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MUSICWEEK

CMP
United Business Media



MITs to focus on a visionary artist

Peter Gabriel is to be the recipient of the 13th annual Music Industry Trusts' Award, which will be presented on November 1 at London's Grosvenor House Hotel.

Gabriel follows in the footsteps of recent winners including Ahmet Ertegun, Sir George Martin and Sir Elton John and Bernie Taupin in

collecting the award. The honour comes at a time when, in addition to his musical output, Gabriel has assumed the mantle of the music industry's resident technological visionary with his part-ownership of digital distributor OD2.

"An artist's relationship with the music business is a bit like a marriage, with all its perils and pleasures, so it was a very pleasant surprise and honour to have been offered this award,"

says Gabriel.

In a post-Genesis solo career spanning almost 30 years, Gabriel has recorded seven albums, three soundtracks and the music for the opening ceremony of the Millennium Dome as well as several live albums. Two years ago he released *Up*, his first artist album for 10 years, while last year he issued a new compilation, *Hit*. Gabriel will play a short tour of UK arenas in early June.

"His music with Genesis and then with his solo career has given us great songs," says MITs Awards committee chairman David Munn.

"His work fighting injustice is done with commitment and modesty; his concerts are unique; his work with WOMAD has been pioneering; and his ability to see very early the potential of the internet for music shows a man with true vision."

UMI in surprise switch to Sabam

MCPS makes a stand to protect members' rates, but Universal announces move to Brussels-based collection society p3

3mv: picking up the pieces

Music Week takes a look at the shape of the independent distribution sector following the collapse of 3mv p9

Celebrating a classic year

As the Classical Brits prepares to honour the sector's big sellers, the genre's relationship to retail is evolving p11

This week's Number 1s

Albums: Keane
Singles: Frankee
Airplay: Joss Stone



WEA London's Reid to lead worldwide marketing team which will focus push on fewer acts

Warner eyes global prize

Companies

by Martin Talbot

John Reid is to take charge of Warner Music's worldwide marketing strategy following a re-organisation designed to make the company more focused on breaking acts globally.

Warner Music confirmed last Friday that the WEA London managing director is taking on the role of executive vice president marketing within Warner Music International, reporting directly to WMI chairman and CEO Paul-

Reine Albertini.

In the role, Reid will lead a new team created from a merger of the WMI marketing department and the Warner Music UK international marketing department.

The new division will oversee marketing of US repertoire in the world outside of North America, as well as UK and other international repertoire worldwide and into the US. With the Baker Street headquarters closing in the next month, the team will be based at Warner's Kensington Church Street offices.

Albertini and his deputy Gero

Caccia have designed a new international structure focusing on regional "platforms" across the globe - such as GSA/Eastern Europe, Spain/Latin, China/Hong Kong/Taiwan - designed to maximise the focus on international projects.

Reid will lead his team in driving repertoire through the new structure. He says he wants to make the company more targeted on a smaller number of global priorities - reducing the current 24-project priorities list by two-thirds - and more focused on achieving results.

"We have very good companies, very good people around the world," says Reid. "But we can always do a better job. We are going to be more aggressive in our approach to marketing. We are going to rebuild the priorities list, make it shorter, more concise and make people a lot more accountable to it around the globe."

Reid, who will meet WMI's managing directors for the first time in his new role at a Warner conference in Miami this coming weekend, returns to the international arena almost four years after taking over as head of WEA

London in August 2000. He previously held the post of president of Island Def Jam in the US.

Warner Music UK chairman Nick Phillips will assume interim responsibilities for WEA London in the UK, following Reid's departure from the company. Phillips says he hopes to confirm a successor by the middle of the summer.

News of Reid's elevation came last week as reports indicated that Warner Music was planning to cut its US artist roster by around 40% from the 180 acts it currently has signed.

martin@musicweek.com

▶ The Music Manifesto announcement in just over a month's time should be applauded by all of us – Editorial, p18

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Biggest

MUSICWEEK

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Your guide to the latest news from the music industry

Sign here MoS mops up Telstar brands

● **Ministry of Sound** has completed a deal to acquire the Euphonia and Breakdown compilation brands formerly owned by Telstar for an undisclosed sum. Eddie Short and Dan Donnelly, who conceived the concept for both brands, will work alongside Ministry of Sound on future releases.
 ● Universal Music Publishing has signed Holly Lipson Las Vegas ad. **The Killers** to a multi-album, worldwide deal. The deal follows what Universal says was a lengthy pursuit of the band, whose single Mr Brightside is released through Lizzy King Records on May 24.
 ● **EMI Music Publishing** has signed Holly Lipson Las Vegas ad. **The Killers** to a multi-album, worldwide deal. The deal follows what Universal says was a lengthy pursuit of the band, whose single Mr Brightside is released through Lizzy King Records on May 24.



The Killers: coup for major publishing arm

the combined singles and albums market across the first three months of 2004. It finished as the albums publisher with 24.4%, but lost out on singles to Universal whose 25.0% of the market was the company's highest to date.
 ● A new provincial date of July 22 2004 has been set by the EC competition to allow general for all to have completed its phase II investigation into the proposed **Sony/BMG merger**. The new deadline follows a temporary postponement to let the two record groups time to submit new evidence and the investigators breathing space to analyse it. Meanwhile, International Music Managers Forum executive director Nick Ashton-Hart is the keynote speaker at a MusicTank debate tomorrow (Tuesday) at Bertorello's in London's Soho on the proposed merger.
 ● **Man Fiddler** last week announced it had turned a £44m loss into a £1.3m profit for the year to December 31 2003. The group reported a £5.1m growth in full-year sales from £39m in 2002 to £44.1m in 2003, while its improved performance resulted in savings of £7.4m.
 ● **EMI** has been cleared of allegations made against it by Avator Records that it had trespassed consultants in the US to attempt to inflate SoundScan figures at independent retail outlets in the US. District Court judge Victor Marrero said Avator liable for damages.
 ● **Sony** last week unveiled new digital music player VAIO Pocket, which will go on sale in Japan next month and is almost the same size as Apple's iPod.
 ● Publishers have given a cautious welcome to IFPI's 'triple eight' royalty offer: p5
 ● **Earis** Court and Olympia (ECSO) Group has sold a majority stake in the company for £245m. The stake, previously held by private equity firm Candover together with Legal and

General Ventures and a group of senior staff at Earis Court and Olympia was acquired by ST. James Capital (SJC) and Normax Asset Finance.
 ● The Government is preparing a **schools music manifesto**, p5
 ● More than 100 delegates attended the **Music Manager's Forum** spring conference last Wednesday at London's Landmark Hotel. The event included an interview conducted by MMF chairman John Glover with Darkness manager Sue Whitehouse and an update of the work taken by the International Music Managers Forum and the developments at World Intellectual Property Organisation.
 ● **Walt Of Sound** has ended its licensing deal with EMI, p5
 ● **Entertainment Media Research** suggests in a new study of music buyers with online access that bundling digital music with high-quality video content will encourage music fans to pay for legal downloads. Nearly a quarter said they would want access to full music videos, while a further 16% wanted to access album artwork. However, only 5% were attracted by bonus tracks.

People

PPL drafts Hoon for keynote

● Defence Secretary – and founder of the Parliamentary Friends Of Music Group – **Geoff Hoon** has been confirmed as the keynote speaker at June 13's PPL AGM. Hoon's confirmation comes as PPL announces an increase in income and a reduction in costs for 2003. p7
 ● **Warner Music International's Jay Dargan** has been given the role of business development and strategic partnerships senior vice president. He was previously marketing senior vice president.

● Former Virgin exec **Roy Cooper** is launching his own consultancy. p6
 ● **Metropolis Studios** DVD head Andy Townsend has left the company after 14 months following a reorganisation at the Chiswick-based studio group.
 ● **Woodworks Music** has appointed music product manager David O'Reilly to the newly-created role of trading manager for music product. O'Reilly joined Woolworths in 2000.



O'Reilly: in Woolles hot seat

● **EMI Music Continental Europe** chairman/CEO Jean-François Ceillon has made his first moves in the role, with a restructuring which is seeing the departure of Capitol marketing VP Monica Martin and Virgin Continental Europe marketing director Steve Lee. Ceillon has also promoted Vincent Clerly-Mine to Capitol/Virgin marketing VP and appointed Louise Hammer to the new role of EMI Music Continental Europe A&R director. EMI declined to comment on the changes as *MW* went to press on Friday.
 ● **Chrysalis** is to publish Don Anderson's autobiography. p6
 ● **BBH's Alex Kendall** has joined Sony/ATV, with Universal Music Publishing reuniting **Karina Masters**. p5

Exposure

CADs unveils promo shortfall

● Promos for Goldfrapp's *Strictly* and Futurebook's *Life At Night* lead the way in the nominations for next month's **CadO4 – Music Vision Awards**. The two clips receive nominations in three categories. The full rundown of 17 shortlists for the awards, which take place at London's Royal Lancaster Hotel on June 9, are published on p22 of this week's *MW*.
 ● Neil Fox will host his **Hit 40 UK** on May 30 following 105 DJ Simon Hirst and TV presenter Katy Hill, also a Capital FM presenter.
 ● Enap Performance is revamping its dance music title *Mixmag*. A design team led by editorial director Pauline Hildstone and art director Paul Kuryzka has developed a 'cleaner, cooler feel' to reflect the 18- to 24-year-old clubbers the title attracts'.
 ● The BBC is mounting what it says is its most comprehensive coverage yet of the Glastonbury Festival. Both BBC2 and its digital TV station will be broadcasting from the event this June with BBC3's coverage also including nine 30-minute preview shows.
 ● **Johnnie Walker** led the way at last week's Sony Radio Awards. p6

Bottom line

Publishing shares topped by EMI

● **EMI Music Publishing** topped Warner/Chappell in quarter one to regain its usual place at the top of the publishing market shares. The Charing Cross Road team captured 22.0% of

Def Jam founder Russell Simmons dished a matching pink cup and sweatshirt at an Urban Music Seminar event on May 7 at Ministry of Sound, where he took 250 young artists and music clarity workers of a faraway place where there is a thriving homegrown urban music scene. Accompanied by his brother, RUNDIMC's Rev Run, and Def Jam president Kevin Lyle, Simmons was the main draw on a bill

which also included an interview with XL's Willy conducted by UMS founder Kwame Kwakwa and a panel featuring Big Dada's T and So So Def's Grizz Magnolia. "For us it was a great thing in the first place that Russell recognised the seminar as the biggest event of its kind in Europe," says Kwaten. He adds that Simmons is keen to further his links with the seminar's main event in September.



MCPS makes stand to protect its members' rates, but loses UMI contract in the process

Universal switch puts Sabam on map

Companies

by Robert Ashton

MCPS has lost a large proportion of its business and its only central licensing agreement following Universal Music International's decision to move its €100m mechanical rights business to rival organisation Sabam.

The balance of power among European collecting societies will also change dramatically as a result of the world's largest record groups move to what is one of the smallest author rights associations – the Brussels-based Sabam. Chief executive John Hutchinson says the move has cost MCPS between £700,000 and £800,000 in commission, but it is putting a brave face on the loss.

"It is regrettable that MCPS and UMI have been unable to reach terms for the continuation of this central licensing agreement, but we were convinced that any new deal should not be one that is detrimental to our members," he says.

Hutchinson maintains that the loss of the business will have a "relatively small" annual financial

impact in context of the £221m distribution of MCPS.

He adds, "We have been aware for some time of the possibility of UMI moving their business to another European collecting society that was prepared to negotiate a more attractive arrangement for UMI; our main business in the UK is unaffected." A spokesman adds that there are no plans for lay-offs or cutbacks.

For Sabam, however, the impact is huge. A spokesman says the company, which handled €121.04m in royalties in 2002, will "double our size in turnover, roughly". A competitor puts it more succinctly: "This puts Sabam on the European stage," he says.

Songwriting royalties on releases by acts such as Daniel Bedingfield, Busta and Sugababes will be affected by the UMI move, which has caused questions over what could have persuaded it to end a relationship with MCPS dating back to the PolyGram days of 1996 and sign to a hitherto little-known collecting society, whose abilities to handle such volume of business is largely unproven.

Insiders suggest that MCPS had been trying to take a princi-



Bedingfield and Sugababes: songwriting royalties from sales to be handled by Sabam



pled stand for its members and attempted to protect the mould of how collecting societies would be axed or at least reducing the 2.5% "rebate" it has traditionally paid back to UMI under the terms of its agreement.

Informed sources suggest that when the latest term of the MCPS-UMI deal expired more than 12 months ago, the UK-based collecting society felt it could no longer justify this rebate – economically and, some say, morally. The rationale for the payment had been explained by MCPS as "based on

the expected benefits and efficiencies which dealing with licensing on a centralised basis was meant to bring to MCPS for the ultimate benefit of its members". But that attitude seems to have changed.

"It is not MCPS' money," says one insider. "MCPS are collecting on behalf of someone else. If you give this away it will have an impact on the rebate, because this is 2.5% that should go to them."

Another insider says, "A collecting society is obliged to return everything to its members. MCPS were trying to break the mould."

Under this new agreement with Sabam, which officially kicks in from July, UMI will retain its rebate. The deal is worth €100m each year and covers all Universal audio and audio-visual products for 18 European countries (excluding France). According to informed sources, it also means UMI will receive a sliding-scale rebate on the mechanical rights payments it makes to the Brussels organisation, ranging from 1.5% in the first year to 2.5% in the third and final year of the three-year agreement.

Universal's general counsel Richard Constant declined to comment but was vague on a confidentiality agreement. Sabam also would not comment on its terms, with its director general Jacques Lion preferring to point to the improvements it has made in the last few years to support "UMI's decision to turn to Sabam".

Lion adds, "[It] is the consequence of the basic work carried out by Sabam in recent years that allowed a full rethink of the operational flows, the organisation model, the computing systems, which have changed Sabam into a program and creative company". robert@musicweek.com

DVD conference to focus on turning creativity into revenue

Some of the biggest names in music DVD are to offer their own insights into how to turn creative ideas into money-making projects at the second *Music Week*-backed DVD Europe conference.

The event, which takes place on June 9-9 at London's Congress Centre, has been devised to focus squarely on how to extract artistic value and financial returns from audio-visual content. Following a 95% leap in the value of music DVD sales in the UK in 2003, this year's focus follows feedback from

managers, labels and retailers keen to explore how to drive the format forward and turn it into a serious revenue generator.

"DVD is one of the bright spots for the industry at the moment but there is a sense that it remains hard to make it pay," says *Music Week* editor-in-chief Alex Scott. "With this event we will draw on the expertise of people enjoying success in every aspect of DVD to show how to make decent returns from strong content. This is a must-attend

event for anyone interested in music on DVD, whether they're artist managers, producers, indie or major label product managers, retailers or broadcasters."

Among the panelists lined up for the catalogue content creation session are Mark Roberts and Steven Webber, the respective DVD specialists at Sanctuary and Beggars Group who have both recently enjoyed DVD chart-toppers with releases by The Who and The Poxies. Sony DCE art director Otto Philip and Anthony

Broza, managing director of budget specialist Wienerworld.

Meanwhile, executives sitting on the new artist content creation session include East West general manager Gareth Currie, BMG senior director of visual media Solomon Nwabueze, EMI Salmons of Outside Line who has worked on projects for artists including Queen, and Phil Mount of Blaze TV, the production company which has created footage for the likes of Blur.

The conference will end with a

session looking at other emerging outlets for the distribution of audio-visual content in the future, featuring BT Rich Media CEO Andy Brown, Ben Drury of mobile and online consultancy 7 Digital and Matthew Kerish, head of interactive at MTV.

Other sessions will include screenings of unseen footage from forthcoming releases and case studies of two leading artists.

For more information contact: James Smith, 020 7921 8308 jsmith@cnpinformation.com

THE MUSIC WEEK PLAYLIST



KRISTIAN LEONTIOU
Some Day Soon (Polydor)
Packed full of class songs, this debut could, alongside Keane, be the crossover breakthrough of the year (album, May 31)



MARLA CARLYLE
I Blame You Not (Accidental)
Gartley could be the credible successor to Katie Melua – appealing to fans of Dido while keeping an effortless cool (from The Lovely album, June 28)



VARIOUS
The Football Factory (Vertigo)
As a collection of terrace anthems, from The Jam to The Streets, this OST (to the football hooligan movie) takes a lot of beating (album, out today)



RAY LAMONTAGNE
Trouble (unassigned)
Published by Chrysalis Music, this is the massive new voice behind one of the biggest US blues in some time (demo)



FOOLPROOF
Paper House (Island)
Orange County ridders who are currently over in the UK making friends with their twangy noise (single, June 14)



MYLO
Destroyer&roll (Blastfirst)
With a new distribution deal with Piramide, this is now well placed to build on the strong word-of-mouth buzz (album, May 33)



WIRE DAISIES
Make Everything Change (Transistor Project)
One of *MV's* unsigned discoveries of 2003 are poised to sign a publishing deal this week (single, tbc)



TAZ
Analyse This (Def Jam)
This should go some way to changing the preconceptions of UK hip hop (album, June 28)



THE HIVES
Idiot Walk (Polydor)
Keep your eyes peeled for the cool video that sees the band strutting their stuff on a giant scrawl board (single, tbc)



TWO CULTURE
CLASH FEAT. GENERAL DEGREE
...And Dance (Wall Of Sound)
One of two Jacques Lu Cont standouts on *Wot's* excellent dancehall set (album, August 2)

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Wall of Sound has ended its ex-UK licensing agreement with EMI's Labels division after six years. The indie, which is currently preparing for the August release of its *Two Culture* Clash album and film, charting a collaboration between Jamaican MCs and producers from the world of electronica. Is weighing up licensing offers from around the world. "We have got a lot of options open to us, whether we go back to working with one party or the more likely model of seeking territorial deals, but we

have got some fantastic offers on the table," says Wall of Sound managing director Mark Jones. Current projects also include a new album from *Black Twang* (pictured) and one from new Danish signings *Diefenbach*. EMI will retain relationships with a string of WOs acts however. Proprietors are signed to Virgin France for the world excluding North and South America, UK and Japan, while *Royskopp* are signed to Virgin France for the world and licensed to *Vo5* for the UK and Ireland.

Majors appoint staff to publishing sync teams

The publishing sync industry's recruitment drive is continuing apace with the appointment of BBH music co-ordinator Alice Kendall to Sony/ATV and the arrival of former Chrysalis film & TV manager Karina Masters at Universal. Kendall takes up the position of sync/marketing manager, reporting to Rachel Iyer, Sony/ATV director of sync/marketing. In turn, Masters will be creative services manager of Universal Music Publishing's film & TV department under head of film & TV Barbara Zamojska. The new appointments contribute to a surge in activity across the sync sector, following the announcement in April by EMI Music Publishing that it is looking to boost its sync team with the addition of three new staff. "It is tight out there, but we think the business is out there, definitely," says Sony/ATV managing director Charlie Pinder.

"The feeling was we wanted to get the best person in, because it is all about relationships - relationships and catalogue and the speed at which you can move."

While at BBH, Kendall supervised music on ads for clients including Audio, T-Mobile, Johnny Walker and Lynx Pulse. She took a share of the first music exploitation award at this year's Music Week Awards for her part in the Lynx campaign which helped fire Room 5's *Mak Lu* to number one.

Masters joins Universal after a spell at Steve Lewis's *Stage Three Music* where she was film, TV & media manager. Universal has recently found success with Norman Cook's *Oh To Be A Speaker*, composed for *02 Digital Music Player* campaign. Its copyrights have also underpinned campaigns for *Nissan Micra*, *Carlsberg*, *BMW* and the *Scottish Daily Record*.

Publishing chiefs move closer to royalty rate solution IFPI/Biem proposal wins initial approval

Publishing

by Robert Ashton
Sources within the publishing community have given a guarded, in-principle thumbs-up to the record industry's "Triple Eight" proposal, as part of the long-running IFPI-Biem royalty rate negotiations.

It emerged last week that the recording industry association IFPI had tabled a simple, flat 8% royalty fee across the European CD, DVD and online markets - described by those close to the offer as the "8-8-8" proposal.

If ratified, the blanket agreement would in one stroke end one of the biggest headaches currently occupying collecting societies, publishing and record groups and ease the way for a raft of new music downloading companies to set up shop in Europe.

Royalty rates in Europe are currently "all over the place", according to key players in the music publishing community. The CD mechanical rate in Europe is set at 9%, but that is a de facto agreement because it officially ended around three years ago, leading to the current protracted IFPI/Biem wrangling in the UK. The CD rate is set at 8.5%. The DVD rate in Europe is 6%; the UK's DVD agreement is a matter for the copyright tribunal after being referred by the BPI.

The online rate varies greatly across Europe. In the UK it is currently at an "introductory" level of 8%, but could rise to 12% next year. Biem also has no remit for online collection, as it was set up initially

There are attractions to a long-term solution. [It] is preferable to the current market place
Andy Heath, MCPS/4AD

to deal with IFPI on physical product only.

Simplifying that minefield with a flat rate is an obvious attraction. It also solves the DVD royalty dispute in the UK.

EMI Music Publishing continental Europe executive vice president Terry Foster Key says, "It needs goodwilling, but it is certainly encouraging. We'd like a deal because every area of licensing between copyright societies and publishers and record companies is in dispute."

