLE	AMY WINEHOUSE FRANK ○ ● ● ●	50 CENT GET RICH OR DIE TRYIN' ○ ● ● ●	REM IN TIME - THE BEST OF - 1988-2003 ○ ● ● ●	MICHAEL BUBLE MICHAEL BUBLE ○ ● ● ● ●
GUNS N' ROSES APPETITE FOR DESTRUCTION ○ ● ● ● ●	DANIEL BEDINGFIELD GOTTA GET THRU THIS ○ ● ● ● ●	COLDPLAY A RUSH OF BLOOD TO THE HEAD ○ ● ● ● ●	KEY SESSIONS QUARTET THE PIANO SESSIONS	TEARS FOR FEARS TEARS ROLL DOWN 1982 - 1992 ○ ● ● ● ●	LULL BACK ON TRACK
BEYONCE DANGEROUSLY IN LOVE ○ ● ● ● ●	MUSE ABSOLUTION ○ ● ● ● ●	WESTLIFE UNBREAKABLE - THE GREATEST HITS VOL. 1 ○ ● ● ● ●	DIDO NO ANGEL ○ ● ● ● ●	CHRISTINA AGUILERA STRIPPED ○ ● ● ● ●	QUEEN GREATEST HITS I II & III ○ ● ● ● ●
CHRIS DE BURGH THE ROAD TO FREEDOM					



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