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**In this week's issue: 3mv debts underline collapse;
Wootton closes Ainleys store Plus: the charts in full**

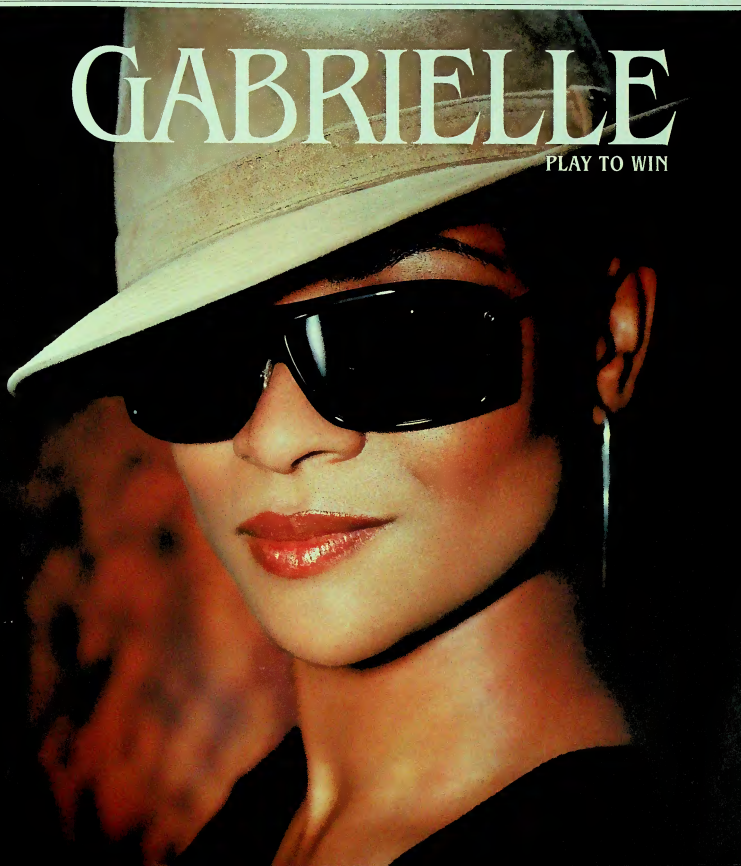
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Inside: Reuben Faithless The*Ga*Ga*s The Departure Mylo The 411

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United Business Media



XL springs into action for M.I.A.

XL Recordings' latest signing, M.I.A., was one of the highlights among a host of new projects showcased to media last Thursday.

The female artist first began generating attention with last year's release of her limited-edition 12-inch single Galang, issued by Showbiz. Through word

of mouth and support from the likes of the Rough Trade shop, the record quickly became a favourite with specialist DJs and featured regularly on *Music Week's* playlist.

Since emerging victorious in the A&R rush to sign M.I.A. early this year, XL has been working on a campaign for the artist and last week commissioned the video for the single Sunshowers, due for release on July 5.

Galang will be reissued as a full

commercial single later in the summer, followed by an album in September. M.I.A. - who has already worked with the likes of Richard X, Steve Mackey (Pulp) and Ross Orton (Fat Trucker) - is managed by CMO Management's Jonathan Dickens, who is also the owner of the Showbiz imprint.

The XL presentation included tracks from the long-awaited new Prodigy album.

© XL studio. p3

Debts highlight scale of the collapse

3mv: £10m in the red

Distribution

by Gordon Masson

The full scale of 3mv's collapse emerged at a creditors meeting last Friday, with debts totalling more than £10m and some small operators owed hundreds of thousands of pounds.

A list of hundreds of creditors was circulated at the meeting in London, revealing some indies are owed tens of thousands of pounds, while others are due as much as £800,000.

In the creditors' report, joint managing directors Max Kenny and Dave Trafford attributed the failure of the UK company - Rapidmark Ltd, trading as 3mv - which had debts of £7.0m, to cheap imported CDs, illegal downloading, reduced margins and industry consolidation. The export company - Acetone Ltd, trading as 3mv Exports - had debts of £3.7m.

It failed, they said, because of the exchange rate, bad debts from overseas customers and the need to accept returned stock from those customers.

The report discloses that 3mv's biggest creditor is JazzFM/Hed Kandi, which is due more than £800,000. Other major creditors include V2, which is owed more than £500,000, while Ministry of Sound is owed a similar amount.

Hed Kandi and JazzFM

Records managing director Horace McDonald declines to discuss the figures, but says, "We are hoping to recover as much of the money as we can," McDonald has inked a short-term deal with Pinnacle to ensure the labels are able to distribute their product.

A spokesman for liquidator Paul Appleton, David Rubin & Partners says the company is still finalising balances, making it difficult to comment on what total sum is owed to creditors. Attendees at last Friday's meeting report that Appleton recommended they write off the sums due to them as bad debt and regard any dividends they receive as a bonus.

Creditors heard the costs of the liquidators have reached £40,000 already and these could reach £200,000. The amount of money in 3mv's bank accounts adds up to £180,000. The liquidator will take his fees first, with preferential creditors (including employees) taking their next.

One source says, "The likelihood of a dividend greater than 20p or 25p in the pound is very small and how much will be paid will not be known for some time."

Glasgow Underground managing director Kevin McKay is not confident of recovering any of the £12,500 or so owed to his company. "It leaves us in a precarious position," he says.

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Michael scores 20-year award

George Michael is honoured at Music Radio 2004 as the most-played act of the past 20 years on UK radio p4



Downloaders get SMS message

Premium SMS payment is emerging as a key alternative to credit cards in the fast-growing download market p9

Vinyl stays on the right track

Vinyl manufacturers continue to thrive despite the withdrawal of the majors and the collapse of key distributors pll

This week's Number 1s
Albums: D-12
Singles: Eamon
Airplay: Dido



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It is essential that we all read the runes and listen to Estelle Morris's clear message.' Editorial, p16

08.05.04

Digest

MUSICWEEK

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Your guide to the latest news from the music industry

Bottom line
V2 tightens belt with reshape

V2 is bringing in a series of structural changes across its global operations in what it says are designed to make the group more cost-effective. A number of redundancies, including three in the UK, have been made in the shake-up announced late on Friday, which will see its existing international structure re-aligned with individual international roles as part of the UK, US and French operations. In the US, all its marketing functions are moving to New York, while it is examining a strategic partnership in Germany with Ministry of Sound and the merger of some functions in Belgium and Holland.



Music Zone Oxford Street sales gallop

Independent retailer Music Zone is opening a "spectacular" London store in its Oxford Street, tomorrow, with like-for-like sales rising 89% on the day during quarter one. It says the store experienced a difficult start when it opened last year because of the likes of the new competition structure of the UK and the war demonstrations, but improving sales meant plans to relocate had now been abandoned. The 50-store chain as a whole experienced a 24% like-for-like sales growth.

Bertelsmann is hoping that lawsuits which have been launched against it for its part in providing funds to Napster will be thrown out of court when they are heard during a motion to dismiss on June 17. The lawsuit was launched against the German media giant - owner of BMG - by rival companies EMI Group and Universal Music, which say Bertelsmann's \$90m investment kept the illegal song-swap site going, costing the music industry \$17bn in lost sales.

Apple last week marked the first anniversary of iTunes by unveiling the third generation of the music store. Its extra features include new modules such as iMix playlisting, more radio stations and a new extended music video section. A fixed date for the European launch of iTunes has still to be confirmed.

EMI Music Publishing is seeking "tens of millions of dollars" from Electric Arts over alleged copyright infringement. p6
RealNetworks' music division last week reported 55% growth in revenues to \$12.3m (£6.9m), compared to \$79m (£44m) in the fourth quarter of 2004. Much of the increase is owed to the recruitment of new subscribers, with 100,000 people signing up to the RealPlayer music store service in the last three months.
The Mobile Entertainment Forum is to hold its annual general assembly on June 1 at an as-yet-unconfirmed venue in London. The meeting will precede the MEF's Mobile Entertainment Market on June 2-3.

Sign here

Conference lines
up music gurus

Chrysalis Group chairman Chris Wright and PWL's Pete Waterman will be among the speakers at UK Business Week, an event taking place in venues across the UK in June and aimed at "fast-growth" companies. It will begin in Cardiff on June 7, move to London's QEII Conference Centre on June 8 and 9, and also visit Birmingham, Manchester, Newcastle and Edinburgh.
Independent radio production company, *Something Else* has been commissioned by Radio Two to make further series of the Mica Paris-hosted Soul Solutions and Norman Jay's Funk Factory. A fourth series of Soul Solutions will run from 10 weeks every Wednesday from June 23, while the six-part Funk Factory will begin on September 8.
London's Royal Albert Hall has joined the UK's National Arena's Association (NAA) following its £70m

refurbishment, which was completed in March this year.
Producers Clive Langer and Alan Winstanley have employed *Hannah Management* to manage their careers. Hannah is a new venture set up by Hugh Goddard of Barbara Boly and Dennis Mearhead of Multiraid Management.
Distributor Amato has signed a deal with drum & bass label Cubik Music whose roster includes Peshay, whose new album Jammin is scheduled for release in quarter three.

People

Clear Channel
recruits director

Clear Channel Entertainment has appointed ex-Enap Performance senior project manager Jenni Cairns as marketing director for its UK music division. While at Enap, Cairns' projects included managing the Smash Hits Poll Winners Party in 2002, as well as delivering bespoke client events and summer events for Enap Performance.
Xfm DJ John Kennedy is to be additionally join the British Forces Broadcasting Service (BFBS) team to present a new alternative music show for its Radio One station. The show, *Up From The Underground*, will start on May 16 and will be aired worldwide on Sundays at 5pm.
Steve Bartels, former Arista promotions executive VP, has been named as Julie Greenwald's successor as the new president of Island Records in the US.
East London's Excel Arena is to begin staging pop concerts, p6
Music PR company PPR has recruited Madeline Cross from Beatwalk to handle its TV compilation accounts. In three years at Beatwalk, Cross

worked on acts including Franz Ferdinand, Sean Paul and Amy Winehouse.
Daniel Bedingfield's comeback is starting to take shape following a New Year car crash as he reads a new album and UK tour. Polydor says Bedingfield will be heading south to Los Angeles to start recording the follow-up to his multi-platform debut *Gotta Get Thru This*, which is slated for an autumn release.



Bedingfield: comeback taking shape

Industry veteran *Tim Rutherford* has joined expanding distribution group *Proper As* "minister without portfolio" for the company. Rutherford will report directly to chairman Malcolm Mills. Proper, which recently expanded with the acquisition of a new warehouse, is an established player in the distribution field, handling labels specialising in genres such as jazz, blues, folk and country.

Exposure

Renegade to push V2's Datsuns MP3

V2 has appointed alternative student marketing company Renegade to push an MP3 of the new Datsuns single *Blucken My Thumb*. V2 says the MP3 went out to key radio contacts last week, prior to other DJs receiving the May 31-issued single on a conventional CD promo.
Virgin Megastores is taking a "Mobile Megastore", a replica of its High Street offering, to this summer's T In The Park festival in Scotland and the V Festival in Chelmsford. Featuring a retail space to reflect the line-up at each festival, the store will provide festival-goers with their first on-site opportunity to purchase CDs.
Scottish music festival T In The Park has sold out in record time with 60,000 tickets selling 10 weeks before the July 10 to 11 event.
Mean Fiddler has added a further nine acts to its *Carling Weekend: Reading and Leeds Festivals* line-up taking place over the August 27 to 29 Bank Holiday weekend, including Dizzee Rascal and The Rasmus.
Busted, Avril Lavigne and Will Young are among the acts confirmed to play this summer's *Party In The Park* festival in London's Hyde Park on July 11.
The BBC's Jerry Brannan and Estelle Morris make an impact at the Music Radio Conference p4
Record executives are expecting "business as usual" with *Michael Parkinson's* TV switch, p7



The West Midlands music industry established its first forum to represent its interests, West Midlands Music, with a launch event at the House Of Commons last week. The Dan-Kness's Justin Hawkins and the band's manager Sue Whitehouse - who hails from Sutton Coldfield - were present, as a strong turnout of MPs heard of the strength of the music industry in the region, which has

MusicWest Midlands

an annual value of £700m and employs more than 18,000 people. More than 300 SMEs (small- to medium-sized enterprises) have come together to establish MWM, which is chaired by Geoff Pearce, with Revolver Records boss Paul Birch as company secretary. Pictured, left to right, are Whitehouse, BPI executive chairman Peter Janmison, Hawkins and Revolver Records' Olivia Birch.

Long-awaited Prodigy album leads XL's summer assault

XL Recordings is finally bringing to an end one of the longest waits for a new album in years by setting an August 16 date for *The Prodigy's* first new set since 1997.

Six tracks from *Always Outnumbered, Never Outgunned*, the follow-up to the multi-million-selling *The Fat of the Land*, were previewed last Thursday at an XL event in London. The album sees the group's founder Liam Howlett return to his dance roots with a set of uncompromising material. Tracks such as 12.6.5., Get Up Get Off, Ice, Wake Up, Girlz and Hotdiz highlight an industrial edge to the production, which is largely instrumental with snatches of vocals from guests including hot US rapper Twista and appears to feature no input from band associates such as

Keith Flint and Maxim. It is understood that Howlett has completed the new record almost alone as a studio project, but is likely to regroup with his bandmates when *The Prodigy* return to the live circuit in 2005.

XL managing director Richard Russell says, "Liam's always been a uniquely talented producer, and this album is all about those production skills. He's delivered something fresh and uncompromising and that's what we were hoping for."

The new tracks were presented as part of a XL Recordings daytime media event at London's Electric Cinema, which also showcased forthcoming releases from Badly Drawn Boy, Young Heart Attack, Wiley and Lemon Jelly, as well as newer signings



XL team with Dizzee Rascal: second album due on July 19

M.I.A., Ratatat, The Golden Virgins and Devendra Banhart.

The roster was presented in a film by director Saam Farahmand, in which footage of George Bush

and Tony Blair was cut up to appear as if they were talking about the artists on the XL roster.

Other forthcoming projects include *The White Stripes'* first

DVD release, which is a full-length live performance filmed at Blackpool's Empress Ballroom at the start of 2004 and a DJ mix album from Gota Dan Project.

The event concluded with the first airing of new material from Mercury Music Prize winner Dizzee Rascal, whose second album *Showtime* is set for release on July 19. The minimal production of new tracks takes even further to the leftfield the edge sound of his debut, which has now sold 300,000 units around the world. The London rapper also made a short solo acoustic appearance as the finale to the day.

2004 marks the 15th anniversary of XL Recordings, which has grown into one of the UK's most respected independent labels since its launch in 1989.

Dealer and former Bard chairman hailed by colleagues as he retires after more than 20 years

Indie retail veteran shuts up shop

Retail

by Robert Ashton

Bard is set to lose one of its main stalwarts and Leicester's biggest independent retailer following Richard Wootton's decision to retire from music retailing after more than two decades.

Ainley's Music Video & DVD, celebrating its half-century in business this year and 40th year in the Midlands town, is due to close on June 12.

Wootton, a former Bard chairman, his wife Liz and her mother Win are all retiring, with Wootton promising to spend more time at their holiday home in Tenerife.

"I might even take up golf again – I haven't played for 30 years," says Wootton, who says the decision to close follows a spot of personal stock-taking.

"Liz and I are in our mid-50s,

we're open seven days a week and it gets very wearing because the state of the retail business is extremely difficult. Business is not wonderful so we thought 'Sod it, why don't we pack it up?'"

Wootton's decision to shut up shop was greeted with sadness from his colleagues in the business. Former Bard director general Bob Lewis, who also recently retired, says Wootton has been a "fierce fighter for independents and the record industry" and was a particularly skilful and tough negotiator during his years as Bard's figurehead. He adds, "He has been extremely supportive, always up for volunteering for committees and very proactive with Bard. [Wootton's retirement] is sad, but it reflects the state of the industry at the moment."

Similarly, fellow independent retailer Paul Quirke says, "I think it's an unfortunate sign of the



Wootton: strong voice for Bard

times. [Ainley's] were extremely successful, so it is sad they cannot sustain the business. It is an indication of the pressure we are all under. We'll miss him at Bard and in the business."

Wootton adds the preferred route would have been to sell the shop on as a going concern, but he did not receive an acceptable offer. A major fashion retailer is taking over the shop's lease and the site will reopen as a clothes store in

September. "There's more profit selling clothes than selling records nowadays," shrugs Wootton, who has experienced at first hand the recent corrosive effects of illegal downloads and supermarkets' aggressive pricing taking chart albums below the £10 level. The internet and supermarkets have eroded turnover and margins and to survive as an indie you need to specialise," he adds.

However, Wootton also has good memories of the trade in which he has earned his living since he joined the Ainley family business in 1982. After a refit in 1990, the retailer won the inaugural UK best independent music retailer at the Music Week Awards. It took the prize another couple of times after that. Wootton also served as chairman of the retailing trade body Bard for three years from 1995 and was a prime mover in fighting for indie rights and also

helping to establish the Official UK Charts Company in partnership with the BPI. He will relinquish his directorship of Bard when he officially retires in the summer. "We have been very fortunate and the business has been successful with some very loyal customers, who we will miss," he adds.

The retail business was initially established in Melton Mowbray in 1954 by Liz's brother Colin and their parents, Win and Jack Ainley. The shop moved to Leicester 10 years later and has traded from its current site, by the city's clock tower, since 1976.

Quirke recalls that Jack Ainley was a "real driving force," who set the shop's independent agenda. "He was really independent. He would drive miles to pick up stock and have it in his shop. Richard took that on and made it into a really successful family business."

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THE MUSIC WEEK PLAYLIST



MARIO WINANS
I Don't Wanna Know (Bad Boy)
Featuring P Diddy and a new producer, who says this US smash is already gathering momentum this side of the pond (single, May 31)



NATE JAMES
Set The Tone (unsigned)
Quality pop R&B from this new producer, who has just been added to the XLR8 playlist (demo)



M.I.A.
Sunshowers (XL)
Judging by her new material set to switch arrive in the UK is May for a handful of keenly-anticipated gigs. (from album sample)



THE DEPARTURE
All Mapped Out (Parlophone)
Quirky but catchy songs from the newly-signed leaders of the emerging Northampton scene (single, June)



THE CARS
Lost In The Plot (unsigned)
Canadian romances to switch arrive in the UK in May for a handful of keenly-anticipated gigs. (from album sample)



KEANE
Hopes & Fears (Island)
With a shipment figure already topping 250,000, this is on target to be one of the debuts of the year (album, May 31)



BOOM BAP
Corymb (XL)
Top quality album of electronic funk from an enviable roster of guest remakers. Four Tems, of Canada, and Lali Puna all get their hands dirty (album, May 17)



SOULWAX
Any Minute Now (PIAS)
First taste of the new material as a band sees the Belgian duo rock out in the most fashionable way possible (single, June 14)



SLIPKNOT
Duality (Roadrunner)
After a two-year break, the band return with what is perhaps their most accessible sound to date (single, June 14)



BRANDY
Talk About Our Love Feels (Atlantic)
The producer of the moment digs out a Mandill sample for the body return of the former R&B teen star (single, June 14)

1. George Michael
2. Elton John
3. Robbie Williams
4. Kylie Minogue
5. Bryan Adams

6. Madonna
7. Phil Collins
8. Cliff Richard
9. Mick Hucknall
10. Paul McCartney

Corporation chief counters critics of playlist policy

BBC defends level of support for UK acts

Retail

By Paul Williams

BBC Radio & Music director Jenny Abramsky has issued a robust defence of her stations' support for British music as the Corporation faces increasing scrutiny ahead of its Charter Renewal.