Similarly, MCPS director and 4AD Music chief Andy Heath says, "It is difficult to comment because the boards [of the collecting societies] have not seen the details. But superficially there are attractions to a long-term solution, which would be preferable to the current, very disrupted market place. In any event, this is a proposal that should not be rejected without due consideration."

According to one source, the idea for "8-8-8" was apparently first mooted at a private dinner at the end of April, when Biem and the heads of several major European collecting societies, including MCPS, Germany's Gema and Switzerland's Stema, met with IFPI CEO Jay Berman and several senior record company executives.

The same insider says, "Follow-

ing that idea, the record industry kicked it around for a bit and have come back with their own response." That came in the form of a letter from the IFPI to collecting societies, outlining details which were leaked a week ago.

Biem chiefs, including Sterna boss Cees Verwoerd, who is understood to have played a lead role in floating the "8-8-8" proposal, were in Hong Kong and not available for comment last week. Berman and MCPS PRS Alliance chief executive John Hutchinson also refuse to comment. But one source who has had sight of the IFPI proposals says, "They are OK from the record companies as an opening gambit."

One likely sticking point, however, is that in some instances the record companies' definition of 8% appears to differ from how Biem and the collecting societies would like to apply 8%. One source suggests that Biem's proposal for 8% applied to online is 8% of the gross revenue of ISPs. However, he adds that the record companies prefer "8% of the money they get". He also suggests the IFPI proposal is pressing for no minimal royalties and maximum tracks on CDs, which he says is "clearly unacceptable."

Another source adds, "It all depends on what 8% we are talking about, but as a starting point I'd take it. It's pan-European, so I think it's reasonable and as a broad brush stroke agreement it lets us get on with business."

negotiations are expected to begin as soon as early June, when the next meeting between Biem and IFPI is scheduled for.

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Government hits right note

The Government is preparing to unveil a ground-breaking new manifesto which is set to put music at the heart of the education agenda this summer.

The Music Manifesto is the work of 60 music organisations nationwide, including EMI, Youth Music and Classic FM, determined to create a forward-looking action plan for music education. Full details of the manifesto are to be formally unveiled at a launch event at Abbey Road Studios on July 6, but sources indicate that it will be designed to encourage and enable young people to learn about music and understand the value of copyright. The move fol-

lows the Government's pledge at the last election to give every primary school child the opportunity to learn how to play a musical instrument.

Backed both by the education department and the Department of Culture, Media and Sport, the initiative has been driven by school standards minister David Miliband, one of the Labour Party's most highly rated young ministers who is tipped as a future party leader. His wife is a professional cellist with the London Symphony Orchestra.

The manifesto, which has been put together over the past year, is expected to include pledges of sup-

port from a range of music organisations, and specific commitments to action going forward.

One music industry source says, "This is a very significant step. It is the biggest commitment by the Government to educating young people about music, both as musicians and as an audience. It is also a key part of building the profile and importance of copyright."

A string of music industry-backed organisations already support music education, including the PRS Foundation, the BPI-backed Brits Trust and EMI's Music Sound Foundation, which was established to mark the major's centenary in 1997.

SONY RADIO AWARDS MUSIC-RELATED WINNERS
Specialist music award: Andy Kershaw for *Feshion In The Desert* (Radio Three)

Breakfast: JK & Joel (Breakfast Key 103)
Daily music show: Lurchtime with Ace & InezRio (1Xtra)
Weekly music show: Jonathan Ross (Radio Two)

"Music special" award: For One Night Only (Radio Four)
Music broadcaster: David Poulton (Kiss 100)
DJ: Christian O'Connell (106.1)

BBC network honoured at high-profile radio awards Digital makes waves as 1Xtra scoops Sony

Radio

by Paul Williams

1Xtra has set a new benchmark for digital-only music stations after striking gold at this year's Sony Radio Awards.

The BBC digital network claimed its first honour at the annual ceremony at London's Grosvenor House Hotel last Wednesday. It also became the first digital station to win one of the music categories as Lurchtime With Ace & Inez Rio was named daily music show of the year.

1Xtra programmes editor Willer Willerforce says the win is a huge morale boost for the station, as well as raising digital's profile. "It's recognition digital radio is not some digital playing system but there are quality programmes being made," he says.

However, 1Xtra's sister station Radio One lost out in the music-specific categories, with the other honours being shared between the commercial sector and BBC national stations Radio Two, Three and Four.

Jonathan Ross was absent this year from the Radio Academy-organised event, leaving it to his Radio Two show's producer Andy Davies to collect the weekly music show of the year and make a plea for more music diversity on radio.

"We always said radio should be about being truthful," said Davies. "Why can't you put The Sex



Walker with John Chapman of music.

Pistols next to Amy Winehouse? Why can't you put The Strokes next to Art Garfunkel? It all works. Radio should be about believing."

The same station's Johnnie Walker received a standing ovation after Elton John presented him with the event's highest honour, the Gold Award, in recognition of a four-decade career. John said that without individuals such as Walker he would never have been successful.

"He's always championed great music," he added. "He's been a fighter in every sense of the word, not only politically but personally." Andy Kershaw took the specialist music award for *Feshion In The Desert* for Radio Three, while Paul Gambaccini was among the winners for a second successive year, with the Radio Four documentary *For One Night Only: Bob Marley Live at the Lyceum* taking the "music special" award.

With BBC Charter Renewal clearly in mind, he remarked that only BBC stations Radio Two, where he is also a presenter, and

Radio Four could make such programmes as the Marley documentary. "No one else would support this category," he said. "If we ever lose these channels the cultural life in this country would be diminished."

Capital-owned 1Xtra's breakfast show host Christian O'Connell was also a gold winner for a second successive time, taking the newly-reintroduced DJ of the year award. However, he lost out in the breakfast category he won in 2003 to new Radio One signees JK & Joel, who were honoured for their Key 103 show. Veteran reggae DJ and Kiss 100 host Dave Rodigan added to Emag's tally by being named music broadcaster of the year.

Rival London service Heart 106.2, which last year temporarily took Capital FM's Rajar crown, also had a profitable year. Its breakfast show hosts Jono and Harriet took the entertainment award and the Chrysalis-owned station was named station of the year for a in-plus audience. "Heart 106.2 had a fantastic 2009," said its programme director Francis Currie. "This is just the perfect footnote."

Radio Four was named national station of the year for a second year in a row, while the other station of the year prizes went to Saga's Primetime Radio (digital terrestrial), BBC Radio Foyle (audience under 300,000) and BBC Radio Suffolk (300,000-1m). paulw@musicweek.com

Jet funder set to reveal all

Controversial music industry figure Don Arden is to follow in the footsteps of Walter Yetnikoff by revealing all in a forthcoming autobiography.

The one-time Small Faces manager and Jet Records founder – and the father of Sharon Osbourne – stands as one of the most colourful operators in the history of the UK music business. His reputation among his artists, rival managers and others saw him dubbed by some as "the Al Capone of pop".

The arrival of *Mr Big* this autumn will come after the publishers held lengthy discussions with their lawyers. Chrysalis Group chairman Chris Wright, whose company's books division is publishing the tome, says they had to overcome "serious misgivings". Wright adds that former CBS

chief Yetnikoff's autobiography *Hoolin' At The Moon*, written with David Ritz, had "changed the benchmark" with regards to former industry players writing about the business. *Mr Big* will be one of the key titles this year for Chrysalis Books, which returned to profit for the six months to February 29 this year in results unveiled last week, although revenues fell 16.0% to £12.5m.

Chrysalis's radio division played the strongest role in a surge in half-year group operating profit, which more than tripled to £3.7m. Radio EBITA rose 45% to £5.6m and revenues increased 23% to £33.3m, compared with what the group says is an industry average of around 10%.

One of the group's key priorities will be in the London market, where its Heart station last year

temporarily took Capital FM's market-leading crown and is now hoping to cash in on the departure of Saga's long-running breakfast show host Chris Tarrant.

Group chief executive Richard Huntingford says it is too early to say who will win the breakfast battle. He adds, "The starting gun has only been fired with Tarrant going out. It's when the gun actually starts and I'm sure it will be 12 months of to-ing and fro-ing. But we've got a very clear goal that Heart 106.2 can be number one in London."

Meanwhile, nearly 6m speaker-wide sales of Outkast's *Speakerboxx/The Love Below* album, for which Chrysalis is the dominant publisher, stood as the highlight of the group's music division. Its net publishers share rose 9.2% to 4.7%, although revenues dropped 8.0% to £36.8m.

TINARIWEN

SNAP SHOT

Malay act Tinariwen are set to raise the profile of their album *Amassoul* in the coming weeks, following critical acclaim when it was first released in February.

The act will appear on Later With Jools Holland on May 28, and play a host of festivals including Glastonbury and Womad, as well as the London's Barbican on June 5. **Music Week** playlist regular *Amassoul* is emerging as one of the key records of 2004 and has enjoyed healthy sales due to word-of-mouth exposure. The band are signed to IRL (Independent Records Ltd), the Irish label which is also home to singer-songwriter one of the best of the group were signed to IRL by

Walek Oumar.

CAST LIST: Manjeri Any Morgan.

Apartment 22. A&R: David Jones. DL.

Publisher: Guy Morris. World Circuit. Press & TV. Saly Reeves. Saly Reeves PR. TV. Annasida Beel. All About Promotions.

David Jeynes. He has first told about the group by Justin Adams, who produced the act's first album, *The Radio Tides* Sessions.

Co-organised by Bristol-based Andy Morgan and Angus-based Bastian Gell, the band have grown steadily in stature for the past two years.

Originally formed in the early Eighties by Ibrahim Ag Alhabib, Abdallah Ag Alhousseini and Alhousseine Tourean, Tinariwen, the band have gone on to attract a new generation into their ranks. This year has seen their profile explode globally, although the success has been tempered by the recent death of one of the band's singers, Wounou Walek Oumar.

Former Virgin US boss unveils global venture

Former Virgin Records executive Roy Cooper is aiming to bring together his experiences working on both sides of the Atlantic with the launch of a globally-focused media and marketing company.

Zama, which opens for business in Los Angeles next month, will cover the music industry as well as operating across art, the environment, fashion, film and technology.

Cooper, who exited his role as Virgin Records America's co-president two years ago, says he will be offering clients marketing and media advice. "Some of these projects will be looking into the US from the outside and some will be looking out from the US. I wanted to put the experience I had working in the UK and the US into something new," he says.

Ahead of its official launch, Cooper has already built up a roster of clients, including the ex-publisher of *Future Forests*, which aims to render projects ranging from CD releases to concerts carbon neutral through tree-planting programmes. He recently persuaded Sony act

Incubus to declare their album *A Crow Left Of The Murder* carbon neutral.

Cooper is also one of the main organisers of One Night For India, a multi-artist concert taking place in Los Angeles on June 8 to help fight the emerging AIDS crisis in India and featuring acts including Michelle Branch, Macy Gray, Damien Rice and Nitin Sawhney.

Cooper will be acting as a consultant for the world outside America on the next Polyphonic Sprec album, while he has teamed up with John Carver of marketing company Cumming Co on a project to launch a children's radio station uniquely programmed by children. In a similar vein, Cooper has been taken on as music supervisor for an Australian company Young Heart Animation's TV series *Dream Babies*.

He is also working with UK-based investment company E-Vison on the development of global merchandising ideas for multi-platform artists, and is involved with the Archetypes, two London-based art retailers and music artist managers.

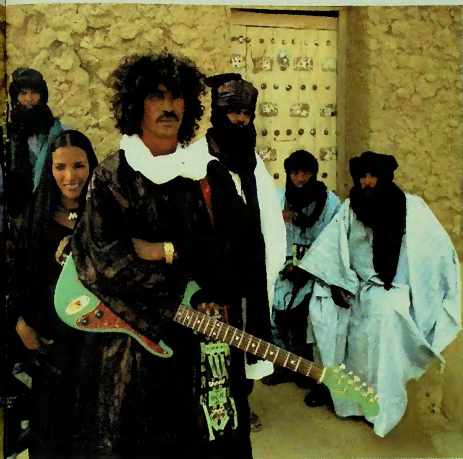
① 'If we do nothing to support the British music industry, we should not be surprised if it fails' - Viewpoint, p18

Talent

BREAKING POINT: THE SHORTLIST
Portabella - a female singer, who is attracting interest from D&S including Pete Tong
The Holiday Plan - an Emo-type act

who have sparked interest from the likes of *Ferraro*
Tokyo Dreams - they are AC/DC to The Darkness
Aerobatics, says one observer, and already generating

press interest
Foolproof - a rock fan-piece from Orange County, US, who offer a mix of punk rock and Emo on their planned debut single *Paper House*



MTV links up with Island for series following the progress of new acts

Breaking the reality mould

by Martin Talbot

The behind-the-scenes machinations of the music business are perhaps higher profile than they have ever been, through the influence of reality TV shows such as *Pop Idol*, *Popstars* and *Fame Academy*.

The latest contributor to this trend is *Breaking Point*, which launches into a series of 12 shows over six weeks this Wednesday. But the show is pitched by its commissioner, MTV programming and development vice president Chris Sice, as more a fly-on-the-wall documentary than a talent search.

"*Pop Idol* is a very successful format, but it feels like there needs to be an antidote to that which isn't as saccharine, that highlights the A&R process," he says. "We do feel it is part of our remit to help break bands. So if we can create an entertaining TV show that helps break bands in the process then that's meeting our objective."

The series forms part of a new commitment to home productions by MTV, adds Sice, as it reacts to the increasing number of music channels which resulted in the "connotation" of music videos. "We are making a commitment to make more long-form programmes to complement the music videos and live music," he says.



Tokyo Dreams: *Breaking Point* shortlist

about Island Records. What we haven't done under any circumstance is contrive situations for good TV. It is what has happened and it has been documented."

The only area where the filming of the series has impacted on the standard process is the simple fact of having four debut singles released on the same day. To support this, Island has effectively created four separate teams to concentrate on each release. But with TV audiences sure to be a fraction of those secured by the likes of *Pop Idol*, *Gatefield* is realistic about the impact the show will have. "We are not expecting singles to explode into the chart," he says. "These are very early days. It is like an artist's first independent release."

With *Gatefield* hopeful that at least one of the shortlisted acts will go on to be long-term projects, the structure of the deal between MTV and Island is old-fashioned.

Sice stresses that there is no override to MTV. Indeed, the carve-up is simple - the channel and production house retain TV rights, while Island retains sole rights to the acts that are launched.

"Our aim in this is to ensure that we can make the show entertaining enough to appeal to a bigger audience than just musos," says Sice, "and ideally that other MTV territories might be interested in taking it." MTV's Nordic feed has agreed to air the show, while all of the other European programming heads will be sent tapes, too.

If the show is a success, MTV retains the option to repeat the project with another company. "You could do it again," says Sice. "You would want different characters. It would be fascinating to do it with a different label. We may think about doing it with another label or a whole range of labels, in time."

As Sice acknowledges, any decision on that, of course, will rest on the success of the show when it is assessed in six weeks' time.

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PPL speeds royalty payouts as efficiency drive pays off

PPL is sending out its royalty cheques in record time this year as part of a drive by chairman and CEO Fran Nevrika to accelerate the organisation's processes.

Nevrika says performers and members will be paid out for 2003 earnings this July, three months ahead of what it managed three years ago. Such is the speedier turnaround in PPL's processes that its newly-published report is being released four months earlier than last year, while its AGM is being held three months earlier in the calendar on June 11.

Nevrika, who observes that a few years ago it was not unusual for PPL to pay out royalties "two years after the event," cites better management and a much more professional team for its "slicker performance". That, he says, has also resulted in its cost-to-income ratio dropping to a new low of 16.6%. Costs have fallen from £17.9m to £13.4m in two years.

"I'll never be smug and pat myself on the back, but I'm kind of quietly pleased on the progress after three years," he says. "When you look at our costs when I



Nevrika: "slicker performance"

stepped in, on the performance side cost to income was about 28%."

And he is optimistic that that ratio can drop to around 15%, provided there is no significant investment needed in areas such as IT or PPL is hit by a major tribunal case. When Nevrika joined in 2000 some 24 tribunals were outstanding, but no new cases have been added, which he acknowledges has helped bring down costs.

He adds, "A senior official from the Copyright Tribunal noted in a friendly way that PPL used to be the tribunal's best customer and asked what's happened, because they never hear from us now."

PPL's cost-tightening played a

notable role in boosting revenue paid out as like-for-like income rose only by a fairly moderate 7.2% on the year to £80.9m. In contrast, the amount paid out improved by 12.4% to £68.7m.

One of Nevrika's priorities remains tracking down UK royalties from overseas. Last year, £2.8m was collected from Japan, Sweden, and Switzerland and mainly for back royalties, although he concedes that is only a start considering he estimates UK performers should be banking £40m to £50m every year from abroad.

Meanwhile, as part of moves to extend its hand to the performer community, the organisation has paid out £15m in UK-sourced back royalties via PPL's Performer Forum and the Royalties Reunited initiative. Nearly £10m has gone to record companies.

Our aim is to ensure that the show will appeal to a bigger audience than just musos

Chris Sice, MTV

The intense schedule of the series - produced by Money Productions - saw records initially follow nine shortlisted bands back in February. Those nine acts have now been reduced down to a final four (see above), each of which were last week working on singles and videos ready for debut releases in mid-June.

Island managing director Nick *Gatefield* underlines the "fly on the wall" point - there has been no "talent sweep", he says. Each of the bands shortlisted had been signed on development deals of varying types before MTV came along and the documentary process has only marginally impacted on the process of developing them.

"What has been important to me is that the process doesn't interfere with the running of the company," he adds. "This is not a film



Gibratfan rockers Breed 77 are to promote a new mobile phone direct marketing initiative which is designed to build physical sales within traditional record shops. The system allows fans to receive, via SMS, a specially-designed graphic enabling the holder to purchase. The graphic can be scanned across a scanner box called m2base, which then prints out a paper-based, money-off voucher in the form of a standard barcode. The Breed 77 promotion will allow fans to receive £1 off their new album *Cultura*. The initiative is a joint venture between Third Space Media, which devised m2base, along with Vital Sales & Marketing and Breed 77's label Albert Productions. M&C has signed up to install the m2base scanner boxes, with Breed 77 promoting the new service through a series of in-store performances at their stores at the end of this month in Derby (May 24), Cardiff (26), Basingstoke (27) and London Bridge (29).

New digital upstart signs two bands

Blur's David Rowntree, Outside Line's Anthony Cauchi and Queen manager Jim Beech have joined forces to launch a company providing a range of digital services targeting everyone from unsigned artists to international major label stars.

Based out of Outside Line's central London offices, Transistor Project has already signed up its first two baby bands - Jessie Deluxe and MW-tipped Wire Daisies. It plans to work with up to three new acts in its first year, developing web presences, fan databases and downloads, as well as offering industry advice.

Alongside its work with unsigned artists, the company is also planning to work with record companies to develop on-going digital strategies for both young acts and established UK and international stars. It recently worked with Universal on Italian superstar Zucchero and has other major label projects in the pipeline.

Likening the company to a "digital Fierce Panda", Cauchi says the aim is to create sufficient momentum for its development acts that they can go on to sign record deals with larger operations. The company will not offer any cash advances, instead investing up to £10,000 in an act, taking a cut of income in return and an over-ride as and when they are signed on.

"This is neither a label nor a management company - it's a project. It is a new way of working with bands and labels in the new digital era," says Rowntree. "It's very important for unsigned bands now not to have the sort of naivety we [Blur] had 10 years ago. Education is so important so bands can make informed decisions."

Cauchi adds, "In the unsigned area we're trying to build the first 1,000 fans. There's always a pocket of interest somewhere. Our thing is to try to find that pocket of interest and grow it in a cost-effective way to give the band an edge."

Both Transistor Project's first artists are currently raising their UK profile. Los Angeles three-piece girl punk band Jessie Deluxe played their debut London gig at the Barfly and Metro clubs last week, while the Wire Daisies are playing dates in the south-west before performing at the Montreux Jazz Festival in July.



Wire Daisies: digital development

Digital radio chips could power mobiles, but will the operators sign up?

GWR/BT deal could develop rival to 3G mobile technology

Downloads

by Joanna Jones

When Classic FM-owner GWR announced a deal with telecoms giant BT, it raised, for the first time, the possibility of a "digital radio" rival to 3G.

The agreement included plans to deliver constantly updated entertainment content to mobiles and hand-held computers via spare data capacity on one of the national digital radio multiplexes.

But, while Nokia recently unveiled a new phone that can display data, ads and programme information alongside FM broadcasts, the jury is out on whether mobile manufacturers and computer companies will bite and how quickly they will incorporate digital radio chips in their devices.

Some observers have also posed a key question: can digital multiplex-delivered content to mobile really give the 3G mobile services - which mobile operators have ploughed millions of pounds and many years into developing - a run for their money?

The GWR/BT "data-cast" service is set to use the spare data capacity on Digital One - one of the UK's national digital multiplexes, which is 63% owned by GWR - to transmit large amounts of multi-media content including news, sport and entertainment to



Bernard: boost for digital radio

mobiles and hand-held devices.

