

Inside: Do Me Bad Things love Gods Goldfrapp Rooney The Beta Band

MUSICWEEK



Morrissey aims for Sanctuary hit

Morrissey's first studio album for seven years and his first for Sanctuary Records Group will be supported by a promotional schedule unprecedented for the reclusive singer.

The campaign for the May 17 release of *You Are The Quarry* will include appearances on Jonathan Ross's prime-time BBC1 show on

May 14, and on *Later With Jools Holland* in the week of release. "It is groundbreaking for Morrissey," says Sanctuary Records product manager Jennifer Ivory. "I can't ever remember him doing anything on this scale in the past." The album release will also coincide with Morrissey's comeback gig at Manchester's MEN Arena on the singer's 45th birthday on May 22. The 15,000-capacity gig sold out in 90 minutes.

Sanctuary Records Group CEO Joe Kollak says *You Are The Quarry* is one of the most exciting releases that Sanctuary Records has released. "Morrissey has made a brilliant record which we believe is his best solo work to date, that will excite both his existing fans and a whole new generation of music lovers," he says.

Sanctuary is also reviving the Attack Records imprint to market the release. Morrissey says, "I told Sanctuary that I wanted to

relaunch the label and they agreed." He also plans to sign new talent to Attack.

Meanwhile, a new generation of rock acts including *Your Code Name Is: Milo*, *Hundred Reasons* and *Million Dead* have recorded versions of classic Smiths songs for a compilation album *How Soon Is Now? - The Smiths Songs by...* The album will be released on June 28 through Eat Sleep Records' rock imprint *Sorepoint Records*.
© see Eat Sleep profile, p4

Telstar seeks rescue plan

Bosses search for buyer for parts of company as it hits the rocks, blaming internet piracy and lack of radio support p3

Eating and sleeping music

Low-key indie label Eat Sleep reveals the approach that has helped it clock up 100,000 album sales in the past year p4

Targeting the mainstream

PRs are looking to the mainstream media to build support for the MOR acts dominating the chart p9

This week's Number 1 Albums: Anastacia Singles: McFly Airplay: Britney Spears



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Telecoms group goes up against the likes of OD2 by planning content distribution services

BT dials in to downloads

Downloads

by Gordon Masson and Ajax Scott
Telecoms giant BT Group is looking to launch its own download service by "the summer" as part of the roll-out of its BT Rich Media initiative.

The download initiative will focus on providing content owners and retailers with a complete back-end service rather than creating a consumer-facing retail offering. It is likely to be one of the first high-profile outputs of BT Rich Media, which was launched

last week as an end-to-end service for any content owners wishing to distribute their material via online or mobile platforms.

"We will definitely launch a music download service. We're still finalising what the strategy will be, including what the model will be and who our partners are," says BT Rich Media CEO Andy Brown. Suggesting that the music service will focus on video and other audio-visual content as well as simple audio files, he insists that the company plans to be a B2B partner to artists, labels and retailers rather than a content owner.

The plans will put the company in direct competition with the likes of OD2, which is currently the leading European online music distributor. OD2 - which recently announced it had sold 1m downloads in the first quarter of 2004 - declines to comment.

BT hopes that music will be one of the early areas of uptake for BT Rich Media, which will be pitched at everyone from private individuals to international TV broadcasters as a means of creating and publishing copy-protected content on the internet.

Although few details were

unveiled at the launch last week, BT has already been holding talks with rights owners in sectors including music, as well as online retailers such as Recordstore.

The basic premise of BT Rich Media is to enable users to monetise their content using DRM protection at the click of a mouse. Copyright owners can choose their own pricing mechanisms and criteria for releasing content, for example allowing consumers a certain number of free previews. BT can also store, manage and securely wrap any digital content and make it available to purchase

(or free) on broadband, dial-up internet or mobile.

Linked to another BT service - BT clickbuy - consumers can pay to receive content, such as music files or video, using debit or credit cards, or have the amount added to their BT bills.

With the service set to cost small businesses as little as £100, it could prove popular with indie labels or even unsigned bands to distribute and monetise content. It is understood that BT is also already pitching the service to the largest artists and content owners.

ajax@musicweek.com

● The online video marketplace needs the support of all record companies to create a viable business – Viewpoint, p14

17.04.04

Digest

Your guide to the latest news from the music industry

MUSICWEEK

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Bottom line

HMV to close stores in US

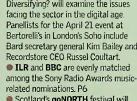
● HMV is understood to be closing three of the six stores in its underperforming US business. Stores in Atlanta, Boston and Marlborough in Massachusetts are to be axed, leaving HMV with a US store base of two outlets in Manhattan in New York and one in Strangerville in Ohio
● Leading independent music retailers **Fopp and Music Zone** both launched new stores a weekend ago. Music Zone opened its landmark 50th outlet with a 3000 sq m store in Stockport where the retailer's head office and distribution operation are based, while a £1m-backed, 800 sq m store in London became Fopp's 16th UK branch.



N.E.R.D.: part of merchandising deal

● **Sanctuary Group** is buying the New York-based merchandising and visual rights group World Online Merchandising, which handles Erol, John, Simon & Garfunkel, N.E.R.D., and Mis-Teeq. It is believed Sanctuary will pay up to \$3m for the group, which will be integrated into Sanctuary's existing visual rights licensing and merchandising group Bravo.
● **Glastonbury** organisers are to meet over this year's ticket-buying mayhem. p5
● **George Michael's Patience** album

was awarded an IPEL Platinum Europe award in March for its European sales. Seven other albums were honoured, headed by the Sony-issued Eminem album *Fallen*, which reached 3rd status, and Norah Jones' second EMI album *Feels Like Home*, which hit the 2m mark. There were 1m-selling awards for Universal albums *Three by Scgillabies*, 2 by Calogero and the Love Actually soundtrack, while BMG's Will Young and Alicia Keys reached the same level with *Fridays Child* and *The Diary of Alicia Keys* respectively.
● Q2 has signed deals with MTV, Capital Radio and the NME. p5
● Independent label **Defected Records** has launched a new label entitled *In The House Records*, which will aim to provide repertoire for Defected's *The House* compilation series.
● Industry networking group **MusicTank** is holding the next in its series of seminars on retailing. The event, *Music Retail: Dying or Diversifying?* will examine the issues facing the sector in the digital age. Panelists for the April 21 event at Bortolotti's in London's Soho include *Band* secretary general Kim Bailey and Recordstore CEO Russell Coutant.
● **ILR and BBC** are evenly matched among the Sony Radio Awards music-related nominations. p6
● Scotland's **noNORTH** festival will be staged in Aberdeen again this year, on June 9 and 10. Showcases for emerging acts will take place in six venues based in Belmont Street, in the heart of the city.



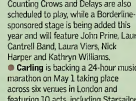
N.E.R.D.: part of merchandising deal

● **Orion**, Jimmy Cliff, Gillian Welch and The Divine Comedy are to perform at this year's **0211 Cambridge Folk Festival** at the end of July. The Radio Two-sponsored event will also include performances from the Levellers, Bert Jansch, Ralph McTell and The Broken Family Band.
● **Sonar**, the international music and multimedia festival to be held in Barcelona from June 17 to 19 will include performances from Massive Attack and So Solid Crew. There will also be showcases from British indie labels Domino and Accidental.



UK group and News Of The World favourite pop act, while Will Young collected the best album award for *Fridays Child* and the UK male vocal prize. Dido was favourite female vocalist and Black Eyed Peas favourite international group. Other winners were Mis-Teeq (R&B), Jamelia with *Superstar* (single), Lemar (best newcomer) and Blue (favourite concert).

backed trip to Uganda in a bid to promote urban British music there. The tour will include the DJ and producer Paul Fink working in Uganda capital Kampala with local artists to host a series of DJ and production masterclasses and producing a British urban music show for the local radio station.
● Screen idol Brad Pitt is to host a documentary on cult singer-songwriter **Nick Drake** for Radio Two. The Hollywood star will make his BBC debut narrating *Lost Boy* – in Search of Nick Drake, which will be broadcast at 9pm on Saturday May 22.
● **102.2 Jazz FM** is hosting its first London on call summer with Angie Stone, Amy Winehouse and Jamelia already confirmed among the acts. Soul & Jazz At The Palace takes place at Alexandra Palace on July 17 and 18.
● Mean Fiddler's *Fleadh* festival will return after a year's absence on June 26 with **Bob Dylan** headlining. The Counting Crows and Delays are also scheduled to play, while a Borderline-sponsored stage is being added this year and will feature John Prime, Laura Marling, David Laibson, Mick Harper and Kathryn Williams.
● **Carling** is backing a 24-hour music marathon on May 1 taking place across six venues in London and featuring 10 acts, including Starsailor, Feeder, the Van Vanes and Kasabian. It will begin at 1am that day with Frank Ferdinand and Fry's Furnaces at Islington's Carling Academy.
● Capital FM is mounting its most expensive marketing campaign for Jimmy Vaughan. p6
● Beth Orton, Jimmy Cliff, Gillian Welch and The Divine Comedy are to perform at this year's **0211 Cambridge Folk Festival** at the end of July. The Radio Two-sponsored event will also include performances from the Levellers, Bert Jansch, Ralph McTell and The Broken Family Band.
● **Sonar**, the international music and multimedia festival to be held in Barcelona from June 17 to 19 will include performances from Massive Attack and So Solid Crew. There will also be showcases from British indie labels Domino and Accidental.



Conroy: speech at Music Industry Day

● **Adventures** in Music managing director **Paul Conroy** and DJ Steve Lamacq are being lined up as key speakers at a Music Industry Day on April 23 at Dartington Hall in Devon. A mix of workshops, lectures and live performances will offer insights into issues facing the industry.

Radio Conference with an interview with The Who's singer **Roger Daltrey**. The Academy has also unveiled details of the subjects to be covered by the event's main speakers at the April 28 event at London's Shaw Theatre. Arts minister Estelle Morris will discuss the work of the Live Music Forum, BBC Radio & Music director Jimmy Abramson will examine public service radio's contribution to UK music and former Universal Music International chief operating officer John Kennedy will reveal what he really thinks about the modern music industry.



Conroy: speech at Music Industry Day

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People

Atkinson loses his fight for life

● The Zombies' one-time guitarist and industry executive **Paul Atkinson** died in California on April 1 after a long battle with liver and kidney disease. As an executive the 58-year-old signed acts including Abba, Judis Priest and Patty Smyth, while overseeing A&R at three of the major labels during his career.
● Independent music publisher **Kobalt Music Group** has appointed Michelle Mangfise, formerly director of copyright, film & TV in EMI's New York office, as executive director of global administration. Gemma Dempsey has been promoted to head of media synchronization. Kobalt has also hired Sam Winwood as A&R/creative manager.
● Paris-based mobile content provider **Musiwave** has appointed Daniel Cohen as director of content acquisition as it launches a subsidiary company in Asia. Cohen previously spent three years at BMG UK and Ireland business affairs manager, where he formerly held the same role at BMG Music Publishing and worked in legal and business affairs at Warner/Chappell.
● Ex-EMI's *CD/TV marketing chief* **David Pullan**, who currently works as head of marketing for 15, is joining Emap as worldwide director of men's lifestyle magazine **FHM**. Pullan took over from Marcus Rich, who was promoted last October to the role of head of Emap Performance.

To read all the news as it happens each day, log on to musicweek.com

Restructuring process begins as administrators court buyers for troubled business divisions

Telstar reshape results in job cuts

Companies

by Robert Ashton

Many of Telstar's management and staff are facing redundancy this week as restructuring specialists urgently search for a buyer for the parts of the company that have gone into administration.

With bosses blaming a multitude of external problems - from internet piracy to lack of support from radio stations - for the company's failure, administrator Menzies Corporate Restructuring is seeking out music and other media groups, including existing Telstar minority shareholder Warner Music to acquire the business. An advert is being placed in the *Financial Times* this week (Tuesday).

Joint administrator Paul Williams declines to reveal the price he is putting on the business, which includes Telstar Records (including the Telstar TV label), Telstar Independent Records (including dance imprint Malibu) and Telstar Music Holdings. Noting that he is still investigating the level of debts, he adds that his primary objective is to "achieve value for creditors" and preserve jobs.

However, Telstar co-chairman Neil Palmer admits that "most of

the staff closely associated with the companies affected" have been or will be made redundant in the near future. He adds, "Everybody's positions at the company, including those of the managements, are currently being considered and it is likely that there will be some changes although these have not been confirmed yet."

Wildstar Records, the joint venture with Capital Radio which includes Craig David among its roster, is unaffected by the moves, as is music publishing unit Strong Songs and media buying arm Media Mix Limited.

The next step for Williams and his colleagues at Menzies is to try and find a buyer and one hopefully who will take the company as a going concern. Sources suggest that Warner - which already has a 20% stake in the company - had a deal on the table last week and Palmer confirms it is one of the groups being courted as a potential white knight. It is understood that conversations have also been held with V2 in recent weeks.

He says, "We have spoken to various third parties, including Warner, and as those discussions are still ongoing we would prefer not to go into specifics and cannot comment further at this moment in



Craig David: label home secure as Wildstar import to remain untouched

time". Palmer also suggests that the future structure of the company will be a "dimmed down record and marketing company reflecting a workable business model for the music industry in 2004". No-one at Warner was available for comment.

Telstar's current distribution agreement with BMG terminates in June and Palmer suggests that the group will begin talks with various parties, including BMG, about putting in place a new deal.

Palmer attributes the current problems facing the group to "internet piracy, the continued squeezing of price and shrinking

margins added to spiralling record marketing costs, the failure of radio and TV to support new UK artists, the collapse of the singles market and the general depression in the marketplace".

Telstar switched its main focus from its traditional compilations base to artist projects in the second half of the Nineties and scored initial success with the likes of BBMak and Craig David. However, despite substantial investment in artists as diverse as first series Pop Idol finalist Rosie Ribbons, Dirty Harry, Claire Sweeney, Stargate and Maria Wilson, its only suc-

cesses in more recent times have been the Cheeky Girls and Miss Teeq.

It was also pinning its hopes on Victoria Beckham, although its only release with her was the double A-sided *This Groove/Let Your Head Go*, which debuted and peaked at three in January and has to date sold 67,000 copies over the counter in the UK.

The company's biggest-selling act Craig David - through its Wildstar joint venture with Capital - also saw a dip in sales from the high watermark of his smash debut album *Born To Do It*, which sold 7m worldwide, with the follow-up *Slicker Than Your Average* managing a more conservative 4m sales. One source observes, "Craig David didn't happen last year and the TV business is a lot tougher".

Colin Lester, co-owner of Wildstar Records and manager of Craig David says he has not talked to Telstar's administrators about the company's shares in Wildstar, but adds, "The people at Telstar have always been great to deal with. It's sad the company is in trouble. There are lots of good people there and I have no doubt they will re-emerge somewhere else within the industry soon."

robert@jimswirew.com

O2 forges media partnerships to host music events

O2 is making music a central part of its marketing strategy this year by forging partnership deals with MTV, Capital Radio and the NME to host more than 30 events.

O2's head of brands and marketing communications Julie Moore says that by linking with these brands and other partners the group is covering all media - TV, radio and press - and reaching a diverse audience with a broad

range of musical tastes.

The move follows the recent launch of O2's £4m ad campaign to push its digital music player (DMP).

Although O2 has previously worked with Capital and Party In The Park, Moore adds that these exercises were akin to dipping the phone group's "toe in the water", while this new series of deals marks a comprehensive attempt to

raise O2's profile in the music arena. "Music is a key strategy for us, we have great partners and some strong summer events," she adds.

The move involves a raft of O2 Music-supported shows and initiatives throughout the summer on top of the regular music events hosted by NME and Capital, including the Britpop tour and Party In The Park, which will now

be supported by the mobile group. Among the new NME-related shows will be a series of Euro 2004 events, which will support England's bid to win the European Championship in Portugal with live music.

O2 Music will also underwrite a new student tour in tandem with the NME. Moore adds that a key feature of this and the other events will be using the

interactivity of mobile phones such as m-ticketing, limited-edition tracks available on O2's DMP and ringtunes.

A new link-up with *Dazed And Confused* magazine will see a one-off concert. However, featuring up-and-coming acts learned on stage alongside their own personal idols, plus a partnership with gay club QueerNation will include a series of party nights.

