

Inside: Foolproof thisGIRL Kurt Nilsen The Killers Verra Cruz Nick Drake

MUSICWEEK



Industry body proposes a flat 8% rate to cover downloads and physical sales across Europe

IFPI offers new royalty deal

Downloads

by Paul Williams

International record labels body the IFPI has offered European collection societies a blanket 8% regional royalty rate for downloads and physical sales in a move that could revolutionise the licensing of music in the new digital era.

The deal is understood to propose a flat 8% fee applicable to downloads, CDs and DVDs and covering the UK as well as the rest of Europe. The current UK mechanical rate is 8.5% for physi-

cal sales, while the rate for continental Europe struck by the IFPI and Biem, the organisation that represents mechanical collection societies, is 9%. DVDs are licensed at 6% across Europe, although the level is the subject of a UK dispute.

Online licensing has long been a sticking point in successive rounds of negotiations between IFPI and Biem. Online music companies such as Apple and Napster have blamed the lack of a single royalty rate across the continent as one of the key factors delaying their European launches.

The news comes as Napster

prepares to announce its UK roll-out at a press conference at London's Sketch on May 20, with speculation growing that it will launch before the end of the month.

A May launch would mean that it would steal a lead in the UK over both Apple's iTunes and Sony's Connect service, which launched in the US last week and arrives here in June. The UK launches of such services have been viewed as a crucial step in the creation of a legitimate download market.

Napster last week confirmed a tie-up with the Dixons Group under which 1,100 Dixons, PC

World, The Link and Currys outlets will promote the UK service and stock Napster music software and branded products. Napster president Brad Dues says parent company Roxio already has a long-standing partnership with Dixons, which will be able to provide a "total solution" for consumers extending from computers to Napster-branded CD-Rs.

"Unlike certain retailers, Dixons has not traditionally sold music so there's a growth opportunity for them," he adds. "Other retailers who sell music are more concerned about cannibalisation

of their current business than they are about new models of music distribution."

Dues says that Napster is "hopeful and confident" of having all five majors and the big independents on board when it launches. The company last week reported a sharp rise in turnover for its US business with revenues for the three months to March 31 this year hitting \$6.1m (£3.4m). This compares to \$3.6m (£2.0m) for the period from October 29 last year, when Napster's US service launched, to the end of 2003.

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Scissor Sisters cut it for Polydor

Scissor Sisters were yesterday (Sunday) playing a key role in helping their record company Polydor claim its greatest domination yet of the Top 10 albums chart.

The Universal operation was on course to have five titles among the Top 10, with Guns N' Roses' Greatest Hits and D-12's D-12 World battling it out for the number one position and the self-titled Scissor Sisters album eyeing up a place within the Top Five. The trio were expected to be joined in the Top 10 by Snow Patrol's Final

Straw and a new entry by The Who's 'The Who's Now' compilation.

Polydor joint managing director David Joseph says what is most pleasing about the five hits is the breadth of music which is being successful. "The success of acts such as UK-signed acts Snow Patrol and Scissor Sisters underlines the commitment within

the label to broaden its focus from its traditional core area of pop," he adds.

Other acts, such as The Hives and newcomer Kristian Leontiou - whose Story Of My Life was last week upped to A-lists at Radio One and Radio Two - further underline the recent development of the roster.

3mv clients line up new deals

Indie labels hit by the collapse of the distributor are finding new homes with the likes of Vital and Pinnacle p4

CD:UK backs new Cads award

Viewers of the leading ITV show are to vote for their video of the year in the new People's Choice category p5

Dancehall blurs urban genres

With the likes of Sean Paul breaking into the charts, reggae is building links with the hip-hop and R&B scenes p9

This week's Number 1s Albums: Guns N' Roses Singles: Eamon Airplay: Maroon 5



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IFPI loses two senior execs, as the BPI and British Music Rights headhunt hotseat talent

Industry bodies recruit fresh blood

Companies

by Martin Talbot

Two of the UK's leading associations have drawn on the IFPI ranks to fill senior positions.

Publishers and songwriters organisation British Music Rights has announced the appointment of Emma Pike as its new director general, ready to take on the role in September.

In turn, the BPI has appointed Geoff Taylor as general counsel; his recruitment comes in parallel with the confirmation of Steve Redmond as director of communications and development.

Pike, who will move back to the UK after three years living in Brussels as IFPI's European Affairs Executive, emphasises that she will be moving from the recorded music sector to the publishing sector and highlights her aim to help build a united pan-industry front on issues.

"I will be crossing over from one side of the industry to the other which I think will be very positive," she says. "It is vital that the music industry works together, especially at the moment when it faces such big changes."

She highlights the importance



Pike move up at British Music Rights

of the Music Business Forum, which BMR has played an important part in establishing as a vital cross-industry forum. "An important part of my job will be to make sure that the industry is speaking with one voice," she says.

Another key issue will be education, she says, as the industry attempts to build awareness of copyright. "For the entire music sector, the arrival of some of the big names in online services, such as iTunes, is going to be a priority," she says.

"British Music Rights will be concentrating on promoting these kind of services and launching education public campaigns to make sure that people are aware



Taylor (left), Redmond: appointed by BPI to new roles

that they really ought to be moving away from illegal services to the new legitimate services. "Education is going to be very important."

British Music Rights' chairman Sir Alistair Hunter welcomes Pike's arrival. "[Emma] will bring with her from Brussels extensive experience of music industry issues, and an impressive track record as a lobbyist on copyright and other concerns. We are confident that she will quickly make an impact on the UK scene."

Pike replaces Kate Fulton, who resigned as DG in February after fewer than five months in the role. In the past two-and-a-half years, she has worked for the IFPI in Brussels, first with responsibility

for international trade issues and latterly as a lobbyist. Before joining the IFPI, she worked in Milan for an intellectual property law practice.

In turn, the appointment of Taylor and Redmond to the BPI forms part of a restructuring of the organisation under executive chairman Peter Jamieson, to improve the focus on "its service to members and its advocacy on behalf of the industry".

"Taylor arrives after almost seven years at the IFPI, where he is currently deputy general counsel and director of litigation and regulatory affairs. Starting on June 7, he will take responsibility for all BPI legal issues as well

as its anti-piracy issues.

In turn, Redmond will take control of the BPI's communications activity, as well as its research, membership and commercial functions and will represent BPI interests with the Official UK Charts Company. Redmond has worked most recently as consultant to the BPI and the OCC over the past 18 months, before which he was publishing director of the *Music Week* Group.

"The major objective for the BPI over the coming year is to assist the transition of the business model of our members, in embracing the digital revenue streams and trying to tackle the copyright threat," says Jamieson.

He adds that the two appointments strengthen the organisation's ability to tackle such issues. "It is the process of how to protect legally and how to promote, educate and assist in understanding the issues," he says.

Jamieson adds that he will represent the BPI on the Music Business Forum, following the departure of BPI director general Andrew Yeates last month. As a founder organisation of the forum, the BPI remains totally committed to the structure, he says.

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Jive loses standalone status, as BMG readies merger

Jive UK is to close its doors as an independently-sited operation, it emerged at the end of last week.

The staff at the label were informed last Friday morning that the label's headquarters in Willesden, north-west London are to close and the label merged in with BMG.

"It is understood that long-time Jive managing director Steve Jenkins was informed of the decision by BMG CEO Tim Bowen last Thursday, before Jenkins told

his staff the following morning.

Neither Jenkins nor Bowen were available for comment as *Music Week* went to press late last Friday, but it is understood that the Willesden office will close before the end of the year, following a process of consolidation.

Although the headquarters will disappear, Jive will remain as an imprint with individuals expected to retain specific responsibility for Jive projects within BMG's Bedford House headquarters in Putney.

Sources close to Jive suggest that some redundancies are likely to result from the move, but that more than 50% of Jive's 26-strong workforce are expected to find roles at Bedford House. It remains unclear what the future holds for Jenkins, although it is understood that BMG is keen to retain him.

"Basically, Jive will become part of BMG," says a Jive source. "We have been told that more of us will be found roles than will not - if we want them."

Another Jive staffer says the reaction last Friday was philosophical. "It is a sad day for people who have been at Willesden for a long time. But when the news came it wasn't that much of a surprise because we have known that the people at BMG have wanted to be able to work artists like Britney and Justin Timberlake since the merger," he says.

The announcement follows a period of change at Jive, which has been the subject of a long-term

consolidation process since BMG acquired the company at the end of 2002. Last year saw the company rationalise its backroom operations and bring together its functions across a number of sites in Willesden to just one site.

This year, the company has scored number one singles in the form of Britney Spears' *Toxic* and Eamon's *F**k It (I Don't Want You Back)*, while Justin Timberlake's *Justified* was the biggest album of 2003 in the UK.

THE MUSIC WEEK PLAYLIST



NINA SKYFE
FEAT. JABBA
Move Ya Body
(Next Platinum/Universal)
The sleeky first hit on the Coolie Dance riddim topped here back in March. (single, July 5)



GEORGE MICHAEL
Flawless (Go To The City) (Sony)
Strong remake of the sleeky first hit on the Coolie Dance riddim topped here back in March. (single, June 2)



BRANDY
Talk About Our Love feat Kanye West (Atlantic)
Now added to Radio One's C1st, this should be huge. (single, June 14)



M.I.A.
Sunshowers (XL)
Set to be the name to crop this summer and Radio One's C1st, beyond. (single, July 5)



HOPE OF THE STATES
The Red The White The Black The Blue (Gony)
Triumphant return for Dichester's finest which is now picking up mainstream support. (single, May 24)



ORBITAL
Blue Album (Orbital Music)
The band's CD electronic prove they are still as good as ever on this swansong release. (album, June)



AVRIL LAVIGNE
Under My Skin (Arista)
And says the angst for her second full length set, which should see her London live debut this week. (album, May 24)



JESSIE DELUXE
Angel (Transistor Project)
A cracking debut from Dis LA pop-punk three-piece, who make their London live debut this week. (download, available now)



BEASTIE BOYS
Ch-Check It Out (Parlophone)
Another brilliant video from the 'boys' who are old enough to know better. (single, May 3)



OZONE
Dragueta Din Tristeza (Din)
Since its first appearance here, this version of the Eurosong hit has built a head over its rival cover thanks to The Box. (single, May 17)

C4 backs setting-up of Hall Of Fame

The UK is poised to have its own Music Hall Of Fame building and TV series, following a link-up between the industry and Channel 4.

Each year up to 10 acts and one top-flight producer, A&R executive or other "behind-the-scenes" player will be voted into the new academy, which is being prepared for launch in November.

Plans are already advanced to open a dedicated UK Music Hall Of Fame with several buildings in London being investigated as possible homes for a series of interactive elements alongside tributes to the stars.

72 manager Paul McGuinness and record bosses Tony Wadsworth, Lucian Grainge and Nick Phillips are also among the executives who have been invited to serve on a 24-strong steering committee to inaugurate acts.

Chris Ward, head of events at Initial, which is producing a series of autumn prime-time Saturday shows to launch the Hall of Fame, says he has already got "100% support" from the industry. He hopes the Hall of Fame building can be open by the early part of next year at the latest.

The concept of the Hall Of Fame will see the steering committee shortlist acts from the first five decades of rock'n'roll, spanning the Fifties to the Nineties. The decision to induct singers and bands into the Hall of Fame will not be subjective, but based on criteria such as sales. Bands from around the world will be eligible, although they must have had a hit in the UK.

Five Saturday night shows will be dedicated to each decade's nominated acts and will feature live performance and interviews. At the end of each show, the public will nominate one performer to join the Hall Of Fame. A final show will feature the top voted acts and could see new talent taking on songs by some of the new Hall Of Fame members. A leading executive, who has made a major contribution to the British music industry, will also be put forward to the Hall Of Fame each year.

Initial chief executive Malcolm Gerrie says the series represents a "huge commitment" from Channel 4 to music on prime-time TV.



McGuinness on steering committee

Indies pick up pieces from 3mv and Telstar collapses

Distribution

by Robert Ashton

Rival players are moving in swiftly to pick up the pieces of former leading independent operators Telstar and 3mv.

Ministry of Sound is eyeing up assets from the Telstar businesses which folded last month, while some of the labels caught up in the £10m meltdown of collapsed sales and marketing specialist 3mv have found new distribution homes at Vital/HEB and Pinnacle.

Ministry of Sound is understood to be in talks with Telstar administrator Menzies Corporate Restructuring about taking on the company's compilation brands Euphoria and Breakdowns. Astral Records and B-Unique have both signed distribution deals with Vital. The former has a claim for almost £172,000 listed against one of 3mv's companies in insolvency practitioners David Rubin & Partners' creditors' report.

Pinnacle has completed, or is on the verge of completing, deals with former 3mv clients Breast Fed, Champion, Concept, Dome, Different, Eagle Rock, Exceptional, Hed Kandi, Outcaste, Susu, Tidy Trax, Triu Thoughts and V2.

Other operations are yet to find a new sales and marketing outlet. Two of the larger record companies affected by the 3mv fallout, Big Brother and Ministry of Sound, are still in discussions with Vital, Pinnacle and other distributors. Insiders suggest the strongest option for Oasis' label Big Brother may be their record company Sony's Ten distribution joint venture with Warner.

"There are a few of the smaller ones who maybe haven't got anything in the pipeline that don't need to be rushed into anything," says Vital managing director Peter Thompson. "Something like [the 3mv collapse] does rock the independent boat, so it is important to show there are two strong companies out there helping labels."

A liquidation this size could easily take a year because it's a fairly sizeable company

administrator, David Rubin & Partners

Vital does not plan any material changes to its operation to handle the extra workload.

However, Pinnacle has recruited four former 3mv staff to cope with the work generated by the former 3mv clients. "There are some very good staff who worked at 3mv," says Pinnacle managing director Tony Powell.

Despite the massive scale of the debts - £3.67m for Acetone Ltd (3mv's company that handled overseas sales) and £6.98m for Rapidmark Ltd (3mv's company catering for the UK market) - anecdotal evidence suggests that no labels have yet gone to the wall.

However, respite in the form of a dividend appears to be a long way

off. An administrator from David Rubin & Partners says the true level of debts - and therefore the dividend, if any - has still to be calculated.

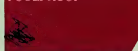
After claims have been studied and verified, the whole process could drag on for a further 12 months. "A liquidation this size could easily take a year because it's a fairly sizeable company," he says, adding that 3mv directors Dave Trafford and Max Kenny are "obligated to help us out and will do".

The time delay is bad news for labels hoping to cut their losses quickly and pay off a fraction of their debt.

Indeed, one source suggests that any of the creditors will be lucky to reclaim any cash after the liquidation process, which in itself could cost £200,000.

"My experience with these things is no one ever sees them money, even if a dividend has been declared," he says. "The only people who make money is the liquidator." robert@musicweek.com

FOOLPROOF



Island Records is preparing to release singles by four new acts on the same date next month, as the culmination of MTV's Breaking Point.

The show, which begins airing on Wednesday next week, will document how Island has narrowed down an initial nine acts in February to a final four acts, tracking right through to their debut releases in mid-June. Produced internally by MTV, the series will air for 30 minutes every Wednesday on Friday, running for six weeks.

The label expects at least one of the four acts - Portabella, The Holiday Place, Tokyo Dragons and Foolproof (pictured) - to develop a long-term project. "This is not a film about Island Records," says Island managing director Nick Gattfield. "The programme has been very much a case of documenting the A&R process." All of the final four acts had been signed on development deals by Island before filming started. In a parallel development, MTV last Tuesday won an appeal against Westminster Council which will allow it to begin filming and broadcasting its Total Request Live (TRL) show from new studios on London's Leicester Square within two months. The action came after acts - Portabella, The Holiday Place, Tokyo Dragons and Foolproof (pictured) - to

SNAP SHOT



CAST LIST: Commissioning editor: Chris Sca; MTV UK and Ireland Executive Producer: Francis Ridley; Money Producers, Producer/director: Slagh Akkison; Day Gilman; Mike Fox; Money Producers.

► What is essential, is that long-term commitment remains "long term" – Editorial, p18

CD:UK vote to select Cads Peoples Choice

CD:UK viewers are to vote for their favourite video of the year in a new People's Choice category at *Music Week's* forthcoming Cads04 – Music Vision Awards.

The new gong, which will be sponsored by the ITV show, will enable the TV viewing public to choose their favourite video for a UK artist alongside all the categories judged and voted for by industry professionals. Since the Brit Awards dropped its own publicly-voted video category two years ago there has been no other video award voted for by UK terrestrial TV viewers.

The popular show, produced by Blaze Television, will trail the shortlist on both its CD:UK edition and CD:UK hotshots strands. Viewers will then be able to vote via SMS and online. CD:UK series producer and Blaze Television head of music Phil Mount says, "We're delighted to be involved in the Cads04. This is a great opportunity to recognise UK music videos for the powerful medium that they are."

Judging is already underway for the other video categories at the awards. Shortlists will be

announced on May 17 and winners will be revealed at the event, which takes place on June 9 at London's Royal Lancaster Hotel.

The awards coincide with DVD Europe 2004, the two-day conference being organised by *Music Week* to explore all areas of creating, marketing and selling music on the format, as well as looking forward at new ways in which music fans will experience audio-visual content in the future.

Set to take place at the Congress Centre in central London from June 8-9, the mix of panel and keynote sessions will put together experts from across the business. Retailers set to appear on the retail and marketing panel include Fopp founder Gordon Montgomery, while panellists will focus on the content creation sessions include Blaze Television's Phil Mount, artist Matt Black (Coldcut), Mark Roberts (Sanctuary) and Steven Webben (Beggars Group) and Lloyd Salmons (Outside Line).

For more information contact James Smith on 020 7921 8308 or jsmith@cmplinformation.com.



Rising UK rock band thisGIRL have signed an albums deal with Drowned In Sound Recordings.

The move marks the first long-term albums deal by Drowned In Sound, which is now fully backed by Simply Red's management team Silentway, who scooped the UK achievement award at this year's Music Week Awards for their groundbreaking independent business model.

The label has been developed through Drowned In Sound's

alternative music website core business, which has been running for three-and-a-half years.

The first thisGIRL release through the new deal will be a single titled Hallelujah on June 14. Their debut album *Uno* will follow in July.

The group last year released a one-off single through influential independent label Fierce Panda and subsequently were the subject of intense interest from a string of major labels.

Rive Droite sued by top writer

Star writer and producer Mark Taylor took his former employer Rive Droite Music to court last week in a complex dispute which could see high-profile witnesses including Enrique Iglesias take the stand.

Taylor, who left Rive Droite Music (RDM) at the end of 2000 to join Brian Rawling's Metrophonic team, is claiming unpaid producer royalties.

The two sides are also disputing the length of Taylor's contract with RDM and, therefore, which company (RDM or Metrophonic) technically employed the songwriter when he wrote hit songs for Iglesias' Escape album.

RDM boss Harry Cowell, who joined the publisher in October 2001 after Taylor and Rawling had left the publishing group to start Metrophonic, says the substantial part of the RDM case against Taylor is that he wrote Hero, Love To See You Cry, One Night Stand and She Be The One for Iglesias while he was still under contract to RDM.

Cowell says that RDM had been preparing its own claim against Taylor for this and alleged "interference" with computer files and back-up materials when it was hit by the suit for unpaid production royalties from Taylor.

He adds that because the court case is also expected to focus on some songs used by Cher on her album *Living Proof*, other high-profile music industry executives may be called to testify during the case, which is due to run until May 24.

"We want to go to court, we feel our company has been wronged," adds Cowell.

Speaking in defence of Taylor on the eve of the court case, Rawling disputes Cowell's assertion that Taylor had a three-year contract with RDM and says the writer's previous two deals were both for two years only. Rawling also says that Taylor had tried to mediate with RDM, but met with no success.

Rawling, who is also likely to be called as a witness in the case, says, "The court will decide."



Iglesias: songs at centre of court battle

'End of an era' as EMI buys complete stake in Hit & Run

by Paul Williams

EMI Music Publishing is taking complete control of Hit & Run's publishing arm after concluding an £11.5m deal to buy the 49% it does not already own.

Three-and-a-half years after it bought a 51% stake in the company for the same amount, the major will absorb Hit & Run's catalogue into its own operations on May 31, marking the end of the independent as a separately-run entity.

The complete takeover of the company, which is best known for handling the Genesis and solo member song catalogues, will mean the closure of Hit & Run's publishing operation, with the exit of Hit & Run's three remaining staff, including managing director Jon Crawley, who previously co-owned the business with chairman Tony Smith.

Crawley says the move has not come as a surprise to the staff, as EMI had an option to buy out the remainder of the company this year as part of the original deal which was struck in 1999. Since then, Hit & Run has continued to run "like a satellite" to EMI, according to Crawley, with back-



Collies: managed by Hit & Run

room functions such as business affairs and accounts taken into the major but the independent continuing directly to look after its writers such as the former Genesis members Tony Banks, Phil Collins and Mike Rutherford.