The service, in which GWR has invested £6.4m over the past four years, will be sub-licensed to BT Wholesale, with GWR putting in a further £2.75m over the next 18 months in exchange for a share of the venture's annual revenues above £30m and is expected to launch in the South East next year. A national roll-out will follow by the end of 2006.

GWR says it expects to take its first revenue share in the year ending March 2007, with a predicted pre-tax revenue share of 25m by the end of March 2008.

Quentin Howard, chief executive of Digital One, says, "Data-casting is something we have been looking at for a long time in digital radio, but it takes a lot of money and a company with the clout of BT to make it a reality - they have the ability to leverage deals with handset manufacturers and con-

tent partnerships.

"We have been used to the mobile operators' promise of downloading music and radio on mobiles, but the reality has been very disappointing - everybody has delayed the launch of 3G phones - the reality has been different."

GWR executive chairman Ralph Bernard says the introduction of DAB chips in mobiles will be a major boost for digital radio.

The deal will see BT wholesale developing services to "complement and enhance existing tele mobile communications services", while GWR and BT say that having DAB digital radio chips incorporated into mobile devices will boost the take-up of DAB digital radio in the UK, as a positive side effect.

But some mobile industry insiders remain sceptical about the digital radio business model for mobile, with little practical realisation of the project so far. "Mobile networks have had the capacity for 3G for years but haven't delivered it because the handsets were not in the marketplace," says O2's Leslie Goldberg.

"The advantage with services like O2 is we have a really simple billing system and that is key. With this 'data-cast' service, who is paying for what? Is BT billing customers? Are they just developing the chips, in which case you might as well be talking about any other kind of development, such as

Nokia's recent launch."

Goldberg adds, "Having said that, radio is a really good tool for consumers to discover music and we need to build on strategic partnerships with radio companies themselves - like we have with Capital."

Nevertheless, UBC chief executive Simon Cole, who highlights the launch of Pure Digital's next generation digital radio last week as another step forward for the sector, believes the GWR/BT deal highlights a rapidly converging media, which could see digital radio playing a major part in delivering entertainment content to large numbers of consumers via mobile.

"Digital radio is going to move very fast over the next 18 months," says Cole. "The telecoms platform was never the best solution for sending large amounts of content to lots of people at the same time, while broadcast doesn't have that problem - you can send music to millions of people on digital radio at the same time and you don't get 'network busy'."

"But it is not good for one-to-one interactions and that is what telecoms channels are extremely good for. It should be about both those things working together - broadcast and telecoms - to deliver the perfect model whether that is in the palm of your hand, on your mobile, MP3 player or whatever."

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After the collapse of 3mv, many distributors are wary of over-expansion. But, as the market eyes its options, are there broader lessons to be learned for the sector? *By Adam Woods*

Learning the Lessons of 3mv

You would be forgiven for assuming that the world of physical distribution is a grim place to be right now.

The collapse of MacTwo in January was followed last month by the closure of 3mv, with debts totalling more than £10m, two events which have prompted much soul-searching for an independent sector which is constantly grappling with a changing marketplace.

The fast-declining numbers of independent retailers, the collapse of the singles market and growth of piracy, together with the faltering emergence of a legitimate online distribution model, have all put pressures on a sector which remains at the heart of the music industry ecosystem. And the collapse of two key distribution players can only have added to such pressures.

But, while it will be little consolation to the 400 3mv labels waiting to find how much of their money they are likely to see again, some argue that the closures are not necessarily reflective of a crisis in the market, but are more illustrative of an inability by two specific companies to evolve and manage change.

Indeed, those who are still standing agree there is a big difference between a distribution sector which is contracting and one which is imploding.

"With ourselves and Pinnacle and a good batch of smaller distributors who are left, there should be enough business for everyone," says Vital managing director Pete Thompson. "Hopefully we will see a more stable market emerging out of this."

Right back to the disastrous early Nineties collapse of Rough Trade Distribution and beyond, there has always been a narrow margin for error in the indie distribution business. Across the board, pressure on prices and the rise and fall of whole genres have played their part in destabilising the industry. Vital and Koch have shed their warehouses in recent years and remodelled their businesses accordingly, the latter company rebranding itself as RSK. Distributors both with and without warehouses have had to ensure their financial controls and label selection processes are as tight as possible.

"It is difficult all round," says Thompson. "The unit value of individual records is much lower than it ever was. We have actually sold more records every consecutive year but turnover does not go up in proportion."

Given the squeeze on profits and the corresponding need for higher volumes, it would be understandable if 3mv's rivals jumped for joy at the flood of labels back onto the market includ-



Hit by the 3mv collapse (clockwise from top left): Stereophonics, Oasis, Damien Rice and Deepest Blue

The business model labels have used for the past 10 years has got to change if small labels are going to continue to do business

Lee Hazlitt,
Tidy Trax

ing V2, Big Brother, 14th Floor and Ministry of Sound, home to the likes of Stereophonics, Oasis, Damien Rice and Deepest Blue. But the fact that many of the remaining medium-sized operations effectively operate a one-in, one-out policy with regard to their label rosters is a sign that most of them are highly conscious of the perils of over-expansion.

"I am a great believer in taking care of what you have already got rather than taking on loads of stuff and losing what you had in the first place," says Plastic Head Distribution managing director Steve Beatty. But, while Pinnacle and other distributors have mopped up the larger survivors, 3mv was a company the independent sector could ill-afford to lose.

"The market is a lot tougher and there are fewer distributors to work with and, because the market has decreased, the distributors that are left are more selective," says Mario Howell, managing director of dance specialist Amato. Like many of its competitors, Amato is diversifying into new genres as a means of ensuring stability,

rather than mining deeper into its specialist area. It has picked up Head Music and Groove Armada's Ragdoll label from the wreckage of 3mv, but in recent years it has broadened its own operation into artist albums and TV-advertised compilations.

As most labels on the hunt for distribution soon discover, the marketing commitment and sales potential that a company such as Pinnacle or Vital expects is considerable. But even comparatively smaller distributors face similar, practical commercial pressures when it comes to considering new label signings.

"The number of submissions has dramatically increased in the past six or 12 months, worldwide," says Garreth Ryan, managing director of Shellshock Distribution. "Everything we get, we listen to - we are looking for quality music. But recently, we have pretty much had to insist that some form of serious marketing budget is in place, simply out of duty to the shops. The days of just recommending good music to the retailers are pretty much gone; even the top inde-

Paths to market for independent labels

THE "UNPLUGGED" OPTION
For labels without any profile at all, the physical distribution network still offers plenty of possibilities. Proper Music in south east London is doubling its warehousing and plans to offer an "unplugged" version of its service to small labels. "Labels bring their product in on a short-term basis; we make it available on all the release databases; we don't do any sales or marketing on it, but we fulfill orders," says Proper chairman Malcolm Mills.

SALE OR RETURN

Not all retailers are dedicated to the mainstream, and stores with a cult appeal of their own relish the opportunity to discover something completely new. "A lot of people bring in stuff SOR these days, which we always encourage because it means we can find good stuff which doesn't have distribution," says Rough Trade Shops director Nigel House. "With the first Bloc Party record, I think they only pressed 500 and they sold 200 of them here."

MAIL ORDER

Stores such as Townsend Records



Bloc Party: hotly-tipped act scored strong sales at Rough Trade

In Chorley and Norman Records in Leeds run internet mail-order operations and are open to labels without distribution. "If people haven't got distribution, we'll try and sell their product through the shop and by mail order," says Richard Adams at Norman. Likewise, Amazon and other online retailers, by virtue of their huge range, should be easier to get into than just about any bricks-and-mortar retailer.

THE DIY DOWNLOAD ROUTE
2004 is the key year for the download market in the UK and it

can not come soon enough for independent labels, many of which are already duking out of the physical singles market altogether. Warp and Twisted Nerve are among a string of labels which are learning that the direct route taps into the global reputation of UK music, without the need for the licensing and distribution deals which are essential in the physical world. "When the download marketplace really starts to establish itself, it is going to be great for little labels, in that it does at least give them an option," says Vital's Pete Thompson.

pendent shops are looking for things that are going to sell within the first fortnight."

Most distributors are forced to reject hopeful labels constantly, whether times are good or bad. In practice, many of the unsigned labels campaigned by the crash of one large distribution company just have to join the queue to be picked up by another one.

"I have three people here who are bombarded with stuff every day of the week and it is very, very difficult to decide which ones to take on," says Thompson. "We do have to accept that there are only so many records we can sell into a store at any one time. It is a shame, because our background is in small labels and we really enjoy working with an act from the beginning, but it is getting more and more difficult for us to do."

Such realities create a vicious circle. Distributors will generally turn down a label that has not yet secured any promotion for its acts, but labels have difficulty securing press and radio if they don't have product in the schedules.

"As an independent label, getting your distribution deal is like getting your kid into a good school," says the head of one unsigned label. "Once you've done it, you're fine."

But Steve Beatty has a sharp answer for small labels who believe a distribution deal will solve all their problems. "My advice to anybody out there that is running a record label is: do it better," he says. "Small labels have got to be more professional. Get your bands out playing live - I know tons of bands who sell more records through gigs than they do through shops. And work with distributors - help them sell your product and you might get a distribution deal."

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DAY 1

Session 1	Keynote	
Session 2	Introduction preview	How has different formats been sitting in the UK and abroad? How many films have been released and by what sort of companies? What sales volumes have they experienced? What are the forecasts for the next two years?
Session 3	The beauty of surround: the creative voice	How is established production changing the creative process? Has it opened up a whole new world for artists and producers looking to create a new niche experience for the listener? If so, how? How do you take advantage of surround and what are the best scenarios?
Lunch	Sponsored by Pioneer	Pioneer
Session 4	Making catalogue come alive	What are the different approaches being adopted to catalogue releases? Focusing on strong examples with low/mid/high budgets we will investigate what works, what's been left off and where you make money.
Session 5	How DVD works for current artists	This panel will focus on how successful DVD releases featuring new material have been created. How are the music of audio and stage being a DVD project behind? Who needs to buy into the product and at what level? What are the risks and what? And is it possible to create good work on a shoestring budget?
Session 6	Demo	

DAY 2

Session 1	Keynote	
Session 2	The Retail Address	Do you have the shop floor or how the market is developing? What's holding it back? What are the issues that are frustrating the retailers at the cutting edge?
Session 3	How to sell music on DVD	Using case studies, leading marketers and retailers will explore how best to sell music DVDs to the public. How important is it to pitch? When should DVD be exploited? How important is the client? How do you make a release stand out?
Lunch	Sponsored by Pioneer	Pioneer
Session 4	Copy protection - How to ensure people will still buy protected discs	This session will explore the importance of copy protection for protecting revenue streams. It will feature a demo of how new CD + DVD at home and then talk about what is being done to fight the pirates. What can we learn from the film industry?
Session 5	Sound Design - Can design and packaging make your product?	This session will offer a practical insight into examples of the best packaging and design DVD has ever seen.
Session 6	The Future Looks	Overview of where audio/visual content is going. Is DVD already a redundant technology? What are the emerging platforms for delivering additional music content to fans? What opportunities do interactive TV and mobile technologies offer content owners?
Dine	Conference wrap up & Close	

Shellshock's Ryan at is in wholehearted agreement. "There are enough distributors to choose from. If a label gets knocked back by all of them, they need to get their promotion and marketing side together. There are live revenues to be had; they can get on the radio - I don't think distribution is a criterion for John Peel or Mary-An Hobbs or Zane Lowe. If a record is good enough, a label is going to be able to show the first seeds."

Still, the frustration among small labels is there to be seen. "The whole industry is completely messed up," says Najma Afshar, label manager at Asian breakbeat label Nasha, whose debut Asian Breaks & Beats compilation briefly went through Mactwo until the distributor's collapse at the start of the year. "It is so competitive for small labels trying to get a distribution deal because there are so many of them."

Nasha has been in discussions with a new distributor since before the 3mv crash, but Afshar is realistic about the situation post-3mv. "There are basically 400 labels up for adoption now who have been going much longer than we have and who have a much more extensive catalogue than we do. Maybe online is the way to go."

When it comes to singles in particular, some labels with distribution are saying the same thing. The decline in sales of CD singles and 12-inch vinyl are not due to a crisis in indie distribution but to changing consumer habits, and some are beginning to examine their options. "The pot is getting smaller and smaller," says Lee Haslam, label manager of dance label Tidy Trax. "The business model labels have used for the past 10 years has got to change if small labels are going to continue to do business."

Tidy Trax has £150,000-worth of sales tied up in 3mv but has been able to move its sales and marketing into Pinnacle, which already handled its physical distribution. Nonetheless, the contraction of the dance market may still drive Tidy Trax to other distribution channels.

"We used to sell 10,000 copies of a record without breaking a sweat," says Haslam. "Now we are really pushing to make it to 4,000. Album sales for us are pretty good and that is where we make our money as a label, but the singles definitely need looking at. I think the 3mv situation has been a wake-up call, not only to us but to a lot of labels out there. Because if we don't start looking at things now, we won't be here for long."

Accordingly, the online route, which many indies have traditionally regarded as a clever idea if you could find the time, has become an economic necessity virtually overnight. Haslam says Tidy Trax could well move its singles business online by next year.

"It is a direct sell - you sell a piece of vinyl to your end-user at £4.99 and you get all of it," says Haslam. "With a physical sale, once you have paid the distributor, the manufacturer and the retailer, you are making pennies."

In this spirit, Twisted Nerve pulled out of physical singles last year and launched its first download-only EP in January, featuring an exclusive *Bully Drawn Boy* track and five others, priced at £3.99. It sold a modest 200 copies but reached consumers around the world, so this month the label hopes to launch an ongoing series of weekly download EPs. Each one will feature no more than 15 minutes of music, will



Bully Drawn Boy: Twisted Nerve label is focusing on download-only EPs

come with its own printable sleeve and be priced at somewhere between £1.99 and £2.49.

"As an indie label at our level, it has become increasingly difficult to put out singles, so we are concentrating on EPs and albums now," says Twisted Nerve's web and design specialist Gary Clarke. "But singles are a great way to test the water with bands and build up interest, so we thought we would try to do them online instead."

In a music market which thrives on fresh talent, the conflict between the need for labels to start small and the right of distributors to guard their business has never been more apparent. If 3mv teaches distributors one lesson, it is to keep a tight grip on the finances. And if history teaches another, it is that every new band has got to start somewhere.

Because the market has declined, the distributors that are left are more selective

Maria Howell, *Artist*

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independent minds with major company muscle

As the five-year-old Classical Brit Awards prepares to honour the sector's big names and big sellers, *Andrew Stewart* reflects on how retail is responding to growing interest in the classics

Crossovers bring drama to classical

Historical recordings help fill vacuum left by declining A&R spend

Classical marketers have long struggled to generate interest in the world of historical recordings, all too often content to satisfy the peculiar appetites of anorak-clad collectors blessed with instant recall of matrix numbers and a profound attachment to the hiss and clicks of ancient shellac discs.

But enormously improved remastering techniques, the commercial exploitation of neglected radio archives and the shift of early LP pens out of copyright and into the public domain have all contributed to the expansion of a historical market. The phenomenon is reflected in Radio Three's weekday morning strand *CD Masters*, which gives generous airtime to recordings from the past and carries catalogue details of every album played on its website.

The arrival of Naxos Historical and BBC Legends in the late Nineties gave fresh momentum to a sector already rich in specialist labels – Testament, the Paris-based Tahra, Harmonia Mundi-distributed Music & Arts, Pearl and Preiser prominent among them. Michael Dutton's budget Essential Archive series and discs for the Barbirolli Society have further enriched consumer choice and attracted the support of critics otherwise resistant to low-fi recordings.

Universal's Original Masters

has shifted more than 50,000 units since the series was launched last year. Likewise, EMI's Great Recordings Of The Century and the recently-launched Great Artists Of The Century have reached far beyond the dedicated consumer base for historical discs to deliver substantial sales returns.

John Patrick, director audio/visual at IMG Artists, says there has never been a better time for producers of archive material. "I hate the word historical," he adds, "because many people associate it with poor sound quality. Archival recordings are filling at least part of the vacuum left by the major record companies following their reductions in A&R spend, particularly in the core classical market."

Distribution remains a problem for some specialist historical labels. "Our business with HMV, specialist chains such as MDC, independent specialists and mail-order houses is fine," says Patrick. "But there's a real opportunity for us with online sales which we have not yet fully exploited. The challenge is to find ways of improving our retail distribution when there's a move to replace specialist classics with product that can deliver a faster stock turnover."

BBC Legends' unit sales in the 2003 calendar year finished 11.5% up on the same period in 2002.



The first quarter of 2004 has shown even stronger sales growth, especially in the buoyant Japanese and UK markets, driven by the release of such titles as Leopold Stokowski's 1963 broadcast of Mahler's Second Symphony and a digital stereo recording of Klaus Temstedt conducting Beethoven's Ninth Symphony at the Proms.

Deals with leading European broadcasting companies and licensing agreements with the classical majors have helped to broaden the range. Highlights of recent issues from Stewart Brown's Testament label include a

radio broadcast of Otto Klemperer's 1961 performance of Beethoven's Fiolido at Covent Garden and recordings from the deep Decca catalogue conducted by Hans Knappertsbusch, Erich Kleiber and Istvan Kertész.

After being directly hit by the collapse of three independent distributors – which cost Testament around £100,000 in lost revenue – the label's boss finally decided to take product distribution in-house and beef up Testament's online selling operation.

HMV classical manager Tony Shaw, pushed hard to reinstate Birthday bunting is likely to add extra colour to the dramatic set design for this year's Classical Brit Awards at the Royal Albert Hall on May 26. The annual celebration of popular classics and crossover artists marks its fifth show with a lineup of acts that reflects the big names and big sales which currently dominate the classical sector.

While conductors Sir Colin Davis and Sir Simon Rattle, soprano Lesley Garrett and Channel 4's Operatunity winners among those in the running for a prize, opera stars Renée Fleming and Bryn Terfel are set to rub shoulders onstage at the Albert Hall with royal harpist Catrin Finch, chart-topping teen soprano Hayley Westenra, the Choir of King's College, Cambridge, Nigel Kennedy and Vanessa-Mae. The appearance on the bill of artists acclaimed for their heavyweight contributions to the mainstream classical business strongly contradicts the views of those who have blasted the Classical Brits for only catering to the lowest common denominator.

One commentator damned the inaugural show as "an orgy of unearned self-congratulation", while others have argued that it was yet another nail in the classical record industry's coffin. Meanwhile, labels such as Universal Classics & Jazz (UCJ), the revitalised BMG Classics and Sony Classical have invested heavily in developing crossover titles, contributing to the overall growth in last year's classical market and setting sales targets that would defeat many pop companies. Even the harshest critics of the popularising trend celebrated by the Classical Brits have been forced to acknowledge that it has pumped new life into what was a struggling business.

the Testament range in-store.

"We're trying to cater for everyone, whether they're specialist collectors or the person who wants Hayley Westenra," he says. "The specialist sales may have become harder work, but they remain pretty steady for us."

Classical majors, meanwhile, are also revisiting their deep catalogue. UCJ catalogue manager Graham Southern points to Decca's two-disc Kathleen Ferrier tribute album, which has sold over 40,000 units and held a place in the Top 20 classical artist chart since its release last September. Likewise, the version of Maria Callas's (pictured) 1953 Tosca performance on the budget EMI Historical line has charted high, despite competition from the newly non-copyright album's appearance on Regis and Naxos Historical.

The rise in non-copyright titles from the early LP era has contributed to the appeal of Naxos Historical, which already accounts for around 50% of the historical market. "There's still a significant group for whom almost any hiss or crackle remains a turn off," observes Barry Hudson, marketing director at Select UK. "But now that we've turned to the LP era, we've had to attract new people to historical material. That has had a very positive effect on sales."

Much of the growth in classical trade deliveries in 2003 can be traced back to a handful of releases from UCI, which scored heavy six-figure sales on albums from Westenra, Terfel, Aled Jones, Mylene Klass and Luciano Pavarotti in the critical autumn and pre-Christmas trading periods. The performance of BMG's Amici Forever and Ludovico Einaudi discs and Classic FM's Smooth Classics compilation also contributed to the classical business's 7% retail growth in 2003.

With so few classical titles generating the lion's share of sales, major high street retailers could be forgiven for restricting the number of classical catalogue lines to a bare minimum and ridding their shelves of all but star-driven mainstream albums.

According to UCI divisional director Bill Holland, clear sales evidence suggests that the crossover and core markets can comfortably co-exist. John Cronin, head of classics and imports at BMG UK, endorses the point. "We would not regard Amici Forever or Ludovico Einaudi as traditional classical acts," says Holland. "They receive a different strategy from those applied to new core and catalogue releases. Retail responds well to that."

Bill Holland adds that the market for crossover and pop classical titles has become increasingly defined by demographics, with the tastes of 50-plus, ABC1 consumers carefully targeted and catered for when it comes to A&R choices. "It may sound like a cliché," he says, "but we're looking to identify and establish what a slightly older age group wants to buy. Most of the pop companies have become aware of this very



large market of people who have considerable disposable income."