THE MUSIC WEEK PLAYLIST

BEST ROCK & ROLL

MYLO
Destinyrock & Roll (Breasted)
Retro and futuristic in equal measure, this is the natural successor to Zero 7's coffee table crown. (album, May 10)

KILLERS

THE KILLERS
Mr Brightside (Lizard King)
Their album is already the talking point, now music circles and this class single is just the tip of the iceberg. (single, May 24)



JENTIMA
Bad Act Stripper (Virgin)
Currently being worked at street level, this is one sassy debut from this name to watch. (single, June)



THE PIXIES
Monkey Gone To Heaven (A&M)
A new best of highlights this band are a touch over-fancily remembered, but this is still one unmissable classic. (from best of album, May 3)



THE PEEELS
Only Son (unsigned)
Cool West Coast sounds that are currently chasing rather a fan in the US. (demo)



SCHNEIDER TM
Reconfigures (Earsurge)
This album sees Schneider TM interpret a range of tracks from Linnb to Lambh. (album, April 26)



LOST PROPHETS
Make A Move (Visible Noise)
Now B-listed at Radio 10, this looks like another big one for Wales's finest. (single, April 26)



KEANE
We Might As Well Be Strangers (Island)
Anchor standstill from what is sure to be one of the albums of the year. (from album, May)



CARINA ROUND
The Disconnection (Debesce)
A deal with Interscope in the US and a flurry of activity Stateside should help raise Round's profile in the UK. (album, out now)



DO ME BAD
THINGS The Song Rides EP (Must Destroy)
It will be interesting to see how music critics attempt to categorise this crazy mob. (EP, May 10)

EAT SLEEP'S KEY

ARTISTS
The Beatles (Eat Sleep)
The Beautiful (Eat Sleep)
Mistake (Sorepoint)
Brand New (Sorepoint)
Clayhill (Eat Sleep)

Home Grown (Drive-Thru)
The Motorfile (Drive-Thru)
Rocket Science (Eat Sleep)
Series Fall (Drive-Thru)
Clayhill (Eat Sleep)

▶ 'The download business has focused on audio files, but online and mobile developments mean that music cannot just exist in isolation' - Editorial, p14

Low-key label Eat Sleep sails through 100,000 album sales

Indie treads winning path

by James Roberts

Record executives are not normally shy to shout about their successes, which is why the achievements of indie label Eat Sleep Records, which has quietly clocked up more than 100,000 UK album sales in the past year with little fanfare - are all the more noteworthy.

From their office in south London's Elephant & Castle the label, which was formed 18 months ago by three former Mushroom Records staff with backing from Ministry Of Sound, has built up a catalogue of some of the world's leading alternative bands.

But what makes Eat Sleep's approach stand out is the way it signs acts, which is perhaps the antithesis of chequebook A&R. "None of the bands we have signed or licensed have been for more than four-figure sums," says managing director Wez.

A good example of Eat Sleep's approach to business is with rising Emo stars Brand New, who are licensed to the company's Sorepoint imprint for two albums. Their current album *Deja Entendu* has sold 20,000 copies to date in the UK, not vast numbers, but with the label paying the band an advance of just £7,000, it makes for the foundations of a solid business. The target for Brand New is 50,000 albums in the UK this time around, which looks achievable given the band are about to support incubus on their forthcoming arena tour and their new single is the current record of the week on Radio One's Colin Murray & Edith Bowman show.

Eat Sleep is also enjoying similar success with a number of acts

licensed from influential US label Drive-Thru. The Starting Line have sold 13,000 UK copies of their album *Say I Like You Mean It*, while The Motorfile have shifted nearly 10,000 copies of *Forty Hour Train Back To Penn*. "Some of these bands cost literally nothing to license, they are just thrilled their records are getting a release in the UK, which they otherwise wouldn't," says Wez, who operates separately from Ministry's other labels and reports directly to Ministry founder James Palumbo.

Another potentially high-profile project close to fruition is an album of Smiths songs covered by emerging rock acts. Titled *How Soon Is Now?*, the album will be released through sister imprint Sorepoint in the summer and features *Hundred Reasons*, *Million Dead*, *Your Code Name Is: Milo and This Girl*.

Other bands signed to Eat Sleep who will be developed in the coming year include Rocket Science, Clayhill and The Belles. "We want to create a label which has a wide range of acts alongside each other, which is why we have Sorepoint for the heavier end of the scale while the main Eat Sleep label can be the home for almost anything," says label manager Nigel Adams.

Given the music industry's current state of flux, Eat Sleep's enthusiasm for music and business is refreshing. "I think we are filling a gap which has developed by the way majors operate," says Adams. "We can sell several thousand albums by an act just on the back of touring and word of mouth. If the sums are right an act doesn't have to sell half a million albums just to recoup." james@muscowork.com



Glastonbury organisers to probe ticket ordering chaos

Glastonbury founder Michael Eavis is to meet shortly with the festival's ticket agency to see if they can in the future avoid a repeat of this year's ticket ordering meltdown.

The talks follow a series of complaints from fans who spent hours trying to buy tickets for the June event over the phone or online but found telephone lines and the official website continually jammed.

Seetickets managing director Nick Blackburn, whose company was responsible for handling ticketing sales, has defended his group's performance, although Eavis has offered his apologies for the frustration caused to people trying to snap up the 112,000 tickets.

He says: "I'm very sorry that so much trouble has been caused by the serious delays within the phone lines and the website. Clearly the engineering specification was well short of what was needed."

Seetickets' Blackburn says around 3m calls were logged by



Phones set to play at Glastonbury

phone group Kingston Communications on the day the tickets went on sale on April 1 with around 200m redials.

He explains it would take massive investment in phone operators and new website servers to service that massive demand. "I think the redial button is the worst invention, but this is really a story about the huge demand for Glastonbury. It is a huge event with huge demand, 20 times the demand than we had last year," he says.

Because last year's event sold out for the first time in less than a day, he adds demand from festival goers was more acute for this year's feature, which will include performances Paul McCartney, Muse and Oasis.

Seetickets, the recent combination of Really Useful Theatres ticketing, Ticketselect and Way Ahead, installed additional servers, which prevented the website from crashing, and Blackburn adds that short of installing "1m telephone operators", which would be economically and logistically crippling, there was nothing else it could do.

Blackburn says that delays were also inevitable because Glastonbury organiser Michael Eavis would only sell two tickets to each phone caller, wanted payment by debit cards only, and it was necessary to obtain the names and contact details of both the buyer and the holder of the second ticket. This meant an increase in the number of calls and also extended the average purchase time.



The Eat Sleep Records team (left to right): managing director Wez, marketing assistant Chris Baker, A&R manager Rob Turnham and label manager Nigel Adams

SNAP SHOT

DO ME BAD THINGS

Independent label Must Destroy has signed its first long-term project since The Darkness by linking a deal with Cryogenic nine-piece outfit Do Me Bad Things.

"We have done a few singles deals since The Darkness, but this is the first full album project with the same team that worked on The Darkness early on," says Must Destroy's co-founder Ian Johnson.

The group's eclectic sound—described by Johnson as "a riotous" take in soul, gospel and rock, and is like little else around at the moment.

"This is a truly individual band—a rock-solid-glam-guitar outfit for the masses' first taste of Do Me Bad Things will arrive via their *The Song Birds EP*."

CAST LIST: Agent: Adam Saunders, Heller Slatko; Radio: Marc Brown, Fox TV; Karen Williams; Big Stone; Press: Andy Ford (Kore Communications)

with an album to follow in the summer. The group will play extensively around the release, including a slot at the Download Festival at Donington.

Despite Must Destroy's close ties with East West through its involvement with The Darkness and Goldie Lookin' Chain (both of which released indie singles with the label before being signed by the major), the label remains independent with distribution through Vivaldi/THE Johnson says it was a coincidence that Goldie Lookin' Chain released a single with Must Destroy and then went on to sign with East West.

"We had planned to release a single with the band ages ago and it just so happened that they ended up with East West," he says.

3mv looks to map out the way forward

Independent music sales and marketing company 3mv was believed to be in talks to resolve its future direction last week. Britpop era in the Nineties, when 3mv handled such labels as Creation, Nude, Rhythm King and Mushroom, 3mv's close relationship with Creation Records

resulted in it handling the selling-in of all the Oasis albums.

The company works in tandem with distribution specialists Pinnacle, TEN and Vital, all of whom decline to comment on the 3mv situation.

In 2000, European indie play list Again Sam (Plas) acquired a majority stake in 3mv for an undisclosed multi-million-pound sum. Brussels-based Plas chairman Michel Lambot was unavailable for comment.

Among its major clients, 3mv inked a fulfillment deal with Sony, while it has a long-term relationship with Ministry of Sound and has handled its worldwide distribution since 1995.

In 2002, 3mv also made a strategic move that many observers believed opened up new business opportunities when it signed an outsourcing deal with Warner's indie store customers.

Latterly, 3mv has been working acts from a roster of around 50 labels, dealing directly with more than 700 accounts weekly.

Piracy hits music sales for the fourth consecutive year

Global decline may have bottomed out

Retail

by Gordon Masson

A recovering market in the United States and the UK's continued robust performance helped prevent global sales of recorded music sliding into double-digit decline last year.

According to IFPI annual statistics issued last Tuesday, digital and physical piracy hit global music sales for a fourth consecutive year, with worldwide sales in 2003 falling in value by 2.8% to \$32.7bn. Volume declined 0.5% to 2.7bn units across all formats. However, there are signs that the downturn is finally bottoming out.

By mid 2003, the US market was down around 12% on the previous year. But a strong second half recovery, driven by CD album sales by artists including Outkast, Alicia Keys and Ludacris, resulted in just a 6.0% downturn by the year-end.

CD album sales in the UK were also especially strong, resulting in a 1.5% increase in 2003 in unit terms, with 1.4% value growth. But singles sales in the UK continued to fall heavily, down 31% in unit terms.

Nevertheless, the UK was one of only two top 10 music markets to enjoy growth—total sales up by a marginal 0.1%. Australia was the other growth territory, adding

World's top markets

1. United States	\$11.84bn (-6.0%)
2. Japan	\$4.97bn (-9.2%)
3. UK	\$3.21bn (+0.3%)
4. France	\$2.12bn (-14.4%)
5. Germany	\$2.02bn (-30.0%)
6. Canada	\$676m (-2.9%)
7. Australia	\$674m (+5.9%)
8. Italy	\$645m (-4.8%)
9. Spain	\$296m (-0.4%)
10. Netherlands	\$499m (-5.1%)

TOP 10 RECORD SALES MARKET IN 2003
VALUES IN \$M

5.9% in value.

IFPI chairman and CEO Jay Berman says: "I think the performance of the UK is really a function of the release schedule; the UK has fantastic local repertoire."

Commenting on the US figures, Berman observes, "The numbers there were up week-on-week for 14 of the last 10 weeks of 2003 and that has continued into 2003." But he adds: "The true test [in the US] will be [if we see growth during] the months where we had the increases in 2003."

However, on the back of IFPI's global CD music sales, Helen Snell issued a research note predicting the global music industry would start regaining ground in 2006.

Another bright point was DVD, which with 67% growth in 2003 has doubled music video sales over the past three years, to 6.3% of the total recorded music sales.

THE BPI AWARDS
All Stars
Gilbert O'Sullivan - Various - Now Disc/EMI (gold)
The Bryn Veil Of (GMI) (silver)
Kanye West - The College Dropout/Universal (Mercury) (gold)
Aesha - Aesha/Asylum (Sire) (platinum)

Snell notes, "The format is potentially a major enabler for music companies—but given it retails at a higher price but involves little incremental cost."

Berman agrees: "The penetration rate of DVD players in Europe is still only half of what it is in the US, so there is still a great deal more to come," he says.

Despite the positive signs, most territories reported dismal results. File sharing contributed to a 14.4% decline in France, while in neighbouring Germany, the industry saw a third year of decline, with a devastating 19.0% fall in sales. Sales there have dropped by \$1bn since 1998. Denmark, France, Sweden, Belgium, Greece, Ireland, Portugal and Switzerland also experienced double-digit declines.

And for the first time there is no Latin American territory among the top 10, with rampant piracy deleting Mexico from the list a year after Brazil fell from the chart. Mexico's exit means the arrival of the Netherlands in 10th place, even though sales there fell by 1.1% during the year to \$495m.

Across Asia sales were down by 7.5% in units and 9.8% in value. This trend was led by a fifth consecutive year of shrinking sales in Japan, the world's second largest market, which fell by 6.2% in units, 9.2% in value.

masson.gordon@bt.com

IFPI to track online market

The IFPI admits it is struggling to keep accurate track of the growing legitimate online music business worldwide because of the sheer number of internet retailers.

The organisation will start to collate data on the online market this summer and is already tracking the sales of 90 online retailers, but its director of market research Keith Jopling acknowledges, "Even that is not exhaustive."

IFPI intends to include figures on the burgeoning online music market in its 2005 annual report on global music sales. They will likely be broken down into the number of downloads and the number of tracks streamed.

"We're going to get the information through our member companies. The companies will obviously be fed that data from the online retailers, so we figure that's the most accurate way of collating the numbers. But we'll

have to figure in some kind of mark-up for the indies that aren't IFPI members," says Jopling.

Apple's iTunes service last month announced it has reached the \$5m downloads mark, while PureTracks in Canada hit 1m downloads in February, and in Europe OD2 said it had sold more than 1m downloads through its retail partners in the first quarter of 2004.

Jopling says that other online indicators are moving in the right direction. "Based on three indicators we use with OD2 and its retail partners in Europe, the figures are

We're going to get the information through our member companies

Keith Jopling, IFPI

very encouraging," he says. "At the end of 2003, there were 450,000 registered users of [OD2-related] online services. By the end of February 2004, there were 650,000. In the same time the number of tracks available has increased from 275,000 to 300,000, while the average number of tracks downloaded per month has increased from 300,000 to 450,000."

IFPI states that sales of downloads totalled more than \$30m in the US in 2003. This increased to \$50m by March 2004, but Jopling says getting accurate retail sales figures worldwide could be difficult.

"If you look at promotions by mycolemusic or Wippit, music files are being used as a loss leader, so it might well be that the wholesale price that is being paid to record labels could be fairly close to the retail sales numbers when we collate all the data."

**CAPITAL'S
BREAKFAST
SHOW HOSTS**
1/13 David
Symonds
12/14 Roger
Smyth
1/14 Kony Everett
and Dave
Cush
1/14 Kony Everett

1975 Graham Dene
1982 Mike Smith
1984 Graham Dene
1987 Chris Tarrant
2004 Johnny
Vaughan

Profile

ILR matches BBC on Sonys shortlist

Commercial radio has further raised its game in the Sony Radio Awards music categories to match exactly the BBC's nominations showing.

With Emap Performance accounting for more than half their total, independent stations grabbed 17 mentions across the seven music-related prizes in the shortlists announced last Tuesday. The BBC's own 17 music nominations are headed again by Radio Two, while both the BBC and ILR share a music broadcaster of the year nomination for Mark Goodier, who works for a number of different stations.

Andy Roberts, group radio programme director at Emap Performance, believes the swing towards commercial radio in the music categories is partially down to more "commercial-radio friendly" prizes being introduced into the event, such as DJ of the year.

"Commercial radio has also got its act together and put more effort in. For a few years, things dumbed down and it was all about playing music, but there are more personalities now," he adds.

Emap's own record-breaking nine music nominations (plus a shared one for Goodier) are headed by five nods for London-based Kiss 100, while its Manchester station Key 103's breakfast hosts JK

& Joel, who join Radio One in August, have one music nomination and two showwresters.

The Capital group's music interests at the May 12 ceremony at London's Grosvenor House Hotel are solely focused on Xfm, with last year's breakfast show prize winner Christian O'Connell nominated again in the same category. He is also up for the newly-introduced DJ of the year where he faces competition from fellow breakfast show hosts, Kiss 100's Bam Bam, Radio One's Chris Moyles and GWR-owned 96.3 Trent FM's Jo and Twiggy plus Radio Two's Jonathan Ross.

Ross contributes another of his station's six music nominations, which also include Terry Wogan shortlisted for the breakfast award and four documentaries. It is also competing again for the national station of the year award alongside Radio Four and Five Live.

Radio One matches its three music nominations achieved last year, with two mentions for Chris Moyles covering the period he was still hosting drivetime and one for Zane Lowe. Its sister, digital station Xtra has two nods in the music shortlists and four across all 32 awards, including in the digital station of the year category.

For the full shortlist see www.musicweek.com

Confident Capital eyes audience gains with new DJ Vaughan era begins with massive spend

by Paul Williams

The arrival of a new breakfast show host at Capital's flagship London station is such a rare phenomenon that when it happens the group is understandably desperate to make an almighty fuss.

As Johnny Vaughan takes over from Chris Tarrant this coming Monday after 17 years he will become just the seventh presenter to occupy the hot-seat on a full-time basis since the station went on air in 1973 with David Symonds as its regular breakfast show presenter.

Capital FM is marking the switch-over by mounting the most expensive marketing campaign in its history, splashing out an undisclosed seven-figure sum across TV, cinemas, poster sites and the London Underground to ensure the city's population knows a new breakfast show host is about to hit the airwaves.

The station's marketing director Carl Lyons acknowledges the programme launch is a "big marketing event" for the station with everyone from the show's listeners to the group's shareholders awaiting its outcome. "It's one of those moments that doesn't come along very often and we want to make the most of it and I think we will," he says.

However, for the group's London rivals, the exit of Tarrant and the arrival of a presenter with an unproven radio track record represents a huge opportunity to grab listeners. And this comes at a time when Capital is already fighting to turn around declines in listening figures from its once dominant, market-leading position in the crowded London market.

"We can't wait for Johnny Vaughan to start because, in the medium term, there's going to be a churn in the market," suggests Heart 106.2 programme director Francis Currie, whose station last year temporarily stole Capital's three-decade crown as London's most-listened-to ILR outlet.

Initially, Capital's hopes will be heavily resting on a marketing campaign whose TV advertisement debuts this Friday on ITV1 during Coronation Street and will arrive at cinemas on the same day.