The managing director describes the buy-out as "the end of an era" but is confident the repertoire, which combines the Hit & Run and Charisma catalogues, will be in safe hands.

"I've always been a huge fan of EMI because they've got a fantastic infrastructure," he says. "They have good people on a territory-by-territory basis and the UK company is so well run, hence the reason

they've been number one publisher for the past nine years."

The latest deal will not affect the independent running of Hit & Run's management company overseen by Tony Smith, Phil Collins' First Final Farewell Tour opens on June 1, while Mike & The Mechanics are working on a new studio album.

The deal for Hit & Run's publishing business follows an earlier deal by EMI in March, to exercise its option to buy the remaining 20% of Motown's Jobete catalogue it did not own from founder Jerry Gordy for £43.7m.

Meanwhile, EMI Music Publishing has put in place a new management structure for continental Europe, with the company's German president & CEO Peter Endr appointed to the same role across the continent.

At the same time, the company's Continental European Operations executive vice president Terry Foster-Key becomes chief operating officer for the region. Both will report to global chairman and CEO Marty Bandler.

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The success of independent business models is changing the dynamics of the whole industry

DIY approach gathers momentum

Talent

by James Roberts
Simply Red and Katie Melua have already grabbed headlines as projects which scored success by pursuing independent business models.

Now their victories are inspiring a new wave of independent spirit across the UK music business. As established labels are more cautious than ever about what projects they decide to become involved with, it appears that more artist managers than ever are directly taking on the job themselves to help their acts find an audience.

From rock to dance to MOR, tiny new labels are springing up around emerging artists, which are going some way to fill the void between unsigned bands and major label projects.

The new era of the management label is also changing the dynamics of the music industry's business services – especially where independent marketing, press and promotion agencies seek business from – and projects are launched, untied to traditional record company structures.

It's harder to get acts signed. More managers are putting teams together themselves.

David Rowell, Biggie Picture Media

The Echo Label's director of marketing David Rowell is developing a new venture, Biggie Picture Media, specialising in providing expertise to such small ventures which want to release music independently. "It is very hard to get acts signed these days in the traditional way, so more and more managers are putting teams together themselves," he says.

Rowell's current projects outside of Echo's roster highlight the diversity of genres from which independent projects are emerging. These include advising Birmingham's Miss Money Penny's club on its record label operations.

"Miss Money Penny's is the type of company that, a few years ago, might have done a deal with one of the dance departments of a major," he says. "But everything they do is independent, from owning the venue to putting out their own records, they don't need anyone else involved."

Rowell is also overseeing the marketing of a new artist, Damien Dempsey, through an Irish venture called Independent Records Limited. The performer's forthcoming album *Seize The Day* has already



Taking the independent route: Damien Dempsey (left), Xanda Howe (right, above), Katie Melua (right, below)

secured national press in *Mojó* and *The Independent*.

"If the artist is right and there is a decent plot, then people will get what they are doing," says Rowell. "But ultimately it's all about the bits in between the grooves."

As more independently-run campaigns achieve success, the music seriously the media takes such projects. Sue Harris of Republic Media – whose current roster includes a diverse range of "DIY" acts, ranging from Katie Melua (Dramatic) to pop act Fifth Avenue (Religion Music) – says media outlets are now more receptive to pitches from independent companies than they were a few years ago.

"It is encouraging that people will increasingly look at a project on its merits, rather than make decisions based on what major label it is or on how much money it is bringing

spend," says Harris. "I think Katie [Melua] has played a big part in changing people's perceptions in that sense, but an artist still has to be able to stand out, regardless of what is going on behind the scenes."

One new label venture which is looking to follow in the footsteps of Melua entered Mike Batt's Dramatic label is Songphonic Records, which is independently releasing the debut album by female artist Xanda Howe.

Founded in 2002 by Osman Kent, the label has secured significant independent investment for the launch of its first artist album on June 14, Kent says. "In the past it was difficult for smaller labels to compete, but the internet has levelled the playing field, removing one of the biggest obstacles to indie success – distribution. Once you have established a strong brand, like Simply Red, it's easy to



of how a manager or artist can go about launching an act without the help of a major label," he says. "Now there is much more awareness of how to go about working a project without a big record label."

Green works on a wide range of labels including B-Unique, North Country and Southampton label Easy Street. "Each of these businesses are very different in terms of what expertise they need and what their aims are," he says.

While the transparent aim of some management-led labels is to build an act to the point where it has proven itself and a traditional label will pick up on it, others are more interested in establishing genuine long-term businesses.

"For a small independent company, if you are careful about where you spend money, you can make a living from doing it yourself," says Rowell.

Of course, if a major does come along with a blank chequebook and offer to buy out an independent label, it is an upside. "The Darkness is a good example of how the independent model eventually benefited both the band and the major label," says Green. "I doubt when they first set out putting their independent team

People will increasingly look at a project on its merits, rather than on what major label it is.

Sue Harris, Republic Media

together, the band planned to just get to the point where a major would sign them. It was genuinely the only way for them to get their music out there."

While the need for such an independent approach remains the same, the conditions enabling precisely that route have improved. james@musicweek.com

DIY label case study: Verra Cruz

Bristol-based artist manager Matt Booth has so far this year progressed from being the manager of an unsigned band to running a fledgling record company operation.

Having secured an investment of around £50,000 from an entrepreneur from within the IT industry, Booth has put together a freelance promotions team to assist him in marketing his label. Cruz's first release, the Soul Collides EP by UK rock act Verra Cruz. The team which has been put in place includes a brand publicity for national and regional press, Hyperlaunch for new media marketing, Scream Promotions for national and regional TV and radio, Steve Zapp at ITB as booking agent and Universal for distribution.

The funding has also allowed for a Andy Hutz (My Vitrol, Basement Jaxx) to shoot a video for the single, which is being released on July 5.

"The whole point of setting up Cruztown was to be able to run a full campaign for the band," says Booth. "It's more long term than just trying to get to the point where another label will pick it up."

The plan from here is to take the band to the US, where they are already enjoying positive reactions from specialist alternative radio.

"Verra Cruz are much more suited to US radio than the UK, so a lot of our effort is going to be concentrated over there," says Booth. "From what I know we have already had over the band are playing a showcase at the Viper Room in LA in June, which hopefully will be promoted by KROQ."

KROQ DJ Jed The Fish has already picked Soul Collides as his track of the day, twice within one week. "He said on air that they are the best band of their kind since Pearl Jam," says Booth.



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Chris Wright

and

Pete Waterman

about making it big in the music industry

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New host reverses station's breakfast slump, but BBC loses share to commercial radio rivals

Moyles serves R1 a hearty breakfast

Radio

by Jon Heasman

BBC Radio One has fired the opening shots of what promises to be a major breakfast show war during 2004, with strong initial figures for its Chris Moyles programme.

Official Rajar audience figures released last week for the first quarter of 2004 show that Moyles, who succeeded Sara Cox at the start of the year, has recruited 680,000 new listeners to Radio One's breakfast slot. The station's best breakfast show performance for four years helped to push Radio One's overall weekly reach up 4.3% on the previous quarter to 9.85m - reversing a lengthy run of declining audience figures for the station - so Moyles may yet live up to his self-appointed 'saviour of Radio One' status.

Radio One's head of mainstream programmes Ben Cooper is delighted. "While for Radio One it's not all about ratings, it doesn't help," says Cooper, who notes that the new listeners Moyles has attracted come from across the board, including a similar number of over-30s and females.

However, the figures were not all good news for Radio One, as its share of listening slipped from 7.7% to 7.6%, suggesting that the listeners who have come on board for Moyles are not staying with the station for the rest of the day.

Cooper says that he is confident that Radio One's revamp of its daytime line-up, which began last month with Colin Murray and Edith Bowman replacing Mark & Lard in the afternoon and will shortly see Scott Mills move to drive time, will improve matters. "The great figures for Moyles' show mean we have turned a bit of a corner and halted the decline and we will continue to build on this with the new schedule," he adds.

Radio One was not the only BBC network to lose share this quarter, however, as all the corporation's analogue networks except Radio Five Live (which chalked up record share) experienced a slight dip, contributing to a fall in the BBC's overall share from 52.8% last quarter to 52.6% in the latest quarter. The corporation's digital networks continue to make progress (see figures above).

Radio Two suffered a relatively even loss of audience across its daytime schedule, with share falling from last quarter's 16.0% to 15.3% and weekly reach declining over the same period from 13.1m to 12.9m, although Jonathan Ross's Saturday morning show continues to gain listeners. The AC powerhouse is also slightly down on its 15.7% share in the equivalent Rajar

sweep last year, but a station spokesman says, "It's a slight glitch - there's no hemorrhaging of listeners."

Of the national commercial stations, Classic FM bounced back to a 4.3% share after a dip last quarter. GWR's flagship station turned in a particularly strong performance in London, where it has become the number three commercial station in the market. Classic's managing director Roger Lewis puts the station's above-average showing in the capital down to "Londoners' greater propensity to explore different music across genres."

Virgin's struggling national AM service fell below the 1% barrier for the first time this quarter, accounting for just a 0.9% share, but this was offset by gains for its London FM service, whose share was up from 1.8% to 2.3%, partly thanks to a strong showing from its Pete and Geoff breakfast show.

Of course, the breakfast battle in London is only just beginning, as the next set of Rajar figures for the

second quarter of 2004 will give the first official ratings for Johnny Vaughan's new breakfast show on Capital FM. Vaughan's predecessor Chris Tarrant went out with a bang, adding 130,000 new listeners and helping Capital FM to increase its share from 7.8% to 7.9%. "Chris goes out on a real high and hands over to Johnny in some style," says Capital FM managing director Keith Pringle.

The station is in very good health to take the new listeners that are coming in to trial Johnny's breakfast show." Heart 106.2's share fell this quarter from 7.0% to 5.8%, meaning there is once again clear blue water between the rival London stations, after Heart stole Capital's crown as the most-listened-to commercial station in London in the third quarter of last year.

"A lot of Capital's success this time has been driven out of people returning to Capital to say goodbye to Chris Tarrant," says Heart 106.2 programme director Francis Currie. "That's understandable. But by the end of the year the future will

become much clearer, and I'm very confident that [Heart's breakfast doc] Jono and Harriet will have a much broader appeal than some of the competitors. People will be trailing, and it'll take them time to make up their mind."

Vaughan's show on Capital launched on April 19, and Pringle notes, "Our own internal research shows the marketing campaign is working well, and people are coming in from all sectors to trial the show. We've done a lot of research with people who are trying the show, and something like 75% of people say it's good or excellent."

In the North East, the Capital Group's Century FM achieved the milestone of becoming the region's largest station for the first time, increasing share from 10.1% to 11.1% and reflecting a strong performance for the Century network. "Our two Big City Network FM stations in the North East, Metro Radio and TFM, both suffered declines in share, but brighter spots for Emag elsewhere in the north were Hallam FM in Sheffield and Key 103 in Manchester, which both increased share. Hallam is temporarily being programmed by local consultant Paul Chandler, while Key 103 has returned the benefits of Steve Pen's rep to the station under new programme controller Anthony Gaye. Mike Anoulin has also recently been announced as Key's replacement

for Radio One-bound JK and Joel on the station's breakfast show.

Richard Park's renowned programming touch continues to be sure for Emag at Magic 105.4 in London, which has chalked up its highest reach figure for four years, and has increased share from 4.5% to 4.6%. Slater Emag station Kiss 100 has reversed some disappointing recent Rajar figures to increase its share in the capital from 4.0% to 4.2%. Emag Radio's managing director of programming Mark Story says that, although Kiss had been performing well at breakfast and drive time, it had lost its way a little recently during daytime, when fewer of its 15- to 34-year-old target audience are available to listen. The solution, says Story, has been to programme more recurrents and dance classics during this part of the day in order to broaden the station's appeal.

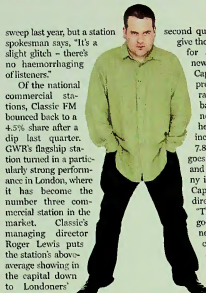
Chrysalis' rival dance brand Galaxy suffered a slight fall in share, but achieved its highest yet listening share (24.6%) among its target 15- to 24-year-old demographic. Chrysalis Radio group head of programmes Pete Simmons said that this reflects a move to vary the music policies between Galaxy outlets, with the Birmingham and Manchester stations majoring on urban but Yorkshire and the North East staying more, as he puts it, "trancey-dancey."

Jon Heasman@uol.com

TOP 10 DIGITAL-ALIGNED RADIO STATIONS (WEEKLY REACH)

1. The Hits (627000)
2. Kerrang! (175,000)
3. Smash Hits Radio

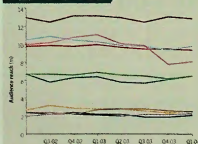
4. (641,000)
5. BBC 6 Music (107000)
6. BBC Five Live (107,000)
7. BBC 1Xtra (96,000)
8. BBC 1Xtra (263,000)
9. BBC 6 Music (107,000)
10. Heat (158,000)
- Source: Rajar/IPSOS-RSL



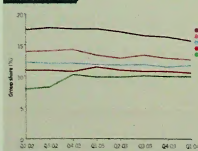
Moyles: 680,000 new listeners for R1 slot

Radio 2004: first-quarter performance

NATIONAL WEEKLY AUDIENCE REACH

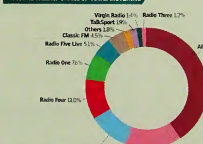


NATIONAL GROUP SHARE

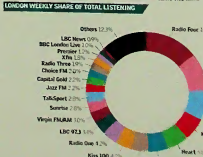


SOURCE: RAJAR (IPSO)

NATIONAL WEEKLY SHARE OF TOTAL LISTENING



LONGER WEEKLY SHARE OF TOTAL LISTENING



Following the breakthroughs made by the likes of Sean Paul, dancehall is consolidating its success by forging links with other urban genres such as hip hop and R&B. *By Adam Webb*

Dancehall joins the urban mix

The word "reggae" has always been an umbrella term but it has surely never defined such a diverse market as it does today. Led by Sean Paul's *Dutty Rock*, the crossover success of dancehall has thrust what was once considered a niche music into the heart of what one might define as a homogenous urban culture.

Dancehall deejays are now just as likely to be found guesting on the latest hip-hop or R&B track, both of which could be founded on the newest dancehall rhythm - and go straight into the national charts.

Nearly half of Radio One DJ Tim Westwood's top three *Jump Off* mix CD consists of straight-up dancehall, featuring tracks from the likes of Beenie Man, Mr Vegas and Shabba Ranks. Meanwhile, Ministry Of Sound's *Smooth* compilation, mixed by hip-hop DJ Shortee Blitz, jumps from Justin Timberlake to a sequence of 15 dancehall tracks including Elephant Man, Vybz Kartel, TOK and Sunycle Crew.

In short, while distinct urban scenes are booming at grassroots level, they are also converging. As a consequence, distinctions between markets are blurring. For dancehall - as with R&B and hip hop - this offers the potential of marketing to a much wider audience.

This has undoubtedly made an impact on the mainstream. Whereas the notion of unadulterated dancehall on daytime radio would have been unlikely even a few years ago, the sound of modern Jamaica is now familiar. The internet has helped create a young consumer base attuned to street culture, hungry for new sounds and dismissive of preset mainstream agendas.

For Def Jam UK marketing manager Mariam Raja, who is currently working campaigns for the likes of Fya and Smujii, this audience has undergone a huge shift in expectations as to what they would define as pop music.

"What pop kids were about five years ago and what they're about now is entirely different," she says. "You're dealing with a very savvy market who have the time and the inclination to get on a computer and download tracks and chat to their mates as well as their cool and what's not. They're heavily influenced by what they feel is trendy and cool and real, and they're not into stuff that they think is not real. There's only so far you can get away with manufactured pop acts these days."

"Record companies can no longer manipulate the marketplace," agrees iXtra DJ Robbo Rax. "With the rise of the last 10 years of videos and urban music stations and the internet - how can they stop it? They can't. It's like trying to stop Missy Elliot."



Sean Paul: mainstream breakthrough grew from dancehall success

Things in reggae take ages to bubble

David Laub, Tomhogan

For this audience, authenticity is the most valued currency. Consequently, marketing is built from the bottom up - starting with specialist radio and media, Channel U, pirate stations and street teams, before moving onto a wider urban audience. Like a mountain climber acclimatising to different stages, only after reaching this second level does the artist have an opportunity for mainstream crossover.

Even for a superstar artist such as Sean Paul, widely regarded as the catalyst for dancehall's current ascendancy and due to play London's Wembley Arena in June, the grassroots market remains his very lifeblood.

"First and foremost Sean is a dancehall artist and that's where all our activity and all our marketing is going to start," says East West head of marketing Richard Hinkley. "The fantastic thing with Dutty Rock was that there was no compromise involved - it was a great dancehall record that found a niche and acceptance in the main-

stream. But when the next record comes, we'll again start at a grassroots level with street teams at a real specialist media level, because that's how you sell the first however many thousands albums and that's where careers are made and careers are sustained."

"Things in reggae take ages to bubble," agrees Temhogan managing director David Laub, who is currently in the process of pressing Tubby T's *Ready She Ready* on 12-inch - a full six months after the seven-inch hit iXtra's playlist. "Sean Paul's *Gimme The Light* was around for almost a year before it got first released and that's the way that scene works," he says. "People aren't really aware of it, and I think people over here want instant gratification when a record goes out - 'Is it a hit or isn't it?' - and they don't really understand that reggae takes a little bit of time."

However, for Jamdown Music's Othman Mukhlis, although a structural framework has now emerged for marketing dancehall, the

Dancehall base drives Smujji's breakthrough

If the fledgling success of Def Jam UK three-piece FYA highlights the importance of bottom-up marketing, Smujji is another artist from the same Jamdown Music stable demonstrating the importance of establishing dancehall credibility before pop success.

Having already hit the Top 20 in March featuring on FYA's *Must Be Love*, Smujji's debut single *K.O.* is set to the Coolie Dance rhythm while his forthcoming album – mostly produced by Richard Dury – will cover the whole range of urban styles.

His profile already having been raised within his prospective audience, this bottom-up approach allows total flexibility when attempting to break through to a wider audience, according to both management company Jamdown Music and label Def Jam.

"The grassroots is essential. It's the same platform that we'll use to launch Smujji and although we're pitching him as R&B meets reggae his basis is firmly in the dancehall market," says Def Jam UK's marketing manager Marium Raja.



Smujji guest on FYA's Top 20 hit

Meanwhile, FYA's campaign has embraced both specialist radio and high street retailer.

"They are pop, but they're also dancehall," says manager Othman Muksitis of Jamdown Music.

"We've used the pop writers to co-write the songs with them, but most of the productions and mixes are from the top dancehall guys."

"Too Hot came with a Ward 21 remix, while their album features contributions from Bounty Killer,

Predator and Suncycle Crew, as well as productions from Scatta, Jazzwad and JA-13.

Raja is targeting urban mainstream radio as well as arranging PAs in the likes of Top Shop. "What we're doing is not dissimilar from what might have been done with Sugababes," she says. "It's very important that we retain their credibility and their aspirational qualities and that they remain true to who they are."

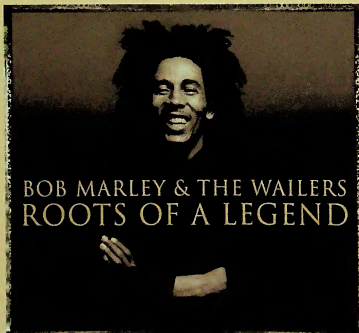
parameters are continually shifting as the music fuses with other genres. "If you look at what effort it takes to traditionally break the US with all the money spent, the indie radio and getting your artist to tour, then Nina Sky feat. Jabba's *Move Your Body* is an example of how it's changed. She's a girl from Puerto Rico who did a version of the Coolie Dance riddim. New York hip-hop station Hot 97 started playing it on a CD-R and literally from that just it dominated and she got her record deal. So it does break the rules a little bit. It is like going back to the days when house came in here with these bedroom producers and people started snapping them up and getting them into the charts."

Adapting to such a changing market is vital, says Chris Cracknell, A&R director at veteran reggae label Greensleeves, who emphasises that the label has always sought to reach a wider marketplace. "The thing that has changed for us is that we're putting out a lot of promos now with a capellas – certainly in the US, where those a capellas are getting used with other artists. The whole scene is a lot healthier and vibrant as a result and the whole marry up with the hip-hop and R&B artists is very good." Greensleeves act Vybzs Kartel can currently be heard guesting on the promo of Sly's *Move Ya Body*.

"You've got to work a record fast and at the same time as the dancehall DJs are playing it," says 1Xtra's Sean B. "You've got to get the R&B and hip-hop DJs playing it and you've got to get your remixes played, because remixes are an essential part of dancehall right now to break into new ground. You've got to make sure these things are all in place. And rapidly. There's no

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Coolie Dance craze in US

20/4/04 - New York
Last year's Diwali Riddim established the Jamaican 'riddim' in the international charts but this year's Coolie Dance Riddim by Abood Music writer Cordel Burrell is looking likely to top the success of the Diwali with 3 tracks already in the Billboard Hot 100. Several first class US artists, including Twista, Lil' Jon, Elephant Man, Sevin, and Nina Sky as well as Mr. Vegas are about to release their own versions of the riddim.

