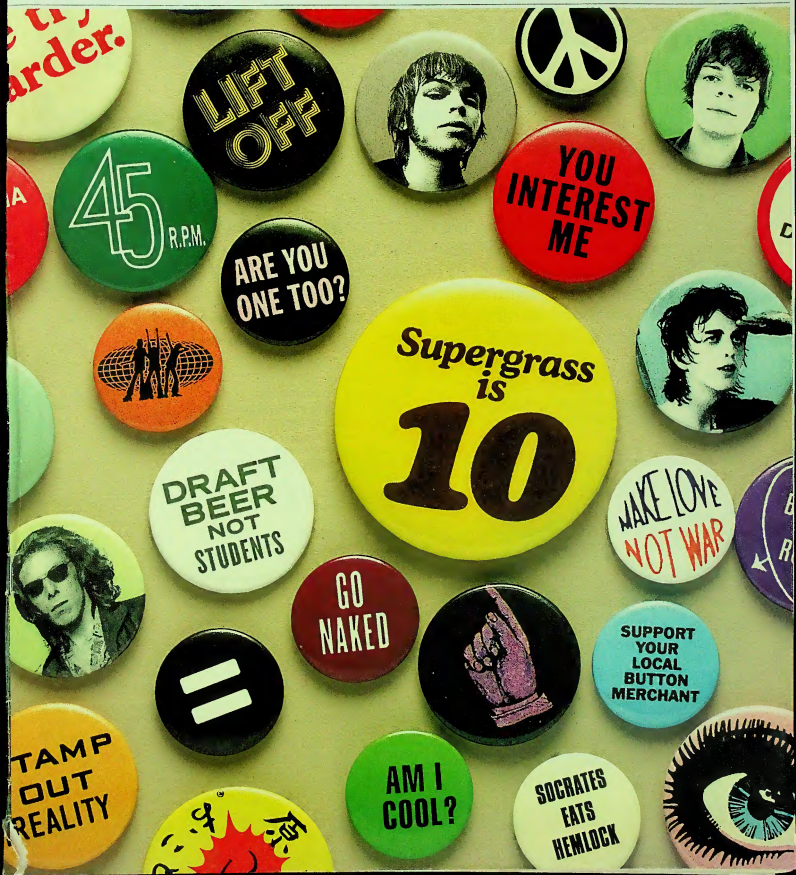




In this week's issue: **Aura** hit by cash scandal; **Eamon** tops first official ringtones chart Plus: the charts in full

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T4 Pop Beach PA 6th June
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Features the new single
Kiss Of Life - Out Now
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MUSICWEEK



Writ issued as director departs

Aura hit by cash scandal

Royalties

by Adam Woods

Performers' society Aura has dismissed its membership secretary and director Peter Horrey following the discovery of what it says are "significant financial irregularities".

Aura - the Association of United Recording Artists - has secured a High Court injunction freezing Horrey's assets and those of his partner, Michelle Davis-Gardner. It has also commissioned an independent accountant to trace the destination of all payments made by the organisation over the past four years.

In a statement issued last Friday, Aura says "financial problems" were uncovered as it prepared to transfer the handling of its financial transactions to PPL's UK Performance Services. That move has now gone ahead, effectively transforming Aura from a collection agency into a lobby group for featured musicians.

Aura has filed a civil suit against Horrey with the aim of retrieving the missing sums of money. If Horrey does not offer a defence, a summary judgement could be delivered within two to three months, according to Brian Howard of Russells, the legal firm acting for Aura. Should the case proceed to a civil hearing, it would

probably take about a year to be heard before a judge.

Aura chairman Stephen King of Creation Management says the organisation is going through a process of "completely recreating our accounts since 1999 by retrieving every single transaction we have ever made, along with all the information supplied to us by PPL and any overseas societies where we have collected money". King replaced Peter Jenner as chairman of Aura in December 2002.

Horrey says he is due to meet with his own lawyer tomorrow (Tuesday) and declined to comment on details of the case when contacted by *Music Week* last Friday. "There's a dispute, but I can't really comment until I have seen a lawyer," said Horrey. "It is quite a serious situation."

Although the investigation into Aura's accounts is ongoing, its directors are confident that the missing sums will be covered by Aura's own funds and will not affect payments to the featured artists which Aura represents.

"The prime motivation for the freezing order is to recover our money," says King. "I am confident that, one way or another, all our members will get paid. The only people in the long term who will suffer are the directors who have put in unpaid work for five years and now won't get paid."



Exclusive

Eamon tops first ringtones chart

Eamon's F**k It (I Don't Want You Back) makes mobile history today (Monday) as the first number one in the UK's brand new and official ringtones chart.

The track - the UK's biggest-selling single of the year so far - comfortably tops the fortnightly chart which is produced by the Mobile Entertainment Forum and will be published by *Music Week*. The first Top 20 rundown appears in *MW's* Digital focus on p9.

Eamon's debut album *I Don't Want You Back*, which has sold around 170,000 copies in the UK to date since its release in April, is set for a further boost in July

when *I Love Them Ho's* is issued as the follow up to F**k It. The track is being reworked from the version on the album, with a possible guest appearance from Ghostface Killah.

Meanwhile, Eamon spin-off FURB (F U Right Back) by Frankee was on course to spend its third week at number one on the singles chart yesterday (Sunday), despite strong competition from new entries by Keis, V and The Killers.

Reaching out to songwriters

Motown veterans Holland-Dozier-Holland were among those honoured at last week's Ivor Novello Awards **p7**

Taking the high road to Europe

As the industry converges on Aberdeen for the Go North event, the Scottish scene is building links with the Continent **p11**



Gig scene stays live and kicking

As the boom in concert-going continues, the live sector is learning to live with increasing government regulation **p15**

This week's Number 1s Albums: Avril Lavigne Singles: Frankee Airplay: Keane



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Digest

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Your guide to the latest news from the music industry

Sign here Sony Connect inks Aim deal

● **Aim**, the UPFI in France and VUT in Germany have inked a deal with Sony Electronics to supply 75,000 copies of the European version of their Sony Connect downloads service. The Aim deal will see the inclusion of music from labels such as Ninja Tune, Bizarre, Bangor, Cooking Vinyl, V2 and Domino in the service, due to launch in the UK in June.

● One of the most fiercely fought signing contests of 2004 to date was concluded last week when Manchester act **Nine Black Alps** signed a long-term recording contract with Island. The band have attracted widespread acclaim in the A&R community in recent months on the strength of a handful of live shows. Nine Black Alps are managed by Miriam Kausmann of Courtyard Management.



Nine Black Alps: A&R scrum

● The **Mercury Music Prize** has signed a three-year deal with the National Endowment for the Arts as a sponsor in a four-year deal. The closing date for this year's event, which is open to all UK and Irish albums released in the year up to July 19, is this coming Friday. The winner will be announced at a London ceremony on September 7.

● **Vodafone** has inked with Sony as GWR looks to expand its fiction-and-entertainment to Classic FM. p4

● **Gut Records** has signed a marketing and distribution tie-up with independent label Back Yard. The new deal will see the latest move to Pinacle distribution following the demise of 3iwi. All previous Back Yard releases will now be available through Pinacle.

● **EMI Music** has reorganised its music synchronisation team. p4

Live's European Tour comprises three dates, a concert in Switzerland on June 12 with DJs Robb Rank and Silverstar; a drum & bass night in Spain on June 19 with DJ Double; and an R&B night in Greece on June 26 with Rampage and Ronnie Herle.

● **Virgin Radio** has dropped its Captain America alternative country and Americana programme hosted by Nick Stewart. The decision to axe the show follows its move from a 10pm Sunday slot to 1am on Monday mornings. Virgin says its decision to axe the show is in a move to return to "core broadcasting".

● **Capital's AM** and digital service Capital Gold has secured Jerry Springer to present its 4pm to 7pm drivetime show this week. Springer will be playing some of his favourite odds from the Sixties, Seventies and Eighties on the programme.

● **Enag Performance** is planning to release *O Magazine*, p4

● **UK retailer Fopp's** Unsigned Network - run in conjunction with the PRS Foundation and Clear Sound & Vision to support new talent - has moved into a second phase with a series of new initiatives. The network will now offer acts selling their music through the scheme monthly payments and will give them space on the FOP website.

● **The John Lennon line** "Imagine all the people, living life in peace" from *Imagine* has topped a poll by Orange of the nation's favourite song lines. A line from Queen's Bohemian Rhapsody - penned by Freddie Mercury - was second in the survey, undertaken to mark the Orange World Songwriters Session, which took place Tuesday at the Guardian Hay Festival, Bala, North Wales. p20

● **Polydor's Kristian Lountio** is performing a private acoustic showcase as part of the inaugural Stream Sessions this Thursday evening at London's TBWA venue. The

Stream Sessions have been developed by Stream, a division of agency labels, publishers and management companies to showcase their new and priority signings direct to the agency.

People Hucknall set for AGM soapbox

● **Mick Hucknall** has been lined up as the keynote speaker for Aim's annual general meeting at the University of Westminster on June 22. Three of Aim's founder board members will retire by rotation at the meeting: Aim vice-chairman and Ninja Tune managing director Peter Quicke, Songlines managing director Doug Day and Virgin and Telstar chairman Sean O'Brien. Four people will be voted onto the board at the meeting with the candidates for the posts due to be announced a week ahead of the AGM.



Berman and Martin: JFPI honour

● **Sir George Martin** CBE and **Rupert Perry** CBE were honoured with **JFPI** medals at a dinner held in London on May 12. JFPI chairman and CEO Jay Berman presented the medals to Martin and Perry for their "outstanding service to JFPI and to the international recording industry". Martin was honoured for his



Kids from Speedwell School in Bristol joined in the celebrations at the House Of Commons last Tuesday, when schools standards milderer David Milliband gave his backing to a new initiative launched by MTV, Parlophone and Adobe. The Boom! project will give under-16s the chance to make music promos and enter them in an awards show in December. The kids will be encouraged to create a promo to

tracks by Parlophone acts Athlete, Beverley Knight, Jamelia and Cathy Davey, with MTV broadcasting this Boom! Making The Vileo series through the summer holidays. The winners will also win software and hardware for their schools. Pictured at the launch are (left to right) Parlophone managing director Miles Leonard, MTV Networks UK & Ireland's Michiel Bakker and Milliband.

contribution to the debate over the future of music in the digital age, while Perry was recognised for efforts for the industry spanning three decades.

● **Warner Music** chief Roger Arns has been linked as a candidate for the Channel 4 chief executive post, which was made vacant by Mark Thompson's decision to become the BBC's new director general. Others viewed as contender include Enderwood chairman Peter Bazalgette and Sky Networks managing director Dawn Ray.

New list boosts legal downloads

● The music industry's campaign to promote legitimate online music services is ramping up its presence with the publication of a new directory of digital music services on the pro-music.org website. The directory lists more than 200 legal sites covering virtually every region in the world, the numbers of available tracks, type of repertoire and links to services.

● **EMI** improved its global market share, despite a revenue decline. p6

● British rocker **Zvex Osbourne** was honoured with MTV Japan's Legend Award at an event opened by UK act The Darkness performing I Believe In A Thing Called Love. Although the ceremony last week was dominated by US winners, The Chemical Brothers picked up the best special effects in a video honour for the promo for Get Yourself High.

● **Virgin Retail** is reviewing the future of its UK stores. p6

● The Mobile Entertainment Forum (MEF) has unveiled the shortlist for the inaugural **Mobile Entertainment Awards**, taking place on June 2 at London's Business Design Centre. The categories covered are best contribution to mobile games, best contribution to mobile music, the innovation award and a special recognition award. For full shortlist, see musicweek.com

● **Bryn Terfel** won two gongs at the Classical Brits. p6

● **EMI Music** is releasing the first of three planned official albums for this August's Athens Olympics, featuring duets from Declan's Doves and Eurythmics' Wang. Am, as well as individual songs from the likes of Avril Lavigne. The album takes in music from 15 countries and four continents and will be out on July 12.

● **Polygon-linked Loop Records** is readying for its busiest period yet. p7

● **Yours** organisers are preparing for next year's 50th anniversary. p7

Exposure American Idol unveils winner

● More than 31m people watched Fantasia Barré last week win the third season of **American Idol**, pushing Diana DeGarmo into second place. The viewing figure for last year's final was 38.1m.

● **Digital Radio Station Xtra** is going to Europe for a series of gigs showcasing the best of Black music from around the continent. DXtra

EC's objections to BMG/Sony merger prompts majors to prepare case for Brussels hearing later this month.

Sony/BMG respond to EC's merger concerns

by Robert Ashton

BMG and Sony will have the chance to reply formally to European Commission concerns about their proposed merger later this month.

The pair, which were last week in receipt of a 60-page statement of objections (SO) by the Commission into the deal, have been invited to an EC oral hearing on the matter in Brussels. It is understood that, despite reports for later this hearing would take place next week, it is being scheduled for later this month. However, the hearing will also be open to opposition groups, including European indie group Impala, which is planning a press conference this week to outline its case.

The SO provided the first official sign that the EC is not quite as happy with the proposed merger as many expected.

Several key areas of concern are raised in the document by Competition Directorate general chief Philip Lowe and his boss Mario Monti. Although the statement has so far only been officially published to the two major groups, it is understood that concerns include issues of price collusion, collective dominance and publishing.

At least one source says they were surprised that the EC has raised publishing in its SO. "It looks as if [the EC] are concerned with pricing patterns and evidence of collusion." There are also the horizontal aspects of collective dominance and the vertical elements such as online."

Third parties opposed to the merger have already lobbied Brussels, pressing concerns that Ber-

telmann-owned RTL could give preferential access to the Sony BMG music and that the recently-launched Sony Connect service could have unfair access to Sony BMG catalogue. The source adds that, although publishing operations are not part of the merger proposal, the SO "recognises the merger will still have an impact on publishing."

Another insider says the music groups will be comforted by the fact that the SO to case number M3333 is "not terribly large" considering the combined group would end up controlling about one quarter of the global music market. He adds: "None of it is surprising. There is no issue that has not been seen before."

An oral hearing, similar to the one planned for later this month, was held previously when the EC looked into EMI and Warner's merger plans.

Neither BMG or Sony would comment on the contents of the SO, which are expected to be filled with market sensitive information by the music groups and the "cleaned up" versions distributed to third party objectors within the next few days. A BMG spokesman says, "We want to read it, understand it and then respond to the EC." Sony issued a statement outlining the role of the SO and, as in its response to the decision to pass the case to phase II, adds that the SO "does not prejudice the outcome of the proceeding."

It continues, "Indeed, the vast majority of transactions that receive SOs are ultimately cleared. Sony and BMG will now have an opportunity to comment on the SO and to adduce additional evidence responsive to the issues raised. We plan on working closely with the EC over the next few weeks to respond to the concerns raised by the SO. We remain confident that the EC will ultimately find that the Sony BMG joint venture is a pro-competitive response to the challenges faced by the recorded music industry."

However, Impala is already threatening that it may resort to legal action in Strasbourg if the July 22 decision goes against it. Deputy secretary general Helen Smith says that is only one option and that no decision on that or a planned press conference this Thursday can be made until the group has had sight of the SO. "On the basis of what we have heard about [the SO] it is good news and confirms our understanding of what the EC's objections were likely to be," she adds.

robert.ashton@musicweek.com



This confirms our understanding of what the EC's objections were likely to be.

Helen Smith, Impala



Moloko: the subject of a DVD Europe presentation by Dick Carruthers

DVD Europe unveils top keynote speakers

Malcolm Gerrie, one of the founding fathers of music TV in the UK, is to provide the keynote address at next week's *Music Week*-backed DVD Europe 2004 conference.

Gerrie, who is currently chief executive of Initial and whose credits include shows such as *The Tube*, *The White Room* and the *Brit Awards* and is currently developing the *UK Music Hall Of Fame*, will open the event, which takes place at London's Congress Centre on June 8 and 9. The keynote on the second day will be given by Virgin Entertainment Group CEO Simon Wright, who will offer a retail perspective on the format's prospects.

Meanwhile, M Productions'

Dick Carruthers, the man behind the chart-topping *Let Zepplend DVD*, is to make a return appearance with a case study presentation of Moloko's forthcoming 11,000 Clicks DVD release. The previous day, director Simon Hilton will provide the story on the making of the forthcoming *Supergass Is Ten DVD*.

The conference has been designed for anyone interested or involved in music DVD with delegates drawn from across the business.

For full details of the conference line-up visit www.dvdeurope2004.com. For further information contact James Smith, on 020 7921 8308 or jsmith@cmplnformation.com.

THE MUSIC WEEK PLAYLIST



FYA
For Your Attention (Def Jam UK)
Stoop up to audition some to watch, coming on for debut album and look like the natural fit step forward from the Sugababes (album, July)



TEENAGER
Pony (Unsigned)
Rainsuckie brilliance from Academy award to watch, coming on like a collaboration between the Beastie Boys and The Vines. (single)



SEELENUFT
I Can See Clearly Now (Klein)
Swiss electro-funkier pushes the boundaries of purk-funk on this edgy pop track featuring Joss Reid of Jesus & Mary Chain. (single, August 2)



SLPKNOT
The Blister Extends (Roadrunner)
The acts of rock being on the marching band vibe in this current album highlight. (from album Vol 3: The Subliminal Verses, out now)



NOUVELLE VAGUE
Nouvelle Vague (Peacefrog)
Unique sounds on the best album to emerge from Newswave in years, featuring only one track more than three minutes long (album, July 12)



THE FUTUREHEADS
The Futureheads (Capitol)
Unique sounds on the best album to emerge from Newswave in years, featuring only one track more than three minutes long (album, July 12)



BEASTIE BOYS
Triple Trouble (Capitol)
The three MCs go Wildstyle with this Rapper's Delight-sampling muser. (from album To the 5 Boroughs, June 14)



J KWON
Topsy Remix feat. Chiny & Marquay Lee (BMG)
His US monster hit is now CD-sized at Radio One. (single, 10c)



ESTELLE
Go Home (JJD/IV2)
There's an irresistible alchemy on the debut album from Estelle, who will start rap fans with her extended vocal skills. (album track, 10c)



PHOENIX
Everything Is (Virgin)
The standout track on their second album still amn rap fans with her extended vocal skills. (single, July 12)

THE EMI AWARDS
ALBUMS
 The Charlatanes - Up All The Ladder (Isler)
 Emma Bunton - Free Me (Gunn)
 Usher - Confessions (Gallinar)
 The Streets - A Grand Don't Come for Free (Gallinar)

Emap bosses act to reverse music titles' revenue dips

Flagship Emap music mag set for revival

Companies

By Robert Ashton

Emap boss Tom Moloney is planning a "re-invention" of Q magazine later this year as part of the group's strategy to reverse the revenue declines experienced by its music magazines in the year ended March 31 2004.

With magazines turning in one of the weaker set of figures for Emap Performance, which overall reported a 3% increase in both operating profits and turnover in the group's annual results last week, Moloney also says he is taking "one step closer" to day-to-day management following the departure of Emap Performance chief executive Tim Schoonmaker.

Moloney re-iterates Emap has no plans to bring in a replacement for Schoonmaker - who has recently joined Odeon Cinemas as chief executive after leaving Emap at the start of this year - with Dee Ford now head of all radio operations as Emap Performance group managing director, and Marcus Rich overseeing music magazines and TV as the sector's managing director. Both report directly to Moloney and the Emap chief executive says the rejig allows him and finance director Gary Hughes the opportunity to take a more active interest in the strategic work being pursued to grow the radio, TV and magazine businesses.

In announcing Emap Performance's contribution of £37m (£156m) operating profit on increased turnover of £160m (£156m), Moloney accepts that magazines have had a tough time with circulation and advertising revenues under pressure from competitors. He says the combined circulation for all magazines, including *Melody Maker*, *Kerrang!*, has slipped in line with the market's 9% fall, although *Mojo* put on 4%.



Moloney confident about *Mojo* and Q

"*Kerrang!* has done very well for a few years, but it is hard to sustain it", he says. "I think we have got out of the music market to pick up. We are very confident about *Mojo* and Q and you will see a re-invention with the market leader Q later in the year." Explaining that this is not necessarily a full blown redesign and relaunch, Moloney adds it is a shift to the magazine's "core roots" to produce a really high quality music magazine.

Ford has a good platform for

the coming year, with radio revenues increasing by 8% with the group's £2m investment in digital largely accounting for a 4% profits dip following. Moloney now says the group will be concentrating on three areas in its forthcoming radio strategy: "We want to continue growing in London with the Magic and Kiss brands, keep adding to the digital inventory and build in the north of England."

With Emap taking a 28% stake in Scottish Radio Holdings in January, acquisitions will also occupy Ford and her boss, who says a £10m-plus turnover and relatively low £270m debt gives Emap the financial muscle to mount bids, although Moloney admits there will be barriers. "When radio consolidation comes to pass we want to be well placed, but many of the companies are public and a lot are very expensive", he adds. "We will not get over the odds."

Matching brands in different media continues to occupy Emap with a *Kerrang!* FM station launching in the West Midlands on June 10. Moloney adds new music channel offerings from Sky and a rejuvenated MTV made Emap's own showing in the sector tougher in the last year, but he says there are no immediate plans to add to its raft of music TV.

Overall Emap Group reported turnover up 9% to £10.6bn (£967m) with operating profit increasing 1% to £212m (£191m). robert@mscweek.com

Staff moves get EMI sync office buzzing

EMI Music is restructuring its music synchronisation department after striking a raft of new deals, including a deal attaching a Jamella track to a new Sony PlayStation game.

As part of the departmental moves, sync coordinator Hycwel Evans takes over the role of sync manager from Annie Woolf, the executive who pitched Make Luv by Room 5 for the Lynx Pulse advert, which this year picked up the best music exploitation honour at the *MV* awards. Woolf has decided not to return from maternity leave. At the same time Tom Foster takes over Evans' former job.

EMI's commercial markets director Adrienne Dunlop says the reorganised department has also signed two new music sync deals. The first is an ad campaign for the PlayStation karaoke game *Sing*, which features Jamella's Superstar track, and will roll out in Europe through June before

switching to the UK later in the year. EMI has also linked with Hewlett Packard for a commercial featuring people playing air guitar to Deep Purple's Smoke On The Water.