It captures Vaughan singing a special re-written version of 'Maybe It's Because I'm A Londoner' as he journeys to work through the city, going past such landmarks as Big Ben and Trafalgar Square. "We wanted something that brought together Capital, Johnny and London the city and the people in it. In terms of localness, we're London's



Vaughan: Capital is committing a seven-figure sum to support his new breakfast show

radio station, not only because of the station's name but our heritage," says Lyons.

An accompanying poster campaign will also be rolled out, while Lyons adds that the promotion will take in ambient marketing, although details are being kept under wraps. "There's some non-traditional elements and guerrilla tactics that people might not expect from Capital," he says.

Heart's Currie praises Capital's management team for the option for Vaughan as Tarrant's successor in what he describes as "a brave move". "I don't think you get to win London by being timid," says Currie, who believes Vaughan will also give Capital the opportunity to shift its programming towards a younger audience.

But, while Capital group chief executive David Mansfield has made a point of reminding City investors that Tarrant took two years to establish himself at breakfast, Currie suggests Vaughan will not be given that luxury. "It does take time for listeners to get used to change, even if its positive change. You don't get two years any more. Nobody is that tolerant" he says.

Emap Performance's group programming director Andy Roberts believes the changeover could see listeners migrating to his group's London stations Kiss and

Magic. "We feel it's a good opportunity for Kiss. We've really maintained market leadership with 15- to 24-year-olds so I don't feel the Johnny Vaughan factor is a threat. Magic has really carved out a niche in the breakfast music market. Vaughan will appeal to the over-25s with a slightly male bias and I think it will have a novelty factor, like Moyles did, but then won't be that great."

"With people like Johnny Vaughan and Jonathan Ross, you look forward to the show, one week but you don't want to listen to them every day because you're going to lose interest," he says.

Capital's former group head of programming Clive Dickens plays down suggestions of a mass exodus of 95.8 breakfast listeners because they have previously rejected all the alternatives available to them. "If people believed Capital's audience would not like Johnny Vaughan then you would have thought they would have taken the opportunity to create a new breakfast show themselves," says Dickens, who is now Absolute Radio's programme and operations director.

Dickens, who forecasts that Tarrant will make a breakfast show comeback at some stage, possibly as Classic FM, is convinced Vaughan is in the right man to fill the gap of a presenter so adored by his audience. "Overall it's a good choice for advertisers, a good choice for Capital and a good choice for listeners," he says.

Whatever the eventual outcome, there could never have been so much riding on the launch of a new show in the history of UK commercial radio than with this...

It's one of those moments that doesn't come along very often and we want to make the most of it
Carl Lyons, Capital FM



SNAP SHOT THE LOVEBIRDS

Brighton based The Lovebirds have won Radio One's OneMusic Unsigned Competition, beating off competition from around 6,000 other acts. As winners, they can now look forward

to a recording session at Radio One's Maida Vale Studios and a week of airplay. They will also fill the opening slot at One Big Weekend on April 15 where they will join the likes of Ash, Franz

Ferdinand and Keane. The lovebirds have also managed to strike up a deal with Faze, which is selling the band's debut EP *Between Days And Wives* across all its UK stores, even though they are

still unsigned. Now based in Brighton, the band originally came together in Paris six years ago, when Australian singer Dean (pictured) met French guitarist Act while she was

CAST LIST: Management: Self-managed. A&R: Advisor: Jack Stevens PR: Rebecca Oates, Slick. Live agent: Paul Bowser. Free: Trade Agency.

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DAY 1

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

DAY 2

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

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PROPER
MUSIC DISTRIBUTION

MOR acts' recent grip on the charts has made PRs re-examine their promotional strategies, with a focus on building their artists via broad-based mainstream media. *By James Roberts*

Swimming with the MOR tide

The dominance of MOR acts in the album charts over the past few months has encouraged PRs and pluggers to rethink the way they execute promotion campaigns.

It seems, increasingly, that the best campaigns are about a slow, steady build that allows both the media and the public to feel they have "discovered" an act.

The key to breaking an MOR act is not about front-loading enough momentum into a singled campaign to ensure a high new entry in the first week. In fact, almost the opposite is now becoming standard. Some of the most successful new artist launches of the last six months – among them Joss Stone, Katie Melua and Jamie Cullum – have all begun with fairly low-key album debuts around (or outside of) the Top 40.

As the rules of how to break such artists change, so are the dynamics of the media pecking order. In the world of MOR, Parkinson and Songs Of Praise are more important than Top Of The Pops and CD:UK, and a page in the *Daily Mail* offers more benefit than an *NME* cover.

One of the artists at the forefront of the crossover between the adult market and mainstream is jazz pianist and singer Jamie Cullum. Although Cullum had previously enjoyed critical acclaim in the classical world, it wasn't until he was adopted by the mainstream media that his career really took off.

Realising that the mainstream media was unlikely to warm to an act presented directly from the classical world, Cullum's label Universal Classics & Jazz enlisted a team of pop and rock specialists to do the job for them.

The promotion team includes Kas Mercer of Mercenary PR – whose roster includes Lostprophets, The Hives and Metallica – for national press, working alongside UCI's Linda Valentine, who handles the more traditional classical-friendly press.

UCI's marketing director Dickon Stainer says, "It wasn't Jamie got a wider spread of press than he would otherwise have got. He's not a pop artist, but he has proven to have appeal in the pop market, and I think we have only just seen the start of his potential in that area."

Likewise, pop pluggers presented Cullum at radio, which meant he was taken more seriously than perhaps he would have been if he had been pushed via the classical route. The task of taking Cullum to regional programmers more used to being presented with the likes of Busted or Blue was handled by Jo Hart of Hart Media.

"We really made an effort to get people to see Jamie play live as we knew they would warm to

Batt tears up PR rulebook for Melua's debut album

Katie Melua is certainly the success story of the year to date, selling more than 900,000 copies of *Call Off The Search* since its release in November last year. The release through tiny indie label Dramatico has broken a few rules about how things are done, perhaps none more so in the area of PR.

Call Off The Search was initially released without a breakthrough single or significant radio interest. Mike Batt – the label's founder and Melua's main songwriter, producer and financial backer – didn't have a concrete plan, but says because he had no one to report to at his company he could react spontaneously and independently. "It was very much put together as I went along," he says. "We were proactive as well, but we were more reacting than anything else."

Batt is a man who knows the importance of lunch dates. After individual lunches with various radio producers, including Paul Waters from Terry Wogan's Radio Two breakfast show, Melua's music started to get occasional airplay. Batt then pushed for publicity at special lunches held at the Langham Hotel, where journalists were wined, dined and performed to live by Melua. Batt gradually built a team around

him immediately, even if they weren't into the idea of it," says Hart. "We set up performances everywhere from Manchester to Edinburgh to ensure everyone knew who he was."

Hart says that after the showcases, support was strong for Cullum, although it took time to translate into airplay. "The support was there from an early stage with the adult contemporary stations and BBC stations, but after a while it started to cross over into FM territory," she says.

"It's about finding the right track to cross over. When Jamie did his cover of Frontini it changed everything in terms of opening him up to a

him, adding Republic Media to help with a press strategy just three weeks before the album hit the shelves. "We were brought in very late and we had to catch up," says Republic's Sue Harris. "But it didn't hamper us. We just had to rejig the normal process."

Harris and her colleagues initially concentrated on broadsheet dailies, regional press, online press and Melua's connection to Northern Ireland, before turning their attention to teen and women's magazines, the music press and guitar magazines. They also invited journalists to intimate acoustic gigs, where Melua could win their favour.

In contrast to Batt's reactive approach, Harris says that Republic's strategy was more nuanced out, even if only in outline, during those first three weeks. Throughout, the aim was to publicise her subtly, and avoid ramming her down people's throats. "We were introducing people to Katie Melua and not over-hyping her," says Harris. "We wanted more of a dialogue between the record company and Britain. Everyone had a right to hear her album, whether you were 60 or 16."

The strategy of unobtrusive

promotion gradually paid off, turning *Call Off The Search* into a "slow burner" album that debuted at number 40 in the charts and steadily climbed to the top spot by the end of January.

"Because of the way it grew most people think it was purely word of mouth, but it was definitely driven by the marketing and press, which snowballed when Katie eventually climbed into the Top 10," says Harris.

Mike Hoydock



Melua campaign put together at short notice

younger audience, and meant stations like Radio One could really get behind him," says Hart.

Hart also credits Cullum with opening up the doors at radio through which other young acts are now following. "Artists like Amy Winehouse are really benefiting from the work Jamie has done opening up the demand for that whole type of sound," she says.

For UCI's marketing director Dickon Stainer, with fewer media outlets such as the National Lottery show, there is increased pressure on shows like Parkinson to deliver a platform for such acts.

Jenkins push focuses on Welsh angle

The growing number of new MOR acts looking to make their impact in an increasingly saturated market is putting pressure on the established "holy grail" promotional routes such as Parkinson and Radio Two. "There is definitely a lot of activity in this area, which means we have to do something a little bit different with a new artist," says Universal Classics & Jazz product manager Mark Wilkinson, who is currently overseeing the campaign for Welsh singer Katherine Jenkins' debut album, released last week.

Although the album made a respectable debut in this week's chart, it is only the start of a long campaign which is almost certain to see the record's fortunes rise over the coming months.

Wilkinson says that the focus is currently on building a strong story within Wales, which can then be rolled out nationally as the hook for the mainstream



Jenkins: cover story in the *Western Mail*

campaign. "So far the national press has been centred on stories based on Katherine signing to the same stable as Jamie Cullum for X amount of money. We are putting all our efforts into building an incredible story in Wales. The media there are already referring to her as 'our Katherine', which is great," says Wilkinson.

Universal Classics has appointed Welsh promotion specialist Joe O'Neill of The Welsh

Office to boost Jenkins' profile in her home market, which will all add to the story. "She has already been all over the BBC and S4C in Wales, and was on the front page of the Welsh national newspaper the *Western News* on the day the album was released," says Wilkinson. Other promotions include a tie-in with the Welsh rugby team, which are all helping to ensure everyone in Wales knows about Jenkins.

"There is no Lottery show at the moment, and very little variety television - it's just not around," says Stainer. "Getting a slot on Parkinson should never be the thrust of a campaign. A campaign is like building a house - it needs to be watertight before you get to something like Parkinson."

"The art of building a fanbase is harder than it ever been - albums are in gestation for longer than ever before and there is a greater focus than ever on regional promotions."

Another act set to benefit from radio's current appetite for MOR is Irish girl group Bellefire, who are being relaunched by East West as a trio. The group was previously signed to Virgin Records as a four-piece, although their album for the label was never released. The sound of their forthcoming album *Spin The Wheel*, due for release in July, is aimed directly at the Radio Two and ILR producers that have supported the likes of Cullum, Dido and Joss Stone so strongly. Although the radio plot is quite clearly targeted at an adult audience, when it comes to the press, the group will be targeted at a younger audience than expected given their adult-friendly sound.

Bellefire's PR at East West, Nienke Klop, says that despite the group's MOR sound, they still offer appeal to a younger pop audience. "The campaign is very radio-focused, but in terms of press, it will be introduced to the pre-teen market, who won't remember them from the first time round. *Smash Hits*, which is now basically 10- to 13-year-olds, would be a key title for them. The music is very housewife-friendly, but it will be people buying it for their grandchildren," she says.

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Bellefire: campaign focusing on "housewife-friendly" market

But such new launches are sure to be up against stiff competition from MOR's newly-crowned royalty. For Katie Melua, who is no doubt the surprise success story of the past six months (see breakout), the plan is to continue the build which has already seen her debut album *Call Of The Search* climb from the outer edges of the chart to the very top.

Melua's PR Sue Harris of Republic Media says the plan for the next few months is to cement the relationship she has already made with key mainstream publications.

"Most people know who Katie is, so she has to keep earning their respect by performing well and writing good material," she says.

"It's about promoting her in waves - she's back in May and there will be another push in July," says Harris. "And in the not too distant future it will be time to also focus on the next album."

Slow but steady climb takes Outkast to the top

White press accolades for Outkast's Arista-issued *Speakerboxx/The Love Below* at week 20 of 2003 indicated an album destined for greatness, it was from less auspicious beginnings that lead-off track *Hey Ya!* that became the real driving-force of the album.

Entering the airplay chart at the beginning of November 2003, the performance of *Hey Ya!* was characterised by the slow build of the campaign.

Debuting in the Top 50 at 49, following a 16-place climb from 65, its steady trajectory saw it rise over a 13-week period to reach the number one spot, only flagging to drop one place from 11 to 12 with an audience of 43.68m on December 14 as *The Darkness's* Christmas single sampled ahead.

Hey Ya! reached the summit on January 25, with an audience of 85.95m, taking the top spot from *Black Eye Peas'* *Shut Up*.

The track stayed in pole position for three weeks before *LMO V U2's* *Take Me To The Clouds Above* proved too strong a force, ending its chart reign.

Top 25 airplay hits of Q1 2004

ARTIST	Title (Company)	Plays Aud ('000)	National/Regional Promoter	
1	OUTKAST <i>Hey Ya!</i> (Arista)	29,360	BMG/BMG	
2	LMO V U2 <i>Take Me To The Clouds Above</i> (A&T)	23,749	Single Minded/Starline Tomkins	
3	BREKITYN SPEARS <i> Toxic </i> (Jive)	23,992	Florescence/Candice Lander/Hart	
4	JANELLIE <i>Thank You</i> (Parlophone)	22,558	Parlophone/Parlophone	
5	BLACK EYED PEAS <i>Shut Up</i> (A&M/Polygram)	24,796	Polygram/Polygram	
6	KYLIE MINOGUE <i>Red Blooded Woman</i> (Parlophone)	23,579	Parlophone/Parlophone	
7	GEORGE MICHAEL <i>Amazing Story</i>	12,291	Sony/Sony	
8	PINK <i>Goe Is A.D.J.</i> (Arista)	18,300	BMG/BMG	
9	WILL YOUNG <i>Leave Right Now</i> (S)	18,095	5013/276	BMG/BMG
10	DJBO <i>Life For Rent</i> (Cherry/Polygram)	12,626	463/812	BMG/BMG
11	BOOSIE <i>PIMP'S</i> <i>Somebody To Love</i> (Jive)	12,551	444/413	BMG/BMG
12	SIDICABARES <i>You Lost In Love</i> (Universal)	10,028	428/313	Island/Island
13	JENNIFER LOPEZ <i>Baby I Love You</i> (Epic)	13,574	409/025	Sony/Sony
14	WILL YOUNG <i>Your Game</i> (BMG)	12,641	405/552	BMG/BMG
15	NELLY <i>FUR UGOU</i> <i>Powerless...</i> (DreamWorks/Polygram)	13,077	381/872	Polygram/Polygram
16	KE\$HA <i>My Life As A Teen</i> (Virgin)	13,033	382/366	Virgin/Virgin
17	JANELLIE <i>A Superior</i> (Parlophone)	12,213	363/368	Parlophone/Parlophone
18	DEEPTIST <i>BLUE</i> <i>Give It Away</i> (Ministry Of Sound)	11,612	375/557	Florescence Comedy Lander/Intervista
19	NO DOUBT <i>It's My Life</i> (Interscope/Polygram)	13,629	320/949	Polygram/Polygram
20	KAZANE <i>Somewhere City We Know</i> (Capitol)	5,521	318/45	Epic/Island
21	3035 <i>STONE</i> <i>Put In Love With A Boy</i> (Island/Virgin)	5,662	311/15	Island/Virgin
22	E-KOLESAKIS <i>HELLS</i> <i>Not In Love</i> (Interscope/Polygram)	16,662	305/311	Polygram/Polygram
23	BEYONCÉ <i>Me, Myself And U</i> (Columbia)	12,093	285/157	Sony/Sony
24	WESTLIFE <i>Swivel</i> (S)	9,541	276/694	BMG/BMG
25	OUTKAST <i>TOUSLEPP</i> <i>BROWN</i> <i>The Way You Move</i> (Arista)	6,693	266/416	BMG/BMG



Outkast: three-week reign at airplay chart summit

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EMI pushes on despite changes

by Andrew Stewart

Staff at EMI Classics remain uncertain about their future following moves by EMI earlier this month to reduce its global workforce by 1,500. The company's UK division is set to return to Brook Green, although details of its exact form in light of the wider EMI restructure are yet to emerge.

Peter Alward, A&R president at EMI Classics, told *Music Week* that the company had been spared from the present round of cut-backs. "Long may that continue. We've deliberately made ourselves leaner and meaner in recent years, and that is working for us. The UK side is staying intact as well - there's no excess fat there."

Despite the unsettling effects of downsizing within EMI as a whole, however, expansive catalogue exploitation has risen high on the EMI Classics agenda in recent weeks, boosted by the second batch in the label's budget-priced historical series and the official launch last week (April 7) of its extensive new Great Artists Of The Century line.

The release on EMI Classics Historical of Wilhelm Furtwängler's legendary 1953 recording of Wagner's *Tristan und Isolde* offers budget-conscious collectors the chance to access a version of the non-copyright recording based on the original master tapes.



Baker: Berlioz disc in EMI series

Regis and Naxos have both produced transfers of the same recording taken from LP sources. Future issues include single discs drawn from Furtwängler's, Strauss's *Four Last Songs* with Elisabeth Schwarzkopf, a recital by Dame Nellie Melba, and Lehár's *The Merry Widow*, also with Schwarzkopf.