Holland adds that market research can count above the personal value judgments of UCI staff, who have proved remarkably adept at meeting consumer demand on a grand scale. "What the public wants may not fit very comfortably into how you might define good taste," he says. "But we have catalogues full of recording artists with

Westener sopranos Arianna Huffington expose UCI artist to mass market

exquisite good taste and perfect techniques whose albums are gathering dust. If people want to buy an album because of an artist's personality rather than their musical ability, that's fine. We're a business and have to respond to our market, whether it's crossover or core."

Holland points to new releases of Mahler's Third Symphony with the Royal Concertgebouw Orchestra or Decca, Wagner's Tristan and Isolde conducted by Christian Thielemann on Deutsche Grammophon and Magdalena Kozena's DG album of 20th-century songs as evidence of a comparable strategic approach to the mainstream classical market. "There are companies devoted only to classical music that I admire enormously, but their whole business model is different to ours and, as a result, their overheads are vastly lower. We make recordings with big-name classical artists."

Clearly, UCI's focus on consumer demographics has paid impressive returns, helping the division achieve the levels of sales usually associated only with its frontline sister labels and thus boosting its stock within the Universal family. It has also placed pressure on Holland and his UK team to deliver results year on year. "The fact is that we're successful and we want that to continue," he says. "We've repositioned our business so that we're in competition with pop companies as much as we are with other classical companies. The more popular repertoire we issue enables us to keep core classical recordings alive."

Barry Holden, marketing director of Select UK, is adamant that mainstream catalogue and new releases are not being squeezed out of circulation by the rise in crossover titles. "We don't

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Kozena: Big-name classical star given full marketing push

feel at all marginalised by the success of crossover titles," he says. "If you're putting out full-price core product it has to be of exceptional performances, backed by exceptional PR. But the effect of getting it right, either thanks to viral marketing or an amazing PR campaign, can be extraordinary, even on high-end classical. We've sold over 8,000 copies of Hyperion's New World Symphonies since it was released last year. You

don't get more high-end classical than a disc of completely unknown South American baroque composers. That doesn't say to me that true classical discs are being marginalised."

While Holden is bullish about the retail chances of quality classical recordings, he concedes that the labels distributed in the UK by Select cannot hope to match the mass-market reach of more crossover titles from the majors.

Core titles, he explains, have no access to the supermarket outlets that played a significant part in placing the likes of Hayley Westenra, Amici Forever and Bryn Terfel within easy reach of a mass market. "Even so, I have to say that Naxos is definitely not feeling the squeeze in traditional retail outlets; for example, HMV has just increased the linear space available for the label in the key big stores and rolled it out in 20 medium-sized stores that previously had no Naxos presence."

The boost in Naxos's exposure in HMV, suggests Holden, has more than balanced the loss of high street business following WH Smith's decision to retreat from selling core classical discs. Critical acclaim and distinctive packaging have helped a recent Naxos release of Bernstein's Chichester Psalms return 16,000 sales in the UK; meanwhile, the label's Classical Brit Award-nominated double-disc set of Bach's St John Passion has sold close to 18,000 copies, with the 2002 release of John Rutter's Requiem about to top 45,000 units. "Even on full-price releases," says Holden, "the figures remain buoyant. It's true to say though, that there's still a huge failure rate across high-end classical, which remains saturated by over production."

But has the paradigm shift in the classical business models applied by UCJ and other majors affected small independent labels? Jim Rennie, former classical buyer for Tower Records, who last October co-founded distributor Terra Firma and established his own label Belleville, says, "There's a real interest out there in our select line of labels. It's up to the small distributors to make it known what they have and not to complain about crossover."

Although Rennie agrees that there are incentives for specialist labels and distributors to shift towards online sales, he cautions that traditional retail outlets should not be underestimated.

"There's no doubt, he says, "that we could make more money doing that, but the start-up and operating costs would be high. We have decided to stick with servicing brick-and-mortar clients for now. Gone are the days of really deep catalogue stocking, but retail is still interested and supportive, from the major stores down to the indies. HMV will at least load our stock on to its system, so that people can order it even if it is not physically on display. We cherry-pick the stuff that we think should be in the shops and will move off the shelves."

Striking the right balance between accounts big and small certainly matters to Tony Shaw, classical manager for the HMV retail chain. With economy of scale and heavy discounting working to his advantage, Shaw has been able to pass on enticing deals to consumers at HMV's Oxford Street stores.

Does he think HMV's big price reductions on recent releases and other "clearout" campaigns are having a negative effect on specialist classical

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retailers? "The independent classical stores that have survived are very, very good," he replies. "Those who were a bit lazy and unadventurous have gone out of business. I have the utmost respect for the way the top independent specialists operate and for the very professional businessmen who are behind them. I think it is about survival of the fittest. For us, it's about offering something for everyone, whatever their tastes."

When it comes to the threats facing high street classical retailers, Shaw is not unduly concerned about online sales. "Our internet sales are growing all the time and are a serious part of our business," he says. "But there are a lot of customers who still prefer the in-store environment, who like chatting to other customers and to members of staff. The shopping experience remains very important, and I think it always will."

Shaw goes on, "The rise of DVD is more of a threat, and not just because people who spend on DVDs effectively have less money to spend on CDs. I think DVD sales are generally encroaching on audio, but I would say that the effect is less of a problem for classical than for other genres."

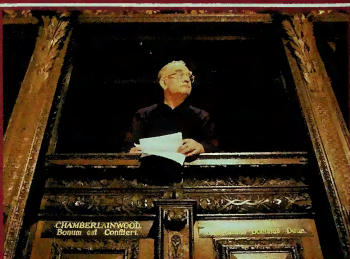
He concedes that the depth of classical titles across the range of HMV stores has been curtailed in recent years. Even so, he remains committed to presenting interesting mainstream discs alongside the big-number crossover sellers. "It can hardly be said that Naxos, to give one example, are only putting out popular classics," he says. "We're delighted that we are able to get things like the symphonies of Havergal Brian or Alan Hovhaness on Naxos into more of our stores than ever before."

Naxos lends weight to web service

Although budget label Naxos has built a market-leading brand from a commitment to high artistic standards and consumer-friendly pricing, its future depends on attracting as many potential customers as possible. The imminent launch in the UK and US of the Naxos Music Library, a subscription online streaming service for schools, colleges and libraries, represents the latest initiative by parent company HMV to place around 5,000 titles within easy reach of students and others who might develop the Naxos buying habit.

David Robson, general manager of Naxos Digital Services, says that public and academic libraries are already familiar with the price advantage of Naxos discs and of the label's huge variety of repertoire.

The NML initiative is likely to remain adjunct to Naxos' main business for the near future, promoted as part of its growing



education programme. However, its long-term development appears set to expand to give retailers easy access to the HMV catalogue.

"Down the road," says Robson, "retailers could use the system to service listening stations."

"But by addressing the education market first, we're not cannibalising our own business. We've invested in the quality of the digital recordings and the

support of liner notes and other educational material."

Students will be able to access Naxos recordings at any time of day or night using a password to the online library. "Libraries will be trading physical ownership of one disc that 30 students on the same course have to share for almost unlimited access to an online resource of more than 75,000 tracks that takes up no shelf space," says Robson.

John Rutter's Requiem has sold strongly on Naxos; his album Distant Lands on UIC is also up for two Classical Brit Awards

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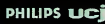
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Trend for joint CD/DVD packages increases despite fears the 'freebies' might devalue the fledgling format Labels look to bonus DVDs to add value to CD offers

by Joanna Jones

As labels continually brainstorm ways to add value to their CD releases, bonus DVD discs are increasingly being utilised to create more attractive retail packages.

The next fortnight sees both Mercury's Lamb (due May 31) and WEA's Michael Bublé (May 17) become the focus of such releases, which wrap a CD with a bonus DVD of concert footage or promos – and there are more such packages on the way.

Many voice concern at such a strategy, which was first driven by US labels and acts looking to give value back to their fans, and is now being actively pursued by UK companies.

The freebies involve giving away content which could otherwise be sold as standalone products, say the critics, which include EMI Music chairman Tony Wadsworth, who

questioned the practice at last year's DVD Europe conference.

Warner Music Vision's Simon Heller – who oversaw the launch of some of 2003's biggest music DVD titles by acts including Led Zepplin and Red Hot Chili Peppers, among others – agrees. "We have to ask, 'do consumers know what they are getting with the bonus DVD?' There is no point giving stuff away if you are not going to charge any more or sell any more because of it."

However, many executives are increasingly highlighting the benefits of such projects. Universal UK's creative marketing manager for music DVD Jo Kavanagh suggests that the bonus discs could offer long-term benefits for DVD as a medium. Offering full-length films with a normally-priced CD album does risk devaluing the product, Kavanagh concedes: "You have to be careful about giving away too

much – I would be very wary of more than 40 minutes."

But, she adds, the free discs can act as an introduction to music DVD for fans who might never otherwise have contemplated buying such a standalone product.

"When the bonus disc DVD first started happening we were all a bit nervous thinking it could devalue the format," she says. "But I think it can be a great introduction to the format for consumers used to watching films on DVD, but not necessarily their music collection."

The growing development of DVD projects – free or otherwise – are also viewed by some of a sign that music companies are rapidly becoming more conscious of the need to generate visual material to accompany the audio recordings which have been record companies' traditional stock in trade.



Added value: Michael Bublé (right) CD/DVD highlights a growing trend; new acts such as The



Alex Sanders, business development manager at Metropolis Studios, who now jointly oversees DVD with senior DVD producer Sam Stubbings, says that while some labels still shy away from the CD/DVD package with its connotations of being a "throw-away product", some are embracing it.

"Metropolis have created bonus DVDs and great discs for artists as diverse as Muse, Romeo and The Delays," she says. "They generally contain a combination of live footage and video and can be very high quality products."

"Possibly the only drawback is that the best ones would probably work as standalone product and they get bundled in for free," she adds. "But if it's another way of developing an artist's career visual-

ly as well as audibly then it's got to be a good thing."

Mercury product manager Shane Murray – who is overseeing the launch of Lamb's Best Kept Secrets CD/DVD best of package – believes such sets can act as a worthwhile teaser for artists which may not yet have enough content for a standalone long player DVD.

With music DVD dominated, for the most part, by heritage or pop acts – from Led Zepplin and The Who to Westlife and Britney Spears – the sales levels of DVDs by less established acts often mean that a solus music DVD release (and its accompanying marketing activity) is simply not cost effective, says Kavanagh. Even the best-known alternative acts will only sell as few as 3,000 to 5,000 units.

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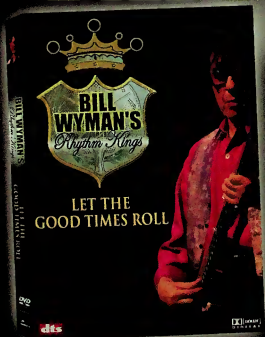
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DVD VIDEO

Tori Amos
Welcome To Sunny Florida.
(Sony 5162882) May 24.



Amos's first commercially available live concert DVD, this 18-song show was

recorded in September last year at Florida's Sound Advice Amphitheater, the culmination of the year-long process of her tour, and depicts a compelling performer at the height of her powers. Boasting a six-song bonus CD of previously unreleased songs, called Scarlet's Hidden Treasures, this package is a veritable feast for the scarily die-hard fan, some of whom are depicted on this disc. Featuring extras such as a commentary, a tour yearbook in pictures and in-depth interviews with Tori and, rather bizarrely, her mother, the live concert footage is undoubtedly the cornerstone which will draw the more casual viewer.

UB40
Home Grown in Holland (Warner Music Vision 2564-61639-2). May 31.
This disc captures UK reggae veterans UB40 live in concert at their Rotterdam gig last



December, where they performed a 20-plus song set including all their classic singles, among them One In

Ten, Rat In Mi Kitchen and the ubiquitous Red Red Wine. This package includes interviews with the band, a track-by-track commentary, a behind-the-scenes documentary featuring the band's backline crew alongside a bonus track of their recent ruby

DVD OF THE MONTH

Variuos

Later... Cool Britannia
Warner Vision 2564-61602-9, June 7.
This DVD offers a whopping 34 performances from the Jools Holland show, with its focus sharpened on male British guitar groups. The selection is premed for fifty-quad-bloke, the marketing industry's thirtysomething music lover, who will appreciate the mix of classic performances from established and emerging talent from 1993 to 2003. All the big names are present (Oasis, Blur, Pulp, Radiohead, Manic) as is current talent (Franz Ferdinand, Keane, British Sea Power, The Libertines, pictured). The imaginative track selections are a plus point: for example, a fresh-faced Travis singing All I Wanna Do Is Rock in 1996, a year or so before their breakthrough. Extras include fresh interviews with Doves and Travis, who reminisce about their times on the show.

and then Swing Low and a photo gallery. The interviews reveal Holland as a special kind of homecoming gig for the band who confess their affection for the "friendly people" and, perhaps unsurprisingly, the coffee houses of Amsterdam and Rotterdam.

MUSICWEEK

Music Week Live Feature

June 5th issue

A look at the live sector & events in 2004

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The Government's initiative has the potential to help maintain a creative musical culture

Education fuels the love of music

EDITORIAL

MARTIN TALBOT



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Music Week, CMP Information, 8th Floor,
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London SE1 9UR

The news that the Government is preparing to launch an initiative to drive music education in schools may prompt blank expressions from many in the music business. So what? What difference does that make to the industry?

There are already a string of industry-backed initiatives which benefit education, from the Brit Trust and Brit School to the PRS Foundation and EMI's Music Sound Foundation. But, to many, education remains as divorced from the process of signing talent and releasing records as Slipknot are from Pop Idol.

But the full Music Manifesto announcement in just over a month-and-a-half's time should be applauded by all of us. The aim of the proposed manifesto is to bring together the various organisations responsible for funding and supporting music at an education and community level and get them working together.

The fact that the initiative is designed to be forward-looking and incorporates firm commitment from the associations signing up to it should ensure that it will not gather dust on the bookshelves of the DoE. And the fact that it is embedded in more than 60 organisations means that even a change in Government is unlikely to destroy its work.

All very worthy, but what difference does this make to an industry in flux? I can see the furrowed eyebrows already.

The answer is simple. If you build within children and young people an understanding of music as a positive force, as something to be created and cherished, you develop a respect for its value.

Perhaps you encourage the next generation's Dizzee Rascal - who name-checked his own music teacher as a powerful influence at last year's Mercury prize - or Chris Martin, or Thom Yorke, or Ms Dynamite, or George Michael, or Elton John. That has to be an aim for a nation which has fallen behind many European markets in developing technical musicianship, even if we do remain at the forefront of creativity.

But also, you can encourage the concept that the creator has rights over the work which he or she produces. That is the heartbeat of copyright. And copyright is the heartbeat of a healthy business.

It may not be cool. It may not earn cred points down the Barfly this week. But it is essential for any kind of creative musical culture in the UK. As a result, the manifesto could play a crucial part in maintaining a genuine music business going forward.

Raise Government subsidies to music before it's too late

VIEWPOINT

PAUL BIRCH



A music industry event attracting 27 MPs is a rare event, but that was what happened a fortnight ago when we launched Music West Midlands with the help of the BPI at the Houses of Parliament.

We have high hopes that MWM will create a model for a new kind of music industry organisation. It is not a trade association - but a music development agency, dedicated to helping the small- and medium-sized businesses that are the lifeblood of our industry.

We believe that the music industry deserves the same recog-

entertainment products produced by Britain's music community. It is vital that this inequity is addressed.

In an entrepreneurial business such as music, some people question whether we should accept public money at all. The suggestion is that somehow it is about creating "pop stars on the rates".

But, really, it is about creating the economic and skills infrastructure that will allow us to compete on a world stage. Japan, Canada, Germany, France, Ireland and the US intervene on behalf of their music industries. Are we to be the only country not to?

Our view is that if we do nothing to support the UK music industry, we should not be surprised if the industry fails.

The Americans, creators of the most successful entertainment industry in the world, hold dear one simple tenet. And that is that entertainment is an American property.

If we do nothing, we may end up in a world in which music and other entertainment is uploaded in Atlanta or Akron and downloaded in Dudley and Stourbridge. Our biggest export then will be our jobs.

Paul Birch is company secretary of MWM.

Is it wise to document the A&R process via reality TV?

The big question

MTV's Breaking Point series begins this Wednesday, looking behind the scenes at Island Records A&Ring four new acts. Are such programmes a positive or negative force?

Alex Gilbert, 14th Floor Recordings A&R manager

"I was working in LA when Honey Productions and Joel Harrison were filming the show. I saw the way the show was being produced and I thought it looked kind of cool. A 'warts-and-all' approach is way better because it shows young aspiring musicians that being in a band isn't all flow jobs and cocaine. It is about determination, hard work, being a little mad - all the things that are important in the progress of a band."

Willber Willberforce, 1Xtra programmes editor

"It can work both ways. If you're a success, it's brilliant. But if you don't make it, it can be detrimental. On any TV thing you know at some point it's going to an editing suite and they leave in things they want and take out things they don't want. You only see someone's version of it."

Mark Jones, Wall Of Sound managing director

"I suppose it depends what company it is. It would be quite intriguing if they were let loose in this place. I'm

not sure if the A&R process ever has been documented - how much a programme can actually show and how much of it is a creative process that goes on in people's heads and you can't actually get down, I don't know. I'm just going over to Denmark to record Diefenbach - maybe I should take a video camera."

Yoel Kenan, BMG UK International VP marketing and A&R

"Any show that helps promote music and grow the appetite for discovering new artists is a great thing for the industry. It is the job of the artist management and record company to ensure they are building a solid career for the artist. It will show the strengths and weaknesses of some people in the industry like any other - it is about finding the talent and growing the project rather than just signing the deal."

Steve Lambert, Bluejay Management managing director

"I have mixed feelings. On the one hand, anything that gives young people an insight into the real music business as opposed to the glamourised Fame Academy version, where paying dues is seen as staying up late in the kitchen of the house eating snacks and strumming a couple of covers, can't be a bad thing. On the other hand, it will still be a kind of accelerated exposure process for the artists and could lead to the same inevitable problems experienced by many of the (willing) participants of these types of shows."

MUSICWEEK

Club charts 22.05.04

The Upfront Club Top 40

Position	Artist	Track	Label
1	ANGEL CITY FEAT LABA MCGALEN	TOUCH ME	Mercury
2	DEEPEST BLUES	IT'S A SIN	Mercury
3	FATHEAD	MASS DESTRUCTION	Mercury
4	MORRISO FEAT. AUDIO BUILDS	BREAK DOWN THE DOORS	Mercury
5	KEITHS	HUCK ME	Mercury
6	BASTIAN	YOU'RE GOIN' AWAY	Mercury
7	GUSSE	HENRY FEAT. FREEMAN & THE RED HEAD STAY	Mercury
8	ROB TASSERA	VINYLROOVER & THE RED HEAD STAY	Mercury
9	CANDEE JAY	I FEEL WERE YOU	Mercury
10	DJ SHARKO	I LOVE & REMEMBERS FEAT. LEDIAN FASH	Mercury
11	MAGNOLIA	IT'S ALL IN VAN	Mercury
12	EMMA	CRIQUE IS SING FOR ANAMARIA	Mercury
13	CHRISTINA	MILLAN FEAT. FABRIOUS DIP IT LOW	Mercury
14	THE AMARANTH	LOVE CAN DO	Mercury
15	RON VAN DEN BEEKER	THE AGE OF LOVE (KEEP ON MOVING)	Mercury
16	THE AGE OF LOVE	THE AGE OF LOVE	Mercury
17	IAN VAN DAHL	BE LOVE	Mercury
18	JAMIESON FEAT. TERRI WALKER	COMMON GROUND	Mercury
19	HOWARD JONES	JUST LOOK AT YOU NOW	Mercury
20	N-TRACE	I'M IN HEAVEN	Mercury
21	Tiesto	Feat. BT - Love Comes Again	Mercury
22	SARAH MCLACHLAN	World on Fire (S/W) (D)	Mercury
23	KARIN RAIN	Down on Me	Mercury
24	SYSTEM OF A LIE	LIV IS DOOL	Mercury
25	PEYTON	HIGHER PLACE	Mercury
26	THE LOOSE CANNONS	I LIKE IT WHEN YOU	Mercury
27	JANET ALI	NITE (DON'T STOP)	Mercury
28	FRANKIE E	RIGHT BACK	Mercury
29	SHAPESHIFTERS	LOLS THEME	Mercury
30	MONKEY BARS FEAT. GABRIELLE WIDMAN	SHUGBIE LOVE	Mercury
31	BOONIE PIPERS	SUNNY	Mercury
32	D-SIDE	PUSHIN' ME OUT	Mercury
33	V-BLOOD	SWEET AND TEARS	Mercury
34	MARTIN SOLIVER	ROCKIN' MUSIC	Mercury
35	POP HEAVEN & EARTH		Mercury
36	GOLDPAPP	STREET MACHINE	Mercury
37	HADJIDI	BOAST FEAT. DIN TEL (MAY ALI HILD)	Mercury
38	RAMMAD VAN HEIDEN	LEARN MY NAME	Mercury
39	KOOL & THE GANG	THE HITS - RELOADED: NO SHOW/CHERISH	Mercury
40	O-ZONE	DRAGOSTEA/DIABLO/TEI	Mercury



Angel City score double

Warner Music Group

Angel city score double

By Alan Jones
For the first time in 11 weeks, the same record is number one on both the Upfront and Commercial Club Charts. The record in question is Touch Me by Angel City, which is based loosely around the old-Ebola Ray/Gally Dennis hit Touch Me (aka). The first record to simultaneously sit on both summits since Britney Spears' Toxic poisoned its challenger's chances at the beginning of March. Touch Me nevertheless had to fight hard for its victory on both charts, beating Deepest Blues Is It A Sin by less than 2% on the Upfront Chart and displacing N-Trace's I'm In Heaven by a similar margin on the Commercial Pop Chart.