These new deals follow recent tie-ups between EMI, advertising agencies and brands using Blank Expression by The Specials (Ford Fiesta), Walkinback by The Stranglers (Vodafone) and Alpha Beta Gaga by Air (Orange). EMI's sync department has also been busy linking The Beta Band's single Assessment to the end credits for the BBC3 literary series *End of Story*.

Dunlop adds that, although traditionally record companies have been slower than publishing outfits at striking sync deals, times are changing and EMI is being particularly proactive. "Brands are more interested in what they can do with music now because they know it can make an advert or a film cool", she says.



SNAP SHOT

GOLDIE LOOKIN' CHAIN

Wish rap outfit Goldie Lookin' Chain had another reason for celebration last Wednesday when they signed a publishing deal with EMI Music. Apparently under the impression that they were signing a "major" deal, Goldie

Lookin' Chain were sold to be disappointed that the deal did not result in them being the proud new owners of a pub. The signing

took place in a boozery in London's Clerkenwell where they are pictured with their new EMI publishing team.

CAPT LIST: Manager: Cornell Dodd; Radio: Jasper Burtham; East West, TV: Sarah Hawkins; East West, PR: Neville Klogg; All Press.

GWR rips download service

GWR's new media ambitions are expanding with the group planning to extend its Hear It, Buy It, Burn It downloading service to its Classic FM brand within the next 18 months.

With the group revealing that Classic FM contributed nearly 22% of group revenues in the year ended March 31 2004, Classic FM managing director Roger Lewis believes the technology to allow the bandwidth necessary to download a piece of classical music will be available by the end of next year.

GWR launched its Hear It, Buy It, Burn It service three weeks ago across the local network, enabling listeners to download songs while they are played. Nick Piggett, digital content manager at Creation, the programming division of GWR, says "double digit thousands of people" have already registered and

there are "single figure thousands" of download sales each week with advertising ramping up over the next month.

Lewis wants to bring this new service to his station to add "depth to the brand". The Classic FM record label has already sold 1.5m albums since 1999 and Lewis says that some 14.5% of Classic FM revenues is now derived from other areas, including online sales. "It's all about brand extension for Classic - these things start as new services for listeners, but rapidly become part of the brand", says Lewis.

Lewis adds Classic FM put on 16% revenue in the past six months of its reporting period and is predicting a 13.2% year-on-year growth for April. Its performance helped GWR post revenues up 8.8% to £125.5m (£115.5m) for the full year with operating profit from

continuing operations up 24% to £20.7m (£16.7m).

Meanwhile, Vodafone is opening up the world of music mobiles further after linking with Sony Music Entertainment. The major will provide real music and polyphonic ringtones, artist images, video streaming and video downloads to the telecom group's recently launched entertainment content service Vodafone level.

The move came as Vodafone announced a 19% hike in profits to £10.0bn on turnover, up 10%, to £33.6bn.

Meanwhile, another mobile operator, O2, is extending its involvement in music by linking with English National Opera to stage the first live opera concert - a performance of Puccini's *La Bohème* - in Trafalgar Square on July 7.

Stephen Budd Management

www.record-producers.com

SBM would like to congratulate
Rick Nowels on his success at the
Ivor Novello Awards 2004



Co-writer of Dido's "White Flag"

Winner of International Hit Of The Year at the Ivor Novello Awards 2004
Nominated for Best Song Musically & Lyrically at the Ivor Novello Awards 2004
Nominated for Best Female Pop Vocal Performance at the 46th Grammy Awards
Winner of Best British Single at the Brit Awards 2004

Co-writer and Producer of Santana and Michelle Branch's "The Game Of Love"

Winner of Song Of The Year at the ASCAP Pop Music Awards 2004
Winner of Best Pop Collaboration with Vocals at the 45th Grammy Awards

Co-writer and Producer of Cher's "Love One Another"

Nominated for Best Dance Recording at the 46th Grammy Awards



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Email: info@record-producers.com • www.record-producers.com • Part of the Channelfly Group

Rick Nowels is co-managed throughout the world with Tim McDaniel (McDaniel Entertainment)

EMI RESULTS
 Group turnover
 £1,302.7m (+4.8%)
 Operating profit
 (£481) £249.3m
 (-0.9%)
 Recorded music
 turnover
 £1,722.6m (+2.0%)

Operating profit
 (£481) £147.4m
 (+3.9%)
Publishing
 turnover £377.9m
 (+1.1%)
Operating profit
 (£481) £101.9m
 (+0.7%)

Source: EMI Group.
 Figures cover the 12
 months to March 31,
 2004.

Revenues from digital triple despite dip in overall profits

Digital cash brings EMI surprise bonus

Companies

by Martin Talbot

EMI has revised its projections for growth of digital revenues after the first year of business outstripped initial expectations.

The major unveiled new financial figures last week indicating that it had achieved turnover of £130m from sales of downloads and ringtones in the 12 months to the end of March this year, three times greater than the previous year.

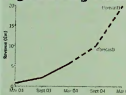
The £15m figure is made up of £7.2m from recorded music downloads and the other £7.3m in publishing revenues from ringtones.

The rise in sales is underlined by recorded music division revenue figures for the three most recent six-month periods, of £700,000, £2.1m and £5.6m respectively. Even by the most modest calculations, a continuation of the trend would see a figure of £30m to £40m in revenue for EMI's next financial year.

EMI Music CEO Alan Levy says such figures have encouraged the company to upgrade previous forecasts for digital sales of 5% to 25% in five years' time; he says he now believes such levels will be achieved within four years.

Levy says he had previously hoped to hit the 1% figure for the current financial year, although this now looks a conservative esti-

Digital sales growth



Source: EMI Group. Figures cover the 12 months to March 31, 2004.

mate. After achieving the £15m figure for 2003, digital income should easily pass 1% (around £22m) of total group revenue in a year's time, says EMI Group chairman Eric Nicoli. "£22m would be disappointing against £15m for this year," he says.

Levy says the figures are particularly impressive given that Microsoft has yet to launch its rival to iTunes, while Apple is also yet to launch outside of the US. "We have seen just the tip of the iceberg in terms of distribution," he says.

The positive digital results formed part of a set of results which highlighted a decline in both revenue and operating profit for EMI Group. Revenue fell 4% at constant currency to £12.1bn, while operating profit fell 0.8% to £249.3m, a return on investment of 11.7%. Such figures showed a company which was "significantly outperforming" the global music

business, said Nicoli. This is illustrated by the group's global market share rising half a percentage point to 13.2%.

The breakdown of the figures shows Levy's recorded music division achieving turnover down 2.0% and Ebitda down 1.9% to £147.4m. Marty Bandier's music publishing operation saw turnover of £377.9m, up 1.1%, with Ebitda up by 0.7% to £101.9m.

The past year has seen restructuring both in the publishing arena and the record division, where the work centred on two strategic moves, which will deliver £50m-worth of annual savings. These moves included the outsourcing of manufacturing in Europe and the US, as well as the restructuring of labels and roster, with an emphasis on Europe.

Levy says EMI aims to maintain the Capitol-Virgin dual label structure where possible, but that certain markets had shrunk so much that such an approach is no longer feasible. He rules out any watering-down of EMI's commitment to local repertoire in Europe, but acts will be dropped which consistently only sell 25,000 to 35,000 copies per album.

In a strong performance, EMI's North American operation's market share improved by half a percentage point to 10.5%.

marin@musicweek.com
 © David Munn Quickfire, p21

SHAZNAY LEWIS

SNAP SHOT

WEA London last week kicked off its rerelease campaign for the return of Shaznay Lewis. Lewis becomes the latest post-21 Saints solo project (G Emuch when the single Never Fell Like This Before is released on July 5. Her album *Open* follows on July 19.

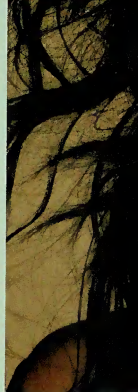
Put together over the past year, a period when WEA London has not had an in-house A&R team, Lewis has been A&R'd by Nick Worthington, the founder of WEA-linked label 679 Recordings. Worthington says he has thoroughly enjoyed working on the project, which he says contrasted with his previous work on projects such as The Streets and, in his time at XL, Basement Jaxx and Bushy.

CAST LIVES: Photo: Sinclair, WEA TV promotions; Sarah Adams, Partnership, Radio promotions; Pete Black, WEA, Product manager; Matt Thomas, WEA, Artist manager; BAMM Management.

"It has definitely been a different way of working," he says. "All the people I usually work with are more self-contained. This was a different kind of A&R."

The aim of the A&R process was to reflect Lewis's own personality rather than make a bland pop record, he says. The strategy saw Worthington bring in producers, including Basement Jaxx, Bionik & Quenzey and Trevor Jackson.

Media profiles for the project is beginning to build – some 15 TV appearances are already booked to promote *Never Fell Like This Before*, which was added by Capital Radio last week. Lewis also embarked on a regional radio tour around May.



Classical Brits balance core and crossover

Critical comments from the classical record industry and retail trade have clearly been absorbed by the organisers of the Classical Brit Awards, who offered a carefully balanced mix of core and crossover artists for their fifth show last Wednesday (May 26).

The blend of performers and repertoire at London's Royal Albert Hall was widely judged to be the most impressive yet, reflecting the present concerns of the classical majors with mass-market titles and outreach to loyal Classical FM listeners. Welsh bass-baritone Bryn Terfel, soon to star alongside Angela Gheorghiu and Roberto Alagna in the Royal Opera's new production of Gounod's *Faust*, walked off with the male artist of the year award and the album of the year title, chosen by Classic FM listeners from a shortlist of 10 albums.

Terfel paid tribute to Emile Bernier, inventor of the 21 Emile gramophone and a leading figure in the development of the company now known as Deutsche Grammophon. "It's a honour to sing for the yellow label," he said,

thanking Mark Wilkinson at Universal Classics for the efforts invested in his chart-topping crossover album, *Bryn*.

Universal's artists fared well in other categories, with Cecilia Bartoli taking the title of female artist of the year and Renée Fleming accepting the outstanding contribution to music award. Sir Simon Rattle, music director of the Berlin Philharmonic Orchestra, took the ensemble/orchestral album of the year award for his complete cycle of Beethoven's symphonies on EMI Classics. The label returned to the spotlight when Maxim Vengerov collected the critics' award for his recording of Britten's *Violin Concerto* and Walton's *Viola Concerto*.

Julian Lloyd Webber accepted the contemporary music award on behalf of Philip Glass for his soundtrack score to Stephen Daldry's Oscar-winning movie *The Hours*, while violinist Daniel Hope added to Warner Classics' haul as young artist of the year.

An edited version of the show was due to be broadcast on ITV1 at 10.45pm yesterday (Sunday).

Virgin reviews Megastores

Virgin Retail is aiming to put the "mega" back into its Megastores chain by adding a series of less effective, smaller stores and opening bigger outlets instead.

As part of an extensive review of its entire UK business, the retailer is shutting its existing Manchester store after more than a dozen years on June 12 and opening a significantly larger store – although not for another two-and-a-half years.

Virgin head of marketing Andy Kendrick says the chain will be examined store by store, which is expected to result in an unspecified number of closures, and new sites opened with a general emphasis on "a move towards bigger sites and better locations". However, he firmly rejects reports that a third of the chain will be axed as it faces increased competition from the supermarkets and online.



Megastores: fewer but bigger outlets

"It's a chance for us to pick better locations, to be honest," he says. "Quite a few of the catchments we've traded have been a bit off pitch and, where there's a chance, we want to offload some of these stores and come back with more prime sites."

In the case of Manchester, he says the current 400 sq m store in Market Street is awkwardly spread over three floors, while its replacement in a soon-to-be-

extended shopping centre will be on one level. Expected to open so early 2007 and covering 2,000 sq m, it will be the fourth biggest Virgin UK store behind Oxford Street, the current tower-branded site in London's Piccadilly and Glasgow. The current site is being taken over by fashion retailer Zara, while Virgin is looking into opening a temporary site in the city between now and the new store's launch.

Kendrick says that most retailers turn over about 6% of their sales each year, but this has not been the case with Virgin over the past few years and that it is now having to play catch-up.

The chain is investing around £90m over the next three years, which will include 15 store rebrands this year, the Piccadilly store relaunch in July and new stores in Birmingham in September and Glasgow in October.

IVOR NOVELLO CATEGORY WINNERS
Best song musically & lyrically: *Leave Right Now* by Francis & White (Gowerhill)
Best contemporary song: *Stronger Than Me* by Ivy Winehouse

Salsam Remi (EMI)
Best original music for television: *The Young Visitors* by Nicholas Hooper (Trackdown)
Best original film score: *Max* by Dan Jones (Rights) (Woodard)
Ivory diance award:

Strid Machine by Alison Goldfrapp, William Gregory, Nick Batt (Warner/Chappell, Revue)
PRS most performed work: *Superstar* by Mich Hansen, Joseph Behrman, Mikkel Norrie Sigvardt

(Universal, Warner/Chappell)
International hit: *White Flag* by Dido, Armstrong, Rollo
Mad World by Roland Orzabal (Chrysalis)
Ivory classical music awards: Richard Royston, Bennett (Chilter)

Mad World by Roland Orzabal (Chrysalis)
Ivory classical music awards: Richard Royston, Bennett (Chilter)

THE LOOG ROOSTER
The Duke Spirit
The Vines
Mad Action
The Open
Solidus Brothers
Mr David Viner

Profile

Hat-trick of new acts poised to give label its biggest breakthrough yet **Loog lines up summer push**

by James Roberts

In February 2003, NME writer James Oldham joined the sizeable list of music industry executives who started their careers in journalism before taking the plunge into the music business itself.

From notable names such as Springsteen manager Jon Landau, former Mercury Records head Danny Goldberg and Chrysalis founder Terry Ellis through to newer characters including Polydor's Peter Lorraine, Best Est's John Best and Fierce Panda's Simon Williams, the track from music scribe to industry executive is a well-trodden one.

For Oldham, the journey began 16 months ago, since when he has been slowly building up the roster of Loog Records, the imprint he started as a stand-alone subsidiary of Polydor.

Reporting directly to Universal Music chairman Lucian Grainge, Oldham operates the label from its own offices in London's West End, plugging into Polydor's marketing expertise as and when it is needed.

The label – named after Oldham's inspiration, Andrew 'Loog' Oldham – has raised its profile with a string of records from the likes of The Hiss, Mr David Viner and The Soledad Brothers. But in the next few months, it will up the ante with projects which have the scope to deliver Loog's biggest commercial success to date.

The week sees the debut release from the label's newest signing, London-based The Duke Spirit, who are led by distinctive frontwoman Liela Moss. "I see them developing into a UK Yeah Yeah Yeahs," says Oldham. The band have just toured with The Vines and their debut album will

be released in September. But perhaps Loog's biggest chance for success this summer is Liverpool-based act The Open, who have the potential to follow Snow Patrol's trajectory from credible indie band to platinum-selling mainstream album as Loog is issuing The Open's debut album *The Silent Hours* on July 5, preceded by the single *Just Want To Live on June 21*.

"The Open are the group with the most commercial potential, Mad Action's Smile is the song with the most potential and The Duke Spirit are the coolest group on the label," says Oldham.

Despite the commercial prospects for forthcoming projects, Oldham is confident that its arm's-length relationship with Polydor will allow Loog to retain its independent spirit. The view is also supported by Polydor itself. "It is a seamless way of working," says Polydor's Paul Smernicki, who along with Joe Munns works alongside Oldham on his projects. "James has his own offices, but spends plenty of time here at Polydor, which is great as it means there is brilliant communication between all the promotion teams."

Ultimately, Oldham's benchmark for Loog's development is taken from leading independents such as Rough Trade and Heavenly, which manage to balance artistic freedom with the realities of operating in a tough business.

"I have the utmost respect for what Jeff and Martin at Heavenly or Janette, Geoff and James at Rough Trade do," says Oldham. "They have undoubtedly been a big influence on what I am doing here at Loog."

james@musicweek.com

Ivory reach out to honour legendary Motown trio

The organisers of the Ivor Novello Awards are preparing to lift the lid on a package of events to mark next year's 50th ceremony.

A committee headed by former British Academy of Songwriters & Composers chairman Guy Fletcher has been assembled to oversee the celebrations, which will include the presentation of at least one other rarely bestowed fellowship of the Academy. At present, the exclusive club's only members are Sir Malcolm Arnold, John Barry and Sir Paul McCartney.

"It's going to be a very big deal. We're talking about a range of entertainments," says Fletcher, who expects the first details of the golden anniversary programme to be unveiled in a few weeks' time.

The focus on next year's landmark comes in the wake of a memorable ceremony last Thursday in which legends Holland-Dozier Holland were honoured alongside newer UK talent such as The Darkness and Amy Winehouse.

The songwriting trio behind such classics as *Reach Out I'll Be There* and *Where Did Our Love*



Holland-Dozier-Holland: special award

Go received a standing ovation as they collected the special International award in what was, foraltona Brian and Eddie Holland, brotherhood and Eddie Holland, their very first trip outside the US.

Universal Music Publishing's The Darkness added to their rapidly-expanding trophy cabinet by winning the songwriters of the year award. "This is the important year award for me," says the band's frontman Justin Hawkins. "People from want to be stars aspire to things like the Brits or the Kerrang! Awards, but this celebrates musical ability. There's a scarcity of musical awards that reward songwriting and good songwriting."

Universal-signed Francis Eg White collected the award for best song musically and lyrically for his

Will Young hit *Leave Right Now*, explaining that it emerged in "a moment of complete desperation" when he was trying to write a Christmas single.

In a busy afternoon for Warner/Chappell, the company claimed a stake in three of the category awards, sharing the dance award with Rev & R. The PRS most performed work with Universal for the Jamaica hit *Superstar* and international hit of the year with BMG and EMI for the Dido smash *White Flag*.

EMI Music's Amy Winehouse and Salsam Remi's *Stronger Than Me* was named best contemporary song, while Chrysalis Music-signed Roland Orzabal picked up the best-selling UK single through the revival of his song *Mad World* for Michael Andrews featuring Gary Jules.

Three members of Radiohead were also on hand to collect the international achievement award, while former Hot Chocolate frontman Errol Brown received the outstanding contribution to British music prize.



The Duke Spirit: "coolest group" on Oldham's Loog label

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DAY 1		Malcolm Gerrie, Chief Executive - Initial TV
	Keynote	
Session 1	Introduction overview	How have different formats been selling in the UK and abroad? How many titles 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 2	The beauty of surround: the creative view	How is multichannel production changing the creative process? How it opened up a whole new world for artists and producers looking to create a new audio experience for the listener? Is it brilliant new life for old recordings? Who has taken full advantage of surround and what are the best examples?
Lunch	Sponsored by Pioneer	Pioneer
Session 3	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 a turn off and where you make money.
Session 4	How DVD works for current artists	This panel will focus on how successful DVD releases featuring new material have been created. How are the needs of audio and image during a DVD project balanced? Who needs to buy into the project and at what level (record label, management and artist)? And is it possible to create good work on a shoestring budget.
Session 5	Demo	

DAY 2		
	Keynote	
Session 1	The Retail Address	Simon Wright, CEO - Virgin Entertainment Group
Session 2	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 an issue is price? Where should DVDs be displayed? How important is the chart? How do you make a release stand out?
Lunch	Sponsored by Pioneer	Pioneer
Session 3	Grand Designs - Can design and packaging elevate your product?	This session will offer a practical insight into examples of the best-packaged and designed DVDs from around the world.
Session 4	Copy protection - How to ensure people will still buy pre-recorded discs	This session will explore the importance of copy protection for protecting revenue streams. It will include a demo of how easy it is to copy a DVD at home and then look at what is being done to fight the problem. What can music learn from the film industry?
Session 5	The Future Session	Overview of where audiovisual content is going. Is DVD already a redundant technology? What are the emerging platforms for delivering audiovisual music content to fans? What opportunities do interactive TV and mobile technologies offer content owners?
Conference sum up & Close		

Keynote

Malcolm Gerrie, Chief Executive - Initial TV

Introduction overview

Paul Callaghan, Analyst, Screen Digest
Ian Waymark, Account Director, TNS

The beauty of surround

Sarah Bradley, Managing Director, Meeja
Mazen Murad, Senior Programmer - Whitfield Studio
Trish McGregor, Studio Manager Interactive - Abbey Road
Alan Kraemer, VP Technology - SRS Labs
Mike Nielsen, Producer - The Strongroom

Making catalogue come alive

Andy Evans, Managing Director - The Pavement
Anthony Broza, Managing Director - Wienerworld
Mark Roberts, DVD Producer - Sanctuary Records Group
Steve Webbon, Back Catalogue Manager - Beggars Group
Otto Philip, Art Director - Sony DCE

How DVD works for current artists

Andy Townsend, Producer
Lloyd Salmens - Outside Line
Phil Mount, Executive Producer - Blaze TV
Gareth Currie, General Manager - East West
Solomon Nwabueze, Senior Director - BMG Visual Media

The retail address

Simon Wright, CEO - Virgin Entertainment Group

How to sell music on DVD

Gordon Montgomery, Chairman - Fopp
Simon Heller, General Manager - Warner Vision
James Ackerman, DVD Sales Manager - Vital Distribution
Darryl Gaskin, Senior Product Manager - Music Zone
Simon Wright, CEO - Virgin Entertainment Group

Copy protection

Martin Brooker, European Director of Sales - Macrovision
Friedrich Deiniger, Director Sales & Customer Service - Sony DADC
Marian Pipe, Writer - What Video?

Grand designs

Tim Bevan, Director - MODO
Robin Behling, Creative Partner - Feref
Mats Ohlsson, CEO - Paxter
Luigi Pozzoli, Managing Director - Pozzoli

The future session

Matthew Kershaw, Head of Interactive - MTV
Ben Drury, MD - Seven Digital
Andy Stiff, Interactive Web Designer - D-Fuse
Andy Brown, CEO - BT Rich Media
Matt Black - Coldcut (Artist)

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Island takes fresh look at online store

Island Records' revamped website and online store is set to capitalise on the label's new signings such as Busta and Keane, while also pushing its heritage with download-only albums from its vaults.

As well as flagging up frontline releases, the islandrecords.co.uk site - newly relaunched this week and already drawing 1,000 visitors a week - will also see heritage albums such as Grace Jones' *Slave To The Rhythm*, Jimi Hendrix' *Experience Are You Experienced* and Lee Scratch Perry's *The Secret Laboratory* highlighted on the home page.