Great Artists Of The Century has captured a healthy level of retail interest, underpinned by its mid-price cost and the breadth of genuinely great artists and repertoire represented by the first batch of 25 titles.

Highlights of the GAOTC roster include Yehudi Menuhin's impassioned 1949 performance of Brahms's Violin Concerto with Furtwängler and the Lucerne Festival Orchestra, Dietrich Fischer-Dieskau's 1962 vintage recording of Schubert's *Winterreise*, an all-Berlioz disc from Dame Janet Baker, and a group of more recent gems, including Mariss Jansons's decade-old account of Rachmaninov's Third Symphony and Nigel Kennedy's reading of *The Lark Ascending* with Sir Simon Rattle.

Classic FM issues new branded set

Classic FM expects that its latest own-brand release will match the sales success of compilation albums released in 2003 by the market-leading classical music broadcaster. Hall Of Fame - The Great Composers, released last week (April 5) and distributed in the UK by BMG, offers four discs at low mid-price.

The set follows in the wake of Classic FM Hall Of Fame Gold and Smooth Classics - Do Not Disturb, which both registered in last year's Top 20 chart of best-selling classical albums.

andrewstewart1@tiscali.co.uk

Britain
Love From A Stranger, etc. BBC SO/
Van Steen (NMC D073)



an artistically unhappy, if financially rewarding one. His short OST for the 1937 Basil Rathbone thriller *Love From A Stranger* appears on this excellent NMC release in company with soundtracks by Roberto Gerhard, Elisabeth Luytens and Richard Rodney Bennett. The album is supported by advertising in the specialist classical press.

Various
The Very Best Of English Song With Orchestra (EMI Classics 5 85896 2 3CD)

Retail flyers and posters and full-page ads in *BBC Music Magazine* and *JCR* supply the marketing support for this EMI Classics compilation, a follow-up to the label's successful two-disc set of English song with piano accompaniment. Here the deal includes Janet Baker's unbeatable account of Elgar's *Sea Pictures*, with the LSO and Barbirolli and Robert Tear's thrilling

performance of Britten's *Serenade*.

Brahms
Symphony No.1; Tragic Overture, LSO/Haitink (LSO Live LS00045)



The second instalment in the LSO's Brahms cycle under Bernard Haitink's direction more than lives up to the critical superlatives generated by the concert performances at which this "live" account was made. *The Times* pronounced that the veteran Dutch conductor shaped "an exceptional reinvention of the work", tribute to the vigorous yet tender-hearted spirit of Haitink's interpretation.

Brahms
En Deutsches Requiem. Accentus Chamber Choir/Equilbey (Naxos V4956)

Laurence Equilbey directs her professional choir Accentus in a compelling performance of the so-called "London version" of the Brahms Requiem. The two pianos of Brigitte Engerer and Boris Berezovsky are no substitute for the work's original orchestral scoring, but they and Equilbey's flexible approach to

The New

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ALBUM OF THE WEEK

Emma Johnson Voyage

Including works by Morricone, Enescu, Pachelbel, Ravel, Hahn, Joplin, etc. Johnson, Lenehan, RPO/ Reynolds (Universal Classics & Jazz 986 618-0)
Emma Johnson scored a big hit with the public in the late Seventies when she won the BBC young musician of the year competition, carving out an international solo career as a result and cutting a string of acclaimed recordings on the ASV label. She makes her debut on UCJ with a programme of crossover classics distinguished by attractive repertoire selection, fine playing and handaming recorded sound.

matters of tempo help lighten a composition that can all too easily drown in a swamp of orchestral sound. This release is heavily promoted in the specialist classical press by UK distributor Select.

Handel
Recorder Sonatas. Thorby, Egarr (Linn CKD 223)
Two of the hottest properties in early music performance join forces in this sublime programme of works by Handel. Pamela

Thorby's sensual recorder playing, complete with improvised flourishes and infinitely flexible dynamic shadings, is out of the top drawer. Likewise, Richard Egarr's contributions as harpsichord accompanist in Handel's six recorder sonatas and soloist in the composer's Suite in E major lift this Linn release to the highest level of artistry.

Various
Peace - A Choral Album For Our

Times. Works by Taverner, Barber, Elgar, Gorecki, Victoria, etc. Handel and Haydn Society Chorus (Avie 0039)

The premise for this album is rooted in the shocking events of September 11, 2001 and the violent reaction they initiated. Conductor Grant Llewellyn arrived in Boston on the eve of 9/11, no doubt thinking of the challenge of his new job as music director of the venerable Handel & Haydn Society. Terrorist strikes on the US and subsequent

atrocities moved him to put together a musician's response to the pity of war, presented here in this eloquent Avie release.

Magdalena Kozena
Songs: Songs by Ravel, Shostakovich, Respighi, Schallhoff, Britten, Kozena, Henschel Quartet, Martineau, etc (Deutsche Grammophon 471 581-2)



The latest release from 30-year-old Czech mezzo-soprano Magdalena Kozena confirms the growing maturity and underlines the intelligence of her music-making, especially so in Ravel's exquisite Chansons madécasses and Shostakovich's Satires. Kozena comes to London for a Wigmore Hall recital on May 12, prefaced by a tour with pianist Malcolm Martineau to Lisbon, Vienna, Copenhagen, Amsterdam and Hamburg.

Moniusko
The Haunted Manor. Soloists, Chorus and Orchestra of the Polish National Opera/Kaspzyk (EMI Classics 5 57489 2 (2CD))
The Warsaw-based Polish National Opera marks its UK debut at London's Sadler's Wells Theatre at the end of April with a

production run including Moniusko's eternally tuneful four-act opera, Strazny Dwór. The haunted manor of the opera's title provides a terrific backdrop for ghostly goings on. Thanks to British-born conductor Jacek Kasprzyk's command of the score and totally committed singing and playing, this recording brings a forgotten 19th Century gem back to life.

Mozzkowski/Karłowicz
Violin Concerto in C; Ballade in G minor; Violin Concerto. BBC Scottish SO/Brabbins (Hyperion CDA67389)



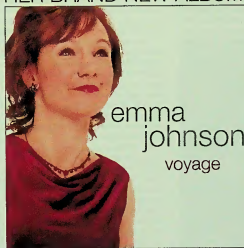
Poland's legacy of classical music extends far beyond Chopin to reach such impressive late 19th Century figures as Mieczysław Karłowicz, who died at a young age, and the prodigious Moritz Moszkowski, known largely thanks to a handful of once-popular piano works. Hyperion's April disc of the month throws the spotlight on neglected areas of both composers' output, with soloist Tamara Little making the strongest possible case for their impressive Violin Concertos.

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Content owners with big ideas stand to make the most out of the emerging online world

There's more to music than songs

EDITORIAL
AJAX SCOTT



Another week, another online announcement.

The likes of Napster, Apple, Sony and Real Networks have yet to reveal the details of their launch programmes, but now there's another contender vying to carve a niche in an online market that looks set to be rather crowded within a few months.

Of course BT's back-end focus will set it apart from the US-based consumer-facing brands – and bring it into direct competition with OD2, which has become the dominant engine powering the mushrooming European downloads business in the absence of any serious competition.

Despite the hefty sums BT has already invested in the Rich Media project, it was keeping quiet about most of the specifics of the service at the launch last week beyond the basics of how it works. And with a pitch that potentially targets the complete spectrum of "content" owners – from minnows such as unsigned artists and local football teams with footage of their home games through to the giants of the multinational music, TV and film world – it still remains unclear where it will strike paydirt.

One broader theme of its pitch that should have

immediate relevance to music, however, is just how important moving images will be to the future of the business. The early download business has inevitably focused on audio files, but expanding broadband capacity and technical developments in the online and mobile worlds mean that music cannot just exist in isolation.

Artists will be able to spin off all sorts of content – say videos, live performances, fly-on-the-wall footage or personal messages – whenever they want, via the web or mobile platforms, in real time, or at least something very close to it. And they will be able to charge for it if they so desire.

This is not some futuristic vision, but a reality that is literally just around the corner. And music (like the games and porn businesses) is still in the vanguard, ahead of TV and film companies, who are still waking up to the nightmare of illegal file-sharing of their content.

Whether it is Napster, Apple, OD2, BT or anyone else for that matter who steals the march in powering such services is yet unclear. But the only way for content owners to take advantage of any of them tomorrow is to think big – today.

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Online music videos need to be licensed as well

VIEWPOINT
ADRIAN WORKMAN



The stand-off between MTV and the indies over collective licensing highlighted the value the latter place on receiving maximum revenues from the distribution of their music videos... or did it?

VIZZone has tried to negotiate a licensing agreement with performance licensing body VPL for the payment of royalties for independent videos distributed online with little success. Doubtless the lengthy delay partly reflects the lack of consensus on licensing music videos online among VPL's independent members. In this, the indie sector is not alone.

There are thousands of music videos available for free on the web

Online music video revenues are less than TV revenues, but the online video marketplace needs the support of the whole industry to create a long-term, revenue-generating business.

I'm shocked at record companies' naivety when dealing with audio's music video counterpart. Trying to convince UK consumers to pay for music downloads when there are thousands of music videos available for free on the

web – which can then be saved into personal playlists and played without the video in view – is a complete farce.

The standard response from record company lawyers and new media managers is that labels want the free video promotion online in order to sell the audio. But such short-sightedness will lead to the creation of an online broadcaster behemoth which will dictate the revenue terms to the industry. Sound familiar anyone?

BT's "blue sky" thinkers predict that in 10 years we will have internet connections which are 40 times faster than current broadband. When that day arrives, I hope this industry will have had the foresight to charge for all music-related products, not just audio, as your PC will also be your TV.

VIZZone is being championed the payment of music videos online for more than two years and has garnered the support of three majors and five indies. With the support of the entire industry, the record industry could monetise the web before another industry does it for us.

Adrian Workman is CEO of VIZZone, the online music video subscription website which serves more than 750,000 broadband music video streams per month.

Is Morrissey still relevant in today's music scene?

The big question

Sanctuary is preparing to release Morrissey's first album for seven years, *You Are The Quarry*, with the singer also busy curating this year's Meltedown Festival and set to headline Reading and Leeds. But, after such a long gap away, is he still the relevant force he once was?

Nigel Harding, Xfm head of music
"With so many current British bands name-checking Morrissey and The Smiths (and in the case of The Ordinary Boys, naming themselves after a song), it seems that Morrissey is more relevant to the music scene than he has been in a decade or more. You Are The Quarry is up there with his best albums and proves he can still compete with the young pretenders."

Andy Ross, Boss Music founder
"In musical terms the question is almost irrelevant; in the current domestic musical environment, however, Morrissey is a rare bird, a personality, a character. Like Danny La Rue of a generation. He should be on the bill for The Royal Variety Performance, for sure."

Paul Lester, Uncut deputy editor
"He was probably the last solo artist star. We're starved of most of those. If he'd died after Viva Hate, he'd be up there with the all-time iconic figures. All he can do now is erode. Or

he could do a Syd Barrett, or do a bombastic triple album of absurdity that was a glorious failure. He's made another average album with people who aren't right for him. He can't break out of the parody."

Will Kinsman, The Fly editor
"My suspicion is that the fanatical fans who still idolise Morrissey (and the strength of his support is quite remarkable) are largely the kind of old Smiths fans who have first-hand recollections. To them, he remains intensely relevant (even life-affirming); to the rest of us, less so. For me personally, he has become something of a curiosity – capable of producing the occasional glimpse of his incisive lyrical genius, but a mere shadow of his former self."

Traicia London-Bowell, Universal Music UK director of film, TV & advertising

"I want to see him live once and a Hare Krishna felt me up, so that kind of put me off him."

Stuart Macdonie, broadcaster and writer

"We all keep thinking the next thing Morrissey does will be as good as The Smiths. I don't think anything in his career has been. His solo career has been a little erratic. The music has sometimes been music by numbers. He's someone we should cherish. Characters like that seem to be draining out of pop music. He's a genuine English maverick. I'm sure hip kids today love The Smiths."

Sony International's new A&R supremo **Martin Dodd** reveals what it is like to move from an indie to a major and talks about what he's been up to in his new role.

Quickfire

So what have you been up to since joining Sony in February?

I spent the first couple of months seeing how the system works and going to see everyone plus going through all the artists. My job is split between the UK and US so there were lots of people to see. It's so broad because the role is working on the artists that are already there and getting involved in the A&R of the US/International roster - finding repertoire, producers and songwriters and getting collaborations set up - and signing new artists who will go into my joint venture with Sony International.

How you signed anything new?

We're signing one rock band and a couple of singles at the moment.

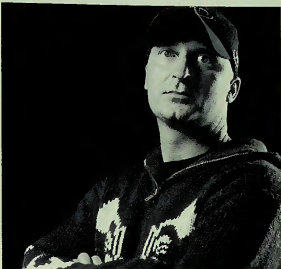
Are there any particular territories you're looking at?

It doesn't matter where it comes from. There might be a link to the potential of something that isn't Anglo-American because of the language, but not every record needs to sell in the UK. I still think Scandinavia is a brilliant place for songs and artists and producers. And I've just been in Australia, where the talent is truly amazing - there are some great artists there.

What have you noticed as you travel round to different parts of the world?

I'm really bored with all the negativity in the business and everyone having discussions about mergers. Unless we do something that is great with artists and music, we as an industry are not going to find our way out of this slump. Just try and avoid all these things and focus on what's important.

A few years ago you devised the television formats for Fame Academy/Star Academy and Operation Triumf with Endemol. Do you think that there are still lots of opportunities for music to work with outside media partners?



Absolutely. We're already in the process of joint ventures with a couple of broadcasters - which will involve creating platforms for artists and different TV shows spanning both drama and multimedia. In the meantime, I'm also continuing to work with Endemol in Holland and Initial in the UK.

The thing is that developing new platforms goes hand-in-hand with the creative process. A link into a platform can give artists/producers/writers a real sense of confidence - and hopefully counteract some of the insecurity and short-term thinking in the business. That's what is really damaging to the creative process.

To make a great record you can't have people sitting around worrying about whether it fits this format or that format. You need to give people confidence to just create. There are so many other ways of collaborating with broadcasters and production companies than just reality talent shows. I think it is exciting to create compelling viewing as well as a platform for an artist that presents a

much deeper insight into them and their music. But it is just one way - obviously not the only way.

You worked for the most successful indie of the past decade - what's it like working in a major?

Well, in a sense nothing compares with Zomba because it was unique. It just had this incredible run of success - all the stars were aligned. But actually it's not as different as you might think. On the surface they're different, but what I have found is that at the top end of Sony there's a real openness for getting into any new kind of business activity. It's a much bigger team - you don't just operate in a group of five people - but they want to move quickly. There's nothing that doesn't get done as quickly as you want it to.

Martin Dodd is senior vice president, worldwide A&R at Sony Music International. From 1992 to September 2002 he was senior VP A&R for Zomba Europe where he worked with artists including Backstreet Boys, Brandy Spears and N'Sync. Before that he set up leading European indie Mega Records.

Best thing that has happened to you in the past 12 months: The rise of Creation Management with the Libertines. The Kill, and soon-to-be-previewed new material from Mick Jones.

Tell us a secret about yourself: That I cried after Glasgow Celtic won the Scottish Cup in 1994/1995. I cried with rage.

Who is your all-time hero?: Neil Young.

What is the best piece of music business advice given to you and by whom: Don't sell Creation Records to China Records - Seymour Stein.

What is your most embarrassing music industry moment: Nearly missing David Goffen choke on his leg in 1991 when I asked for £6m for 50% of Creation Records - it was nearly the end of the multimedia mogul.

DOOLEY'S DIARY



Shake your money maker...

Remember where you heard it:

With "crunk" star **Lil Jon** riding high in the charts courtesy of Usher, what better timing for Steve Gottlieb's boss of his US indie labelTVT, to fly into London to finalise his UK launch plans. And with Gottlieb preparing to collect a multi-million dollar pay cheque c/o Lyor Cohen, it looks like he will have a few tabs to invest in the European indie scene. Watch this space.

Songwriter **Hubert Gregg**, who sadly passed away last month, played a crucial part in Capital FM's forthcoming, bank-breaking campaign for Johnny Vaughan's new breakfast show. Gregg was brought in to give his full approval for lyric changes to his famous composition *Maybe It's Because I'm A Londoner* which Vaughan is "singing" in the campaign's TV ad. **Johnny Vaughan**, meanwhile, gave the game away at his station's annual awards ceremony in London last Wednesday when he was asked to hand over one of the event's songs.

To anybody else presenting an award, don't bother opening the envelope. They've engraved the trophies, he revealed... The new **Chrysleris Mobile** division looks set to get the ball rolling with some key deals expected to be announced soon... Has the European Commission suspended its investigation into the proposed

merger of **Sony** and **BMG**? Sources tell Dooley that the Competition Commission is asking for more information before it makes a decision on the deal. Observers in Brussels say it would be an unusual move to suspend the investigation, but as commission staff knocked off early for their Easter break, nobody was available at the EC to explain the situation as MW went to press...