In recognition that Radio One, in particular, has come in for industry criticism for playing too little music by homegrown acts, she used a Music Radio Conference speech to tell record companies to look beyond playlists to see how the BBC could back their artists.

"Artist profiles can be built through live music, through documentaries, interviews and online features," she told last Wednesday's Radio Academy-organised event at London's Shaw Theatre. "5.5m people visit our music radio websites each week – that's a considerable percentage of the record-buying public – and we get 127m page impressions a month."

Her comments coincided with the publication last week of a BBC report, *The Year Ahead*, in which the Corporation promised that at least 40% of Radio One's output would be UK in origin.

Abramsky acknowledged 2004 was proving to be one of the "most challenging" in the BBC's history, with more inquiries and scrutiny about its future, purposes and shape than she could previously recall. But, with its Charter up for renewal in 2006, she said it was



Abramsky: commitment to British talent

"entirely right" the Corporation had to make the case for its role as a public service broadcaster.

"What a public service broadcaster must do in the 21st Century is grow talent, develop public taste, underpin cultural life," she said. Commercial radio, understandably, reflects what the public like but, without the BBC supporting music at its roots and across the board, public taste would not grow and the music industry would be poorer."

She said some had doubted Radio One's commitment to new British music, but pointed to Keane, Franz Ferdinand and Natacha Belingfield as artists which had received "substantial" early support from the station. Meanwhile, its One Music website gave aspiring acts support ranging from promoting gigs and vocal training to legal advice.

"New unsigned artists can sub-

mit demos and the best are selected for the playlist," she said. "The latest to emerge through One Music are the Love Gods. Last Sunday they were part of One Big Weekend, they also play Glastonbury this summer. State:Less also came through One Music last year and now have a five-album deal with Sony Music."

Abramsky added that the year had been one of change for Radio One, although, despite losing audience, she vowed it would not "walk away from the challenges and obligations our public funding gives us". She pointed to its line-up changes, including Chris Moyles, who had "rejuvenated" breakfast listening, its support of live performances both in its own studios and from outside events, and its website.

At the same time, she said Radio Two had remained "relevant and exciting" but kept true to its Light programme heritage and diversity of output. "The network has introduced its listeners to music they might otherwise have never tasted," she said. "It has ensured that it talks in a relevant way to the audience of today, regardless of presenter and format. It has not patronised the audience."

And, while recognising the BBC's digital stations have not yet hit big audiences, she pointed out 1Xtra had broadcast nearly 250 hours of live music in the past 12 months and 6Music had recorded 480 sessions since launching.

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Digital radio to tune into download market

UBC chief executive Simon Cole says the radio and music industries have the chance of creating a new revenue stream together by selling downloads directly from digital radio.

Cole told last Wednesday's Music Radio Conference that, within the next couple of months, DAB radios will go on sale offering the capability to allow listeners to download digital music files while listening to the radio.

"Consumers will work out how to do it themselves if we don't create the business model to allow them to do it," he said. "The opportunity for us is for the radio and music industries to come together to produce the record shop of the air."

Cole, whose company's interests include the Classic Gold network of AM and digital stations, told the event that digital radio allowed data transmission – the means by which music is transferred to

iPods – in addition to the audio of the broadcast itself. "So, while you're listening to Dido on Heart you could be receiving secure, Digital Rights Management files on a data channel which offers you the song as soon as it's finished if you want to pay for it," he said.

Cole noted that GWR had already unveiled a service with O2, allowing listeners to buy a song via their PC which they have heard on one of the group's 34 local stations, although this would take the concept much further.

During another conference session, HMV e-commerce director Stuart Rowe questioned the 99p or 99c price point for downloads. "I still think that's too high to do, forget, you're competing with free," said Rowe, who suggested HMV stores could become "like petrol stations" where consumers would go in store to fill up their iPods with tracks.

• Viewpoint, p16



George Michael paid tribute to his early musical hero Elton John in being honoured as the most-played artist on British radio over the past 20 years.

Michael, who pushed Elton into second place on the list, received the PPL Award at the Music Radio Conference from PPL chairman and CEO Fran Nevrick, in recognition of the event's 20th anniversary and PPL's own 70th birthday.

"Without Elton, there is no way I would be standing here," the

singer told the gathering at London's Shaw Theatre.

"I used to dissect his records and obsess about song after song and it was the beginning of my love affair with pop. It's incredible to be standing here with this. I can't think of a greater honour."

Robbie Williams took third place on the survey, having also been named the most-played artist of 2004 on British radio. The fifth time he has won the annual honour in six years.

Morris: speak with one voice

Minister for the arts Estelle Morris sent out a clear message to the music industry at last Wednesday's Music Radio Conference – speak with one voice if you want to be heard by the Government.

Providing an afternoon keynote at the event, Morris noted that "communication is the key" after being asked how relations between the Government and the music industry could be improved.

"What I find difficult is that it is such a diverse industry. There are so many organisations representing so many aspects of the music industry. In other sectors there is one focal point.

"Organisations like the Music Business Forum and the Live Music Forum, which represents lots of different parts of the sector, are very very important to us.

"What I would say is, try to give the Government one point of communication."

She also emphasised the importance of "growing trust and confidence to keep the channels of communication open" as she addressed the event. One point of frustration is when she hears about an issue through the media first, she added.

The source of such mutual confidence should come from an understanding of the pressures which each other are under, she said. "There needs to be an understanding of the world in which I operate and I have to consider the world in which you operate, the pressures we are both under," she said.

"We are from different worlds, but we have a joint agenda," she said. "It is about identifying those

ways where we can work together. I know I cannot do my job unless these channels of communication are there."

Morris had earlier emphasised the Government's commitment to protecting intellectual property. The development of digital technology had created a contradiction in the area of intellectual property, between the "issue of rights and the issue of entitlement," said Morris.

"The internet is "the greatest advance in the spread of knowledge that we have seen for centuries", but it also holds threats, she said.

She continued, "If we can find that balance between the issue of rights and the issue of entitlement in the sharing of knowledge, then we can all benefit."

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London venue joins fray as arenas win strong bookings

ExCeL enters arena as new music venue

Live

by Robert Ashton

London is being offered a new arena to add to its venue map, as ExCeL Arena joins the capital's crop of large-scale music halls by opening its doors to pop and rock.

The Docklands-based arena, most famous for the Boat Show and which last week was handling a Tory party conference, plans to put on its first music concert in November and expects to be hosting more than 50 pop and rock shows annually within a couple of years.

The move comes as the capital's live music scene undergoes a multi-million-pound renaissance through refurbishment projects targeting the Royal Albert Hall, Royal Festival Hall and Wembley Arena.

ExCeL's decision represents a significant filip for east London's resurgence that has, to date, largely been the services of the London Arena, and are still waiting for the Dome to be converted into the promised entertainment venue – it is not expected to reopen until around 2009.

Promoters are now being approached by ExCeL development director Rob Mackenzie, who can promise to offer acts a range of



ExCeL Docklands venue is planning its first music concert for November

and Wembley Arena. "We stand alone in the east side of London, we have 5.3m people within an hour's drive of here, a high proportion are in the concert-going age group and 60% are ABC1s," he adds. "London is such a large place, I view venues as compatible," he says, adding that promoters could book Earl's Court to snare west London one night and then move the act to ExCeL for an East End audience.

Despite National Arena Association statistics indicating that music shows last year fell by 105 to 575 in 2003, NAA chairman and Wembley Arena director of sales and marketing Peter Tudor says the statistics were skewed because concerts last year were hit by the fallout from the Iraq war with US acts less willing to travel and 2002 being a bumper year because many of the concerts staged had been previously postponed because of 9/11.

He predicts another fertile year this year – with all-outers from Britney Spears, Duran Duran and Westlife aligned at Wembley Arena – and no sign of a slowdown for 2005. "We're swamped at the moment," he says. "We've had the pop shows, now rock is getting bigger and also urban acts such as Usher, Mary J Blige and Sean Paul are transferring to arenas. There is a high expectation of a good quality, spectacular shows now from audiences and they are getting it."

Part of the reason for these "spectacular" shows is the staggering amount of cash lavished on making venues more user- and artist-friendly and injecting a much-needed wow factor into the live experience. Some £20m is being earmarked for refurbishing Wembley Arena – and turning it round to point the entrance towards a newly-regenerated

Wembley Way – with the venue set to close from January to August 2005.

As Wembley Arena awaits planning consent (it is due at the end of May) from Brent Council, planning is already advanced for a temporary, 10,000-capacity, "fully insulated" structure to act as a stand in during the nine-month closure period. The temporary, fully kitted-out arena is being planned because promoters voice fears that tours would not come to London otherwise.

The work on Wembley Arena is being set up just a month or so after the Royal Festival Hall unveiled its own plans for a £71m refit and the Royal Albert Hall – which joined Tudor's NAA last week – completed its eight-year, £70m building development programme at the end of March in time to herald a record-breaking 345 shows this year.

RAH head of business development and marketing Tracy Cooper says there has been a definable increase in bookings over the past three or four years with around 300 staged in 2000, but only around 250 a decade ago. "That's nearly 100 more shows we are doing each year and there are only 365 days in a year – that is quite astonishing," she says.

The good news for Cooper and her colleagues at Wembley Arena and ExCeL is that the old school of rockers – Eric Clapton and Sting – are not the only acts that can now fill their massive venues. Coldplay and Stereophonics made their Royal Albert Hall debuts in the past year and Will Young is due to appear in June.

It is a trend which augurs well for a new crop of talent that can fill London's music stages.

martin.jon@musicweek.com

THE BPI AWARDS
SINGLES
Britney Spears – Toxic (Ave) (Silver)
Eminem – F*ck II (I Don't Want You Back) (Ave) (Silver)
ALBUMS
Agnetha Fältskog – My Colouring Book (WEA) (Silver)
Various – Back To The Movies (EMI/Virgin) (Silver)
Eminem – I Don't Want You Back (Ave) (Silver)
Lionel Richie – (Polygram) (Gold)

EMI seeks damages in Electronic Arts action

Hits by Puff Daddy and Snoop Dogg are among a batch of 20 songs at the heart of a multi-million-dollar lawsuit filed by EMI Music Publishing against computer games giant Electronic Arts (EA).

The publisher is seeking damages that could amount to "tens of millions of dollars" against the world's biggest computer games company, which is alleged to have used the EMI-copyrighted songs without permission. EA refuses that suggestion, saying the suit centres on one track, which samples lyrics from another song. EA says it cut a direct licensing deal with the artist for that song. EMI will not comment on the litigation, which also involves songs recorded by artists such as Sum 41 and Slipknot. The suit, filed in a New York court, says that to boost sales of its games, "EA has engaged in widespread, systematic and willful infringement of EMI's valuable rights in numerous musical compositions. Without obtaining the requisite licences from EMI, EA has incorporated into certain

of its videogames sound recordings that embody copyrighted musical compositions that EMI owns, co-owns, administers or otherwise controls."

The document reveals EMI is seeking "actual damages and the percentage of EA's profits attributable to its infringing activities, in an amount to be determined at trial, but believed to be tens of millions of dollars".

EA's revenues exceeded \$2.5bn for fiscal year 2003. One of the alleged infringing games, Madden 2004, was the year's best-selling game, taking more than \$200m in the US during its first four months of release.

EA has made moves into music through its EA TRAX division, which boasts the first RIAA-certified platinum game soundtrack. EA says labels link up with it "because they understand videogames are a powerful channel for exposing new music to a large core of young opinion leaders". It says it has helped break artists including God Charlotte, Queens of The Stone Age, Fabulous and Nappy Roots.

REUBEN

West London's Xtra Mile Records – a sister company to PR company Press Counsel – has signed a deal with Sony independent Networks Europe (Sinec). The label was formed at the end of 2002 as a vehicle for Press Counsel to further develop acts that it is handling for PR.

"We were frustrated that no-one wanted to sign anything," says Press Counsel and Xtra Mile founder Charles Caplow. "There were some really good bands we were working at a press level that we couldn't get releases on."

The label's output last year included a series of singles and an album from UK rock act Million Dead.

Xtra Mile joins

SNAP SHOT

Sinec's association with a range of UK independent labels including Viable Noise, Skint and Independent. The label remains independent in the UK with distribution through Vital.

The first act long-term to Xtra Mile following the new association will be the alternative act Reuben, who had a one-off single with the label last year.

The group's new single Freddie Krueger was serviced to specialist radio last week and has already secured playlisting at MTV2 and plays on Zane Lowe's Radio One evening session.

Although the label's releases to date have been at the alternative spectrum, it plans to develop projects across a

CAST LIST

Manager: Barney Jobson; Press: Dani Rutherford; Press Counsel and A&R: Thomas Press; Regional: Brad Howe; Anglo Pugging (regional); Vicky Gifford; Anglo Pugging

wide range of genres and styles. "I don't want the label to be pigeonholed into just that type of music, but would like to release anything that I feel passionate about," says Caplow. "But because we have worked with bands like Hundred Reasons and The Darkness on the press side, that is a natural starting point."

"Since the recent merger of Press Counsel and Excess we have broadened our specialist areas with the likes of Skint's Lily Jim and now we are consulting for Ghostbunny and I would like to see that reflected in the future."



● "Embarrassing humming in the shop could become a thing of the past" – Viewpoint, p16

Musical slots set to survive Parkinson's switch to ITV

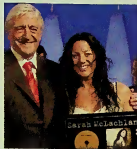
by Paul Williams

Pluggers are breathing a sigh of relief after Michael Parkinson's newly-inked ITV deal secured the future of their most-prized music champion.

His switch from the BBC to its commercial rival is expected to mean business as usual for record companies with a similarly-formatted programme and more of the kind of musical slots that have helped guest performers to impressive sales lifts.

"Had the show disappeared, it would have been a great loss for the record industry," reflects Fleming Connolly Lander partner Judd Lander, whose company had Katie Melua perform on Parkinson earlier this year. "The amount of MDs who phone up and say 'you've got to get the show' is incredible. It's their priority."

The veteran chat show host's BBC1 programme – which finishes this coming Saturday with its musical guests Jamie Cullum and The Corrs – has been well-documented as an essential promotional tool for pluggers with albums by the likes of Dido, Michael Buble, Simply Red, Sarah McLachlan and



Parkinson and McLachlan: sales boost

Rod Stewart among those boosted by the show's ratings. And, after the presenter's two-year ITV deal was announced last week, Universal Classics & Jazz's divisional director Bill Holland is confident that Parkinson will not be "mimicized" to alter the format for his new bosses.

"Parkinson for us as a record company is very important, but I feel very relaxed and comfortable he's moved to the other side because he's a man of such integrity. He's not going to change," says Holland.

Virgin Records media director

Steve Morton notes that, for many viewers, it is one of the few slots which can actively affect sales. "Everyone wants to do the show because if you do you'll sell records," he says.

ITV has yet to unveil full details of its new Parkinson show, although it will go out around the 10pm, Saturday night slot which the BBC was no longer willing to give the veteran broadcaster because of the return of Match Of The Day to its weekly line-up. The show, produced by Granada, will begin airing on ITV1 this autumn, when BBC1 originally planned to begin a new series. Meanwhile, Parkinson will continue in his Sunday morning, Radio Two slot.

Ahead of Parkinson's ITV1 debut, the same channel will present pluggers with another Saturday evening outlet with the launch in July of a brand new entertainment series. Simply The Best, hosted by Kirsty Gallacher and Phil Tufnell from a specially-constructed arena in St Helier in Jersey, will feature two to three musical slots every week during its seven-week run.

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Parlophone has made its first new signing in two years by landing a deal with Northampton-based The Dap-Kings. The band first came to the attention of the label's A&R department via the group's singer David Jones, who did a work placement with the company.

"The singer did some work experience here and later sent in his demos," says Parlophone A&R director Dan Keeling, who co-

signed the act with A&R manager Nathan Thompson.

The Dap-Kings, who are managed by Martin Hall, will release their introductory single All Mapped Out early this summer. The single has been mixed by Alan Moulder and is scheduled for a late June release, while a second single is planned later in the year, with an album due early in 2005.

Staff moves continue at Emap Performance

Programming chief Phil Roberts has become the latest in a long line of senior executives to leave Emap Performance this year.

Roberts handed in his notice last week, bringing to an end a 10-year career at Emap where he has also headed station teams as managing director and programming director as group programme director.

No specific timeline has been put on his departure, but it is understood he is leaving Emap to pursue other opportunities. In a statement, Emap said Roberts' decision to leave was "triggered by his need for a new adventure whilst he still has youth on his side".

Roberts' departure comes on the back of several high-profile exits over the past few weeks. Last month, several key music-based Emap Performance executives lost their jobs as part of a cost-cutting review at the media group. *Mojó* and *Q's* editorial director Paul Trynka, publishing director Madeline Ballantyne and *Mixzone* editor Viv Gracie were among the casualties, which followed the closure of

long-running titles *Just 17* and *The Face*.

In January, Emap Performance chief executive Tim Schoonmaker quit and he has been followed by a number of his colleagues, including marketing director Malcolm Cox.

However, City analysts are not too worried about the exodus. One media analyst notes, "High-profile departures can often be seen as a sign that something is fundamentally wrong, but Emap has a strong senior management team and there is little doubt about their abilities. Departures tend to come in waves, so it isn't too surprising that others have decided to leave in the wake of Schoonmaker's exit."

Meanwhile, former *Q* editor Danny Eccleston has joined *Mojó* as consultant editor. Emap has employed Eccleston to "develop and broaden *Mojó's* features section into a genuinely compelling proposition every month".

The media group has also promoted Jon Mansfield to managing director of Emap Performance's music and events business.



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DVD Europe 2004 returns this June and once again will concentrate on music DVD. Building on the overwhelming success of last year's event, DVD Europe 2004 will bring together key players from across the European music industry to focus on the artistic, technical and commercial challenges and opportunities that the format offers.

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DAY 1

Following the introductory keynote, day one will launch with a summary of where the market is at in the UK and abroad; how different formats have been selling, the number of titles released to date the sort of sales volumes they have achieved, and forecasts for how the market will develop. This will be followed by a session looking at how multichannel production is changing the creative process and enabling artists and producers to bring an added dimension to new and classic recordings. The first session after lunch will explore how successful different approaches to catalogue have been, and this will be followed by a session examining how DVD can and should be integrated into the strategy for most new artist releases. Two key themes running through every session will be maximising creativity and financial reward.

DAY 2

The second day will combine sessions looking at how to build sales of music on DVD with a look forward to other ways of exploiting audio visual content without releasing it on disc. During the first session leading marketers will discuss the best marketing strategies for reaching the consumer and ensuring excitement at retail. This will be followed by a session looking at copy protection. After lunch leading designers and packagers will showcase some of the best examples of recent DVD design and packaging from around the world, exploring how different approaches were adopted for individual projects. The final panel discussion will take a look into the future to examine how technology is opening up a new world of opportunities for artists and music companies to interface with fans as the internet, interactive TV and wireless create new environments in which to deliver audio visual content.

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Mobile leads evolution of digital payments systems

Downloads

by Martin Talbot

Many months before music-to-mobile downloads are likely to become a reality in the UK, the mobile phone is already playing its part in the development of the market for digital music.

Premium SMS payment has emerged as the key challenger to the established system on individual downloads.

Wigpit made SMS payment available for the first time last month and initial figures show a massive 73.5% of purchases were made using SMS.

7 Digital Media's Ben Drury says such breakdowns vary according to the acts; proportions range from 30% to around 70%, he says, with acts such as Blazin' Squad at the upper end of the range.