Albums from the label's catalogue which may have been long deleted will be made available for streaming and downloading where possible, an area which Island new media manager Glen Cooper says could serve as a testing ground for future physical releases.

Fans of Island acts will be able to search a historical timeline which highlights significant moments in the label's history and landmark albums for each year; they can then click through to buy. Consumers will also have access to merchandise online, including T-shirts.

Cooper, who was charged with revamping the site, says, "A Busta fan can go to the site and see what is going on with the band, purchase singles or whole albums and then look further into the other heritage areas - the idea is it is a real destination site for music fans."

Roll-out wins warm welcome as download service beats Apple to launch UK users learn to fall in love with Napster all over again

Downloads

by Adam Woods

A week after its launch, the general message board at napster.co.uk looks like it could have been written by the BPI, RIAA and IFPI combined. "I'm going legit!" announces one poster. "I'm definitely [sic] here to stay!" screams another. "Who needs the likes of Kazza and Morpheus, to name but a few?" begins the most onerous message of all. "They are full of spyware and so slow! I loved Napster the first time it was around and I still love it!"

A handful of dissenters are also in evidence among the 400-odd general posts, but, for the most part, the haters and anti-corporates seem to have stayed away.

Almost everyone is in love in the music industry too, where the arrival of further substantial players in the download market has been noisily awaited for years. "I can't imagine you will get a negative comment from anybody about this," says Universal director of marketing Rob Wells. "From an industry perspective, it is great to see a new service. It is going to be a long hot summer for downloads and it's all good."

BMG head of new media Jon Davis is equally positive. "The

service is pretty good and pretty compelling," he says. "When I was using it, I found myself listening to music that I would never have otherwise been exposed to."

The number of tracks downloaded in the first week remains a well-protected secret. Late last week, even the record companies were yet to see sales figures. "We are very pleased with our numbers, but we are just not communicating them at this stage," insists a Napster spokesman.

A suggestion in one quarter that Napster had seen hundreds rather than thousands of users in its first few days stretched credibility somewhat, particularly given a high-profile launch which had the benefit of thorough press, TV and online coverage, not to mention an introductory seven-day free trial.

Of course, critics note the absence of a portability option is a key one, although a new Samsung device promises to ease seamlessly with the Napster service from its launch in early summer.

"Males aged 20-29 are the core downloaders at the moment and our research shows that more than 70% of them want to rip music; they don't just want to store it on a CD," says Patrick Johnston, business development director of online consultancy Entertainment Media Research.



Napster offering catalogue of more than 700,000 tracks

Another issue, repeatedly raised on Napster's own forums, is the size of the catalogue, which, although it comes in at more than 700,000 tracks, is clearly not comprehensive. Perceived wisdom in the online field puts the number of currently active tracks at around 1.5m at any given time, a figure which suggests there is some way to go yet.

Napster director of programming Jeff Smith is doing his best to ensure that the front end of the catalogue, at least, is as compelling and locally relevant as possible. "What I wanted to do with the first week or two was to try as much as possible to push the UK side of

things," says Smith, who has exclusives from artists including The Zutons, Hope Of The States and Kristian Lenton.

But Napster's main challenge will be in growing the profile of the service before the arrival of the UK version of the iTunes Music Store. Record label sources indicate a possible mid-June launch for the Apple service, with one going so far as to name June 14 as the pre-date day.

"Customer acquisition is key," says Davis. "They have not spent a lot of money yet and if they have not got lots of money they will need to be very clever and quick to compete with those players."

MW unveils first ringtones chart

There is no doubt that ringones are big business for music and this fact is underlined this week as Aggrochart publishes the UK's first official Mobile Entertainment Forum (MEF) ringones chart.

The chart, which has been developed over a six-month period by the MEF - a global trade association representing various interests within the mobile entertainment business - is compiled by accountancy firm KPMG and will be published every fortnight in *Music Week*.

Marketed by the Official Charts Company, the chart currently comprises data from a number of aggregators in the UK market - Amplefigure, Boonlomo, Vitaminic, Infomedia, Musiwave, Opera and Phone Future. The MEF hopes to have between 20 and 25 aggregators on board by the end of the year.

Sussexers chairman and Mobile Entertainment Forum member David Simmons, who has been a driving force behind the development of the ringones

chart, says, "Ringones are a product 100% consisting of music and which, by music standards, have been dominated by poor-sounding instrumental versions which people have been purchasing from between £1 and £4 - a music product which is not sold by music companies which is creating a gap between the mobile and music industries."

"The first way to regulate that is to create a chart where you can involve publishers and monitor sales - we believe being a chart aggregator will be like a kitemark to the industry to say 'We are a respectable company that returns our numbers.' We can then start to create number one awards, platinum awards and all kinds of other spin-offs."

The MEF is seeking a sponsor for the chart, while it is also in touch with radio and TV outlets. "We will see some mirroring of the singles chart but some TV and film themes also appearing," says Simmons. "In some cases, it will be ahead of the singles chart."

A confidentiality agreement means sales by individual aggregators will not be certified but cumulative sales will be measured, giving a clearer picture of the size of the market.

Musiwave CEO Giles Babinet says the first formal chart helps reflect the growing revenue and importance of mobile to music. "As mobile music media it is important to have a chart as other media do - for consumers and business to help them understand ringones is now a big business and comparable to the traditional singles business," he says.

The MEF this week stages its first Mobile Entertainment Awards as the centrepiece of the Mobile Entertainment Market at London's Business Design Centre this week (June 2-3). As well as awards for contribution to mobile games, mobile music and an Innovation award, the MEF event will present a special recognition award and the audience will vote live by SMS for the category winner of the best in show honour.

TOP 20 RINGONES

Rank	Artist/Track	Aggregator
1	LAMON T "I IT (I DON'T WANT YOU BACK)	Hot 89.6 (M4) (Radio 1) (Radio 2)
2	D-IZZY MIND	ENTV New 24 (Radio 1) (Radio 2)
3	SPECIAL D COME WITH ME	ENT
4	USHER FEAT LIL JON & LUDECRIS YEAH	ENT (Musiwave Music Store)
5	MAROON 5 THIS LOVE	ENT (M4) (M5)
6	FRANKIE FURB (FU FIGHT BACK)	Hot 89.6 (M4) (Radio 1)
7	THE RASMIAN IN THE SHADOWS	Sony 4FM
8	ANASTASIA LEFT OUTSIDE ALONE	ENT (M4)
9	CHRISTINA MILLAN DIP IT LOW	Hot 89.6 (M4) (Radio 1)
10	THE STREETS FIT BUT YOU KNOW IT	Fun 100.3 (M4) (Radio 1)
11	BRIAN PETERS TOXIC	ENT (M4) (M5) (M6)
12	OUTKAST HEY YA	Gold 104.9 (M4) (Radio 1)
13	THE FARM ALL TOGETHER NOW 2004	Radio 1 (M4)
14	KELIS TRICK ME	ENT (Musiwave) (M4) (Radio 1) (Radio 2)
15	NATASHA BEHNINGFIELD SINGLE	ENT (M4) (M5)
16	GUNS N' ROSES PARADISE CITY	Musiwave (M4) (M5) (M6)
17	DANNY ELFMAN THE SIMPSONS THEME	ENT
18	EMINEM LUSE YOURSELF	B 114 (M4)
19	CASSIDY FEAT R KELLY HOTEL	DAB (Musiwave) (M4) (M5) (M6) (M7) (M8) (M9)
20	DJ CASPER CHA CHA SLIDE	Download

Entertainment Media Research (EMR) is the MEF's official Ringones Chart Compiler & Aggregator. Charts based on sales from May 10th to May 25th 2004.

Entainer's FTM It is this year's biggest-selling single in the UK and remains firm and away the biggest-selling ringtone. The track

taps the first MEF Official Ringones Chart by a runaway margin, with more units sold in the fortnight polling period than the second and third-placed ringones combined. Hot Butter Milk and Ryko will be phased out just by their number one live, but also with the master six. Finance's reworking of The Entainer track, which sold one-third of the number one volume.

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 (Glasgow)
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 AKA the Fox
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 Retan Bolan (US)

The Cellars
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 Gilmartin
 (Dumfries)
 Tobar (Aberdeen)
 Island
 Doolake (Aberdeen)
 Millennium Club

(Aberdeen)
 Rain (Edinburgh)
 Dead Fly Buchowski
 (Glasgow)
 Talar Bombs
 (Fife)
 Aliz (Manchester)
 Sooner (Glasgow)
 Gem (Netherlands)

Half Cousin (Orkney)
 Isles)
 Quinn (Glasgow)
 The Harbors
 (Aberdeen)
 Maria Solheim
 (Norway)
 Robbie Hart
 (Glasgow)

Kevin O'Hara
 (Highlands)
 Poor Old Ben
 (Glasgow)

Features are edited by Joanna Jones

As the music industry takes the high road to Go North, the Scottish scene is looking to build links further afield

Scots forge new alliances with Europe

As the industry prepares to Go North for the third year running, the Aberdeen-based festival looks set to capitalise on a burgeoning Scottish music scene and to forge stronger ties with its Northern European counterparts.

With delegates and acts attending from across the UK and abroad, and with greater links forming with Scandinavian countries, the gig-based extravaganza, taking place on June 9 and June 10, will include acts from Finland, Norway, the US, the Faroe Islands and the Netherlands, as well as performers and industry representatives from across the UK.

"The profile of Go North is clearly growing internationally. Our aim is to create closer links between Scotland and Scandinavian countries," says organiser Shaun Arnold, who is also a co-founder of Highlands and Islands Labels (Hail), an umbrella organisation for indie labels in the north of Scotland.

"We would like to create a network where we can have acts playing across the different events in Northern Europe and look at joint marketing, joint showcasing and encouraging greater connections between artists and labels distributors."

Among the international supporters is Inger Dirdal, managing director of Music Export Norway. This year she will be attending with singer-songwriter Maria Solheim, after being impressed with the results achieved by Fúria, who played in 2003. The band went on to perform at In The City and attracted positive attention in the UK.

"There are definitely connections between Scotland (and the Nordic countries) in terms of trade," she says. "That makes things interesting in terms of developing Scotland as a market."

Labels and acts in the Highlands have also been quick to capitalise on the contacts they make at Go North, both on at home and abroad.

Patrick Gray, who owns the Planet Boo label

based in the remote coastal town of Tongue, believes the event played a crucial role in launching his signings Real Shocks.

"Real Shocks played [Go North] last year and a lot of doors were opened," he says. The band recorded a Radio One session to coincide with the event and subsequently took part in a band exchange with Basque act Split 77, which resulted in a booking at a music festival in Bilbao.

Gray believes that all these factors combined to act as a stepping stone to Real Shocks performing at SXSW in March, and he is convinced that the Aberdeen event has given his record company a significant boost. "It would be a lot harder to do the label without Go North," he adds.

Bob Hicks, owner of Beyond It Promotions, promotes tours in the Highlands and Islands, as well as coordinating the live booking for Go North. In the past year he has promoted gigs by acts including Dogs Die In Hot Cars, Ash and The Bluetones, and he believes there has been more interest in live music thanks to the event.

"We are getting more and more people going to gigs, it's becoming a weekly night out," he says. Hicks adds, "We've had a really great response from A&Rs to Go North."

Local retailer Fred Craig, who owns the One Up record shop where bands collect their accreditation, reports that the event also has a significant impact on sales. He highlights an in-store by Welsh singer Amy Wadge, who sold out of CDs within minutes, when she came to Go North last year. And he believes that the event is encouraging locals to form bands.

"The music scene is very vibrant compared to five years ago," he says. "Acts who have showcased at Go North and are now breaking through give people hope. There is a definite increase in local bands approaching us to sell their CDs."

While the event is clearly a hit with both the



Scotland's Highlands and Islands looking to build international links below. Norway's Maria Solheim (left) and Scotland's The Casuals

There are definitely connections between Scotland [and the Nordic countries] in terms of trade

Inger Dirdal, Music Export Norway

Talent flowers in Scotland

The launch of Go North in 2002 coincided with a massive rise in Scotland's music scene, which has been spearheaded by the live music sector.

While the country's largest promoter, DF Concerts, sold a record 1.5m tickets in 2003, Bob Hicks' Beyond It Promotions also saw a massive rise thanks to the success of a series of Highlands and Islands tours.

"My turnover doubled in 2003," he says, citing tours by Ash and The Bluetones for helping augment revenue from local acts. "A lot of agents now get in touch because [the Highlands and Islands] is a great place for acts to test out new material or new band members."

This year the upward trend has continued. In March, 14 acts from Scotland played at SXSW in Texas, making up over 10% of the total European contingent. Less than two months later, DF

international and local music industry, it is also gaining recognition south of the border. Channel Four's Ideas Factory is due to host a reception this year, as is PRS. And London-based industry figures are also waking up to the potential of the event.

Ari Miller, artist development manager for IE Music Management, is using this year's Go North to showcase The Casuals, a Glasgow-based band on his roster.

"A colleague of mine performed at the festival last year and came back with a glowing report," he says. "This seemed like a really nice platform for The Casuals to start from."

According to Arnold, the widespread interest in Go North highlights how important it has become.

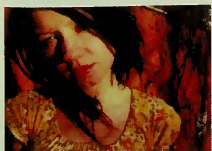
"The quality of acts from the Highlands and Islands was one of the main reasons we set up Go North," he says. "Very few people were willing to travel beyond Scotland's central belt to see just what was happening in the north. Go North gave us the opportunity to address that and to develop links with other countries and regions."



Concerts reported that the 1 in The Park music festival in July had sold out in record time.

And while platinum-selling bands Franz Ferdinand and Snow Patrol are both based in Glasgow, several acts from the Highlands and Islands are also generating considerable attention.

Mylo from Skye (Breastfed; pictured), Half Cousin from Orkney (Grönland), Mull Historical Society (Blanco y Negro) and RAAR from Inverness (unsigned) are all acts from the region leading the buzz.



GO NORTH CD
TRACKLISTING
1. Gem Tonight
2. Dead Fly
Buchowski The
Way She Goes
3. The Caves New
Sound
4. The Casuals

Good People
5. RAAR Blue
Genesis
6. Kain All My
Horns
7. Tigerbombs
1000 Sparks
8. Poor Old Ben
Another Day

9. Marie Solheim
Too Many Days
10. Half Cousins On
The Way Down
11. Kid Carpet
Nelson Street
Spacers
12. Aziz Middle
Road

13. A.K.A. The Fox
Wasted Generation

Northern highlights

From garage rock through acoustic pop and Americana to Asian fusion, the second Go North CD covers plenty of bases. The disc – free with *Music Week* – highlights some of the unsigned bands who form part of the Go North festival. For more information, see www.goevents.info.



Rocking this year's Go North CD: (above) Half Cousins; (below) Aziz and Kid Carpet

1. GEM: Tonight

This five-piece from the Netherlands offer a compelling study in power pop, part Joe Strummer, part Strokes. Picked up by Dutch label Excision after they featured on a Dutch talent sampler titled College Radio: Alternative Rock Songs, the outfit are already picking up profile in the Dutch media. www.gemmusic.nl At Go North, they play Triple Kirks on June 10.

2. DEAD FLY BUCHOWSKI: The Way She Goes

This blues-tinged ballad is a perfect taster for this Glaswegian four-piece who have been building a strong following in their home city. They are fronted by Roddy Campbell, a vocalist who brings to mind British blues of the highest order. www.dsadflymstdie.tk At Go North, they play KEF on June 9.

3. THE CAVES: New Sound

Having already appeared on *Music Week's* New Welsh Talent CD in January, this Swansea three-piece return with plenty of bounce and power chords aplenty. Having already sessioned for Radio One, the band have also shared a stage with the likes of Snow Patrol and Electric Soft Parade. At Go North, they play KEF on June 10.

4. THE CASUALS: Good People

This raucous, The Music-like offering is by the latest signing from JE Music, the home of Robbie Williams, among others. Hailing from Glasgow, they centre on founders Thomas Suter and Dave O'Neill and have been gigging over the past 18 months, building up a strong live following. www.thecasuals.co.uk At Go North, they play Triple Kirks on June 9.

5. RAAR: Blue Genesis

Heralding from Inverness and peddling good old fashioned metal,

RAAR certainly rock. The four-piece have had elements of their sound compared variously with those of AC/DC, Slade and David Bowie, and this month recorded for Radio One's Evening Session. Hailed for their post-Darkness metal, they can claim Iron Maiden's Bruce Dickinson among their fans. www.raar.co.uk At Go North, they play KEF on June 10.

6. KAIN All My Horns

Horns, piano and an acoustic sensibility runs through this impressive offering from the Glasgow

outfit who have recorded tracks for Fiction Records and featured as part of an NME slowcase gig in their home town. www.kainrock.com At Go North, they play KEF on June 10.

7. TIGERBOMBS: 1000 Sparks

Formed in Finland in 2001, Tigerbombs are a five-strong band centring around the creative focus of Pepe Trouble and Kidi Retno. Described as 'treatly garage-ish and vintage', this track is taken from their Loves You album. www.tigerbombs.com At Go North, they play KEF on June 10.

8. POOR OLD BEN: Another Day

The source of this rather splendid Americana-tinged guitar-pop is Glasgow three-piece Poor Old Ben, who have just released a single through Electric Honey – the early home of acts including Belle & Sebastian and Snow Patrol, among others – but released an earlier single through Odeon Beat Club last year. www.pooroldben.org At Go North, they play the Wild Boar on June 9.

9. MARIA SOLHEIM Too Many Days

This track is taken from the beautiful third album by this Norwegian singer-songwriter, who is signed back home to market-leading independent label Kyrkjelig Kulturverksted. Since releasing her

debut in 2001, Solheim has become established as one of Norway's most admired performers. This track shows why. www.kkvno At Go North, they play the Wild Boar on June 10.

10. HALF COUSIN: On The Way Down

Signed to the Greenland label owned by German pop legend Herbert Grönemeyer, this two-and-a-half minute track is an atmospheric, low-key showcase of the talents of this band, who met while at school in the Orkneys. They have already received support from Radio One's Zane Lowe and Xfm's John Kennedy. www.groenland.com At Go North, they play Café Drummonds on June 10.

11. KID CARPET Nelson Street Spacers

Described by one publication as 'a Fisher-Price Brian Wilson', it is certainly hard to categorise this off-kilter electronic pop artist, who promoted his EP with impromptu sets at a series of alternative locations in March, including MTV's Camden HD, the Tate Modern and Hoxton Square. www.kidcarpet.co.uk At Go North, they play Café Drummonds on June 10.

12. AZIZ Middle Road

Aziz is Aziz Ibrahim, a guitarist who has played with the Stone Roses and Ian Brown among others. 'Guitarist' is too small an adjective to describe this innovative Mancunian musician who, live, creates the most intricate of soundscapes by melding western and Asian influences. Another reason to pay particular attention to this particular track is the guest vocals of one Paul Weller. www.aziz.co.uk At Go North, they play Café Drummonds on June 9.

13. A.K.A. THE FOX Wasted Generation

This Aberdeen band come to the festival fresh from winning a battle of the bands contest at the city's Drummonds venue. At Go North, they play Café Drummonds on June 9.



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Nicola Slade reports on how the live sector is adapting to increased Government regulation.

Ironing out challenges in a booming sector

Some 1.5m people stepped through the turnstiles of the UK's 10 most popular live events in 2003. The Rolling Stones and Robbie tins, plus the Reading and Leeds festivals accounted for around £80m in revenues, while the Performing Rights Society claimed that at least £10m in royalty payments was posted out in relation to shows ranging from the Isle of Wight Festival through to Kinross, Scotland.

The live music boom provided a glorious sheen to the fabric of the live sector, particularly in contrast to the ruffled surface of a recorded music industry feeling the true pinch of illegal downloading and the impact of mergers.

But underneath the gloss, a series of disconcerting obstacles faced industry organisations, agents and promoters alike. One issue in particular which ruffled feathers in the live sector and the industry as a whole was the progress of the Licensing Act 2003.

In short, the Licensing Act did away with the need for a venue to hold two licenses: one for alcohol, another for entertainment. It also centralised the application system meaning that venue proprietors were not subject to paying the disparate licence fees imposed by separate local authorities. However, while the act incorporated the "two-in-a-bar" rule, venues would now be forced to hold a licence even if the entertainment they provided consisted of an elderly woman belting out Edith Piaf covers in the corner of the room.

Today, the Licensing Act remains in limbo. Despite receiving Royal Assent on July 10 2003, the guidance notes, which should have been posted to local authorities across the UK, are still in draft. As *Music Week* goes to press, it is understood the Government is agreeing the details of the guidance notes. From then, it will take at least a year for the Act to take effect.

In the meantime, launched to a fanfare of publicity and driven by its chairman Feargal Sharkey, the Live Music Forum (LMF) was created by the Department of Culture, Media and Sport (DCMS). Sharkey declared at the International Live Music Conference in March that the LMF would address the grievances sparked by the new Act. In a statement in *Music Week*, Sharkey fully outlined the three tasks set out by DCMS for the LMF: "To maximise the take-up of reforms in the Licensing Act 2003 relating to the performance of live music; to promote the performance of live music



Feel-good factor: millions of people are continuing to flock to live events

in England generally and to work with our partners in Wales to the same end; and to monitor and evaluate the impact of the Licensing Act on the performance of live music." In a week's time, the Music Tank forum will host a keynote by Sharkey and a debate relating to this very matter.

Opinion on the LMF is divided among the live music community however. Jeremy Ledlin, managing director of the Barfly venues, is optimistic, "A wedge has been driven between some local authorities and smaller venues. The Live Music Forum will help develop better partnerships between the two. The Forum is also putting together a committee to provide guidelines on improving the quality of venues, which will serve everyone well in the end – not just the punters, but the bands and the operators."

However, others are less enthusiastic. "I don't doubt that Feargal Sharkey is doing a good job, but whether in the long-term they will have any measurable impact is debatable. It seems to be a cosmetic concession to the industry," says former advisor to the Musician's Union, Hamish Birchall.

Meanwhile, as the Licensing Act debate moves towards conclusion, the live sector faces a series of other issues which are under consideration by organisations such as the Concert Promoters Association and the National Arenas Association. As the industry gears up for another year of successes,

from a Red Hot Chili Peppers UK tour which is set to play to 470,000 people, to Carling's 24-hour live music extravaganza, these legislative developments are threatening to directly hit the revenues currently buoying the industry.