Anybody worried how **Mark Goodier** would pay the rent once he exited **Radio One's Top 40** show at the end of 2002 can relax now. He has been shortlisted for a music broadcaster of the year prize at this year's Sony Radio Awards for his work for - deep breath now - his own company **Wise Buddha**, **Classic FM**, **Emm**, **BBC World Service**, **Radio Two** and **Jazz FM**. As Commercial Radio Companies Association chief executive **Paul Brown** commented at the awards launch last Tuesday, "It certainly helps to put yourself about a bit"... Back in their heyday, not even the mighty **Keyleigh** could land **Marillion** a UK number one single. But nearly two decades on that could remarkably change next Monday with the release of **You're Gone** on their own intact label. Just on pre-release sales, **HMM's** website currently lists it as its biggest-selling single... UK artist **Carina Round**, who recently signed a deal with **Interscope** in the US, has been attracting the attention of some big American stars. **Loe Red** turned up to her **New York** show while **Jack Nicholson** showed at a gig in **LA's Viper Room**, where **Carina's** show (which she occasionally links off in the course of the set) landed slap bang on his head. Fortunately, the **Shirley-busy** reprints were not on the veteran artist's agenda. Later **With Jools Holland** kicks off again on **May 7** for its 150th series. The first show - featuring **Baerentzen**, **Jude**, **David Byrne**, **Howard Tate**, **North Jones** and **Scuse Sisters** - is being filmed tonight (Tuesday) for broadcast next month...

Inside track

Alan McGee, managing director of **Creation Management**, **Poptones Records**, **Death Disco Ltd 2003**, **Heartland Songs**, and **Creation Songs and Creation Studios**, and now recently installed at **Mercury Records**.

Born: In Glasgow, 1960.

First job in the music business: Promoting unknown bands at the **Living Room club** in **W1** in 1983.

Final job in the music business (in your dreams): Running a record shop in central London.

First record you bought: **T-Rex Get It On**, 1971, because it was undisputed genius and better than **Marc Bolan** to start my love affair with music.

Your current favourite book, DVD,



game or gadget: **The Sopranos** boxed set.

Best friend in the music business: **My business partner Stephen King**. **Greatest passion other than music**: Being a father.



Gabrielle reminded the world why she is one of the UK's consistently best-selling artists last Tuesday when she played a batch of her new songs live for the first time at **London's Café de Paris**. A handful of lucky fans in attendance helped the singer overcome her nerves to play an impressive set. The event marked the start of the campaign for

Gabrielle's fourth studio album **Play To Win**, which is due for release in May. Pictured at the show are (left to right) **Island Records** group managing director **Nick Gattfield**, **Gabrielle**, **Island Records** group head of marketing **Nikki Fabel** and **Island Records** group general manager **Jason Hey**.

Classified

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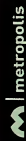


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MUSICWEEK

The Official UK Charts 17.04.04

SINGLES

1	MCELT FIVE COLOURS IN HER HAIR	Germany
2	USHER FEAT. LIL' JON & LUDACRIS' YEAH	Austria
3	THE RASMS IN THE SHADOWS	Germany
4	AMASTACIA LEFT OUTSIDE ALONE	France
5	DJ CASPER CHA, CHA SLIDE	At About The World
6	SPECIAL D COME WITH ME	At About The World
7	TWISTA SLOW JAMZ	Austria
8	BLUE BREATHE EASY	Germany
9	MARCOTIC THRUST I LIKE IT	France 2M
10	BEYONCE NAUGHTY GIRL	Germany
11	BRITNEY SPEARS TOXIC	Austria
12	NERD SHE WANTS TO MOVE	Virgin
13	JAMIELLA THANK YOU	France 3M
14	OUTKAST FEAT. SLEEPY BROWN THE WAY YOU MOVE	Austria
15	KANYE WEST THROUGH THE WIRE	Re-Artist/Label Jan
16	MICHELLE THE MEANING OF LOVE	5
17	BIG BROVAZ WE WANNA THANK YOU...	6M
18	ATOMIC KITTEN SOMEONE LIKE ME/RIGHT NOW...	Island
19	PETER ANDRE MYSTERIOUS GIRL	Midwest
20	SUGARBABS IN THE MIDDLE	Island

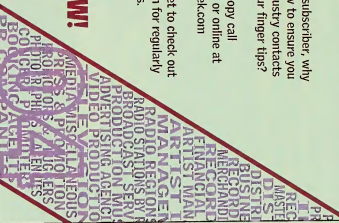
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ALBUMS

1	AMASTACIA AMASTACIA	5
2	GLIMS N' ROSSES GREATEST HITS	Germany/Island
3	USHER CONFESIONS	Austria
4	ABBA GOLD - GREATEST HITS	Mercury
5	ATOMIC KITTEN THE GREATEST HITS	Island
6	NORAH JONES FEELS LIKE HOME	Re-Vive
7	KATIE MELUA CALL OFF THE SEARCH	Capitol
8	GEORGE MICHAEL PATIENCE	Aprica
9	WILL YOUNG FRIDAY'S CHILD	5
10	SCISSOR SISTERS SCISSOR SISTERS	Poly
11	BAY CITY ROLLERS THE VERY BEST OF	Re-Raid
12	ENGELBERT HUMPERDINCK HIS GREATEST LOVE...	Island/Tr
13	NELLY FURTADO FOLKLORE	Deutsche/Island
14	KANYE WEST THE COLLEGE Dropout	Re-Artist/Label Jan
15	BLACK EYED PEAS ELEPHUNK	AA/Island
16	NERD FLY OR DIE	Virgin
17	DELAYS FADED SEASIDE GLAMOUR	Island
18	OUTKAST SPEAKERSXXXIII THE LOVE BELOW	Asia
19	JOSS STONE THE SOUL SESSIONS	Reprise/Island
20	SNOW PATROL FINAL STRAW	Island/Island

MUSICWEEK

Club Charts 1704.04

The Upfront Club Top 40

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	SON	GENRE	PEAK	WEEKS ON CHART	ARTIST	SON	GENRE	PEAK
1		1	BOOGIE PIMPS	SUNNY	EDM	1	21	NARCOTIC	THRUST I LIKE IT	EDM	1
2	1	4	PEYTON	HIGHER PLACE	EDM	2	22	B*P*M	ANGEL	EDM	2
3	3	3	SIA	BREATH ME	EDM	3	23	MARTIN	SOLVIEG ROCKIN' MUSIC	EDM	3
4	NEW	1	CHRISTINA MILLAN	FEAT. FABOLOUS DIP IT LOW	EDM	4	24	PAUL VAN DYK	FEAT. SECOND SUN CRUSH	EDM	4
5	2	2	SYSTEM OF A DOWN	FEAT. LIFE LUV IS COOL	EDM	5	25	BASEMENT	JAXX PLUG IT IN	EDM	5
6	1	1	SEAL	WAITING FOR YOU	EDM	6	26	SHAPESHIFTERS	LOVAs THEME	EDM	6
7	4	4	LASGO	SURRENDER	EDM	7	27	DEMON	FEAT. AWIA & MR. VEGAS IN THE PARK	EDM	7
8	7	7	TIESTO	FEAT. BT LOVE COMES AGAIN	EDM	8	28	LASSON	DOWN'S DIRTY MIND	EDM	8
9	4	4	ARMAND VAN HELDEN	HEAR MY NAME	EDM	9	29	JC	CHASEZ SOME GIRLS (DANCE WITH WOMEN)	EDM	9
10	6	6	MONKEY BAMS	FEAT. GABRIELLE WIDOMAN SHUGGIE LOVE	EDM	10	30	VARIOUS	CLUBLAND X-TREME II (LP SAMPLER)	EDM	10
11	NEW	1	DJ SHARON O LOVE & 3 ELEMENTS	FEAT. LEIANI FAST CAR	EDM	11	31	LITTLE	MENAGE COME W GIMME YOUR	EDM	11
12	5	5	PLUMMET	CHEERISH THE DAY	EDM	12	32	PARADISE	SEE THE LIGHT	EDM	12
13	3	3	FLIP & FILL	FEAT. KAREN PARRY DISCOLAND	EDM	13	33	STONEBRIDGE	PUR EM HIGH	EDM	13
14	NEW	1	BASTIAN	YOU'VE GOT MY LOVE	EDM	14	34	SPECIAL	CLUB COME WITH ME	EDM	14
15	4	4	GLADIATOR	FEAT. IZZY NOW WE ARE FREE	EDM	15	35	ALLOUD	BOB O'LEAN	EDM	15
16	4	4	LANET	JUST A LITTLE WHILE	EDM	16	36	MELLOW	TRAX HOW 2 ROCK	EDM	16
17	2	2	STYLES & BREEZE	YOU'RE SHINING	EDM	17	37	SKYLARK	THAT'S MORE LIKE	EDM	17
18	3	3	EMON	FEAT. YOUNG MANSION PARTY TO GO	EDM	18	38	REZONANCE	FEAT. MAZENE SWEETHEART	EDM	18
19	3	3	TDR	COMING DOWN/PIQUE	EDM	19	39	GEORGE	MICHAEL AMAZING	EDM	19
20	10	10	DARK	GLOBE FEAT. AWANDA GHOST BREAK MY WORLD	EDM	20	40	BUSFACE	LOVE IS LIKE OXYGEN	EDM	20

TOP 10 UPFRONT CLUB BREAKERS

- 1 PRINCESS & LEDA ROZE
- 2 COULBRACK TUNGI MACHINE
- 3 THE SHADOWS WARRIOR PLEAS
- 4 DANCE WARRIOR VEGA MA GARD
- 5 RUN WITH A BOOM (HARLES) (KID P) (HOMING)
- 6 JMSX PROUDS (DREAM) 2004



Usher (right) week at top of Urban Chart



41st, making gains on Urban list

Boogie Pimps return to top

By Alan Jontes
The Boogie Pimps' first single, Somebody To Love, topped the Upfront Club Chart a couple of weeks before Christmas but narrowly missed doing the double, and had to settle for a number two peak on the Commercial Pop Chart, five points behind Rachel Stevens' Funky Dory. History repeats itself this week with the Boogie Pimps' second single Sunny — a cover of the Bobby Hebb song previously recorded by the likes of Cher (match), George Fame and Marvin Gaye — soaring to the Upfront summit but ending up five points adrift of Flip & Fills' Discoland on the Commercial Pop Chart. Its Upfront triumph was well-earned and decisive, with the record achieving a 1.98x margin over Peyton's Higher Place, which is number-up for the second week in a row. Two Out Of Three Ain't Bad: Christina Milian's Dip It Low clearly a promotional priority, with mailings thus far of a 1.2-inch double-peak, three separate 12-inches (two of them in custom sleeves) and two CDs. Thankfully, it's a good record, and D.O. has responded to it by making it the week's highest new entry on both the Upfront and Urban Charts, thanks to debuts at four and five respectively. It's off to a slightly slower start on the Commercial Pop Chart, where it debuts at 14. Nothing else makes such a dramatic debut this week, although DJ Sharon O Love & 3 Elements' feat. Leiani synchronise top 20 debuts for their Tracy Chapman cover Fast Car, which appears at 11 on the Upfront and 19 on the Commercial Pop lists.

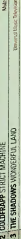
The Urban Chart accommodates another big influx this week, with eight new arrivals in the Top 30 — but Usher's Yeah is number one on an astonishing ninth week in a row. Its number-up, again by the slenderest of margins, remains Wanna Get To Know You by G.Unt. Yeah continues to register massive support, although it is declining slowly, and its points tally this week is its lowest since its second week at the top. Potential challengers are legion, with D12's My Band. ATL's Calling All Girls, the 411's On My Knees and the aforementioned Christina Milian track all capable of delecting it. On the other hand, it has already seen off a lot of worthy opponents in recent weeks, when its number-up has included tracks like Slow Jamz by Twista, Naughty Girl by Beyonce, The Set Up by Obie Trice and I'll Get by 50 Cent.

COMMERCIAL POP TOP 30

- 1 FLIP & FILL FEAT. KAREN PARRY DISCOLAND
- 2 BOOGIE PIMPS SUNNY
- 3 RACHEL STEVENS FUNKY DORY
- 4 JAMES BLUNT YOU'RE A MESS
- 5 DAVE NAVARRO I WALK THE LINE
- 6 STYLES & BREEZE YOU'RE SHINING
- 7 THE SHADOWS WARRIOR PLEAS
- 8 THE 411'S ON MY KNEES
- 9 DAVE NAVARRO I WALK THE LINE
- 10 DAVE NAVARRO I WALK THE LINE
- 11 DJ SHARON O LOVE & 3 ELEMENTS FEAT. LEIANI FAST CAR
- 12 THE 411'S ON MY KNEES
- 13 THE 411'S ON MY KNEES
- 14 THE 411'S ON MY KNEES
- 15 THE 411'S ON MY KNEES
- 16 THE 411'S ON MY KNEES
- 17 THE 411'S ON MY KNEES
- 18 THE 411'S ON MY KNEES
- 19 THE 411'S ON MY KNEES
- 20 THE 411'S ON MY KNEES

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Rank	Artist	Track	Genre
1	THE SHADOWS	WALKING IN THE SUN	Pop
2	THE SHADOWS	WALKING IN THE SUN	Pop
3	THE SHADOWS	WALKING IN THE SUN	Pop
4	THE SHADOWS	WALKING IN THE SUN	Pop
5	THE SHADOWS	WALKING IN THE SUN	Pop
6	THE SHADOWS	WALKING IN THE SUN	Pop
7	THE SHADOWS	WALKING IN THE SUN	Pop
8	THE SHADOWS	WALKING IN THE SUN	Pop
9	THE SHADOWS	WALKING IN THE SUN	Pop
10	THE SHADOWS	WALKING IN THE SUN	Pop

PRE-RELEASE AIRPLAY TOP 20

Rank	Artist	Track	Genre
1	EMINEM	F*CK IT (DON'T WANT YOU BACK)	Rock
2	DIZ DIRT BAND	DIRTY	Rock
3	THE FLAMINGOES	THE FLAMINGOES	Pop
4	THE FLAMINGOES	THE FLAMINGOES	Pop
5	THE FLAMINGOES	THE FLAMINGOES	Pop
6	THE FLAMINGOES	THE FLAMINGOES	Pop
7	THE FLAMINGOES	THE FLAMINGOES	Pop
8	THE FLAMINGOES	THE FLAMINGOES	Pop
9	THE FLAMINGOES	THE FLAMINGOES	Pop
10	THE FLAMINGOES	THE FLAMINGOES	Pop

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Specialist club charts

URBAN TOP 30

Rank	Artist	Track	Genre
1	THE SHADOWS	WALKING IN THE SUN	Pop
2	THE SHADOWS	WALKING IN THE SUN	Pop
3	THE SHADOWS	WALKING IN THE SUN	Pop
4	THE SHADOWS	WALKING IN THE SUN	Pop
5	THE SHADOWS	WALKING IN THE SUN	Pop
6	THE SHADOWS	WALKING IN THE SUN	Pop
7	THE SHADOWS	WALKING IN THE SUN	Pop
8	THE SHADOWS	WALKING IN THE SUN	Pop
9	THE SHADOWS	WALKING IN THE SUN	Pop
10	THE SHADOWS	WALKING IN THE SUN	Pop

COOL CUTS CHART

Rank	Artist	Track	Genre
1	THE SHADOWS	WALKING IN THE SUN	Pop
2	THE SHADOWS	WALKING IN THE SUN	Pop
3	THE SHADOWS	WALKING IN THE SUN	Pop
4	THE SHADOWS	WALKING IN THE SUN	Pop
5	THE SHADOWS	WALKING IN THE SUN	Pop
6	THE SHADOWS	WALKING IN THE SUN	Pop
7	THE SHADOWS	WALKING IN THE SUN	Pop
8	THE SHADOWS	WALKING IN THE SUN	Pop
9	THE SHADOWS	WALKING IN THE SUN	Pop
10	THE SHADOWS	WALKING IN THE SUN	Pop

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Rank	Artist	Track	Genre
1	THE SHADOWS	WALKING IN THE SUN	Pop
2	THE SHADOWS	WALKING IN THE SUN	Pop
3	THE SHADOWS	WALKING IN THE SUN	Pop
4	THE SHADOWS	WALKING IN THE SUN	Pop
5	THE SHADOWS	WALKING IN THE SUN	Pop
6	THE SHADOWS	WALKING IN THE SUN	Pop
7	THE SHADOWS	WALKING IN THE SUN	Pop
8	THE SHADOWS	WALKING IN THE SUN	Pop
9	THE SHADOWS	WALKING IN THE SUN	Pop
10	THE SHADOWS	WALKING IN THE SUN	Pop
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26	THE SHADOWS	WALKING IN THE SUN	Pop
27	THE SHADOWS	WALKING IN THE SUN	Pop
28	THE SHADOWS	WALKING IN THE SUN	Pop
29	THE SHADOWS	WALKING IN THE SUN	Pop
30	THE SHADOWS	WALKING IN THE SUN	Pop