There are clear disadvantages of SMS payment however, notably the premium price of such payment, with many mobile service providers adding as much as 30% on top of the price of the download. Some even charge as much as 50%, says Drury.

Payment speed is slow too, with many in the digital music field quoting timelags of several months for royalties from SMS payments to flow through to rights owners.

The system itself remains pretty



Blazin' Squad: mostly SMS downloads

inflexible as well, with payments to date only able to be made in units of £1.50. Essentially, this means that a Wigpit customer paying £1.50 for tracks via its current price promotion will only end up with £1.08-worth of downloads (compared to the price he would pay using a credit card). Furthermore, anyone wanting to spend around £10 using SMS will have to fork out a total of £10.50 for just £7.56-worth of downloaded music.

There are signs of increasing flexibility however; several of the mobile network operators have begun offering different premium rates, with units of £2, £3.50, £5 and £5 on offer, and at a slightly better margin too.

But there is, potentially, an even bigger cloud on the horizon. The European Music Directive, which is currently under discussion within the EC, dictates that payment via a mobile phone – for an item which will not be delivered to that mobile

– can only be managed by a company with a banking licence.

The current vogue for SMS payments is, therefore, illegal, in theory at least. Those close to the business insist this "illegality" is a grey area, but it is an issue which, when clarified, could have an impact on the digital music business.

Other services are promising to side-step many of the problems which face the current SMS systems. BT's Click & Buy service offers users the opportunity for music downloads to be charged to their BT headline bill, in parallel with its direct debit and debit card (rather than credit card) billing.

However, Recordstore.co.uk founder Russell Coulart is convinced that the mobile will continue to be the prime mechanism for consumers to pay for downloads, via premium SMS or otherwise, because of its flexibility – and the crucial fact that it offers access to a payment system for under-18 consumers, who are not older than to own a credit card and few of whom have their own headline account.

FastPay, a service operated by Nat West and the Royal Bank of Scotland, allows users to pay a small sum into a "virtual bank account" which can then be drawn on to pay for products. These payments can be made via SMS.

Chex, a payment solutions operator which provides the system

used by OD2 for SMS payment, is also beginning to offer a Prepay Content Account system, which echoes Fastpay, too.

Such a system – which Coulart says is being adopted by Recordstore.co.uk – sidesteps the SMS mark-up issue, with a charge of just 2.5% levied per payment through the FastPay system, rather than the usual 5% charged for credit card payment. And being operated by Nat West and RBS means the issue of a banking licence does not arise.

But such services are only the start. The next step is what MChex business development manager Russell Tarr describes as "mobile ATM", a system which essentially allows a consumer to access their own bank account directly via SMS texting and enables the use of a mobile phone to pay for downloads.

Coulart envisages a day when any products can be bought in such a way, even in the High Street, with shopaholics using their mobile phone – with the same PIN code as their cashpoint or "chip-and-PIN" card – to access their cash.

Many believe such systems will sidestep many of the other payment systems currently in development.

While the music industry is criticised by many for its sloth in keeping up with the digital revolution, payment is one area where it is at the forefront of change. martin@musicweek.com

PROFILE: WEED



Weed grows on file-sharers

As litigation against illegal file-sharers outside the US becomes a reality, one company is encouraging the practice of file-sharing – and ensuring payments flow to musicians.

Weed, a service of Shared Media Licensing (SML) – a group of musicians and software developers based in Seattle – effectively pays file-traders to purchase and share music files.

The service encourages users to download free Weed software and open a PayPal account, before offering help to create a Weed site. Mobile marketing specialists YR Media has announced a deal backing the service in the UK, which it hails as a "revolutionary solution to the challenge of music piracy and P2P file-sharing".

Weed effectively become music distributors by purchasing Weed files and posting them on a website. Then, when someone downloads a file from your site

Users become music distributors by purchasing Weed files and posting [online].

and buys it, you make money, so does the rights-holder, so do the people who distribute it; the rights-holder receives 50% of each sale, the sharer 20% and the person you shared with 10%, the next 5% and so on. Meanwhile, Weed collects 12% for processing. Weed files can also be distributed through a P2P network, FTP, IRC or on CD/DVD.

John Leighton Beezer, founder and president of SML, acknowledges that "file-sharing" remains a dirty word to many in the music business, and says that, while it is not ruling out deals with the major labels, it is initially targeting independent labels.

YR Media is fielding enquiries from three to four labels a day and signing up two to three a week to the service. It has earned 1,200 music files over the past six weeks.

Three labels have signed up in the UK so far: Crambo, Soma Records and Seriously Gonna Music, which is "Weedifying" its back catalogue.

FAITHLESS

Faithless return on May 21 with their new single, *Mass Destruction*, promptly followed by their seventh album, *No Roots* on June 7.

The releases will be driven by a campaign centring around a string of new media modules including digital and release of an exclusive download, official mp3s and the creation of a new Faithless online store.

To launch the campaign, the band and BMG are offering fans the chance to buy a remix of *Mass*

Destruction, by DJ Zinc, from this week through 002's network – covering Tiscali, MCA, Freemove and Mycork music.com – Wigpit, as well as the band's official site.

Meanwhile, the band's entire back catalogue has been digitised and will be made available for purchase for the first time on a new bespoke website currently being created by 7Digital Media.

In terms of mobile content, the band has created a series of masterpieces and

SNAP SHOT

images, which will go live in mid-May says BMG director of new media Don Dain.

In addition, a remix competition for *Mass Destruction* has also been created in a partnership with Radio One. Remix parts will be available to download via Faithless.co.uk, Radio One's OnMusic site and Zane Lowe's site.

The competition will be promoted on-air and online, with winning entry potentially being included on a future Faithless release.



GUEST LIST: Manager: self recruited; Richie Crossley, BMG; Rights playing: Mark Murphy, BMG; Marketing: Chie Harston, BMG; Press: Kate Head, BMG; New Music: David Ayers, Seb Walker, both BMG; Agent: Paul Bolton/Heller Street

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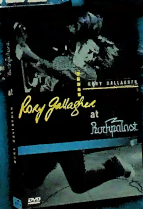
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WIENERWORLD
PRESENTATION

DVD Release of classic movie follows Trinifold's success DVD does alright by

by Martin Talbot

When it comes to maximising the potential of DVD for repertoire by Sixties and Seventies icons, Trinifold Management know as much as anyone.

Last year's Led Zeppelin disc, bringing together archive footage to create an unforgettable document of the rock legends live performance, was a landmark release for DVD and the second biggest disc of the year, selling 127,000 units.

This year, it is the turn of The Who. Later this month comes the Tommy movie release on DVD (see below), but first is The Kids Are Alright, a remastering of the classic 1979 rock movie combined with a range of additional extras which have created a truly impressive package.

The Who are among the most comprehensive supporters of the move towards DVD and 5.1 surround sound. Guitarist Pete Townshend is currently working to complete 5.1 mixes which will ultimately see the entire Who catalogue remastered in such a way, while a DVD has already been released of the band's Royal Albert Hall Teenage Cancer Trust benefit, and there is this month's reissue of the Robert Stigwood's movie of Tommy (see review below), in which Trinifold had no involvement.

But The Kids Are Alright is arguably the most complete package yet available, with the quality and potential to transcend the established market of Who fanatics and cross-over into the rock enthusiasts and dads' market.

Trinifold's Bill Curbishley, manager both of The Who and Page and Plant, says the work on The Who release actually began before work started on the Zeppelin release.



The Who: strong support from Pete Townshend for release

Pioneer approached Trinifold because the licence to the original 1979 film had expired, recalls Curbishley. "We started talking about doing the deal and about what we could do with it," he says. "They produced a split screen showing a piece of the original footage on one side and the other half what they could do with it. It was like night and day."

The original movie was duly remastered. The resulting disc includes just such comparisons, along with commentary on the movie by its director Jeff Stein – and the inclusion of the previously missing complete version of A Quick One, While He's Away to create a new director's cut. The disc:

Reviews

The Who

Tommy – The Collectors Edition (Prism).
June 14



The original Who album invented the rock opera and the movie – originally released in 1975 – and was largely responsible for inventing the pop video. This new digitally

remastered version from the original negatives breathes new life into a remarkable movie that was big on fun, flamboyance and outrage and definitely of its time. Directed by maverick Ken Russell, Tommy features appearances by Elton John, Tina Turner, Jack Nicholson, Eric Clapton, Arthur Brown, Robert Powell, Paul Nicholas and wonderful over-the-top performances from the three leads – Oliver Reed, Ann Margaret and Roger Daltrey. This restored widescreen double-disc version features 5.1 Dolby Digital and quintaphonic sound and features a host of bonus extras including new and exclusive interviews with Pete Townshend, Daltrey, Margaret and Russell, plus commentary from Russell with movie buff Mark Kermode, a featurette on the sound restoration plus recollections of Tommy by the original technical personnel including Terry Rawlings the music editor.

Peggy Lee

Fever: The Music Of Peggy Lee (Capitol 599 4329). May 17

This package attempts to encapsulate the special spark which made Lee such a great, iconic jazz artist, drawing on 20 classic TV and film appearances – there is barely a key track from her career missing – in addition to bonus clips, chats with Judy Garland and the definitive TV performance of Fever, along with tributes from kd Lang, Quincy Jones and others, as well as 30 minutes of bonus material not seen in the original Lee special, broadcast by the US PBS channel. An awesome demonstration of one singer's vocal power, it is quite superb as a package and certain to be a long-term catalogue seller.

Morrissey

Hulmerist (EMI Marketing 599 6439) The Malady Lingers On (EMI Marketing 599 6369). Both May 31

With Morrissey's profile currently riding the crest of a wave – buoyed by a new album through Sanctuary, London's Meltdown Festival and a series of live dates – these two reissues of original early Nineties tapes comprise restored, remastered and enhanced versions of original VHS issues, although no extra content has been added. Hulmerist comprises seven promos interspersed with live footage and crowd shots from Morrissey's first solo gig at Wolverhampton Civic Hall in 1988, and

...ss last year with Led Zep

The Who



5.1 surround-sound format

of extras includes Q&As with Stein, as well as Roger Daltrey, before-and-after audio and video comparisons, a documentary on the restoration of the movie as well as various other additions.

The Who's fans will be even further served this summer, with the release of a further home live disc, of the Boston show from last year's US tour, the first tour after the death of John Entwistle. The disc will be released through Warner Music Vision in July or August.

With the band set to perform at the Isle Of Wight festival in June, The Who's profile is sure to be lifted significantly this summer.

nurdin@musicweek.com

also contains celebrity appearances from Joan Sims, Kathy Burke and Kirsty MacColl who sings on Interesting Drug. The Suedehead video is not to be missed since it witnesses Morrissey driving a tractor. The Malady Lingers On, which was originally released in 1992, similarly contains seven promotional videos shot in far-flung locations such as Chicago, Nice and Wapping. The tracks are taken from Moza's EMI albums *You Arsenal* and *Kill Uncle*.

Seal
Live At The Point (Warner Music Vision 0349703362), May 31
 Recorded live at Dublin's The Point Venue in December 1991, this DVD update of a previous VHS release offers 12 tracks in remastered 5.1 surround sound including *Killer* and his breakthrough *Crazy*. Although the performance is strong, the footage doesn't quite match today's glossy standards. Nevertheless, the inclusion of six acoustic tracks and four videos should attract fans who have seen the star live on his recent UK tour.

The Rapture
 The Rapture Are Alive And Well In New York City (Vertigo 9806897), June 7
 This is the first full-length live DVD from the New York outfit, directed by Patrick Daughters, the helmsman of band's *Love It All* promo as well as the Yeah Yeah Yeahs' *Maps*. Filmed at the band's home city

dvd europe.04

Sponsors line up to support DVD Europe

Pioneer, Pozzoli and Sony DADC have been confirmed as headline sponsors for next month's DVD Europe conference in London. The three companies join Macrovision as sponsors of the event, which is being staged by *Music Week* along with sister magazine *One To One* and takes place at The Congress Centre across the two days of June 8 and 9.

The event is being staged to coincide with the newly rebranded Cads 04 Music Vision Awards, which are being staged at the Royal Lancaster Hotel on the evening of the second day and will feature new categories awarding achievement in the areas of music DVD and television.

The two days will focus on the development of music DVD content, in parallel with the A&R and marketing process. Alongside high-profile projects for superstar artists they will also focus on effective projects for smaller artists on tighter budgets.

With headline speakers set to be revealed over the next two weeks, panellists already confirmed come from sectors as diverse as major and independent labels, retailers, studios and broadcasters. Among those set to speak are MTV Interactive's Matthew Kershaw, D-Fuse's Andy Stiff, Wienerworld's Anthony Broza, The Pavement's Andy Evans, Metropolis's Andy Townsend and 7Digital's Ben Drury.

For more details about the DVD Europe - or Cads 04 Music Vision Awards - contact James Smith on 020 7921 8308 or jsmith@cmpinformation.com.

shows before Christmas last year, the disc draws on an impressively long list of sterling live versions of tracks from the band's *Echoes* album, as well as a handful of promos. It is a well shot and thoughtfully put together package, which will certainly appeal to the fans. Following so soon after their May tour, it should provide a handy reminder of their heady live experience.

Supergrass
Supergrass Is 10 - The Best Of 1994 To 2004 (Rivastone 5545959), June 7
 Accompanying a CD album of the same name, this two-disc set marks a decade of the band. The first disc features an excellent 'Home Movie' with a wealth of material ranging from their beginnings at The Jennifer's to the recording of their albums at Sswinnilla Studios to touring in the US, Australia, Japan and beyond. An off-the-wall commentary from the band plus TV shows and plenty of their own video footage will have strong appeal for fans. Disc two features all their videos from Caught By The Puz to Rush Hour Soul, with highlights including Garth Jennings' inventive puppet promo for Pumping On Your Stereo and Sophie Muller's horror movie-style *Mary*. Director's commentaries on the clips give further insight into their making, while a karaoke option allows fans to sing along. This comprehensive package is backed by a UK tour running throughout May.

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Strong attachments, from manufacturers to DJs, have ensured that the black, shiny format remains a healthy niche in which to operate. Adam Woods highlights the recent trends in the sector.

Wynyl: the groove is in the heart

'Antique' machinery powers vinyl's longevity

The number of presses serving the British vinyl market is remarkably few and, at this stage of the game, it isn't going to go up much; the machinery which powers the vinyl manufacturing sector has long since ceased to be manufactured in its own right.

But whereas the vinyl mastering business suffers from a manufacturing vacuum which has seen the number of replacement parts dwindling to dangerously low numbers, the vinyl pressing sector is, mercifully, rather better served.

"Every part of the press that is there, we can replace," says Gale. "There are plenty of engineering firms that are capable of making the parts for the presses."

Even so, the endless maintenance of the manufacturing infrastructure says much for the love the format inspires. Vinyl Factory's plants at Hayes and Orlake operate only eight or nine machines at any given time, although there are respectively 24 and 19 presses on the two sites.

The maintenance demands of the Hayes presses - EMI 1400 machines designed by EMI during the vinyl boom years, are enormous. "The culture then was one where money was irrelevant," says Mark Wadhwa. "The quality of the record was what counted.

So they made the very best. All the machinery at Hayes in particular is unique and the staff at the two plants are irreplaceable too.

Across the industry, keeping the presses rolling calls for as much skill as the business of pressing the records themselves.

"If something does go wrong, it's about either breaking down another machine to get a part for it," says Jeremy Dahdi. "We have got our sights set on the next five or 10 years. We are very confident of where we stand during that time and that there

are enough parts to keep repairing these machines."

Dahdi himself took over Cops last year from his parents after a career in finance and believes the pressing industry runs on a passion for the discs and their sound. "You have got some very astute engineers working in these factories," he says. "There's a lot of knowledge that is passed down - family tradition that the father passes down to the son. There is a lot emotional attachment

to it."

Slaying power: emotional attachments within the industry have safeguarded the production of vinyl.

"Vinyl is a thriving business," says Vinyl Factory director Tim Robinson, three years on from the company's acquisition of its two vinyl plants at Hayes and Orlake. "Some 80% of singles are vinyl-only and about 90% of single component. There's probably 400 record shops that sell it in the UK. We think the market stands at around 20m records a year; the BPI indicates it is about 4m. There is a huge gulf between what is officially available and what is manufactured and, as manufacturers, we are in a position to recognise that."

In most respects, vinyl is as strong today as it has been at any time in the past decade. Even the BPI figures, which can only ever tell part of the story of a street-level market such as vinyl, reveal robust sales last year of roughly 6m 12-inch singles and 2m albums. Seven-inch singles sales outperformed the previous year in every quarter of 2003 and finally sold more than 750,000 units.

It is a healthy niche which supports a handful of manufacturers, five PVC suppliers, many small record shops and thousands of DJs. But that is not to say that it couldn't use some support, which is where Vinyl Factory sees its purpose in life. The company publishes a magazine and runs a Soho record shop and has plans for an online presence.

"Our aim is really to help facilitate anyone working with vinyl - to help people talk about their product, sell their product and get it made," says Mark Wadhwa, Robinson's partner in Vinyl Factory.

Vinyl Factory's empire began with its acquisition three years ago of PortalSpace, the former EMI plant at Hayes and was swelled not long after by the addition of Orlake, the oldest vinyl pressing facility still operating in the UK.

The company's vinyl-only record shop, Phonica, inhabits the retail space at the front of the Vinyl Factory offices. The company's music and lifestyle magazine, *Faith*, is modelled on a seven-inch single in design terms and is distributed to record shops and other appropriate retailers through Pinnacle in a run of 20,000 copies a quarter. Many people are surer about vinyl, but Vinyl Factory really is serious about vinyl.

In many ways, Robinson and Wadhwa's growth strategy for their company represents something of a master plan for the vinyl market as a whole. "It was a brave move to come into this market," he says with a smile. "But in a way, it is a business where you can make a difference."

Vinyl Factory is not the only company with faith in the demand for vinyl and a powerful sense of the format's cultural importance. Two weeks ago, the vinyl market witnessed a relatively rare piece of corporate activity as the formerly Zomba-owned ASL officially took its place under Bertelsmann's Arvato Storage Media umbrella, which effectively makes it a part of Sonopress UK.

In a vinyl industry which has grown increasingly independent from the wider manufacturing world, Sonopress's adoption of ASL is a rare recognition of the crucial role the format continues to play. ASL turns over 4.5m-5m units a year on 14 presses and may well be the most productive vinyl plant in the UK. "It's like saying Heineken is probably the best lager in the world," says general manager Mel Gale. "But I don't think anyone else has got 14 presses, all operational, on one site."

ASL has made its living almost entirely out of the UK in recent years, but the Sonopress connection clearly offers the company an opportunity to compete for business on the Continent.

"Essentially, it is going to be business as usual, but obviously it opens doors for us into Europe," says Gale, who, incidentally, was once the cellist with ELO. "We



don't get that much business from Europe at the moment, although part of the reason for that is that the UK market fills us up most of the time.

In terms of recent trends, a hesitant market in the first month of this year has given way to respectable trading once again. "There is no pattern with this industry at all," says Joseph Christie, London office manager at Independent Pressing, which presses around 60,000 units a week at its Nottingham plant. "We always know there is going to be a rush for Ibiza, but other than that you just don't know what will happen.

"It was very, very quiet at the beginning of this year, but in the last two months it has gone ballistic. Summer is traditionally very quiet, but two years ago it was very busy and with the way this year is going, we are hoping that will happen again."