These include the Security Act of 2001, the new marketing communications guidelines laid out by the Advertising Standards Authority, and the Office of Fair Trading's ruling on the nature of refunds.

The Security Industry Act – which covers those working as doormen, through to wheel-clampers – deemed that those serving the public's protection should be trained to an official standard and licensed accordingly. Its purpose is undeniably sensible and practical and consequently led to the formation of the Security Industry Authority, which began its roll-out of plans in April last year. Herein lies the rub. The SIA demands that the cost of a licence application is £190, plus the cost of training, which could total £400 for every individual. The implications of this for the live music industry are two-fold. Who is going to put up the cash, and secondly, will the cost implications lead to a shortage of licensed security workers? A case in point is this year's Clear Channel-organised Isle of Wight Festival, which falls under the jurisdiction of Hampshire County Council. Hampshire was due to be the first authority to roll out the leg-

We have gone down on dishonest ticket agents and eBay traders, but overall people can think for themselves.

Rob Kullert, Mean Fiddler Touring

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isolation this month (June), thus impacting on the festival. In the face of a shortage of licensed security people, the organisers have been faced with the prospect of having to poach said-doomen from Hampshire's numerous venues, leaving a security shortage elsewhere. The Council eventually took conciliatory measures and delayed the roll-out to the end of June, thus preventing a shortage of security across the county.

Peter Tudor, sales director at Wembley and chairman of the National Arenas Association, expresses the widespread concerns of many in the industry.

"There has been a lot of concern over the financial implications of this act - then there's also the problem of differentiating between security and ticket stewards when their jobs are sometimes interchangeable," says Tudor.

"The NAA is currently putting its concerns in writing to the Government. What we are trying to get clear is how this act is set to be applied and what the effects of it will be in the long-term. There is always the fear that there will be a knock-on effect on the ticket holder."

The full effects that this legislation will have remain unclear, although the UK Crowd Management Association, under the direction of its head Terry Wise of Goldrange Security, is currently lobbying for change.

The second issue facing the live sector is the Advertising Standards Authority's Committee of Advertising Practice's fresh guidelines on marketing communications, which were drawn up at the end of April. The guidelines stipulate that, "the face value of a ticket should be quoted in marketing communications only if no extra charges are

applicable when buying tickets via any of the purchasing routes promoted in the advertisement." This means that details of all booking agents and their extra fees should, in principle, be included in all ads.

Promoters argue that, practically, few posters or radio ads could list the details of every booking and postage fee. Although some have suggested that one solution could see promoters dropping prices from the tickets themselves, it is acknowledged that such a move would play into the hands of ticket touts.

So far, the Advertising Standards Authority has received two complaints and, while it is unable to prosecute those failing to comply, it can refer them to the Office Of Fair Trading, which can, in turn, take legal measures. The industry is relying on its faith in punters to be well-informed enough to root out the details from reputable outlets. Head of Mean Fiddler Touring Rob Hallett says, "It's just not practical to go mentioning all of the different prices on ads. I'd rather not mention the price at all."

"It should be treated like marketing for any other product. How many shampoo adverts do you see where the price breakdown is mentioned? Yes, we've got to clamp down on dishonest ticket agents and eBay traders, but overall people can think for themselves. We don't need a nanny state."

The continued and escalating problem of ticket touts remains the most damaging aspect of the business. Solo's John Giddings says, "It's all well and good people saying that this scenario is going to assist touts, but you can't stop them anyway, so that's completely meaningless. So, yes, while it is a good idea to control that kind of thing, in the grand

Consolidation gathers pace

While mergers and consolidation within the recorded music business generate column inches in the press, the consolidation of the live music business has been largely overlooked. However, within the past five years, agents, promoters and venue owners have been joining forces to ensure that the future of the industry remains in good stead.

Vice president of promotions for Clear Channel UK Stuart Galbraith says, "The live music scene is benefiting from this recent round of consolidation. An increasing number of shows can come to the UK because of the buying power that the likes of us and Mean Fiddler have. There is no doubt that the customers are benefiting from that."

Clear Channel is a newcomer to the UK's live music business,



having formed in 2001 after the buyout of SFX. Before that, in 1999, SFX UK was created after the acquisition of three companies: Midlands Concert Promoters, Apollo Entertainment and Barry Clayman Concerts.

The entrance of Clear Channel into the UK market undoubtedly raised a few eyebrows in the industry, partly because of its dominance in the US.

Consequently, there has been increased movement among many of the UK's oldest live music

scheme of things, it is like catching running water with a sieve."

After the first two reels of red tape, the legislative parcel was well and truly tied-up with the guidance notes sent out by the Office of Fair Trading in February. Promoters were advised that printing "no refunds" on tickets could no longer continue -

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companies.

MCD Productions, the Irish live music company headed by Denis Desmond, increased its stake in Mean Fiddler earlier this year from 16.5% to 24.3%, thus replacing Mean Fiddler head Vince Power as majority shareholder in the company. MCD Productions also holds a 12.5% stake in the McKenzie Group, which owns many of the Astoria Theatres in the UK plus the recently-built Carling Academy, Islington.

In turn, the McKenzie Group itself was formed in 1998 in a management buyout of the Brixton Academy and the Shepherd's Bush Empire from Break For The Border plc. In order to complete the buyout, the company sold some of its shares to agents and promoters SJM and Metropolis.

And, the web doesn't end there. MCD Productions also owns a 33.3% stake in V Festivals. Similarly, this year, Mean Fiddler will increase its stake in Glastonbury to 40%.

Glastonbury, one of the events which has seen established live music companies increase their stakes

a practice which some organisations such as Clear Channel had halted some time ago. The basic message sent out by the OFT to the industry was that "no refunds" is a blanket term which could no longer be applied, since every event is subject to alteration and cancellation, leaving the customer with every right to demand a refund. Put in per-

spective, this is less of a revenue-threatening situation, yet agents such as SJM's Rob Ballantyne remain understandably cautious. "Everything in the live music arena is geared up according to the number of tickets bought," says Ballantyne. "It could result in being left with a load of tickets hours before the act is due to go on stage, which is a promoter's nightmare. Obviously the Office Of Fair Trading is going to look in favour of the customer. The CPA is currently campaigning and has lawyers looking into it."

So, while the industry looks forward to another summer of successful tours and festivals, it is still fighting to retain the momentum it has only recently gathered. The Licensing Act, Security Bill, advertising regulations and the changes in refunds will continue to challenge promoters and agents. As Solo's John Giddings says, "Let's face it, this industry is cavalier and you have two chances - less and none, or, Bob Hope and no hope."

However, despite the legislative obstacles, the industry has been building up resilience in the shape of consolidation and sponsorship which should allow it to flourish on relatively secure foundations. This year, brands such as Carling, Orange and Virgin Mobile will give their names to some of the biggest live events, garnering themselves kudos and contributing to the revenues required to stage such shows. According to DF Concerts' Geoff Ellis, "Sponsorship is here to stay in music and the arts - in general it's a good thing because it brings more money in at the top end - at T In The Park it means we can pay decent money to bands on the bottom of the bill."

Ellis, however, sounds a note of caution about the future. "Last year was very good outdoors and



Red Hot Chili Peppers: nearly 500,000 people are expected to attend their forthcoming UK tour

this year we are seeing an upturn, but we have to look to maintain and grow that - that is the challenge for everyone. If we rest on our laurels, it will be like what happened when dance music came along and the live industry took a real dive."

Meanwhile, the strengthening relationships between Mean Fiddler and Glastonbury, plus the strong alliances forged between companies such as MCD Productions, Mean Fiddler, SJM and Metropolis mean that the UK will continue to attract big name acts from across the globe.

Despite the legislative maze which the sector is facing, while tickets continue to sell out, the immediate future looks positively secure.

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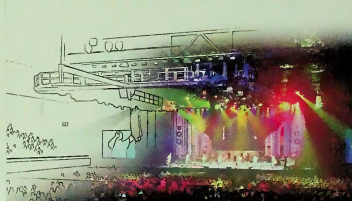
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Elvis DVDs primed to coincide with 50th anniversary of 1954 debut

The return of the King

by Martin Talbot

When it comes to selling DVDs in large volumes, heritage acts and live performances consistently dominate the sales racks. Add in the additional lustre of a truly legendary performance and you have discs to die for.

It is easy to imagine, then, that the two Elvis Presley discs being offered by BMG will set the pace through the summer.

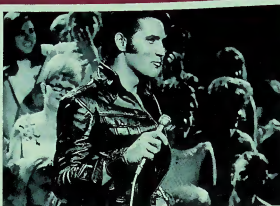
To mark 50 years since Elvis's *That's All Right* was recorded at Sun Studios, Memphis, on July 5 1954, BMG is scheduling a series of celebratory releases, including a single release of that landmark track, a 19-song set of Sun-era numbers titled *Elvis At Sun* and an album collecting some of the great-

est all-time rock'n'roll standards, titled *Kings Of Rock 'N' Roll*.

But possibly the most exciting of all the releases will be two DVD titles which have been put together in the US in direct collaboration with the Graceland estate.

Elvis: *Aloha From Hawaii* is a deluxe two-disc package incorporating more than four hours of material from 1973's NBC TV special, which was broadcast from Honolulu in Hawaii and relayed around Europe and the world, as well as in the US, where it drew 51% of the viewing audience.

Besides complete versions of the January 12 and 14 concerts, the discs will include a host of additional never-before-seen footage; of Elvis arriving for the shows, a post-



Elvis: a batch of DVD releases in July is set to boost summer sales

concert session, photographs and other footage.

That package alone would be likely to keep Elvis fans smiling through the summer, but it doesn't stop there. Arguably the piece de resistance is the release, also on July 5, of the three-disc version of Presley's 1968 *Comeback Special*.

The show, one of the landmark live performances in the history of modern music – featuring Elvis in his iconic black leather cat-suit – will be the focus of seven hours worth of material, including the original 1968 broadcast edit, as well as three-and-a-half hours of previ-

ously unseen footage, including out-takes, false starts and much more.

BMG DVD consultant Derek O'Brien, who is working on the project, believes the titles – both of which have been remastered in 5.1 surround sound – will tap into the demand for releases of heritage material, particularly the *Comeback Special*.

"Everyone has seen the one evening show, but there was a second evening show that has never been seen," he says. "There are also out-takes, false starts and alternative versions as well as a special

music video combining lots of unseen footage too."

O'Brien says initial retail feedback on the 1968 show is particularly strong and predicts ship-outs of 25,000 to 30,000 for it, along with 10,000 to 15,000 for the *Aloha* disc. Although the DVD market is well served for Elvis Presley titles, across a range of labels, and including movies as well as live performances, there is nothing to compare with either of BMG's two new shows, he contends.

"The *Comeback Special*, in particular, was Elvis's defining show," he says. "To have the whole show and an extensive range of extras is just fantastic. The feedback we are getting is that this has the potential to be a huge music DVD."

O'Brien is confident that the two releases – which will be dealer-priced at £13.61 and £20.42 respectively, to sell at around £20 and £30 – will tap into a huge interest for Elvis material of all kinds.

The releases will be promoted to a 50,000-name database of fans, and marketed with a £80,000 to £100,000 TV campaign. While the marketing campaigns for the audio-only releases will also be designed to segue in with the DVD activity, other initiatives will include a London screening of one of the 1968 shows.

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Club Charts 05.06.04

The Upfront Club Top 40

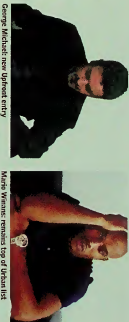
Rank	Artist	Track	Label	Weeks on Chart	Peak
1	MARQUESS FEAT. ALL IN VAN	THE DONATELLA MOVEMENT FEAT. MA WHITE GET READY	Virgin	1	1
2	JURGEN VRIES FEAT. ANABEL BRITTON TAKE MY HAND	THE DONATELLA MOVEMENT FEAT. MA WHITE GET READY	Virgin	1	1
3	EMMA COCKE & SONS FOR ANAMARIA	THE DONATELLA MOVEMENT FEAT. MA WHITE GET READY	Virgin	1	1
4	MORILLIO FEAT. DAVID BULLUS BREAK DOWN THE DOORS	THE DONATELLA MOVEMENT FEAT. MA WHITE GET READY	Virgin	1	1
5	JANET ALI NITE (DON'T STOP)	THE DONATELLA MOVEMENT FEAT. MA WHITE GET READY	Virgin	1	1
6	THE DONATELLA MOVEMENT FEAT. MA WHITE GET READY	THE DONATELLA MOVEMENT FEAT. MA WHITE GET READY	Virgin	1	1
7	IAN VAN DAHL BELIEVE	THE DONATELLA MOVEMENT FEAT. MA WHITE GET READY	Virgin	1	1
8	CASSIUS HENRY FEAT. FREEWAY THE ONE	THE DONATELLA MOVEMENT FEAT. MA WHITE GET READY	Virgin	1	1
9	KOOL & THE GANG THE HITS - RELOADED: NO SHOW	THE DONATELLA MOVEMENT FEAT. MA WHITE GET READY	Virgin	1	1
10	SIN ONE WITH YOU	THE DONATELLA MOVEMENT FEAT. MA WHITE GET READY	Virgin	1	1
11	THE LOOSE CANNONS LIKE IT WHEN YA	THE DONATELLA MOVEMENT FEAT. MA WHITE GET READY	Virgin	1	1
12	ROYAL GIGOLOS CALIFORNIA DREAMING	THE DONATELLA MOVEMENT FEAT. MA WHITE GET READY	Virgin	1	1
13	CANDICE JAY FEAT. INFER YOU	THE DONATELLA MOVEMENT FEAT. MA WHITE GET READY	Virgin	1	1
14	ANGEL CITY FEAT. LARA MCALLEN TOUCH ME	THE DONATELLA MOVEMENT FEAT. MA WHITE GET READY	Virgin	1	1
15	DEEPEST BLUE IS IT A SIN	THE DONATELLA MOVEMENT FEAT. MA WHITE GET READY	Virgin	1	1
16	GEORGE MICHAEL FLAWLESS (GO TO THE CITY)	THE DONATELLA MOVEMENT FEAT. MA WHITE GET READY	Virgin	1	1
17	FATHESS MASS DESTRUCTION	THE DONATELLA MOVEMENT FEAT. MA WHITE GET READY	Virgin	1	1
18	ROB TISSELA, MATT GROOVER & THE RED HEAD STAY	THE DONATELLA MOVEMENT FEAT. MA WHITE GET READY	Virgin	1	1
19	SARAH MCCLACHLAN WORLD ON FIRE (STUPID)	THE DONATELLA MOVEMENT FEAT. MA WHITE GET READY	Virgin	1	1
20	FREESTYLENS PISH UP	THE DONATELLA MOVEMENT FEAT. MA WHITE GET READY	Virgin	1	1
21	BASTIAN BOUTE GOT MY LOVE	THE DONATELLA MOVEMENT FEAT. MA WHITE GET READY	Virgin	1	1
22	KELIS RICK ME	THE DONATELLA MOVEMENT FEAT. MA WHITE GET READY	Virgin	1	1
23	THE AGE OF LOVE THE AGE OF LOVE	THE DONATELLA MOVEMENT FEAT. MA WHITE GET READY	Virgin	1	1
24	NINA SKY FEAT. JIMBA MOVE YA BODY	THE DONATELLA MOVEMENT FEAT. MA WHITE GET READY	Virgin	1	1
25	FERRY CORSTEN IT'S TIME	THE DONATELLA MOVEMENT FEAT. MA WHITE GET READY	Virgin	1	1
26	SHAPE SHIFTERS LOUIS THEME	THE DONATELLA MOVEMENT FEAT. MA WHITE GET READY	Virgin	1	1
27	SPEEDWAY VS. LMC IN & OUT	THE DONATELLA MOVEMENT FEAT. MA WHITE GET READY	Virgin	1	1
28	DA SHAMON O LOVE & DIDDY I DON'T WANNA KNOW	THE DONATELLA MOVEMENT FEAT. MA WHITE GET READY	Virgin	1	1
29	TIESTO FEAT. BT LOVE COMES AGAIN	THE DONATELLA MOVEMENT FEAT. MA WHITE GET READY	Virgin	1	1
30	MARIO WIMANS FEAT. BVA & P DIDDY I DON'T WANNA KNOW	THE DONATELLA MOVEMENT FEAT. MA WHITE GET READY	Virgin	1	1
31	CHRISTINA MILLAN FEAT. FABRIZIO DIT IT LOW	THE DONATELLA MOVEMENT FEAT. MA WHITE GET READY	Virgin	1	1
32	DIGITAL DIVA HEAVEN & HELL	THE DONATELLA MOVEMENT FEAT. MA WHITE GET READY	Virgin	1	1
33	PEYTON HIGHER PLACE	THE DONATELLA MOVEMENT FEAT. MA WHITE GET READY	Virgin	1	1
34	BUSPAC DEVILS, SHARPS & SPACESHIPS UP SAMPLES CIRCLES	THE DONATELLA MOVEMENT FEAT. MA WHITE GET READY	Virgin	1	1
35	JUNIOR JACK STUPIDISSO	THE DONATELLA MOVEMENT FEAT. MA WHITE GET READY	Virgin	1	1
36	RON VAN DEN BEUMEN I'M HELLES (KEEP ON MOVING)	THE DONATELLA MOVEMENT FEAT. MA WHITE GET READY	Virgin	1	1
37	JAMIESON FEAT. TERRI WALKER COMMON GROUND	THE DONATELLA MOVEMENT FEAT. MA WHITE GET READY	Virgin	1	1
38	KADE BAIN DOWN ON ME	THE DONATELLA MOVEMENT FEAT. MA WHITE GET READY	Virgin	1	1
39	HOWARD JONES JUST LOOK AT YOU NOW	THE DONATELLA MOVEMENT FEAT. MA WHITE GET READY	Virgin	1	1
40	THE AMHARIC LOVE CAN DO	THE DONATELLA MOVEMENT FEAT. MA WHITE GET READY	Virgin	1	1

All change on Upfront peak

There are big changes at the top of the Upfront Club Chart, with a new top three made up entirely of records that weren't even in the top 10 last week. With former incumbent Break Down The Doors by Morillio dipping 1-4, a pride of place goes to Jurgen Vries' Euro club anthem It's All Van, which catapults 12-1, beating Jurgen Vries' Tale My Hand (up 20-2) and Emma Fintons' Crickets Sing For Anamaria (11-3) by margins of 5% and 2%, respectively. It's All Van provides Ministry Of Sound import Dahl with its second number one in three weeks following hot on the heels of Angel City's Touch Me, and in addition to its multi-genre club success - there are mixes for trance, house and breakbeat, including - It's All Van has been getting a lot of radio exposure, including Radio One plays from Pete Tong, Judge Jules and Arnie Nightingale. In addition to its success here, It's All Van has topped the club chart in Australia and New Zealand. Meanwhile, George Michael's Flawless takes highest new entry honours, debuting at 13.

Magnolia heavily completes a whitewash, with All In Van also enjoying huge support from the Commercial Pop Chart panel but falling by a mere three points to take the title. First-lead, the new champion is In & Out, the upcoming single by Scots band Speedway, who had a hit with their rock reinvention of Christina Aguilera's Gentle In A Bottle. On the promo CD for In & Out, at least, they sound very different this time around, thanks to the remix rendered in pop style by LMC, who are best known for their recent number one pop hit Take Me To The Clouds Above. Once again this week, the Commercial Pop Chart is enlivened mode, with the top six all making upwards progress, while there are nine new arrivals in the top 30.

But, there's still no change on the Urban Chart, where a Don't Wanna Know by Mario Wimsans with P Diddy and Enya completes its sixth week at the summit with a lengthy lead of 43%, over its nearest rival - and for the first time in five weeks its runner-up is not Cassidy's Hotel which drops 2-9, but Move Ya Body by Nina Sky. With Kanye West's All Fall Down following close behind, Universal labels account for the entire top three.