Meanwhile, Warner Music's East West imprint gains highest debut honours on the Commercial Pop Chart, thanks to The Corrs' long-awaited return via Summer Sunshine. Although The Corrs record is an exception, Warner Music artists make the charts more rarely club promotion of many records which have done more limited club success. Recent examples of this include Guitars' Ding Dong Song - which debuts at 26, mostly it would appear, as a result of unseated jukebox play on the commercial release and clearing it - and Peter Andre's Insula, which crawls 39-54. Former Albu star Agnetta's If I thought 'You'd Ever Change Your Mind' missed the chart altogether recently, even though it was issued commercially with Atlanticbury sales which would surely have helped to raise its profile and increase its sales potential had they been widely serviced on promo. Formerly licensed to BMG, but now part of the Universal Music family, Ruf Daddy's Bad Boy label continues also the Urban Chart with Mario Winans' I Don't Wanna Know holding at number one ahead of two other current BMG offerings, with Cassidy's Hotel continuing at two, and 4-Kwons' Trips stepping up 7-3. Winans' lead at the top remains huge, although Cassidy's continuing growth means Hotel is now 45% behind. All of the top six show growth, even though another couple of fast-risers and six debuts are peppered around the chart. Top debut honours go to Twists, who teams with the increasingly busy Kampe West for Overnight Celebrity, which debuts at 11.

COMMERCIAL POP TOP 30

Pos	Artist	Track
1	ANGEL CITY FEAT LABA MCGALEN	TOUCH ME
2	THE CORRS	SUMMER SUNSHINE
3	MARSHAYE	IN HEAVEN
4	THE CORRS	THE CORRS
5	THE CORRS	THE CORRS
6	THE CORRS	THE CORRS
7	CANDEE JAY	I FEEL WERE YOU

TOP 10 UPFRONT CLUB BREAKERS

Pos	Artist	Track
1	FREESTATES	RISE UP
2	THE CORRS	SUMMER SUNSHINE
3	SPARKNO	TO THE CLUB
4	JAMISON FEAT. TERRI WALKER	COMMON GROUND
5	BRITNEY SPEARS	TOXIC

DJ Lawrence John Vs The Foundations
Including: Turn & Burn/Forever Burners



As used by Top Of The Pops and Radio 1

MUSICWEEK

The Official UK Charts 22.05.04

SINGLES

	#1	#2	#3	#4	#5	#6	#7	#8	#9	#10	#11	#12	#13	#14	#15	#16	#17	#18	#19	#20	#21
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21
	FRANKIE FURB (F U RIGHT BACK)	EAMON FURB (I DON'T WANT YOU BACK)	MORRISSEY IRISH BLOOD ENGLISH HEART	CHRISTINA MILLIAN DIP IT LOW	AVRIL LAVIGNE DON'T TELL ME	ANASTACIA LEFT OUTSIDE ALONE	NATASHA BEDINGFIELD SINGLE	2PLAY/RAGHAV & NAILA BOSS IT CAN'T BE RIGHT	MAROON 5 THIS LOVE	THE RASMUS IN THE SHADOWS	D-12 MY BAND	JAY-Z 99 PROBLEMS/DIRT OFF YOUR SHOULDER	RONAN KEATING/LEANN RIMES LAST THING ON MY MIND	THE STREETS FIT BUT YOU KNOW IT	USHER FEAT. LIL' JON & LUDACRIS YEAH	KEANE EVERYBODY'S CHANGING	METHOD MAN/BUENA VISTA RHYMES WHAT'S HAPPENIN'	JOSS STONE SUPER DUOPER LOVE...	KASABIAN CLUB FOOT	GOLDTRAPP STRICT MACHINE	SPECIAL D COME WITH ME
	Janet Jackson	Janet Jackson	Janet Jackson	Janet Jackson	Janet Jackson	Janet Jackson	Janet Jackson	Janet Jackson	Janet Jackson	Janet Jackson	Janet Jackson	Janet Jackson	Janet Jackson	Janet Jackson	Janet Jackson	Janet Jackson	Janet Jackson	Janet Jackson	Janet Jackson	Janet Jackson	Janet Jackson

ALBUMS

	#1	#2	#3	#4	#5	#6	#7	#8	#9	#10	#11	#12	#13	#14	#15	#16	#17	#18	#19	#20	#21
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21
	KEANE HOPES AND FEARS	THE STREETS A GRAND DON'T COME FOR FREE	ANASTACIA ANASTACIA	GUNS N' ROSES GREATEST HITS	MAROON 5 SONGS ABOUT JANE	MARIO WITANINS HURT NO MORE	JOSS STONE THE SOUL SESSIONS	SCISSOR SISTERS SOUSSOR SISTERS	SHADOWS LIFE STORY	FRANZ FERDINAND FRANZ FERDINAND	D-12 D12 WORLD	WHO THEN AND NOW	USHER CONFESSIONS	SNOW PATROL FINAL STRAW	KATIE MELUA CALL OFF THE SEARCH	NORAH JONES FEELS LIKE HOME	THE RASMUS DEAD LETTERS	KANYE WEST THE COLLEGE DROPOUT	LEANN RIMES THE BEST OF	OUTKAST SPEAKERSXXXI/ THE LOVE BELOW	ABBA GOLD - GREATEST HITS
	Keane	Lucretia	Epitaph	Geffen	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol

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20	1	GOLDRAPP STRICT MACHINE	Major
21	2	SPECIAL D COME WITH ME	All Around The World
22	3	ALANIS MORISSETTE EVERYTHING	Mercury/Warner Bros
23	4	THE CHARLATANS UP AT THE LAKE	Universal
24	12	BUSTED AIR HOSTESS	Universal
25	17	DJ CASPER CHA CHA SLIDE	All Around The World
26	14	GUNTHER & THE SUNSHINE GIRLS DING DONG SONG	VEA
27	19	BOOGIE PIMPS SUNNY	Cuba
28	16	MCFY FIVE COLOURS IN HER HAIR	Universal
29	21	TWISTA SLOW JAMZ	Atlantic
30	13	ASH ORPHEUS	Indolence
31	26	BLUE BREATHE EASY	Interscope
32	4	PETE DOHERTY BABY'S HAMBLES	High Society
33	20	GABRIELLE STAY THE SAME	Go Beat/Pyro
34	24	BRITNEY SPEARS TOXIC	Jive
35	18	LOSTPROPHETS WAKE UP (MAKE A MOVE)	Vevebe House
36	37	JAMES FOX HOLD ON TO OUR LOVE	Sony Music
37	28	JOE FERG G-UNIT RIDE WIT' UMORÉ & MORE	Jive
38	26	FRENZ WANTS TO MOVE	Domino
39	27	NERD SHE WANTS TO MOVE	Virgin
40	29	BEYONCÉ NAUGHTY GIRL	Columbia



FRANKIE: KNOCKS EAMONN BACK A PEG

COMPILATIONS

1	1	NOW THAT'S WHAT I CALL MUSIC! 57	EMI/World Circuit
2	4	KISS PTS THE HIP HOP COLLECTION	Universal TV
3	2	ULTIMATE DIRTY DANCING (OST)	BCA
4	6	CAPITAL GOLD - JUST GREAT SONGS	Universal TV
5	5	BACK TO THE MOVIES - HITS FROM THE FLUX	Virgin/BMI
6	3	CLUBLAND X-TREME 2	UMI/UMTV
7	4	POP PRINCESSES	Universal TV
8	8	URBAN MUSIC FESTIVAL	Nowe Dance
9	6	TRANCE MASTERS	Virgin/BMI
10	6	ANNUAL SPRING 2004	Musky of Sound
11	7	ANTHEMS OF OLD SKOOL	Inspired
12	9	KILL BILL VOL. 1 (OST)	Mosdef/Warner Bros
13	11	BEST OF R&B	BMG TV/Sony TV
14	8	THE OC	Warner Brothers
15	12	WESTWOOD - THE JUMP OFF	Def Jam/Legendary
16	10	LATE NIGHT MOODS	Virgin/BMI
17	13	FLOORFILLERS	UMI/UMTV
18	15	BEST WORSHIP SONGS EVER	Virgin/BMI
19	16	LOVE ACTUALLY (OST)	Island
20	14	KILL BILL VOL. 2 (OST)	Mosdef/Warner Bros

FORTHCOMING

KEY SINGLES RELEASES	SHADY LEWIS SPACED OUT	JULY 26
KEY ALBUMS RELEASES	SHADY LEWIS SPACED OUT	JULY 26
SHADY LEWIS NEVER FELT	BRAND NEW TIGER EASTWEST	JUNE 28
BLUE EUBANK INNOVATE	FATMAN SCOP THE DEF JAM WAREHOUSE	JUNE 21
GEORGE MICHAEL FLAMELESS SWAY MUSIC	RAZORLIGHT THE VERTIGO	JUNE 21
KYLE MICHAEL CHOCOLATE PARLOPHONE	DU SHADOW IN TUNE... NO WAY/ISLAND	JUNE 14
USHER KURBAN ISLAND	THE BRASTIE BOYS TIC CAPITAL	JUNE 14
RYAN REID COME AS... PARLOPHONE	FATNESS IN YOURS OVER/ROSSA	JUNE 7
PVA THE JERSEY	PETER D'ANGELO TIC EASTWEST	JUNE 7
OUTCAST ROSES BMG	SUPERGRASS BEST OF '94-'98 PARLOPHONE	JUNE 7
PRINCE CRYNABAN GIRL COLUMBIA	CANTON TIC DEF JAM WAREHOUSE	MAR 31
BLAKE EYED PEARS LET JAMAICA/POLO/JIVE	KRISTIAN LEVANTOU SAME DAY... POLO/JIVE	MAR 31
BRANDY TALK ABOUT OUR LOVE EASTWEST	KURT WILSON TUNG	MAR 31
ITMAN SCOP THE END OF LOVE EASTWEST	PI HONEYBEE BIRTHDAY BELT TANG	MAR 31
MAVIE WEST THE DEF JAM WAREHOUSE	ABEL LARQUE LAGER/AVE/ISLA ATLANTIC	MAR 23
SCISSOR SISTERS LAURA POULVER	KEVIN LITTLE DEVIN/ITL ATLANTIC	MAR 23

20	27	OUTKAST SPEAKEARXXX/THE LOVE BELOW	Arista
21	17	ABBA GOLD - GREATEST HITS	Polygram
22	16	EAMONN I DON'T WANT YOU BACK	Jive
23	18	DIANA KRALL THE GIRL IN THE OTHER ROOM	World Circuit
24	16	THE PIXIES BEST OF - WAVE OF MUTILATION	UCL
25	26	JAMIE CULLUM TWENTYSOMETHING	DRM/John Floor
26	44	DAMIEN RICE 0	Columbia/WG
27	21	PRINCE MUSICLOGY	Jive
28	36	BRITNEY SPEARS IN THE ZONE	Polygram
29	35	NORAH JONES COME AWAY WITH ME	World Circuit/Jive
30	43	THE STREETS ORIGINAL PIRATE MATERIAL	Chrysalis
31	25	DIDO LIFE FOR RENT	S
32	21	WILL YOUNG FRIDAY'S CHILD	Vevebe House
33	39	LOSTPROPHETS START SOMETHING	Interscope/Polygram
34	31	NO DOUBT THE SINGLES 1992-2003	J
35	24	GEORGE MICHAEL PATIENCE	Polygram
36	6	QUEEN GREATEST HITS I II & III	Polygram
37	4	RADIOHEAD COME LAG 2+2=5	J
38	33	ALICIA KEYS THE DIARY OF	J
39	22	ROMAN KEATING TURN IT ON	Polygram
40	43	KILLSWITCH ENGAGE THE END OF HEARTACHE	Island/Warner



KEANE: TIPPED BY MW WHEN THEY WERE UNSIGNED IN 2003

6. **LEMON WINKERS FEAT ENYA & PRIDDY** / DON'T THINK A MONY MONY
 7. **PRINCE CARS** / SILENT
 8. **IRON CHAIRS** / OPEN UP YOUR CARDS TO SOON
 9. **LEMON WINKERS** / I'M BEYOND
 10. **PRINCE CARS** / SHINE ON ME
 11. **THE LOU LOU KINGS** / I'M A MONY MONY
 12. **HELS TRUCKIE** / HELS TRUCKIE
 13. **MANNO** / DON'T THINK A MONY MONY
 14. **DEEpest blues** / IT'S A SIN
 15. **HATHLESS** / MASS DESTRUCTION
 16. **JANISKA WALKERS FEAT AMBERA BRITTON** / LIKE AN HAWK
 17. **SARAH CONNOR** / BOUNCE
 18. **SHAPESHIFTERS** / LADS IN HEAVEN
 19. **USHER** / FEELS
 20. **DAVID CROSS** / WE ARE FREE
 21. **JAYMAN JESSE** / WE ARE FREE
 22. **ANGEL CITY FEAT LEAH MONTAGNE** / ONE NIGHT
 23. **CHANGING MY TIE** / WE'RE YOU
 24. **MARLEY SPANIC** / ROCKING MUSIC
 25. **LEMON WINKERS** / I'M BEYOND
 26. **MANNO** / DON'T THINK A MONY MONY
 27. **TICIA FERGUSON** / FROM THE CLASS
 28. **MACHINIA** / IT'S ALL WAIN
 29. **EMMA CHICKETS** / SING FOR ANIMALS
 30. **LEMON WINKERS** / I'M BEYOND

PRE-RELEASE AIRPLAY TOP 20

1. **THE LOU LOU KINGS** / I'M A MONY MONY
 2. **HELS TRUCKIE** / HELS TRUCKIE
 3. **MANNO** / DON'T THINK A MONY MONY
 4. **DEEpest blues** / IT'S A SIN
 5. **HATHLESS** / MASS DESTRUCTION
 6. **JANISKA WALKERS FEAT AMBERA BRITTON** / LIKE AN HAWK
 7. **SARAH CONNOR** / BOUNCE
 8. **SHAPESHIFTERS** / LADS IN HEAVEN
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 14. **MARLEY SPANIC** / ROCKING MUSIC
 15. **LEMON WINKERS** / I'M BEYOND
 16. **MANNO** / DON'T THINK A MONY MONY
 17. **TICIA FERGUSON** / FROM THE CLASS
 18. **MACHINIA** / IT'S ALL WAIN
 19. **EMMA CHICKETS** / SING FOR ANIMALS
 20. **LEMON WINKERS** / I'M BEYOND

These charts are also available online at musicweek.com

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COOL CUTS CHART

Rank	Artist	Track	Label
1	RAY WALKER	LET IT BE	W&A
2	THE BEATLES	LET IT BE	Capitol
3	THE BEATLES	LET IT BE	Capitol
4	THE BEATLES	LET IT BE	Capitol
5	THE BEATLES	LET IT BE	Capitol
6	THE BEATLES	LET IT BE	Capitol
7	THE BEATLES	LET IT BE	Capitol
8	THE BEATLES	LET IT BE	Capitol
9	THE BEATLES	LET IT BE	Capitol
10	THE BEATLES	LET IT BE	Capitol
11	THE BEATLES	LET IT BE	Capitol
12	THE BEATLES	LET IT BE	Capitol
13	THE BEATLES	LET IT BE	Capitol
14	THE BEATLES	LET IT BE	Capitol
15	THE BEATLES	LET IT BE	Capitol
16	THE BEATLES	LET IT BE	Capitol
17	THE BEATLES	LET IT BE	Capitol
18	THE BEATLES	LET IT BE	Capitol
19	THE BEATLES	LET IT BE	Capitol
20	THE BEATLES	LET IT BE	Capitol

URBAN TOP 30

Rank	Artist	Track	Label
1	LEMON WINKERS	I'M BEYOND	W&A
2	LEMON WINKERS	I'M BEYOND	W&A
3	LEMON WINKERS	I'M BEYOND	W&A
4	LEMON WINKERS	I'M BEYOND	W&A
5	LEMON WINKERS	I'M BEYOND	W&A
6	LEMON WINKERS	I'M BEYOND	W&A
7	LEMON WINKERS	I'M BEYOND	W&A
8	LEMON WINKERS	I'M BEYOND	W&A
9	LEMON WINKERS	I'M BEYOND	W&A
10	LEMON WINKERS	I'M BEYOND	W&A
11	LEMON WINKERS	I'M BEYOND	W&A
12	LEMON WINKERS	I'M BEYOND	W&A
13	LEMON WINKERS	I'M BEYOND	W&A
14	LEMON WINKERS	I'M BEYOND	W&A
15	LEMON WINKERS	I'M BEYOND	W&A
16	LEMON WINKERS	I'M BEYOND	W&A
17	LEMON WINKERS	I'M BEYOND	W&A
18	LEMON WINKERS	I'M BEYOND	W&A
19	LEMON WINKERS	I'M BEYOND	W&A
20	LEMON WINKERS	I'M BEYOND	W&A

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Your views on: one industry voice, copyrights, Marillion

Letters

Encouraged by talk of one voice

From Sara Conway, *British Music Rights*

I was very interested and encouraged to read your leader (*MW* 08.05.04, p16, Editorial) about the need for the music industry to speak with one voice to policy makers. I hope that this is a message that will resonate across our sometimes disparate sector.

However the Music Business Forum (MBF), or whatever body may supplement or replace it in the longer term, will only be able to fully deliver on its potential for building understanding and securing tangible support from the Government if it is properly resourced to do so.

The MBF's development over the past two years has required a leap of faith by individuals and organisations across the music-making community, many of whom traditionally find themselves on opposite sides of any negotiating table. In that relatively short time we have come a long way, building trust and understanding among members and, crucially, securing notable gains in the political arena.

As Creative Industries Minister, Estelle Morris explained in her recent speech, policymakers can engage most effectively with our

industry when it is able to speak with a collective voice, as under the umbrella of a body such as the MBF, while recognising the diversity of its members.

This has been an important beginning, but it is just that, a useful start and a foundation to build upon. With the Government's establishment of the Live Music Forum, the anticipated launch of their music education manifesto and the long-awaited creation of a cross-departmental ministerial forum on intellectual property, we now have a real opportunity to make our voice count.

We all have much to gain, and too much to lose, if we fail to meet this key challenge at such a crucial time in our industry's evolution. *London*

Church of the poisoned mind

From Ian Dewhurst, *subscriber*
I just caught the fantastic Charlotte Church programme on BBC1. It was very illuminating.

I think it was probably the sequence when Charlotte bought a snide Louis Vuitton handbag for \$28 when I suddenly flipped awake. What? Let me get that again. Did I just see multi-millionaire Charlotte Church - the voice of an angel, no less - both committing and actively propagating copyright theft?

Yes. Absolutely no doubt.

So, it has now been confirmed on prime-time BBC1 by the voice of an angel that copyright theft must be OK if she's doing it.

Which is great news for me as I prepare my forthcoming CD release *Charlotte: The Harlot - Doffedwax & Raunchy: The Voice Of A Vixen*, a collection of sleazily edited and remixed Charlotte Church classics available for two quid at the nearest car-boot sale.

It works both ways. *Charlotte, Gorsholton, Surrey.*

That's no way to treat a retailer

From Mel Vickers, *Disks*
One very upset independent record shop dealer here.

We have just received our stock of the Marillion CD *Marbles* ready for putting on our shelves next week, only to find they include cards offering a special edition two-disc set for £9.99. This in itself is not too bad. However, the card states that record shops do not like to stock double albums. We would have loved to stock this special edition and sell it at £9.99. We did not have the option. Instead we get a single disc at a dealer price of £7.63 plus VAT.

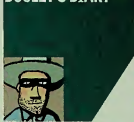
This is a shoddy way to treat dealers who have supported the band over a great number of years. *Via email.*
mvtletters@musicweek.com

Where did this all come from? Aldritz ran Telegram Records in Sweden during the Eighties then quit the industry in disbelief at the time it took for international sub-publishing royalty statements to come through after an inimitable farm and for less than expected. Then he worked in financial services and projected-naming the launch of BA's former budget airline Go before launching Kobalt in 2001. "Seeing how financial services and the airline industry and big media companies did things, I saw how you could structure and manage information flows and how you might be able to manage copyrights with modern databases," he says.

We don't want to rush into a wholesale overhaul of existing publishing administration business, do we?

Willard thinks it is about time. "Publishing works in the same way as it started 300 years ago," he says. "You had a bookseller selling your sheet music to local publishers in Germany or Italy; they take your live music, collect the money, sit on it and then send it back. For 300 years, the industry has not changed and change is long overdue."

DOOLEY'S DIARY



Steady as you go, Johnnie...