Intriguingly, even the troubled health of the mainstream dance market over the past couple of years has not had the effect on overall vinyl production that manufacturers might have expected. According to BPI figures, 12-inch volumes have fallen by around 20% in two years, but seven-inch sales have doubled in the same period.

Funk, techno, house and R&B remain vinyl's leading genres, but a small residual market remains for classical LPs on vinyl and indie music continues to contribute a respectable amount of business. "Things go in cycles," says Mel Gale. "If you are not busy in one genre, you will be busy in another."

The precise reason for the surge in seven-inch sales is something of a mystery even in vinyl circles,



Fact magazine: Vinyl Factory's produced, free magazine for retailers endorses the cultural importance of vinyl

although clearly the availability of 45s by in-demand bands such as The White Stripes and Franz Ferdinand plays a large part.

"Nobody wants to give an explanation," laughs Jeremy Dahll, managing director of manufacturing broker Cops. "I asked my clients too - what is this about? It's almost a fashion thing - that's the general response."

The fact that seven-inch singles can be manufactured for roughly half the price of a 12-inch - at 30p to 40p a time - may also have helped to divert releases into the smaller format. Even so, a measure of the size of the market is that of all the seven-inches sold last year, those which were produced

in the UK will have come from one of only seven British-operated seven-inch presses still remaining from the glory days of the 45.

In a market where quality and experience go hand-in-hand, it is no surprise that the line-up of leading players has changed relatively little in recent years. Factories such as PortalSpace, Orlake, ASL and Nottingham's Independent Pressing continue to produce records to a consistently high standard.

"People have got the odd bit of equipment here and there, but if you do a serious amount of vinyl you are best off going with somebody more established. Someone like PortalSpace is not going to be the cheapest, but you get what you pay for," says Henry Lavelle, founder of Modjo, which brokers vinyl production for labels including Catskills, Fat Cat and Big Love.

Replicators such as MPO and brokers such as Cops manufacture their vinyl in France, but the vinyl shortage and the resulting rush abroad which followed EMI's closure of its Hayes plant in 2001 - subsequently acquired by Vinyl Factory - is not likely to be repeated any time soon.

"It was an absolute nightmare at the time," says Lavelle. "Everybody was going abroad and going to places like the Czech Republic to get vinyl. Luckily supply and demand have equalled out a bit now. We do use people overseas but the bulk of it we manufacture in Britain. In terms of quality, I certainly don't think the UK has anything to worry about."

Ironically, the need for rapid turnaround which is now so standard in the vinyl business offers the British industry its best protection against aggressive competition from

Vinyl has a very influential role in establishing a long-term music trends.

Mark Wadlow, Vinyl Factory

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regions such as Eastern Europe.

"Everybody wants the product tomorrow," says Lavelle. "Nobody can afford to wait. You have got an uphill struggle trying to persuade people to do stuff abroad, because you have got to add two days to your lead times."

Now that the UK has overcome its supply hiccups and re-established itself as an international centre of vinyl manufacturing excellence, it is easy to believe that the format could well thrive even as CD begins to lose ground to the internet. While the vinyl record only seems to look more iconic as time goes by, the public image of the CD is increasingly bedraggled.

"Everybody talks about the download effect and the resulting impact on the volume of sales," says Dahidi. "That has a knock-on effect on vinyl, but those ripples have been felt a lot less by us than on the CD side. Vinyl has been steady apart from the little blip at the beginning of the year. Our clients are constantly doing their promo runs and their commercial runs and it just keeps on."

All the same, the vinyl market is clearly not for just anyone – one of Cops' two regular French manufacturers recently withdrew from vinyl to pursue a relatively strife-free life in optical disc replication.

Although vinyl is a sustainable market, it is not a goldmine. ASL may have moved into a major label group, but in most senses vinyl is an independent industry through and through. Most of its important label clients are indies and the majority of its key retailers are too. It exists largely without major label patronage and runs mostly through independent distribution, which is why the shockwaves from the collapse of distributors



such as 3mv and Prime are felt as strongly in the vinyl world as anywhere else.

"The important thing is to make sure people still pay us – that is the biggest problem we have," says Joseph Christie at Independent, whose constituency is, by his own admission "as indie as it gets", focusing mainly on underground house and hip hop. "The finance from those record labels is very up and down."

But if vinyl supply occasionally comes under threat, demand remains strong and there are those who believe it can only become stronger as the mainstream music industry begins to seep out a future which does not necessarily include

ASL machinery and product: the vinyl plant, one of the few left in the UK, recently moved into a major label group after it was acquired by Bertelsmann's Aravato Storage Media



physical product.

"At a collecting level, we think it will become more and more important," says Tim Robinson. "Vinyl, the people who buy it and the people who sell it have a very influential role in establishing a long-term music trends," Washwa adds.

Even in its current, relatively marginal state, vinyl and the grassroots market it serves provide one of the key supporting columns for the music world as a whole. New technology offers the music industry amazing opportunities, but no-one has yet suggested a way to replicate the entire vinyl culture in a digital world and it is doubtful they ever will.

MUSICWEEK

Music Week Reggae Feature

May 15th Issue

Has recent success changed the way reggae/dancehall is being marketed?

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A spirit of collaboration across the industry will help the Government act in our interests

One voice is louder in Whitehall

EDITORIAL
MARTIN TALBOT



Rarely has a government minister sent such a clear message to the music industry than Estelle Morris did last week. When the arts minister urged the music industry to speak with a single voice, there was no doubting her sentiment.

An entrepreneurial industry such as music has never fit naturally with the idea of government intervention, particularly in the form of hard cash. But support for the music business has never been more essential, whether in helping maintain protection for intellectual copyright or supporting small and medium-sized start-ups, through investment or tax breaks.

And when it comes to arguing the music industry's case, we have clearly not done a good enough job in the past. How else could any of us explain the difference in levels of funding between the music and the film industries in the UK?

In raising the issue, Morris highlighted two methods of communication which are clearly working. The Music Business Forum (MBF) has secured significant victories to date, notably its success in driving forward the industry view on the Communications Bill.

It remains low in profile, but the MBF is clearly held in high esteem by the likes of Morris, who name-

checked it along with the Live Music Forum as the means by which a wide number of views can be communicated simply, directly and with some emphasis.

Whether it is through the MBF itself, or another, similar unit bringing together all interests, there is a clear model here which we can work with.

There will always be disputes. Business would not be business without a degree of to-ing and fro-ing. And negotiation is what the music industry has always been about.

Indeed, for some months now, the UK music business has been bashing its heads together over various disputes – covering issues such as royalty rates on DVD and online music distribution, to name but two.

The discussions to bring together Aim and the BPI have also faltered, perhaps terminally. But it is essential that a spirit of collaboration remains alive through the industry.

If the business of making music is ever to earn the support it undoubtedly deserves, it is essential that we listen to Estelle Morris's clear message. As arts minister, she has the power to help in some of the many challenges which lie ahead for everyone in the music business.

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Linking GWR to downloads will offer instant appeal

VIEWPOINT
RALPH BERNARD



The launch this week of GWR's Hear It, Buy It, Burn It service is a world first, linking what the listener hears on a radio station to what he or she buys on a legal music download site.

It provides the answer to that common blockage in the urge to buy – you know you like the music, but you don't know what it's called. Apathy or simply that embarrassing humming in the record shop could become a thing of the past as www.hearitbuyitburnit.com will show the song that is playing at that very moment on the radio station – and then, through a simple

Each week we meet with the OD2 team to share our playlist plans

series of mouse clicks, enable you to hear the song as an audio stream, rent it for a limited period, or buy it and keep it for ever.

The innovative part of this initiative is getting the radio station's music playlist to link to the music download system so that the song playing on the radio appears at the top of the download page when you link in, with the previous nine songs also displayed.

The music industry has under-

standably been concerned that illegal music downloading could kill off its business. GWR's initiative not only supports legal music downloading – making it a cool and easy thing to do – but also opens the door to a much deeper relationship, giving the music industry an insight into the understanding radio stations have of what their listeners want.

Making sure that the songs we're playing are available to buy online is key to the service. The music content of Hear It, Buy It, Burn It is provided exclusively by OD2. Each week we meet with the OD2 team to share our playlist plans with them and highlight songs we think will attract high download demand. They can then make sure that the songs are available for download by the time the playlist goes to air.

Hear It, Buy It, Burn It will bring many radio listeners to music downloading for the first time. It will also bring a better understanding of listeners' tastes to the music industry and strengthen the symbiotic relationship between radio and the music industry. We need the industry to make the music; it needs us to play it.

Ralph Bernard is GWR executive chairman.

Who can the BBC recruit to replace Parry?

The big question

With Michael Parkinson packing his bags and taking his chat show to ITV, who could the Beeb bring in to fill the great marf's shoes?

Steve Morton, Virgin Records director of media

"Jonathan Ross is the successor to Parkinson without a shadow of doubt. He does great interviews, which are a bit more raucous than Parkinson but, with his age, he's going to be more relaxed. There is no-one else they could put on there. He'd sit well at 10 o'clock on a Saturday night."

Judd Lander, Fleming Comonly Lander partner

"Stephen Fry could do it because he's very articulate and relaxes people. He would be a brilliant replacement if the Beeb were willing to do it."

Bob Lewis, former Bard director general

"It needs to be someone with intellect and wit. Why not bring back Angus Robertson or some mature person with proper manners?"

Victoria Newton, The Sun's showbiz editor

"Somebody with a track record of being funny and interviewing well, maybe Graham Norton."

Richard Wootton, boss of indie retailer Animate

"I guess it should be Jonathan Ross. He is so full of his own importance

not to be overawed by the super egotistical heavyweight stars that love to talk about themselves."

Elliot Fouben, Welsh Music Foundation CEO

"Michael Moore presents Les Is Moore, a groundbreaking chat show where the guests join in a reality weight-loss programme. Chuckie as Eddie Elzard gibbers through his old class dietary regime, guffaw as that old lass from Driving School steers an exercise bike under a bus and nod sagely as Germaine Greer pontificates on the role of the contemporary feminist in television. With some candour thrown in."

Paul Birch, Revolver Records boss and Music West Midlands account secretary

"I love Johnny Vaughan. I have never understood why he has never hosted The Brits. He is fantastic and is so 'now'."

Bill Holland, Universal Classics & Jazz divisional director

"There's no-one else that could take his crown. He's got a genuine love of culture and music right across the genres – not just the old jazzy type of music that appeals to me. And he's a man of integrity."

Fran Newkirk, PPL chairman & CEO

"Bill Holland is just as erudite and attractive to women as the great master himself and one of the few people I can think of who can talk more than anyone, including myself."

Club Charts 01.05.04

The Upfront Club Top 40

Position	Artist	Track	Label
1	BASTIAN	YOU'VE GOT MY LOVE	Mercury
2	FATHEADLESS MASS	DESTRUCTION	Decca
3	CHRISTINA MILITAN	FABULOUS DIP IT LOW	Mercury
4	DI SHARON O'LOVE & 3 ELEMENTS	FEAT. LEANI EAST CAR	Mercury
5	SYSTEM OF A LUP	LIVIN'S SOUL	Mercury
6	THE ANHARRIC	LOVE CAN DO	Mercury
7	TESTO FEAT. BT	LOVE COMES AGAIN	Mercury
8	RON VAN DER BEEK	TIMELESS (KEEP ON MOVING)	Mercury
9	PEYTON HIGHER	PLACE	Mercury
10	JAMESON FEAT. TERRI WALKER	COMMON GROUND	Mercury
11	DEEPEST BLUE IS IT A SIN		Mercury
12	BOONIE PLAMP'S SUNNY		Mercury
13	COLDTRAP	STRICT MACHINE	Mercury
14	SHARPSHIFTERS	LOAS THEME	Mercury
15	Q-ZONE	BRAGGOS/FEAR/DIEN/TEI	Mercury
16	SEAN WATKINS	FOR YOU	Mercury
17	MONKEY BARS FEAT. GABRIELLE WIDMAN	SHUGGIE LOVE	Mercury
18	ARMAND VAN HELDEN	HEAR MY WAAVE	Mercury
19	KELLS	RICK ME	Mercury
20	POP HEAVEN & EARTH		Mercury
21	JODY LEI	JUST THE MUSIC	Mercury
22	SIA	BREATHE ME	Mercury
23	SCOOTER	JUGA JUGA	Mercury
24	PINK	LAST TO KNOW/ROULETTE/GOOD IS A JO	Mercury
25	FRANKIE & J	RIGHT BACK	Mercury
26	ANGEL CITY FEAT. LARA MACLELLAN	TOUGH ME	Mercury
27	GLADIATOR FEAT. IZZY NOW	WE ARE FREE	Mercury
28	REZONANCE	Q FEAT. MAZE/SWEETHEART	Mercury
29	DARK GLOBE FEAT. AMANDA	GHOST BREAK MY WORLD	Mercury
30	LOU REED	SATELLITE OF LOVE	Mercury
31	TOR	COMING DOWN/LOVE	Mercury
32	MARTIN SOLIVER	ROCKIN' MUSIC	Mercury
33	ALBERT VORNE	A LEADEN DAY	Mercury
34	B*P*U*V		Mercury
35	DIANA ROSS	UPSIDE DOWN/YOU KEEP ME HANGIN' ON	Mercury
36	KANE	RAIN DOWN ON ME	Mercury
37	PUMPKIN	CHESS/ THE DAY	Mercury
38	STYLES & BREEZE	YOU'RE SHINING	Mercury
39	EIGHT SUPERHEROES		Mercury
40	EMMON F*CK IT		Mercury

Bastian track rules

By Alan Jones
Widely compared with funky French exports Daft Punk and Mirwais, Bastian's lead single 'You've Got My Love' is the new number one on the Upfront Chart, outperforming – but only just – Miss Destruction's 'Faithless'. First single in two years, which lags 8-2 and misses pole position by a 396 margin, Bastian's single is the second number one from three singles this year for Red Kandi, emulating Stormbrides. Put 'Em High' and leading Raydon's Higher Place, which sport two weeks at number two, but never quite took that final step.

If the Bastian single is anything like as tenacious as its predecessors, it will have a long chart life – Stormbrides's single spent six weeks in the top 10, 11 weeks in the top 20 and 16 weeks in the top 40, before departing a fortnight ago. And Peyton's single is currently in its sixth week in the top 10. The Bastian single already has them beaten on one count, moving 19-15 on the Commercial Pop Chart this week, beating the number 17 peak of Pat Em High and the number 19 peak of Higher Place.

Meanwhile, more than a year after her debut single 'Showdown' peaked at 34 on the OTC chart, promising British R&B prospect **Jody Lee** is back, and tops the Commercial Pop Chart with upcoming single 'Just The Music', thanks to Tigerstyle and Shanghai Surprise mixes. Let's single – on 'Independent' – also debuts at number 29 on the Urban Chart and climbs 36-21 on the Upfront Chart. Its Commercial Pop victory over Scooter's 'Juga Juga' was by a fairly comfortable margin – 17% – but the latter track is one of three All Around the World releases gaining ground in the Top Five, and likely to be challenging for honors next week. The others? Frankies' U Right Back (up 12-4) and Rezonance's 'Sweetheart' (6-5).

No change at number one on the Urban Chart, where **Mario Winans**, dated and abetted by P Diddy and Enya, leads at the top of the chart with 'I Don't Wanna Know On the Face of It'. **Cassidy's** 4-2 move with Hotel brings him closer to topping Winans. In reality, however, Winans' lead at the top of the chart is an impressive 56% and growing, so don't expect him to be dethroned any time soon.



Bastian: signed at post by Bastian



Frankies: making gains on Urban list

TOP 10 UPFRONT CLUB BREAKERS

Week	Artist	Track	Label
1	RED KANDI	EM HIGH	Mercury
2	RAYDON	SHARPSHIFTERS	Mercury
3	CANOE	DAY 1	Mercury
4	HONDA	REMEMBER THE DANCE	Mercury

DI Lawrence John Vs The Foundations
Including 'There's a Publisher's Assistant'

COMMERCIAL POP TOP 30

Week	Artist	Track	Label
1	JODY LEI	JUST THE MUSIC	Mercury
2	SCOOTER	JUGA JUGA	Mercury
3	PINK	LAST TO KNOW/ROULETTE/GOOD IS A JO	Mercury
4	FRANKIE & J	RIGHT BACK	Mercury

MUSICWEEK

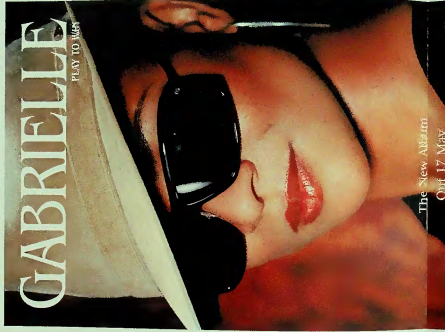
The Official UK charts 08.05.04

SINGLES

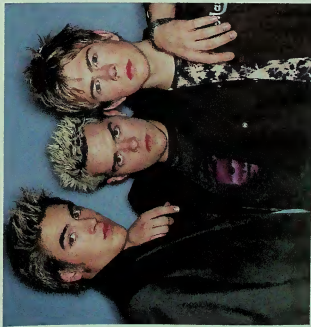
1	1	EAMON F**K IT (I DON'T WANT YOU BACK)	Arca	J	Universal					
2	4	BUSTED AIR HOSTESS	Interzone/Polydor							
3	2	ID-12 MY BAND	Lowland/Dup9 Records							
4	5	THE STREETS FIT BUT YOU KNOW IT	Epic							
5	4	ANASTACIA LEFT OUTSIDE ALONE	Universal							
6	5	THE RASMIUS IN THE SHADOWS	J							
7	3	MAROON 5 THIS LOVE	Arca							
8	6	USHER FEAT. LIL' JON & LUDACRIS YEAH	RCA							
9	11	HIM SOLITARY MAN	Dun							
10	10	BOOGIE PIMPS SUNNY	All Around The World							
11	11	SPECIAL D COME WITH ME	All Around The World							
12	10	DJ CASPER CHA CHA SLIDE	All Around The World							
13	9	MCFLY FIVE COLOURS IN HER HAIR	Universal							
14	12	TWISTA SLOW JAMZ	Atlantic							
15	14	JOE FEAT. G-JUNIT RIDE WIT UMORÉ & MORE	Jag							
16	8	FRANZ FERDINAND MATTINÉE	Domino							
17	17	BLUE BREATHE EASY	Innocent							
18	27	BRITNEY SPEARS TOXIC	Jag							
19	16	MARCOTIC THRUST I LIKE IT	Fire 2 Air							
20	20	NEED SHE WANTS TO MOVE	Vish							
21	21	BEYONCÉ NAUGHTY GIRL	Columbia							

ALBUMS

1	1	ID-12 WORLD	Interzone							
2	1	GUNS N' ROSES GREATEST HITS	Columbia/Polydor							
3	2	ANASTACIA ANASTACIA	Epic							
4	5	MAROON 5 SONGS ABOUT JANE	J							
5	4	USHER CONFESSIONS	Arca							
6	8	SCISSOR SISTERS SCISSOR SISTERS	Polydor							
7	7	SNOW PATROL FINAL STRAW	Felony/Polydor							
8	11	SHADOWS LIFE STORY	Universal/PI							
9	6	EAMON I DON'T WANT YOU BACK	Jag							
10	17	FRANZ FERDINAND FRANZ FERDINAND	Domino							
11	23	LEANN RIMES THE BEST OF	Columbia/PIG							
12	9	NORAH JONES FEELS LIKE HOME	Blue Note							
13	3	PRINCE MUSICOLOGY	Columbia/PIG							
14	10	THE RASMIUS DEAD LETTERS	Midler							
15	11	DIANA KRALL THE GIRL IN THE OTHER ROOM	Warner							
16	14	KATIE MELUA CALL OFF THE SEARCH	Domino							
17	19	KANYE WEST THE COLLEGE DROP-OUT	Roc-A-Fella/PJ/Jag							
18	18	THE BETA BAND HEROES TO ZERO	Regal							
19	15	ABBA GOLD - GREATEST HITS	Polydor							
20	20	JOSS STONE THE SOUL SESSIONS	Real Gone Music							
21	16	GEORGE MICHAEL PATIENCE	Regal							