George Michael: new Upfront entry
Mario Wimsans: remains top of Urban list

COMMERCIAL POP TOP 30

Rank	Artist	Track	Label	Weeks on Chart	Peak
1	IN & OUT	IN & OUT	Mercury	1	1
2	SPEEDWAY VS. LMC	IN & OUT	Mercury	1	1
3	MAGNOLIA FEAT. ALL IN VAN	IN & OUT	Mercury	1	1
4	ROYAL GIGOLOS CALIFORNIA DREAMING	IN & OUT	Mercury	1	1

TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Track	Label	Weeks on Chart	Peak
1	ONE SIMON SOSTERLOOT	ONE SIMON SOSTERLOOT	Virgin	1	1
2	THE PROJECT THE SUE SHIMING DOWN ON ME	THE PROJECT THE SUE SHIMING DOWN ON ME	Virgin	1	1
3	BLUE FEEL LIKE A GODDESS	BLUE FEEL LIKE A GODDESS	Virgin	1	1
4	THE SUE SHIMING DOWN ON ME	THE SUE SHIMING DOWN ON ME	Virgin	1	1

Produced in co-operation with the BPI
 and featuring more than 4,000 record outlets
 © The Official UK Charts Company 2004



As used by Top Of The Pops and Radio 1

MUSICWEEK

The Official UK Charts 05.06.04

SINGLES

1	FRANKIE FURB (F U RIGHT BACK)	Al Parrot Pts/Warner
2	KELIS TRUCK ME	Virgin
3	EAMON F"K IT (I DON'T WANT YOU BACK)	Joe
4	CASSIDY FEAT. R KELLY HOTEL	J
5	THE 411 FEAT. GHOSTFACE KILLAH ON MY KNEES	Sony Music
6	V BLOOD SWEAT AND TEARS	Universal
7	CHRISTINA MILIAN DIP IT LOW	De Jan/UKLenny
8	ANASTACIA LEFT OUTSIDE ALONE	Epic
9	KRISTIAN LEONTOIU STORY OF MY LIFE	Polydor
10	THE KILLERS MR BRIGHTSIDE	Island/Isle
11	MAROON 5 THIS LOVE	J
12	THE CORPS SUMMER SUNSHINE	Atlantic
13	THE RASMUS IN THE SHADOWS	Universal
14	SARAH CONNOR BOUNCE	Epic
15	HOPE OF THE STATES THE RED THE WHITE THE BLACK...	Sony Music
16	JET ARE YOU GONNA BE MY GIRL?	BMG
17	NATASHA BEDINGFIELD SINGLE	Phonogram
18	D-12 MY BAND	Intravision/Polydor
19	SAM & MARK THE SUN HAS COME YOUR WAY	Parade
20	AVRIL LAVIGNE DON'T TELL ME	Arista
21	2PLAY/RAGHAI/NAILA BOSS IT CAN'T BE RIGHT	295/Universal

ALBUMS

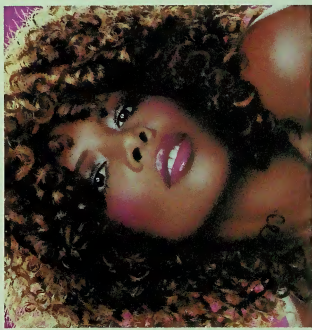
1	AVRIL LAVIGNE UNDER MY SKIN	Arista
2	KEANE HOPES AND FEARS	Island
3	MARIO WINANS HURT NO MORE	Red Eye
4	THE STREETS A GRAND DON'T COME FOR FREE	Locked On/Big
5	SLIPKNOT VOL. 3 (THE SUBLIMINAL VERSES)	Reprise
6	JOSS STONE THE SOUL SESSIONS	Real Gone/Virgin
7	MORRISSEY YOU ARE THE QUARRY	Arca
8	USHER CONFESSIONS	Arca
9	SCISSOR SISTERS SCISSOR SISTERS	Polydor
10	ANASTACIA ANASTACIA	Epic
11	GUNS N' ROSES GREATEST HITS	Geffen/Polydor
12	MAROON 5 SONGS ABOUT JANE	J
13	KANYE WEST THE COLLEGE DROPOUT	Ro-A-Fu/Def Jam
14	A\$H MELTDOWN	Interscope
15	GABRIELLE PLAY TO WIN	Capitol/Dan
16	FRANZ FERDINAND FRANZ FERDINAND	Domino
17	SHADOWS LIFE STORY	Universal/TV
18	KELIS TASTY	Virgin
19	OUTKAST SPEAKERBXXXX/THE LOVE BELOW	Arista
20	ALANIS MORISSETTE SO-CALLED CHAOS	Mercury/Warner Bros
21	KATIE MELUA CALL OFF THE SEARCH	Dorland



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20	10	AVRIL LAVIGNE DON'T TELL ME	Pop/Rock
21	15	2PLAY/RAGHAVA/NAILA BOSS IT CAN'T BE RIGHT	2Play/Minimo
22	17	JAY-Z 99 PROBLEMS/DIRT OFF YOUR SHOULDER	Roc-A-Fella/Def Jam
23	18	SUPERGRASS KISS OF LIFE	Parlophone
24	19	DEEPEEP BLUE IS IT A SIN	Open
25	12	ATL CALLING ALL GIRLS	Epic
26	27	KEANE EVERYBODY'S CHANGING	Island
27	21	USHER FEAT. LIL' JON & LUDACRIS YEAH	Arista
28	23	THE STREETS FIT BUT YOU KNOW IT	Laced/Def 5
29	13	THE CALLING OUR LIVES	RCA
30	24	ROMAN KATKING/LEANN RIMES LAST THING ON...	Merch/Def Nations
31	16	INME FASTER THE CHASE	Universal TV
32	10	GLADIATOR FEAT. IZZY NOW WE ARE FREE	Attack
33	18	MORRISSEY IRISH BLOOD ENGLISH HEART	Reprise/Vega
34	29	JOSS STONE SUPER DUOPER LOVE...	Atlantic
35	22	KEVIN LYTTLE LAST DROP	All Around The World
36	34	DJ CASPER CHA CHA SLIDE	All Around The World
37	31	SPECIAL D COME WITH ME	Top Notch/East West
38	16	MUSE SING FOR ABSOLUTION	Def Jam/Interscope
39	30	METHOD MAN/BUSTA RHYMES WHAT'S HAPPENIN'	Capitol
40	26	CHINGY FEAT. J WEAV ONE CALL AWAY	



KELLY: TRICK ME SINGLE MAKES A STRONG CHART START



20	8	ALANIS MORISSETTE SO-CALLED CHAOS	Mercury/Warner Bros
21	18	KATIE MELUA CALL OFF THE SEARCH	Dramatic
22	47	JET GET BORN	Universal
23	13	THE CHARLATANS UP AT THE LAKE	Blue Note
24	21	NORAH JONES FEELS LIKE HOME	Feeling/Philly
25	30	BRITNEY SPEARS IN THE ZONE	Jive
26	25	SNOW PATROL FINAL STRAW	Feeling/Philly
27	6	NICK DRAKE MADE TO LOVE MAGIC	Island
28	20	WHO THEN AND NOW	Polydor
29	24	THE RASMUS DEAD LETTERS	Major
30	25	D-12 DIZ WORLD	Interscope
31	31	WILL YOUNG FRIDAY'S CHILD	\$
32	28	LEANN RIMES THE BEST OF	Def/London
33	6	ADAM AND THE ANTS THE VERY BEST OF	Columbia
34	34	JAY-Z THE BLACK ALBUM	Roc-A-Fella/Warner
35	6	ELAINE PAIGE CENTRE STAGE	WGLA
36	26	DIANA ROSS AND THE SUPREMES THE NO 1'S	Melburn
37	32	ABBA GOLD - GREATEST HITS	Polydor
38	41	DIDO LIFE FOR RENT	Chrysalis/Island
39	37	NORAH JONES COME AWAY WITH ME	Parlophone
40	29	METHOD MAN TICAL 0 - THE PREQUEL	Def Jam/Warner



LAVIGNE: FANBASE SWELLS SUPPORT FOR NEW ALBUM

COMPILATIONS

1	3	NOW THAT'S WHAT I CALL MUSIC! 37	Def Jam/Warner
2	2	KISS PTS THE HIP HOP COLLECTION	Universal TV
3	6	MORE THAN A FEELING	Sony Music TV
4	3	ULTIMATE DIRTY DANCING (OST)	RCA
5	4	LOVE Hurts	Warner
6	6	CAPITAL GOLD - JUST GREAT SONGS	Universal TV
7	5	CLUBLAND X-TREME 2	UMG/Arwy
8	7	BACK TO THE MOVIES - HITS FROM THE FLIX	Vegit/EMI
9	8	POP PRINCESSES	Universal TV
10	11	SUPER 70'S ROCK	Vegit/EMI
11	12	BEST OF R&B	EMI/TruStep TV
12	10	ACID JAZZ CLASSICS	Melody of Sound
13	10	FRANCE MASTERS	Vegit/EMI
14	11	URBAN MUSIC FESTIVAL	Warner Dance
15	13	IN THE MOOD FOR THE BLUES	Universal TV
16	13	ANNUAL SPRING 2004	Melody of Sound
17	9	SUMMER IN THE SIXTIES	Vegit/EMI
18	14	ANTHEMS OF OLD SKOOL	Interscope
19	16	FLOORFILLERS	LUTIM/Arwy
20	15	KILL BILL VOL 1 (OST)	Maverick/Warner Bros

FORTHCOMING

KEY SINGLES RELEASES		KEY ALBUMS RELEASES	
AMSTACIA SEX & THERAPY	JULY 17	THE RHINES TIC POUND	JULY 19
PVA T/O/HIT DEF. JAM/MERCU	JULY 17	CAMPION TIC DEF. JAM/MERCU	JULY 12
SHANNY LEWIS W/VERDELL LONDON	JULY 15	BRANDY APOCALYPTIC EASTWEST	JUNE 28
BLACK PANTHER PARTY SET 7 JAM/POVOR	JUNE 28	WYNDY AYOUBI I DON'T DO IT FOR U PLUS ONE IS ONE	JUNE 28
BLUE BLOSSOM IN PRODUCE	JUNE 28	WYNSTON BARNES THE LAST	JUNE 21
GEORGE MICHAEL FLAWLESS AGEAN	JUNE 28	THE BEASTIE BOYS TO THE 5 BOROUGH	JUNE 14
GIRLS ALONG THE SHOW POVOR	JUNE 28	KAYE WEST TIC DEF. JAM/MERCU	JUNE 7
KYLE MINOGUE CHOCOLATE PARLOPHONE	JUNE 28	PETER DINKlage THE LONG ROAD BACK	JUNE 7
MUCHY GOMULOVIC ISLAND	JUNE 28	EASTWEST	JUNE 7
USHER 850 MILK	JUNE 21	PAQUINO VINO IS IN THE BEST OF '94/04	JUNE 7
OUTKAST ROSSES PANG	JUNE 21	PAQUINO VINO IS IN THE BEST OF '94/04	JUNE 7
BRANDY TALK ABOUT OUR LOVE EASTWEST	MAY 31	FAITHLESS GO GOOTS OFEYKOVA/ISA	MAY 31
KAYE WEST ALL FALLS DOWN	MAY 31	THE CORRS BURNING HEAVEN AU/TIC	MAY 31
DEF. JAM/MERCU	JUNE 7	VANDIOS HARRY POTTERS & THE PRISONER OF	MAY 31
PETER ANDRE INCANIMA EASTWEST	MAY 31	AYONIAN JUSTI EASTWEST	MAY 31

D-Fuse

D-Tonite...00 (onedotzero
odotfno01). Out now.



Shortlisted for best DVD at last year's CADs, this innovative release now sees a full release through the organisers of the

onedotzero festival (currently at London's ICA). Using a multi-angle feature, it allows the viewer to randomly select the visuals to accompany nine different audio tracks. The music comes from leftfield acts such as Scumier, Kid 606 and Funkstörung, while visuals are from multi-media collective D-Fuse. A stunning 3D menu interface further pushes the boundaries of the format and the multi-angle feature ensures that this is one DVD where the tracks need never look the same twice.

Bill Wyman's Rhythm Kings

Let The Good Times Roll (Classic Pictures DVD7084X). June 7.



Capturing Bill Wyman's Rhythm Kings on the road, in the studio and onstage during their recent European tour,

this DVD includes two live concerts: a 46-minute gig from January this year, Rockin The Roots, and a 75-minute concert, Let The Good Times Roll. Performing classic songs from the likes of Nina Simone, Ray Charles and Chuck Berry alongside original material, Wyman's Rhythm Kings are also captured on the road in a 30-minute film of the band on tour.

Sonic Youth

Corporate Ghost (Universal 9862734). June 14.



This is the first Sonic Youth DVD and has been cued to coincide with the New York art-rockers' 19th album, Sonic

Nurse. This DVD is real feast for fans, with 23 videos spanning all seven of the band's major label albums included. Almost half the promos come from career highlight Goo, while the others represent their best work to date (eg. Bull In Heather, 100%, two tracks from previous album Murray Street). With more than three hours of commentary and interviews with the band and directors, plus 19 minutes of bonus and hidden, this is a treat.



Matchbox Twenty

Show - A Night In The Life Of (Coring Home Studios CHS10028). July 5.



Filmed at Atlanta's Philips Arena, a stop on the band's 2003 More Than You Think You Are tour, this Hamish Hamilton-directed

DVD captures 19 songs, spanning three albums and is recorded in SRS Circle Surround 5.1 sound - a world first for music DVD - with two tracks also using multi-angle technology. The double-disc DVD charts the band's progress with 50 minutes of documentary footage revealing the tortuous process of lighting the show to the sound check and life on the tour bus - all

DVD OF THE MONTH
No Doubt

The Videos 1992-2003

(Interzone 9862139). Out now. This collection of all No Doubt's videos to date comprises a neat overview of the band's 17-year career featuring classic hits - from the song that broke them, Just A Girl, to Don't Speak and Hey Baby alongside their somewhat homespun first video for Trapped In A Box. Extras include a short but sweet overview from band members on the creative process of each promo featured and gives an interesting insight into the band's dynamics, which have always been intensely under the spotlight over the years. Other extras include two remixed videos and behind-the-scenes footage from various shoots.

angles are covered here in almost exhaustive detail. Giving the uninitiated an insight into the massive popular phenomenon that is Matchbox Twenty (whose huge US fanbase was built without initial critical success) one of the most revealing moments comes when a band member somewhat sheepishly observes, "Technically we are the kind of music your mum listens to."

MUSICWEEK

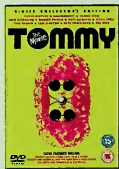
Music Week DVD Feature

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New ringtones rundown is good news for the most lucrative part of the digital music market

Chart can help clear up Wild West

EDITORIAL MARTIN TALBOT



The arrival of the UK's first official ringtones chart is a landmark moment.

In EMI's annual results last week, it revealed that £15m-worth of revenues had come from digital distribution, with half of it from ringtones.

That is still a minuscule figure compared to the billions of revenue from physical sales. But, as ringtones evolve into realtones, the income can only grow.

Even since the launch of iTunes in the US last year and the arrival of Napster, Rhapsody and others, ringtones remain the single most substantial source of digital revenue. But it is also a virtual Wild West riddled with chancers who don't mind taking their customers' money but would rather not pay creators.

The launch of the MEF Ringtones Top 20 is crucial. And the most powerful impact it could possibly make on the mobile music market is – by shining a light into this hugely important area – to begin to sweep away the dodgy dealers.

The establishment – under the rental directive which was introduced in 1996 – of the performer's right to a share of public performance income was also a landmark event.

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Avoid choppy waters by extending copyright term

VIEWPOINT TONY MORRIS



In December it will be 50 years since Bill Haley first hit the UK charts with Shake Rattle and Roll.

In the EU, sound recording copyrights expire 50 years after the end of the year in which a record was first released. There are murmurings about lobbying for an extension of the copyright but, to date, nothing has been done.

With 2006 marking the 50th anniversary of Elvis' first showing in the UK charts and with The Beatles' records starting to fall out of copyright at the end of 2012, the issue is becoming more urgent.

The industry needs this problem like it needs another hole in its head

Some argue that enhancing the original recordings with technical improvements creates a new copyright – there are those that beg to differ. The question may be one of degree rather than principle. With legal downloads making a belated showing to stem the tide of consumer indifference, the record industry needs this problem like another digital hole in its head. To prevent the destruction of the integrity of the original recordings,

the entry into the public domain of late 20th century popular music will continue to shift further to the publishing companies.

Those releasing public domain recordings will still need to obtain a mechanical licence if composers of the underlying musical work are still alive or have not been dead for 70 years. Alliances may be formed between record companies and publishers to help preserve the integrity of the original recordings and their sleeves which will, of course, remain in copyright.

The question for the industry is whether or not the publisher will be content with the rate of mechanicals staying static at around 8.5%. At what price will the doubling of mechanical rights help preserve an already ailing record industry? A simpler solution would be for the industry to procure an extension of copyright to 70 years or longer. After all, films now enjoy copyright protection which extends until 70 years after the death of the writer, director or original musical composers.

Either way, the industry needs to address this issue if a further big dent in its income is to be avoided. Tony Morris is a music partner with leading corporate/entertainment law firm Marriott Harrison.

It is a right which took years of campaigning to achieve. And the past two or three years have witnessed crucial steps in the creation of an efficient system to pay performers their money, not just from the UK but overseas too. Eight years after the right was established, performers are getting their due.

The efforts of Aura, Pamra, the MU and many other organisations to reach this situation have been vital. And it would be a damned shame if confidence in the structures being put in place to collect and distribute the relevant royalties was undermined now.

No company or organisation with a financial responsibility will envy Aura's predicament. It is a nightmare for everyone who has put heart and soul into the cause of performers' rights. What is positive is that, whatever has happened at the heart of Aura, those leading the society appear to be facing up to their responsibilities and tackling their difficulties head on.

It is right, no matter how Aura's current dispute ultimately resolves itself, that the society works out what – if anything – could have been done to ensure that it did not end up in its current mess.

But, how ever Aura's difficulties resolve themselves, they must not push back the march of progress.

What's your favourite lyric and who performed it?

The big question

The nation's favourite song line is "Imagine all the people, living in peace" from John Lennon's *Imagine*. The lyric topped an Orange survey which was conducted last week to mark the Orange Word Songwriters Season at the Guardian Hay Festival. What lyric does it for you?

Justin Hawkins, The Darkness's lead singer
"I'm livin' in a nightmare/She's nothing but a wet dream". Downpayment Blues by AC/DC. Bon Scott was a fabulous talent. It's the quavering nature of his lyrics I like."

Eric Nicolai, EMI group chairman
"The lyrics from Cat Stevens' How Can I Tell You It's just deeply emotional with real feeling. It's such an atmospheric and incredibly touching song. There was a time in my life in 1974 when it wasn't great emotionally and I would spend hours listening to Cat Stevens' Tea For The Tillerman and River And The Freckle."

Michelle Escoffery, songwriter
"It has to be from Anita Baker's Sweet Love: 'With all my heart I love you baby/Stay with me and you will see/My arms will hold you, baby.'"

Kim Appleby, songwriter
"It's not very cool, but it is from Bruce Springsteen's Dancing In The Dark and the lyric is: 'Man, I'm just

tired and bored with myself.' That's just so great."

Bill Martin, seasoned songwriter
"The best lyric is Cole Porter's I've Got You Under My Skin. That is a phenomenal lyric. Frank Sinatra's recording with Nelson Riddle builds like you can't believe. Even the musicians on it are applauded. But the best introduction is 'Awoopopoloopoloopamboo' from Little Richard's Tutti Frutti."

Brian Berg, Universal Music TV managing director
"And she's buying a stairway to heaven" from Led Zeppelin's Stairway To Heaven. Listening to this is my way of escaping and it's a fantastic track."

Guy Fletcher, Music Copyright Solutions creative director
"The words from Jimmy Webb's Rosecrans Boulevard. It's a place where lovers in California go in cars to make love and the whole song is about it. It's just one of those beautiful songs. It's very evocative and it brings tears to my eyes."

James Carrington, singer-songwriter
"I like, 'So come on cannon, teach me to be shy', from Cannonball by Dorian Lane. It's a binding line."

Natalie De Pace, Divine Management manager
"It is from Nico's album Chelsea Girl. The song is This Day and the lyric is: 'Do not remind me of my failures/ I have not forgotten them.'"

As EMI's North American operation shows signs of a turnaround, the man responsible **David Munns** explains how he has achieved such a remarkable feat.

Quickfire

America has long been EMI music's Achilles heel, but you now seem to be turning it round. What would you put that down to? Attention to the basics, being realistic about what we can achieve, being very cost-conscious and not chasing market share at the expense of profit and, of course, concentrating on the music – artists and their records and the whole artist development process. That's our life.

Since you took over North America, you've done a fair amount of restructuring, such as bringing Virgin from West to East Coast, for instance. How is that all holding in?

Pretty good overall, although we still have some work to do, particularly in Virgin. EMI [EMI Music Marketing] is working extremely well and I am very proud of what we are doing there. Overall, I guess I am reasonably satisfied that we are tidily run and ready for whatever the market brings us. Capitol, country and Christian Music Group are doing great and Blue Note is very strong – all our business units are very focused.

What would you consider to be your biggest single achievement in the US?

EMI made some money there last year – it can be done and still have hits and be successful. The list of EMI's biggest selling American acts spans the genres, but Robbie Williams remains an obvious exception. What do you think you can do to make that happen in the US?

It is a pity that the US market hasn't embraced Robbie – it's their loss. Robbie is a sensational artist at the



peak of his career and who is loved the world over. Maybe one day the US will come around.

There has been a lot of talk about the US market turning the corner over the past year. Do you think this is premature?

No. There are good signs for the US market both in the physical world and online. Let's see where it takes us. In the meantime, I am being careful. British executives who succeed in the US are few and far between. What's your secret?

I have spent a considerable amount of time in the US over the years and I think I have a good grasp of the way it works. And I have a small Frenchman in there with me and we have a plan – and I am not telling you what it is.

In addition to your global American role and your local marketing role, you also play a

leading role in Nordoff Robbins fund-raising events such as the Music Industry Trusts Dinner (which this year honours Virgin's Peter Gabriel, of course). How important is the charity work and how do you manage to juggle the three roles?

The charity work is vital since both Nordoff Robbins and the Brit School rely on funding raised through these sorts of events. I am happy to find time to help wherever I can. The MITS event has become a very prestigious date in the calendar and I do care because I have a tremendous committee which carries a lot of the burden.

David Munns is vice chairman of EMI Music and chairman and CEO EMI Music North America, in which role he has overseen the strengthening of EMI's US operation, with full-year results for the year to the end of March 2004 showing market share up to 10.5%.

some tips. Incidentally, Adobe is supporting it by offering cheap editing software to schools.

And it all sounds very worthy. And it is. The whole deal is backed by the Department of Education and Skills (DfES) and minister David Miliband who hosted the launch and got up to give the whole concept his approval. It also ties in with Miliband's particular interest in music – his wife is a professional cellist – and the Music Manifesto which he is launching next month.

Sounds great. Who wouldn't have wanted the excuse to play around with a video camera and make a music video when they were at school?

Exactly. It is a bit like a funder version of the Young Film Maker Of The Year award which BBC's Screen Test used to run. And if the entries are good enough, MTV has promised to screen some of the best ones. Who knows, the whole thing might even act as an inspiration to be the next generation's Michel Gondry or Tim Pope.

DOOLEY'S DIARY



Apple ripe for launch day

Remember where you heard it: Word is certainly firming up that June 14 will be the day Apple presses the button on iTunes in the UK. Paul Gambaccini apparently doesn't get on his hands and knees for anyone. But the Ivors host adopted a Wayne's World "we're not worthy" pose on the event's stage last Thursday in salutes of award recipients Holland-Dozier-Holland. Gambo revealed it was a review of one of their songs sent on spec to Rolling Stone that set him off on his career. "Without that I would have turned out to be a lawyer and I would be in a prison by now," he figured. "Jazz FM did not have the best of afternoons at the Grosvenor House-held event. After British Academy chairman David Ferguson blasted "why Jazz FM bothers to use the word jazz is doubtful," it then got off its stage from Gambo – one of the station's own presenters. He worryingly revealed, "Yesterday one of the executives of Jazz FM asked me if one of Chaka Khan had died and were Santana and Dr John the same person?" Meanwhile, The Darkness's Justin Hawkins attempted to turn all warm and cuddly in his acceptance speech: "Korda Marshall and Mike McCormack, you need to bury the hatchet and start working together on this". Given his fall-out with her a few years back, artist manager Jonathan Shalit must have been delighted that Charlotte Church, of all people, was selected to present the

award for his turn Jamaica's hit Superstar... The lure of West Ham United is clearly just too much for Universal Music Publishing's Paul Connolly. He had to persuade his wife to redirect a planned birthday trip for him from Barcelona to Cardiff last weekend so he could watch the Hammers in the play-off for a Premiership place with Crystal Palace. He wasn't the only Hammers fan to be marking his birthday at the event either, with EMI's Nick Robinson also celebrating at the Millennium Stadium... It is a busy week for UK acts on the Billboard 200 with Morrissey debuting at 11, George Michael at 29, The Streets at 62 and Franz Ferdinand climbing to 50.