JAMDOWN UK - EXCLUSIVE REPORT

Jamdown, one of the hottest reggae camps is firmly establishing its own imprint. Jamdown UK is set for its first 10 releases on the 12th of April 2004. The company, run by chairman Munkins, CEO of Jamdown explained the string of releases that will take Jamdown UK to the next level. The new Suncycle album is ready for release this summer with the single 'Somebody' already on Channel U and on all the pirate and urban stations.

City Hi-Fi on the rise
Producer Jason O'Bryan, member of the infamous Dub Pistols is one of the rising producers in the UK. Several sources in the music business could tell of a new hit riddim produced by City Hi-Fi that is getting the attention of major labels.

FYA album release

20-3-2004. After girl group FYA's debut single Must be Love, the girls are gearing up for the second single 'Too Good' and the debut album 'Too Good'.

ion. The own camp r Medicine s producing her high

Saint & Campbell

Veteran duo Don Campbell and Saint are back in style in the UK. Their new album 'The Girl Can Dance' looks set to be a big success. Based on a beat by Jah Jazzwad, the track is getting airplay from all sides. Saint & Campbell have also written several other tracks including 'The Girl Can Dance' and 'The Girl Can Dance' for 2Play.

Smujji tipped

Urban singer Smujji (21), signed to Don Campbell's label, is one of the hottest tips for 2004. Featuring on FYA's debut single 'Must be Love' is one of the greatest chances to repeat this in the music business in the UK. Smujji's new album 'Must be Love' is produced by Rich Dru and is produced by Rich Dru. Smujji's album will be released this summer and the last two hit singles 'Must be Love' and 'The Girl Can Dance'.

BIG NEWS 2004



Bounty Killer - new album!

Dancehall legend Bounty Killer has a new album almost ready. Unofficially, the album 'The Money' is set for release in the UK. The album features a lineup of nominated artists including Koolha and Wyclef Jean. The album is set for release in the UK in January 2004.

Jamdown publishing companies with Chart success

LONDON, 15-4-04. According to latest information, Abood Music Ltd. and Stanley House Music, the publishing companies of the Jamdown group are enjoying their most successful year in 2004. Abood has racked up two UK top 10 singles, while Stanley House Music has one. The group's single 'Must be Love' that peaked at number 10 in the UK charts. Abood Music now the likes of Cordel Burrell, Bounty K, Spragga Benz, Ward 21, Galaxxy P, Blim and many other first class producers and DJs. Cordel Burrell's new album 'The Girl Can Dance' is currently one of the top 10 in the UK charts.

www.jamdownmusic.com
othman@jamdownmusic.com

**MUSIC WEEK
REGGAE
PLAYLIST**
Ripps + Toasted
To Touch (East
West)
Played by *AW*
months ago. This
will be even bigger

than Kevin Lytle
(single, Jb.)
Nina Sky feat.
Ciba Sounds &
Jobba + Move
Your Body (Next
Plateau/Universal)
A version of the

Dolla Dance riddim
that's being up
the US (single, Jb.)
Elephant Man
feat. Twista &
Youngblood -
Jook Gal (VP
Records)
Another cut on the

AW-playlisted
version of the same
riddim (single, Jb.)
121
Clam - Vikimán S.
(Mad House/
Atlantic)
Another cut on the

Fiesta rhythm now
getting a major
label release (single,
Jb.)
Tanya Stevens -
It's A Pity (VP
Records)
Classic music with

a message (album
back, Jb.)
Sunley Crew +
Somebody (Coolie
Dance Mix)
(Jazzdown Music)
Version number
three of this year's

dwell as featured
on Ministry of
Sound's *Sound Of
Smoke* (single,
July 5)

Strong cut from the
Grandaveo "Singing
Artist on Blue"
Guitar Rhythms
(import, single, out
now)
Two Culture Clash
feat. Patra &



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REEL SIZE BRINGING
TOGETHER WORLDS
OF DANCEHALL AND
DRUM & BASS

Dance culture connects with reggae roots

Two Culture Clash is the result of conversations between Wall Of Sound managing director Mark Jones and Gee Street founder Jon Baker, as they sat waiting for a delayed flight. The plan, to put key electronic producers from Europe together with Jamaica's finest vocal talent, became reality at Baker's Gee Jam studios earlier in the year. The finished album sees the likes of Jon Carter, Howie B, Roni Size, Jacques Lu Cont and Mark Rae perform with a diverse array of reggae talent including Barrington Levy, Ward 21, Ms Thing, Horace Andy and Buju Banton.

For Jones, it is a unique project for Wall Of Sound and, as a consequence, will benefit from a dual marketing strategy. "We'll be handling it in a two-pronged attack," he says, "utilising urban specialists and focusing on the Jamaican stars on the album, but

also pushing it to the people who would normally buy a Wall Of Sound or electronic record. I think they will be considered very separate markets in the way the marketing will be done."

However, while the worlds of electronic and reggae may seem utterly distinct, there was a collective ethos behind the concept. "What I was trying to say was that this is all electronic music," says Jones. "I am sure if you went into Lenky's studio or the producers who are making the new Sean Paul album they're using exactly the same technical methods and the same equipment as us - and probably some of the same people. We're not worlds apart, and for me that's what this is all about."

"I think the way we are and the way that dancehall has moved on in certain positions, it's probably got more of an

accessibility than the kind of music we normally release. Its got more of a pop accessibility than a normal everyday Wall Of Sound record. You're more likely to hear a dancehall record on Radio One or see a dancehall act on CDBU than a Wall Of Sound act. So from that perspective, it's quite interesting."

By highlighting this common ground - and there are already plans for a collective tour in addition to nights at Fabric and events at the Notting Hill Carnival - there is potential to break down barriers for the benefit of both camps.

Two Culture Clash will coincide with a "making of" DVD documentary filmed by Rick Elgood (Dancehall Queen/One Love). A single, *How Do You Love*, featuring Patra and Danny English produced by Jon Carter, will be released on July 19 with the album to follow in August.

time to sit around the table drinking tea and having conferences about records when those records are tearing up the streets."

Whether this fusion in the urban market has opened up access to daytime mainstream radio is debatable - although, with increased penetration from specialist stations maybe this is a moot point. Although the likes of Sean Paul, Wayne Wonder and soca artist Kevin Lytle all featured on Radio One, Capital and Kiss daytime schedules, more uncompromising artists have failed to break through. Mainstream radio might readily accept 50 Cent's P.I.M.P. but not, as yet, Elephant Man's Pon Di River Pon Di Bank.

"[Marketing strategy] is still the same in certain areas, if I'm honest, with the same clubs and specialist outlets," says VP Records' European marketing manager Maurice Hamilton, who is currently working priorities including Elephant man's excellent Jook Gal, Rik Rok and Shaggy's In Your Eyes, and TOK's Yuh Ah Lead. "But people's ears are a bit more open than they used to

be. I remember going into Radio One, Emap and other other networks nearly two years ago and saying, 'Sean Paul is going to be massive - here's the video for Gimme The Light, here's the single, please support it, it's going to be big' and the response was, 'Nah, it's too specialist'. In those days it was a no-no. 'Our audience isn't interested - no, thank you.' Now it's a bit more open."

Yet, with the emphasis firmly on the rhythms behind urban hits ("Everybody wants a dance craze named after them," says David Laub) the music is reaching a wider pop audience. A good barometer of this is the increase of third-party licensing and the emergence of major-label TV-advertised dancehall compilations as Ride Da Riddims I and II (UMTV) and Sound Selector (Warner Music).

"They were definitely targeted at a mainstream audience," says Boom Management's Ian Titchener, who compiled all three collections. "We wanted to target the same kids who are buying hip-hop and R&B who, to my mind, would

be buying dancehall. And that was proved to be the case. With the first Ride Da Riddims we did some research and found that a lot of young girls were buying it who could well have been influenced by the Sean Paul thing and thought 'Hang on, I quite like this music.'"

With the first volume of Ride Da Riddims now having sold more than 100,000 units, Titchener believes there has been a watershed in the way reggae is perceived by a mainstream audience. "I don't think that two years ago people would have supported the concept of putting out this sort of album," he says. "It would have been Ace Of Base and TOK's Dreadlock Holiday. That was people's genuine conception of what reggae meant."

Such conceptions have benefited the likes of sports clothing brand Puma which, via its three-year old sponsorship deal with the Jamaican athletic team, is now heavily involved with the promotion of dancehall artists. Puma has been active in a host of recent activities from sponsoring the Death Before Dishonour sounddash (with the winners going to the Athens Olympics) to a close working relationship with VP Records and various youth groups in Jamaica.

Puma's current ad campaign, in support of Jamaica's quest for gold in the Olympic sprint relays, features the Elephant Man track All Out, as well as the artist himself in an amusing cameo. While the Energy God has proved too controversial for other mediums, it was vital that Puma used someone of his stature, says artist relations coordinator Sarah Bentley. "A lot of brands wouldn't have used Elephant Man," she says, "but because he was the hottest man in dancehall at the time and he was the Energy God and it's our 'Road to Athens' Olympic campaign it made total sense to use him. If you're going to do something then you should do it properly."

"Jamaica is a country that has been rinsed basically since the Seventies," she continues, "and we really wanted to make sure we showed some support and a deeper understanding. Not a 'Sean-Paul's-really-popular-right-now-let's-throw-a-pair-of-trainers-at-anyone-who-speaks-in-patois' type of attitude. From Puma's point of view, they wanted to add something with substance. So many people are now trying to do dancehall related-things but a lot of them are being done quite badly."

Such marketing developments are not just confined to the dancehall and urban sectors either. As with the industry in general, the catalogue sector has also become increasingly diverse in its marketing. There are some parallels too - notably the desire for authenticity.

"We always thought Trojan was a brand name as strong as Blue Note," says Reed. "It had to be treated with respect, with informative content and quality packaging whether that's in a TV ad, a club night, or who we choose to make a compilation."

Such quality packaging has long been utilised



Elephant Man: central role in Puma campaign

Danny English -
How Do You Love
(Wall Of Sound)
Jon Carter
produces the first
single from the
musical-making
album (single,
July 19)

Suzanna - Pretty
Lady (Jet Star)
Highlights the
Jamaican-born UK
artist's mix of
dancehall, R&B and
hip hop with strong
video support from
Channel U and Kiss

(single, out now)

T.O.K. - Gal Yuh Ah
Lead (VP Records)
A dancehall hit
earlier in the year
and strongly tipped
by Black Star
Star (single, July)

by other labels with strong and established identities such as Pressure Sounds, which releases Unmetered Taxi, a set focusing on early cuts from Sly & Robbie's Taxi Productions in May, and Blood & Fire, which appeals to an older market interested in the minutiae of historical and cultural detail. Neil 'Mad Professor' Fraser's Ariwa Sounds is increasingly targeting worldwide markets such as Brazil and Japan.

Of a slightly different emphasis is Soul Jazz Records, which has highlighted the links between reggae/ska and the soul, funk and jazz scenes over a series of highly-regarded compilations. For label head Stuart Baker, the success of these records has mirrored that of the imprint's fortnightly club night 100% Dynamite.

"I think the main reason why us doing reggae has been successful," says Baker, "is that it has given us an insight as to whether a track works or not on the dancefloor. Virtually every track we've released has at some time been played at the club and it's interesting to watch 18-year-old kids dance to it. Something like our Nice Up The Dance compilation is quite an odd record to a lot of people, but you could see how it worked in a club so it was very important."

Indeed, taking retro sounds back to the dancefloor takes the whole genre - the whole umbrella term - full circle.

"A generation of hip-hop kids went out and bought James Brown records," says John Reed from Trojan, which runs its own Trojan Expedition club night. "In 2004, they're buying Sean Paul records. What we want to do is to make the links with the past so they'll go and seek out classic reggae from the Sixties and Seventies."

Savanna blurs the digital boundaries

By tapping into the demands of a young urban audience, Jet Star is looking to launch new artist Savanna with a forward-thinking technology-based strategy. For head of business affairs Hugh Francis, this is simply a question of supply and demand - if youth consumers are demanding music and entertainment digitally that is what Jet Star must provide.

"Since 2001, Jet Star has been working its Access All Areas strategy," he says. "This strategy has enabled us to develop a unique partnership with those working in the sphere of local, regional, national and global entertainment industries."

Savanna himself has already won a string of favourable reviews for his blend of dancehall, hip hop and R&B. *Tauch* magazine honoured his debut, *Vibes* Dem magazine, as reggae album of the month, while the video for Pretty Lady is being heavily rotated on Channel U and was voted straight



in at number four on the urban chart at video.co.uk

"Every so often, an artist comes along who is able to strike a chord with the public," says Francis. "Sean Paul is at the forefront of this movement and the time is now ripe for a homegrown talent to emerge from the UK. Savanna is one such talent."

Jet Star aims to embrace new marketing avenues by utilising emerging digital technology

through the website savanनावar.com and link-up deals with the likes of mobile content provider Musiwave.

"We have created a website for JetStar.co.uk that is both a successful e-commerce and an urban lifestyle site - that will incorporate ringtones, screen savers, SMS texting, music videos, TV commercials and DVDs," says Musiwave creative director Karen Palmer.

Savanna website a key part of marketing push

MUSICWEEK

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June 5th issue

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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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A string of positive developments has resulted in an air of optimism, despite an unreliable flow of record company work and a downward pressure on prices. Adam Woods reports.

Price squeeze prompts studios to branch out

The studio market has not been its old self for so long that you start to wonder if it ever really was. Did hands honestly book in to live rooms for months at a time, write in the studio and come back again for the next album, year in, year out? And did they – and their record companies – actually pay for all this, at the full rate?

A juggling act of high costs and potentially uncertain revenues is a constant across the studio market and a lack of reliable label business is another fact of life – which makes it all the more remarkable that something of a spring breeze is blowing through parts of the sector.

Even as Sony pulled out of studios in February, Sade and Big Country producer Robin Millar could obviously see enough life in the market to take on Sony's lease on the Whitfield Street site and buy the studio's equipment.

"We are optimistic about the state of things," says Whitfield Street's newly-installed studio manager Robyn Machesney. "Maybe that is because we have just come into it with a fresh view and haven't had to weather the tough times." Those at Whitfield Street aren't the only ones looking forward. The EMI Studio Group has unveiled a new logo for Abbey Road and a plan to license possibly the world's best-known studio brand out to manufacturers of outboard recording equipment, musical instruments and other audio technology.

"You have to diversify to survive," says EMI Studio Group managing director Dave Holley. "The future is in making the best of our name, while making sure the quality of our creative studios, our equipment and the people working here remain first-rate."

Meanwhile, Sanctuary has already had interest for its Westside studios which it has high hopes of selling as a going concern, turning what appeared to be a story of another inevitable closure into a testament to the general mood of optimism.

On the one hand, the evacuation of the majors from the studio sector could be viewed as an indictment of the tenuous profitability of the business. Sony's decision to offload its studio left EMI as the only major record company group still standing by its recording facilities – namely Abbey Road and Olympic.

And then it may just be that the last thing most studios need is corporate involvement. Robin Mil-



Miloco studios: EMI's Abbey Road (left) reboots with new logo and services; Miloco (right) has invested £100,000 in new equipment

lar's acquisition of Whitfield Street has certainly been touted as a welcome return to creative values for a studio which had been more or less out of action for a year before Sony finally found a satisfactory escape route.

"Taking it out of corporate hands and putting it in the hands of somebody who is musical and creative and more understanding of other producers and musicians is bound to appeal to artists," says Machesney. The studio is now embarking on a large-scale refit and aims to develop business across a wide range of areas.

"We would like advertising work, TV clients, film clients, particularly American film clients, who have large budgets," says Machesney. "We have been getting quite a bit of record company work in; the Prodigy just finished a long-term project mixing their new album."

In fact, there has always been demand for studio facilities – the problem has been in finding people who will pay reasonable rates for studio time. Larger recording studios have learned that they need to move into other audio-visual areas if they are to survive. Those who have stuck with music alone have found the going tough.

"It is hard to find full-price business this year," says Jess Gerry, studio manager at Miloco in London Bridge, home of the Chemical Brothers, where the promise of a resurgence in guitar-based

music has kept the four studios full – albeit usually at discounted rates. "But if we weren't accepting the really cheap deals, it would just be empty."

"We are inundated with bands, which is great, but there's no money in it," adds Gerry. "The record companies phone up and the first line is, 'we have just had a quote in from someone who will do it for half-price – what can you do for?'"

Instead, Miloco has welcomed artists including Wiley, Blak Twang, Unkle and The Hiss in recent months, although album projects – which helped to fund a £100,000 investment in equipment – have been harder to come by.

Significantly, Gerry says many of Miloco's projects are brought in by producers such as Dave Eringa and Max Hayes, who are developing bands to offer to labels when they have taken shape.

"I have so many artists coming in, saying 'we are fed up of A&R, we want to do it ourselves', and the same with producers," says Gerry. "We are always keen to help, but it doesn't really pay the bills."

Sanctuary's head of audio studios, Julie Bateman says that, although a host of acts have kept the doors swinging at Townhouse, the company's flagship studio in London's Goldhawk Road, the average daily rate is down by 10%–20% on last year. She believes that to go any lower could set a dangerous precedent.

"I know a lot of places are doing really, really

I know a lot of places are doing really, really cheap deals, but we have made a conscious decision not to go below a certain rate.

Julie Bateman, Sanctuary



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cheap deals but we have made a conscious decision not to go below a certain rate," she says. "It might be great for the record companies in the short term, but in the end it just means more and more studios having to close down because they can't make the sums work."

And while revenues are subject to a squeeze in some quarters, costs never go down. Sanctuary's decision to shed Westside came in the face of a rent increase which effectively made the operation unviable.

As any new studio owner will learn, year-on-year investment is essential if you are going to keep the clients coming through the doors. EMI's Holley says, "At Olympic and Abbey Road, we have got seven desks. They tend to last 10 years, so that is almost £500,000 a year, just on desks."

It is easy to see why so few corporate owners see studios as a safe investment. The cash demands on the business mean that an owner can never simply sit back and watch the money roll in. At studios such as Abbey Road, Strongroom and Metropolis, a shift towards a broader media offering has kept revenues steady. As a result, the squeeze on music has been easier to bear. "We are as much at the mercy of the market as anybody else," says Holley. "But luckily we are in lots of different markets."

High-end studios constantly integrate new services as the market demands, taking in relatively new areas such as film and TV production, post-production, a host of different varieties of 5.1 and DVD projects – or even brand extensions, as in the case of Abbey Road.

A first range of Abbey Road-branded pro-audio equipment comes on the market in the next cou-



Metropolis in London's Crouch Hill: DVD and the addition of a design department has kept the studio buzzing

ple of months, created in partnership with US hardware company Chandler and based on elements of the legendary TG desks originally developed by Abbey Road engineers over the years.

"Until the Seventies, there wasn't really any off-the-shelf studio equipment," says Holley. "Most of the studios made their own as they went along – it really was that pioneer spirit. What Chandler has done is basically picked up on these TG desks, recreated the circuitry and come up with these pieces of outboard equipment. It's combining the heritage of Abbey Road with a new twist."

Meanwhile, Abbey Road's video services department and its thriving Abbey Road Interactive multi-media offshoot help to feed work into all areas of the group. Interactive authored two of the biggest-selling DVDs of last year – Robbie Williams' *What We Did Last Summer* and Coldplay's *Live 2003*.

Chiswick's Metropolis Group has also championed the current wave of new formats and seen its faith paid off. Its current work on a Moloko live

DVD defines the approach the studio wants to perfect. "Their last album [*Statues*] was recorded, mixed and mastered here, our production company shot the live show and the DVD was mastered and authored here as well, so that is an example of how you can take a project and run it through the whole building," says Metropolis head of DVD Andy Townsend.

Metropolis has also added a design department to its roster of services, having concluded that the team which worked on its DVD jobs could more than hold its own across a variety of media. "They are now a creative agency in their own right," says Townsend, reeling off a list of projects including the packaging for a forthcoming Spandau Ballet live DVD and a new corporate identity for catalogue company MCI's new DVD label.

Strongroom Studios in East London's Shoreditch has just completed a rebuild of studio two, pulling out a seven-year-old Euphonic desk and installing a ProControl with 5.1 capabilities plus analogue and digital plug-ins. A studio hire business, a post-production arm and a location recording unit are further recent additions to the Strongroom portfolio of services.

However important auxiliary services and non-music business may be to a recording studio's bottom line, the fact that most keep music at the core of their offering is something the music industry should celebrate.

Certainly, the arrival of new players in the sector is a reassuring sign, as is the increasing involvement of the creative community. Studios aren't making many people's fortunes these days, but as long as there is passion and initiative, the market will always survive.