20	NERD SHE WANTS TO MOVE	Veiga
21	BEYONCÉ NAUGHTY GIRL	Columbia
22	WOLFMAN FEAT. PETE DOHERTY FOR LOWERS	Barb's Beat
23	JC CHASEZ SOME GIRLS/BLOWIN' ME UP	Jive
24	DOGS DIE IN HOT CARS GODHOPPING	V2
25	JAMES FOX HOLD ON TO OUR LOVE	Sony Music
26	KANYE WEST THROUGH THE WIRE	Rock-A-Fella/Jay-Z
27	JAMELIA THANK YOU	Parade
28	OUTKAST FEAT. SLEEPY BROWN THE WAY YOU MOVE	Arista
29	OCEAN LAB SATELLITE	Nike
30	PINK LAST TO KNOW	Arista
31	AGNETHA FALTSKOG IF I THOUGHT YOU'D EVER...	WEA
32	MARILLION YOU'RE GONE	Island
33	JANET JACKSON JUST A LITTLE WHILE	Veiga
34	ALEX CARTANA HEY PAPI	EMI
35	PLUMMET CHERISH THE DAY	Motown
36	HILARY DUFF COME CLEAN	Hollywood
37	LASGO SURRENDER	Parade
38	GEMMA FOX FT MC LYTE GIRLFRIENDS STORY	Payday
39	DIDO DON'T LEAVE HOME	Cherry/Arts
40	ATOMIC KITTEN SOMEONE LIKE ME/RIGHT NOW...	Innocent



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COMPLATIONS

1	NOW THAT'S WHAT I CALL MUSIC! 57	Entertainment Weekly
2	3 ULTIMATE DIRTY DANCING (OST)	RCA
3	2 CLUBLAND X-TREME 2	UMG/World
4	4 POP PRINCESSES	Universal TV
5	5 BACK TO THE MOVIES - HITS FROM THE FLIX	Wegman
6	6 ANNUAL SPRING 2004	Melody of Sound
7	7 ANSWERS OF OLD SKOOL	Ingram
8	8 LATE NIGHT MOODS	Wegman
9	7 BEST OF R&B	Ent. Weekly
10	6 WESTWOOD - THE JUMP OFF	Del. Jane/Memory
11	10 KILL BILL VOL. 1 (OST)	Mosdef/Warner Bros
12	9 FLOORFILLERS	UMG/World
13	8 THE ULTIMATE FUNK PARTY	W&M
14	13 KILL BILL VOL. 2 (OST)	Mosdef/Warner Bros
15	12 BONKERS 12	Island
16	11 BEST WORKSHOP SONGS EVER	Viper/EMI
17	14 LOVE ACTUALLY (OST)	Island
18	16 TWISTED DISCO 0204	Island
19	6 THE VERY BEST OF NEW WOMAN	Viper/EMI
20	15 SUPERBAD	Warner Dance

FORTHCOMING

KEY SINGLES RELEASES	KEY ALBUMS RELEASES	
FIA TO MERCURY	THE BEASTIE BOYS TOO CAPTIVOL	JUNE 18
MOTY THE UNIVERSAL	FAITHLESS NO ROOTS OVERWINTER	JUNE 21
BLACK EYED PEAS LET'S GET IT STARTED	KANYE WEST THE DEF JAM/KOLONY	JUNE 7
ASAP ROCKY THE BLACK MUSEUM	PETER ANDRE THE BEST OF PARDON ME	JUNE 7
SWISS SISTERS LAURA PUNSON	THE WOODS LARRY PETER & THE PROSELES OF	JUNE 7
FAITHLESS WEAPONS OF MASS DESTRUCTION	ALABAMA ESTE EASY WEST	MAY 31
CHERNOBYL	AVRIL LAVINE UNDER MY SKIN/ARISTA	MAY 31
LEMON PRESERVE SONY	KEVIN LITTLE KEVIN LITTLE ATLANTIC	MAY 24
PETER ANDRE ISLANDIA EAST WEST	ADAM MARSHALLETT SO CALLED... MARSHALLETT	MAY 24
KILLS ROCK ME YOUNG	THE WOODS JOHN UNDEE DOGS	MAY 17
THE WOODS JOHN UNDEE DOGS	MARSHALLETT YOU ARE THE CLARITY	MAY 17
AVRIL LAVINE DON'T TELL ME I'M DRUNK	SANCTUARY	MAY 17
GARIBOLDI SWEET SWEET SWEET	KEANE HOPES AND FEARS ISLAND	MAY 10
THE WOODS JOHN UNDEE DOGS	THE STREETS A GRAND DONT... 579	MAY 10
ROMAN KEATING A LEAN RIMES LAST THING		
ON MY MIND YOU'VE GOT THIS		

20	JOSS STONE THE SOUL SESSIONS	Arista/Island
21	GEORGE MICHAEL PATIENCE	Island
22	BAY CITY ROLLERS THE VERY BEST OF	Island
23	WILL YOUNG FRIDAY'S CHILD	\$
24	ROMAN KEATING TURN IT ON	Payday
25	AGNETHA FALTSKOG MY COLOURING BOOK	WEA
26	ATOMIC KITTEN THE GREATEST HITS	Innocent
27	DIDO LIFE FOR RENT	Cherry/Arts
28	OUTKAST SPEAKERBOXXX/THE LOVE BELOW	Arista
29	THE ZUTONS WHO KILLED THE ZUTONS?	Dolby/Done
30	NERO FLY OR DIE	Veiga
31	NO DOUBT THE SINGLES 1992-2003	Innocent/Polydor
32	ALICIA KEYS THE DIARY OF	J
33	NORAH JONES COME AWAY WITH ME	Parade
34	ENGELBERT HUMPERDINCK HIS GREATEST LOVE...	Universal TV
35	BLACK EYED PEAS ELEPHINK	Atlantic
36	JAMIE CULLUM TWENTYSOMETHING	Atlantic
37	NELLY FURTADO FOLKLORE	Dunwell/Polydor
38	SARAH MC LACHLAN AF TER GLOW	Arista
39	BUSTED A PRESENT FOR EVERYONE	Universal
40	MARIO WINANS HURT NO MORE	Red Bay



DIZ: STRAIT IN AT NUMBER ONE

PRE-RELEASE AIRPLAY TOP 20	Label	Artist/Title	Genre
1	CHRISTINA MILLEN	UP & DOWN	Ballad/Pop
2	THE QUIET ONNES		Country
3	KELLY ROWLAND		Pop
4	ADAM LAMBERT	WALK AWAY	Pop
5	FRANKIE FREDRIKSZ	ALMOST BY YOUR SIDE	Pop
6	MARCO LONT	WANDA WANDA	Pop
7	THE STRO	FEAR BT LOVE COMES AGAIN	Pop
8	PRINCE & THE NEW POWER GENERATION	THE LOVE WE BELIEVE IN	Pop
9	THE STRO	FEAR BT LOVE COMES AGAIN	Pop
10	MARKY SPENCER	WICKED MUSIC	Pop
11	THE STRO	FEAR BT LOVE COMES AGAIN	Pop
12	ASAP ROCKY	FEAR BT LOVE COMES AGAIN	Pop
13	RODOLFO TORRES	FEAR BT LOVE COMES AGAIN	Pop
14	THE STRO	FEAR BT LOVE COMES AGAIN	Pop
15	THE STRO	FEAR BT LOVE COMES AGAIN	Pop
16	THE STRO	FEAR BT LOVE COMES AGAIN	Pop
17	THE STRO	FEAR BT LOVE COMES AGAIN	Pop
18	THE STRO	FEAR BT LOVE COMES AGAIN	Pop
19	THE STRO	FEAR BT LOVE COMES AGAIN	Pop
20	THE STRO	FEAR BT LOVE COMES AGAIN	Pop

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COOL CUTS CHART

Label	Artist/Title	Genre
1	HELS TRUCKLE	Pop
2	KEVIN SIMONS	Pop
3	THE QUIET ONNES	Country
4	THE QUIET ONNES	Country
5	THE QUIET ONNES	Country
6	THE QUIET ONNES	Country
7	THE QUIET ONNES	Country
8	THE QUIET ONNES	Country
9	THE QUIET ONNES	Country
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16	THE QUIET ONNES	Country
17	THE QUIET ONNES	Country
18	THE QUIET ONNES	Country
19	THE QUIET ONNES	Country
20	THE QUIET ONNES	Country

URBAN TOP 30

Label	Artist/Title	Genre
1	MARCO LONT	Pop
2	THE QUIET ONNES	Country
3	THE QUIET ONNES	Country
4	THE QUIET ONNES	Country
5	THE QUIET ONNES	Country
6	THE QUIET ONNES	Country
7	THE QUIET ONNES	Country
8	THE QUIET ONNES	Country
9	THE QUIET ONNES	Country
10	THE QUIET ONNES	Country
11	THE QUIET ONNES	Country
12	THE QUIET ONNES	Country
13	THE QUIET ONNES	Country
14	THE QUIET ONNES	Country
15	THE QUIET ONNES	Country
16	THE QUIET ONNES	Country
17	THE QUIET ONNES	Country
18	THE QUIET ONNES	Country
19	THE QUIET ONNES	Country
20	THE QUIET ONNES	Country

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Label	Artist/Title	Genre
1	FRANKIE FREDRIKSZ	Pop
2	FRANKIE FREDRIKSZ	Pop
3	FRANKIE FREDRIKSZ	Pop
4	FRANKIE FREDRIKSZ	Pop
5	FRANKIE FREDRIKSZ	Pop
6	FRANKIE FREDRIKSZ	Pop
7	FRANKIE FREDRIKSZ	Pop
8	FRANKIE FREDRIKSZ	Pop
9	FRANKIE FREDRIKSZ	Pop
10	FRANKIE FREDRIKSZ	Pop
11	FRANKIE FREDRIKSZ	Pop
12	FRANKIE FREDRIKSZ	Pop
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14	FRANKIE FREDRIKSZ	Pop
15	FRANKIE FREDRIKSZ	Pop
16	FRANKIE FREDRIKSZ	Pop
17	FRANKIE FREDRIKSZ	Pop
18	FRANKIE FREDRIKSZ	Pop
19	FRANKIE FREDRIKSZ	Pop
20	FRANKIE FREDRIKSZ	Pop

With the launch of *Mania* (pictured) through BMG next month, pop producer **Brian Higgins** is reinventing his Xenomania production house as a fully-fledged imprint

Quickfire

Xenomania has been in existence since 1996, so what is the motivation behind its development into a label? We have spent the past two years working on certain pop acts and other projects such as St Etienne, so we have been very lucky to spread ourselves widely. But I think we felt that a label was a natural progression.

When you are brought in to work as a producer on projects you work as something for five or six days, and you can get very, very good at doing that, but I find it starts to limit you creatively, because you are only involved at the end of the creative process. You don't have the time to experiment the way you want to. It is harder when you are working with an established pop act or where the record label is laying down the parameters for you.

That has been very good for us, but I am dead keen to break new artists and become more involved throughout the creative process from the beginning to the end. The idea of being able to have a blank sheet of paper and, at the end of three months, you have filled it, that is exhilarating.

So, who are Xenomania?
Xenomania basically centres around me, my creative partner **Miranda Cooper** and business director **Sarah Smart**. Currently we have six musicians, including myself, and three writers, including myself, and two A&R consultants.

We have two acts signed to BMG. *Mania* are two writers who worked out of here and started denning together. Their voices are fantastic. The other artist *Eve* is more of an



MOR-type project. I think it sounds somewhere between *Suzanne Vega* and *Scott Walker*.

We have some other development acts, too: an urban act, an MC, with a fantastic singing voice called *Justin*; another solo female who reminds me more of *John Lydon* than anything else; and we are working on our own male and female groups. It is absolutely across the board.

Mania and *Eve* were signed to BMG after I met (head of A&R) **David Field**, who was fantastic and was dead keen to work with us. We don't really work with too many companies; we work with BMG and Universal because the people in those companies really like what we do, but we don't really sell ourselves. If people like us, I like the idea that they will search us out. **But you won't stop with other acts will you?**

No. We are working with *Girls Aloud* and *Texas* at the moment. We have done six new tracks with *Texas*, which all sound fantastic. And with *Girls Aloud*, we are making the whole album, and that's just been fantastic fun. Plus, we are going to work with

New Order as well and with *St Etienne* on their new album. **Your current hot streak, after the past 12 months with *Girls Aloud* and *Sugababes*, is not your first taste of success, is it? What have you learned over the years from the ebbs and flows of fashion?**

I'm pleased that I know how to reinvent myself. I was only the songwriter of *Believe*, not the producer, and I didn't get a lot of work out of it. In the years between that and *Round Round*, I spent a lot of time learning how to do what I'm doing now.

The response to the music we are delivering this year is as enthusiastic as it was last year. But the bottom line is what the radio and the public think. The important thing is making sure you don't lose that connection.

This is my second or third stint at being a success. Maybe one day I will suss out how to keep it going. It never gets easy.

Mania's Looking For A Place single is scheduled for release through BMG on June 28, with their album due in the autumn.

DOOLEY'S DIARY



All change at the top

Remember where you heard it: It may be a *Bark* Holiday week this week, but look out for some important news. One west London MD looks set to start racking up some serious air miles. Plus, a new director general is due to be confirmed at **British Music Rights**, along with a new legal chief at the **BPI**. Two moves which will free up a couple of desks at the **IFPI**. *Def Leppard* fans may be excited by word that *The Darkness* have approached legendary producer **Mutt Lange** to work on that potentially difficult second album. Over at the **Music Radio Conference** last Wednesday, host **Stuart Maconie** was amused to see **George Michael**, **Elton John** and **Robbie Williams** in a three-way battle to be named UK radio's most popular artist of the past 20 years. "What a carousing weekend that would be," he mused. Expect handbags at dawn, however, with two of them after **George Michael** beat **Elton** into second place on the list. "Elton will be pleased!" the former *Wham!* man observed, tongue in cheek, from the conference rostrum as he collected his award. There was sign of alarm among certain leaders of the **BPI** after former *Universal* man and keynote speaker **John Kennedy** inadvertently revealed the code name for extending the strategy of suing fish-shops to markets outside of the **US-Operation Hubcap**. **Busted!** will be

thrilled to learn *The Who's* **Roger Daltrey** is an admirer of the groundbreaking pop trio. **Daltrey** told **Bob Harris** in an interview at the conference he thought they were "a bloody good rock band". *Whispering Bob*, meanwhile, was delighted about the existence of brand new *Who* recordings. "It's the first new material in 22 years," **Harris** calculated. "The first good material in 25 years," clarified **Daltrey**. Fellow conference speaker and arts minister **Estelle Morris** was not without her own moment, as **Fergal Sharkey** attempted to clarify that radio pirates will only be barred from operating a **Community Radio** licence if they have been convicted for operating an illegal service in the previous five years. "So, only those who have got away with it will be able to apply," she clarified, with a sarcastic smile. It was a busy old Wednesday for **Ann Newkirk**. Not only was he at the conference to present **George Michael** with his award, but later on that night he and wife **Sara** **John** accepted an invitation from Prime Minister **Tony Blair** to attend a reception to celebrate **New Europe**. After **Telstar** partially blamed lack of radio support for its demise, **Dooley** notes that a new poll reveals that **Craig David** and **Mis-Teeq** were among the 10 most-played acts on UK radio last year. Two *Cultures* *Clash* books set to be a particularly apt title for the next album due from **Wall of Sound**. It's mad, but apparently **Suggs**, once a regular (drinker and performer) at **Camden's** **Dublin Castle**, has volunteered to help out as a local council music advisor. **Chris Smart** will work to throw his hat in the ring. Taking your eight- and 12-year-old kids on a holiday with the *Osbourne*s is bound to be an education. That was the discovery for **Sony's** promotions guy **Adrian Williams**, back from a break in *Malibu* with TV's favourite family. For the *Sony*'s kids, he notes, "They learnt a few new words."



While the day itself may have been the focus for all the chat and intellectual sparring, the evenings either side of *Music Radio* was when the most fun was had. **Sony** communications chief and deputy chair of the conference organising

committee **Gary Farrow** stumped up for a glittering dinner the night before the event at **Sony HQ**, with individuals such as **BBC's** **Jenny Abramsky**, **Radio Two's** **Lesley Douglas**, **BMG's** **John Myers**, **Capitol's** **Keith Pringle**, as well as

Sony chairman **Rob Stringer** and Warner chairman **Nick Phillips**, and many others in attendance (left). At the end of the day itself, a party to celebrate 20 years of the *Music Radio* conference saw **Chris Wright** receiving the *Radio Academy* **PRS**

Award for Outstanding Contribution to *Music Radio* from **Si** **George** **Marlin** (**Wright** is pictured, right, with **Si** **George** and **PRS's** **John Axon**). Later, **Robin Gibb** presented the **Scott Piering** Award to **Fergal Sharkey**, while the wistful

of *Colony* turned up to present a national pluggage group to **Kevlin McCabe** of *Parlophone*, and **Atomic Kitten's** **Li McLarnon** presented a regional pluggage award to **Jason Bailey**, **Martin Finn** and **Laurence Parkes** of *Virgin Records*.

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Week 18

TV & radio airplay p22 > Cued up p26 > New releases p28 > Singles & albums p30

KEY RELEASES

ALBUMS

THIS WEEK
 Cerma Fox Messy (Polydor), Ryan Adams Love Is Hell (Lost Highway), The Roots Best Of The Procs - Wave Of Mutation (4AD), Carla Bruni Quelqu'un Ma Dit (V2), Manilow Marbles (Infectio).

MAY 10
 Various Roc: Files Vol. 1 (Roc-A-Fella/Def Jam), Youcandanceinmilo All Roads To Fault (Polydor), Keane Hopes And Fears (Island), The Streets A Grand Don't Come For Free (679), Asher D The Street Sliding (Independiente).

MAY 17
 Ash Molobow (Infectio), Alanis Morissette So-Called Chaos (Maverick), The Charlatans Up At The Lake (Universal), Gabrielle The Go Beat, Kathryn Williams Relations (EastWest), Graham Coxon Happiness In Magazines (Transcopic/Parlophone), Gomez Split The Difference (Hul), Morrissey You Are The Quarry (Sanctuary), Christina Milian It's About Time (Mercury).

SINGLES

THIS WEEK
 Kanye West's Changing (Island), Gabrielle Stay The Same (Go Beat), Ronan Keating & LeAnn Rimes Last Thing On My Mind (Polydor/Curb), Natasha Bedingfield Single (Plowgenic), Christina Milian It's About Time (Mercury).

MAY 10
 Jay-Z 99 Problems/Dirt Off Your Shoulder (Roc-A-Fella/Def Jam), Avril Lavigne Don't Tell Me (Arista), Joss Stone Super Duper Love (Virgin/Rebeltune), Goldfrapp Strict Machine (Mute), Morrissey Irish Blood English Heart (Attack/Sanctuary).