21	14	THE DARKNESS LOVE IS ONLY A FEELING	Mod/Dmg/Pop/Rock
22	13	THE ZUTONS YOU WILL YOU WONT	Dance/Rock
23	23	BLACK EYED PEAS HEY MAMA	Adult/Pop/Rock
24	16	WILL YOUNG YOUR GAME	S
25	19	ERIQUE FEAT. KELIS NOT IN LOVE	Urban/Pop/Rock
26	18	ALICIA KEYS IF I AIN'T GOT YOU	J
27	11	G-JUNIT WANNA GET TO KNOW YOU	Urban/Pop/Rock
28	10	SHARLENE HECTOR I WISH I KNEW HOW IT WOULD...	R&B
29	20	JENNIFER LOPEZ BABY I LOVE U	Pop/Rock
30	24	FOUNDATIONS OF WAVE STACY'S MOM	Urban
31	6	WILEY WOT DO U CALL IT?	R&B
32	17	SCISSOR SISTERS TAKE YOUR MAMA	Pop/Rock
33	20	NELLY FURITADO TRY	Urban/Pop/Rock
34	12	PET SHOP BOYS F.L.A.M.B.O.Y.A.N.T	Pop/Rock
35	25	BEEHIVE MAN FEAT. MS THING DUDE	Vibe/J
36	10	THE ORDINARY BOYS WRECK IN WRECK OUT	Rock
37	26	GEORGE MICHAEL AMAZING	Adult/Pop
38	29	BLINK 182 I MISS YOU	Rock/Pop
39	27	KYLIE MINOGUE RED BLOODED WOMAN	Pop/Rock
40	22	BASEMENT JAXX FEAT. JC CHASEZ PLUG IT IN	R&B



THE RASMUS: OUT OF THE SHADOWS INTO THE CHARTS

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COMPLIATIONS

1	11	NOW THAT'S WHAT I CALL MUSIC '57	Urban/Pop/Rock
2	1	ULTIMATE DIRTY DANCING (OST)	R&A
3	10	POP PRINCESSES	Urban TV
4	2	WESTWOOD - THE JUMP OFF	Urban/Pop/Rock
5	4	BEST OF R&B	Urban/Pop/Rock
6	3	FLOORSTELLERS	Urban
7	7	LOVE ACTUALLY (OST)	Urban
8	11	BEST WORSHIP SONGS EVER	Urban
9	10	FANASTIC NO 15 OF THE SEVENTIES	Urban TV
10	5	NOW DANCE	Urban/Pop/Rock
11	6	MEMORIES ARE MADE OF THIS	Urban/Pop/Rock
12	8	ANTHEMS OF HOUSE	Urban/Pop/Rock
13	13	THE ESSENTIAL ACQUISITIC ALBUM	Urban TV
14	10	60'S SOUL MIX 2	Urban/Pop/Rock
15	10	FOX KIDS PARTY HITS	Urban TV
16	10	THE VERY BEST OF NEW WOMAN	Urban/Pop/Rock
17	9	LOVE BITES & SCHOOL NITES	Urban/Pop/Rock
18	12	SEX AND THE CITY	Urban TV
19	9	THE SOUND OF SMOOVE	Urban/Pop/Rock
20	14	LEADERS OF THE PACK - 60'S GIRLS	Urban TV

FORTHCOMING

KEY SINGLES RELEASES

JUNE 21	JUNE 21	PMA THE RECORD	Urban/Pop/Rock
JUNE 21	JUNE 21	JAMELIA SEE IT YA, BREATHE	Urban/Pop/Rock
JUNE 21	JUNE 21	RATHELLS WEARING OUR COEURS	Urban/Pop/Rock
JUNE 21	JUNE 21	THE GORDES SUMMER SUSHINE AT LANTICAWAY	Urban/Pop/Rock
JUNE 21	JUNE 21	THE GORDES SUMMER SUSHINE AT LANTICAWAY	Urban/Pop/Rock
JUNE 21	JUNE 21	APRIL LARINE DON'T TELL ME ANITA	Urban/Pop/Rock
JUNE 21	JUNE 21	KEANE EVERBODY'S CHANGING ISLAND	Urban/Pop/Rock
JUNE 21	JUNE 21	KEANE EVERBODY'S CHANGING ISLAND	Urban/Pop/Rock
JUNE 21	JUNE 21	ROMAN KEATING & LEANN RIMES LAST THING	Urban/Pop/Rock
JUNE 21	JUNE 21	ROMAN KEATING & LEANN RIMES LAST THING	Urban/Pop/Rock
JUNE 21	JUNE 21	BRISTED AIR HOSTESS UNIVERSITY	Urban/Pop/Rock
JUNE 21	JUNE 21	THE STREETS ITTIO VOI KOLKOVIT I GYMNASTIK	Urban/Pop/Rock
JUNE 21	JUNE 21	FRANKIE D'AMICO	Urban/Pop/Rock

KEY ALBUMS RELEASES

JUNE 21	JUNE 21	THE BEASTIE BOYS THE CARTEL	Urban/Pop/Rock
JUNE 21	JUNE 21	FATHELLS WEARING OUR COEURS	Urban/Pop/Rock
JUNE 21	JUNE 21	THE GORDES SUMMER SUSHINE AT LANTICAWAY	Urban/Pop/Rock
JUNE 21	JUNE 21	THE GORDES SUMMER SUSHINE AT LANTICAWAY	Urban/Pop/Rock
JUNE 21	JUNE 21	APRIL LARINE DON'T TELL ME ANITA	Urban/Pop/Rock
JUNE 21	JUNE 21	KEANE EVERBODY'S CHANGING ISLAND	Urban/Pop/Rock
JUNE 21	JUNE 21	KEANE EVERBODY'S CHANGING ISLAND	Urban/Pop/Rock
JUNE 21	JUNE 21	ROMAN KEATING & LEANN RIMES LAST THING	Urban/Pop/Rock
JUNE 21	JUNE 21	ROMAN KEATING & LEANN RIMES LAST THING	Urban/Pop/Rock
JUNE 21	JUNE 21	BRISTED AIR HOSTESS UNIVERSITY	Urban/Pop/Rock
JUNE 21	JUNE 21	THE STREETS ITTIO VOI KOLKOVIT I GYMNASTIK	Urban/Pop/Rock
JUNE 21	JUNE 21	FRANKIE D'AMICO	Urban/Pop/Rock

21	31	THE RASMUS DEAD LETTERS	Urban
22	17	NORAH JONES COME AWAY WITH ME	Pop/Rock
23	14	NO DOUBT THE SINGLES 1992-2003	Urban/Pop/Rock
24	13	DANIEL O'DONNELL THE JUKEBOX YEARS	Urban TV
25	15	JAMIE CULLUM TWENTYSOMETHING	R&B
26	19	THE DARKNESS PERMISSION TO LAND	Urban/Pop/Rock
27	20	LEANN RIMES THE BEST OF	Urban/Pop/Rock
28	25	DIDO LIFE FOR RENT	Urban/Pop/Rock
29	26	FRANZ FERDINAND FRANZ FERDINAND	Urban
30	21	JAMIELIA THANK YOU	Urban/Pop/Rock
31	22	KATHERINE JENKINS PREMIERE	Urban/Pop/Rock
32	48	MAROON 5 SONGS ABOUT JANE	Urban
33	38	ALICIA KEYS THE DIARY OF	J
34	34	SUGABABES THREE	Urban
35	37	BRITNEY SPEARS IN THE ZONE	Urban
36	20	ZENZO 7 WHEN IT FALLS	Urban/Pop/Rock
37	26	ERIC CLAPTON ME AND MR. JOHNSON	Urban/Pop/Rock
38	35	JET GET BORN	Urban
39	29	THE HOUSEMARTINS THE BEST OF	Urban/Pop/Rock
40	27	BARRY MANLOW ULTIMATE MANLOW	Urban



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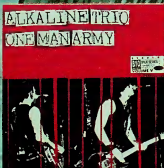
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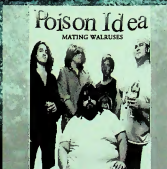
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Datafile

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Week 15

TV & radio airplay p20 > Cued up p24 > New releases p26 > Singles & albums p28

KEY RELEASES

ALBUMS

THIS WEEK
Mum Summer Make Good (Fai/Cali); The Rasmus Dead Letters (Island); SFA Colouring Book (WEA); Joe Jackson Alltime (Polygram); Craig Armstrong Piano Works (DE); Barenaked Ladies Everything to Everyone (Reprise); Prince Musicology (Sony).

APRIL 19
The Zutons Who Killed The Zutons? (Delasonic); Agnetha Faltskog My Colouring Book (WEA); Joe Jackson Alltime (Polygram); Craig Armstrong Piano Works (DE); Barenaked Ladies Everything to Everyone (Reprise); Prince Musicology (Sony).

APRIL 26
D-12 D-12 World (Interscope/Polydor); The Walkmen Phores & Arrows (WEA); Wiley Redfiri On Thin Ice (XL).

SINGLES

THIS WEEK
Snow Patrol Chocolate (Fiction/Polydor); Janet Jackson Just A Little While (Virgin); Dido Don't Leave Home (Thee/Avista); Eamon F "It (I Don't Want You Back) (Live); Peter Dinklage feat. Wolfman For Lies (Rough Trade); D-12 My Band (Interscope/Polydor).

APRIL 19
Sia Breathle Me (Go Beat); Muse Time for Absolution (Taste Media/Mushroom); The Bees Wash In The Rain (Virgin); Franz Ferdinand Machine (Domino); Pink Last 10 Know (Arista); Maroon 5 This Love (Dotme/BMG).

APRIL 26
Busted Air Hostess (Universal); The Streets Fr Bt You Know It (GPR); Boogie Pimps Sony (Data/Mintory of Sound); Rachel Stevens Breathe In Breathe Out (Polydor); Prince Musicology (NPG/Sony).

MAY 3
The Charlatans Up At The Lake (Universal); Keane Everybody's Changing (Island); The Von Bondies Let Me What You See (Blanco Y Negro); Gabrielle Stay The Same (Go Beat); R. Kelly; Rimes Last Thing On My Mind (Polydor); Natasha Bedingfield Single (Phonogenic); Graham Coxon Bittersweet; Bimble Of Misery (Transcopic/Parlophone); Deepset Blue Is It A Sin (Data).

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The Market

Now! sales reach new heights

Alan Jones
With apologies to Anastacia, who sold more than 78,000 copies of her self-titled third album last week, and McFly, who hang on to their singles crown with 5 Colours In Her Hair, by far the most noteworthy achievement of the week is the staggering first week sales tally of 334,245 attained by **Now That's What I Call Music 57**. It is by far the highest single week tally in the **Now series' 20 year history**, beating by some distance the previous top tally of 278,500 registered by **Now 44** in 1998, and runner-up, **Now 50's** 266,968 start in 2001. It's the second highest weekly tally by any album in the 21st century, trailing only the 400,351 opening of Dido's current album **Life For Ruat** last autumn.

It comes a year after **Now 54** opened its campaign with a disappointing sale of 184,769 which has thus far increased to just 517,981 – the lowest tally of any of the regular **Now** albums since **Now 33**, way back in 1996. **Now 55** also underachieved but the series signalled its renewed power when **Now 56** was released last November. This far that set has sold 1,345,330 – a 26% increase on the prior Christmas' **Now 53** release. That was, to some extent, not unexpected but **Now 57's** explosive start is, not least because the 10 best weeks



Janet: One of the hit artists featured on the top-selling **Now 57** compilation.

past have all been in November and December, with the spring releases registering considerably lower tallies.

Why **Now 57** has taken off in such a dramatic fashion is hard to explain – it relies as ever on major hits, and this year's crop have sold fewer than in most years. As usual, the EMI/Virgin/Universal triumvirate and Indies supplied the majority of tracks (39) on the disc, while rivals Sony contributed none, Warner Music one and BMG four. It was obviously helped by the fact it contains the

year's six biggest selling singles among its tally of eight number 1s.

Now 57's sales represented 34.2% of compilation sales and 9.9% of all album sales last week.

It topped the number 2 compilation (Ultimate Dirty Dancing) by a ratio of more than 15:2 last week, and sold more copies than the whole of the rest of the **Top 40**. It helped overall album sales to a bumper week's tally of 3,965,749 – a 22.3% increase on Easter 2003, which occurred a week later, and 42.2% up on the same calendar week (week 15) last year.

MARKET INDICATORS

SINGLES

Sales versus last week: +12.4%
Year to date versus last year: +2.4%Year to date versus last year: -13.1%

Market shares
Universal Island 19%
RCA Arista 13.8%
Sony 12.5%
Virgin 9.4%
East West 8.1%

ALBUMS

Sales versus last week: +12.4%
Year to date versus last year: +2.4%

Market shares
Polydor 22.7%
RCA Arista 16.6%
Virgin 13.0%
Parlophone 9.0%

COMPILATIONS

Sales versus last week: +70.1%
Year to date versus last year: +6.2%

Market shares
UMGTV 46.8%
EMI Virgin 36.5%
RCA Arista 0.8%
Demco 1.6%
Sony 1.5%

THE BIG NUMBER: 2,506,902

Sales of Dido's album **Life For Ruat** topped the list of album sales to exceed 2.5m sales in the 21st century.

RADIO AIRPLAY

Market shares
RCA Arista 22.0%
Polydor 17.4%
Sony 10.9%
Parlophone 10.6%
Zomba 8.3%

UK SHARE

Origin of singles sales
(**Top 75**): UK: 67.7%
US: 14.7% Other: 2.2%
Origin of album sales
(**Top 75**): UK: 49.3%
US: 45.3% Other: 5.4%

FAST CHART

SINGLES

NUMBER ONE
McFLY FIVE COLOURS IN HER HAIR Universal
Sales dip 25% week-on-week to 37,120 but McFly retain their number 1 posting with a 10% lead over Usher's Yeah!

ARTIST ALBUMS

NUMBER ONE
ANASTACIA ANASTACIA Epic
The artist album market improved by 12% last week. Sales of Anastacia's third album dipped by 10% to 78,432, but it holds on to its chart edge, beating Guns N' Roses' Greatest Hits by a 32% margin.

COMPILATIONS

NUMBER ONE
NOW 57 EMI/Virgin/UMGTV
The highest ever first week sale for a compilation album brings the **Now** series its customary #1 debut. It even sold 4,416 copies on cassette, representing 70.9% of all cassette album sales last week.

BUDGET COMPILATIONS

NUMBER ONE
MOTOWN CHARTBUSTERS VOLUME 3 Motown
In the overall chart chart way back in 1969, Motown Chartbusters Volume 3 now adds the budget chart title to its portfolio. Released on CD in 1997, it has since sold 292,000, including 12,500 last week, primarily at MWC, where it is currently on offer at £3.99.

SCOTTISH SINGLES

NUMBER ONE
SPECIAL D. COME WITH ME AATV
Swearing 2000: McFly, Special D gives All Around The World its third number 1 north of the border in 10 weeks.

RADIO AIRPLAY

NUMBER ONE
BRIENNE SPEARS TOXIC EMI
Toxic has its second victory yet, amassing a 17.3% bigger audience than Will Young

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Play Chart

music control

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	Label	Rank	WEEKS ON CHART
26	1	11	ATOMIC KITTEN SOMEONE LIKE ME	INNOCENT	513	35
27	2	16	ALICIA KEYS IF I AIN'T GOT YOU	J	546	11
28	3	20	JENNIFER LOPEZ BABY I LOVE YOU	EPIC	1463	22
29	4	15	KANYE WEST THROUGH THE WIRE	ROCA/TELLA/RECOVERY	647	5
30	5	23	BLACK EYED PEAS HEY MAMA	AMSTAR/VEVO	773	2
31	23	5	SIMPLY RED HOME	SPIN/WEA/CMB	418	8
32	30	11	DEEPEST BLUE GIVE IT AWAY	DATA	534	37
33	7	1	NATASHA BEDINGFIELD SINGLE	PROFESSIONING	751	63
34	29	23	WILL YOUNG LEAVE RIGHT NOW	S	102	20
35	48	2	MCFLY 5 COLOURS IN HER HAIR	ISLAND	725	19
36	41	3	50 CENT IF I CAN'T	INTERSCO/PROPER	409	34
37	43	3	NARCOTIC THRUST I LIKE IT	THELMA	51	56
38	53	1	PET SHOP BOYS FLAMBOYANT	PARLOPHONE	242	75
39	31	4	BASEMENT JAXX PLUG IT IN	NL	318	9
40	47	12	JAMIELA SUPERSTAR	PARLOPHONE	55	18
41	49	5	FOUNTAINS OF WAYNE STACY'S MOM	VERGIL	736	5
42	48	2	SNOW PATROL CHOCOLATE	FICTIVUS/PROPER	296	36
43	37	15	BLACK EYED PEAS SHUT UP	AMSTAR/VEVO	726	35
44	41	1	PETER DOHERTY & WOLFMAN FOR LOVERS	ROUGH TRADE	129	42
45	33	16	LMC V U2 TAKE ME TO THE CLOUDS ABOVE	ALL AROUND THE WORLD	971	32
46	45	7	BLINK 182 I MISS YOU	CAPTAIN JACK	383	30
47	59	4	BEYONCE CRAZY IN LOVE	COLUMBIA	431	6
48	46	24	BLACK EYED PEAS WHERE IS THE LOVE?	AMSTAR/VEVO	630	7
49	38	10	JUSTIN TIMBERLAKE ROCK YOUR BODY	JAY	678	14
50	53	1	FRANZ FERDINAND MATINEE	DEFFO	187	43

▲ New this week
▲ First Top 10 Chart

▲ Biggest increase in sales
▲ Biggest increase in airplay

▲ Biggest increase in downloads
▲ Biggest increase in SBE or one



4. USHER
The same week it replaces the highest ever recorded audience for a track on US radio, Usher's 'Yeah! Jump' 9-4 here to give BMG three to radio's five most-heard tracks. 78 other radio stations on the Music Control panel played 'Yeah!' at least once last week.

but Radio One's 31 airings - up from 27 last week - provide 38.67% of its total audience, and most of its thrust.