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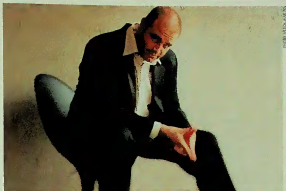


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Decca star learns from the masters

Recordings of great tenors from the golden age of singing have directly influenced the performance style of the latest addition to Decca's books. The 26-year-old Joseph Calleja, born and bred in Malta, became hooked on opera when he visited relatives in England as a boy and borrowed a copy of Decca's Essential Pavarotti 2 from his aunt. Discs of arias by Verdi and Puccini soon overwhelmed his Metacella and Iron Maiden albums.

The ringing lyrical qualities of Calleja's voice, honed with lessons from Maltese tenor Paul Asciak, rapidly attracted international attention, especially so when he won the 1998 Caruso Competition. In 2002 he understudied José Cura in a production of *Il Trovatore* at the Royal Opera House, Covent Garden, stepping into the



Calleja: recordings in Milan with top conductor Chailly

limelight and attracting rave reviews when the famous tenor was indisposed.

Decca's A&R vice president, Jean-Hugues Allard, was so impressed by Calleja's performance at Covent Garden that he arranged sessions for a debut album in Milan with top-flight

conductor Riccardo Chailly. "When I first heard Joseph Calleja," says Chailly, "I was immediately struck by the lyric Italianate sound of the voice, but also by an impressive musical maturity. I have not heard such a talent at this young age for some time, with a sound harking back to a quality I

thought we had long lost."

Calleja's future engagements include his debut performance at the Vienna State Opera as Elvino in Bellini's *La Sonnambula* and appearances later this year as Verdi's Alfredo with Welsh National Opera and in 2005 at Covent Garden.

His Decca debut album of popular Italian arias, released on May 10, displays the quality of Calleja's bel canto technique and the sheer energy of his singing. He is set to perform at St John's in London's Smith Square on May 31 and returns to the UK for appearances with Bryn Terfel at the Hampton Court Festival on June 17 and at Terfel's Faenol Festival in August.

Giulini marks his 90th birthday

Legendary Italian conductor Carlo Maria Giulini celebrates his 90th birthday on May 9. The occa-

sion will be marked in style by EMI Classics, with a four-disc set drawn from the musician's breathtaking Seventies recordings with the Chicago Symphony Orchestra.

The repertoire includes Giulini's famously controversial Mahler Symphony No. 1, dismissed by some critics as too Italianate to capture the work's bitterweet 'Austrian' qualities.

Giulini pointed out that he was raised in the southern Tyrol, with in striking distance of the places and sounds that fed Mahler's imagination. Bruckner's Ninth, Brahms's and Beethoven's Seventh symphonies further highlight the special relationship between conductor and orchestra.

"I prefer not to say I conducted them," says Giulini, "rather that I worked with these marvellous musicians. It was a deep love and friendship, something that belongs to my body, my soul and my blood."

andrew@watt@tiscali.co.uk

Reviews

Karita Mattila

Grieg & Sibelius Sonatas
CBSO/Oramo (Warner Classics
8573 80243-2)

Warner Classics has issued a succession of excellent new recordings in recent months, setting standards matched and frequently surpassed by this album of songs from northern lands. Soprano Karita Mattila turns the full expressive force of her lyrical dramatic voice to serve the evocative moods and changing colours of seven songs by her countryman Sibelius, majestically accompanied by the CBSO under its Finnish music director Sakari Oramo.

Mahler

Songs of Youth, Baker, Parsons
(Helios CDHS5160)

Hyperion's Helios reissue line has placed a treasure trove of great discs within reach of cost-conscious consumers. Here, it offers one of the year's best classical bargains in the form of Dame Janet Baker's acclaimed 1983 recording of Mahler's Jungendlieder, delicious songs written before the composer's 30th birthday. This album, which carries a coveted rose award in the *Penguin Guide To Classical CDs*, is supported by a promotional push in the specialist classical press.

Biber

Rosary Sonatas, Bezovisnik, Roblou, etc. (Ave AV0038 (2CD))
Heinrich Biber was born in 1644 around 50 miles north of Prague in the small town of Wartenberg. He made his name as a virtuoso

violinist and became court composer and Kapellmeister in Salzburg. The Rosary or Mystery Sonatas connect Biber's early upbringing with his confessed "faith in stringed instruments". Pavlo Bezovisnik brilliantly negotiates the huge technical challenges of the 15 sonatas and concludes *Pescageglio* to project the music's soul, while Timothy West richly intones readings of shortened Rosary prayers to preface each sonata.

Part

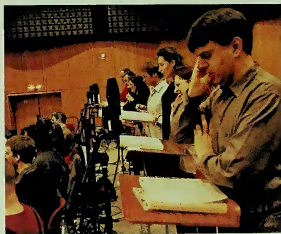
Stabat Mater, etc. Taylor. Studio de Musique Arcléane de Montréal/Jackson (Atma ACD2 2310)

Christopher Jackson enlists the services of period instrument performers to add to the timeless nature of Fauré's music, a legitimate strategy that repays handsomely in his performance of the Estonian composer's haunting *Stabat Mater*. Canadian counter-tenor Daniel Taylor confirms his status as among the best in the business with a sensitive account of *Es Sang Vor Langen Jahren*. This widely-advertised release has the necessary artistic ingredients to spark word-of-mouth interest.

Rameau

Régne Amour: Love songs from the opera. Sampson, Ex Cathedra/Skidmore (Hyperion CDA6747)

In Rameau's terms, the operatic representation of love ranged from tender ballads to turbulent scenes complete with tempests and furious dances. The composer's take on amorous pursuits is covered in all its variety through this Hyperion disc, which stands



out from the crowd thanks to conductor Jeffrey Skidmore's repertoire selection, his work with Ex Cathedra and, above all, scintillating singing from Carolyn Sampson. This title is promoted as Hyperion's May disc of the month.

Various

La Jeune France - Works by Jolivet, Messiaen, Daniel-Lesur. The Sixteen/Christophers (COR 16023)

Since its initial release on Collins Classics, this album has become established as a classic of the choral catalogue.

Its reappearance on The Sixteen's CORO label coincides with the announcement that the group is to record a series of discs for Deutsche Grammophon. La Jeune France offers a trio of substantial compositions from the mid-20th century performed with an intoxicating blend of professionalism, absolute commitment and spontaneity.

Glinka

Ruslan and Lyudmila. Soloists, Chorus and Orchestra of the Bolshoi Theatre/Vedernikov (Pentatone PTC5186034 (3 SACD))
Alexander Vedernikov and his Russian forces turn to the original version of Glinka's opera, recently reconstructed from scores discovered in Moscow and recorded at live performances in the Bolshoi Theatre. The Slavic cast and overtly romantic interpretation add to the authentic flavour, intensified by the surround-sound recording.

Rachmaninov

Symphony No.2. Vocale No.14. Budapest Festival Orchestra/Fischer (Charnel Classics CD 21698)

After a long award-winning run on Philips Classics, the appearance on Dutch indie label Charnel Classics of Ivan Fischer and his admirable Budapest Festival Orchestra represents a massive coup. Their performance of Rachmaninov's

ALBUM OF THE WEEK

Mozart

Le Nozze di Figaro

Gens, Ciofi, Kirchschiager, Regazzo, Keenleyside. Concerto Köln/Jacobs (Harmonia Mundi HMC 901818-20)
The regulatory qualities of René Jacobs' latest interpretation of *Le Nozze di Figaro* relate directly to his experience in baroque opera and a desire, shared by his stony cast, to capture the vivid emotions and dramatic tensions carried by the composer's music. The live recording, made in co-production with WDR 3 in Cologne, is offered in CD and SACD versions, reflecting HM's commitment to the format. Press ads, in-store posters and PR coverage form the marketing thrust for this album.

Second Symphony has the power and polish required to place it among the finest in the catalogue, underlined by the warmth of the sound and led by Fischer's inspired conducting. This is a key recording from Gramophone, backed by prominent press marketing in *Gramophone* and the classical press.

John Metcalfe

Scorching Bay (Black Box BSM1082/1)

The all-round talents of New Zealand-born John Metcalfe have taken him from cult band member to membership of the innovative Duo Quartet, collaborations with Blur, Simple Minds and Tom Jones, and performances as a mould-breaking composer. Adult contemporary, classical and rock styles merge in his second Black Box album, shrewdly packaged with a bonus reprise of his first. Scorching Bay receives its launch gig at London's Spitz venue on May 11.

A host of emerging and chart acts are underlining the benefits of long-term development

Nurtured acts do deliver the goods

EDITORIAL

MARTIN TALBOT



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Over the past year, the "burn bright, die fast" nature of pop has grown unfashionable within A&R circles.

In its place, talent strategists across the business have been chanting a different mantra – "long-term development". And there are signs right now that this strategy is beginning to bear fruit.

One piece of evidence is provided by Kristian Leontiou, a young ex-barber from Harrow, who has been nurtured for more than 18 months by Warner Chappell to the point where his debut single last week secured A-listing on Radio One and Two.

The explosive success of Leontiou comes hot on the heels of the rise of Keane, a band which *Music Week* featured on page one last August and whose new album is released today, with an advance ship of 270,000, extraordinary for a debut album.

And they are just two of many. Snow Patrol's Final Straw (a *Music Week* album of the week last August) has passed the 300,000-albums mark in the past week. Natasha Bedingfield, The 411, Jentina, Razorlight, The Ordinary Boys, The Glitterati, Goldie Lookin' Chain and M.I.A. are also all looking good for the future, across a range of genres.

And UK-signed projects such as Polydor's Scissors

Sisters and London's Fried even indicate that when it comes to developing talent from other shores, the British are as good as anyone.

We at *Music Week* are certainly proud of plenty of the successes above. We have been fans of pretty much all of them since their very early days. Indeed, our four tips for 2004 back in December are already looking pretty prescient – Keane, Leontiou, Natasha Bedingfield and McFly (with a number one single already to their name).

What is essential, is that that long-term commitment remains "long term". Too often in the past, we have all heard acts hailed by their labels as the next great musical force and committed to for a string of albums – only to be dropped six months later because their first record has fallen short of expectations.

It is a crazy way to operate. If an act – particularly outside of the undeniably short-term pop arena – was talented enough to be worth signing, surely it is worth nurturing too?

The fact that two Mancunians, Badly Drawn Boy and Morrissey, are preparing to release material as good as they have ever produced to date should teach us all – good things come to those who wait.

Live Music Forum swings into action to win funding

VIEWPOINT

FEARGAL SHARKEY



This is the first of what I hope will be a regular series of columns to keep you updated on what has been happening at the Live Music Forum.

A lot has already happened over the first three months of the Forum. We have been discussing a range of ideas for promoting live music with people not only from the industry but also broadcasters, press and local authorities.

We have also been talking to a number of sponsors and other sources of funding in an effort to ensure that the maximum amount

If you are contacted, we hope you will give us some of your time.

of investment is going into the industry, particularly at a grassroots level, which long-term, is where I personally feel the greatest gains can be achieved.

As part of this process, MusicBank has agreed to host an event on June 8 titled The Live Music Debate, which I will be speaking at. I would like to use the opportunity to pin-point initiatives which the LMF can take forward over the next 12 months to help further pro-

vide live music.

We would also like to announce details of our first significant research project, the only one of its kind ever undertaken in the UK, possibly the world.

Mori has been awarded the contract to carry out this first round of research to help us establish the current level of live music activity. Over the next few weeks, Mori, on behalf of the Live Music Forum, will be conducting 1,300 telephone interviews with people across the industry – venue owners, promoters, agents and musicians – each telephone interview should last about 45 minutes. Some of the venues we will be looking at are pubs, small clubs, hotels, restaurants and student unions.

We will also be contacting a number of people within the industry directly, inviting them to take part in a longer, face-to-face interview. If you are contacted by the Forum or Mori, we do hope you will give us some of your time.

This is a vital part of our work as it will help provide, not only the baseline data for our research next year, but also an overview of the current make-up and shape of live music in England and Wales.

Fransis Sweeney is chairman of the Live Music Forum.

Which executives deserve a place in a Hall of Fame?

The big question

Channel 4 has teamed up with the music industry to launch a UK music hall of fame, featuring both artists and executives. But which exec deserves to be welcomed into the glittering fold?

Gavin Nugent, Double Dragon Music label manager

"Simon Williams. Fierce Panda, if for no other reason than his own A&R instincts have proven so many A&R departments gloriously wrong."

Dylan White, Anglio Plugging head of promotions

"Malcolm McLaren because he said, 'The only notes that count are the ones that come in wads'. In the mid-Seventies we were immersed in nothing and then The Sex Pistols came and it was like a war zone. It makes what happens around bands now look like being in Noddy's Toy Town."

Joe Colelli, Sanctuary Records Group CEO

"As a young man working at Warner Brothers in the Eighties, I was influenced by Rob Dickins. Rob came into the record division from publishing and gave the company a focus which had been missing and his knowledge and understanding of what made the business tick was quite refreshing. In my opinion, Rob's approach was like the old-fashioned A&R view of being personally involved

in the majority of the day-to-day activity on an artist with a clear vision of where to position the record, both musically and in the market sector."

Steve Mason, Pinnacle chairman

"I nominate myself. I made it myself and I'm not a fat cat."

Dave Shack, BMG senior international vice president

"I've been lucky with bosses in my 13 years here at BMG, but I'd have to say that back in the early Nineties when Jerry Mash came in, he spent 10 minutes talking about them with me – a lowly rock marketing guy – he inspired me. His no-nonsense approach to decision making (if it is not a hit, forget it) made him right up there in my books."

Paul Chantler, radio consultant

"Richard Park. He's been responsible for many airplay hits, and he is a great pair of ears that can spot the x-factor in a new artist, as he did with people like Craig David and early George Michael. While programming Capital, he influenced not just the tastes of Londoners, but also other music programmers across the UK."

Harriett Brand, MTV Networks International senior VP talent and music

"Daniel Miller, for championing good music no matter where it has come from, including great British acts such as Depeche Mode and Goldfrapp. He has always maintained his integrity and remains the ultimate music fan."

MUSICWEEK

Club Charts 15.05.04

The Upfront Club Top 40

Rank	Artist	Track	Label
1	FAITHLESS	WASS DESTRUCTION	Mercury
2	BASTIAN	YOUVE GOT MY LOVE	Mercury
3	DEEPST BLUE	IS IT A SIN	Mercury
4	ANGEL CITY FEAT. LARA MCELLEN	TOUCH ME	Mercury
5	RON VAN DER BEEMEN	IMPELLESS (KEEP ON MOVING)	Mercury
6	THE AMARIGAR	LOVE CAN DO	Mercury
7	DJ SHARON O LOVE & 3 ELEMENTS FEAT. TELANI	FAST CAR	Mercury
8	CHRISTINA MILLAN FEAT. FABULOUS DIP IT LOW		Mercury
9	MONDILLO FEAT. AUDIO BULGYS	BREAK DOWN THE DOORS	Mercury
10	JAMIESON FEAT. TERRI WALKER	COMMON GROUND	Mercury
11	SYSTEM OF A LIE	ITS A COOL	Mercury
12	TITESTO FEAT. BT	LOVE COMES AGAIN	Mercury
13	CANDICE JAY	IF I WERE YOU	Mercury
14	KELLS	TRICK ME	Mercury
15	FRANKIE F	RIGHT BACK	Mercury
16	PEYTON	HIGHER PLACE	Mercury
17	DIANA ROSS	YIPPEE DOWN YOU KEEP ME HANGIN ON	Mercury
18	ROB NISSER	WINDY BROUWER & THE RED HEAD STAY	Mercury
19	N-RANCE	IM IN HEAVEN	Mercury
20	KANE	RAIN DOWN ON ME	Mercury
21	THE AGE OF LOVE	THE AGE OF LOVE	Mercury
22	JAN VAN DAM	BELIEVE	Mercury
23	PINK	LAST TO KNOW/TROUBLE (GOOD IS A DJ)	Mercury
24	POP! HEAVEN & EARTH		Mercury
25	O-ZONE	PARADISE (OJA DREN TEL)	Mercury
26	BOOGIE FIMPS	SUNNY	Mercury
27	GOLDSTRAP	STRICT MACHINE	Mercury
28	D-SIDE	RUSHIN ME OUT	Mercury
29	SHAPESHIFTERS	LOLA'S THEME	Mercury
30	HOWARD JONES	JUST LOOK AT YOU NOW	Mercury
31	HAUDUCI	DRAGGERS (AND TEL (VAL AI HILL))	Mercury
32	MONKEY BARS FEAT. GABRIELLE WIDOMAN	SHUGGIE LOVE	Mercury
33	MARTIN SOLIVIER	ROCKIN MUSIC	Mercury
34	LASCO	SURRENDER	Mercury
35	JODY TEL	JUST THE MUSIC	Mercury
36	ARRAND VAN HELDEN	HEAR MY NAME	Mercury
37	SAGA	MACDONALD WORLD ON FIRE/STUPID	Mercury
38	GADALATOR FEAT. LIZZY	NOW WE ARE FREE	Mercury
39	SEAL	WAITING FOR YOU	Mercury
40	SIA	BREATH ME	Mercury

TOP 10 UPFRONT CLUB BREAKERS

1. **EMMA ROSS** FEAT. SING FOR MAMALUA
2. **MARINA** FEAT. SIA
3. **UPFRONT FEAT. ANGEL BITION** (DANCE MAN)
4. **UPFRONT FEAT. ANGEL BITION** (DANCE MAN)

Outkast: coming up roses

By Alan Jones

It is just like the old days in the Upfront Club Chart this week, with 10 new entries invading the Top 40 and a further 11 newcomers debuting between 41 and 100. Despite this, however, there is minimal movement at the very top of the list where last week's number one and runner-up – 'You've Got My Love' by Bastian and Mess Destruction by Faithless – simply trade places. Faithless thus earn their seventh Upfront Club Chart number one and their first for since April 2002. When One Step Too Far, which also featured occasional member Dido, topped the list.

Faithless' 14th lead at the top of the Upfront Chart contrasts sharply with the Commercial Pop Chart, where the top two records are separated by less than 1%. The record with the larger number of DJS supporting it is Diana Ross' double-headed disc, featuring new mixes of solo chart-topper 'Upside Down' and 'You Keep Me Hangin' On' from her solo chart-topping Supremes. But – and despite almost unanimous support from the DJ panel – it narrowly fails to best 'F U Right Back', Frankie's return to the number 1 spot. It, which climbs 4-1, beating Ross by a margin of two points. F*!k, it peaked at number three on the list five weeks ago, although it managed to burn in an identical tally of points to that which 'F U Right Back' gathered last week.

The Commercial Pop Chart also benefits from increased activity, with seven debuts in the top 50, led by Angel City's excellent 'Touch Me', which also sprouts 26-4 on the Upfront Chart. We've had a lot of weeks recently where the top five of the two charts has comprised more or less the same records reshuffled a little, but the Angel City disc is the only one currently in both top fives.

On the Urban Chart, Marie Winans takes the title for the third week in a row with 'I Don't Wanna Know', hotel by Cassidy remains at two but the gap between the two BMG discs is widening and Winans' lead now extends to an impressive 76%. BMG also has the week's highest debut, courtesy of Outkast, who follow the enormous success of 'Hey Ya!' and 'The Way You Move' with Roses. Promotional copies of the single are issued on an attractive one-sided picture disc, which earn it a number 17 debut, this week.