MAY 17
 Spice Ornic I Could Be The One (Virgin), The Corrs Summer Sunshine (EastWest), Cassidy feat. R Kelly Hotel (Arista), Ferry Corsten It's Time (Position), Kevin Little Last Drop (Atlantic), Muse Sing For Absolution (Island/Mca).

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Ronan Keating & LeAnn Rimes: Last Thing On My Mind duet boosted by tinsy chat show performance

The Market

Album artists prosper

Alan Jones
 While singles sales made a modest decline last week - dipping by 6% but staying just above the psychologically important 500,000 mark for the 10th straight week - albums enjoyed a strong week, with compilations up by 1% and artist albums scooting to a 13% gain week-on-week.

The hot new attraction in the album market was **D12's** second

album, which opened as expected at number 1, with an excellent first week of 76,666. While that meant that Guns 'N' Roses Greatest Hits was toppled from pole position, the rockers retrospective upped interest by 7% in the week, selling a further 82,154 copies to bring its overall tally to 623,101 in just seven weeks. Buoyed by the introductory single Left Outside Alone, which registers its sixth straight week in the top five, Anastacia's self-titled album also continues to do well, increasing week-on-week by 1% as it dips 2-3.

Meanwhile, Maroon 5's debut album Songs About Jane continues to strengthen, climbing to a new peak at number 4. The album has increased sales seven weeks in a row, and reached new

peaks in each of the last six weeks, with an 89-72-48-32-7-5-4 trajectory.

Elsewhere in this issue we note the impact of an April 24 Parkinson performance on Sarah McLachlan's current album Afterglow. Patsy's other musical guests on said show were Ronan Keating and LeAnn Rimes, who performed their duet Last Thing On My Mind. The song - out today as a single - appears on Keating's Turn It On and Rimes' Best Of albums, both of which make dramatic improvements. Rimes' album enjoys a 122.7% increase in sales and jumps 23-11 as a result. Keating's album catapults 178-24, with sales up 1029%. It's the second highest position yet held by Keating's album, being beaten only by the 21 debut it made last November.

MARKET INDICATORS

SINGLES

Sales versus last week: -5.7%
 Year to date versus last year: -9.9%
 Market shares
 Zomba 23.9%
 RCA/Arista 14.6%
 Polydor 8.9%
 WEA London 8.0%

ALBUMS

Sales versus last week: +12.8%
 Year to date versus last year: +0.9%
 Market shares
 Polydor 27.3%
 RCA/Arista 15.5%
 Sony Music 11.6%
 Parlophone 5.9%
 Universal Island 5.3%

COMPILATIONS

Sales versus last week: +2%
 Year to date versus last year: +2.9%
 Market shares
 UMGV 35.5%
 EMI Virgin 26.3%
 RCA/Arista 11.9%
 Ministry of Sound 10.6%
 WEA London 4.9%

THE BIG NUMBER: 12,626

The number of 7-inch singles sold last week. That's the highest tally for any week this year.

RADIO AIRPLAY

Market shares
 RCA/Arista 25.6%
 Polydor 19.3%
 Island 10.3%
 Sony Music 9.2%
 Zomba 6.9%

UK SHARE

Origin of singles sales (Top 75): UK 54.7%, US 32.0%, Other 13.3%.
 Origin of albums sales (Top 75): UK 50.7%, US 42.7%, Other 6.7%.

FAST CHART

SINGLES

NUMBER ONE
EAMON F "K.I.T. Jive
 His album backs down to number nine but Eamon's debut single, which originally reached number 46 on import and contains a total of 13 explives, registers its third straight week at number one with a small (22%) dip in sales to 79,293 - that's over 50,000 more than runners-up Busted sold.

ARTIST ALBUMS

NUMBER ONE
D12 D12 WORLD Interscope/Polydor
 4th number one album in a row by a US artist but the first hip hop album to top the chart in the UK since D12's mainman Eminem's The Eminem Show spent five weeks at the summit in 2002.

COMPLIATIONS

NUMBER ONE
NOW 57 EMI/Virgin/UMTV
 Now well past the 600,000 mark, Now! 57 has sold 400,000 copies more than the year's second biggest selling compilation, Ultimate Dirty Dancing.

SCOTTISH ALBUMS

NUMBER ONE
D12 D12 WORLD Interscope/Polydor
 Scots act Frank Ferdinand, the Bay City Rollers and the Bala Band all crowd into the Top 10 alongside Scots-based (but Irish) Snow Patrol whose Polydor album Final Straw continues to sell well, but none of them is strong enough to prevent D12 from giving hip hop an extremely rare number one berth in the border.

AIRPLAY CHART

NUMBER ONE
DIDO DON'T LEAVE HOME Cheeky/Wrista
 Its BMG's week at the apex of the airplay chart. Even though Britney Spears' six week reign is over or close to it, the two 1-5, they control the top three corners of Eamon, Maroon 5 and new chart champ Dido, as well as appearances elsewhere in the Top 20 by Usher, Natasha Bedingfield, Will Young and OutKast.

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TV Airplay Chart

Pos	Weeks on Chart	Artist	Title	Genre	Pos
1	1	THE RASMUS IN THE SHADOWS		INDIE/SH	511
2	1	EAMON F* K IT (I DON'T WANT YOU BACK)		JIVE	501
3	1	D-32 MY BAND		INTERSCOPE/GOOD	501
4	3	USHER FEAT. LILJON & LUDACRIS YEAH		ARISTA	445
5	12	FRANKEE F U RIGHT BACK		ARJIV	437
6	5	BRITNEY SPEARS TOXIC		JIVE	387
7	30	AVRIL LAVIGNE DON'T TELL ME		ARISTA	379
8	9	MARON 5 THIS LOVE		OCTAVIAN/BY	369
9	9	CHRISTINA MILIAN DIP IT LOW		DEF JAM/REPUBLIC	355
10	6	ANASTACIA LEFT OUTSIDE ALONE		EPIC	317
11	13	FRANZ FERDINAND MATINEE		DUKANO	315
12	16	BUSTED AIR HOSTESS		DUNES/SAL	309
13	14	NATASHA BEDINGFIELD SINGLE		PHENOMENON	288
14	17	NARCOTIC THRUST I LIKE IT		FRODOJA	257
15	4	BEYONCE NAUGHTY GIRL		COLUMBIA	257
16	10	FAITHLESS MASS DESTRUCTION		OCEANO	253
17	26	SPECIAL D COME WITH ME		ALL ABOUT THE MUSIC	251
18	13	SUGARBABES IN THE MIDDLE		ISLAND	249
19	7	DIDO DON'T LEAVE HOME		ONE/REPUBLIC	234
20	18	TWISTA SLOW JAMZ		ATLANTIC	224
21	30	THE STREETS FIT BUT YOU KNOW IT		GOOD MUSIC	215
22	30	ALANIS MORISSETTE EVERYTHING		MORISSETTE/WARNER BROS	204
23	25	THE 411 ON MY KNEES		SISSY	189
24	19	MUSE SING FOR ABSOLUTION		WARFAX/DEE JAYZ	186
25	34	2PLAY IT CAN'T BE RIGHT		ZSIL/REPUBLIC	176
26	23	N.E.R.D. SHE WANTS TO MOVE		VEVO/CA	175
27	3	RONAN KEATING & LEANN RIMES LAST THING ON...		PHENOMENON	172
28	45	CASSIDY FEAT. R.KELLY HOTEL		J	170
29	11	JOE FEAT. G-UNIT RIDE WIT U		JIVE	169
30	36	THE CALLING OUR LIVES		EPIC	167
31	28	SCISSOR SISTERS TAKE YOUR MAMA		PEYCO	156
32	19	JAMELIA THANK YOU		PARADISE	152
33	40	KANYE WEST THROUGH THE WIRE		ROCA/ATLANTIC	151
34	18	SNOW PATROL CHOCOLATE		REPUBLIC/GOOD	151
35	10	ASH ORPHEUS		INTERSCOPE	151
36	66	HOOBASTANK THE REASON		DEF JAM/REPUBLIC	148
37	50	CHINGY ONE CALL AWAY		TRASH/EPIC	146
38	21	KEANE EVERYBODY'S CHANGING		ISLAND	145
39	1	V BLOOD SWEAT AND TEARS		ARJIV	143
39	41	JAY-Z DIRT OFF YOUR SHOULDER		ROCA/ATLANTIC/VEVO	143

▲ Added This Entry
▲ First Top 40 Chart

© Music Control UK compiled from data gathered from 0000 hrs on Sun 25 April 2004 to 23:59 on Sat 24 May 2004. The TV entry chart is compiled based on data from the following stations: MTV2, MTV Base, MTV3, MTV News, The Box, Smash Hits, New Music, 10 and Kerrang!

With TV Airplay across the board including a number one on Kerrang! The Rasmus enjoy the top spot.

MTV MOST PLAYED

Pos	Artist	Title	Label
1	USHER FEAT. LILJON & LUDACRIS YEAH		ARISTA
2	THE RASMUS IN THE SHADOWS		UNIVERSAL
3	BRITNEY SPEARS TOXIC		JIVE
4	EAMON F* K IT (I DON'T WANT YOU BACK)		JIVE
5	SUGARBABES IN THE MIDDLE		ISLAND
5	NATASHA BEDINGFIELD SINGLE		PHENOMENON
7	AVRIL LAVIGNE DON'T TELL ME		ARISTA
7	D-32 MY BAND		INTERSCOPE/GOOD
8	MARON 5 THIS LOVE		OCTAVIAN/BY
9	FRANZ FERDINAND MATINEE		DUKANO

THE BOX MOST PLAYED

Pos	Artist	Title	Label
1	AVRIL LAVIGNE DON'T TELL ME		ARISTA
2	EAMON F* K IT (I DON'T WANT YOU BACK)		JIVE
2	D-32 MY BAND		INTERSCOPE/GOOD
4	ANASTACIA LEFT OUTSIDE ALONE		EPIC
5	BUSTED AIR HOSTESS		UNIVERSAL
5	MARON 5 THIS LOVE		OCTAVIAN/BY
5	FRANKEE F U RIGHT BACK		ARJIV
8	USHER FEAT. LILJON & LUDACRIS YEAH		ARISTA
9	THE RASMUS IN THE SHADOWS		UNIVERSAL
10	ONEZ DRAGOSTEA ON TEI		INOX/SPIN

KERRANG! MOST PLAYED

Pos	Artist	Title	Label
1	THE RASMUS IN THE SHADOWS		INDIE/SH
2	MUSE SING FOR ABSOLUTION		TWISTE/DEE JAYZ
3	WEEZER LOUIS HOLEY		GEFFEN
4	THE WHITE STRIPES 7 NATION ARMY		JL
4	THE DARKNESS I BELIEVE IN A THING...		MUSE DESTROY/ARANTIC
4	THE OFFSPRING PRETTY FRY (FOR A WHITE GUY)		COLUMBIA
7	HIM BURIED ALIVE BY LOVE		ISCA
8	HOOBASTANK THE REASON		DEF JAM/REPUBLIC
9	PLACIDO PURE MORNING		REPUBLIC
9	LOSTPROPHETS WAKE UP (MAKE A NOISE)		VEVO/CA

MTV2 MOST PLAYED

Pos	Artist	Title	Label
1	USHER FEAT. LILJON & LUDACRIS YEAH		ARISTA
2	THE RASMUS IN THE SHADOWS		UNIVERSAL
3	BRITNEY SPEARS TOXIC		JIVE
4	EAMON F* K IT (I DON'T WANT YOU BACK)		JIVE
5	SUGARBABES IN THE MIDDLE		ISLAND
5	NATASHA BEDINGFIELD SINGLE		PHENOMENON
7	AVRIL LAVIGNE DON'T TELL ME		ARISTA
7	D-32 MY BAND		INTERSCOPE/GOOD
8	MARON 5 THIS LOVE		OCTAVIAN/BY
9	FRANZ FERDINAND MATINEE		DUKANO

MTV BASE MOST PLAYED

Pos	Artist	Title	Label
1	G UNIT YASHA GET TO KNOW YOU		G UNIT/MARCOPOLO
2	CHINGY ONE CALL AWAY		PHENOMENON
3	RELATED PEOPLES FEAT. KANYE WEST THIS WAY		PHENOMENON
4	JAY-Z DIRT OFF YOUR SHOULDER		ROCA/ATLANTIC/VEVO
5	N WINKS FEAT. ENYA & DIDDY DON'T SHAMPA...		ISLAND
6	USHER FEAT. LILJON & LUDACRIS YEAH		ARISTA
7	CASSIDY FEAT. R.KELLY HOTEL		J
8	CHRISTINA MILIAN DIP IT LOW		DEF JAM/REPUBLIC
9	ALICIA KEYS IF I AIN'T GOT YOU		GEFFEN
10	MARQUEE HOUSTON CLURJEN		ELECTRA/DEE JAYZ

THE BOX NUMBER ONE
Avril Lavigne Don't Tell Me

HIGHEST CLIMBER
Faithless Mass Destruction

HIGHEST NEW ENTRY
The Streets Fit But You Know It

MTV NUMBER ONE
Usher feat. Lil Jon and Ludacris Yeah

HIGHEST CLIMBER
Clay Aiken Hey Ya

HIGHEST NEW ENTRY
The Vines Warning Days

KERRANG! NUMBER ONE
The Rasmus In The Shadows

HIGHEST CLIMBER
Bliss 182 Feeling The

HIGHEST NEW ENTRY
InMe Foster The Chase

MTV2 NUMBER ONE
Franz Ferdinand Matinee

HIGHEST CLIMBER
Million Dead I Care My Eyes To Give You Wonder

HIGHEST NEW ENTRY
Mortuary Youth Blood English Heart

KISS TV NUMBER ONE
Franz F U Right Back

HIGHEST CLIMBER
Special D Come With Me

HIGHEST NEW ENTRY
Chanelle The Art Of Conversation

MTV BASE NUMBER ONE
Clash Yasha Get To Know You

HIGHEST CLIMBER
Dr Dre feat. Snoop Doggy Doggy D

HIGHEST NEW ENTRY
Kanye West feat. S. Johnson All Falls Down

SMASH HITS NUMBER ONE
Franke F U Right Back

HIGHEST CLIMBER
Fatman Scoop Do Funky

HIGHEST NEW ENTRY
The 411 On My Knees

VH-1 NUMBER ONE
Bryan Spears Don't

HIGHEST CLIMBER
Deepest Blue II...

CLOSER TO THE STARS

Name: Stacie Ormrod Star Sign: Pisces

D.O.B: 3/3/80 Best Feature: Italian Heritage

Height: 5'3"

Message to TR1: You are the most fun crowd ever

TOTAL REQUEST LIVE WEEKENDS 07-4-30

MTV

TOTAL REQUEST LIVE WEEKENDS 07-4-30

IN-STORE NEXT WEEK



Single - Avril Lavigne, **Album** - Capital Gold Just Great Songs
In-store - Annual Spring, The Streets, JC Chasez, The Who, Trance Masters

BORDERS

Windows - The Streets, **Listening posts** - Streets, Keane, Number One Opera Album, In-store - Mouse, Gya Kinnehi, Elen Kararaud, Back Capital Gold Just Great Songs, two for £22, three for £20 and two for £10 promotions

Album - The Pixies, **In-store** - Blueskins, Iain Archer, Lucky Jim, Breed 77, Moodyman, Four Tet, Sluts Of Trust, Modesty Lemon



Windows - Keane, **Singles**, Streets, D, Kill Bill OST, **In-store** - Agnashy, ATL, Funk D'Void, DJ Hell, Just Love, Javelier, Method Man, P2Ray, Zero 7, Charlatans, Goldfrapp, Gomez, Kasabian, Diana Krall, Avril Lavigne, Alanis Morissette, Morrissey, Velvettes, Joss Stone, TV Ads - Mario Winans



Albums - Streets, Keane, Bill Wyman's Rhythm King, City, Joseph Calleja, **Main promotion** - five CDs for £20, **Secondary promotion** - Sale, **Music DVD** - Britney Spears, Rush, Cat Stevens, **Listening posts** - Mary Chapin Carpenter, Zombies, Patti Smith, DJ Format, Frankie Knuckles, The Orb, **TV Ads** - Brand New, Amplifier, Gene Simmons, New Found Glory, The Fall



Mojo recommended retailers - Eddie Hinton, David Thomas & Two Pale Boys, Torloise, Johnny A.

TASTEMAKERS

ADAM artist, Domino Recordings

1. THE ANIMAL COLLECTIVE SING TONGS (LAF CAT)
2. LIMBA PERGASA: PARALLELOGRAMS (JAZZ OF BEATS)
3. STEVE BEVIS REMIXING SIX PIANO MUSIC FOR VALLEY INSTRUMENTALS: VOICES AND ARABIAN (INDEXTON)
4. MILES Davis IN A SILENT WAY (SONY JAZZ)
5. ALICE WALKERS CAROLIN BY NINE
6. THE MEMORY BAND THE MEMORY BAND (MUSICRYS BELLS)
7. GARDEN I TWEET THE BIRDY ELECTRIC (THE LFAE LABEL)
8. PAUL PULLY USAMA SASSORS IN MY POCKET ONE LITTLE BROWN
9. MEON DEVIS (NIA)
10. HOT CHIP COLLECTIVE ON STRONG (MCHG)

"The Animal Collective are outstanding - they're packed with groundbreaking ideas. They're also awesome live. Choosing a top 10 is an impossible task. Instead, I give you albums that I have been listening to a lot lately. If I were to have written this next week, this list would be completely different. Linda Perhacs' *Parallelograms* is a luscious recording from when it was fine to do what you feel and just psych out. Steve Reich makes the most incredible - hypnotising, uplifting, intense music. I listen to a lot of demos and yet-to-be-released work. It would be unfair to add those to the list because no-one could go out and hear them yet. I've allowed myself some extra unreleased albums that everyone should look out for."

Friends Of Dean Martinez, Weird War, **Selecta listening posts** - Seaforth, The Orb, Amplifier, DJ Shortkut, Gene Simmons

Safeway

Albums - Streets, Damian Rice, **Compilations** - Trance Masters, Bonkers 12

Sainsbury's

In-store - Keane, Capital Gold Just Great Songs, Kiss Presents Hip Hop, Trance Masters, Mario Winans, The Streets, British Light Classics

TESCO

Singles - Natasha Bedingfield, Christina Milani, Ronan Keating & Alan Rimes, Keane, Gunther, **Albums** - The Who, The Pixies, Twice As Nice, **Promos of the week** - £9.97 TV compilations, CDs two for £10

TOULER

Windows - Hilmann, Red Dead Revolver, DVDs from £99, CDs from £99, **In-store** - DVD from £99, CDs from £99, Complete Blues, Martin Scorsese Presents



TV ads - Mega Sale: Scissor Sisters £8.99, Katie Melua £8.99, **Press ads** - Morrissey, Kasabian, Rayvettes, The Pixies, The Charlatans, The Streets, Naxos, **Windows** - Mega sale, The Pixies

WHSmith

In-store - Keane, Mario Winans, Streets, Music From The OC OST

WOOLWORTHS

Singles - P2Ray, Frankle, Pop, Kurt Nilsen, Avril Lavigne, ATL, **Albums** - The Streets, Jamie Cullum, **In-store** - Streets, Jamie Cullum, Keane, Katie Melua, Kiss Presents Hip Hop, Capital Gold Just Great Songs

CHRISTIAN SMITH head of music, Kiss 100, and Smash Hits and Kerrang! Digital Radio

1. KANYE WEST FEAT. SYLVEIA JOHNSON ALL FALLS DOWN (RCA A&E LA)
2. THE KILLERS SINGERS TOLD ME (2004 KING)
3. MARIO WINANS FEAT. DINA & BUNNY (DONT) WAKKA (WOW BAD BOY)
4. THE WALKMEN THE 40 RECORD COLLECTION
5. CRISLEY FEAT. J. MOW THE DALL VANG (PARLOPHONE)
6. KEANE (RCA & PEARLS (SONY)
7. THE ORB (KINGS SOUND)
8. BRANDY FEAT. KANYE WEST TALK ABOUT OUR LOVE (ATLANTIC)
9. AGNASHY (INDEXTON)
10. NATASHA BEDINGFIELD SINGLE (RCA)

"Kanye West delivers another great single from a top album and, along with the Mario Winans track, will stick around all summer. The 411 and Brandy singles are both very classy and the Keane album is a fine collection of songs. After Lostprophets and Hundred Reasons, ASD make it a hat trick of great British rock albums already this year. The new single from The Killers should do well, but I'm still loving the last one."