Remember where you heard it: Blaise Radio Two controller Lesley Douglas if *Johnnie Walker* appeared unsteady on his feet at last Wednesday's *Sony Radio Awards*. As he stepped up in absolute surprise to accept the prestigious Gold Award, he let on, "I wasn't expecting anything tonight. Lesley told me, 'Johnnie, you haven't been nominated so just come along and get drunk. And that's what I did.' And five years after he was the subject of a *News Of The World* cocaine sting at the very same Grosvenor House Hotel, the veteran DJ was quick to acclaim the benefits of the National Health Service. "The NHS gets a lot of criticism, but you wouldn't believe the amount of drugs I've had since then - and they were all free," he enthused. **Red Stewart** was uncharacteristically very low profile at the event as he filled the 'plus one' role to watch his other half Penny Lancaster give out a gong. Clearly she's not an Xfm fan, announcing their broadcast show last as *Christian O'Neill*. At least Rod was able to solve a mystery for music broadcaster of the year **David Rodigan**, who was sitting nearby and managed to ask him about the oft repeated story that he got pulled for hiccuping on Millie's *My Girl* LP. Sorry to spoil the story, but it turns out it was someone else from his band. **Christian**

O'Connell, meanwhile, quickly spotted the corporate benefit of his bit of the year song. "My boxes at Capital Radio can't melt this down and get more adverts for Johnny Vaughan," he said. Congratulations to **Keane** for selling more than 100,000 copies of their debut album last week. The band were to celebrate with a bit of their closest industry friends with a picnic on Hampstead Heath yesterday (Sunday). Very rock and roll. Blame us time. More than two years ago, an article in *NW* prorogued manager Terry Armstrong to contact advertising guru and F&UK mastermind Trevor Beattie about his new group. And now said act, **Hussey**, have just landed sponsorship from F&UK-FM for their inaugural tour at the end of the month. The *Willy* strong support from, ahem, the *Daily Sport*, and a video being shot in-house by *TEWA*, watch out for their industry showcase at the agency on May 25. **Cris Wright's** Chrysalis group may be about to publish infamous industry figure **Don Arden's** own recollections, but Wright admits that in the past "I've always been very careful as to the extent to which I did business with Don". A legendary episode in the Sixties involving Arden and his heavy mob, **Robert Stigwood** and a high, open window probably explains why... Congratulations to two big arrivals at the start of last week: **Nick Phillips** and his wife celebrating the birth of new daughter Lydia on the Sunday, but with **John Reid** preparing to get onto a plane pretty immediately in his new gig. **Phillips** was straight back to the office the following week. Meanwhile, new BPI man **Steve Redmond** is clearly taking the 'development' part of his title seriously, with wife Andrea giving birth to daughter *Amelia* on Monday... And our best wishes go to PPL boss Fran Nevrika's **PA Candida Leyshon** and East West's creative production manager **Jamie Waite** who were due to marry in Wales last weekend.

Crib Sheet

The International Music Management Forum (IMMF) has signed a deal with Kobalt Music Group to offer Kobalt's international music publishing administration service to its members. Transparency, speed and accuracy are Kobalt's aims - it promises to make quarterly royalty payments, complete with comprehensible royalty statements.

But what's wrong with waiting two years for a royalty statement you can't understand?

Well, that's just it. Kobalt Music Group CEO Willard Aldritz believes sub-publishing terms are frequently unacceptable, with 50-50 deals not uncommon in major European territories. In a best-case scenario, the fees taken by the collection society, the sub-publisher's local agent, the sub-publisher and publisher will leave the artist with only 50-75% of the original usage rate. Even that might not be so bad if the money didn't take so long to arrive.

Are there any analogies one might make?

Aldritz says, "Imagine if you went to a bank in America and said I want to transfer \$1m to my account in the UK and they said, 'certainly, wait two years and we will give you \$500,000 instead, and you said, 'that's a great deal, where do I sign?'

So, what's the alternative? Kobalt is powered by its own administration software, which allows for copyrights to be registered electronically worldwide, while it also tracks and monitors copyright activity, theoretically more efficiently. In addition, Kobalt's quarterly statements will become monthly by the end of this year. In addition to the IMMF, Sanctuary Music Publishing, Ignition, Big Life and B-Unique are already onboard.

What's wrong with publishers administering their own staff?

Kobalt believes copyright exploitation and royalty administration are very different tasks which should be carried out by different experts. "Sansbury's has 300 trucks - should they run a truck company? No, they sell bananas," says Aldritz. "This is complex database financial services. If you're a publisher or you own or control copyrights, you should have a service which tracks them."



Not since the mallet days of Chris Wood in the Eighties has such outrageous hair taken to a football field. But beneath the flowing locks, those Darkness boys - apparently mostly Norwich fans - clearly know a thing or two about the beautiful game after casting to victory their other weekend at Goodison Park in this year's music industry Soccer Six Tournament. With their line-up featuring both former Liverpool and Republic of Ireland star John Aldridge and

The Royle Family's Raffi Lutz along the way. Team Darlous crushed into the final of the tournament after seeing off the likes of Iron Maiden, The Zutons and East West colleagues Goldie Looker Chin. Universally Music Publishing's Miler McCormick, smartly assisted by Robble Fowler and Steve McManaman, fulfilled management duties, seeing his team thrash former Westlife player Brian Fyfe and the side's flyer Brian McFadden's side 4-1 in the final.

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 - Ability to work as part of a team

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Shortlisted Nominations 2004

Best Pop Video
Goldfrapp: *Circ Machine*
Kylie: *Slow*

Pix: *No, Yes, No*
Pink: *Trouble*
Robbie Williams: *Come Undone*
Will Young: *Your Game*

Best Rock Video
Electric Six: *Gay Bar*
Franz Ferdinand: *Talk Me Out*
Rudolstadt: *Three Girl Rumba*
Rudolstadt: *There There*
Super Furry Animals:
Golden Retriever
The White Stripes: *7 Nation Army*

Best Dance Video
Benny Benassi: *Satisfaction*
Chemical Brothers:
Get Yourself High
FutureShock: *Late At Night*
LFO: *Freak*
Moby: *Forever More*
UNKLE: *An Eye For An Eye*

Best Urban Video
Reynard: *Cray In Love*
Dazee Rascal: *Fit Up Look Sharp*
DJ Format: *We Know Something*
Jamelia: *Superstar*
Millon Daz: *Dogz n Sledgz*

Best Video of 2004
To be announced on the night

Best International Video
Christina Aguilera: *Fighter*
Outkast: *Hey Ya*
Red Hot Chili Peppers:
Fortune Faded
Bimby Secors: *Toxic*
Steriogram: *Walkie Talkie Man*
The White Stripes:
The Hardest Button To Button

Best Animation
Sam Brady for
Sylphoems: *Way Of Life*
HS for
Goldfrapp: *Twist*
Chris Hopewell & team for
Rudolstadt: *There There*
Alex Rutherford for
Rudolstadt: *Go To Sleep*
Shynola for
Blar: *Good Song*
Shynola for
UNKLE: *An Eye For An Eye*

Best Art Direction
Chris Hopewell for
Rudolstadt: *There There*
Kanzel & Duggan for
Diane Kennedy: *Come Home*
James O'Neill for
Goldfrapp: *Strut Myrhane*
James O'Neill for
Franz Ferdinand: *Talk Me Out*
Sam Adam for
Elo's for *Yes, Cray Bee*
Jane Thomas for
The Darkness: *I Believe In A*

Best Cinematography
Fredrick Collingford for
Musa: *Hysteria*
Simon Crowder for
Supergrass: *Rush Hour Soul*
Dan Lentin for
Musa: *Time Is Running Out*
Sammy McGarvey for
Goldfrapp: *God Put A Smile...*
Jake Polonsky for
Chikinki: *Like It Or Leave It*
Ben Smithford for
Snow Patrol: *Run*

Best Editing
Sury Davis for
Benny Benassi: *Satisfaction*
Richard Kanworthy for
The Rapture: *House of Jello...*
James Doherty & David Beard for
Goldfrapp: *Strut Myrhane*
Dawn Sheeloffs for
Goldfrapp: *Train*
David Webb for
Super Furry Animals: *Golden Retriever*
Dane Williams for LFO: *Freak*

Best Special Effects
Bul (Pain) for
The White Stripes: *7 Nation Army*
Duncan Malcolm & team at
Rushes for
British Sea Power: *Remember Me*
Duncan Malcolm & team at
Rushes for
Klonheitz: *3 Girl Rumba*
New-a for
FutureShock: *Late At Night*
Scary Cat Studios, Passion
Pictures, CGI department and
Bulsh for
The Offspring: *Hit This*
Shynola & Tom Harding at
Clear for
Queens of the Stone Age:
Go with the Flow

Best Telecine
Archibald Drummond at The Firm for
FutureShock: *Late At Night*
Mark Gellin at Moving Picture
Company for
Snow Patrol: *Run*
Tarek Khabazi of VTR for
Storallor: *Born Again*
Jean-Clement Soret at the
Moving Picture Company for
Tom Brokers: *Punkiller*
Marcus Timpson at Rushes for
Emma Bunton: *Free Me*
Marcus Timpson at Rushes for
Chikinki: *Assasinators 13*

Best Director
Paul Gore
Jake Nave
Dawn Sheeloffs
Shynola
Simon & Jon
Dougal Wilson

Best New Director
Alex & Louise
Chris Hopewell
Daniel Levi
New-a
Ptoia
Type2zero

Best Producer
Zeno Salinas-Campbell
Nicola Dunning
Matthew Fane
Ashley Pugh
Phil Holy
Richard Waagar

Best Commissioner
John Harzay
Lu Kessler
John Moulds
Miles O'Keefe
Richard Skinner
Toss Wright



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Week 20

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

KEY RELEASES

ALBUMS

THIS WEEK
Ash *Meltdown* (Infectious); Alanis Morissette *So-Called Chaos* (Mercury); The Charlatans *Up At The Lake* (Universal); Gabrielle *Play To Win* (Go Beat!); Lenny Kravitz *Baptism* (Virgin); Kathryn Williams *Relations* (EastWest); Graham Coxon *Happiness* (In Magazine); Transcopic *Paraphrase*; Gomez *Split The Difference* (VNU); Morrissey *You Are The Quarry* (Sanctuary); Christian Milián *It's About Time* (Mercury); Michael Bublé *Come Fly With Me* (WEA).

MAY 24
Tori Amos *The Scarlet Sessions* (Sony); Tony Bennett *Two For The Road* (Columbia); Felix Da Housecat *Devin Duzak And The Neon Fever* (Empire); Norland: Avril Lavigne *Under My Skin* (Arista); The Open *The Silent Hours* (Polydor); Nick Drake *Make To Love Magic* (Island); Kevin Lyttle *Kevin Lyttle* (Arista); Youngblood *Drankin' Patraz* (RCA).

SINGLES

THIS WEEK
Stacie Orrico *I Could Be The One* (Virgin); The Corrs *Summer Sunshine* (RCA); The Calling *Our Lives* (RCA); Cassidy *Feel R Kelly* (Arista); Ferry Corsten *It's Time* (Positiva); Kevin Lyttle *Last Drop* (Atlantic); Muse *Sing For Absolution* (Taste Media); Nick Drake *Magie* (Island); Sting *Stolen Car* (ASB); The 411 *On My Knees* (Gon); Chingy *One Call Away* (Capitol); Fountains of Wayne *Mexican Wine* (Virgin); Marjorie Fair *Share* (Capitol); Kurt Nilsen *She's So High* (Arista).

MAY 23
Kylie Trick *Me* (Virgin); The Vines *Winning Days* (Virgin); Evanescence *Everybody's First* (Virgin/Epic); Deepset *Base Is It A Sin* (Datal); Supersuck *Kiss Of Life* (Parlophone); V Blood *Suez & Tears* (Universal); Sarah Connor *Bounce* (Sony Music); Kelly Trick *Me* (Virgin); Kristian Linton *The Story Of My Life* (Polydor); Offspring *Can't Get My Head Around You* (Sony Music).

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Keane: topped by *MV* last year when they were unsigned, they now provide Island with its first number one album since 2000

The Market

Island opens bubbly after Keane boost

Alan Jones

It took Blackburn-based indie label All Around The World 13 years to snare its first number one single, which came in February in the form of LMC V. U2's *Take Me To The Clouds Above*, but it's clearly habit-forming, since AATW now has three number ones to its credit.

The second was DJ Casper's *Cha Cha Slide* in March and the third, Franke's *F.U.R.B. (F U Right Back)* debuts in pole position this week. Franke's single sold 79,663 copies last week, easily beating the 42,068 tally of the song which inspired it, *F**k It (I Don't Want You Back)*

by Eamon. Although Eamon's discloses the weekly sales crown after a four-week residency, it is far and away the biggest seller of 2004, with 430,329 sales to date. Franke's accession gives AATW its revenge over Eamon – the record *F**k It* replaced at the top of the year-to-date rankings was the aforementioned DJ Casper hit, which has sold 335,286 copies.

Keane's debut album *Hopes And Fears* sold 155,273 copies last week, the third highest weekly tally of the year. The only higher sales so far in 2004 were the 276,816 opening of George Michael's *Patience* eight weeks ago and the 235,890 start made by Norah Jones' *Feels Like Home* 13 weeks ago. Being released the same week as Keane robbed *The Streets'* second album, *A Grand Don't Come For Free*, of the chance to debut at the top, even though it sold 102,327 copies last week. That's the second-highest tally for a number two album this year – trailing only the 130,906

start made by Guns N' Roses' *Greatest Hits* the same week that George Michael's album came out – and would have sufficed for a number one debut in 17 of 19 weeks so far this year.

Despite the high sales of Keane and *The Streets*, the overall albums market dipped by 0.2% last week to 2,258,146 – its lowest level for 18 weeks and its third lowest level of the year. The compilations sector was the main problem area, with sales of more than 8% week-on-week to 466,316 – the lowest figure for compilations this year. Artist albums increased 2.1% week-on-week but would have tumbled heavily but for Keane and *The Streets*, as evidenced by the fact that the number 75 album sold 16% less last week than the week before, while the number 200 album was down by 14%. The Franke/Eamon double at the top of the singles chart helped sales in that sector to climb by a little more than 4% to top the 500,000 mark again.

FAST CHART

SINGLES

NUMBER ONE
FRANKE F.U.R.B. (F U RIGHT BACK) AATW

The top seven singles this week are all by solo artists, and the Top Three – for the first time to date – are by solo artists with single word names – Morrissey, Eamon and Franke.

ARTIST ALBUMS

NUMBER ONE
KEANE HOPES AND FEARS Island
Island gains its first number one album since U2's *All That You Can Leave Behind* in 2000, as Keane's debut gets more than halfway to platinum sales on its first week in the shops.

COMPILATIONS

NUMBER ONE
VARIOUS NOW 57 EMU/Virgin/UMTV
Universal's collaborations with radio partners Capital Gold and KISS 100 FM provide the compilations chart's highest new entries, but neither can match *Now! 57*, which gallops to a sixth straight victory atop the chart, with a further 31,630 sales taking its total to 713,008.

TV AIRPLAY

NUMBER ONE
BRITNEY SPEARS EVERYTIME
Jive's best single *Toxic* spent seven weeks at the top of the TV airplay chart, and followed by *Everytime* wastes no time in shooting 26-1, with 519 plays from the 18 stations on the Music Control panel.

SCOTTISH SINGLES

NUMBER ONE
FRANKE F.U.R.B. (F U RIGHT BACK) AATW

There is a less emphatic victory for Franke in Scotland than in the rest of the UK – her margin of victory over Eamon north of the border was 81.8%, compared to 89.1% in the country as a whole.

SCOTTISH ALBUMS

NUMBER ONE
KEANE HOPES AND FEARS Island
Scotts are keener on Keane than the rest of Britain is. Their album sold 2.5 times as many as runner-up *The Streets* in Scotland last week, but only 1.46 times as many in the UK as a whole.

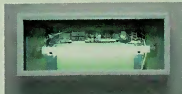
MARKET INDICATORS

SINGLES	ALBUMS	COMPILATIONS	RADIO AIRPLAY	UK SHARE
Sales versus last week: +4.4%	Sales versus last week: +2.1%	Sales versus last week: -8.3%	Origin of singles sales	(Top 75): UK: 56.8%
Year to date versus last year: +9.9%	Year to date versus last year: +0.9%	Year to date versus last year: -2.1%	Origin of albums sales	(Top 75): UK: 62.0%
Market shares	Market shares	Market shares	UK SHARE	Other: 2.7%
AATW 19.3%	Universal Island 23.5%	Universal TV 43.0%	RCA Arista 21.6%	
RCA Arista 15.5%	Universal Island 16.0%	EMI Virgin 25.3%	Polydor 15.5%	
Zomba 10.9%	Polydor 13.8%	RCA Arista 10.5%	Island 11.8%	
Mercury 9.5%	WEA London 9.8%	Ministry Of Sound 20%	Sony Music 10.5%	
Island 8.2%	RCA Arista 6.4%	WEA London 6.7%	Zomba 7.8%	

THE BIG NUMBER: 12.1%

Vinyl singles' share of the total singles market. It was the format's 10th highest share in the past 100 weeks.

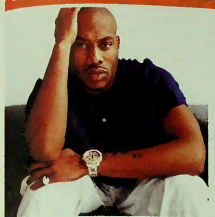
(peacockdesign.com)
launched the tenth of may



SINGLE OF THE WEEK

Mario Winans
I Don't Wanna Know

Bad Boy/Island MCSTD4036/9
Winans is probably best known for his production credits for the likes of Mary J Blige, Whitney Houston and R Kelly, to name but a few. This strong track is taken from the album *Hurt No More*, which has already charted on import in the UK, and features a sample from Enya and a rap from P Diddy. A-listed at Radio One and picking up massive plays from the likes of the *Galaxy* network and MTV Base, this should float effortlessly to the upper reaches of the chart.



Singles

Aberfeldy
vegetarian Restaurant (Rough Trade TRRAD5183)

This sweetly-executed folk from a Scottish collective serves as an excellent taster for their debut album *Young Forever*. Their wistful antics should find many fans; resolutely lo-fi productions cannot disguise the strong songs on display here.

Beastie Boys
Oh-Check It Out (Capitol CDCLS857)
This single gives us a taster of the Beastie Boys' new material on their forthcoming album, *To The 5th Borough*, which hits racks on June 14. Already added to Radio One's B-list, Oh-Check It Out is unmistakably a Beasties production, and has been tipped by both *MTV* and *NME* as their respective playlists.

Bell XI
Ew (Island 9866799)
This Irish band have already built a strong fanbase in their native country and look set to take their sound further afield with what is shaping up to be their breakthrough tune. With a melodic alternative sound, they are sure to find favour with a mainstream audience printed on the likes of Keane and Coldplay.

The Datsuns
Elven Of My Thumb (V2 WRS026953)
The lead-off single from the New Zealand rockers' second album was produced by Led Zepplin bassist John Paul Jones. It pulls the right strings in a straight-down-the-line kind of way, but that special something is absent, making it slightly forgettable.

Enma
Crickets Sing For Anamaria (19 9866856)
Enma delivers a great vocal on this cover of the Sixties bossa nova classic by Marcos Valle; she also gave a glowing rendition of the track at 19's recent Albert Hall show. The CD contains the latin flavour with a cover of Astrid

Gilbert's So Nice as well as Paul Anka's Eso Beso.

Fathead
Mass Destruction (BMG/Cheely 82876614922)
For the first single from their fourth album *No Roots*, Fathead have unceremoniously dumped their signature trancey groove in favour of old-fashioned guitar and drums. It is a brilliant move, underpinning Maci Jazz's sharp and hypnotic lyrics to create a rare creature: a political record you can genuinely dance to.

Freestylers
Push Up (Against The Grain ATGCD0059)
This feellgood, singalong cut from the dance act has the feel of Controversy-era Prince to it. Its crossover potential is underlined by a C-listing at Radio One.

Adam Green
Friends Of Mine (Rough Trade RTRAD5171)
This baroque pop track from the erstwhile Mouchy Beaches singer matches wry prisms with lush orchestration. It is the title track from his understated album and also features an enthusiastic cover of Born To Run.

Helicopter Girl
Angel City (Instant Karma DHARMA6CDS)
Touches of the Isley Brothers swirl around this track, although it takes a detour into Lighthouse Family territory. This is a key release for Instant Karma.

My Red Cell
In A Cage (On Prozac) (V2 WRS027133)
After two limited-edition EPs, My Red Cell unleash their first full length with its furious, first-person vocals. Xfm added the track to its playlist last week.

Pink Grease
The Pink Grease (Mute CDMUT316)
This trashy Sheffield six-piece have jumped since they were recently picked up by Mute. Having cleaned up their ramshackle gang sound, they are winning over the trendy alternative club set and now seem

like a band with potential.

Stacie Orrico
I Could Be The One (Virgin VUSCD0289)
The latest single from the US singer's strong self-titled Virgin debut sees Orrico displaying her pure pop credentials. Some will remember her from breakout lead single *Stuck*, which reached the Top 10 last year, but this uptempo track displays less of the R&B edge to her powerful vocal.

Thirteen Senses
Do No Wrong (Vertigo SENSESCJ2)
This first full single from the melodic Cornish act is likely to see the band grace the Top 40 for the first time. The band have been quietly building their fanbase through widespread touring.