Outkast's biggest new entry on Urban Chart

COMMERCIAL POP TOP 30

1. **EMMA ROSS** FEAT. SING FOR MAMALUA
2. **FRANKIE F** RIGHT BACK
3. **DIANA ROSS** FEAT. SING FOR MAMALUA
4. **ANGEL CITY** FEAT. LARA MCELLEN

De Lawrence John Vs The Foundations
Including 'Home & Fatherhood' Reunites



EMERGENCY
De Lawrence John Vs The Foundations



Produced in cooperation with the BPI
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As used by Top Of The Pops and Radio 1

MUSICWEEK

The Official UK charts 15.05.04

SINGLES

1	1	EAMON FLY-KIT (I DON'T WANT YOU BACK)	Del Jem/Interscope
2	6	CHRISTINA MILLAN DIP IT LOW	Flare/epic
3	6	NATASHA BEDINGFIELD SINGLE	Interscope/Popstar
4	6	KEANE EVERYBODY'S CHANGING	Island
5	6	ROMAN KEATING & LEANN RIMES LAST THING...	Popstar/Interscope
6	3	D-12 MY BRAND	Interscope/Popstar
7	5	ANASTACIA LEFT OUTSIDE ALONE	epic
8	6	THE RASMUS IN THE SHADOWS	Universal
9	7	MAROON 5 THIS LOVE	Universal
10	4	THE STREETS FIT BUT YOU KNOW IT	Island/Decca/Reprise
11	8	USHER FEAT. LIL' JON & LUDACRIS YEAH	A&A
12	2	BUSTED AIR HOSTESS	Universal
13	6	ASH ORPHEUS	Interscope
14	6	GUNTER & THE SUNSHINE GIRLS DING DONG SONG	WEA
15	11	SPECIAL D COME WITH ME	All Around The World
16	13	MOPLEY FIVE COLOURS IN HER HAIR	All Around The World
17	12	DJ CASPER CHA CHA SLIDE	Universal
18	6	LOSTPROPHETS WAKE UP (MAKE A MOVE)	Virgin/epic
19	10	BOOGIE PIMPS SUNNY	Island
20	6	GABRIELLE STAY THE SAME	Decca
21	14	TWISTA SLOW JAMZ	Go Beat/Interscope

ALBUMS

1	2	GUNS N' ROSES GREATEST HITS	Capitol/Popstar
2	4	MAROON 5 SONGS ABOUT JANE	epic
3	3	ANASTACIA ANASTACIA	Interscope
4	1	D-12 D12 WORLD	Popstar
5	6	THE WHO THEN AND NOW	Popstar
6	6	SCISSOR SISTERS SCISSOR SISTERS	Universal TV
7	8	SHADOWS LIFE STORY	Universal TV
8	7	SNOW PATROL FINAL STRAW	Fiction/Popstar
9	5	USHER CONFESSIONS	A&A
10	10	FRANZ FERDINAND FRANZ FERDINAND	Domino
11	12	NORAH JONES FEELS LIKE HOME	Blue Note
12	16	KATIE MELUA CALL OFF THE SEARCH	Domino
13	14	THE RASMUS DEAD LETTERS	Melior
14	11	LEANN RIMES THE BEST OF	Duch/Losion
15	9	EAMON I DON'T WANT YOU BACK	A&A
16	6	THE PIXIES BEST OF - WAVE OF MUTILATION	A&A
17	19	ABBA GOLD - GREATEST HITS	Popstar
18	15	DIANA KRALL THE GIRL IN THE OTHER ROOM	Island
19	20	KANYE WEST THE COLLEGE DROPOUT	Reprise/Interscope
20	20	JESS STONE THE SOUL SESSIONS	Reprise/epic
21	13	PRINCE MUSICLOGY	Columbia/epic



The New Album
 Out 14 May

The New Album

Out 17 May

Includes the single 'Stay the Same'



20	GABRIELLE STAY THE SAME	Go Beat/Polystar
21	TWISTA SLOW JAMZ	Audite
22	GRAHAM COXON BITTERSWEET BUNDLE OF...	Resonance/Progressive
23	HIM SOLITARY MAN	BCA
24	BRITNEY SPEARS TOXIC	Jive
25	BLUE BREATHE EASY	Interscope
26	FRANZ FERDINAND MATINEE	Domino
27	NERD SHE WANTS TO MOVE	Virgin
28	JOE FEAT. G-UNIT RIDE WIT U/MORE & MORE	Jive
29	BEYONCÉ NAUGHTY GIRL	Columbia
30	TIESTO FEAT. BT LOVE COMES AGAIN	Neloni
31	JC CHASEZ SOME GIRLS/BLOWIN' ME UP	Jive
32	JAMIELIA THANK YOU	Empire
33	AUF DER HAUT REAL A LIE	EMI
34	NARCOTTIC THIRST I LIKE IT	Five 2 Ear
35	WOLFMAN FEAT. PETE DOHERTY FOR LOVERS	Resonance
36	OUTKAST FEAT. SLEEPY BROWN THE WAY YOU MOVE	Arista
37	JAMES FOX HOLD ON TO OUR LOVE	Sony Music
38	OCEAN LAB SATELLITE	Nabe
39	TALI LYRIC ON MY LIP	Fat Dyle
40	KANYE WEST THROUGH THE WIRE	Res-A-Rak/Def Jam



CHRISTINA MILIAN: TOP THREE DEBUT FOR SINGLE

COMPLIATIONS

1	NOW THAT'S WHAT I CALL MUSIC! 57	EMI/Virgin/Universal
2	ULTIMATE DIRTY DANCING (OST)	BCA
3	CLUBLAND XTREME 2	IMP/UMTK
4	POP PRINCESSES	Universal TV
5	BACK TO THE MOVIES - HITS FROM THE FLUX	Virgin/EMI
6	ANNUAL SPRING 2004	Ministry of Sound
7	ANTHEMS OF OLD SKOOL	Interscope
8	URBAN MUSIC FESTIVAL	Warner Bros
9	KILL BILL VOL. 1 (OST)	Maverick/Warner Bros
10	LATE NIGHT MOODS	Virgin/EMI
11	BEST OF R&B	EMI The Sign TV
12	WESTWOOD - THE JUMP OFF	Def Jam/Interscope
13	FLOORFILLERS	IMP/UMTK
14	KILL BILL VOL. 2 (OST)	Maverick/Warner Bros
15	BEST WORSHIP SONGS EVER	Virgin/EMI
16	LOVE ACTUALLY (OST)	Interscope
17	THE ULTIMATE FUNK PARTY	WGM
18	BONKERS 12	Beck
19	TWISTED DISCO 02.04	Mid North
20	POP PARTY	Dani/Mega/Universal

FORTHCOMING

1	THE CROSSING	Interscope
2	THE CROSSING	Interscope
3	WELLS TICKET ME VIRGIN	Virgin
4	V BLOOD SWEAT & TEARS	Universal
5	PETER DINKlage IN ANA EAST WEST	Interscope
6	LEONARDO APRES LE SOIR	Interscope
7	SESSONS SISTERS	Interscope
8	BLACKBERRY POPPER	Interscope
9	BLACKBERRY POPPER	Interscope
10	BLAZIN' SQUAD	Interscope
11	PVA THE JERSEY	Interscope
12	RODNEY KNIGHT COME AS...	Phalopop
13	MO'NIE TONY	Interscope
14	THE WIRE	Interscope
15	STYLE MINGOLE	Chocolate/Palopop
16	THE CROSSING	Interscope
17	THE CROSSING	Interscope
18	WELLS TICKET ME VIRGIN	Virgin
19	V BLOOD SWEAT & TEARS	Universal
20	PETER DINKlage IN ANA EAST WEST	Interscope
21	LEONARDO APRES LE SOIR	Interscope
22	SESSONS SISTERS	Interscope
23	BLACKBERRY POPPER	Interscope
24	BLACKBERRY POPPER	Interscope
25	BLAZIN' SQUAD	Interscope
26	PVA THE JERSEY	Interscope
27	RODNEY KNIGHT COME AS...	Phalopop
28	MO'NIE TONY	Interscope
29	THE WIRE	Interscope
30	STYLE MINGOLE	Chocolate/Palopop

KEY ALBUMS RELEASES

1	THE CROSSING	Interscope
2	THE CROSSING	Interscope
3	WELLS TICKET ME VIRGIN	Virgin
4	V BLOOD SWEAT & TEARS	Universal
5	PETER DINKlage IN ANA EAST WEST	Interscope
6	LEONARDO APRES LE SOIR	Interscope
7	SESSONS SISTERS	Interscope
8	BLACKBERRY POPPER	Interscope
9	BLACKBERRY POPPER	Interscope
10	BLAZIN' SQUAD	Interscope
11	PVA THE JERSEY	Interscope
12	RODNEY KNIGHT COME AS...	Phalopop
13	MO'NIE TONY	Interscope
14	THE WIRE	Interscope
15	STYLE MINGOLE	Chocolate/Palopop

20	JOSS STONE THE SOUL SESSIONS	Adelphi/Vega
21	PRINCE MUSICLOGY	Columbia/ABC
22	ROMAN HEATING TURN IT ON	Polystar
23	WILL YOUNG FRIDAY'S CHILD	Jive
24	GEORGE MICHAEL PATIENCE	Arista
25	DIDO LIFE FOR RENT	Def Jam
26	MARIO WINANS HURT NO MORE	Bad Boy
27	OUTKAST SPEAKERBOXXX THE LOVE BELOW	Arista
28	JAMIE CULLUM TWENTYSOMETHING	U2
29	ATOMIC KITTEN THE GREATEST HITS	Interscope
30	BAY CITY ROLLERS THE VERY BEST OF	Ballou
31	NO DOUBT THE SINGLES 1992-2003	Interscope/Polystar
32	NERD FLY OR DIE	Vega
33	ALICIA KEYS THE DIARY OF	J
34	NELLY FURTADO FOLKLORE	DrumWork/Polystar
35	NORAH JONES COME AWAY WITH ME	Polystar
36	BRITNEY SPEARS IN THE ZONE	Jive
37	BLACK EYED PEAS ELEPHUNK	Atlantic
38	THE BETA BAND HEROES TO ZEROS	Repl
39	LOSTPROPHETS START SOMETHING	White Noise
40	BUSTED A PRESENT FOR EVERYONE	Universal



THE WHO: HIGHEST NEW ENTRY

2. **ROBBIERIE** (17.12.04) **SPRING** (17.12.04) **SHANE** (17.12.04) **LOONEY TUNES** (17.12.04)

6. **MARCO WINANS FEAT ENYA & P DIDDY** **LOVEY WANDA KNOW** **Billboard**
7. **ALDO ESK & SUN** **Billboard**
8. **ROBBIE BLINDO JAM** **Billboard**
9. **CASSIUS HOUGHT FEAT FREEMAN** **THE ONE** **Billboard**
10. **PETER AMORE** **INFINITA** **Billboard**

PRE-RELEASE AIRPLAY TOP 20

Rank	Artist/Track	Genre
1	THE 411 LOVEY WANDA KNOW	Billboard
2	HEALS ROCK	Billboard
3	MARCO WINANS FEAT ENYA & P DIDDY LOVEY WANDA KNOW	Billboard
4	FRANKIE FIGHTER ROCK	Billboard
5	GLADSTONE WE FACE THE	Billboard
6	ZEAL IT CAN'T BE RIGHT	Billboard
7	ANGEL CITY FEAT LANA DEL REY LOVE ME RIGHT	Billboard
8	SADIE DUNN ROCK	Billboard
9	FATNESS MASS RECEPTION	Billboard
10	SHARPEX LOAS THE	Billboard
11	OUTCAST ROCK	Billboard
12	THE 411 LOVEY WANDA KNOW	Billboard
13	THE 411 LOVEY WANDA KNOW	Billboard
14	THE 411 LOVEY WANDA KNOW	Billboard
15	THE 411 LOVEY WANDA KNOW	Billboard
16	THE 411 LOVEY WANDA KNOW	Billboard
17	THE 411 LOVEY WANDA KNOW	Billboard
18	THE 411 LOVEY WANDA KNOW	Billboard
19	THE 411 LOVEY WANDA KNOW	Billboard
20	THE 411 LOVEY WANDA KNOW	Billboard

These charts are available online at musicweek.com



POP OUT 17TH MAY

Rank	Artist/Track	Genre
1	THE 411 LOVEY WANDA KNOW	Billboard
2	THE 411 LOVEY WANDA KNOW	Billboard
3	THE 411 LOVEY WANDA KNOW	Billboard
4	THE 411 LOVEY WANDA KNOW	Billboard
5	THE 411 LOVEY WANDA KNOW	Billboard
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18	THE 411 LOVEY WANDA KNOW	Billboard
19	THE 411 LOVEY WANDA KNOW	Billboard
20	THE 411 LOVEY WANDA KNOW	Billboard

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Build Me Up Buttercup 2004

COOL CUTS CHART

Rank	Artist/Track	Genre
1	JUNIOR JACK SPRING	Billboard
2	REBECCAH BIRCH IT'S A SIN	Billboard
3	THE 411 LOVEY WANDA KNOW	Billboard
4	MARJORIE & WENDY ROCK	Billboard
5	THE 411 LOVEY WANDA KNOW	Billboard
6	SARAH MCDONALD WORLD OUT OF CONTROL	Billboard
7	HASH BROWNS ROCK	Billboard
8	ALDO ESK & SUN Billboard	Billboard
9	THE 411 LOVEY WANDA KNOW	Billboard
10	THE 411 LOVEY WANDA KNOW	Billboard
11	THE 411 LOVEY WANDA KNOW	Billboard
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17	THE 411 LOVEY WANDA KNOW	Billboard
18	THE 411 LOVEY WANDA KNOW	Billboard
19	THE 411 LOVEY WANDA KNOW	Billboard
20	THE 411 LOVEY WANDA KNOW	Billboard

URBAN TOP 30

Rank	Artist/Track	Genre
1	MARCO WINANS LOVEY WANDA KNOW	Billboard
2	CASSIUS HOUGHT FEAT. JERMANE ROBB WHY'S YOUR LIFE	Billboard
3	THE 411 LOVEY WANDA KNOW	Billboard
4	THE 411 LOVEY WANDA KNOW	Billboard
5	THE 411 LOVEY WANDA KNOW	Billboard
6	THE 411 LOVEY WANDA KNOW	Billboard
7	THE 411 LOVEY WANDA KNOW	Billboard
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19	THE 411 LOVEY WANDA KNOW	Billboard
20	THE 411 LOVEY WANDA KNOW	Billboard

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Week 19

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

KEY RELEASES

ALBUMS

THIS WEEK
Various *Roc-A-Fella Vol. 1 (Roc-A-Fella/Def Jam)*; Youcodenameismlol *All Roads To Fuck (Polydor)*; Keane *Hopes And Fears (Island)*; The Streets *A Grand Don't Come For Free (679)*; Asher D *The Street Shibes (Independent)*

MAY 17

ASH 17
Mishdown (Infectious); Alanis Morissette *So-Called Chaos (Maverick)*; The Charlatans *Up At The Lake (Universal)*; Gabrielle *Ibc (Go Beat)*; Kathryn Williams *Relations (EastWest)*; Graham Coxon *Happiness In Magazines (Transcopic/Parlophone)*; Gomez *Split The Difference (4th)*; Morrissey *You Are The Quarry (Sanctuary)*; Christina Millan *It's About Time (Mercury)*

MAY 24

Tori Amos *The Scarlet Sessions (Sony)*; Tony Bennett *Two For The Road (Columbia)*; Felix Da Housecat *Devin Dazzle And The Neon Fever (Emperor Norton)*; Avril Lavigne *Under My Skin (Arista)*; Nick Drake *Made To Love Magic (Island)*; Kevin Lyttle *Kevin Lyttle (Atlantic)*; Youngblood *Drankin' Patnaz (RCA)*; The Real Tuesday Weld *I, Lucifer (PIA)*

SINGLES

THIS WEEK
Jay-Z *99 Problems/Dirt Off Your Shoulder (Roc-A-Fella/Def Jam)*; The Charlatans *Up At The Lake (Universal)*; Avril Lavigne *Don't Tell Me (Arista)*; Jess Stone *Super Duper Love (Virgin/Reckless)*; Goldfrapp *Strictly (Mute)*; Alanis Morissette *Everything (Maverick)*; Morrissey *Irish Heart (Atlantic)*; Alanis Morissette *Irish Heart (Atlantic)*; Alanis Morissette *Irish Heart (Atlantic)*

MAY 17

Stacie Orrico *I Could Be The One (Virgin)*; The Vines *Winning Days (Hewlett)*; The Corrs *Summer Sunshine (EastWest)*; The Calling *Our Lives (RCA)*; Cassidy feat. R. Kelly *Hotel (Arista)*; Ferry Corsten *It's Time (Positive)*; Kevin Lyttle *Last Drop (Atlantic)*; Nick Drake *For Absolution (Taste Media)*; Nick Drake

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The Market

Eamon hit masks dip in singles sales

by Alan Jones
Appearances can be deceptive, and, despite the fact that Eamon's F**k It turns in another solid performance at the top of the singles chart and the rest of the Top Five is made up of new entries, sales of singles last week dipped below the 500,000 mark after beating the psychologically important barrier for 10 weeks in a row.

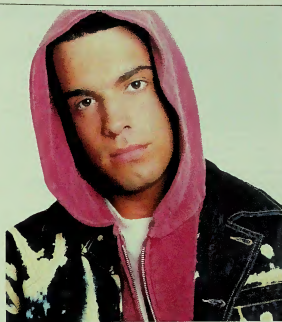
F**k It sold 55,792 copies last week - 44% more than runner-up Dip It Low by Christina Millan - and commanded an 11.4% share of the singles market. Its sales were down 29.7% week-on-week, while its 27-day cumulative total is now 388,124. F**k It is the first single to spend four weeks at number one this year; the last number one to endure this long was Black Eyed Peas' Where Is The Love which spent six weeks on top last autumn.

F**k It has so far deprived D-12, Busted and Christina Millan of the number one slot, and has helped Eamon's debut album I Don't Want You Back to sell 76,418 copies.

As well as slipping to an 11-week low, last week's singles market was 10% down on the comparable week last year, 40% down on the same week in 2002, 56% down on 2001 and exactly 50% down on its level four years ago.

MARKET INDICATORS

SINGLES	ALBUMS	COMPILATIONS
Sales versus last week: +2.5%	Sales versus last week: -13.8%	Sales versus last week: -13.8%
Year to date versus last year: +9.9%	Year to date versus last year: 0.8%	Year to date versus last year: +2.5%
Market shares	Market shares	Market shares
RCA/Arista 16.2%	Polydor 27%	Universal TV 33.0%
RCA/Arista 15.7%	RCA/Arista 15.7%	EMI Virgin 24.6%
Zomba 14.8%	Sony Music 9.7%	RCA/Arista 12.1%
Island 10.4%	Island 5.9%	Ministry of Sound 11.1%
Polydor 9.8%	Parlophone 5.0%	WSM 6.7%



Eamon: first single this year to spend four weeks at number one

With only two new entries to the Top 50 of the artist albums chart and just one newcomer in the Top 50 compilations, album sales were naturally somewhat down last week, too, dipping 10% week-on-week to 2,263,056 - their lowest level for eight weeks. But it is only an insignificant 2.4% down on the same week last year, while beating week 19 totals for 2003, 2002 and 2001 by 17.8%, 23.0% and 44.6%, respectively.

As of last Saturday, Parkinson on BBC1 is history but Jonathan Ross's Friday night chat show continues, and is showing signs it could prove to be as big a sales

trigger as Parky's was. A neat cameo from Damien Rice on last week's show helped the Irish singer's album to catapult from number 109 to number 44 - its highest placing for eight weeks. In reality, the effect was even more dramatic, as sales last Saturday alone (the day after the broadcast) were 3,022, a 51% increase on the previous Saturday, and a hefty 61.8% of the album's total sales for the week, compared to a market average contribution of just 24% for Saturday. O is a real 'sleepy' hit, with sales of 264,503 since its August 2002 release, despite never making the Top 20.

FAST CHART

SINGLES

NUMBER ONE
EAMON F**K IT
Extending its run at the top for four weeks, and setting up the delicious possibility it will be dethroned by Frankie's answer disc, Eamon's F**k It is the first number one by a male soloist to endure so long since R. Kelly's Ignition a year ago.

ARTIST ALBUMS

NUMBER ONE
GUNS N' ROSES GREATEST HITS
Geffen Dipping to number 13 in the US, Guns N' Roses' Greatest Hits is having a great deal more sales impact in the UK where it rebounds 21 to register its third week at the summit.

COMPILATIONS

NUMBER ONE
NOW 57 EMI/Virgin/UMTV
Now 57 scores its fifth week at number one, adding another 41,718 sales and taking its cumulative total to 681,379. It leads Ultimate Dirty Dancing by 75.6% in a logjammed chart where the top seven are all non-movers.

SCOTTISH SINGLES

NUMBER ONE
EAMON F**K IT
A 77% lead for Eamon on his fourth week at number one north of the border, where the main challenge is not from Christina Millan (she is at number nine) but from Keane.

MUSIC VIDEO

NUMBER ONE
THE PIXIES THE PIXIES 4AD
Britney Spears is more photogenic, but The Pixies' self-titled 150-minute DVD, featuring live footage, documentaries and promo videos, sold 39% more than Spears' in the 39c last week to dethrone The Who's Kids Are Alright set at the top of the music video chart.

RADIO AIRPLAY

NUMBER ONE
MAROON 5 THIS LOVE J/IMG
A slight hiccup early on, but Maroon 5's single has otherwise had a smooth trajectory on the airplay chart, moving 75-24-36-21-10-4-21.