GRAEME WAGGOTT head of music, Top Gear

1. KEANE CRYSTALBOYS CHANGING ISSUES
 2. NATASHA BEDINGFIELD SINGLE (PHOTONIC)
 3. THE BASKININ IN THE SHADOWS (INDEXTON)
 4. JOSS STONE SINGS TOLD ME (2004 KING)
 5. THE 411 (MIRAKES SOUND)
 6. DEEPST BLUE IS IT A SIN (SONY)
 7. EASTWIND KILL THE LAST ROMANTIC (DINE)
 8. AVRIL LAVIGNE DONT TELL ME (SONY)
 9. EMINEMNESS (EXPERIORS FOOL (SONY))
 10. KURT COBAIN'S SUE SHERIDAN (MIRAKES)
- "Keane can do no wrong at the moment. Josh Rasmus' *In The Shadows* is still a fantastic tune. Joss Stone has one of the best female voices around at the moment, and it's good to see something a bit different with The 411. Deepst Blue just seem to go from strength to strength. Easyworld are a very under-rated band and their album is never off in my car. Avril Lavigne's *Don't Tell Me* is another dead cert. Evanesence are doing what they do best, Kurt Nilson is another TV talent show winner but I loved the original and love this too."

TV LISTINGS

CDMK Britney Spears, Enigma, Emma Bunton, Crickets, Sting, For Americanos, Jess Stone, Super Duper Love, Lost Prophets, Widespread, A Move, Myfie, Five Colors In Her Hair, The Streets, DJ Your

TOP OF THE POPS FRIDAY Boogie Pimps, Sumner, Caron, P*U, II, I Don't Want You Back, Jay-Z, 99 Problems, Peter Andre, Inna

TOP OF THE POPS SATURDAY Ash Ophias, Blazin' Squad, Sheryl D, 12 My Sex, Justin, Best Of My Love, Sina & Mark, The Sun Has Come Out Way, The Calling, Our Love, VS, Call U (Sony)

BBC1 Frisky Night with Jonathan Ross, Daniel, Rick and Janeta, guest, (56) Parkinson, live performance, The 1975, Jamiro, Justin, Best Of My Love, VS, Call U (Sony)

POPWORLD Ash Ophias, Beatrice Binks, Check It Out, Cassidy, Hines, Christina Milani, Dip It Low, Franz Ferdinand, Weekend Update, Goldfrapp, Zeroh, Kasabian, Club For Kristian, Lento, Some Day, Son, Natasha, Bedingfield, Sing

SMASH HITS Busted, Ash Ophias, Emson, P*U, II, I Don't Want You Back, Franz Ferdinand, Madeline, James Fox, Hold On To Our Love, Maroon 5, This Love, Narcotic, Thrash, I Like It, Ronan, Keating & Laurn Rimes, Lost Thing, My Mind

TOP 10 SUNDAY Various, 14 live from Urban Music Festival (London)

VARIOUS 14 live from Urban Music Festival (London)

RADIO LISTINGS

RADIO ONE Jay Wiley, featuring Nicola Dennis, Bedingfield in the Live Lounge, (Mon) 100% W: Keane, (Mon) 4 & 8, record of the week: The Streets, (Tue) 100% W: Keane, Colin & Furs, album of the week: The Streets, (Wed) 100% W: Keane, (Thu) 100% W: Keane, (Fri) 100% W: Keane, (Sat) 100% W: Keane, (Sun) 100% W: Keane

RADIO TWO Justin Holland, with The Roots & Blues, Ona Social, Great Jamie Cullum, (Mon) New Orleans, Jay Fresh, (Tue) New Orleans, Jay Fresh, (Wed) New Orleans, Jay Fresh, (Thu) New Orleans, Jay Fresh, (Fri) New Orleans, Jay Fresh, (Sat) New Orleans, Jay Fresh, (Sun) New Orleans, Jay Fresh

RADIO THREE Paul Jones live, (Sun) 100% W: Keane, (Mon) 100% W: Keane, (Tue) 100% W: Keane, (Wed) 100% W: Keane, (Thu) 100% W: Keane, (Fri) 100% W: Keane, (Sat) 100% W: Keane, (Sun) 100% W: Keane

RADIO FOUR Paul Jones live, (Sun) 100% W: Keane, (Mon) 100% W: Keane, (Tue) 100% W: Keane, (Wed) 100% W: Keane, (Thu) 100% W: Keane, (Fri) 100% W: Keane, (Sat) 100% W: Keane, (Sun) 100% W: Keane

RADIO FIVE Paul Jones live, (Sun) 100% W: Keane, (Mon) 100% W: Keane, (Tue) 100% W: Keane, (Wed) 100% W: Keane, (Thu) 100% W: Keane, (Fri) 100% W: Keane, (Sat) 100% W: Keane, (Sun) 100% W: Keane

RADIO SIX Paul Jones live, (Sun) 100% W: Keane, (Mon) 100% W: Keane, (Tue) 100% W: Keane, (Wed) 100% W: Keane, (Thu) 100% W: Keane, (Fri) 100% W: Keane, (Sat) 100% W: Keane, (Sun) 100% W: Keane

MEDIA INSIDER

TOP OF THE POPS FRIDAY Boogie Pimps, Sumner, Caron, P*U, II, I Don't Want You Back, Jay-Z, 99 Problems, Peter Andre, Inna

TOP OF THE POPS SATURDAY Ash Ophias, Blazin' Squad, Sheryl D, 12 My Sex, Justin, Best Of My Love, Sina & Mark, The Sun Has Come Out Way, The Calling, Our Love, VS, Call U (Sony)

Saint comes marching in

Stewart Dennis programme controller, The Saint, Only a month after becoming the first radio station owned by a football club to launch full-time broadcasting on its local DAB multiples, Southampton FC's The Saint acquired five-year-old Capital 107.8 SouthCity FM last month, and has already taken over the station's broadcasts, leaving its former employee jobless.

SouthCity was an independently owned and operated station which has slipped from a 13% reach and 4.6% share of its potential audience of 254,000 in the Rajar ratings a year ago to 10% and 2.4% respectively in the latest ratings.

Stewart Dennis, breakfast DJ and programme controller at The Saint, says to a confident that with an FM outlet they can double that reach in the next year.

We are a family station, and musically we're somewhere between Radio Two and Virgin

The Saint has been around for some time as a satellite radio station and can be heard nationwide via Sky, though it only appears on the EPG in the Southampton area.

"When we were only on satellite we concentrated mainly on football but we have been extending our hours and broadening our appeal for six months before we started broadcasting on DAB," says Dennis, "so when we acquired SouthCity we didn't have to change very much."

"Their promise of performance required them to play 25% or more of their music from 21 years ago or earlier - and we carry both that quota, and we carry both national and local news as well as sports bulletins.

"We have positioned ourselves as a family station, and musically we're somewhere between Radio Two and Virgin."

"Although we play a broad range of tracks, our A-list tends to have an indie rock bias."

Adding: "The Friends Provident St Mary's Stadium, Britannia Road, Southampton SO14 5PH. Telephone: 02380 330000. Website: www.saintfc.co.uk. E-mail: sdenis@stainfc.co.uk"

ALSO OUT

THIS WEEK

SINGLES

Group feat. R Kelly
- Hold It
Cherry Falls, All My
Sins (Blaze)
Glastonbury feat. Izzy
- Now We Are Free

(Also out)
Nicolosi - The
Reason (Mercury)
Slacko (Orion) - I
Dare Be The One
(Virgin)

ALBUMS

Hot Chip - Coming
On Strong (Mush)

Gomez - Split The
Difference (M4)
The Izzy's - The
Izzy's (Kanine)
Klang - No Sound
In My Head (Blast)

(Def Jam)

Travis Attack -
Attack Attack!
Attack! (Mud)
Destroy

Records released 17/05/04

SINGLE OF THE WEEK

The 411 feat. Ghostface Killah

On My Knees

Sony 6749382

This heavily debut from UK R&B four-piece 411 has grown steadily since it was first highlighted in *Music Week* in March, to the point where it is now on the brink of becoming something very big indeed. Already locked onto the UK's airwaves (everywhere from pirates to Radio Two), it is sure to give the new group an impressive start to their careers. Let's hope their future material can maintain this momentum.

Kurt Nilsen

Sting's *So High* (Arista 82876610882) Also known as the winner of *World Jock*, BMG is faced with the challenge of breaking this odd artist in the UK. This cover has picked up a few playlists across the country, including Radio Two, as well as a string of TV's which will raise profile ahead of release.

Sting

Stolen Car (Take Me Dancing) (A&M 9862266) This third single from *The Sacred Love* album sees Sting in summer mood. It is a danceable up tempo pop rouser which features mixes and appearances by Twista and Black Eye Peas' Will.I.Am. A listed at Radio Two, Sting embarks on a 10-date UK tour this week.

The Veils

The Tide That Left And Never Came Back (Rough Trade RTAD05164) Produced by Bernard Butler (Suede), this is taken from the Veils' debut *The Runaway Found*. Formed by New Zealanders Finn, there are elements of classic *Down Under* songwriting here, from *The Chills* to Crowded House. The band tour with *The Delays* in the next few weeks.

Zero 7

Somersault (Ultimate Dilemma EW290CD) The UK production duo release a further track from their top three album *When It Falls*. Co-listed at Radio One, it is sure to help add a healthy count of sales to that album, which was recently supported by a sell out UK tour.

Albums

Ash
Meltdown (Homegrown/
Infectious 5046731972)



Ash relocated to the US for this record, and the band's chosen environment has certainly influenced the style. As expected, it carries the Ash rock/pop signature, but there is more brewing underneath. The guitar solos, which are reminiscent of Seventies US radio rock, and the



chaotic but solid drumming, are a step above anything the band has produced before. *Single Orpheus* should also help to carry this album to a bigger audience.

The Charlatans

Up At The Lake (Island MCD60093) Certainly lacking the West Coast vibe of *Wonderland* and *Burgess'* *fabsetto* (thank goodness), this is the album that Charlatans fans may well have expected last time around. However, there is little that stands out on this new offering and, sadly, the collection of songs somewhat merges into one incoherent sound.

Graham Coxon

Happiness In Magazines (Transpic/Parlophone 575192) While this is the fifth solo album from Graham Coxon, one can't help but feel the feeling this is the first one made with a sense of urgency and purpose. It's a hook-laden spiky rock topped with a typically innocuous delivery. Highlights include the singles *Bittersweet Bundle Of Misery* and the fizzing *Freash! Out*.

Gabrielle

Play To Win (Island 9866530) This follow-up to the massively successful *Rise and Greatest Hits* albums of more than three years ago finds Gabrielle in a mellow mood musically, but it's all the better for a well-rounded strong set. Co-produced by Jonathan Shorten and Stannard & Gallagher, the key cuts are the melodic opener *Ten Years Time*, the laidback single *Stay The Same* and the heartbreakingly slow-slow-rover *You Used To Love Me*.

The Izzy's

The Izzy's (Kanine KR0052) With the public showing a huge appetite for rawk at the moment, now might be a good time for this US blues rock outfit. Heavily influenced by the Stones' Sticky Fingers period, one could well dismiss them as wannabes, but it is not all bad. From all accounts their live shows are manic so they might well build a following.

Lenny Kravitz

Baptism (Virgin CDVU5252) Given the way the commercial rock market has turned full circle

ALBUM OF THE WEEK

Mylo
Destroy Rock & Roll

(Blast FE BF0007CD)

A high level of expectation surrounds the debut album from *Music Week* favourite Myles MacInnes, and it certainly doesn't disappoint. With the infectious melodies of *Rockspets*, the rubbery bass and drums of *Darf Punk* and a bunch of pop hooks, success seems inevitable - and richly deserved - for this talented young Scottish producer. The initial release is the subject of a highly creative campaign by Mylo's Glasgow label (see p22).

and is now fully entrenched in retro-mania, it is perhaps a little surprising that Kravitz has not chosen to revisit the sound of his melodies of *Rockspets*, the rubbery bass and drums of *Darf Punk* and a bunch of pop hooks, success seems inevitable - and richly deserved - for this talented young Scottish producer. The initial release is the subject of a highly creative campaign by Mylo's Glasgow label (see p22).

Alanis Morissette

So-Called Claws (Maverick 9362487732)

This varied set follows the lead of *Under Rug Swept* of two years ago. Recorded in California at Jackson Browne's studio, the key cuts are the pop rocker *Eight Easy Steps*, the introspective and first single *Everything and the Exciting Excuses* - which really needs to be classed as a duet. Morissette visits the UK this week for a show at London's Bush Hall.

Morrissey

You Are The Quarry (Attack AT001)

This is simply Morrissey's best work since the career-defining *Vauxhall And I* of the mid-Nineties. A rather laidback affair save for the storming pop rocker *First Of The Gang To Die*, it sees Morrissey in fine voice on the ballads *America Is Not The World I Have Forgotten Jesus* and the witty *The World Is Full Of Crashing Buses*. Moz has announced a series of early summer shows in Manchester and three dates at the RPH in London which form part of this year's *Meltdown Festival* which he hosts. A return to form.

Two Lone Swordsman

The Double Gown Chapel (Warp WARPCD 119)

Warphead has spearheaded many movements from *Baleries* to the current punk-funk revival, so it should be no surprise that his new opus will amaze and confuse in equal measures. With his ally Keith Tennison he has created a truly awe-inspiring monster of an album, utterly unique and daringly compelling.

This week's reviewers: Dagald Baird, Phil Brooker, Owen Lawrence, James Roberts, Nicola Slide, Nick Trozo and Simon Ward

Singles

Arlet-X
Mite (Weise Underground NU001)

This band recently won the *Kerrang!* video vote competition, which means the clip has been played on *Kerrang!* TV. This slab of UK rock was produced by Paul Corbett. (Cosper Temple Claque, Placibo) and its release precedes the band's tour supporting Rachel Stamp.

Brand New

The Quiet Things That No-One Ever Knows (Sore Point S0RE014) The darlings of MTV2 and *Kerrang!* TV follow their first UK Top 40 hit *Sex Transit Gloria* with an electric producer that boasts a wonderful harmony-drenched chorus and should see them crack the Top 20. The Long Island rockers visit the UK for support dates with Incubus on a five-date tour later this month.

The Calling

Our Lives (RCA 82876618642) The US MOR crooners return with another of their well-crafted heartfelt rock ballads, managing to sound more like Bon Jovi than ever before. This track is already away at the likes of Capital and Radio Two, and is on course to see the band return to the Top Fives.

Cinny

One Call Away (Disturbing The Peace/Parlophone CDCL856) Hailed at Radio One, this is the "teenman" track from the megastyle Jack-pot album. Signed to Ludovisi's label, *Disturbing The Peace*, and featuring *JWowz*, this is sure to be another hit for the St Louis-born rapper.

The Gribz

What About Me (Wichita WEB026/UMCD) This track is taken from the Midlands band's eponymous debut album and supports their current tour which extends onto the Continent in latter half of May. With its tiny guitar hooks, drop and love-gone-wrong lyrics, *What About Me* exudes a ramshackle yet charming feel.

Nick Drake

Magic (Island CID854) Many fans of Nick Drake may wince at the idea of a "new" track. However, *Magic* is a genuinely moving lost gem which has been lovingly orchestrated by Robert Kirby who worked on his classic songs. When Drake sings "I was born to sail away into a land of forever" the sense of poignancy is intense.

Fountains of Wayne

Mexican Vibe (Virgin VSCD1874) This is another catchy slice of vocal-led commercial alternative pop of the variety only sun-soaked America seems to produce so well. On the back of the video for last single *Stacy's Mom*, expect a healthy amount of interest in this band, who are enjoying something of a renaissance.

PJ Harvey

The Letter (Island CID866) This is the first material to be released from Harvey's sixth studio album *UH Huh Her*, which hits racks on May 31, and sees Harvey return in fine form. It builds from a brooding intro into a wailing chorus and sees Harvey re-stamp her mark on the female-led alternative rock genre.

Muse

Sing For Absolution (Taste/A&E EW285CD) Muse certainly divide opinion, but Radio One has come on board once again, this time with a B-listing, which is not surprising considering the fact that this album's absolute sales like no other single's parent album worldwide. Sing For Absolution sounds like an extreme version of *Colony*: just turn up the guitars, the sense of drama and raise the chorus another octave and voila.

NSM

Heat It Up (Virgin 0723454798528) West London broken beat don IG Culture, aka New Sector Culture, returns with grime production and a suitably jerky beat. Almost in spite of itself, it is a catchy three-minute ride, not unlike *Timbaland* or *The Neptunes*, but with a distinctive London edge. It may not tear up the charts, but it should be a hit in the cooler clubs.

Singles

08.05.04
Top 75

Eamon holds the top spot for a third week after fending off stiff competition from Busted's Air Hostess and Fit But You Know It by the Streets.

HIT 40 UK

Pos	Artist/Title	Label/Genre
1	EAMON F*CK IT (I DON'T WANT YOU BACK)	Jim
2	BUSTED AIR HOSTESS	Universal
3	D-12 MY BAND	Interscope/UK
4	ANASTACIA LEFT OUTSIDE ALONE	Evil
5	MARON 5 THIS LOVE	Global/UK
6	THE RASMUS IN THE SHADOWS	Inters
7	USHER FEAT. LIL' JON & LUDACRIS YEAH	Arista
8	BRITNEY SPEARS TOXIC	Jim
9	THE STREETS FIT BUT YOU KNOW IT	Island/UK
10	BEYONCÉ NAUGHTY GIRL	Columbia
11	JAMELIA THANK YOU	Phonogram
12	SUGARBABES IN THE MIDDLE	Inters
13	DIDD DON'T LEAVE HOME	Inters
14	NO DROUBT IT'S MY LIFE	Decca/UK
15	WILL YOU YOUR GIRL NAME	Interscope/UK
16	GEORGE MICHAEL AMAZING	BMG
17	OUTKAST HEY YU!	Arista
18	MICKEY COLOURS IN HER HAIR	Island
19	TWISTA SLOW JAMZ	East West
20	ENRIQUE FEAT. KELLS HOT IN LOVE	Interscope/UK
21	KYLE MINOGUE RED BLOODED WOMAN	Parlophone
22	OUTKAST FEAT. SLEEPY BROWN THE WAY YOU MOVE	Inters
23	BLUE BREATHE EASY	Island
24	NARCOTIC THRUST I LIKE IT	Frank's
25	CHRISTINA MILLAN DIP IT LONG	Def Jam/Belmont
26	NATASHA BEDINGFIELD SINGLE	Phonogram/UK
27	BOOGIE PIMPS SUNNY	Decca/UK
28	SPECIAL D COME WITH ME	All Around The World
29	HIM SOLITARY MAN	All Around The World
30	KANYE WEST THROUGH THE WIRE	Beak/Interscope
31	AKVIL LAVIGNE GUIT TELL ME	Jim
32	JOE FEAT. GUNIT RIDE WIT U/MORE & MORE	Inters
33	ROMAN KEATING & LEAN RIMES LAST THING ON MY MIND	Phonogram
34	CABREILLE SUE THE SAME	Decca/UK
35	FRANZ FERDINAND MATINEE	Demos
36	WILL YOU LEAVE RIGHT NOW	Decca
37	THE CALLING OUR LIVES	BMG
38	THE CORRS SUMMER SUNSHINE	Arista
39	PINK LAST TO KNOW	Arista
40	NERD SHE WANTS TO MOVE	Virgin

2. Busted
Air Hostess debuts at 2, becoming their seventh consecutive top three single in less than 20 months. That's impressive - but sales are less impressive. No Busted single has sold more than 160,000 (Year 2003), while last single, Who's David was the lowest seller yet, at 76,500. Air Hostess could well sell even fewer - it's first week tally of 29,500 is 2% down on the 30,072 start made by Who's David.