Wall Of Sound's Mark Jones faced a long walk home after the splendid Friends Of Am dinner last Tuesday night, coming out afterwards but unable to find his flash new Lexus, which he had taken responsibility for the Bentley Hotel, where the dinner had taken place, the motor had been towed away. At the Boom! launch, MTV UK boss Michiel Bakker revealed the value of giving youth a chance when he revealed the genesis of The Osbourne series, when one vey young staff member suggested the concept after visiting Ozzy's now famous LA mansion as a staffer on the MTV Crips show... It is either a piece of genius or a late April Fool, but listen out very soon for news of a name stamp campaign striking a deal with one of the mobile brands to create an album specifically-designed for the mobile phone – with all the tracks just one minute long... Finally, word reaches Dooley that the Italian Confederation of Theologians have declared "young people's illegal music and movies" as a new sin. According to a dictat issued from Rome on May 22, if Moses came down from Mount Sinai today, his tablets of stone would have stated that thou shalt not surf on porno sites, abuse chat rooms, engage in spamming, hacking, copying of software, or illegally download music from the net. You could make this stuff up...

Crib sheet

MTV got together with Parlophone, Adobe and the schools standards minister David Miliband to launch the new Boom! education initiative at the House Of Commons last Tuesday.

Boom! What?

OK, don't be clever. Boom! is an initiative aimed at encouraging under-16s to practice making music videos and give themselves the chance to win an "array of exciting prizes" at an awards ceremony in December. It is targeted at all secondary schools in the UK and, in fact, more than 900 teachers will attend a series of training seminars through June which will give them training in how to "coach" children in making music videos and supplying them with some lesson packs.

So what's the industry angle.

Well, MTV and Parlophone are both backing the project. Parlophone has



Miliband with the 'kids' things have progressed since the days of Grange Hill

donated four tracks for the kids to use – Athlete's Shake These Windows, Beverley Knight's Come As You Are, Jamaica's Superstar and Cathy Davey's Come On Over – and Janella herself has agreed to be an advocate for the initiative and sent a video message to the launch. And, throughout the summer holiday, MTV will be screening the Boom! Making The Video series at 5am every morning to help the kids with their entries, by giving them an insight into how music videos are made and giving them



A heartbeat was certainly burning in a good few hearts as PRS celebrated the careers of three of the greatest songwriters of all time after last week's Ivors. Landon Dozier and Edlie and Brian Holland were guests of honour – along with outstanding contribution winner Het Chocolate's Errol Brown – at PRS's

70th anniversary bash, in the Grosvenor House Hotel's Bollinger Bar. It was exciting enough – with many of these present, including Dooley, asked to pay tribute to a home video film filmed by Dooley's wife – and then The Motown boys took to the piano for an impromptu performance of a series of their best-known songs.

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Week 22

TV & radio airplay p26 > Cued up p30 > New releases p32 > Singles & albums p34

KEY RELEASES

ALBUMS

THIS WEEK
R Harvey Ni Hui Her (Island): The Corrs Borrowed Heaven (Atlantic); Faithless No Roads (Cheeky/Arista); The Calling 2 (BMG); Kristian Leontias Some Day Soon (Polydor); Kurt Nilsen I (BMG);

JUNE 7
 Supergrass... Best Of... (Parlophone); Kanye West: The Def Jam/Mercury; Peter Andre: The Long Road Back (East/West); Hope Of The States The Lost Roots (Columbia);

JUNE 14
 The Beatlife Boys To The 5 Boroughs (Capitol); Blue States The Soundings (Memphis Industries); Dr John N'Awluz - De Da Ol Duuda (Parlophone);

JUNE 21
 Chikinki Lick Your Ticket (Island); Wilco A Ghost Is Born (Nonesuch/EastWest); Razorlight Up All Night (Vertigo); Baddy Drowned John One Plus One Is One (Twisted Nerve/XL);

SINGLES

THIS WEEK
 Faithless Weapons... (Cheeky/Arista); Beatie Boys Ch-check Your Hood (Capitol); Peter Andre Ircania (EastWest); D-Style Pushin' Him Out (Blacklist/Edel/WEA); Emma Bunton Crickets Sing For Anamania (D/Universal);

JUNE 7
 VS Call U Sexy (Innocent); Kanye West All Falls Down (Def Jam/Mercury); Janet Jackson All Nite (Virgin); Scissor Sisters Laura (Polydor); Chikinki Ether Radio (Island); Linkin Park Breaking The Habit (WEA);

JUNE 14
 Jessica Simpson With You (Columbia); N.E.R.D. Maybe (Virgin); Brandy Talk About Our Love (EastWest); Candice Hollow (Sony); Blink 182 Down (MCA); Javine Best Of My Love (Innocent);

JUNE 21
 Beverley Knight Come As You Are (Parlophone); Ian Van Dahl Believe (Nile); Razorlight Golden Touch (Vertigo); Outkast Roses (BMG); Prince Cinnamon Girl (Columbia);

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Keane: debut album earned platinum sales status (more than 300,000) on its 20th day in the shops

The Market Albums and singles sales post a rise

Alan Jones
 After hitting 13- and 35-week lows respectively the week before, the singles and albums market both improved last week. The singles market was only barely up, however, increasing by just 6,818 sales, or 1.4%, to 482,632. Albums made a more robust 12.75% improvement week-on-week to 2,448,613 - their highest tally for four weeks. The singles market's modest improvement masked significant differences in individual formats. CDs were unchanged, cassette sales were down 26% to their lowest level for more than 20 years at 0.112%, while seven-inch

vinyl was up a quarter week-on-week to 3.6%, its highest level for 10 years.

With 12-inch sales also improving (by 12%), the two vinyl formats took a combined 13.9% share of the market. That's barely down on the 17.6% share it had exactly 10 years ago and well up on this week five years ago, when it was just 8.3%. The top eight singles on the seven-inch chart are all new entries, with The Killers' Mr Brightside at number one with sales of more than 2,500, while Trick Me by Kelis debuts atop the 12-inch chart with 1,800 buyers.

On the overall singles chart, the top five is once again an all-urban area, with Frankee, Eamon, Cassidy and The 411 being joined by Kelis, who replaces Christina Milian. Mario Winans is likely to go higher than any of them next week, with his eagerly awaited single I Don't Wanna Know, which is out today (May 31). Its popularity has helped Winans' Hurt No More album to make

impressive progress on the chart, where it has improved 63-40-26-6-4-3 while selling 136,862 copies.

Another urban album reaching a new high this week is Kanye West's debut disc College Dropout, which jumps 17-13 to eclipse its previous peak of 14. It has sold more than 170,000 copies since it was released in February and its latest surge, which has seen it improve its place for three weeks in a row, is due primarily to exposure for All Falls Down, which is released as a single next week (June 7).

Meanwhile, although Keane's two-week tenure atop the albums chart was ended by Avril Lavigne, sales of their debut album Hopes And Fears continue to be buoyant. The album sold a further 73,380 copies last week - only 7.5% down on the previous week - and it topped the 300,000 sales mark on its 20th day in the shops. It's already the 17th biggest seller of 2004, with a cumulative total of 308,338 by close of business on Saturday.

MARKET INDICATORS

SINGLES		ALBUMS		COMPILATIONS		THE BIG NUMBER: 1,243,456	
Sales versus last week: +2.4%	Sales versus last week: +12.3%	Sales versus last week: +15.6%	Sales versus last week: +15.6%	Sales versus last week: +15.6%	Sales versus last week: +15.6%	Sales versus last week: +15.6%	Sales versus last week: +15.6%
Year to date versus last year: +10.1%	Year to date versus last year: +15.5%	Year to date versus last year: +0.9%	Year to date versus last year: +0.9%	Year to date versus last year: +0.9%	Year to date versus last year: +0.9%	Year to date versus last year: +0.9%	Year to date versus last year: +0.9%
Market shares	Market shares	Market shares	Market shares	Market shares	Market shares	Market shares	Market shares
BMG 22.2%	BMG 21.0%	UMI 39.2%	UMI 39.2%	BMG 29.7%	BMG 29.7%	Origin of single sales (the 70% UK: 0.3%	Origin of single sales (the 70% UK: 0.3%
Sony 14.2%	Island 18.8%	EMI Virgin 23.4%	EMI Virgin 23.4%	Polybor 12.5%	Polybor 12.5%	US: 33.3% Other: 5.3%	US: 33.3% Other: 5.3%
All Around The World 9.7%	Polybor 10.6%	WSM 10.4%	WSM 10.4%	Island 11.1%	Island 11.1%	Origin of albums sales (the 70% UK: 5.3%	Origin of albums sales (the 70% UK: 5.3%
Island 9.5%	Virgin 6.9%	Sony 6.3%	Sony 6.3%	Sony 10.5%	Sony 10.5%	Other: 41.3%	Other: 41.3%
Virgin 8.1%	WEA London 6.8%	BMG 7.9%	BMG 7.9%	Parlophone 9.3%	Parlophone 9.3%		

MUSICIANS BENEVOLENT FUND

For people in the music business there is always help at hand from the Musicians Benevolent Fund.

- Help with stress and health problems
- Help and advice with financial problems
- Help with a given or outstanding young musician

listening to musicians - responding to their needs

- Help with a given or outstanding young musician
- We operate throughout England, Scotland, Wales and the whole of Ireland

If you're someone who needs our help, please contact Musicians Benevolent Fund, 15 Ogile Street, London W1W 0LJ
 Telephone: 020 7536 4481
 Fax: 020 7537 4307
 email: info@mbf.org.uk
 website: www.mbf.org.uk

Reg. Charity No. 270797



050604

Karma makes a fresh start

The Plot

The second album by Helicopter Girl marks the first release from a post-Sony Instant Karma.

HELICOPTER GIRL ANGEL CITY (INSTANT KARMA)
The release on June 21 of the second album from UK singer Helicopter Girl will be a landmark for label Instant Karma.

It will be the first album to be released by the label, run by former Warner Music chairman Bob Dickinson, since it became an fully independent operation following the end of its association with Sony Music.

It also marks the beginning of a flurry of activity for the scaled-down label, which has spent the past 12 months refocusing on life as an indie. "Most of last year was spent getting our records back from Sony and setting them up ready to go this year," says Dickinson.

Along with Helicopter Girl, whose first album for the label enjoyed a Mercury Music Prize nomination, Instant Karma is also preparing to relaunch 1 Monster's album *Neveroverdosed*, and launch solo artist Amy Belle, who was once a member of the label's girl trio The Alice Band.



Instant Karma's famously lavish offices in London's Mayfair have also been in the move to becoming independent. The company has also been scaled back to a core team of Dickinson and label manager Phil Knowe-Roberts, with independent teens hired for each project dependent of genre and promotion needs. "It means we are very flexible and can build the right teams around each of the projects," says Knowe-Roberts. The campaign for Helicopter Girl will feature the singer's debut single, the album's title track *Angel City*. A distinctive video reflecting the style of famous Blue Note album covers has been serviced to media, and has already attracted playbacks on MTV and VH1. In addition the single has been playlisted on Radio Two.

CAMPAIGN SUMMARY
RADIO: Mick Garbutt, Lucid TV: Sam Wright, See Saw PR
PUBLISHER: Dharma Music
PRESS: Louise Molloy-Harris, Quire Great Publicity

Tipsters

A selection of UK tastemakers select their favourite upcoming releases

Anthony Thornton, Nme.com and reviews editor, NME

22-205 SHOOT YOUR GUN (REVENUE)

"After all the fuss at the start of 2003 and a low key mini live LP, some people were beginning to doubt whether the 22-205 could deliver. This first single off their debut album proper is a rousing stab of brutal anarchy that will confound critics and fill fans' expectations. Drawing on an indie guitar lineage that stretches from *Doves* Pounding back through The Smiths to Joy Division, it showcases Martin Trimble's stunning emotional delivery as both a singer and guitarist."

Simon Broughton, editor, Songlines

YOUSOU N'DOUR EGYPT (EASTWEST/ NONESUCH)

"This is so radically different

RADIO PLAYLISTS

RADIO 1

A LIST

Ash *Optima*; Avril Lavigne *Don't Tell Me*; Beastie Boys *Oh Yeah*; G.O. *Castles*; Red *Holy Hell*; Christina Milian *Di I*; Low *Fearless*; Missy Destruction; Jet *Are You Gonna Be My Girl*; Jess Stone *See Your Light*; Kanye West *Feed*; Siobhan Johnson *All Falls Down*; Keane *Everybody's Changing*; Ke\$ha *Tick Me*; Kristian Landon *Story Of My Life*; Lendrin *Waka Waka*; Marjo *Wishes*; Flat *Enjoy It*; Diddy *I Didd*; Yung Wunna *Know*; Natasha *Bedroom*; Single: MDD *Major*; Outkast *Rock Soldiers*; Sade *Lovers*; The 112 *Let's Chat*; Chantelle *Kissin' On My Knees*

B LIST

Beverly Knight *Come As You Are*; B1NK 132 *Dave*; Brandy *Talk*; Kanye West *Talk About A Day*; Britney Spears *Everytime*; Carolee Gray *It's Your Thing*; Kelly *I Wish On A Clear Day*; D-12 *Black*; Deepset *Blue Is It A Sin*; Emma *Fun 11*; Frankie *Fun 1*; Freestylers *Push Us Up*; Sean *Feel*; Rich *Project Eyes*; The Jargon *Vies*; Flat *Andras*; Britton *Take My Kind*; Muse *Sing For Absolution*; Rusted *Broken*; Supersax *Kiss Of Life*; The Killers *In A Silent Way*; The Rasmus *In The Shadows*; Under *Zero*

C LIST

Angel City *Let*; Lara McLellan *Touch Me*; "Black Eye Peas *Let's Get It Started*; Hope *Of The States*; The Red *The White The Black*; The O'Jays *Love Train*; Starline *See It In A Day*; Erykah *Jadida*

TOP 10 RADIO GROWERS

NO	ARTIST/TITLE	WEEKS	PEAK	LAST WEEK
1	BRITNEY SPEARS EVERYTIME	1057	506	
2	KELLY TROCKE	1175	363	
3	WILL YOUNG FRODO'S CHILD	139	282	
4	MARCO MONTANANENYA & P DIDDY I DON'T WANNA	1242	269	
5	DEEPSET BLUE IS IT A SIN	837	232	
6	KYLIE MINOUGE CHOCOLATE	288	229	
7	THE 112 FEEL GHOSTFACE KILLAH ON MY KNEES	1807	225	
8	KRISTIAN SISTERS LAURA	407	208	
9	SCISSOR LEONTOU STORY OF MY LIFE	1066	197	
10	KEANE EVERYBODY'S CHANGING	1837	196	

*Based on chart

anything that N'Dour has done before, both in subject matter and musically. Although it was recorded five years ago, it seems its release now gives it added significance. The fact that it's more reflective is very interesting and gives us some insight into his state of mind at this time in his life. It's worth noting, as well, his influence on other West African artists like Thiéba Seck, from Senegal, who has also featured Egyptian strings on their more recent albums. This opens a window on the Sufi aspect of Senegalese culture and religion, a very tolerant religion that refutes violence and fundamentalism."

Paul Mendez & AJ, dance specialists, Beat 106

MARTIN SOLVEIG GOOD MAN (DEFECTED)

"This is the follow up to the massive Rockin Muse single that has been huge in clubland over the past six months. Martin Solveig has his own unique style of house music with a twist that gives the music lover exactly what he/she wants in a club tune and radio track. The vocal in the track is a sublime melody that just makes you want to get out of your seat and start strutting your funky strut. Good Man is huge on

our show and we think it will be a massive track on both a club and commercial front."

Tom Briggs, Record Corner, Godalming

CHOIR OF ST. JOHN'S COLLEGE, CAMBRIDGE ELGAR'S SACRED CHORAL MUSIC (NAXOS)

"All previous releases in this series have had great reviews and this will be no exception. This is core British church music by a well-loved British composer. As it will retail for £5, it will be an excellent product for the mid-range market. It could have more potential than other releases, such as those by the likes of Britten and Walton."

Hendrix, DJ & D&B Buyer, Whitelabel Records

HIGH CONTRAST TWILIGHTS LAST GLEAMING (HOSPITAL RECORDS)

"High Contrast steps up once again with a track that's guaranteed to have dancefloors moving. On the A-side guitars, trumpets and pianos flow around a beautiful vocal sample, there are upbeat rolling drums. When this tune drops in the club, just count the smiles on the dancefloor."

To Low *Magic*; Landon *Peter*; Andre *Imana*; Sade *Sisters*; Jane *Good Love*; Beverly Knight *Come As You Are*; The 411 *On My Knees*; The Streets *A Grand Deal*; Come For Free *Callous*; "The Ladies *Remember Me*"

CAPITAL

Arcahica *Let's Outside*; Arcah *Avril Lavigne*; Diddy *I Didd*; Basement *Jazz Good Love*; Beverly Knight *Come As You Are*; Boyzone *Nightly*; Flat *Black Eye Peas*; Let's Get It Started; Brandy *Talk About A Day*; Britney Spears *Everytime*; Siobhan Johnson *All Falls Down*; Kelly Rowland *Christian*; Milian *Di I*; Low *Eamon*; Frankie *Fun 1*; Diddy *Work You Back*; Evanescence *Bring Me Out*; Rihanna *Music*; Freestyle *Fun*; George *Michael*; Flo *Go To The City*; Jamella *Touch Me*; Jessica *Simon*; Will *Young*; Kanye West *All Falls Down*; Keane *Everybody's Changing*; Kelly *I Wish On My Knees*; Kristian Landon *Story Of My Life*; Marjo *Wishes*; MDD *Major*; Outkast *Rock Soldiers*; Sade *Lovers*; The 112 *Let's Chat*; Chantelle *Kissin' On My Knees*; Diddy *I Didd*; Kanye West *Talk About A Day*; Britney Spears *Everytime*; Kelly Rowland *Christian*; Milian *Di I*; Low *Eamon*; Frankie *Fun 1*; Diddy *Work You Back*; Evanescence *Bring Me Out*; Rihanna *Music*; Freestyle *Fun*; 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It's all change at the top, as Keane, The Corrs and Christina Milian nestle into the Top Three positions, while Scissor Sisters and The Divine Comedy rocket up the list.

The UK Radio Air

RADIO ONE

Pos	Last	Artist	Title	Label	Pos	Last	Pos	Label
1	1	KEANE	TRICK ME (VERSION)	ISLAND	32	32	5085	
2	2	CASSIDY FEAT. R. KELLY	HOTEL J	ATLANTIC	35	30	18577	
3	25	MARIO WINANS/ENYA & P DIDDY	I DON'T WANNA KNOW	ISLAND	15	29	19146	
4	12	SCISSOR SISTERS	LAURA	PELVOR	28	28	17987	
5	3	JET	ARE YOU GONNA BE MY GIRL	ELECTRA	20	28	18818	
6	6	THE 411 FEAT. GHOSTFACE KILLAH	ON MY KNEES	SONY	23	28	18879	
7	3	KEANE	EVERYBODY'S CHANGING	ISLAND	29	26	17866	
8	7	BEASTIE BOYS	OH CHECK IT OUT	EMAP	27	26	17533	
9	11	KANYE WEST/SYLEENA JOHNSON	ALL FALLS DOWN	ROCAWELL/ARISTA	27	25	13034	
9	13	FATHEADS	HELLS BSTRUCTION	GEEKMANIA	05	25	12866	
11	16	CHRISTINA MILIAN	DIP IT LOW	DEF JAM/INFERNO	17	23	13029	
12	25	JOSS STONE	SUPER DUPER LOVE	BELENUTS/VERGEM	18	23	12947	
13	20	EAMON F**K IT (I DON'T WANT YOU BACK)	JIVE	21	21	12918		
14	16	AVRIL LAVIGNE	DON'T TELL ME	ARISTA	17	20	11892	
14	16	KRISTIAN LEONTIOW	STORY OF MY LIFE	PELVOR	17	20	14625	
14	6	JAY-Z	99 PROBLEMS	ROCAWELL/ARISTA	28	20	12591	
13	13	THE STREETS	FIT BUT YOU KNOW IT	COUCH PRINCE	28	20	12722	
13	3	NATASHA BEDINGFIELD	SINGLE PHOTOGRAPHING	EMAP	29	19	13803	
13	9	THE RASMUS	IN THE SHADOWS	UNIVERSAL	19	19	11718	
13	13	D12	MY BAND	INTERSCOPE/PELVOR	18	19	13172	
13	25	JURGEN VRIES FEAT. ANDREA BRITTON	TAKE MY HAND	SONY	19	19	12911	
13	20	SUPERDASH	KISS OF LIFE	PARADISE	16	19	1057	
3	ASH	ORPHEUS	INFECTIOUS	23	16	9036		
13	1	RAZORLIGHT	GOLDEN TOUCH	VERGEM	7	14	2691	
24	29	MUSE	SING FOR ABSOLUTION	STATE MESA/EAST WEST	14	14	147	
24	20	DEEpest BLUE	IS IT A SIN	OPEN MARKET OF SOUND	16	14	6233	
27	20	FRAZ FERDINAND	MATINEE	EMAP	15	13	6437	
27	16	LOST PROPHETS	WAKE UP (MAKE A MOVE)	VOSS/BE NOISE	13	13	1638	
27	6	FREESTYLERS	PUSH UP AGAINST THE GRAZE	13	13	7656		
30	20	OUTKAST	ROSSES	ARISTA	5	12	8172	
30	1	N.E.R.D.	JAYVEE	VERGEM	7	12	5548	

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SNAP SHOT

THE OTHERS



Hotly-tipped new band The Others have been creating a stir with a host of novel schemes to promote their

single This Is For The Poor. As a trade to their recent End Of The Line tour, which featured gigs at

venues near locations at the end of London Underground tube lines, the band went a step

further last week and hosted a gig on a train itself. Around 100 of the group's fans enjoyed the show.