THE BIG NUMBER: 2.9%

The seven-inch single's 20% share of the market last week was its highest since week 11, 1996

RADIO AIRPLAY	UK SHARE
Origin of singles sales	Origin of singles sales
RCA/Arista 23.2%	RCA/Arista 23.2%
Polydor 12%	Polydor 12%
Island 11.6%	Island 11.6%
Sony Music 9.8%	Sony Music 9.8%
Zomba 8.1%	Zomba 8.1%
Other 4.6%	Other 4.6%

(peacockdesign.com)
launched the tenth of may



TV Airplay Chart

Wk	Pos	Artist	Title	Label	Wk	Pos
1	1	D-12	MY BAND	PETER D'AMICO/VEVO	497	
2	4	USHER FEAT. LILJON & LUDACRIS	YEAH	ARISTA	412	
3	2	EAMON F**K IT (I DON'T WANT YOU BACK)		JIVE	409	
4	1	THE RASMUS IN THE SHADOWS		UNIVERSAL	399	
5	7	AVRIL LAVIGNE DON'T TELL ME		ARISTA	394	
6	1	CHRISTINA MILIAN DIP IT LOW		DEF JAM/UNIVERSAL	368	
7	5	FRANKEE F U RIGHT BACK		ALL AROUND THE WORLD	365	
8	6	BRITNEY SPEARS TOXIC		JIVE	359	
9	25	THE STREETS FIT BUT YOU KNOW IT		LOVED MUSIC	333	
10	26	FAITHLESS MASS DESTRUCTION		DEEJAYARISTA	317	
11	9	MARON 5 THIS LOVE		OCTONALING	306	
12	13	ANASTACIA LEFT OUTSIDE ALONE		EPIC	300	
13	232	KELIS TRICK ME		VERGEM	294	
14	13	NATASHA BEDINGFIELD SINGLE		PHONOGRAMSING	282	
15	19	BEASTIE BOYS CH-CHECK IT OUT		CAPITOL	233	
16	28	CASSIDY FEAT. R.KELLY HOTEL		J	232	
17	34	BEYONCE NAUGHTY GIRL		COLUMBIA	227	
18	11	FRANZ FERDINAND MATINEE		DOMINO	220	
19	17	SPECIAL D COME WITH ME		ALL AROUND THE WORLD	217	
20	14	NARCOTIC THRUST I LIKE IT		RECLINAR	216	
21	12	BUSTED AIR HOSTESS		UNIVERSAL	214	
21	26	KEANE EVERYBODY'S CHANGING		ISLAND	214	
23	13	ASH ORPHEUS		INFERNOUS	197	
24	13	MUSE SING FOR ABSOLUTION		TASTE/EAZT WEST	197	
25	232	SLIPKNOT DUALITY		ROADSLIDER	195	
26	0	BRITNEY SPEARS EVERYTIME		JIVE	193	
27	30	THE CALLING OUR LIVES		EMG	188	
28	13	THE 411 ON MY KNEES		SONY	187	
29	30	THE CORRS SUMMER SUNSHINE		ATLANTIC	170	
30	41	PETER ANDRE INSANTIA		EAST WEST	167	
31	27	RONAN KEATING & LEANN RIMES LAST THING ON MY MIND		DISNEY/REPLY	159	
32	46	MARIO WINANS FEAT. ENYA & P DIDDY I DON'T WANNA KNOW		SLASH	158	
33	29	TWISTA SLOW JAMZ		ATLANTIC	154	
34	26	NERD SHE WANTS TO MOVE		VERGEM	153	
34	42	STACIE ORRICO I COULD BE THE ONE		VERGEM	153	
36	22	ALANIS MORISSETTE EVERYTHING		WARRIOR/WARBER/BROS	151	
37	18	SUGABABES IN THE MIDDLE		ISLAND	149	
38	35	HOOBASTANK THE REASON		DEF JAM/REPLY	147	
39	216	HUMAN LEAGUE DON'T YOU WANT ME		VERGEM	145	
40	19	V BLOOD SWEAT AND TEARS		ISLAND	142	



8. Britney Spears
Toxic was the most-played video on TV for seven weeks in a row, and is still in the Top 10 after 14 weeks. Spears' even more controversial new video, and instantly won support from 10 of the 18 stations on the Music Control panel, top-scoring with 32 plays on The Hits, 29 from MTV Hits and 27 from Smooth Hits TV. Radio has yet to get the nod on the disc, which is therefore still absent from its rankings.



13. Kelis
Milkshake was a massive TV and radio airplay hit, as well as a resounding retail success for Kelis, and follow-up Trick Me is shipping up the same way. The track starts 63-30 on radio but makes an even more dynamic move on TV, jumping 230-13 leap on the TV airplay chart, with a total of 294 airings from 11 stations. Q TV leads the way with 70 plays, followed by Kiss TV (55) and The Box (54).

D-12 return for a third run at number one as Usher reclimbs to two and The Streets race into the Top 10.

MTV MOST PLAYED

Pos	Artist	Title	Label
1	3	BRITNEY SPEARS TOXIC	JIVE
2	5	NATASHA BEDINGFIELD SINGLE	PHONOGRAMSING
3	7	AVRIL LAVIGNE DON'T TELL ME	ARISTA
3	12	KEANE EVERYBODY'S CHANGING	ISLAND
5	1	USHER FEAT. LILJON & LUDACRIS YEAH	ARISTA
6	2	THE RASMUS IN THE SHADOWS	UNIVERSAL
6	7	D-12 MY BAND	UNIVERSAL/VEVO
8	9	FRANZ FERDINAND MATINEE	DOMINO
8	4	EAMON F**K IT (I DON'T WANT YOU BACK)	JIVE
10	14	CHRISTINA MILIAN DIP IT LOW	DEF JAM/UNIVERSAL

THE BOX MOST PLAYED

Pos	Artist	Title	Label
1	1	AVRIL LAVIGNE DON'T TELL ME	ARISTA
2	5	MARON 5 THIS LOVE	OCTONALING
2	2	D-12 MY BAND	UNIVERSAL/VEVO
4	9	THE RASMUS IN THE SHADOWS	UNIVERSAL
5	2	EAMON F**K IT (I DON'T WANT YOU BACK)	JIVE
5	10	OZONE DRAGOSTEA DIN TELI	JIVE
7	5	FRANKEE F U RIGHT BACK	A&T
8	5	BUSTED AIR HOSTESS	UNIVERSAL
9	4	ANASTACIA LEFT OUTSIDE ALONE	EPIC
10	29	FAITHLESS MASS DESTRUCTION	CHEERYSAYS

SMASH HITS MOST PLAYED

Pos	Artist	Title	Label
1	93	PETER ANDRE INSANTIA	EAST WEST
2	1	FRANKEE F U RIGHT BACK	A&T
2	8	BUSTED AIR HOSTESS	UNIVERSAL
4	4	NATASHA BEDINGFIELD SINGLE	PHONOGRAMSING
5	5	RONAN KEATING & LEANN RIMES LAST THING ON MY MIND	DISNEY/REPLY
6	6	EAMON F**K IT (I DON'T WANT YOU BACK)	JIVE
7	2	B-12 MY BAND	UNIVERSAL/VEVO
7	30	V BLOOD SWEAT & TEARS	ISLAND
9	56	BUST RHYMES & MARIAN GREY I KNOW	J

MTV2 MOST PLAYED

Pos	Artist	Title	Label
1	13	BEASTIE BOYS CH-CHECK IT OUT	CAPITOL
2	2	MUSE SING FOR ABSOLUTION	TASTE/EAZT WEST
3	14	THE WALKMANS THE RAT	REPLIC COLLECTION
3	1	FRANZ FERDINAND MATINEE	DOMINO
3	1	ASH ORPHEUS	INFERNOUS
6	4	AUF DER MAUR REAL A LITE	CAPITOL
6	6	THE STRONGS REPTILIA	REPLIC TRACE
6	6	SNOW PATROL CHOCOLATE	FACTORY/VEVO
9	5	BRAND NEW THE QUIET THINGS THAT...	SONY PIONEER
10	9	THE MARS VOLTA TELEVATORS	UNIVERSAL/ISLAND

MTV BASE MOST PLAYED

Pos	Artist	Title	Label
1	2	CHENYI ONE CALL BABY	PHONOGRAMSING
2	5	MARIO WINANS ENYA & P DIDDY I DON'T WANNA KNOW	SLASH
3	9	ALICIA KEYS IF I AINT GOT YOU	J
4	1	G UNIT WANNA GET TO KNOW YOU	G WARRIORS/SONY
5	7	CASSIDY FEAT. R.KELLY HOTEL	J
6	11	JOE FEAT. GUNNY RICE WIT U	JIVE
7	8	CHRISTINA MILIAN DIP IT LOW	DEF JAM/UNIVERSAL
8	6	USHER FEAT. LILJON & LUDACRIS YEAH	ARISTA
9	11	DELATED PEOPLES FEAT. KANYE WEST THIS WAY	PHONOGRAMSING
10	3	TWISTA SLOW JAMZ	ATLANTIC

MTV NUMBER ONE
Britney Spears
Toxic

HIGHEST CLIMBER
Beastie Boys
Ch-Check It Out

HIGHEST NEW ENTRY
Britney Spears
Everytime

THE BOX NUMBER ONE
Avril Lavigne
Don't Tell Me

HIGHEST CLIMBER
Peter Andre
Insantia

HIGHEST NEW ENTRY
Britney Spears
Everytime

KERRANG! NUMBER ONE
Slipknot
Duality

HIGHEST CLIMBER
Johnny Panic
You're A Fool

HIGHEST NEW ENTRY
Slipknot
Duality

MTV2 NUMBER ONE
Beastie Boys
Ch-Check It Out

HIGHEST CLIMBER
Mandy Leven
Cruis

HIGHEST NEW ENTRY
Beastie Boys
Freddy Krueger

KISS TV NUMBER ONE
Frankee F U Right Back

HIGHEST CLIMBER
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HIGHEST NEW ENTRY
Britney Spears
Everytime

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WEDNESDAY 12 MAY 6PM

Dido unceremoniously plummets 1-16 as Maroon 5 claim her crown, Eamon climbs to two and Joss Stone and Natasha Bedingfield move into the Top 10.

The UK Radio Air

RADIO ONE

Pos	LAST WEEK	ARTIST	TITLE	Label	Wks on Chart	Peak Pos	Wks on Chart	WKS ON CHART	
1	1	THE STREETS	IT BUT YOU KNOW IT	LOCKED DOWN	26	31	19/06		
2	3	JAY-Z	99 PROBLEMS	ROCKAWAY	22	31	20/06		
3	2	EAEMON	F**K IT (I DON'T WANT YOU BACK)	JIVE	26	31	22/06		
4	1	D-12	MY BAND	INTERSCALAR	33	21/08			
5	24	ASH	ORPHIUS	INTERSCALAR	15	29	18/06		
6	6	KEANE	EVERYBODY'S CHANGING	ISLAND	24	27	17/05		
7	2	THE RASMUS	IN THE SHADOWS	UNIVERSAL	30	26	17/06		
8	4	NATASHA BEDINGFIELD	SINGLE	PHONOGENIAC	27	25	17/01		
9	7	USHER FEAT. LILJON & LUDACRIS	YEAH	ARISTA	23	24	19/06		
9	26	THE 411	ON MY KNEES	SWR	14	24	15/06		
11	11	K.E.B.	50 CENT	IF I CAN'T	INTERSCALAR	18	17	10/06	
11	7	FRANZ FERDINAND	MY LINE	WEAVING	17	23	10/07		
13	11	JOSS STONE	SUPER DUPER LOVE	RELENTLESS/GENIE	20	22	10/05		
13	29	KELIS	TRICK ME	VERIGN	12	21	17/06		
15	11	PINK LADY	TO KNOW	ARISTA	20	17	13/01		
16	10	AVRIL LAVIGNE	DON'T TELL ME	ARISTA	18	18	10/06		
16	13	RONAN KEATING & LEANN RIMES	LAST THING...	CARBON/SONY	18	18	13/06		
19	9	NARCOTIC THIRST	I LIKE IT	BREASTART	22	18	10/07		
19	13	SNOW PATROL	CHOCOLATE	PICTUREHOUSE	18	17	10/06		
20	20	BASE	SING FOR ABSOLUTION	INTERSCALAR WEST	16	16	10/05		
21	18	LOS PROPHETS	TRUCK UP (MAKE A MOVE)	VERIGN WIDE WIDE	17	16	10/07		
22	23	CASSIDY	FEAT. R.E.M.	HOELI	12	15	10/06		
23	13	NELLY FURTADO	TRY	OTHELLO/INTERSCALAR	18	14	10/07		
23	23	SUPERGRASS	KISS OF LIFE	IRISHBORN	5	14	10/06		
26	26	BUSTED	AIR HOSTESS	UNIVERSAL	14	14	10/06		
26	26	THE KILLERS	MR. BRIGHTESTSIDE	LEARN KING	6	14	09/09		
28	3	Tiesto	FEAT. BT	LOVE COMES AGAIN	VERIGN	8	14	10/06	
28	13	50 CENT	IF I CAN'T	INTERSCALAR	18	13	10/06		
30	30	BEASTIE BOYS	CHECK IT OUT	CAPITAL	6	13	10/06		
30	28	CHRISTINA MILIAN	TOP IT	LOW (I DON'T WANT YOU BACK)	17	12	10/06		
30	30	KRISTIAN LEONTOU	STORY OF MY LIFE	VERIGN	6	12	10/06		
30	30	DEEPTIST BLUE	IS IT A SUN	AMMUNITION OF SOUND	1	12	10/06		
30	30	METHOD MAN & BUENA VISTA RHYMES	WHAT'S HAPPENIN'	REF JAMES HENSON	1	12	10/06		

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SNAP SHOT

NICK DRAKE



The release next week of the posthumous album *Magical Mystery Tour* marks the start of a series of releases over the course of the year, to mark the 30th anniversary of his death. The release of *Magical Mystery Tour* as a single will be followed by the album *Magical Mystery Tour*, which contains one new track and 12 remastered songs. A "best of" will follow in August, and then *The Definitive Edition*, which will be followed by a compilation on the same label.

CAST LIST: *Magical Mystery Tour*: Charlie Lyles, Island; Press: Ted Carmichael, Island; Radio: Ruth Parrish, Island; TV: Mike Mooney, Island; Online: James McGovern, Hyperland.

Pos	LAST WEEK	ARTIST	TITLE	Label	Wks on Chart	Peak Pos	Wks on Chart	WKS ON CHART
1	1	MAROON 5	THIS LOVE	OTHELLO	23/05	18	63/37	26
2	3	EAEMON	F**K IT (I DON'T WANT YOU BACK)	JIVE	18/03	22	55/07	10
3	4	ANASTASIA	LEFT OUTSIDE ALONE	EPIC	22/08	18	50/90	18
4	4	THE RASMUS	IN THE SHADOWS	UNIVERSAL	18/04	13	49/59	5
5	6	KEANE	EVERYBODY'S CHANGING	ISLAND	12/04	75	48/13	6
6	11	JOSS STONE	SUPER DUPER LOVE	RELENTLESS/GENIE	12/04	71	48/09	19
7	8	D-12	MY BAND	INTERSCALAR	13/05	12	47/66	7
8	7	USHER FEAT. LILJON & LUDACRIS	YEAH	ARISTA	15/06	7	46/93	5
9	5	BRITNEY SPEARS	TOXIC	JIVE	18/02	0	43/07	-7
10	13	NATASHA BEDINGFIELD	SINGLE	PHONOGENIAC	15/01	33	42/10	18
11	10	BEYONCE NAUGHTY GIRL		COLUMBIA	17/05	7	39/78	-2
12	12	RONAN KEATING & LEANN RIMES	LAST THING...	CARBON/SONY	13/06	35	37/13	0
13	14	THE CORRS	SUMMER SUNSHINE	ATLANTIC	13/04	62	36/22	3
14	16	NO DOUBT	IT'S MY LIFE	INTERSCALAR/SONY	13/09	2	35/02	7
15	15	JAMELIA	THANK YOU	PARLOPHONE	12/02	2	33/05	-1
16	1	DIDD	DON'T LEAVE HOME	DECCA/ARISTA	15/03	6	33/5	-57
17	24	CHRISTINA MILIAN	DIP IT LOW	DEF JAM/BEVERLY	10/07	38	32/5	26
18	18	WILL YOUNG	YOUR GIMME	BMG	15/08	0	30/78	3
19	30	THE 411	ON MY KNEES	SWR	6/09	37	30/37	38
20	26	AVRIL LAVIGNE	DON'T TELL ME	ARISTA	11/02	38	30/35	30
21	21	OUTKAST	HEY YA!	ARISTA	10/03	7	28/01	0
22	17	SUGABABES	IN THE MIDDLE	ISLAND	13/07	9	26/34	-22
23	29	THE STREETS	FIT BUT YOU KNOW IT	LOCKED DOWN	5/09	33	25/66	16
24	40	BUSTED	AIR HOSTESS	UNIVERSAL	6/09	28	26/64	34
25	23	STING	STOLEN CAR (TAKE ME DANCING)	ARABIAN/SONY	2/03	67	23/82	34

RADIO TWO

Pos	LAST WEEK	ARTIST	TITLE	Label
1	1	MAROON 5	THIS LOVE	OTHELLO
2	2	JOSS STONE	SUPER DUPER LOVE	RELENTLESS/GENIE
3	1	STING	STOLEN CAR (TAKE ME DANCING)	ARABIAN/SONY
4	3	THE CORRS	SUMMER SUNSHINE	ATLANTIC
5	7	DIANA KRALL	NARROW DAYLIGHT	VERIGN
6	2	RONAN KEATING & LEANN RIMES	LAST THING...	CARBON/SONY
7	6	KEANE	EVERYBODY'S CHANGING	ISLAND
7	7	RON SEXSMITH	NOT ABOUT TO LOSE	RETRORADIO/PHONOGENIAC
7	7	JOSH RITTER	HELLO STARBUCK (SNOOZY IS GONE)	SETARIA
10	2	PETER DOHERTY & WOLFMAN	FOR LOVERS	ISOLAR/TRACE

EMAP BIG CITY

Pos	LAST WEEK	ARTIST	TITLE	Label
1	1	MAROON 5	THIS LOVE	OTHELLO
2	4	ANASTASIA	LEFT OUTSIDE ALONE	EPIC
3	1	EAEMON	F**K IT (I DON'T WANT YOU BACK)	JIVE
4	1	NO DOUBT	IT'S MY LIFE	INTERSCALAR/SONY
5	13	THE RASMUS	IN THE SHADOWS	UNIVERSAL
6	4	JOSS STONE	SUPER DUPER LOVE	RELENTLESS/GENIE
7	12	THE CORRS	SUMMER SUNSHINE	ATLANTIC
8	7	BRITNEY SPEARS	TOXIC	JIVE
9	9	RONAN KEATING & LEANN RIMES	LAST THING...	CARBON/SONY
10	8	AVRIL LAVIGNE	DON'T TELL ME	ARISTA

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NUMBER ONE BELFAST CITY DEAT
Sax: Sammie
Saxophone: IASLE OF WIGHT
Rasmus In The

Shadows
LINGS FM
Anastacia Left
Outside Alone
MANY
Ronan Keating & LeAnn Rimes Last

Thing On My Mind
VIBE 105-108
Boogie Pimp's Sunny
POWER FM
Eamon F**K It
GALAXY 102
Usher Yeah!