THE YEAR SO FAR: TOP 20 SINGLES

Pos	Artist/Title	Label/Genre
1	EAMON F*CK IT (I DON'T WANT YOU BACK)	Jim
2	D-12 CASPER CHA CHA SLIDE	ARTRAP
3	MICHELLE ALL THIS TIME	S
4	USHER FEAT. LIL' JON & LUDACRIS YEAH	S
5	PETER DINKlage MYSTERIOUS GIRL	A&T
6	BRITNEY SPEARS TOXIC	A&T
7	KELLS MILKSHAKE	Wipac
8	LINC W V2 TAKE ME TO THE CLOUDS ABOVE	A&P
9	JAMELIA THANK YOU	Phonogram
10	OUTKAST HEY YU!	Arista
11	ANASTACIA LEFT OUTSIDE ALONE	Evil
12	D-12 MY BAND	Interscope/UK
13	BOOGIE PIMPS SUNDAYS TO LOVE	Decca
14	MICHAEL AMOROSI FEAT GARY JULES I HAD WORLD	Arca
15	OZZY & KELLY OSBOURNE CHANGES	Adelphi/Interscope
16	MICKEY COLOURS IN HER HAIR	Island
17	RASMUS IN THE SHADOWS	Inters
18	GEORGE MICHAEL AMAZING	Parlophone
19	SEAN PAUL FEAT. SASHA I'M STILL IN LOVE WITH YOU	Atlantic/MP
20	SAM & MARK WITH A LITTLE HELP FROM MY FRIENDS	Island

The Official UK

Pos	Artist/Title	Label/Genre
1	EAMON F*CK IT (I DON'T WANT YOU BACK)	Jim
2	BUSTED AIR HOSTESS	Universal
3	D-12 MY BAND	Interscope/UK
4	THE STREETS FIT BUT YOU KNOW IT	Island/UK
5	ANASTACIA LEFT OUTSIDE ALONE	Evil
6	THE RASMUS IN THE SHADOWS	Inters
7	MARON 5 THIS LOVE	Global/UK
8	USHER FEAT. LIL' JON & LUDACRIS YEAH	Arista
9	HIM SOLITARY MAN	All Around The World
10	BOOGIE PIMPS SUNNY	Decca/UK
11	SPECIAL D COME WITH ME	All Around The World/Interscope
12	DJ CASPER CHA CHA SLIDE	All Around The World/Interscope
13	MICKEY COLOURS IN HER HAIR	Island
14	TWISTA SLOW JAMZ	East West
15	JOE FEAT. GUNIT RIDE WIT U/MORE & MORE	Inters
16	FRANZ FERDINAND MATINEE	Demos
17	BLUE BREATHE EASY	Island
18	BRITNEY SPEARS TOXIC	A&T
19	NARCOTIC THRUST I LIKE IT	Frank's
20	NERD SHE WANTS TO MOVE	Virgin
21	BEYONCÉ NAUGHTY GIRL	Columbia
22	WOLFMAN FEAT. PETE DOHERTY FOR LOVERS	Columbia
23	JC CHASEZ SOME GIRLS/BLOWIN' ME UP	Inters
24	DOGS DIE IN HOT CARS GODHOPPING	VP
25	JAMES FOLK HOLD ON TO OUR LOVE	Shine
26	KANYE WEST THROUGH THE WIRE	Beak/Interscope
27	JAMELIA THANK YOU	Phonogram
28	OUTKAST FEAT. SLEEPY BROWN THE WAY YOU MOVE	Inters
29	OCEAN LAB SATELLITE	Inters
30	PINK LAST TO KNOW	Arista
31	AGNETHA FALTSKOG IF I THOUGHT YOU'D EVER CHANGE YOUR...	Arista
32	MARILLION YOU'RE GONE	Inters
33	JANET JACKSON JUST A LITTLE WHILE	Virgin
34	ALEX CARTANA HEY PAPI	Decca
35	PLUMMET CHERISH THE DAY	Evil
36	HILARY DUFF COME CLEAN	Inters
37	LASCQ SURRENDER	Inters
38	GEMMA FOXT MC LYTE GIRLFRIENDS' STORY	Phonogram

41. EAMON F*CK IT (I DON'T WANT YOU BACK) 42. BUSTED AIR HOSTESS 43. D-12 MY BAND 44. THE STREETS FIT BUT YOU KNOW IT 45. ANASTACIA LEFT OUTSIDE ALONE 46. THE RASMUS IN THE SHADOWS 47. MARON 5 THIS LOVE 48. USHER FEAT. LIL' JON & LUDACRIS YEAH 49. HIM SOLITARY MAN 50. BOOGIE PIMPS SUNNY 51. SPECIAL D COME WITH ME 52. DJ CASPER CHA CHA SLIDE 53. MICKEY COLOURS IN HER HAIR 54. TWISTA SLOW JAMZ 55. JOE FEAT. GUNIT RIDE WIT U/MORE & MORE 56. FRANZ FERDINAND MATINEE 57. BLUE BREATHE EASY 58. BRITNEY SPEARS TOXIC 59. NARCOTIC THRUST I LIKE IT 60. NERD SHE WANTS TO MOVE 61. BEYONCÉ NAUGHTY GIRL 62. WOLFMAN FEAT. PETE DOHERTY FOR LOVERS 63. JC CHASEZ SOME GIRLS/BLOWIN' ME UP 64. DOGS DIE IN HOT CARS GODHOPPING 65. JAMES FOLK HOLD ON TO OUR LOVE 66. KANYE WEST THROUGH THE WIRE 67. JAMELIA THANK YOU 68. OUTKAST FEAT. SLEEPY BROWN THE WAY YOU MOVE 69. OCEAN LAB SATELLITE 70. PINK LAST TO KNOW 71. AGNETHA FALTSKOG IF I THOUGHT YOU'D EVER CHANGE YOUR... 72. MARILLION YOU'RE GONE 73. JANET JACKSON JUST A LITTLE WHILE 74. ALEX CARTANA HEY PAPI 75. PLUMMET CHERISH THE DAY 76. HILARY DUFF COME CLEAN 77. LASCQ SURRENDER 78. GEMMA FOXT MC LYTE GIRLFRIENDS' STORY

08.05.04
Top 75

Guns 'N' Roses Greatest Hits is pushed down to number two after D12's new record D12 World takes the top place and Anastacia falls to third place.

TOP 20 MUSIC DVD

THE LEAF	ARTIST	TITLE	Label
1	D12	THE WHO THE KIDS ARE ALRIGHT	BMG Video (2004)
2	BEYONCÉ	LIVE AT WEMBLEY	Columbia (2004)
3	GUNS 'N' ROSES	WELCOME TO THE VIDEO	Universal (2004)
4	ATOMIC KITTEN	GREATEST HITS - LIVE AT THE WEMBLEY ARENA	Universal (2004)
5	DURAN DURAN	GREATEST - THE VIDEOS	EMI (2004)
6	CHER	THE FAREWELL TOUR	BMG Video (2004)
7	ARBA	IN CONCERT	Polygram (2004)
8	VARIOUS	THE LAST WALTZ	NOW (2004)
9	QUEEN	LIVE AT WEMBLEY STADIUM	Parlophone (2004)
10	THE EAGLES	HILL CREEKS OVER	BMG Video (2004)
11	VARIOUS	CONCERT FOR GEORGE	Warner Music (2004)
12	BARBRA STREISAND	THE CONCERT	Sony Columbia (2004)
13	BLUE COUNTRY	LIVE FROM WEMBLEY	Universal (2004)
14	ROBBIE WILLIAMS	WHAT WE DID LAST SUMMER	Chrysalis (2004)
15	BOB DYLAN	UNPLUGGED	Sony Columbia (2004)
16	THIN LIZZY	AT ROCKPALAST	Warner (2004)
17	DURAN DURAN	SING BLUE SILVER	EMI (2004)
18	REM	PERFECT SQUARE	Warner Music (2004)
19	GUNS 'N' ROSES	ILLUSION VIDEO I	Capitol (2004)
20	DAVID BOWIE	BEST OF BOWIE	EMI (2004)

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TOP 10 COUNTRY ALBUMS

THE LEAF	ARTIST	TITLE	Label
1	DANIEL O'DONNELL	THE ALKBECK YEARS	TMG (2004)
2	MARY CHAPIN CARPENTER	BEHIND HER AND GONE	GaleForce (2004)
3	JONNY CASH	AMERICAN RECORDINGS TV - THE MAN COMES AROUND	East World (2004)
4	SHANNY TWAIN	LOVE	Mercury (2004)
5	ALLISON MOORE	THE DUEL	Mercury (2004)
6	SHANNY TWAIN	COME ON OVER	Mercury (2004)
7	ROONEY CROWELL	FATE'S RIGHT HAND	Capitol (2004)
8	THE BOXIE CHICKS	HOME	Capitol (2004)
9	BLANCKE	IF THE GENT TRUSTS THE DOCTORS	Mercury (2004)
10	JONNY CASH	MY MOTHER'S HYMN BOOK	American (2004)

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THE YEAR SO FAR: TOP 20 ALBUMS

THE LEAF	ARTIST	TITLE	Label
1	KATIE MELUA	CALL OFF THE SEARCH	Capitol (2004)
2	NORAH JONES	FEELS LIKE HOME	Blue Note (2004)
3	GUNS 'N' ROSES	GREATEST HITS	Capitol (2004)
4	GEORGE MICHAEL	PATIENCE	Atlantic (2004)
5	WILL YOUNG	FRIDAY'S CHILD	S (2004)
6	BLACK EYED PEAS	ELEPHUNK	A&M (2004)
7	DIDO	LIFE FOR RENT	Chrysalis (2004)
8	LEANN RICHES	THE BEST OF	Capitol (2004)
9	NO DOUBT	THE SINGLES 1992-2003	Interscope (2004)
10	JAMIE CULLUM	TWENTYSOMETHING	EMI (2004)
11	ANASTACIA	ANASTACIA	Capitol (2004)
12	USHER	CONFESSIONS	A&M (2004)
13	SNOW PATROL	FINAL STRAW	Capitol (2004)
14	OUTKAST	SPEAKERBOXXX THE LOVE BELOW	A&M (2004)
15	JOSS STONE	THE SOUL SESSIONS	World Circuit (2004)
16	DARREN PERSSON	TO LAND	Mercury (2004)
17	FRANZ FERDINAND	FRANZ FERDINAND	Mercury (2004)
18	NORAH JONES	COME AWAY WITH ME	Blue Note (2004)
19	SCISSOR SISTERS	SCISSOR SISTERS	Capitol (2004)
20	ENGLBERT HUMPERDINCK	HIS GREATEST LOVE SONGS	Capitol (2004)

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D12
When The Eminem Show topped the long player chart in 2002, it was the Malibu first hip-hop artist to have two number 1 albums - and this week his band D12 increase his tally of 15 to three, debuting in pole position with D12 World, which sold 76,666 copies last week.



Shadows
Four years after EM's career spanning 50 Golden Globes, the Shadows give instrumental combo the Shadows their most recent chart album, peaking at 35. Universal's more concise single disc retrospective Life Story makes a major impact, debuting at 8, and becomes the group's first Top 10 album since 1990. Life Story is their 25th Top 50 album in a 43 year career, and its release coincides with a farewell tour.

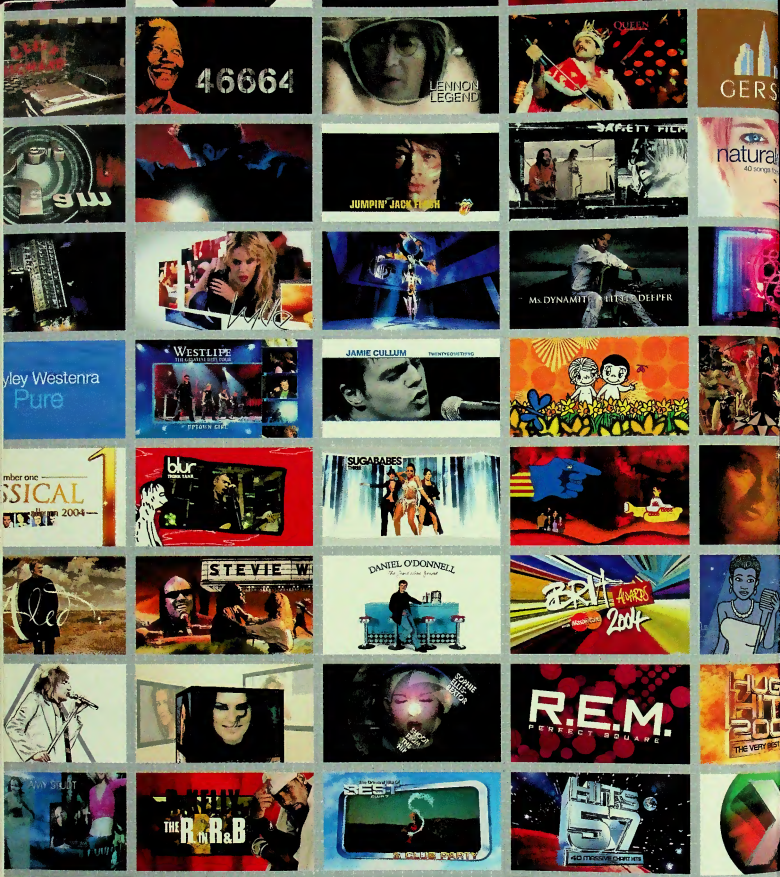


The Beta Band
The Beta Band still can not break into the Top 10. Heroes to Zeros, which includes the recent 3 hit Assessment, debuts at 18. This week, that is 13,895 copies. That is the Beta Band's highest first week sale, boosting the 12,467 opening of their last album, 2001's Hot Streets 11.

The Official UK

THE LEAF	ARTIST	TITLE	Label
1	D12	D12 WORLD	Capitol (2004)
2	GUNS 'N' ROSES	GREATEST HITS	Capitol (2004)
3	ANASTACIA	ANASTACIA	Epic (2004)
4	MAROON 5	SONGS ABOUT JANE	Capitol (2004)
5	USHER	CONFESSIONS	A&M (2004)
6	SCISSOR SISTERS	SCISSOR SISTERS	Capitol (2004)
7	SNOW PATROL	FINAL STRAW	Capitol (2004)
8	SHADOWS	LIFE STORY	Universal (2004)
9	EAMON	I DON'T WANT YOU BACK	Capitol (2004)
10	FRANZ FERDINAND	FRANZ FERDINAND	Mercury (2004)
11	LEANN RICHES	THE BEST OF	Capitol (2004)
12	NORAH JONES	FEELS LIKE HOME	Blue Note (2004)
13	PRINCE	MUSICOLGY	Columbia (2004)
14	THE RASMD	DEAD LETTERS	Capitol (2004)
15	DIANA KRALL	THE GIRL IN THE OTHER ROOM	Blue Note (2004)
16	KATIE MELUA	CALL OFF THE SEARCH	Capitol (2004)
17	KANYE WEST	THE COLLEGE DROPOUT	Capitol (2004)
18	THE BETA BAND	HEROES TO ZEROS	Capitol (2004)
19	ABBA	GOLD - GREATEST HITS	Capitol (2004)
20	JOSS STONE	THE SOUL SESSIONS	World Circuit (2004)
21	GEORGE MICHAEL	PATIENCE	Atlantic (2004)
22	BAY CITY ROLLERS	THE VERY BEST OF	Capitol (2004)
23	WILL YOUNG	FRIDAY'S CHILD	S (2004)
24	RONAN KEATING	TURN IT ON	Capitol (2004)
25	AGNETHA FALTSKOG	MY COLOURING BOOK	Capitol (2004)
26	ATOMIC KITTEN	THE GREATEST HITS	Capitol (2004)
27	DIDO	LIFE FOR RENT	Chrysalis (2004)
28	OUTKAST	SPEAKERBOXXX THE LOVE BELOW	A&M (2004)
29	THE ZUTONS	WHO KILLED THE ZUTONS?	Capitol (2004)
30	NERD LYP	OR DIE	Capitol (2004)
31	NO DOUBT	THE SINGLES 1992-2003	Interscope (2004)
32	ALICIA KEYS	THE DIARY OF	Capitol (2004)
33	NORAH JONES	COME AWAY WITH ME	Blue Note (2004)
34	ENGLBERT HUMPERDINCK	HIS GREATEST LOVE SONGS	Capitol (2004)
35	BLACK EYED PEAS	ELEPHUNK	A&M (2004)
36	JAMIE CULLUM	TWENTYSOMETHING	EMI (2004)
37	NELLY FURTADO	FOLKLORE	Capitol (2004)
38	SARAH MCLACHLAN	AFTERGLOW	A&M (2004)

ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
ABBA	GOLD	15	1
AGNETHA FALTSKOG	MY COLOURING BOOK	1	1
ALICIA KEYS	THE DIARY OF	1	1
ANASTACIA	ANASTACIA	1	1
ATOMIC KITTEN	THE GREATEST HITS	1	1
BAY CITY ROLLERS	THE VERY BEST OF	1	1
BEYONCÉ	LIVE AT WEMBLEY	1	1
BLACK EYED PEAS	ELEPHUNK	1	1
BLANCKE	IF THE GENT TRUSTS THE DOCTORS	1	1
BOB DYLAN	UNPLUGGED	1	1
CHER	THE FAREWELL TOUR	1	1
DARREN PERSSON	TO LAND	1	1
DIDDO	LIFE FOR RENT	1	1
DURAN DURAN	SING BLUE SILVER	1	1
EAMON	I DON'T WANT YOU BACK	1	1
ENGLBERT HUMPERDINCK	HIS GREATEST LOVE SONGS	1	1
ERIC CLAPTON	UNPLUGGED	1	1
EVANESCENCE	OPEN	1	1
FRANZ FERDINAND	FRANZ FERDINAND	1	1
GEORGE MICHAEL	PATIENCE	1	1
GUNS 'N' ROSES	GREATEST HITS	1	1
JAMIE CULLUM	TWENTYSOMETHING	1	1
JANE BASTIEN	THE MOUNTAIN GOAT	1	1
JESSICA SIMPSON	AWOLNATION	1	1
JOE	JOE	1	1
JOSHUA RAY	JOSHUA RAY	1	1
JUSTIN TIMBERLAKE	JUSTIN TIMBERLAKE	1	1
KANYE WEST	THE COLLEGE DROPOUT	1	1
KATIE MELUA	CALL OFF THE SEARCH	1	1
LEANN RICHES	THE BEST OF	1	1



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