9. ANASTACIA
The retail success of Left Outside Alone - at 53 on airplay when released - and subsequently Anastacia's self-titled third album



17. DIDZ
With Embury providing substantial vocal support, DIDZ's new single 'My Band Ladies' to the top of Radio One's most-played list with 33 spins last week. This gives a hefty 60.18% of the accents' UK audience a top 28-17 on the



33. NATASHA BEDINGFIELD
New star Natasha Bedingfield makes excellent progress with her debut

overall airplay chart. Other big supporters are Core (70 plays), the Galaxy network (170 plays from four stations), Vibe 105-10 (133) and Beat 104 (123).

single - or even her debut single, single - which is this week's biggest new entry to the Top 50. Its 72-33 leap on the chart is helped by its arrival on 12 new playlists and increased support from a further 42 stations. Top supporters are Core (24 plays), Cool FM (26), Power FM, Merca FM and 107.5 Juice FM (22) apiece.

INDEPENDENT LOCAL RADIO

Rank	Artist/Title	Label	Rank
1	BRITNEY SPEARS 'TOXIC' JAY	AVICCA	15447
2	SUGARBABES 'IN THE WITOLEE EGGAN'	121	4361
3	GEORGE MICHAEL 'AMAZING' REDBARN	7881	37378
4	JAMIELA 'THANK YOU PRESIDENT'	121	206
5	WILL YOUNG 'YOUR GAME IS'	9919	16160
6	ANASTACIA 'LEFT OUTSIDE ALONE' JAY	9641	34425
7	KYLE MINOQUE 'RED BLOODED WOMAN' PARLOPHONE	2561	3791
8	NO DOUBT 'IT'S MY LIFE' INTERSCO/PROPER	1937	76528
9	ENRIQUE IGLESIAS FEAT. KELLY 'NOT IN LOVE' INTERSCO/PROPER	270	109
10	USHER FEAT. LIL' JON 'LUDACRIS' 'YEAH' ARISTA	1470	35134
11	BEYONCE 'NAUGHTY GIRL' COLUMBIA	1972	21519
12	JENNIFER LOPEZ 'BABY I LOVE YOU' JAY	1270	19131
13	DIDDY 'DON'T LEAVE HOME' CHEERBOOTS	1340	3608
14	OUTKAST 'HEY YEAH!' ARISTA	3652	27917
15	THE RASMUS 'IN THE SHADOWS' ISLAND	1336	1201
16	OUTKAST FEAT. SLEEPY BROWN 'THE WAY YOU MOVE' ARISTA	2210	21380
17	EMAMON 'F*CK IT I DON'T WANT YOU BACK' JAY	1027	1956
18	NELLY FURTADO 'TRY' DEARLO/INTERSCO/PROPER	1338	1514
19	BLUE 'BREATHE EASY' HOOKST	1449	1822
20	MARON 5 'THIS LOVE' OCEANIC/ABC	880	1011
21	TWISTA 'SLOW JAMZ' JAZZMUSIC	1152	1028
22	NORAH JONES 'SURPRISE' BLUEBIRD	1204	1213
23	LMC V U2 'TAKE ME TO THE CLOUDS ABOVE' ALL AROUND THE WORLD	1271	311
24	THE DARKNESS 'LOVE IS ONLY A FEELING' MUSE DISNEY/SONATAC	1338	880
25	BELLEFIRE 'SAY SOMETHING ANYWAY' LAST WEST	615	81
26	DIDDY 'MY BABY' INTERSCO/PROPER	354	700
27	BLACK EYED PEAS 'HEY MAMA' AMSTAR/VEVO	762	782
28	NATASHA BEDINGFIELD 'SINGLE' PROFESSIONING	465	734
29	23 'BLACK EYED PEAS' SHUT UP' AMSTAR/VEVO	174	723
30	WILL YOUNG 'LEAVE RIGHT NOW'S' IN THIS WE'VE GOT THIS	180	2252

TOP 20 PRE-RELEASE

Rank	Artist/Title	Label	Rank
1	DIDDY 'DON'T LEAVE HOME' CHEERBOOTS	121	5278
2	EMAMON 'F*CK IT I DON'T WANT YOU BACK' JAY	121	3913
3	NORAH JONES 'SURPRISE' BLUEBIRD	121	3613
4	DIDDY 'MY BABY' INTERSCO/PROPER	121	3582
5	MARON 5 'THIS LOVE' OCEANIC/ABC	121	3209
6	NELLY FURTADO 'TRY' DEARLO/INTERSCO/PROPER	121	2072
7	NATASHA BEDINGFIELD 'SINGLE' PROFESSIONING	121	1756
8	SNOW PATROL 'CHOCOLATE' FICTIVUS/PROPER	121	1634
9	BELLEFIRE 'SAY SOMETHING ANYWAY' LAST WEST	121	1419
10	PETER DOHERTY & WOLFMAN FOR LOVERS 'ROUGH TRADE'	121	1408
11	FRANZ FERDINAND 'MATINEE' DEFFO	121	1403
12	PINK 'LAST TO KNOW' ARISTA	121	1367
13	THE STREETS 'FEY BUT YOU KNOW IT' BLOOMING	121	1295
14	RONAN KEATING & LEANN RIMES 'LAST THING ON MY MIND' PROPER	121	1189
15	JOE FAY 'G-UNIT' RIDE 'WIT U' JAY	121	1173
16	MARTIN SWEET 'ROCKING MUSIC' DETROIT	121	1164
17	ACHETA 'BLACKSQUID' IF I THOUGHT YOU EVER HATE	121	1132
18	JAMES FOX 'HOLD ON TO YOUR LOVE' ISLAND	121	1095
19	ASH 'DRIFTS' MUSICBOX	121	1089
20	KEANE 'EVERYBODY'S CHANGING' BLUES	121	1089

Music Control monitors the radio airplay of new releases on 100 UK radio stations. The chart is compiled by music control and is based on the number of spins on each station. The chart is based on the number of spins on each station. The chart is based on the number of spins on each station.

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SINGLE OF THE WEEK

Busted
Air Hostess

Island MCSDT40361

Coming off the back of a hugely successful tour, this should see the power pop-trio achieve another number one. The third single from their triple-platinum album *A Present For Everyone* moved up to the B-list at Radio One first week, while the video has received heavy early exposure on the Box and MTV Hits. At the very least, the trio's sharp, cheeky lyrics offer an edgier alternative to the lumen pop on offer in the marketplace.

Singles

Boogie Pimps
Sunny (Data DATA67CD)

German duo Boogie Pimps follow their number three hit 'Like Somebody To Love' with a similarly commercial pop-dance cut. Lifting its disco flavour from a Boney M track, it is receiving support from the Galaxy network and is playlisted on The Box.

Alex Cartañá
Hey Papi (EMI PAP/CD)

Brighton-born Cartañá's debut single is an vibrant R&B-pop hybrid that has a broad appeal that in the way a Nelly Futuro or TLC single might have. Capital and Kiss FM have already playlisted the song.

Fefe Dobson

Everything (Mercury 986250D)
For all the attendant fanfare around this artist, Dobson already has a lot to live up to. Billed as edgier than Avril Lavigne, this is a rock-lite workout with a commercially-minded chorus.

Dogs Die In Hot Cars

Godhopping (V2 VVR5025867)
V2's recent signings are drumming up support with their skinty, Devis-influenced pop, with Xfm, Radio Two and 6Music adding this perky number to their playlists. It bodes well for the eccentric Scots' debut album, which is slated for a July release.

Gemma Fox feat. MC Lyte

Griffith's Story (Polygram PGEM005)
This reworked version of a song originally released by Pabbles in 1988 sounds as though it has been given the Timbaland treatment even though the producer is fellow Yank Chuckie Thompson. Rock vocals aren't enormously disimilar from Nelly Futuro, but overall, lack her range and delivery.

Freeform Five

Easy (Ultra Dilenma EW286)
In contrast to Freeform Five's last disc, the acclaimed Prince-style *Electronic*, this is a gentle electronic-tinged ballad with

strong vocals from Tamara. It suggests good things for the album, *Strangest Things*, released next month.

The Giftarrri

Here Comes A Close Up EP (East West EW284CD)
Following last year's acclaimed single on Poptones, this EP boasts three further slices of raucous rock. Produced by Michael Patterson (Berk, BRMC), they exude an attitude that suggests there is much more to come from the five-piece. A tour with The Wildhearts precedes the release of their debut album in late summer.

Hal

Worry About The Wind (Rough Trade RTRADSCD172)
After performing as part of an NME-organised tour earlier this year and released via the home of avant-garde indie, it comes as a surprise to hear that this Irish four-piece embrace an MOR Seventies sound, albeit with neat songwriting skills coming as part of the package. Xfm is strongly on board and this has the potential to catch on at radio.

Mclusky

That Man Will Not Hang (Too Pure PURE153CD5)
The Welsh outfit return with a new drummer and a more heavier sound. This is taken from Mcclusky's third album, *The Difference Between Me And You Is That I'm Not On Fire*, which was recorded by Steve Albini. A hometown show in Cardiff on April 24 starts a 10-date UK tour.

Prince

Musology (NPG/Sony 6749231)
The lead single from Prince's new album retraces old-school funk grooves, with James Brown's influence being immediately obvious. It has picked up a smattering of plays at radio, with Vibe giving most backing, while Radio Two has B-listed the song and MTV Base is giving support.

The Streets

Fit But You Know It (Locked On/679 679L071)
His first single in nearly two years finds Skinner occupying typical Streets lyrical territory of booze, birds and kebabs, this time

coughed in the form of a holiday anthem. Taken from the album *A Grand Don't Come For Free*, this sports a nugging guitar riff and sing-song chorus, and is receiving strong support from Radio One (A-list), Xfm, Beat 106 and MTV.

Simple Kid

Staring At The Sun (2M 2M007CD)
Having fostered a certain kookiness with previous singles such as *Average Man* and *Drugs*, this is more conventional but it is also fresh, intelligent (and Blur-like) pop, and more representative of the Kid's talents.

Trash Palace

Bad Girl (Tape Modern TPCD3)
xxXtar Asia Argento provides the vocals on this sleazy electro outing from Paris's Dimitri Tikovi. Remixes from Spektrum and Demiz Diabolik add a punky disco feel to the track.

Ty

Oh Lu Want More (Big Dada BD025066)
Roots Manuva guests on this outstanding 'refz.' of a track from UK hip-hopper Ty's excellent album *Upwards*. Bumping bass, Bollywood samples and a scorching rap add up to an irresistible package that craves you wanting much, much more.

Willis

Take You High (679 679L031)
Following the album *Come Get Some*, Willis returns with her and her gutsy vocals on this EP. Fans will recognise scaring tie track *Take You High* from the album, while another highlight comes with a moody slide guitar cover of *Cameo's World Up*.

Albums

The Blueskins
Word of Mouth (Domino WIGCD138)

This is more rousing rock that namechecks the Devil and pines for some long-lost moment in the Seventies when leather waitresses and tattoos were the epitome of masculinity.

ALSO OUT

THIS WEEK SINGLES
Three Days Down Here Without You (Universal)
Glaston: Now We Are Free (Evolve)

ALBUMS

D-12: D-12 World (Orion/epic)
Quintessence (Def Jam/Mercury)
The Evans Line (Parade)
Surrey (V2)
Pinks: A Boat And A Shoe (Nonesuch)

Records released 26.04.04

ALBUM OF THE WEEK

The Beta Band
Heroes To Zeros

Real REG101CD

The Beta Band have finally harnessed and polished their sound after skidding from genre to genre on their first three albums. Initially it sounds like something unique has been lost with their new growth-up approach, but repeated listening reveals a wealth of depth, detail and innovation, which is perhaps more rewarding than their bells-and-whistles approach of yore. This should see them enjoy a spell in the Top 10 for the first time.

Various/Schneider TM
Reconfigures (Earsugar EARSUGAR04CD)

This set sees songs from the likes of Lamb, Lambchop, The Faint and Boss Hog reconfigured to suit DJ 'Reconfigures' dicky, liturgy worldviews. His recurring musical themes make for a beautiful and consistent album – more a 'Schneider TM featuring...' set than a collection of remixes.

Various

Straight Out The Cat Litter Scoop 4 (Catski's RIDCD 011)
This fourth in the excellent Catski's series offers a chance to show off the impressive array of remixers who have dabbled to suit DJ 'Reconfigures' dicky, liturgy worldviews such as Bushy and Pepe Deluxe are rubbed up the right way by the likes of The Beatles, Rae & Christian and Bonobo.

Various

Lifestyles: Kenny Dope (Harmless HURTCDD054)
Masters At Kenny's Kenny Dope shows his tastes extend far beyond soulful house on this 17-track mix. Rarities from the Jackson 5 sit happily alongside funk, latin, prog rock and even Bad Sabbath to create a constantly surprising set.

Various

Rough Guide To Kenya (Rough Guides' RONE1137CD)
From his new energy of bengala artists like D.O.Misiani and Queen Jane through to taarab artists such as Nyota Ndogo, this album highlights quality artists from east Africa. Acts such as Gidi Gidi & Maji Maji cut a whole new style.

Wiley

Treddin' On This Ice (XL XLCD178)
After years carving out respect on the underground, the garage (or whatever you call it) pioneer shows just broad his points of reference on this on-overground debut. Almost entirely self-written and produced, Wiley's sense of humour and accessible style could open up this album's futuristic beats and warped basslines to a far wider audience.

This week's reviewers: Dagali Burt, Tom Brooke, Juana Jones, John Lawrence, Gordon MacKenzie, James Roberts, Alan Pratt, Nicola Slade, Nick Toles and Simon Ward.

T704047

new releases

DISTRIBUTORS

Table listing distributors and their contact information, including names like A-D, AC/DC, AD, and various international agencies.

Albums

FRONTLINE RELEASES

Table listing album releases with columns for artist, title, genre, and distributor.

JAZZ

Table listing jazz album releases with columns for artist, title, genre, and distributor.

POP

Table listing pop album releases with columns for artist, title, genre, and distributor.

Table listing various album releases with columns for artist, title, genre, and distributor.

ROCKS

Table listing rock album releases with columns for artist, title, genre, and distributor.

SOUL

Table listing soul album releases with columns for artist, title, genre, and distributor.

URBAN

Table listing urban album releases with columns for artist, title, genre, and distributor.

OTHER

Table listing other album releases with columns for artist, title, genre, and distributor.

CATALOGUE & REISSUES

Table listing catalogue and reissue album releases with columns for artist, title, genre, and distributor.

'Fish Field of Crows' album advertisement featuring a fish illustration and promotional text.

ROCK

Table listing rock album releases with columns for artist, title, genre, and distributor.

Albums listed this week: 250
Singles listed this week: 143
Year to date: 1,782

An internet information can be found at Owen Lawrence
www.OL20118327.r-e-mail.com/owenlawrence@ol20118327.com

Records released 19/04/04

Profile

RETAIL INSIDER

Music is What it's all about

Tim Ellis is propriet... In business for 21 years, and at one time part of a chain of 11 shops, the Nuneaton branch of What Records has been the sole survivor for the past seven years but is in rude health, with a staff of seven and a trading area of 1,600 sq ft.

Owner Tim Ellis is not coy about the shop's strengths. "We specialise in taking money," he says. "Although we've seen a decline in chart product because of competition, we're very strong on back catalogue and vinyl. It's hard to make money on new vinyl, partly because competition drives prices down, and partly because of illegal copying - you can pick up any of the latest acts albums on home-

We have a range of 4,500 seven-inch singles, which generate a lot of business

burned CD-Rs in schools or car boot sales for £5, although not, record companies put a lot more effort into selling albums by more mature acts, where the competition is less fierce and copying is not a problem.

Having said that, you can get some good deals on priority acts, and we've sold loads of copies of Snow Patrol's album at £9.99 and still made a good profit. As well as that, we have a range of 4,500 seven-inch singles which generate a lot of business. We are very strong on metal, and it helps that we have a direct link to our website from the Iron Maiden site. We sell a lot of Maiden for export, and can easily sell 1,000 copies of their albums on vinyl.

"I would estimate that 60% of our business is through the shop itself, a further 15% via the website and the remainder from wholesale and export."
22000100 1200 400 Abbeyville (Shropshire) County, Nuneaton, Warwickshire, CV11 4EH, Telephone: 02476 359904, Website: www.whatrecords.co.uk
WHATAT@iol.com

Table listing records with columns for Artist, Title, Label, Format, and Genre.

Table listing records with columns for Artist, Title, Label, Format, and Genre.

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Singles

Table listing singles with columns for Artist, Title, Label, Format, and Genre.

Table listing singles with columns for Artist, Title, Label, Format, and Genre.

Table listing singles with columns for Artist, Title, Label, Format, and Genre.

Previously owned in black book Equipped for the work Previously held in distributor's mail

Singles

17.04.04
Top 75

As McFly hold firm at the summit, The Rasmus, Special D, Narcotic Thrust all storm the Top 10 while Beyoncé is back on form with Naughty Girl.