BEAT 106

Pos	LAST WEEK	ARTIST	TITLE	Label
1	3	USHER FEAT. LILJON & LUDACRIS	YEAH	ARISTA
2	1	D-12	MY BAND	INTERSCALAR/SONY
3	2	BEYONCE NAUGHTY GIRL		COLUMBIA
4	1	THE RASMUS	IN THE SHADOWS	UNIVERSAL
5	5	BRITNEY SPEARS	TOXIC	JIVE
6	7	50 CENT	IF I CAN'T	INTERSCALAR/SONY
7	4	KEANE	SOMEWHERE ONLY WE KNOW	ISLAND
7	10	EAEMON	F**K IT (I DON'T WANT YOU BACK)	JIVE
9	8	MAROON 5	THIS LOVE	OTHELLO
9	8	SCISSOR SISTERS	TAKE YOUR MAMA	PICTORY

XFM

Pos	LAST WEEK	ARTIST	TITLE	Label
1	1	ASH	ORPHIUS	INTERSCALAR
2	1	MURPHY'S IRISH BLOOD	ENGLISH HEART	ATLANTIC/GENIE
3	2	MAGNET & GOMMA HAYES	LAY LADY LAY	UNIVERSAL
4	4	BLINK 182	MISS YOU	GUTTERLAND
4	4	THE STROKES	REPTILIA	ISOLAR/TRACE
6	4	FRANZ FERDINAND	MATINEE	DEF JAM
6	11	KEANE	SOMEWHERE ONLY WE KNOW	ISLAND
7	3	SCISSOR SISTERS	TAKE YOUR MAMA	PICTORY
9	12	BEASTIE BOYS	CHECK IT OUT	CAPITOL

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HIGHEST NEW
ENTRIES
BEST CITY BEAT
Busted Air Hostess
ISLE OF WIGHT
RADIO
Rooney I'm Shakin'

LINGS FM
Ronan Keating & LeAnn Rimes Last
Thing On My Mind
MANY
Rasmus In The Shadow

VIBE 105-108
Gladiator Now We
POWER FM
The Corrs Summer...
GALAXY 102
Kerry West Air Falls
Dance

IN-STORE NEXT WEEK



Singles – The 411, Albums – Morrissey, Love Hurts **In-store** – Alanis Morissette, Michael Buble, Annual Spring, The Streets, JC Chasez, The Who, Trance Masters

BORDERS

Windows – Morrissey, The Corrs, Return Of The King, **Listening posts** – Morrissey, Jimi Hendrix, Alanis Morissette, The Streets, **In-store** – Ash, Graham Coxon, Gomez, Michael Buble, Troy OST



Albums – The Pixies, **In-store** – Blueskins, Lucky Jim, Breed 77, Four Tet, Moodyman, Jimi Archer, Slits Of Trust, Modley Lemon



Windows – Ash, Morrissey, Gomez, Graham Coxon, **In-store** – Abba, Agent Blue, Branenaken Ladies, Tom Baxter, Brand New, Calling, Sarah Connor, Koko, Nick Drake, The 411 PJ Harvey, Hobnobz, Lina Ross, Kevin Little, Majorie Fair, Muse, Kurt Nilsen, Others, Sting, ATL, Cassidy, Chingy, Dynamite MC, Gladiator, Jamieson, Miss Kittin, Tiesto



Albums – Streets Keats, Cher, Bill Wyman's Rhythm Kings, Joseph Calleja, **Muse DVD** – Rush, Britney Spears, Cat Stevens, **Listening posts** – Mary Chapin Carpenter, Zombies, Patti Smith, DJ Format, Frankie Knuckles, The Orb, **Press ads** – Brand New, Amplifier, Gene Simmons, New Found Glory, The Fall



Mojo recommended retailers – Tortoise, David Thomas, Eddie Hinton, Johnny A, Friends Of Dean Martinez, Weir War, **Selecta listening posts** – Seaford, The Orb, Amplifier, DJ Shortcut, G Simmons

TASTEMAKERS

THE BAYS

- TIME OUT OF MIND (RAT FUR OUT)**
SWITCH (GET ON DOWN GREENEAD)
TELEFON (THE JEWELRY FROM YOUR YEAR)
WE TRY
4 BY GREGORY THE INVITED (THE DUB)
GRAB (DUBS)
5 SOUNDTRACK (SOUNDTRACK EP)
6 DON BLACKMAN (HOLDING YOU LOVING YOU)
7 ALVIN (MUSIC)
8 SCIENTIST (YOUR TEEN IS MY BEXX)
9 DEDICATED (WE THE DANCERS/STINGS OF LIFE)
10 PEPE BARRON (KEEP BURNING)

"Tope position has to go Mark Pritchard aka Troubadour for turning out a deep, challenging and beautiful album. The Soundtrack EP isn't exactly new but still sounds light years ahead of the rest when it comes to the funkiness of minimal house. Still making regular appearances on The Bays' tour are Don Blackman's Holding You, which is pretty much the ultimate when it comes to blissed out music. Basically an inspiration. And we've had to include Janaki's Ghosts, which is worth this position for Barbieri's Prophet 5 programming alone. Last but by no means least is perhaps the most renowned house record in history (at our parties anyway) – it's simply the deepest and most enveloping piece of aural sex to come out in the past couple of years."

ANDY LAWSON

head of music, 102.4 Wish FM

- 1. DEEPEST BLUE IS IT A SIN (ORNO)**
2. THE COBES (SUMMER SUSHINE (EASTWEST))
3. SPECIAL D (THERE'S NOTHING I WOULDN'T DO)
4. JESS STONE (SUPER COOPER LOVE (VIRGIN))
5. MARZO WINKANS (I DON'T WANNA KNOW (BAD EAT))
6. SPECIAL D (HOME ALONE (DUB OUTRO))
7. TONKA (TATE LARA McALLISTER (BAD CALLE))
8. PHATS & SMALL (SNOW COMES OUT (NACOL))
9. SPAIN (IT CAN'T BE RIGHT (ONLINE))
10. PERSON (WE WANT TO BE FREE (AMAR))

"With the recent success of Special D's Come With Me it looks inevitable that at least one of his other European hit songs will make its way to our shores – they are already rocking the clubs. With labels searching the continent for other big dance records, we can look for the likes of Phats & Small and Tonka to make an appearance soon. More imminently, we can look for Deepest Blue's new track to make big waves."

Safeway

Albums – The Streets, Damian Rice, **Compilations** – Trance Masters, Bonkers 12

Sainsbury's

In-store – Morrissey, Ash, Michael Buble, Alanis Morissette, Love Hurts, Diana Ross & The Supremes, Gabrielle, Charlatans, New Found Glory, Summer In The 60s, Gomez, George Benson, Graham Coxon, Lenny Kravitz, James Horner, Cat Stevens, Travis DVD

TESCO

Singles – Natasha Bedingfield, Christina Milian, Ronan Keating & LeAnn Rimes, Keane, **Compilations** – The Who, The Pixies, Twice As Nice, **Promos of the week** – £9.97 TV compilations, CDs two for £19



Windows – DVDs from 5.99, CDs from 3.99, **In-store** – DVD from 5.99, CDs from £3.99



Megadeath – Ash, **Press** – Ron Sexsmith, George Thorogood, Grand National, Slipknot, **In-store** – Classical Brits, Morrissey, Ash, Graham Coxon, Gomez, Alanis Morissette, Kathryn Williams, Gabrielle, **Virgin Megastore Oxford Street Signing** – Slipknot (May 23)

WHSmith

In-store – Gabrielle, Gomez, Morrissey, Alanis Morissette

WOOLWORTHS

Single – Cassidy, **Albums** – Alanis Morissette, Gabrielle, **In-store** – Alanis Morissette, Gabrielle, Summer In The 60s, Ash, Morrissey, Muse, The Corrs, Cassidy, 411, Calling, Pop, Kurt Nilsen

TV LISTINGS

COUK

Caroline Milian Dip It Low Frankie Fik You're Right Back, Muse Absolution, Peter Andre, Inezha, Sam & Mark, The Calling On Your Wap The Curs Summer Surprise

MTV UK

Headbangers The Reason, Kells Trick My Pop

POPWORLD

Alanis Morissette, Avril Lavigne, Boastie Boys, Frankie, Kristina Leschke's Story of My Life, Sam & Mark The Sun Will Come Your Way The Calling, V Blood Smash & Tears

SMASH HITS

Boogie Pimpus, Super Busted, Hoobastack, Emma's Pie It's Don't Want You Back's, How Solitary Man, Maroon 5 This Love, Natasha Bedingfield, The Streets Fit But You Know It

T4 SUNDAY

It's a Wonderful Life of It A Sit, Supergrass Kiss Of Life

TOP OF THE POPS FRIDAY

AT Calling All Girls, Christina Milian Dip It Low, Emma Rock It, Low, Emma Rock It, I Don't Want You Back's, Kat & Nikoan, She's So High, Supergrass Kiss Of Life

RADIO LISTINGS

RADIO ONE

Joe Weller featuring Keane on the Line, Lounge (Main) Record of the week: Darius Rucker, Chris C. Out, Coko & Ethel Record of the week: The Roots – Golden Touch, Dave Navro Record of the week: Justin Viles – Take My Hand, Mera Record of the week: Jai – Are You Gonna Be My Girl, Zane Lowe Record of the week: Slipknot – Duality

RADIO TWO

Jojo Meeked with special guest, Glen Tiborak (Main), Paul Jones Blues Legends, V Bone Walker (Wild), live guest, Guy Davis, Sentimental Journey – The Life Of David Byrne, Record of the week: The Roots – I Want You Always, Kathryn Williams – Rabbits, Gold on the week: Chr – The Very Best Of Eurovision Song Contest Live (Sat)

TOP OF THE POPS SATURDAY

Christina Milian Dip It Low, Emma Rock It, Low, Emma Rock It, I Don't Want You Back's, Kat & Nikoan, She's So High, Supergrass Kiss Of Life, Usher Burn

MEDIA INSIDER



Things looking up for GTFM

Andrew Jones Station manager, GTFM Established for an RSL in 1999 as a community project by the Glyntaf Tenants & Residents Association in Pontypridd, GTFM quickly established itself as a popular alternative to larger nearby stations and has since acquired one of 15 "access radio" project licences granted across the UK by the now defunct Radio Authority. The authority's successor, Ofcom, is expected to grant the station a full licence next month.

Andrew Jones, who serves as GTFM's station manager, programme director, head of music and head of sales is keeping his fingers crossed and hopes that opposition from other stations in the area is ignored. "There have been complaints about us on the grounds that we were too slick and

We are the only station based in Pontypridd – we tackle local issues and play local music.

professional for a station of our kind. We rely on volunteers to staff the station, but we invest heavily in off-air training so that they are professional by the time they first broadcast.

"Initially, the station's main target audience was in Glyntaf (a tough council estate), but we now have a TSA of about 100,000 within a five-mile radius of Pontypridd. As part of our RSL evaluation, we established that we had a 19% reach, but we're pretty sure it's higher than that now."

"We are in competition with Real Radio, Red Dragon, Vibe and Valleys, but we are the only station based in Pontypridd, and we tackle local issues, talk to local people and play local music. Our news bulletins are 5-6 minutes long, and during daytime programmes speech represents about 40% of our output.

"Musically, our breakfast and drive shows are 30% new, 70% classic. For the rest of the day it is about 50-50. We add local bands and Welsh language tracks on our daytime playlist."

Address: Ilan Centre, Ptoes Close, Rhydyfelin, Pontypridd, CF37 5HL. Tel: 01443 406111. Website: www.gtfm.co.uk E-mail: andrew@gtfm.co.uk

ALSO OUT THIS WEEK
SINGLES
 Kara Cull - Wake
 The City
 (Parlophone/Pastor)
 The Lays - We
 Fenced Other
 Gardens... (Mute)

Peaches - Shake
 Ya Da Da!
 Sonics - Change
 (M3)
 Tigg - Pleasure
 From The Bass
 (Pie)
 (Pie)

ALBUMS
 Face Action - Broad
 Souls (Bar De Lune)
 Miss Hittin' - I Com
 (Invincible)
 Kevin Little - Keen
 Little (EastWest)
 The Real Tuesday
 Vets - I Luv'it
 (Rough Guide)

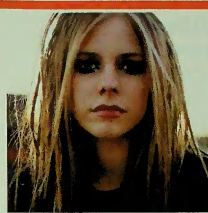
(Plan)
 Various - Bedrock
 Breaks - Comped
 & Mixed By Most
 Katie (Bedrock)
 Various - The
 Rough Guide to
 Cajun Dance
 (Rough Guide)

Records released 24.05.04

SINGLE OF THE WEEK

The Killers
 Mr Brightside

Lizard King LIZARD10CD1
 Las Vegas' guitar-synth four-piece have been steadily building their profile since last summer with a string of rapturously received (and lavishly packaged) limited singles. Now it is time for the act to take things to the next level, which is certainly what is about to happen with this perfect, twisted pop anthem. The single is B-listed at Radio One, has MTV2 support and looks set to put the band in the spotlight ahead of the release of their debut album *Hot Fuss* in June.

**ALBUM OF THE WEEK**

Avril Lavigne
 Under My Skin

Arista 82876617872
 The follow-up to *Let Go* is like a magnified version of Lavigne's all-conquering debut album. Her rocking new tunes are edgier than previous tracks, while the more melodic tracks, such as lead single Don't Tell Me, show she is capable of knocking out a world-class tune without the help of former producers The Matrix. It is a confident two-fingered salute to her doubters and a natural step forward for this young star, who is still developing her craft.

Singles**Deepest Blue**

It's A Sin (Open OPEN03CD)
 The third single from this studio-based duo is already shaping up to give them their third Top 10 single in a row. Their sound is mainstream with a contemporary twist and is perhaps what Robbie Williams' new material might sound like.

The Duke Spirit

Dark Is Light (Enough 9066673)
 Hotly-tipped London five-piece follow up last year's mini album with their first proper single for Log. The group will be introducing themselves to gig goers throughout the summer with a packed schedule of gigs.

Evenscence

Everybody's Fool (Epic 6748252)
 With multi-platinum sales under their belts and over-dramatic power ballads galore, it would be fair to say that Evenscence have at least two things in common with Celine Dion. This track has been snubbed by Radio One so far, but has been picked up by commercial radio, including Capital FM.

Hope Of The States

The Red, The White, The Black (Sony 6749921)
 The first single from this hotly-tipped band's debut is a triumphant return after last year's personal tragedy. Producer Ken Thomas adds intricate layers to their epic sound while retaining a raw edge. With live dates kicking off next week and strong support from the likes of Radio One (a C-listing), MTV2 and the Amp, this should comfortably provide them with their first Top 10 hit.

Incusub

Talk Shows On Mute (Sony 67490272)
 Following the Top 10 success of their A Row Left Of The Murder album earlier this year, Incusub release the strongest album cut to date by a video by Floria Sigismundi. Already creating a stir on MTV2 and Kerrang! TV, the band embark on their biggest UK tour yet, taking in nine dates throughout May and June.

Inme

Faster The Chase (Music For Nations CDUK17210)
 The first single from their second album (due later this year) finds UK rock trio Inme in melodic rock heaven and gaining support from Steve Lamacq, Zane Lowe and Xfm. Both MTV2 and Scuzz are rotating the Havy Glaster-directed video and the band embark on a 19-date UK tour next week.

Jet

Are You Gonna Be My Girl (Elektra E7599CD)
 This stand-out track from Jet's Get Born album gets the re-release treatment, with Elektra obviously hoping that last year's *Get Born* ad which featured the track, will work its magic. A B-listing at Radio One could help the single and parent album to new chart peaks.

Kelis

Trick Me (Virgin VSCDD1872)
 Having recently dropped out of the albums Top 200 after five months, Kelis' *Tasty* is in need of a significant boost and this cracking, reggae-influenced single looks set to provide just that. Potential chart-hugger *Trick Me*, the second track from the parent album, is making strong gains up the airplay chart, with a Radio One A-listing in the bag.

Kristian Leontou

First Of My Life (Polydor 98666632)
 Story typed in *Music* magazine at the start of 2003 as one of the four key new names to watch in 2004, this debut single is already off to an strong start, having been A-listed at Radio One and Radio Two. It bodes well for the debut album from the kid from Harrow, whose style is perhaps comparable to a melancholic Craig David via Dido.

Mark Owen

Maskit Out (Sedna CDSEDNA1)
 Owen ventures out on his own label imprint after being dropped by Island Records last year despite winning the Brits. Ironically, this Tony Hoffer-produced single is perhaps Owen's strongest solo effort yet, revealing some of the best moments from the likes of The Thrills and REM.

Jessica Simpson

With You (Capitol 6748301/2)
 The newlywed gets back to her day job with this radio-friendly first single from her new album *In This Skin*, which is currently doing the business in the top regions of the US *Billboard* 200. It is the soundbed for the TV series she currently stars in, and was one of last week's top 10 radio groovers, with strong support coming from Capital.

Speedway

In & Out (Innocent SINCD1)
 Glasgow's Speedway have to date fallen in the gap between credible band and a mass market pop act, but their single could boost their appeal with an more adult market and, as a result, could represent a turning point in their career. Their well-crafted, commercial rock sound is perfect material for the likes of Capital and iLR.

The Stands

Outside Your Door/When This River Rolls Over (Echo RACDD151)
 The band are already proving to be a favourite at Radio Two, with this latest single appearing on the C-list after the station's championing of them from the outset. They wear their influences on their sleeves and any act that has Bob Dylan's Highway 61 Revisited as such an obvious influence can't be all bad.

Supersass

Kiss Of Life (Parlophone CDR 6638)
 The single designed to promote the band's forthcoming *Best Of* is almost the last thing you would expect from the Oxford trio. There are hints to Bowie with swatches of Prince running through this track - whether that is off-putting or not remains to be seen.

V Blood, Sweat, and Tears (Island)

MS1040362)
 This slick boy band - not to be confused with VS - has been put together by the management team that also brought us Busted and McFly. While they have done everything right on paper, this track does seem to lack that certain magic, raising doubts whether they can match the Take That/Five/Blue template.

VS

Call U Say (Innocent/Virgin CIND042)
 Fresh from Top 10 success with their debut single - *Love You Like Mad* - UK R&B/hip hop act VS sample the *Imagination*'s 1981 hit *Body Heat* on their slick follow-up. Extensive tour support for Blue has raised their profile, while band member Jamie features on Blue's next single *Bubbli'n*.

Albums**Atlantic Dash**

Human Fear (Fierce Panda NONG3CD)
 This debut mini-album from one of the industry's latest buzz bands offers sturdy, yet not groundbreaking, pop-rock with a vocalist who can sometimes stray into young Miles Hunt territory.

Devojica Banhart

Rejoicing In The Hands (XL XLCD181)
 This is quirky singer-songwriter fave from XL, which has a knack of finding seemingly unlikely pop stars (Peaches, The White Stripes). Rejoicing In The Hands is a lo-fi affair, mainly lushed piano and guitars that act as a backdrop to Banhart's vocal meanderings. An acquired taste, but one worth trying.

Delin Da Housecat

Fewin Dazzle & The Neon Fever (Empire Norton/Rykodisc ENR0722)
 Felix returns as cast of glamourpussies to deliver most of the vocals on this album, which takes a sharp turn down the route pioneered by Chicks On Speed. Elsewhere, male vocal-led tracks provide contrast, with soulful reflection adding another dimension.

Nick Drake

Made To Love Magic (Island CDR 8141)
 This is a timely collection of rarities, previously unreleased demos and alternate versions of Drake classics. While it is intriguing to hear straggled-down versions of tracks such as *River Man*, it will appeal more to completists rather than the curious. Recently "found" single *Magic* proves to be a highlight.

Face Action

Broad Souls (Bar De Lune LUNCD35)
 Robin action Simon Les switch between Afro and Latin house to a more song-based sound on their first album since the collapse of former label Nuphonic. Strong Chicks Stepney/Rotary Connection influences evoke parallels with Zero 7, but the brothers' love of the music shines through on this warm, soulful set.

Goodest Mouse

Made News For People Who Love Bad News (Epic EP05162722)
 With Denis Herrington on production duties (Camper Van Beethoven, Throwing Muses), one can guess what to expect here. But it is the band's third album and it marks a distinctive change in that, this time, they are not afraid to embrace a rich pop melody.

Senser

SCHEMATIC (One Little Indian TPLP390CD)
 After coming close to disbanding at the end of the Nineties, Senser wisely regrouped and have produced what is arguably their best album. Serving up a big rock noise, this album is never less than listenable. Tracks such as *Bomb Factories*, *A Conscious War* and *Bulletproof* make this a stand-out album for the year so far.

Sixto

Chewing On Glass & Other Miracle Cures (Ninja Tune ZENCD86)
 Underground hip hop stalwart Sixto brings a fresh feel to this album recorded with members of acts such as Can and Godspeed. You Black Emperor. Live guitar, drums and Fender Rhodes piano are blended into an atmospheric album with a leftfield twist.

Various

Charred U Underground (Long Lost Brother LBU001)
 This double-CD compilation was put together by the digital TV station that has been championing black British music from its inception. It features names from the UK scene such as Black T'wang, Dizace Rascal and Roots Manuva.

This week's reviews: David Bland, Phil Brooks, James Jones, Owen Lawrence, James Roberts, Alyn Scott, Nicola Squire and Nick Trozo.

Albums listed this week: 238

Year to date: 4,754

Singles listed this week: 139

Year to date: 2,327

For releases information can be faxed to Owen Lawrence

at 07523 78337 or e-mailed to oen@musicweek.com

Records released 17,054

Profile

Table listing records with columns for artist, title, genre, and release date. Includes entries like 'LIVE WITH ME' by The Roots, 'WARRIORS' by The Roots, and 'MUSICIAN' by Jimmy Eat World.

Table listing records with columns for artist, title, genre, and release date. Includes entries like 'CHAMPLAIN' by The Enlightenment, 'STREET FIGHTERS' by The Roots, and 'STREET CRIES' by The Roots.

Table listing records with columns for artist, title, genre, and release date. Includes entries like 'WARRIORS' by The Roots, 'WARRIORS' by The Roots, and 'WARRIORS' by The Roots.

RETAIL INSIDER
Kane's covers all the bases
Ben Welbourn manager, Kane's Records
With a population of a little more than 100,000, the Gloucestershire town of Stroud has something many bigger towns no longer have: two independent record shops. It boasts the small but long-established Trading Post, and Kane's Records, a

Singles

Table listing singles with columns for artist, title, genre, and release date. Includes entries like 'HONEYHIVE' by The Roots, 'LIVE WITH ME' by The Roots, and 'MUSICIAN' by Jimmy Eat World.

Table listing singles with columns for artist, title, genre, and release date. Includes entries like 'THINK' by The Roots, 'TANGING' by The Roots, and 'TANGING' by The Roots.

Table listing singles with columns for artist, title, genre, and release date. Includes entries like 'WARRIORS' by The Roots, 'WARRIORS' by The Roots, and 'WARRIORS' by The Roots.

We are an old-fashioned general record store, though much of what we sell is specialist
"Stroud has a really bohemian music base," says manager Ben Welbourn. "I'm constantly amazed by the amount of folk and world music we sell. We also do very well on blues and jazz music. We are very much an old-fashioned general record store, though much of what we sell is specialist in nature.