CAST LIST: Manager: Mutt Walls, CEO: Management, Radio: Woflife, Hurry Media: Agent: Ben Worchester, Primary: PR: Johnny Hopkins, Triad.

Radio One
Radio Two
Radio 4
Radio 5
Radio 6
Radio 7
Radio 8
Radio 9
Radio 10
Radio 11
Radio 12
Radio 13
Radio 14
Radio 15
Radio 16
Radio 17
Radio 18
Radio 19
Radio 20
Radio 21
Radio 22
Radio 23
Radio 24
Radio 25

Pos	Last	Artist	Title	Label	Pos	Last	Pos	Label
1	1	KEANE	EVERYBODY'S CHANGING	ISLAND	1837	12	56.52	8
2	5	THE CORRS	SUMMER SUNSHINE	ATLANTIC	1865	6	55.59	12
3	8	CHRISTINA MILIAN	DIP IT LOW	DEF JAM/INFERNO	1951	11	54.33	13
4	2	MAROON 5	THIS LOVE	OCTAVE/EMG	2428	3	52.96	-8
5	4	JOSS STONE	SUPER DUPER LOVE	BELENUTS/VERGEM	1788	1	48.25	-7
6	1	NATASHA BEDINGFIELD	SINGLE PHOTOGRAPHING	EMAP	2074	3	48.07	-22
7	7	THE 411 FEAT. GHOSTFACE KILLAH	ON MY KNEES	SONY	1807	14	46.92	-3
8	9	ANASTACIA	LEFT OUTSIDE ALONE	EPIC	2326	1	45.32	-4
9	20	MARIO WINANS/ENYA & P DIDDY	I DON'T WANNA KNOW	ISLAND	1240	28	44.42	42
10	10	KRISTIAN LEONTIOW	STORY OF MY LIFE	PELVOR	1066	23	44.02	-2
11	6	THE RASMUS	IN THE SHADOWS	UNIVERSAL	1817	-11	43.99	-12
12	15	KEELS	TRICK ME	VERGEM	1175	43	40.82	15
13	13	AVRIL LAVIGNE	DON'T TELL ME	ARISTA	1351	-5	36.34	2
14	13	EAMON F**K IT (I DON'T WANT YOU BACK)	JIVE	1433	-13	36.32	-8	
15	36	SCISSOR SISTERS	LAURA	PELVOR	407	105	34.07	93
16	18	CASSIDY FEAT. R. KELLY	HOTEL	7	782	24	33.25	1
17	17	NO DOUBT	IT'S MY LIFE	INTERSCOPE/PELVOR	1247	6	30.7	-1
18	14	BRITNEY SPEARS	IT'S MY LIFE	ARISTA	1202	8	30.38	-16
19	12	BRITNEY SPEARS	TOXIC	JIVE	1259	-14	28.92	-27
20	16	D-12	MY BAND	INTERSCOPE/PELVOR	1083	-19	26.52	-19
21	27	JET	ARE YOU GONNA BE MY GIRL?	ELECTRA	413	3	25.87	-7
22	24	JAMELIA	THANK YOU	INFERNO	962	-7	23.77	-7
23	23	WILL YOUNG	YOUR GAME	BMG	1040	-19	23.01	-14
24	21	BEYONCE NAUGHTY GIRL	COLUMBIA	1320	-14	22.46	-30	
25	33	KANYE WEST/SYLEENA JOHNSON	ALL FALLS DOWN	ROCAWELL/ARISTA	525	26	21.21	30

RADIO TWO

Pos	Last	Artist	Title	Label
1	4	THE CORRS	SUMMER SUNSHINE	ATLANTIC
2	16	THE DIVINE COMEDY	ABSENT FRIENDS	PARADISE
2	SARAH	MACLACHLAN	WORLD ON FIRE	ARISTA
4	8	HELICOPTER GIRL	ANGEL CITY	INDEPENDENT
5	6	JOSH RITTER	HELLO STARRING (SHOW IS GONE)	DEPTEA
6	2	KRISTIAN LEONTIOW	STORY OF MY LIFE	PELVOR
7	4	STING	STOLEN CAR (TAKE ME DANCING)	ADM/VERGEM
8	6	BEVERLY KNIGHT	COME AS YOU ARE	PARADISE
9	5	SCISSOR SISTERS	LAURA	PELVOR
10	15	SUPERDASH	KISS OF LIFE	PARADISE

EMAP BIG CITY

Pos	Last	Artist	Title	Label
1	1	MAROON 5	THIS LOVE	OCTAVE/EMG
2	2	THE RASMUS	IN THE SHADOWS	UNIVERSAL
3	3	ANASTACIA	LEFT OUTSIDE ALONE	EPIC
4	5	JOSS STONE	SUPER DUPER LOVE - P/L	BELENUTS/VERGEM
5	4	NO DOUBT	IT'S MY LIFE	INTERSCOPE/PELVOR
6	6	THE CORRS	SUMMER SUNSHINE	ATLANTIC
7	8	AVRIL LAVIGNE	DON'T TELL ME	ARISTA
8	7	EAMON F**K IT (I DON'T WANT YOU BACK)	JIVE	21
9	13	KEANE	EVERYBODY'S CHANGING	ISLAND
10	12	USHER FEAT. LUDJON & LUDACRIS	YEAH	ARISTA

NUMBER ONES

MINSTER FM
Ave Stone Super
Duper Lovers
LINGS FM
Amazacks Left
Outback Alive

SIGNAL ONE

The 411 On My Knees
VIBE 103
Christina Milian
Dip It Low
CLYDE 1 FM
Corrs Summer Sunshine

HIGHEST NEW ENTRIES
MINSTER FM
Mario Winans I Don't Wanna Know
LINGS FM
Britney Spears

Stonyline
SIGNAL ONE
Mario Winans I Don't Wanna Know
VIBE 103
Snow Patrol
Clyde 1 FM
K Leontious Story Of

BEAT 106

Pos	Last	Artist	Title	Label
1	5	BEYONCE NAUGHTY GIRL	COLUMBIA	
2	3	KEANE	EVERYBODY'S CHANGING	ISLAND
3	7	MAROON 5	THIS LOVE	OCTAVE/EMG
3	1	USHER FEAT. LUDJON & LUDACRIS	YEAH	ARISTA
5	1	THE RASMUS	IN THE SHADOWS	UNIVERSAL
6	3	CHRISTINA MILIAN	DIP IT LOW	DEF JAM/INFERNO
7	1	D-12	MY BAND	INTERSCOPE/PELVOR
7	1	KEELS	TRICK ME	VERGEM
9	20	SNOW PATROL	CHOCOLATE	FITTING/SONY
9	11	THE 411 FEAT. GHOSTFACE KILLAH	ON MY KNEES	SONY

XFM

Pos	Last	Artist	Title	Label
1	7	MUSE	SING FOR ABSOLUTION	STATE MESA/EAST WEST
2	11	JET	ARE YOU GONNA BE MY GIRL	ELECTRA
3	2	THE STROKES	REPTILA	ISLAND
4	3	ASH	ORPHEUS	INFERNO
5	5	SCISSOR SISTERS	LAURA	PELVOR
5	7	SUPERDASH	KISS OF LIFE	PARADISE
7	1	MORRISSEY	IRISH BLOOD, ENGLISH HEART	ATLANTIC/CAPITAN
8	15	FRAZ FERDINAND	MATINEE	SONY
9	9	N.E.R.D.	JAYVEE	VERGEM
9	10	THE ZUTONS	REMEMBER ME	BELOTTA/AC

Play Chart

music control

INDEPENDENT LOCAL RADIO

WEEK	LAST WEEK	ARTIST	TITLE	GENRE	WEEKS ON CHART	PEAK POSITION
1	1	MARON'S	THIS LOVE	REGGAE	10	1
2	2	ANASTACIA	LEFT OUTSIDE ALONE	POP	17	1
3	3	NATASHA BETHUNE	SINGLE UNDERGROUND	POP	11	1
4	5	CHRISTINA MILLAN	LOVE IT UP	POP	19	1
5	4	THE CORERS	SUMMER SUNSHINE	REGGAE	17	1
6	6	KEANE	EVERYBODY'S CHANGING	POP	10	1
7	10	THE 11 FEAT. GHASTACE	KILLAR ON MY KNEES	POP	2	1
8	7	JOSS STONE	SUPER DUPER LOVE	REGGAE	19	1
9	8	THE BASMUS	IN THE SHADOWS	REGGAE	11	1
10	8	EARON	F**K IT I DON'T WANT YOU BACK	POP	10	1
11	14	AVAIL	LAUNDRY DON'T TELL ME	REGGAE	1	1
12	12	BEYONCE	NAUGHTY GIRL	POP	1	1
13	13	BRITNEY SPEARS	TOXIC	POP	1	1
14	15	NO DOUBT	ITS MY LIFE	REGGAE	1	1
15	22	MARCO WINANS/ENYA & DIDO	I DON'T WANNA KNOW	ISLAND	1	1
16	18	USHER FEAT. LILION & LUDAKIS	YEAH	REGGAE	1	1
17	17	ROMAN KEATING & LEANN RIMES	LAST THING ON MY MIND	POP	1	1
18	16	KELIS	TOXIC	POP	1	1
19	16	D-12	MAY DAY	REGGAE	1	1
20	24	USHER	BURN	REGGAE	1	1
21	13	BRITNEY SPEARS	EVERYTIME	POP	1	1
22	17	WILL YOUNG	YOUR GAME	POP	1	1
23	26	KRISTIAN LEONTOUDIS	STORY OF MY LIFE	POP	1	1
24	19	JAMELIA	THANK YOU	REGGAE	1	1
25	29	JESSICA SIMPSON	WITH YOU	POP	1	1
26	26	DEEPT	IS IT A SIN	REGGAE	1	1
27	27	THE CALLING	OUR LIVES	POP	1	1
28	30	FRANKIE FURB	FURB U RIGHT BACK	ALL AROUND THE WORLD	1	1
29	27	OUTKAST	HEY YEAH	REGGAE	1	1
30	11	MURIEL PURKAYO	TRY	REGGAE	1	1

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TOP 20 PRE-RELEASE

WEEK	LAST WEEK	ARTIST	TITLE	GENRE	WEEKS ON CHART	PEAK POSITION
1	1	MARCO WINANS FEAT. ENYA & DIDO	I DON'T WANNA KNOW	ISLAND	1	1
2	2	SCISSOR SISTERS	LAURA	POP	1	1
3	3	KIANE WEST/SYLEENA JOHNSON	ALL FALLS DOWN	REGGAE	1	1
4	4	THE DIVINE COMEDY	ABSSENT FRIENDS	REGGAE	1	1
5	5	USHER	BURN	REGGAE	1	1
6	6	BRITNEY SPEARS	EVERYTIME	POP	1	1
7	7	BEYONCE	KNIGHT COME AS YOU ARE	POP	1	1
8	8	BEASTIE BOYS	CH CHECK IT OUT	POP	1	1
9	9	OUTKAST	ROSES	REGGAE	1	1
10	10	HELICOPTER GIRL	ANGEL CITY	REGGAE	1	1
11	11	SARAH MCLACHLAN	WORLD ON FIRE	REGGAE	1	1
12	12	FAITHLESS	MASS DESTRUCTION	REGGAE	1	1
13	13	JURGEN VRIES FEAT. ANDREA BRITTON	TAKE MY HAND	REGGAE	1	1
14	14	JOSS RITTER	HELLO STARLING (SNOW IS GONE)	REGGAE	1	1
15	15	JESSICA SIMPSON	WITH YOU	POP	1	1
16	16	BRANDY FEAT. KANYE WEST	ALONE	REGGAE	1	1
17	17	DAMIAN RICE	CANNONBALL	REGGAE	1	1
18	18	RAZORLIGHT	GOLDEN TOUCH	POP	1	1
19	19	CANDICE AKY	IF I WERE YOU	REGGAE	1	1
20	20	SPEEDWAY	IN & OUT	POP	1	1

© Music Control UK. This chart is a total of all pre-release independent local radio stations from 00:00 on Sat 29 May 2004 to 23:59 on Sat 29 May 2004.

WEEK	LAST WEEK	ARTIST	TITLE	GENRE	WEEKS ON CHART	PEAK POSITION
26	16	30	ROMAN KEATING & LEANN RIMES	LAST THING ON MY MIND	POP	1
27	17	1	THE DIVINE COMEDY	ABSSENT FRIENDS	REGGAE	1
28	4	0	USHER	BURN	REGGAE	1
29	16	4	FRANKIE FURB (F U RIGHT BACK)		ALL AROUND THE WORLD	1
30	25	11	OUTKAST	HEY YEAH!	REGGAE	1
31	10	14	SUGABABES	IN THE MIDDLE	ISLAND	1
32	19	4	23	SUPERGRASS	KISS OF LIFE	POP
33	29	3	24	DEEPT	IS IT A SIN	POP
34	10	1	0	BRITNEY SPEARS	EVERYTIME	POP
35	18	7	28	THE STREETS	FIT BUT YOU KNOW IT	POP
36	20	1	0	BEYONCE	KNIGHT COME AS YOU ARE	POP
37	14	2	0	BEASTIE BOYS	CH-CHECK IT OUT	POP
38	16	3	0	OUTKAST	ROSES	REGGAE
39	15	1	0	HELICOPTER GIRL	ANGEL CITY	REGGAE
40	4	18	0	GEORGE MICHAEL	AMAZING	POP
41	0	3	0	SARAH MCLACHLAN	WORLD ON FIRE	REGGAE
42	10	36	0	JAMELIA	SUPERSTAR	REGGAE
43	11	1	0	DIDO	DON'T LEAVE HOME	REGGAE
44	12	0	0	FAITHLESS	MASS DESTRUCTION	REGGAE
45	18	2	40	CHINGY	ONE CALL AWAY	POP
46	15	1	0	JURGEN VRIES FEAT. ANDREA BRITTON	TAKE MY HAND	REGGAE
47	16	5	0	STING	STOLEN CAR (TAKE ME DANCING)	POP
48	17	5	72	JAY-Z	99 PROBLEMS	REGGAE
49	16	2	0	JOSS RITTER	HELLO STARLING (SNOW IS GONE)	REGGAE
50	15	1	0	JESSICA SIMPSON	WITH YOU	POP

© Music Control UK. This chart is a total of all independent local radio stations from 00:00 on Sat 29 May 2004 to 23:59 on Sat 29 May 2004. Statistics correct to 23:59 on Sat 29 May 2004.



1. Keane
Five songs had more plays, but none had a bigger audience last week than Everybody's Changing by Keane, which jumped two places to number one, having improved on a place at a time for the previous four weeks with a 7-6-5-4-3-1 trajectory.



6. Natasha Bellingfield
The airplay chart is generally slow moving, so records spending more than one week on top and slowly a step - but



15. Scissor Sisters
It reached 457 on the airplay chart last September, when it was first released as a single, but in the wake of their success with Comfortably Numb and Take



27. Divine Comedy
The Divine Comedy's new single 'AbsSENT Friends' debuts at 27. It received 59 plays, 18 of them coming from Radio Two, which provides more than 97% of its audience. Previous single 'Come Home' by Bird reached 23 on the airplay chart.



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(peacockdesign.com)
launched the tenth of may





Singles

The Bees
Harvest (Virgin VSCDX1869)

With a retro sound not far from the Small Faces, this second single from 'The Bees'

new album *Free The Bees* (released a fortnight later) has been C-listed by Radio One. Backed by a UK tour this month plus dates at Glastonbury, T in the Park and the V festivals, their profile will remain high all summer.

Brandy feat. Kanye West

Talk About Our Love (EastWest/Atlantic A1017782) In their new R&B record out there that doesn't have the ubiquitous Wot on It? this is the first single from Brandy's forthcoming Afrodisiac album, already B-listed at Radio One and A-listed at Capital. Boasting great production and a strong hook, it should chart effortlessly.

Cient

In It For The Money (Toast Hawaii CDH005)

Cient are a female duo comprising Dubstar's former singer and Alan McGee's wife. The sound on this single is lo-fi electro-pop and also features Pet Doherty as guest vocalist on the B-side. It is being released on Depeche Mode member Andy Fletcher's label.

The Divine Comedy

Absent Friends (Parlophone CD864-041)

Neil Hannon's return to songwriting form is exemplified by the title track of his acclaimed new album, a witty-yet-touching widescreen tribute to a diverse range of now-departed talent including Jean Seberg, Steve McQueen, Oscar Wilde and Lita Strehlow. It is deservedly A-listed at Radio Two.

Agnetta Faltskog

When You Walk In The Room (WEA WA378CD2)

From her comeback album of reworked Sixties classics, Abba's former blonde bombshell gets to

grips with a 1964 smash for The Searchers and proves again her vocal powers are fully intact - but whether the bells-and-whistles production suits the song is questionable, however.

Javine

Best Of My Love (Innocent SINCDD3)

This latest single release comes ahead of Javine's debut album *Surrender* (due out at the end of June) and sees the Popstars survivor on fine vocal form. While it is not as immediately seductive as previous single *Surrender*, this upbeat and radio-friendly pop R&B number, very much in the J-Lo vein, has wide appeal.

Kid Symphony

Never Been A Rockstar (Island CID859) This rousing rock anthem with an infectious chorus is also the title music to MTV's *Breaking Point* series and could give 'Symphony their first real hit. It is a taster for their forthcoming Underqualified album.

Sarah McLachlan

World On Fire (Arista 82876628632)

Already championed by Radio Two and the Parkinson show, McLachlan looks like challenging for The Corrs' crown for solid folk-pop. This multi-million-selling artist has won respect for founding the Lillith Fair tours and her stance on many feminist issues. Musically this is outside of the stale pop formula, evoking Sinead O'Connor at her best, and should appeal to a very wide audience. The Junkie XL mix should help broaden its appeal.

MTV Breaking Point singles

Foolproof, *Paper House*, *The Holiday Plan*, *Stories/Sunshine Island*, *Portabella*, *Teenage In Punk*, *Tokyo Dragons*, *Coated Scuzzers* These four singles come from the bands featured in MTV's new talent series *Breaking Point*, developed in conjunction with Island Records. *Portabella's* spluttering pop-punk screech is perhaps the most original and talented of the four offerings, commercial of the four offerings, while *Foolproof* and *The Holiday Plan* fall into fairly safe territory. The alternative rock territory. The show's impact is not in the same

league as *Pop Idol*, so none of the acts are expected to make a huge chart impact, but it is certainly a novel way for new acts to gain their first taste of exposure.

The Needles

1,2,3...5! (Dangerous DREXDEPI07)

Hailing from Aberdeen, The Needles trade in punk rock with a clear pop sensibility. This indie release looks set to build nicely on the reaction to their last *Under The City EP*.

NERD

Maybe (Virgin VUSCD291)

With *She Wants To Move* having just left the Top 40 last week after 10 weeks, Farrell and Chad unleash the follow-up. A rousing ballad boosted by guitar from Lenny Kravitz, its commercial potential has been underlined by an A-listing at Radio One.

Psychonauts

World Keeps Turning (Gigolo GIGOL034)

A world away from the pastoral folk of the Psychonauts' previous singles *Hips For Scotland*, *World Keeps Turning's* murky disco leanings are testament to the diversity of last year's *Songs For Creatures* album. Remises from Emperor Machines and Highgate and Zander give the track a unique closer to the dancefloor, but it is the original version that comes up trumps.

Rooney

It's Shakin' (Geffen/Polydor 9862557)

This straightforward pop-rock tune with a Beach Boys twist is notable for a rare production by one of its prominent producers, but also for its prominent position of lead singer Robert Carmine's family tree - he is part of the Coppola clan. Certainly, all the stars seem to be in alignment.

Taz

Can't Contain Me (Def Jam UK Mercury 9866825)

Renowned as the co-producer of Dizzee Rascal's *Just a Rascal*, Taz steps forward to take his own bow with this defiantly UK tune. Featuring an unusual driving electronic beat, it should bring

Also Out

This Week

Singles

Age Of Jets: Go Go

Gadget Pop

(Bizarre) Ghost

Blk 182: Down

(MCA)

Jyllt: McNasty

(Sony)

Fish (PIAS)

Months feat. Audo

Elly's Break Down

The Doors

(50th Anniversary)

Albums

Plumpton Planet

Plumpton Planet

(Sony)

Various: Sasha -

Involver (Global)

Underground

Various:

Underwater III

(Underwater)

Records released 14.06.04

ALBUM OF THE WEEK

The Beastie Boys
To The Five Boroughs

Capital 4733310
The Beasties' sixth album proper is, in turns, a tribute to their beloved hometown, a stand against the US administration, and an entertaining window into MCA, Mike D and Ad Rock's goofy world. It is also their most straight-up hip-hop album since 1989's *Paul's Boutique*, with the old school of *Check It Out*, the Rapper's Delight-sampling *Triple Trouble* and the touching *An Open Letter To NYC* destined to become favourites with their huge global fanbase.

Kane
What If (BMG 8276502872)

Soft rock never disappeared from the US's musical landscape; however, other groups virtually disappeared from the UK scene. Then, *The Darkness* opened the valve and now, radio stations are playing *The Rasmus*, *Maroon 5* and *The Calling*. Kane fits neatly into that genre.

Juana Molina

Segundo (Domino WIGCD141)

This offers sublime, gentle acoustics from the Argentinean singer-songwriter. Segundo boasts a nice line in subtle electronics and a lush production feel that makes this a resonant affair. He is currently touring with David Byrne.

Yousoun N'Dour

Egypt (East West/Nonesuch 7897)

This album represents the power an artist can bring to his work when spirituality takes a front seat. This time, N'Dour has used musicians from Cairo as well as Dakar to frame his meditations on Sufism. This is not to say that this record resembles a religious service; it is a wonderful piece of music that soothes and uplifts in equal measure.

Donna Summer

The Journey - The Very Best Of (Mercury 9862858)

This fifth Summer hits collection features all the hits and preses all the right buttons, even if it doesn't include the 1977 hit *Down Deep Inside*. All the tracks are digitally remastered and Summer will be co-hosting the forthcoming ITV show *DiscoMania*.

Various

New York Soul (Unisex USYX004)

Unisex follows its recent Detroit soul set with this 16-track album showcasing the sound of the Big Apple. Funky cuts from the likes of Q-Tip, McKay, Pete Rock and Alison Crockett highlight the city's music.

This week's reviews: Don, 88 Brad Pitt; Backlist: John, 87; David Knight; Queen; Live-wired: James, 80; Nicola, 86; Nick; Tesco and Simon Ward.