HIT 40 UK

WEEK	ARTIST/TITLE	LAST WEEK
1	1 MCFLY'S COLOURS IN HER HAIR	1
2	2 USHER YEAR	4
3	3 THE RASMUS IN THE SHADOWS	5
4	4 ANASTACIA LEFT OUTSIDE ALONE	5
5	5 BRITNEY SPEARS TOXIC	2
6	6 TWISTA SLOW JAMZ	2
7	7 JAMELIA THANK YOU	10
8	8 DJ CASPER CHA CHA SLIDE	4
9	9 SUGABABES IN THE MIDDLE	10
10	10 NARCOTIC THRUST I LIKE IT	11
11	11 GEORGE MICHAEL AMAZING	12
12	12 OUTKAST FEAT. SLEEPY BROWN THE WAY YOU MOVE	13
13	13 WILL YOUNG YOUR GAME	14
14	14 BLUE BREATHE EASY	15
15	15 ENRIQUE FEAT. KELIS NOT IN LOVE	16
16	16 KYLIE MINOUGE RED BLOODED WOMAN	17
17	17 SPECIAL D COME WITH ME	18
18	18 NO DOUBT IT'S MY LIFE/BATHWATER	19
19	19 OUTKAST HEY YA!	20
20	20 KANYE WEST THROUGH THE WIRE	21
21	21 NARCOTIC THRUST I LIKE IT	22
22	22 NERD SHE WANTS TO MOVE	23
23	23 THE DARKNESS LOVE IS ONLY A FEELING	24
24	24 JENNIFER LOPEZ BABY I LOVE U	25
25	25 DIDDI DON'T LEAVE HOME	26
26	26 NELLY FURTADO TRY	27
27	27 EAMON F*CK IT (I DON'T WANT YOU BACK)	28
28	28 BLACK EYED PEAS HEY MAMA	29
29	29 WILL YOUNG LEAVE RIGHT NOW	30
30	30 ATOMIC KITTEN SOMEONE LIKE ME/RIGHT NOW 2004	31
31	31 MAROON 5 THIS LOVE	32
32	32 LMC V U2 TAKE ME TO THE CLOUDS ABOVE	33
33	33 NORAH JONES SUNRISE	34
34	34 ALICIA KEYS IF I AIN'T GOT YOU	35
35	35 FOUNTAINS OF WAYNE STACY'S MOM	36
36	36 PETER ANDRE MYSTERIOUS GIRL	37
37	37 SCISSOR SISTERS TAKE YOUR MAMA	38
38	38 BLACK EYED PEAS SHUT UP	39
39	39 MICHELLE THE MEANING OF LOVE	40
40	40 D-ZEEM BAND	41

THE YEAR SO FAR: TOP 20 SINGLES

WEEK	ARTIST/TITLE	LAST WEEK
1	1 MICHELLE ALL THIS TIME	1
2	2 DJ CASPER CHA CHA SLIDE	2
3	3 PETER ANDRE MYSTERIOUS GIRL	3
4	4 BRITNEY SPEARS TOXIC	4
5	5 KELIS MILKSHAKE	5
6	6 LMC V U2 TAKE ME TO THE CLOUDS ABOVE	6
7	7 USHER FT. LIL' JON & LUDACRIS YEAR	7
8	8 OUTKAST HEY YA	8
9	9 JAMELIA THANK YOU	9
10	10 BOOCIE PIMPS COMEBODY TO LOVE	10
11	11 MICHAEL ANDREWS FT. GARY JULES MAD WORLD	11
12	12 OZZY & KELLY OSBORNE CHANGES	12
13	13 SEAN PAUL FT. SASHA I'M STILL IN LOVE WITH YOU	13
14	14 ANASTACIA LEFT OUTSIDE ALONE	14
15	15 SAM & MARK WITH A LITTLE HELP FROM MY FRIENDS	15
16	16 GEORGE MICHAEL AMAZING	16
17	17 MCFLY'S COLOURS IN HER HAIR	17
18	18 PLAY FT. RAGNAR & JUCKI SO CONFUSED	18
19	19 KYLIE MINOUGE RED BLOODED WOMAN	19
20	20 WILL YOUNG LEAVE RIGHT NOW	20



3. The Rasmus Finnish band The Rasmus were tipped to debut at 1 here too, and even topped the *Woohoo!*'s last issue short list week. It falls short of the mark, selling over 5,000 copies fewer than the McFly single, but gaining important hours after returning at 3. The single sold 33,000 copies last week but, more importantly, it spurred the Helsinki band's *Dead Letters* album to another chart peak, making a 31-21 move and a 40% increase in sales week-on-week.



6. Special D Around an import for *ROCK!*, Special D's single, *Come With Me*, debuts at 6 and is the latest success for All Around The World, following the label's number ones *Take Me To The Clouds Above* by LMC V U2 and DJ Casper's *Cha Cha Slide*.



10. Beyoncé 21 months after introductory single *Vogue* hit Out, Beyoncé's *Dangerously In Love* album returns to the top of the *Nighty Girl* - and after last issue's single *Me Myself And I* became the first to fall short of the Top 40, *Nighty Girl* returns to the top tier.

The Official UK

Albums

WEEK	ARTIST/TITLE	LAST WEEK
1	1 MCFLY FIVE COLOURS IN HER HAIR	1
2	2 USHER FEAT. LIL' JON & LUDACRIS YEAR	2
3	3 THE RASMUS IN THE SHADOWS	3
4	4 ANASTACIA LEFT OUTSIDE ALONE	4
5	5 DJ CASPER CHA CHA SLIDE	5
6	6 SPECIAL D COME WITH ME	6
7	7 TWISTA SLOW JAMZ	7
8	8 BLUE BREATHE EASY	8
9	9 NARCOTIC THRUST I LIKE IT	9
10	10 BEYONCE NAUGHTY GIRL	10
11	11 BRITNEY SPEARS TOXIC	11
12	12 NERD SHE WANTS TO MOVE	12
13	13 JAMELIA THANK YOU	13
14	14 OUTKAST FEAT. SLEEPY BROWN THE WAY YOU MOVE	14
15	15 KANYE WEST THROUGH THE WIRE	15
16	16 MICHELLE THE MEANING OF LOVE	16
17	17 BIG BROTHER WE WANNA THANK YOU (THE THINGS YOU DO)	17
18	18 ATOMIC KITTEN SOMEONE LIKE ME/RIGHT NOW 2004	18
19	19 PETER ANDRE MYSTERIOUS GIRL	19
20	20 SUGABABES IN THE MIDDLE	20
21	21 THE DARKNESS LOVE IS ONLY A FEELING	21
22	22 THE ZUTONS YOU WILL YOU WON'T	22
23	23 BLACK EYED PEAS HEY MAMA	23
24	24 WILL YOUNG YOUR GAME	24
25	25 ENRIQUE FEAT. KELIS HOT IN LOVE	25
26	26 ALICIA KEYS IF I AIN'T GOT YOU	26
27	27 G-UNIT WANNA GET TO KNOW YOU	27
28	28 SHARLENE HECTOR I WISH I KNEW HOW IT WOULD FEEL TO BE	28
29	29 JENNIFER LOPEZ BABY I LOVE U	29
30	30 FOUNTAINS OF WAYNE STACY'S MOM	30
31	31 WILEY WOT DO U CALL IT?	31
32	32 SCISSOR SISTERS TAKE YOUR MAMA	32
33	33 NELLY FURTADO TRY	33
34	34 PET SHOP BOYS FLAMBOYANT	34
35	35 DEENIE MAN FEAT. MS THING DUDE	35
36	36 THE ORDINARY BOYS WEEK IN WEEK OUT	36
37	37 GEORGE MICHAEL AMAZING	37
38	38 BLINK 182 I MISS YOU	38

WEEK	ARTIST/TITLE	LAST WEEK
1	1 MICHELLE ALL THIS TIME	1
2	2 DJ CASPER CHA CHA SLIDE	2
3	3 PETER ANDRE MYSTERIOUS GIRL	3
4	4 BRITNEY SPEARS TOXIC	4
5	5 KELIS MILKSHAKE	5
6	6 LMC V U2 TAKE ME TO THE CLOUDS ABOVE	6
7	7 USHER FT. LIL' JON & LUDACRIS YEAR	7
8	8 OUTKAST HEY YA	8
9	9 JAMELIA THANK YOU	9
10	10 BOOCIE PIMPS COMEBODY TO LOVE	10
11	11 MICHAEL ANDREWS FT. GARY JULES MAD WORLD	11
12	12 OZZY & KELLY OSBORNE CHANGES	12
13	13 SEAN PAUL FT. SASHA I'M STILL IN LOVE WITH YOU	13
14	14 ANASTACIA LEFT OUTSIDE ALONE	14
15	15 SAM & MARK WITH A LITTLE HELP FROM MY FRIENDS	15
16	16 GEORGE MICHAEL AMAZING	16
17	17 MCFLY'S COLOURS IN HER HAIR	17
18	18 PPLAY FT. RAGNAR & JUCKI SO CONFUSED	18
19	19 KYLIE MINOUGE RED BLOODED WOMAN	19
20	20 WILL YOUNG LEAVE RIGHT NOW	20

170404
Top 75

Anastacia's stranglehold continues at number one as Guns n Roses and Usher also refuse to budge at three and four meanwhile Atomic Kitten's great hits set is new at five.

The Official UK

TOP 20 MUSIC DVD

Pos	Artist Title	Label (week)
1	BLUE CHILLY - LIVE FROM WEMBLEY	Reprise (4)
2	ABBA IN CONCERT	PolyGram
3	GUNS N' ROSES WELCOME TO THE VIDEO	Universal (3)
4	VARIOUS CONCERT FOR GEORGE	Warner Music Video (2)
5	BOB DYLAN UNLUGGED	Sony Columbia (2)
6	BARRERA STREISAND THE CONCERT	Sony Columbia (2)
7	THE EAGLES HELL FREEZE OVER	Epic Video (2)
8	REM PERFECT SQUARE	Warner Music Video (2)
9	BON JOVI THIS LEFT FEELS RIGHT - LIVE	Universal Video (2)
10	CHER THE FAREWELL TOUR	BMG Video (2)
11	OUTKAST THE VIDEOS	Arista (2)
12	ROBBIE WILLIAMS WHAT WE DID LAST SUMMER	Capitol (2)
13	GEORGE MICHAEL LADIES & GENTLEMEN - THE BEST OF	Sony (2)
14	AC/DC LIVE AT DONNINGTON	Epic (2)
15	LIVE CAST RECORDING LES MISERABLES IN CONCERT	Video Collection (2)
16	DURAN DURAN ARENA (AN ABSOLUTE NOTATION)	Epic (2)
17	DURAN DURAN SING BLUE SILVER	Epic (2)
18	QUEEN LIVE AT WEMBLEY STADIUM	Parlophone (2)
19	SHAKIRA LIVE & OFF THE RECORD	Epic (2)
20	QUEEN GREATEST VIDEO HITS - 2	Parlophone (2)

TOP 10 COUNTRY ALBUMS

Pos	Artist Title	Label (week)
1	DANIEL O'DONNELL THE JUKEBOX YEARS	EMI (2)
2	JOHNNY CASH AMERICAN RECORDED TV - THE MAN COMES AROUND	Real Gone Music
3	SHANIA TWAIN UP!	Mercury (2)
4	BLANCHIE IF WE CAN'T TRUST THE DOCTORS	Laurel (2)
5	SHANIA TWAIN COME ON OVER	Mercury (2)
6	THE DIXIE CHICKS HOME	Epic (2)
7	THE BLUE CHICKS HAVE OPEN SPACE	Epic (2)
8	EMMYLOU HARRIS STURABLE INTO GRACE	Mercury (2)
9	BRITNEY SMITH THE MICKENET MORE	Virgin (2)
10	TOM RUSSELL INDIANS & COMBOS, HORSES	Capitol (2)

THE YEAR SO FAR: TOP 20 COMPILATIONS

Pos	Artist Title	Label (week)
1	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC 57	EMI (2)
2	ORIGINAL SOUNDTRACK LOVE ACTUALLY	BMG
3	ORIGINAL SOUNDTRACK ULTIMATE DIRTY DANCING	RCA
4	VARIOUS ARTISTS FLOORFILLERS	ARTISTRY
5	VARIOUS ARTISTS CLUBMIX 2004	ARTISTRY
6	VARIOUS ARTISTS STEVE WRIGHT'S CHOCOLATES & CHAMPAGNE	LIVY
7	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC 56	EMI (2)
8	VARIOUS ARTISTS 3&B LIVE	Sony (2)
9	VARIOUS ARTISTS KISS SMOOTH & R&B	Sony (2)
10	VARIOUS ARTISTS BEST OF POPPARTY	EMI (2)
11	VARIOUS ARTISTS BEST OF ACROUSTIC	Epic (2)
12	VARIOUS ARTISTS MEMORIES ARE MADE OF THIS	Epic (2)
13	VARIOUS ARTISTS CLEVELAND 4	ARTISTRY
14	VARIOUS ARTISTS REALIFE!	BMG (2)
15	VARIOUS ARTISTS THE ULTIMATE CHICK FLICK LOVE SONGS	EMI (2)
16	VARIOUS ARTISTS THE VERY BEST OF NEW WOMAN	EMI (2)
17	VARIOUS ARTISTS FLANK SOUL CLASSICS	EMI (2)
18	VARIOUS ARTISTS BELING	EMI (2)
19	VARIOUS ARTISTS LIVE IS - THE ALBUM	EMI (2)
20	VARIOUS ARTISTS POWER BALLADS	EMI (2)



4. ABBA
A new incarnation of Gold, Greatest Hits explodes onto the chart at 4. The album - number 1 in 1992, 10 in 1994, 1 in 1999 and 7 in 2000 - comes with a bonus DVD in its new re-issued format, featuring videos of 18 of the 79 tracks, missing only The Game. Of the same, while the album's career has topped 3.6m.



5. Atomic Kitten
Atomic Kitten, whose three previous albums have sold a whopping 1.9m copies, maintain their track record of reaching the Top 5 with each of their albums, debuting at 5 with the Greatest Hits. The album sold 49,000 copies last week.



11. Bay City Rollers
The Bay City Rollers register their biggest chart (20) album since 1976 this week, debuting at 11 with The Very Best Of, a 22-song compilation featuring not just their two UK 1s - Bye Bye Baby and follow-up Give A Little Love - both from 1975, but also Saturday Night, their introductory US hit from later the same year, that reached number 1 Stateside.

Pos	Artist Title	Label (week)
1	ANASTACIA ANASTACIA	Epic (2)
2	GUNS N' ROSES GREATEST HITS	Geffen (3)
3	USHER CONFESSIONS	Arista (3)
4	ABBA GOLD - GREATEST HITS	PolyGram (2)
5	ATOMIC KITTEN THE GREATEST HITS	Imperial (2)
6	NORAH JONES FEELS LIKE HOME	Interscope (2)
7	KATIE MELUA CALL OFF THE SEARCH	Real Gone Music (2)
8	GEORGE MICHAEL PATIENCE	Parlophone (2)
9	WILL YOUNG FRIDAY'S CHILD	Capitol (2)
10	SCISSOR SISTERS SCISSOR SISTERS	Drumma (2)
11	BAY CITY ROLLERS THE VERY BEST OF	Parlophone (2)
12	ENGLBERT HUMPERDINCK HIS GREATEST LOVE SONGS	Universal (2)
13	NELLY FURTADO FOLKLORE	Deseret (2)
14	KANYE WEST THE COLLEGE DROPOUT	Epic (2)
15	BLACK EYED PEAS ELEPHUNK	A&M (2)
16	NERD FLY OR DIE	Virgin (2)
17	DELAYS FADED SEASIDE GLAMOUR	Real Gone Music
18	OUTKAST SPEAKERBOXXX/ THE LOVE BELOW	Interscope (2)
19	JESS STONE THE SOUL SESSIONS	Real Gone Music (2)
20	THE SNOW PATROL FINAL STRAW	Epic (2)
21	THE RASMUS DEAD LETTERS	Mercury (2)
22	NORAH JONES COME AWAY WITH ME	Interscope (2)
23	NO DOUBT THE SINGLES 1992-2003	Interscope (2)
24	DANIEL O'DONNELL THE JUKEBOX YEARS	EMI (2)
25	JAMIE CULLUM TWENTYSOMETHING	IQ (2)
26	THE DARKNESS PERMISSION TO LAND	Mercury (2)
27	LEANN RIMES THE BEST OF	Capitol (2)
28	DIDO LIFE FOR RENT	Cherry (2)
29	FRANZ FERDINAND FRANZ FERDINAND	Domino (2)
30	JAMIELIA THANK YOU	Real Gone Music (2)
31	KATHERINE JENKINS PREMIERE	EMI (2)
32	MAROON 5 SONGS ABOUT JANE	IQ (2)
33	ALICIA KEYS THE DIARY OF	Real Gone Music (2)
34	SUGABABES THREE	Real Gone Music (2)
35	BRITNEY SPEARS IN THE ZONE	Real Gone Music (2)
36	ZERO 7 WHEN IT FALLS	Real Gone Music (2)
37	ERIC CLAPTON ME AND MR JOHNSON	Real Gone Music (2)
38	JET GET BORN	Real Gone Music (2)

GET MUSIC WEEK ONLINE TOO

All the sales and airplay charts published in Music Week are also available online every Sunday evening at www.music-week.com



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