Albums

The Calling II (RCA B2766422622)

This second album – two years on from the 2m-selling *Camino Palmero* – sees The

Calling slipping further into stadium rock. Highlights of this AOR set are the moody U2-ish single *Our Lives*, the rousing ballad *Believing* and mid-paced anthem *Things Will Go My Way*.

Sarah Connor
Sarah Connor (Epic 5171392)
This debut by US singer Connor is very much a mixed affair. There are some great tunes but mostly the album suffers from run-of-the-mill production. However, there are some highlights, notably the ballad *Skin On Skin*, the Euro-pop of *Let's Go Back To Bed* and melodic first single *Bounce*.

The Corrs
Borrowed Heaven (Atlantic 79292432)
The Corrs' fourth album finds the quartet delivering yet another record packed with potential hit singles. Produced by Ole Romeo, the album kicks off with the melodic first single *Summer*. Other notable cuts include *Time Enough For Tears*, *Angel* and *Hideshow*.

ALSO OUT THIS WEEK
SINGLES
Ariad – Sex & Sun (Qdot)
Holester Girl – Angel City (Instant Karma)
Space – 20 Million

Miles from (RAM)
ALBUMS
Cowboy, Junkies – I Soul Now (Cooking Vinyl)
Pete Miller – Pete Miller (Soy)
Fester (Soy)
Kim Richey – Kim Richey (Mercury)

Records released 31.05.04

ALBUM OF THE WEEK
Kristian Linton
Some Day Tonight

Polydor 9866206
This 21-year-old former barber from north west London was discovered by accident when A&R man Mike Sauti heard his music blaring through a wall. His mainstream songs are delivered with an urban twist, which means his appeal could cover fans of everyone from Dido to Craig David. The album's lead single *Story Of My Life* is already locked on the nation's airwaves, and is proving to be a solid introduction to this rising new star.

Marjorie Fair
Self Help Serenade (Capitol 5781272)
This debut from the Los Angeles four-piece is a real joy. The band draw on the inspiration of Neil Young, John Lennon and Brian Wilson, particularly on the soaring *Waves*, the wilderness *Don't Believe* and hook-laden *Stare*. Quite brilliant.

RJ Harvey
I'll Hush Her (Island CD16143)
For her seventh studio album, Harvey strikes more of an uncompromising pose, with the whole album feeling rather stripped down. The feisty tracks, such as highlight *Who The Fuck's* song cover, while the slower songs echo a husky quality, such as the brilliantly evocative *It's You*.

Miss Kittin
I Cori (Novamute NOMU120CD)
Irl Huh Her (Island CD16143)
Housecat, the Swiss glamour-puss releases her debut solo album, with co-production from Glove. Their electro-punk influence is apparent on several tracks but, elsewhere, the chilled atmosphere makes it hard to get your teeth into the sparse tracks.

Lamb
Best Kept Secrets 1996-2004 (Mercury 9866507)
The Bristol duo pick the best of their albums for this 16-track round-up of their career to date. It highlights how their sound has changed through the dirty drum & bass of *God Bless* and *B-Line* towards the more mellow *Gabriel* and *Wonder*, with Louise Barlow's rich vocals a constant feature.

Christina Milian
It's About Time (Def Jam 9862835)
Milian's second album had still not made its way to the UK at press time but, given that it includes her monster hit *Dip It Low*, it is sure to be in demand. Her comeback is driven by the steamy video for *Dip It Low*.

Diana Mead
Indiana (Liberty EMI 5786312)
Already with three *Stranger Than A-List* songs under his belt, Mead has the potential to penetrate a UK audience. If anything is going

to prevent him, it is his soft, wispy, overly American voice.

Kurt Nisben
I (BMG 030316)
World Idol winner Nilsen hardly carries the charm and looks of a local band member, but he can act convincingly. His debut album contains various covers (including *U2's Beautiful Day*) and a handful of tracks penned by Nilsen himself, as well as the Taj *Bachman* cover *She's So High*.

Various
Chicago Soul (Soul Jazz SJCRD93)
Digging deep into the catalogue of the Chess and Cadet labels, this compilation features many little-known gems. Ranging from the blues of Howlin' Wolf and Bo Diddley to soul from the likes of Etta James and Rotary Connection to the jazzy vocals of *Lover*, *Alexandria* and *Fontella Bass*, it is as strong as it is diverse.

Various
Gilles Peterson In Brazil (Other ETHCD003)
With events such as *Selfridges' Brazil* 40 promotion bringing the profile of the country's music sky high, this is a timely compilation. Radio One's Peterson selects jazzy classics from the likes of Wilson Simons, *Quarteto Em Cy* and *Bossa Tanga* for CD1; CD2 brings things up to date with DJ Marky and Drumming's *Drum & Bass*.

Various
Louie Vega – Choice (Azuli AZCD027)
Masters At Work's Louie Vega joins the dots between soul, disco, house and hip hop on this eclectic mix. Funk is taken far from the surface, but there is also room for cuts from *The Clash* and punk-funkers *ESG*.

Various
Nuevo Latino (Putumayo PUTU224)
This excellent compilation shows how the new generation of Latin musicians are developing their own sound. From Mexico's *Los de Selva* to the Franco-Spanish *Sergent Garcia* and the Argentinian *Federico Abuleck* (alternating take on cover), this album is a real pleasure.

This week's reviews: Dugald Baird, Phil Brooke, Joanna Jones, David Lawrence, James Roberts, Nicola Slade and Nick Tesco.

Singles

2205/04
Top 75

Frankie's return to Eamon knocks him off the number one position. Meanwhile, nearly half of the Top 20 is made up of new entries, with Morrissey arriving at three.

HIT 40 UK

Pos	Artist	Title	Label
1	FRANKIE	FURB (F U R I G H T B A C K)	All Around The World
2	EAMON	F*CK IT (I DON'T WANT YOU BACK) ®	Atlantic
3	MORRISSEY	IRISH BLOOD ENGLISH HEART	Atlantic
4	ANASTASIA	LEFT OUTSIDE ALONE	Exc
5	CHRISTINA MILLIAN	DIP IT LOW	Def Jam/Atlantic
6	MAROON 5	THIS LOVE	Columbia
7	AVRIL LAVIGNE	DON'T TELL ME	Arctic
8	NATASHA BEDINGFIELD	SINGLE	Phonogram
9	THE RASMUS IN THE SHADOWS		Island
10	D-12	MY BAND	Interscope
11	USHER FEAT. LIL' JON & LUDACRIS	YEAH	Arctic
12	BRITNEY SPEARS	TOXIC	Jive
13	RONAN KEATING & LEANN RIMES	LAST THING ON MY MIND	Polaroid
14	BEYONCE NAUGHTY GIRL		Columbia
15	KEANE	EVERYBODY'S CHANGING	Atlantic
16	JOSS STONE	SUPER DUPER LOVE (ARE YOU DIGGIN ON ME?) P/PLAY	American/Big
17	ZPLAY	IT CAN'T BE REAL	ZPS/Interscope
18	WILL YOUNG	YOUR GAME	BMG
19	JAMIELIA	THANK YOU	Parlophone
20	NO DOUBT	IT'S MY LIFE	Interscope
21	DIDDY	DON'T LEAVE HOME	Chrysalis
22	SUKABAYES IN THE MIDDLE		Island
23	JAY-Z	99 PROBLEMS/DIRT OFF YOUR SHOULDER	Relativity
24	CARRIE UNDERWOOD	SOBER	Capitol
25	THE CORRS	SUMMER SUNSHINE	Atlantic
26	THE STREETS	FI! BUT YOU KNOW IT	Liquid
27	GEORGE MICHAEL	AMAZING	All Around The World
28	SPECIAL D	COME WITH ME	All Around The World
29	ALANIS MORISSETTE	EVERYTHING	Novus/Atlantic
30	TWISTA	SLOW JAMZ	Capitol
31	KYLIE MINOGUE	RED BLOODED WOMAN	Parlophone
32	OUTKAST	HEY YU!	Arctic
33	THE 410	ON MY Knees	Time
34	BUSTED	AIR HOSTESS	Universal
35	OUTKAST	FAT SLEAZY BROWN THE WAY YOU MOVE	Capitol
36	BOOGIE PIMPS	SUNNY	Dada/Wireless
37	BLUE BREATHE EASY		Island
38	ENRIQUE FEAT. KELLS	NOT IN LOVE	Interscope
39	MARIO VINIKAS	FEAT. EVA & P DIDDY I DON'T WANNA KNOW	Island
40	NARCOTIC THINGS	LUCK IT	Real Gone

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THE YEAR SO FAR: TOP 20 SINGLES

Rank	Artist	Title	Label
1	EAMON	F*CK IT (I DON'T WANT YOU BACK)	Jive
2	DJ CASPER	CHA CHA SLIDE	All Around The World
3	MICHELLE YEOH	THIS TIME	World
4	USHER FEAT. LIL' JON & LUDACRIS	YEAH	Arctic
5	PETER DINKEL	MYSTICUS GIRL	A&E
6	BRITNEY SPEARS	TOXIC	Jive
7	KELLS	MUSCHAKA	Virgin
8	LUC WIS	NO TAKE ME TO THE CLOUDS ABOVE	All Around The World
9	ANASTASIA	LEFT OUTSIDE ALONE	Exc
10	D12	MY BAND	Interscope
11	JAMIELIA	THANK YOU	Parlophone
12	OUTKAST	HEY YU!	Arctic
13	BOOGIE PIMPS	SUNNERBOY TO GO	Island
14	MICHAEL ANDREWS	FEAT. GARY JULES MAD WORLD	American/Big
15	MCLY 5	COLORS IN HER HAIR	Island
16	JOZ & KELLY	OSBORNE CHANGES	Parlophone
17	RASMUS IN THE SHADOWS		Island
18	GEORGE MICHAEL	AMAZING	Atlantic
19	SEAN PAUL	FEAT. SASHA M I STILL IN LOVE WITH YOU	Atlantic/VP
20	BLUE BREATHE EASY		Island

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L. Frankie Eamon's four-week run at the top is ended by Frankie's answer disc, **FURB** (F U R I G H T B A C K). It is the first answer disc in "FURB" history to reach No. 1, and the previous best being the number 14 hit gained by Lilo Manuao's *Salamat*, a 1983 return to Michael Jackson's Billie Jean.



3. Morrissey After an absence of more than six years, Morrissey debuts at three with **Irish Blood, English Heart**, the first single from new album *Morrissey*. Joy The Quirey which is out today (May 17). With first-week sales of 22,444, it is Morrissey's highest-charting single, beating 17 Smiths hits and 24 previous solo singles, of which the very first, 1986's *Singledaddys* was his previous top performer, reaching five.



5. Avril Lavigne Don't Tell Me is the first single from Avril Lavigne's upcoming second album. Under My Skin and its number five debut resolves the 10-year-old Canadian to the Top 10. Her first three singles all reached the upper echelons with the fourth, *Letting Go*, peaking at 22 last July.

The Official UK

Pos	Artist	Title	Label
1	FRANKIE	FURB (F U R I G H T B A C K)	All Around The World
2	EAMON	F*CK IT (I DON'T WANT YOU BACK) ®	Atlantic
3	MORRISSEY	IRISH BLOOD ENGLISH HEART	Atlantic
4	CHRISTINA MILLIAN	DIP IT LOW	Def Jam/Atlantic
5	AVRIL LAVIGNE	DON'T TELL ME	Arctic
6	ANASTASIA	LEFT OUTSIDE ALONE	Exc
7	NATASHA BEDINGFIELD	SINGLE	Phonogram
8	ZPLAY FEAT. RAGHAV & NAILO BOSS	IT CAN'T BE REAL	ZPS/Interscope
9	MAROON 5	THIS LOVE	Columbia
10	THE RASMUS IN THE SHADOWS		Island
11	D-12	MY BAND	Interscope
12	JAY-Z	99 PROBLEMS/DIRT OFF YOUR SHOULDER	Relativity
13	RONAN KEATING & LEANN RIMES	LAST THING ON MY MIND	Polaroid
14	THE STREETS	FI! BUT YOU KNOW IT	Liquid
15	USHER FEAT. LIL' JON & LUDACRIS	YEAH	Arctic
16	KEANE	EVERYBODY'S CHANGING	Atlantic
17	METHOD MAN FEAT. BUSTA RHYMES	WHAT'S HAPPENIN'	Atlantic
18	JOSS STONE	SUPER DUPER LOVE (ARE YOU DIGGIN ON ME)	American/Big
19	KASABIAN	CLUB FOOT	BMG
20	GOLDFRAPP	STRICT MACHINE	Mercury
21	SPECIAL D	COME WITH ME	All Around The World
22	ALANIS MORISSETTE	EVERYTHING	Novus/Atlantic
23	THE CHARLATONS	UP AT THE LAKE	Universal
24	BUSTED	AIR HOSTESS	Universal
25	DJ CASPER	CHA CHA SLIDE	All Around The World
26	GUNTHER & THE SUNSHINE GIRLS	DING DONG SONG	WEA
27	BOOGIE PIMPS	SUNNY	Island
28	MCLY 5	COLORS IN HER HAIR	Island
29	TWISTA	SLOW JAMZ	Capitol
30	AS URPHEUS		Atlantic
31	BLUE BREATHE EASY		Island
32	PETE DOHERTY	BABYSHAMBLES	High Society
33	GABRIELLE	STAY THE SAME	Selena
34	BRITNEY SPEARS	TOXIC	Jive
35	LOSTPROPHETS	WAKE UP (MAKE A MOVE)	Atlantic
36	JAMES FOX	HOLD ON TO OUR LOVE	Small World
37	JOE FEAT. G-UNIT	RIDE WIT L'AMORE & MORE	Small World
38	FRANZ FERDINAND	MATINEE	Dunoon

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Singles Chart

WEEKLY
SALES
RANKING

WEEKLY SALES RANKING	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	ALBUM	WEEKS ON CHART
39	27	9	NERD SHE WANTS TO MOVE The Lil' Jon & The Rock City Crew featuring Lil' Jon & Lil' Flip	Various Artists	9
40	21	6	BEYONCE NAUGHTY GIRL Destiny Fieramus featuring Lil' Romeo, Chingy, Akon, Wyclef Jean, Diddy, Busta Rhymes, Maroon 5, and Jay-Z	Columbia	6
41	NEW	1	GOMEZ SILENCE Gomez	Mercury	1
42	32	12	JAMELIA THANK YOU Jamelia	Mercury	12
43	18	8	OUTKAST FEAT. SLEEPY BROWN THE WAY YOU MOVE Outkast featuring Sleepy Brown	Arista	8
44	33	3	HIM SOLTARY MAN The Roots	Capitol	3
45	20	2	TIESTO FEAT. BT LOVE COMES AGAIN Tiesto featuring BT	Mercury	2
46	35	5	WOLFGANG FEAT. PETE DOHERTY FOR LOVERS Wolfgang featuring Pete Doherty	Mercury	5
47	31	5	JC CHASEZ SOME GIRLS/BLOWIN' ME UP JC Chasez	Sony	5
48	22	2	GRAHAM COXON BITTERSWEET BUNDLE OF MISERY Graham Coxon	Mercury	2
49	38	4	OCEAN LAB SATELLITE Ocean Lab	Mercury	4
50	34	1	NARCOTIC THRUST LIKE IT Narcotic Thrust	Mercury	1
51	40	8	KANYE WEST THROUGH THE WIRE Kanye West	Mercury	8
52	NEW	1	THE RAVENOTES THAT GREAT LOVE SOUND The Ravenotes	Columbia	1
53	25	4	JANET JACKSON JUST A LITTLE WHILE Janet Jackson	A&M	4
54	29	2	TALI LYRIC ON MY LIP Tali Yoric	Mercury	2
55	44	5	AGNETHA FALSKOG IF I THOUGHT YOU'D EVER... Agnetha Fältskog	WEA	5
56	41	4	PINK LAST TO KNOW Pink	Arista	4
57	53	5	SNOW PATROL CHOCOLATE Snow Patrol	Virgin	5
58	NEW	1	EBONY DUBSTERS NUMBER 1/THE RITUAL Ebony Dubsters	Bony	1
59	27	7	ATOMIC KITTEN SOMEONE LIKE ME/RIGHT NOW 2004 Atomic Kitten	Mercury	7
60	33	2	AUF DER MAUR REAL A LIE Auf der Maur	EMI	2
61	47	5	DIDO DON'T LEAVE HOME Dido	Capitol	5
62	41	2	GEORGE MICHAEL AMAZING George Michael	Arista	2
63	56	1	THE DARKNESS LOVE IS ONLY A FEELING The Darkness	Mercury	1
64	4	4	LASGO SURRENDER Lasgo	Mercury	4
65	8	8	SUGABABES IN THE MIDDLE Sugababes	Mercury	8
66	50	3	GEMMA FOX FEAT. MC LYTE GIRLFRIENDS' STORY Gemma Fox featuring MC Lyte	Mercury	3
67	NEW	1	J MAJJIK & WICKAMAN SCOOBY DOO/SPYCATCHER J Majjik & Wickaman	Mercury	1
68	NEW	1	PEYTON A HIGHER PLACE Peyton	Mercury	1
69	74	11	BENNIE MA FEAT. MS THING DUDE Bennie Ma featuring Ms Thing Dude	Virgin	11
70	9	6	WILL YOUR YOUR GAME Will Young	Sony	6
71	58	4	GOLDIE LOOKIN' CHAIN HALF MAN HALF MACHINE/SELF SUICIDE Goldie Lookin' Chain	Mercury	4
72	NEW	1	NORE NOTHIN' Nore	Mercury	1
73	37	10	JENNIFER LOPEZ FEAT. MC LYTE GIRLFRIENDS' STORY Jennifer Lopez featuring MC Lyte	Mercury	10
74	59	3	BLACK EYED PEAS HEY MAMA Black Eyed Peas	A&M	3
75	NEW	1	MODEY LEMON CROWS Modley Lemon Crows	Mercury	1

As used by Top Of The Pops and Radio One

Chart compiled from sales and radio airplay in the UK from a sample of more than 4,000 stations. For the Official UK Charts Company. Includes sales of UK and DSPD equivalents.



Z2Play
Z2Play and Neil Boss
The first act to register three Top 10 hits this year is 22-year-old Catherine Z2Play, who contributed vocals to Z2Play's January number one hit 'So Confused' and followed up by scoring a solo Top 10 hit with 'Cart Get Enough'. He completes his hat-trick with it. Cart Be Right, another Z2Play single.



Jay-Z
Jay-Z's double A-side single '99 Problems/Dirt Off' Your Shoulder enters Bani his 22nd UK Top 10 week. It is the second single from his "Black Album", and has already done far better than the first, 'George Clooney', which reached 32 last December.



36 James Fox
James Fox's Hold On To Love album managed to pick up 29 points for the UK in this year's Association Song Contest in Istanbul last Saturday, but finished 14th out of 26 countries. That ties with our second worst showing from Nicky French's Dirty 7. That Song Again in 2000.

The Official UK Singles Chart is compiled on a pro-rata basis by the BBC and DSPD based on a sample of more than 4,000 radio stations, each with its own chart and CD issues.