Singles Chart

Week	Rank	Single	Artist	Label	Weeks on Chart
39	30	METHOD MAN FT BUSTA RHYMES WHAT'S HAPPENIN'	Capitol	1	1
40	29	CHINGY FEAT J WEAV ONE CALL AWAY	Capitol	1	1
41	31	BUSTED AIR HOSTESS	Capitol	1	1
42	20	THE VINES WINNING DAYS	Capitol	1	1
43	21	ABBA WATERLOO	Capitol	1	1
44	25	KURT NILSEN SHE'S SO HIGH	Capitol	1	1
45	37	TWISTA SLOW JAMZ	Capitol	1	1
46	36	BOOGIE PIMPS SUNNY	Capitol	1	1
47	38	MCFLY FIVE COLOURS IN HER HAIR	Capitol	1	1
48	22	THE OFFSPRING (CAN'T GET MY) HEAD AROUND YOU	Capitol	1	1
49	23	THE STANDS OUTSIDE YOUR DOOR	Capitol	1	1
50	40	GUNTHER & THE SUNSHINE GIRLS DING DONG SONG	Capitol	1	1
51	32	NICK DRAKE MAGIC	Capitol	1	1
52	33	ALL ABOUT EVE LET ME GO HOME	Capitol	1	1
53	35	JAMES FOX HOLD ON TO OUR LOVE	Capitol	1	1
54	34	DYNAMITE MC RIDE	Capitol	1	1
55	39	IKARA COLT WAKE IN THE CITY	Capitol	1	1
56	27	PJ HARVEY THE LETTER	Capitol	1	1
57	43	FRANZ FERDINAND MATINEE	Capitol	1	1
58	50	OUTKAST FEAT. SLEEPY BROWN THE WAY YOU MOVE	Capitol	1	1
59	50	BLUE BREATHE EASY	Capitol	1	1
60	45	GOLDFRAPP STRICT MACHINE	Capitol	1	1
61	41	THE BLUESKINS THE STUPID ONES	Capitol	1	1
62	44	ASH ORPHEUS	Capitol	1	1
63	53	BRITNEY SPEARS TOXIC	Capitol	1	1
64	51	NERO SHE WANTS TO MOVE	Capitol	1	1
65	46	ALANIS MORISSETTE EVERYTHING	Capitol	1	1
66	53	JOE FEAT. G-UNIT RIDE WIT LUMORE & MORE	Capitol	1	1
67	47	LOSTPROPHETS WAKE UP (MAKE A MOVE)	Capitol	1	1
68	54	SOUL REDEFINE	Capitol	1	1
69	54	BEYONCÉ NAUGHTY GIRL	Capitol	1	1
70	48	KASABIAN CLUB FOOT	Capitol	1	1
71	NEW	MARIO WINANS FEAT. ENYA & P DIDDY I DON'T WANNA KNOW	Capitol	1	1
72	NEW	MAMPI SWIFT HI-TEK/DRUNKEN STARS	Capitol	1	1
73	39	BRAND NEW THE QUIET THINGS THAT NO ONE EVER KNOWS	Capitol	1	1
74	58	JAMELIA THANK YOU	Capitol	1	1
75	57	THE CHARLATANS UP AT THE LAKE	Capitol	1	1

1 Sales increase +50%
2 Sales increase +25%
3 Sales increase +10%
4 Sales increase +5%
5 Sales increase +2%
6 Sales increase -5%
7 Sales decrease -5%
8 Sales decrease -10%
9 Sales decrease -15%
10 Sales decrease -20%
11 Sales decrease -25%
12 Sales decrease -30%
13 Sales decrease -35%
14 Sales decrease -40%
15 Sales decrease -45%
16 Sales decrease -50%
17 Sales decrease -55%
18 Sales decrease -60%
19 Sales decrease -65%
20 Sales decrease -70%
21 Sales decrease -75%
22 Sales decrease -80%
23 Sales decrease -85%
24 Sales decrease -90%
25 Sales decrease -95%
26 Sales decrease -100%
27 Sales decrease -105%
28 Sales decrease -110%
29 Sales decrease -115%
30 Sales decrease -120%
31 Sales decrease -125%
32 Sales decrease -130%
33 Sales decrease -135%
34 Sales decrease -140%
35 Sales decrease -145%
36 Sales decrease -150%
37 Sales decrease -155%
38 Sales decrease -160%
39 Sales decrease -165%
40 Sales decrease -170%
41 Sales decrease -175%
42 Sales decrease -180%
43 Sales decrease -185%
44 Sales decrease -190%
45 Sales decrease -195%
46 Sales decrease -200%
47 Sales decrease -205%
48 Sales decrease -210%
49 Sales decrease -215%
50 Sales decrease -220%
51 Sales decrease -225%
52 Sales decrease -230%
53 Sales decrease -235%
54 Sales decrease -240%
55 Sales decrease -245%
56 Sales decrease -250%
57 Sales decrease -255%
58 Sales decrease -260%
59 Sales decrease -265%
60 Sales decrease -270%
61 Sales decrease -275%
62 Sales decrease -280%
63 Sales decrease -285%
64 Sales decrease -290%
65 Sales decrease -295%
66 Sales decrease -300%
67 Sales decrease -305%
68 Sales decrease -310%
69 Sales decrease -315%
70 Sales decrease -320%
71 Sales decrease -325%
72 Sales decrease -330%
73 Sales decrease -335%
74 Sales decrease -340%
75 Sales decrease -345%
76 Sales decrease -350%
77 Sales decrease -355%
78 Sales decrease -360%
79 Sales decrease -365%
80 Sales decrease -370%
81 Sales decrease -375%
82 Sales decrease -380%
83 Sales decrease -385%
84 Sales decrease -390%
85 Sales decrease -395%
86 Sales decrease -400%
87 Sales decrease -405%
88 Sales decrease -410%
89 Sales decrease -415%
90 Sales decrease -420%
91 Sales decrease -425%
92 Sales decrease -430%
93 Sales decrease -435%
94 Sales decrease -440%
95 Sales decrease -445%
96 Sales decrease -450%
97 Sales decrease -455%
98 Sales decrease -460%
99 Sales decrease -465%
100 Sales decrease -470%

As used by Top Of The Pops and Radio One
 Chart compiled from digital sales and airplay data. Includes sales of over 100,000 copies. The Official Charts Company 2004. Produced with the assistance of the BBC.



9. Kristian Leoniou
 Good press and masses of airplay helps Leoniou's single Story Of My Life hold at 10 on airplay this week, while making its sales chart debut at nine. The single, Leoniou's first, is taken from his similarly acclaimed debut album Some Dry Score, which is out this week.



14. Sarah Connor
 Connor returns to the UK chart at 14 with her debut single, featuring at 14 with Basement, the introductory single from her self-titled UK debut album, which is released in June.



19. Sam & Mark
 Pop Idol runners-up Sam & Mark recorded number one with their debut single, a cover of The Beatles' With a Little Help From My Friends, in February. Airplay support for that single was minimal and new single The Sun Has Come Your Way has been backing an even tougher time getting played. Even so, it's hard to be disappointed by first-week sales of over 70,000, which is better than for a number 19 debut this week.

The Official Charts Company 2004

INDEPENDENT SINGLES

Rank	Single	Artist	Label
1	THE KILLERS MR BRIGHTSIDE	Capitol	1
2	INME FASTER THE CHASE	Capitol	1
3	MORRISSEY IRISH BLOOD ENGLISH HEART	Capitol	1
4	THE STANDS OUTSIDE YOUR DOOR	Capitol	1
5	IKARA COLT WAKE IN THE CITY	Capitol	1
6	FRANZ FERDINAND MATINEE	Capitol	1
7	ALL ABOUT EVE LET ME GO HOME	Capitol	1
8	THE BLUESKINS THE STUPID ONES	Capitol	1
9	TWISTA SLOW JAMZ	Capitol	1
10	MAMPI SWIFT HI-TEK/DRUNKEN STARS	Capitol	1
11	SANDY B MAKE THE WORLD GO ROUND 2004	Capitol	1
12	MASS TESTIFY	Capitol	1
13	LOSTPROPHETS WAKE UP (MAKE A MOVE)	Capitol	1
14	LESA PUMP UP THE THIS F'RING F'K	Capitol	1
15	MAT KATIE & ELITE FORCE THE ANGER	Capitol	1
16	BOBBY BLANCO A MIHI MOTO 3 AM	Capitol	1
17	WOLFGANG FEAT. PEEKI DODDY FOR LOVERS	Capitol	1
18	TAL LYALL ON MY LIPS	Capitol	1
19	BLONDIE REDHEAD COLLUS	Capitol	1
20	CALIBRE DRAWINGLINE WORD	Capitol	1

DANCE SINGLES

Rank	Single	Artist	Label
1	PEACHES SHAKE YOUR DIX	Capitol	1
2	MEAT KATIE & ELITE FORCE THE ANSWER	Capitol	1
3	GLADIATOR FEAT. IZZY NOW WE ARE FREE	Capitol	1
4	MISS KITTIN PROFESSIONAL DISTORTION	Capitol	1
5	PAUL VAN DYK FEAT. SECOND SUN CRUSH	Capitol	1
6	Q-TIP BREATHE AND STOP	Capitol	1
7	TWISTA SLOW JAMZ	Capitol	1
8	SANDY B MAKE THE WORLD GO ROUND 2004	Capitol	1
9	MAT DAREY NOCTURNAL DELIGHT	Capitol	1
10	PEYTON A HIGHER PLANE	Capitol	1
11	JAY-Z BIG PIMPS	Capitol	1
12	CAMP ACTOR SEMI DETACHED SOUL	Capitol	1
13	BOOGIE PIMPS SUNNY	Capitol	1
14	JAY-Z FEAT. AMIL & JA RULE CANT I GET A	Capitol	1
15	MARTIN SOLVEIG ROCKING MUSIC	Capitol	1
16	KASKADE STEPPIN' OUT	Capitol	1
17	REDMAN FEAT. ADAM F SMASH SUMTHIN	Capitol	1
18	ORIONS VOICE COORAGERS	Capitol	1
19	CHICKEN LIPS HE'S NOT IN	Capitol	1
20	SPECIAL D COME WITH ME	Capitol	1

R&B SINGLES

Rank	Single	Artist	Label
1	REISS TRICK ME	Capitol	1
2	CASSIY FEAT. NELY HOTEL	Capitol	1
3	CHRISTINA MILLAN CUP IT LOW	Capitol	1
4	THE 411 FEAT. GHOSTFACE KILLAH ON MY KNEES	Capitol	1
5	D-12 MY PROBLEMS ARE OUT OF YOUR SHOULDER	Capitol	1
6	AT ALL CALLING ALL GIRLS	Capitol	1
7	THE STREETS TIT BUT YOU KNOW IT	Capitol	1
8	METHOD MAN FT BUSTA RHYMES WHAT'S HAPPENIN'	Capitol	1
9	CHINGY FEAT. J WEAV ONE CALL AWAY	Capitol	1
10	USSHER FEAT. LIL' JON & LUDACRIS YEAH	Capitol	1
11	JOSEF STONE SUPER OLIVER (ARE YOU DIGGIN ON ME)	Capitol	1
12	TWISTA SLOW JAMZ	Capitol	1
13	NERO SHE WANTS TO MOVE	Capitol	1
14	JOE FEAT. G-UNIT RIDE WIT LUMORE & MORE	Capitol	1
15	BEYONCÉ NAUGHTY GIRL	Capitol	1
16	OUTKAST FEAT. SLEEPY BROWN THE WAY YOU MOVE	Capitol	1
17	JOE BUDDEN PLUMP IT UP	Capitol	1
18	LUDACRIS STAND UP	Capitol	1
19	JAMELIA THANK YOU	Capitol	1

GET MUSIC WEEK ONLINE
 All the sales and airplay charts published in Music Week are also available online every Sunday evening at www.musicweek.com

Albums

0506/04
Top 75

There are four new entries in the Top 40, with Avril Lavigne being the highest newcomer at one, Slipknot entering at five and Nick Drake and Elaine Paige at 27 and 35.

The Official UK

TOP 20 MUSIC DVD

Pos	Artist	Label
1	TORI AMOS WELCOME TO SUNNY FLORIDA	Virgin (DVD)
2	CHER THE FAREWELL TOUR	BMG Video (DVD)
3	THE WHO THE KIDS ARE ALRIGHT	Sire (DVD)
4	GUNS N' ROSES WELCOME TO THE VIDEO	Interscope (DVD)
5	BRITNEY SPEARS IN THE ZONE	Jive (DVD)
6	THE PIXIES THE PIXIES	INO (DVD)
7	VARIOUS THE LAST WALTZ	INO (DVD)
8	CAT STEVENS MALIKAT - EARTH TOUR 25th	Capitol Video (DVD)
9	QUEEN LIVE AT WEMBLEY STADIUM	Parade (DVD)
10	THE EAGLES HELL FREEZES OVER	INO Video (DVD)
11	HANK MARVIN HANK PLAYS LIVE	Universal (DVD)
12	BEYONCÉ LIVE AT WEMBLEY	Capitol (DVD)
13	TRAVIS AT THE PALACE	Warner Music Video (DVD)
14	GUNS N' ROSES USE YOUR ILLUSION II	Warner (DVD)
15	GUNS N' ROSES USE YOUR ILLUSION VIDEO I	Capitol (DVD)
16	LIVE CAST RECORDING LES MISÉRABLES IN CONCERT	Nova Collection (DVD)
17	ABBA IN CONCERT	Polygram (DVD)
18	ROBBIE WILLIAMS WHAT WE DID LAST SUMMER	Capitol (DVD)
19	RUSH IN RIO	Capitol (DVD)
20	UD GO HOME - LIVE FROM SLANE CASTLE	Real Gone (DVD)

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TOP 10 JAZZ/BLUES ALBUMS

Pos	Artist	Label
1	NORAH JONES FEELS LIKE HOME	Blue Note (CD)
2	NORAH JONES COME AWAY WITH ME	Capitol (CD)
3	DIANA KRALL THE GIRL IN THE OTHER ROOM	Nones (CD)
4	JAMIE CULLUM TWENTYSOMETHING	INO (CD)
5	VARIOUS IN THE MOOD FOR THE BLUES	Universal (CD)
6	MICHAEL BUBLE COME FLY WITH ME	RCA (CD)
7	AMY WINEHOUSE FRANK	Mercury (CD)
8	MICHAEL BUBLE MICHAEL BUBLE	RCA (CD)
9	GEORGE BENSON THE VERY BEST OF - THE GREATEST HITS OF	Capitol (CD)
10	JAMIE CULLUM POINTLESS NOSTALGIC	Capitol (CD)

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THE YEAR SO FAR: TOP 20 ALBUMS

Pos	Artist	Label
1	KATIE MELUA CALL OFF THE SEARCH	Mercury (CD)
2	NORAH JONES FEELS LIKE HOME	Blue Note (CD)
3	GUNS N' ROSES GREATEST HITS	Capitol (CD)
4	GEORGE MICHAEL PATIENCE	Apple (CD)
5	WILL YOUNG FRIDAY'S CHILD	S (CD)
6	BLACK PYED PEAS ELEPHANT	ADP (CD)
7	ANASTACIA ANASTACIA	Capitol (CD)
8	DIDO LIFE FOR RENT	Chrysalis (CD)
9	JOSS STONE THE SOUL SESSIONS	Windsong (CD)
10	USHER CONFESSIONS	Arctic (CD)
11	LEANN RIMES THE BEST OF	Capitol (CD)
12	SNOW PATROL FINAL STRAW	Capitol (CD)
13	JAMIE CULLUM TWENTYSOMETHING	INO (CD)
14	NO DOUBT THE SINGLES 1992-2003	Interscope (CD)
15	OUTKAST SPEAKERBOXXX/THE LOVE BELOW	Arctic (CD)
16	SCISSOR SISTERS SCISSOR SISTERS	Mercury (CD)
17	KEANE HOPES AND FEARS	Mercury (CD)
18	FRANZ FERDINAND FRANTZ FERDINAND	Sanctuary (CD)
19	DARKESS PERMISSION TO LAND	Mercury (CD)
20	MAROON 5 SONGS ABOUT JANE	Jive (CD)

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GET MUSIC WEEK ONLINE TOO

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1. Avril Lavigne
Four months shy of her 20th birthday, Lavigne debuts atop the albums chart this week with *Under My Skin*. Home to her recent number five single 'Don't Tell Me', the album sold 87,496 copies last week and its success means she maintains her 100% album chart success record. Her introductory album *Let Go* started more quietly in 2002 and reached number one in its 18th week on the chart. It re-enters the chart at 72 this week - its first appearance for 36 weeks - and has sold 1.66m copies.



5. Slipknot
Resolving personal differences to create their third album of all-metal might, Slipknot debut at five this week with *Vol. 3 (The Subliminal Verses)*, which sold 41,041 copies last week.



22. Jay-Z
It's a good week for Aussie rockers Jay-Z, who register their biggest hit single with the ressedged *Are You Gonna Be My Girl*, which debuts at a new peak of 16. As a result, Jay-Z's first album to get four hits.

Pos	Artist	Label
1	AVRIL LAVIGNE UNDER MY SKIN	Arctic (87,496) (CD)
2	KEANE HOPES AND FEARS	Mercury (87,496) (CD)
3	MARIO WINANS HURT NO MORE	Blue Note (102,000) (CD)
4	THE STREETS A GRAND DON'T COME FOR FREE	London (256,142) (CD)
5	SLIPKNOT VOL. 3 (THE SUBLIMINAL VERSES)	Rock-A-Billy (41,041) (CD)
6	JOSS STONE THE SOUL SESSIONS	Windsong (41,041) (CD)
7	MORRISSEY YOU ARE THE QUARRY	Atlantic (42,000) (CD)
8	USHER CONFESSIONS	Mercury (42,000) (CD)
9	SCISSOR SISTERS SCISSOR SISTERS	Mercury (42,000) (CD)
10	ANASTACIA ANASTACIA	Capitol (42,000) (CD)
11	GUNS N' ROSES GREATEST HITS	Capitol (42,000) (CD)
12	MAROON 5 SONGS ABOUT JANE	Jive (43,000) (CD)
13	KANYE WEST THE COLLEGE DROPOUT	Roc-A-Fella/Jive (43,000) (CD)
14	ASH MELTDOWN	Interscope (43,000) (CD)
15	GABRIELLE PLAY TO WIN	Capitol (43,000) (CD)
16	FRANZ FERDINAND FRANTZ FERDINAND	Sanctuary (43,000) (CD)
17	SHADOWS LIFE STORY	Mercury (43,000) (CD)
18	KELIS TASTY	Virgin (43,000) (CD)
19	OUTKAST SPEAKERBOXXX/THE LOVE BELOW	Arctic (43,000) (CD)
20	ALANIS MORISSETTE SO-CALLED CHAOS	Mercury (43,000) (CD)
21	KATIE MELUA CALL OFF THE SEARCH	Mercury (43,000) (CD)
22	JAY-Z THE BLACK ALBUM	Mercury (43,000) (CD)
23	THE CHARLATANS UP AT THE LAKE	Interscope (43,000) (CD)
24	NORAH JONES FEELS LIKE HOME	Blue Note (43,000) (CD)
25	BRITNEY SPEARS IN THE ZONE	Jive (43,000) (CD)
26	SNOW PATROL FINAL STRAW	Capitol (43,000) (CD)
27	NICK DRAKE MADE TO LOVE MAGIC	Parlophone (43,000) (CD)
28	WHO THEN AND NOW	Capitol (43,000) (CD)
29	THE RASMDU DEAD LETTERS	Mercury (43,000) (CD)
30	D-12 D12 WORLD	Mercury (43,000) (CD)
31	WILL YOUNG FRIDAY'S CHILD	Interscope (43,000) (CD)
32	LEANN RIMES THE BEST OF	Capitol (43,000) (CD)
33	ADAM AND THE ANTS THE VERY BEST OF	Capitol (43,000) (CD)
34	JAY-Z THE BLACK ALBUM	Mercury (43,000) (CD)
35	ELAINE PAIGE CENTRAL STAGE	Mercury (43,000) (CD)
36	DIANA ROSS AND THE SUPREMES THE NO.1'S	Mercury (43,000) (CD)
37	ABBA GOLD - GREATEST HITS	Mercury (43,000) (CD)
38	DIDO LIFE FOR RENT	Chrysalis (43,000) (CD)

HELICOPTER GIRL VOODOO CHIC

"Mercury Prize-nominated Helicopter Girl returns with a second album, perfect for post-dinner party guests."

"Brims with confidence... Chic, certainly."

Q

THE TIMES

"One sexy collection of songs you'll be sold on after just one listen."

DIVA

"Helicopter Girl never fails to deliver. The voice is the thing."

TOULCH

"If you're tired of the usual R'n'B sound that permeates the airwaves and are desperate for something a little different, then sample the deluxe sound of Helicopter Girl."

PRIDE

"Spellbindingly purring vocals... Sultry, smother and incredibly sexy."

THE LIST

"Shuddering beats, swooping orchestral arrangements and blasts of rock guitar make for a dramatic soundtrack but it's Joyce's crickled, bluesy vocals that dominate the songs."

THE TIMES

"It's the RIGHT kind of 'I-La!'"

THE BIG ISSUE

"This truly is a breath of fresh air. Real class."

Qx

"Her soulful voice is so reminiscent of the Harrison sound from the early 20th century and yet she masters the style with such a contemporary edge. It's an absolute delight."

JEFFREY MEYERS, HOUSTON, TX

album 21st June

- Single, Radio 2 Record of the Week (w/c 17/5/04)
- Radio 2 A LIST (from 24/5/04)
- Over 70 regional playlists already
- Added MTV Hit "Sneak Peek"
- Added MTV TME / MTV Countdown
- Added VH1
- Press still to run includes Guardian, OK Magazine, DJ Magazine, Tene, Blues & Soul, The Voice, Times Eye and much more
- Video on rotation with Sashon TV reaching over 1 million students (29% all 18-24 year olds)

- Album serviced to Eashon for national In-store plays targeted at 25-50 year old laptop music buyers
- National broadcaster advertising in week of release
- HMV Playtex CD promotion
- Video heavily featured on Video-C, with content to be segmented to major sites eg. Apple Quicktime, Wotadoo
- Single "Angel City" released 14th June

instant karma

distributed by Island, a Virgin company