INDEPENDENT SINGLES

LAST WEEK	ARTIST TITLE	LABEL	WEEKS ON CHART
1	MORRISSEY IRISH BLOOD ENGLISH HEART	Mercury	11
2	PETE DOHERTY BABYSHAMLES	Mercury	11
3	TIESTO FEAT. BT LOVE COMES AGAIN	Mercury	12
4	FRANZ FERDINAND MATTIERS	Mercury	12
5	LOSTPROPHETS WAKE UP (MAKE A MOVE)	Mercury	12
6	WOLFGANG FEAT. PETE DOHERTY FOR LOVERS	Mercury	12
7	TALI LYRIC ON MY LIP	Mercury	12
8	EBONY DUBSTERS NUMBER 1/THE RITUAL	Bony	12
9	NARCOTIC THRUST LIKE IT	Mercury	12
10	PEYTON A HIGHER PLACE	Mercury	12
11	J MAJJIK & WICKAMAN SCOOBY DOO/SPYCATCHER	Mercury	12
12	GOLDIE LOOKIN' CHAIN HALF MAN HALF MACHINE/SELF SUICIDE	Mercury	12
13	PRASE CATS SHINED ON ME	Mercury	12
14	TOTAL SCIENCE NO 1 SOUNDSCAPE	Mercury	12
15	ICARUS LINE PARTY THE BODY OFF	Mercury	12
16	MICHAEL MISS COME ON	Mercury	12
17	MARTIN SOLVEIG ROCKING MUSIC	Mercury	12
18	ARMAND VAN HELDEN HEAR MY NAME	Mercury	12
19	STEVIE LAWLER LOST	Mercury	12
20	BLOCH PARTY BANQUET/TASTY FAT	Mercury	12

DANCE SINGLES

LAST WEEK	ARTIST TITLE	LABEL	WEEKS ON CHART
1	TIESTO FEAT. BT LOVE COMES AGAIN	Mercury	12
2	PRASE CATS SHINED ON ME	Mercury	12
3	PEYTON A HIGHER PLACE	Mercury	12
4	X-PRESS 2 STORE LIGHT SILHOUETTE	Mercury	12
5	MARTIN SOLVEIG ROCKING MUSIC	Mercury	12
6	MICHAEL MISS COME ON	Mercury	12
7	JAY-Z BIG PIMPIN'	Mercury	12
8	STEVIE LAWLER LOST	Mercury	12
9	MAVE FEAT. INDIA LATE PROJECT I CAN'T GET NO SLEEP/LO LO LA!	Mercury	12
10	FLICK UP/DID YOU UP HIGH	Mercury	12
11	FUNTA ELI	Mercury	12
12	Q-TIP BREATHE AND STOP	Mercury	12
13	LUIGRIS WHAT'S YOUR FANTASY	Mercury	12
14	MC NAY LAB SATELLITE	Mercury	12
15	ONKEY BASS/GABRIELE WIDMAN SHUGGIE LOVE	Mercury	12
16	PUMMETT CHERISH THE DAY	Mercury	12
17	STANTON WARRIORS ADVENTURES IN SUCCESS	Mercury	12
18	LUIGRIS FEAT. NATE DOGG AREA CODES	Mercury	12
19	ORGAN DONORS RHYTHM DIVINE	Mercury	12
20	SPECIAL D COME WITH ME	Mercury	12

R&B SINGLES

LAST WEEK	ARTIST TITLE	LABEL	WEEKS ON CHART
1	CHRISTINA MILLAN COP IT LOW	Mercury	12
2	JAY-Z 99 PROBLEMS/DIRT OFF YOUR SHOULDER	Mercury	12
3	METHOD MAN FEAT. BUSTA RHYMES WHAT'S HAPPENIN'	Mercury	12
4	D 12 MY BRAND	Mercury	12
5	THE STREETS FIT BUT YOU KNOW IT	Mercury	12
6	USHER FEAT. LIL' JON & LUIGRIS YEAH	Mercury	12
7	JESS STONE SUPER DUPE/LIKE (ARE YOU DOGIN ON ME)	Mercury	12
8	TWISTA SLOW JAMZ	Mercury	12
9	JOE FEAT. GUNNY RIDE WIT' UMNORE & MORE	Mercury	12
10	NERD SHE WANTS TO MOVE	Mercury	12
11	BEYONCE NAUGHTY GIRL	Mercury	12
12	OUTKAST FEAT. SLEEPY BROWN THE WAY YOU MOVE	Mercury	12
13	JAMELIA THANK YOU	Mercury	12
14	GEMMA FOX FEAT. MC LYTE GIRLFRIENDS' STORY	Mercury	12
15	KANYE WEST THROUGH THE WIRE	Mercury	12
16	NORE NOTHIN'	Mercury	12
17	JOE BUDDEN PUMP IT UP	Mercury	12
18	GOLDIE LOOKIN' CHAIN HALF MAN HALF MACHINE/SELF SUICIDE	Mercury	12
19	LUIGRIS SATURDAY (OOOH DOOH)	Mercury	12
20	DMX X GON' GIVE IT TO YA	Mercury	12

SET MUSIC WEEK ONLINE TO

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Albums

22.05.04
Top 75

Keane's debut album sells more than 150,000 copies to take the top spot in an otherwise quiet week which sees Mario Winans and Joss Stone make strong gains.

The Official UK

TOP 20 MUSIC DVD

Pos	Weeks	Artist	Title	Label/Catalogue No.
1	3	The Who	The Kids Are Alright	Sony BMG/SB
2	2	Britney Spears	In The Zone	Jive/BMG
3	1	The Pixies	The Pixies	ADQ/CTMG
4	4	Guns N' Roses	Welcome To The Video	Universal/UMG
5	6	Cher	The Farewell Tour	BMG Music/RCA
6	5	Beyoncé	Live At Wembley	Epic/Sony/TEL
7	10	Queen	Live At Wembley Stadium	Parlophone/Cap
8	13	The Eagles	Hell Freezes Over	BMG Music/RCA
9	14	Various	The Last Waltz	MCA/TEL
10	16	Hank Marvin	Hank Plays Live	Universal/Virgin
11	18	ABBA	In Concert	Polygram
12	9	Duran Duran	Greatest - The Videos	DG/Epic
13	23	Guns N' Roses	Illusious Video I	Geffen/BMG
14	7	Rinôçérôse	Day Of Days - 30th Anniversary	Virgin
15	12	Guns N' Roses	Use Your Illusion II	Polygram
16	8	Atomic Kitten	Greatest Hits - Live At The Wembley Arena	Island/UK
17	15	Various	Concert For George	Warner Music/UK/EMI
18	18	Barbra Streisand	The Concert	BMG Music/EMI
19	17	Robbie Williams	What We Did Last Summer	Chrysalis/UK
20	1	Mobb Deep	Infernal Allegiance Pt	Real Gone/The Black Box



1. Keane
After reaching number three with debut Island single 'Somewhere Only We Feel', Keane and four with follow-up 'Everybody's Changing', Keane make an impressive debut on the album chart, rocketing to number one with first-week sales of 155,373.



2. The Streets
Although 'The Streets' debut album Original Concept debuted and peaked at 12, it has turned first-week sales of 39,744 into a total of 421,979 in 25 months. That plus the fact that lead-off single 'Fit But You Know It' was a number four hit earlier this month meant that The Streets' second album, A Grand Don't Come For Free, was certain to make a big splash on its debut - and it didn't disappoint, selling 106,327 copies to top the chart at two this week.



6. Mario Winans
It's still two weeks until the release of the introductory single, I Don't Wanna Know, from Winans' Hurt No More album, but the album makes a significant climb despite its soft launch. Exposure for the single has helped move the album 6-46-26-6 in the past three weeks.

Pos	Weeks	Artist	Title	Label/Catalogue No.
1	NEW	Keane	Hopes And Fears	Island/2270538
2	NEW	The Streets	A Grand Don't Come For Free	Latched/032792/2SA/03217610
3	3	Anastacia	Anastacia	Epic/SUMPT/2106
4	1	Guns N' Roses	Greatest Hits 2	Duke/0697/9962318
5	2	Maroon 5	5 Songs About Jane	Virgin/BMG/1201489
6	26	Mario Winans	Hurt No More	Real Gone/03214/032061
7	20	Joss Stone	The Soul Sessions	Rebel/Nonesuch/Cap/TEL
8	6	Scissor Sisters	Scissor Sisters	Polygram/9566914
9	7	Shadows	Life Story	Island/TEL/02109141
10	10	Franz Ferdinand	Franz Ferdinand	Domino/0283236/10/TEL
11	4	D-12	D12 World	Interscope/993481/01
12	5	Who	Then And Now	Polygram/966571/01
13	9	Usher	Confessions	Arista/02764/02901/04/03
14	8	Snow Patrol	Final Straw	Epic/Sony/0284901/03
15	12	Katie Melua	Call Off The Search	Domino/031/02002/03
16	11	Norah Jones	Feels Like Home	Dot/Dorland/01/02002/03
17	13	The Rasmus	Dead Letters	Motown/0210491/03
18	19	Kanye West	The College Dropout	Island/01/01/02002/03
19	24	Leann Rimes	Best Of	Columbia/Sony/0211011/03
20	23	OutKast	Speakerboxx/The Love Below	Arista/02764/02902/04/03
21	33	Abba	Gold - Greatest Hits	Polygram/96659/04
22	15	Eamon	I Don't Want You Back	Jive/0210101/03/04/03
23	18	Diana Krall	The Girl In The Other Room	Verano/021201/03
24	16	The Pixies	Best Of - Wave Of Mutilation	ADQ/0210101/03/04/03
25	20	Jamie Cullum	Twentysomething 2	UKG/9865914/03
26	44	Damien Rice		Domino/0210101/03/04/03
27	21	Prince	Musicalology	Columbia/Sony/0211011/03/04/03
28	26	Britney Spears	In The Zone	Jive/0210101/03/04/03
29	107	Norah Jones	Come Away With Me	Polygram/9586914/03
30	47	The Streets	Original Pirate Material	Latched/032792/0210101/03/04/03
31	25	Dido	Life For Rent	Columbia/Sony/0211011/03/04/03
32	23	Will Young	Friday's Child	Sony/0210101/03/04/03
33	19	Lost Prophets	Start Something	Virgin/0210101/03/04/03
34	21	No Doubt	The Singles 1992-2003	Island/0210101/03/04/03
35	19	George Michael	Patience	Mercury/0210101/03/04/03
36	NEW	Queen	Greatest Hits II & III	Argon/0210101/03/04/03
37	NEW	Radiohead	Com Lag 2+2=5	Parlophone/92001/03
38	33	Alicia Keys	The Diary Of...	Jive/0210101/03/04/03

TOP 10 JAZZ/BLUES ALBUMS

Pos	Weeks	Artist	Title	Label/Catalogue No.
1	1	Norah Jones	Feels Like Home	Blue Note/CD
2	1	Diana Krall	The Girl In The Other Room	Mercury/CD
3	3	Jamie Cullum	Twentysomething	Epic/CD
4	1	Norah Jones	Come Away With Me	Parlophone/CD
5	1	Amy Winehouse	Ink	Island/CD
6	1	Michael Buble	Michael Buble	Epic/CD
7	1	Chris Rea	The Blue Jukebox	Jones Blue/CD
8	1	Harry Connick Jr	Only You	Columbia/CD
9	1	Jamie Cullum	Pointless Nostalgic	Capitol/CD
10	1	Bill Wyman's Rhythm Kings	Just For A Thrill	Real Entertainment/CD

THE YEAR SO FAR: TOP 20 ALBUMS

Pos	Weeks	Artist	Title	Label/Catalogue No.
1	1	Katie Melua	Call Off The Search	Domino
2	1	Norah Jones	Feels Like Home	Blue Note
3	1	Guns N' Roses	Greatest Hits	Geffen
4	1	George Michael	Patience	Mercury
5	1	Will Young	Friday's Child	Sony
6	1	Black Eyed Peas	Elephunk	A&M
7	1	Dido	Life For Rent	Capitol
8	1	Anastacia	Anastacia	Epic
9	1	Usher	Rimes The Best Of	Columbia
10	1	Usher	Confessions	Arista
11	1	Snow Patrol	Final Straw	Epic/Polygram
12	1	Joss Stone	The Soul Sessions	Rebel/Nonesuch
13	1	No Doubt	The Singles 1992-2003	Island
14	1	Jamie Cullum	Twentysomething	UKG
15	1	OutKast	Speakerboxx/The Love Below	Arista
16	1	Franz Ferdinand	Franz Ferdinand	Domino
17	1	Scissor Sisters	Scissor Sisters	Polygram
18	1	Darkest Permission	To Stand	West Division
19	1	Norah Jones	Come Away With Me	Parlophone
20	1	Enkelbert Humperdinck	His Greatest Love Songs	UMG

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Albums Chart

Pos	Prev	Artist	Album	Label	Weeks on Chart	Chart Position	MP3 FILE
39	22	RONAN KEATING	TURN IT ON	Island/Rockline/The MusicBox	1	48	48
40	NEW	KILLSWITCH ENGAGE	THE END OF HEARTACHE	Real Gone Music	1	48	48
41	45	ZERO 7	WHEN IT FALLS	Island/BMG	12	48	48
42	3	ATOMIC KITTEN	THE GREATEST HITS	Dorland	1	48	48
43	49	JET	GET BORN	Innovative	1	48	48
44	3	JAY-Z	THE BLACK ALBUM	Elektra	1	48	48
45	32	NERD FLY	OR DIE	Interscope	1	48	48
46	40	CHRISTINA AGUILERA	STRIPPED	RCA	1	48	48
47	39	BLACK EYED PEAS	ELEPHUNK	RCA	1	48	48
48	13	JAMIELIA	THANK YOU	A&M/World Circuit	1	48	48
49	10	CLAY AIKYEN	THE VERY BEST OF	Island/Capitol/Global	1	48	48
50	40	BUSTED	A PRESENT FOR EVERYONE	Universal	1	48	48
51	34	NELLY FURTADO	FOLKLORE	Quercus/Parlophone	1	48	48
52	75	DANIEL BEDINGFIELD	GOTTA GET THRU THIS	Real Gone Music	1	48	48
53	10	GOLDFRAPP	BLACK CHERRY	Virgin	1	48	48
54	45	THE DARKNESS	PERMISSION TO LAND	Mut	1	48	48
55	32	MUSE	ABSOLUTION	Road	1	48	48
56	4	JESSICA SIMPSON	IN THIS SKIN	Columbia	1	48	48
57	47	BEYONCÉ	DAUGHTER IN LOVE	Columbia	1	48	48
58	3	THE BETA BAND	HEROES TO ZEROS	Big Top	1	48	48
59	10	ENGBELT HUMPERDINCK	HIS GREATEST LOVE SONGS	Real Gone Music	1	48	48
60	4	THE ZUTONS	WHO KILLED THE ZUTONS?	Dorland	1	48	48
61	57	EVANESCENCE	FALLEN	WEA	1	48	48
62	4	AGNETA FALTSKOG	MY COLOURING BOOK	WEA	1	48	48
63	85	COLDPLAY	A RUSH OF BLOOD TO THE HEAD	Parlophone	1	48	48
64	3	CHER	THE VERY BEST OF	Sony/Real Gone Music	1	48	48
65	26	MICHAEL JACKSON	NUMBER ONES	Epic	1	48	48
66	10	KELIS	TASTY	Vevo	1	48	48
67	20	BLINK 182	BLINK 182	Columbia	1	48	48
68	10	EVA CASSIDY	SONGBIRD	Capitol	1	48	48
69	26	RED HOT CHILI PEPPERS	GREATEST HITS	Warner Bros	1	48	48
70	54	SARAH MCLACHLAN	AFTERGLOW	Arista	1	48	48
71	29	SUGABABES	THREE	Universal	1	48	48
72	67	TWISTA	KAMIKAZE	A&M	1	48	48
73	7	JOE AND THEN	JOE AND THEN	Capitol	1	48	48
74	68	ERIC CLAPTON	ME AND MR JOHNSON	Reprise	1	48	48
75	70	JUSTIN TIMBERLAKE	JUSTIFIED	Jive	1	48	48

Chart compiled from official sales data for the week ending 10th September 2004. It is based on data supplied by the Official UK Albums Chart Company. 2004. Presented with the Official UK Charts Company logo.



8. Sister Sisters With their Lauren single being reissued and gaining much more radio exposure the second time round, the Sister Sisters' debut album may have slipped 6-8 this week, but it posts a 6% increase in sales, with 26,141 copies taking its cumulative total to 256,860. The album didn't make the Top 10 until its ninth week in the chart but has reinvigorated their career since.



26. Damon Rice Rice's debut album 0 benefited enormously from its appearance on the BBC's Jonathan Ross Show last week, and makes another mighty leap this week. 0 has catapulted 109-4-26 to a fortnight and its current position is its highest since it peaked at 23 last October.



53. Goldfrapp Nine months after peaking at 25, Goldfrapp's reissued *Subject* makes simple entries better for its second outing, debuting at 20. The singles use in an attempt to bid behind the scenes. Cheryl's album - which debuted and peaked at 19 a year ago, and has sold 170,000 copies so far - to bounce 72-53 this week, it's back chart-planting for 10 weeks.

TOP 20 COMPILATIONS

- | Pos | Prev | Album Title | Label |
|-----|------|--|--------------------|
| 1 | 1 | VARIOUS HOW THAT'S WHAT I CALL MUSIC 57 | Epic/Warner Bros |
| 2 | 0 | VARIOUS KISS POPS THE HIP HOP COLLECTION | Universal/VS |
| 3 | 2 | VARIOUS ULTIMATE FIGHT DANCING OST | BMG |
| 4 | 0 | VARIOUS CAPITAL GOLD - JUST GREAT SONGS | BMG |
| 5 | 5 | VARIOUS BACK TO THE MOVIES - HITS FROM THE FLX | Virgin/VS |
| 6 | 3 | VARIOUS CLUBLAND XTRM 2 | IMPACT/VS |
| 7 | 4 | VARIOUS TOP PROCESSES | Universal/VS |
| 8 | 8 | VARIOUS URBAN MUSIC FESTIVAL | Warner |
| 9 | 0 | VARIOUS TRANCE MASTERS | Warner |
| 10 | 6 | VARIOUS ANNUAL SPRING 2004 | Ministry Of Sound |
| 11 | 7 | VARIOUS ANTHEMS OF OLD SKOOL | Island |
| 12 | 9 | VARIOUS KILL BILL VOL. 1 (OST) | Island/Warner Bros |
| 13 | 11 | VARIOUS BEST OF R&B | Epic |
| 14 | 0 | OST THE OC | Warner |
| 15 | 12 | VARIOUS WESTWOOD - THE JUMP OFF | Daf Jam |
| 16 | 10 | VARIOUS LATE NIGHT MOODS | Virgin |
| 17 | 13 | VARIOUS FLOORFILLERS | IMPACT/VS |
| 18 | 15 | VARIOUS BEST WORSHIP SONGS EVER | Virgin/VS |
| 19 | 16 | VARIOUS LOVE ACTUALLY OST | Island |
| 20 | 14 | VARIOUS KILL BILL VOL. 2 (OST) | Island/Warner Bros |

TOP 20 INDIE ALBUMS

- | Pos | Prev | Album Title | Label |
|-----|------|---|---------|
| 1 | 1 | FRANZ FERDINAND FRANZ FERDINAND | Dorland |
| 2 | 3 | KATIE MELUA CALL OF THE SEARCH | Dunoon |
| 3 | 2 | THE PIXIES BEST OF - WAVE OF MUTILATION | 4AD |
| 4 | 4 | LOSTPROPHETS START SOMETHING | Wade |
| 5 | 6 | THE DARKNESS PERMISSION TO LAND | Mut |
| 6 | 5 | BREED 77 CULTURA | Alter |
| 7 | 9 | DELAYS FACED SEASIDE GLAMOUR | Reaper |
| 8 | 7 | WILEY TRODDIN ON THIN ICE | IN |
| 9 | 20 | BASEMENT JAZZ KESH KASH | IN |
| 10 | 17 | THE PIXIES SURFER ROSA | 4AD |
| 11 | 8 | THE LIBERTINES UP THE BRACKET | Virgin |
| 12 | 0 | AMPLIFIER AMPLIFIER | Merch |
| 13 | 19 | THE PIXIES GOOD LITTLE | 4AD |
| 14 | 11 | THE STROKES ROOM ON FIRE | 50 |
| 15 | 13 | STEREOPHONICS JUST ENOUGH ENERGY TO PERFORM | Wichita |
| 16 | 14 | AL GREEN THE BEST OF AL GREEN | Merch |
| 17 | 4 | BILL WYMAN'S RHYTHM KINGS JUST FOR A THRILL | B&M |
| 18 | 12 | PETER DINKELGOLD SURVIVOR II | BMG |
| 19 | 0 | PETER DINKELGOLD SURVIVOR I | Epic |
| 20 | 18 | INTO HEAD ADE OF SPACES | 4AD |

TOP 10 DANCE ALBUMS

- | Pos | Prev | Album Title | Label |
|-----|------|--|------------|
| 1 | 1 | ZERO 7 WHEN IT FALLS | Island/BMG |
| 2 | 3 | VARIOUS SOULFUL IN THE HOUSE | Universal |
| 3 | 4 | Moby LP | Merch |
| 4 | 8 | VARIOUS GILLES PETERSON WORLDWIDE EXCLUSIVES | Island |
| 5 | 5 | Moby 18 | Merch |
| 6 | 2 | VARIOUS CLUBLAND XTRM 2 | IMPACT/VS |
| 7 | 0 | VARIOUS STEREO SLUSH V SAKE | Real Gone |
| 8 | 7 | VARIOUS TWISTED DISCO 0204 | Real Gone |
| 9 | 0 | VARIOUS BEDROOM BREAKS - MEAT KATIE - LP 1 | Island |
| 10 | 0 | BASEMENT JAZZ KESH KASH | IN |

TOP 10 ROCK ALBUMS

- | Pos | Prev | Album Title | Label |
|-----|------|--|-----------|
| 1 | 1 | GUN'S ROSES GREATEST HITS | Capitol |
| 2 | 0 | KILLSWITCH ENGAGE THE END OF HEARTACHE | Bullseye |
| 3 | 2 | THE RASMOUS DEAD LETTERS | Merch |
| 4 | 4 | LOSTPROPHETS START SOMETHING | Merch |
| 5 | 5 | MUSE ABSOLUTION | Capitol |
| 6 | 6 | YOUR CODENAME IS MILO ALL ROADS TO FAULT | Capitol |
| 7 | 9 | HOOBSAUNT THE SEASON | Universal |
| 8 | 7 | THE DARKNESS PERMISSION TO LAND | Mut |
| 9 | 6 | BLINK 182 BLINK 182 | Capitol |
| 10 | 8 | EVANESCENCE FALL | WEA |



Would like to thank

**The Prince's Trust,
Done and Dusted,
Umbro,
Hello Charlie,
and all the Artists**

For all their hard work
and support at this year's

Prince's Trust

**Urban
Music
Festival**

Looking forward to
doing it again in '05



Prince's Trust
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The Divas → on Channel 4 May 30 at 3pm

Tribute to Jay-Z → on Channel 4 May 30 at 11.50pm

The Dons → on Channel 4 June 5 at 10.30am