Table listing records with columns for artist, title, genre, and release date. Includes entries like 'WARRIORS' by The Roots, 'WARRIORS' by The Roots, and 'WARRIORS' by The Roots.

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Singles

15.05.04
Top 75

Eamon's F**k It Makes it four weeks at one after holding off Top Five entries from Christina Milian, Nastasha Bedingfield, Keane and Ronan Keating & LeAnn Rimes.

The Official UK

HIT 40 UK

Pos	Artist	Title	Label	Chart Date
1	EMAMON F**K IT (I DON'T WANT YOU BACK)	See	See	See
2	CHRISTINA MILIAN	DIP IT LOW	See	See
3	NASTASHA BEDINGFIELD	SINGLE	See	See
4	ANASTACIA	LEFT OUTSIDE ALONE	See	See
5	MAROON 5	THIS LOVE	See	See
6	THE RASMUS	IN THE SHADOWS	See	See
7	D-12	MY BAND	See	See
8	KEANE	EVERYBODY'S CHANGING	See	See
9	RONAN KEATING & LEANN RIMES	LAST THING ON MY MIND	See	See
10	USHER FEAT. LIL' JON & LUDACRIS	YEAH	See	See
11	BRITNEY SPEARS	TOXIC	See	See
12	BEYONCE NAUGHTY GIRL	See	See	See
13	THE STREETS	FIT BUT YOU KNOW IT	See	See
14	WILL YOUING YOUR GAME	See	See	See
15	JAMIELLA	THANK YOU	See	See
16	NO DOUBT	IT'S MY LIFE	See	See
17	DIDO	DON'T LEAVE HOME	See	See
18	CARIBBEAN	STAY THE SAME	See	See
19	BUSTED AIR	HOSTESS	See	See
20	SUGARBAES	IN THE MIDDLE	See	See
21	OUTKAST	HEY YA	See	See
22	GEORGE MICHAEL	AMAZING	See	See
23	TWISTA	SLOW JAMZ	See	See
24	SPECIAL D	COME WITH ME	See	See
25	ASH ORPHEUS	See	See	See
26	MCFLY	S COLOURS IN HER HAIR	See	See
27	AVRIL LAVIGNE	DON'T TELL ME	See	See
28	BOOGIE PIMPS	SUNNY	See	See
29	THE CORBS	SUNNY SUNSHINE	See	See
30	ENRIQUE FEAT. KELIS	NOT IN LOVE	See	See
31	KYLIE MINOGUE	RED BLOODED WOMAN	See	See
32	OUTKAST	FEAT. SLEEPY BROWN THE WAY YOU MOVE	See	See
33	BLUE BREATHE	EASY	See	See
34	GÜNTHER & THE SUNSHINE GIRLS	DING DONG SONG	See	See
35	NARCOTIC THRUST	I LIKE IT	See	See
36	JUSS STEIN	SUPER SUPER LOVE (ARE YOU DROGGIN ON ME?) P1	See	See
37	THE CALLING	OUR LIVES	See	See
38	FRANZ FERDINAND	MATINEE	See	See
39	KANYE WEST	THROUGH THE WIRE	See	See
40	JUDE FEAT. GUNITI	SIDE WIT UMORE & MORE	See	See

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THE YEAR SO FAR: TOP 20 SINGLES

Pos	Artist	Title	Label	Chart Date
1	EMAMON F**K IT (I DON'T WANT YOU BACK)	See	See	See
2	DJ CASPER	CHA CHA SLIDE	See	See
3	MICHELLE	ALL THIS TIME	See	See
4	USHER FEAT. LIL' JON & LUDACRIS	YEAH	See	See
5	PETER DINKEL	MYSTICIOUS GIRL	See	See
6	BRITNEY SPEARS	TOXIC	See	See
7	KELIS	MILKSHAKE	See	See
8	LMC VS U2	I TAKE ME TO THE CLOUDS ABOVE	See	See
9	ANASTACIA	LEFT OUTSIDE ALONE	See	See
10	JAMIELLA	THANK YOU	See	See
11	D-12	MY BAND	See	See
12	OUTKAST	HEY YA	See	See
13	BOOGIE PIMPS	SOMEBODY TO LOVE	See	See
14	MICHAEL ANDREWS	FEAT. GARY JULES MAD WORLD	See	See
15	MCFLY	S COLOURS IN HER HAIR	See	See
16	OZZY & KELLY	OSBOURNE CHAIRS	See	See
17	RASMUS	IN THE SHADOWS	See	See
18	GEORGE MICHAEL	AMAZING	See	See
19	SEAN PAUL	FEAT. SASHA I'M STILL IN LOVE WITH YOU	See	See
20	SAW & MARK	WITH A LITTLE HELP FROM MY FRIENDS	See	See

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1 Eamon's **F**k It (I Don't Want You Back)** has held off four other Top Five entries from Christina Milian, Nastasha Bedingfield, Keane and Ronan Keating & LeAnn Rimes. It's the first of two singles, AM To PM and When You Look At Me, in 2002, and goes one better this week, debuting at number two with her third single Dip It Low. Milian's self-titled debut album reached only number 23, and sold 59,000 copies. Dip It Low is taken from Milian's album 'It's About Time', which is out next Monday (17).



2 DJ Casper's **Cha Cha Slide** is taken from his 2001 debut single Gotta Get Thru This but makes a good impression on the chart this week, debuting at number three, after selling 22,413 copies of her introductory single, Sayle.



3 Michelle's **All This Time** is the first of two singles, AM To PM and When You Look At Me, in 2002, and goes one better this week, debuting at number 22 with her third single Dip It Low. Milian's self-titled debut album reached only number 23, and sold 59,000 copies. Dip It Low is taken from Milian's album 'It's About Time', which is out next Monday (17).

Pos	Artist	Title	Label	Chart Date
1	EMAMON F**K IT (I DON'T WANT YOU BACK)	See	See	See
2	CHRISTINA MILIAN	DIP IT LOW	See	See
3	NASTASHA BEDINGFIELD	SINGLE	See	See
4	KEANE	EVERYBODY'S CHANGING	See	See
5	RONAN KEATING & LEANN RIMES	LAST THING ON MY MIND	See	See
6	D-12	MY BAND	See	See
7	ANASTACIA	LEFT OUTSIDE ALONE	See	See
8	THE RASMUS	IN THE SHADOWS	See	See
9	MAROON 5	THIS LOVE	See	See
10	THE STREETS	FIT BUT YOU KNOW IT	See	See
11	USHER FEAT. LIL' JON & LUDACRIS	YEAH	See	See
12	BUSTED AIR	HOSTESS	See	See
13	ASH ORPHEUS	See	See	See
14	GÜNTHER & THE SUNSHINE GIRLS	DING DONG SONG	See	See
15	SPECIAL D	COME WITH ME	See	See
16	MCFLY	FIVE COLOURS IN HER HAIR	See	See
17	DJ CASPER	CHA CHA SLIDE	See	See
18	LOST PROPHETS	WAKE UP (MAKE A MOVE)	See	See
19	BOOGIE PIMPS	SUNNY	See	See
20	GABRIELLE	STAY THE SAME	See	See
21	TWISTA	SLOW JAMZ	See	See
22	GRAHAM COXON	BITTERSWEET BUNDLE OF MISERY	See	See
23	HIM	SOLITARY MAN	See	See
24	BRITNEY SPEARS	TOXIC	See	See
25	BLUE BREATHE	EASY	See	See
26	FRANZ FERDINAND	MATINEE	See	See
27	NERD	SHE WANTS TO MOVE	See	See
28	JOE FEAT. GUNITI	WIT U/MORE & MORE	See	See
29	BEYONCE NAUGHTY GIRL	See	See	See
30	TIESTO	FEAT. BIT LOVE COMES AGAIN	See	See
31	JC CHASEZ	SOME GIRLS/BLOWIN' ME UP	See	See
32	JAMIELLA	THANK YOU	See	See
33	AUF DER MAUR	REAL A LIE	See	See
34	NARCOTIC THRUST	I LIKE IT	See	See
35	WOLFMARTE	FEAT. PETE DOHERTY FOR LOVERS	See	See
36	OUTKAST	FEAT. SLEEPY BROWN THE WAY YOU MOVE	See	See
37	JAMES FOLK	HOLD ON TO OUR LOVE	See	See
38	OCEAN LAUL	SATELLITE	See	See

Pos	Artist	Title	Label	Chart Date
39	THE CORBS	SUNNY SUNSHINE	See	See
40	ENRIQUE FEAT. KELIS	NOT IN LOVE	See	See
41	KYLIE MINOGUE	RED BLOODED WOMAN	See	See
42	OUTKAST	FEAT. SLEEPY BROWN THE WAY YOU MOVE	See	See
43	JAMES FOLK	HOLD ON TO OUR LOVE	See	See
44	OCEAN LAUL	SATELLITE	See	See

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Singles Chart

Week
 Last Week
 New
 Re-Entry
 UK SINGLES ONLY
 UK SINGLES ONLY
 UK SINGLES ONLY

Rank	Week	Artist	Title	Label
39	NEW	TALI LYRIC	ON MY LIP	EMI
40	26	KANYE WEST	WEST THROUGH THE WIRE	ROIR
41	70	PINK LAY	JUST TO KNOW	ARISTA
42	14	JANET JACKSON	JUST A LITTLE WHILE	WIPAC
43	NEW	THE VON BONDIERS	TELL ME WHAT YOU SEE	WIPAC
44	31	AGNETHA FALTSKOG	IF I THOUGHT YOU'D EVER CHANGE YOUR MIND	WIPAC
45	36	HILARY DUFF	COME CLEAN	WIPAC
46	37	LAGSO	SURRENDER	WIPAC
47	39	DIDD	DON'T LEAVE HOME	CHERRY
48	47	GEORGE MICHAEL	AMAZING	CHERRY
49	43	FRANKEE FLYRB	F U RIGHT BACK	AB
50	38	GEMMA FOX FT MC LYTE	GIRLFRIEND'S STORY	REPUBLIC
51	NEW	BLOC PARTY	BANQUET/STAYING FAT	WIPAC
52	40	ATOMIC KITTEN	SOMEONE LIKE ME/RIGHT NOW 2004	REPUBLIC
53	44	SNOW PATROL	CHOCOLATE	WIPAC
54	35	PLUMMET	CHERISH THE DAY	WIPAC
55	46	BLACK EYED PEAS	HEY MAMA	ADM
56	67	THE DARKNESS	LOVE IS ONLY A FEELING	WIPAC
57	32	ALEX CARTANA	HEY PAPI	ADM
58	41	GOLDIE LOOKIN' CHAIN	HALF MAN HALF MACHINE/SELF SUICIDE	WIPAC
59	46	SCISSOR SISTERS	TAKE YOUR MAMA	WIPAC
60	54	WILL YOU YOUR GAME		SIR
61	50	PETER ANDER	MYSTERIOUS GIRL	WIPAC
62	NEW	DJ ZING	STEPPIN STONES/SOUTH PACIFIC	WIPAC
63	24	DOGS DIE IN HOT CARS	GODHOPPING	WIPAC
64	32	MARILLION	YOU'RE GONE	WIPAC
65	56	SUGABABES	IN THE MIDDLE	WIPAC
66	52	ENRIQUE FEA	KELLS NOT IN LOVE	WIPAC
67	59	JENNIFER LOPEZ	BABY I LOVE U	WIPAC
68	42	FEFF	DOBSON EVERYTHING	WIPAC
69	54	MARTIN SOLVEIG	ROCKING MUSIC	WIPAC
70	48	THE BEES	WASH IN THE RAIN	WIPAC
71	NEW	BUSTA RHYMES/P DIDDY/PARRELL	PASS THE COUROISIER - PART II	WIPAC
72	62	KEANE	SOMEWHERE ONLY WE KNOW	WIPAC
73	65	G-UNIT	WANNA GET TO KNOW YOU	WIPAC
74	70	BEEHIVE MAN FEAT. MS THING DUDE		WIPAC
75	73	BLINK 182	I MISS YOU	WIPAC

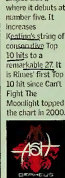
100% UK SINGLES ONLY
 100% UK SINGLES ONLY
 100% UK SINGLES ONLY
 100% UK SINGLES ONLY

As used by
 Top of the Pops
 and Radio One

Chart compiled from actual sales but Sunday in Salsbury
 4000 UK copies



5. Ronan Keating & LeAnn Rimes
 It's applying on
 11. Ronan Keating and
 LeAnn Rimes' duet Last Thing
 on My Mind still
 manages to make
 a splash on the
 singles chart,
 where it debuts at
 number five. It
 increases
 Keating's string of
 consecutive top
 10 hits to a
 remarkable 27. It
 is Rimes' first top
 10 hit since Car't
 Fight The
 Moonlight, loved
 the chart in 2000.



13. Ash
 It is three years
 since Irish
 veterans Ash
 topped the album
 chart with Fire
 All Angels and
 ahead of follow-
 up Meltdown.
 They unleashed
 Delirious on the
 singles chart last
 week - and it
 fares pretty well,
 reaching its debut
 at number 13,
 thus booting the
 number 21 debut
 of their last single,
 2002's Envy.



18. Lostprophets
 While their debut
 US Hot 100 hit,
 Last Train Home
 holds at number
 75 for the third
 week as a row,
 Welsh veterans
 Lostprophets
 pick a third UK
 hit from their
 current album
 Start Something.

The Official UK Singles
 Chart is compiled
 on a weekly basis
 by the BPI and
 based on a variety
 of sources including
 retail, downloading
 and CD
 imports sales.

INDEPENDENT SINGLES

Rank	Artist	Title	Label
1	LOSTPROPHETS	WAKE UP (MAKE A MOVE)	WIPAC
2	TIESTO FEAT. BT	LOVE COMES AGAIN	WIPAC
3	FRANZ FERDINAND	MATINEE	BIG
4	TALI LYRIC	ON MY LIP	EMI
5	MARCO ANTONIO FEAT. PETE DOHERTY	FOR LOVERS	REPT
6	3. BLOC PARTY	BANQUET/STAYING FAT	WIPAC
7	GOLDIE LOOKIN' CHAIN	HALF MAN HALF MACHINE/SELF SUICIDE	WIPAC
8	DJ ZING	STEPPIN STONES/SOUTH PACIFIC	WIPAC
9	DOGS DIE IN HOT CARS	GODHOPPING	WIPAC
10	MARTIN SOLVEIG	ROCKING MUSIC	WIPAC
11	MARTIN SOLVEIG	ROCKING MUSIC	WIPAC
12	ARMAND VAN HELDEN	HEAR MY NAME	SOUTHWEST
13	WILLY WOT DO	I CALL IT?	ALW
14	THE DARKNESS	LOVE IS ONLY A FEELING	WIPAC
15	COHEED AND CAMBRIA	A FAVOR HOUSE ATLANTIC	UNION
16	MONKEY BARS/CARRIELE WIDMAN	SALUOGE LOVE	SOUTHWEST
17	MAW FEAT. INDIA/LATIN PROJECT	I CAN'T GET NO SLEEP/LIT LO LAI	IN THE HOUSE
18	HORROROPPERS	MISS TAKE	INDUSTRIAL
19	HAL	WORRY ABOUT THE WINDO	REPT

DANCE SINGLES

Rank	Artist	Title	Label
1	TIESTO FEAT. BT	LOVE COMES AGAIN	WIPAC
2	MARTIN SOLVEIG	ROCKING MUSIC	DEFLECTED
3	MAW FEAT. INDIA/LATIN PROJECT	I CAN'T GET NO SLEEP/LIT LO LAI	IN THE HOUSE
4	Q-TIP	BREATHE AND STOP	ARMS
5	MONKEY BARS/CARRIELE WIDMAN	SALUOGE LOVE	SOUTHWEST
6	OCIAN	LAV SATELLITE	WIPAC
7	STANTON WARRIORS	ADVENTURES IN SUCCESS	607/NET
8	VARIOUS	HARD TRANCE EP 6	WIPAC
9	MYLOD	MUSCLE CAR	BRAND
10	DIRK & BIRK	RANDALL MAKING HEADWAY EP	REPT
11	PLUMMET	CHERISH THE DAY	WIPAC
12	SPECIAL	BE COME WITHE ME	ALL ABOUT
13	PAUL VAN DYK FEAT. SECOND SUN CRUSH		REPT
14	ONCE DEEP	PASS THE PARADISE	WIPAC
15	WITNESS OF WONDER	EMOTIONS IN MOTION	607/NET
16	BOOGIE PUMPS	SLURRY	WIPAC
17	MANOY & FRANCIS	6 IN THE MORNING	REPT
18	SANDY & NAKI	THE WORLD GO ROUND 2004	DEFLECTED
19	LE DIB	SUCKERS W/MANIE MY ASS	CARTEL
20	STANTON WARRIORS	S'ANTY/ROGUE DAT	WIPAC

R & B SINGLES

Rank	Artist	Title	Label
1	CHRISTINA MILLEAN	DIP IT UP	DEFLECTED
2	THE STREETS	FT YOU KNOW IT	WIPAC
3	D-IZE MY BIRD		STOMP
4	3. BLOC PARTY	LIT JOE & LUDACRIS YEAH	WIPAC
5	TWISTA	SLOW JAMZ	ARMS
6	JOE FEA	G-UNIT RE: WIT LUMORE & MOBE	WIPAC
7	NERD SHE	WANTS TO MOVE	WIPAC
8	BEYONCE	NAUGHTY GIRL	WIPAC
9	11. JAMAILA	FEAT. SLEEPY BROWN THE WAY YOU MOVE	WIPAC
10	KEMMA FOX FT MC LYTE	GIRLFRIEND'S STORY	WIPAC
11	KANYE WEST	THROUGH THE WIRE	WIPAC
12	GOLDIE LOOKIN' CHAIN	HALF MAN HALF MACHINE/SELF SUICIDE	WIPAC
13	BUSTA RHYMES/P DIDDY/PARRELL	PASS THE COUROISIER - PART II	WIPAC
14	G-UNIT	WANNA GET TO KNOW YOU	WIPAC
15	BLACK EYED PEAS	HEY MAMA	WIPAC
16	BUSTA RHYMES	FEAT. SPILL STAFF MAKE IT CLAP	WIPAC
17	OUTKAST	HEY YOU	WIPAC
18	ALICIA KEYS	IF I AINT GOT YOU	WIPAC
19	MARQUEE HOUSTON	CLUBBIN	WIPAC

The Official UK Singles
 Chart is compiled
 on a weekly basis
 by the BPI and
 based on a variety
 of sources including
 retail, downloading
 and CD
 imports sales.

MUSIC WEEK ONLINE TOO

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

Guns N' Roses reclaim to number one for a third week at the top, while Maroon 5 hit a new peak of two and The Who are the highest arrivals at five.

The Official UK

TOP 20 MUSIC DVD

Pos	Artist	Title	Label
1	The Pixies	The Pixies	Capitol
2	Britney Spears	In The Zone	Jive
3	The Who	The Kids Are Alright	Sire
4	Guns N' Roses	Welcome To The Video	Interscope
5	Beyoncé	Live At Wembley	Columbia
6	Cher	The Farewell Tour	BMG
7	RuPaul	Drag Race: RuPaul's Drag Race	World Circuit
8	Atomic Kitten	Greatest Hits - Live At The Wembley Arena	Interscope
9	Duran Duran	Greatest Hits - The Videos	EMI
10	Queen	Live At Wembley Stadium	Parlophone
11	Arba In Concert	Arba In Concert	Falco
12	Nick Cave & The Bad Seeds	The Videos	Maverick
13	The Eagles	Hell Freezes Over	BMG
14	The Roots	The Last Waltz	MCA
15	Various	The Concert For George	Warner Music
16	Hank Marvin	Hank Marvin & His Live	Decca
17	Robin Williams	What We Did Last Summer	Universal
18	Barbra Streisand	The Concert	Sony
19	Blue	Live From Wembley	Interscope
20	David Bowie	Best Of Bowie	EMI

TOP 10 R&B ALBUMS

Pos	Artist	Title	Label
1	D-12	D-12 World	Interscope
2	Marion Winans	Hurt No More	Bay
3	Usher	Confessions	A&M
4	Kanye West	The College Dropout	Roc-A-Fella
5	Eamon	I Don't Want You Back	Jive
6	The Streets	Original Pirate Material	Island
7	Various	Kill Bill Vol. 1 (OST)	MCA
8	Outkast	Speakerboxxx/The Love Below	A&M
9	Prince & The New Power Generation	The Love Sessions	Capitol
10	Joss Stone	The Soul Sessions	Mercury

THE YEAR SO FAR: TOP 20 COMPILATIONS

Pos	Artist	Title	Label
1	Various	Now That's What I Call Music 57	EMI
2	Original Soundtrack	Ultimate Dirty Dancing	WEA
3	Original Soundtrack	Love Actually	Island
4	Various	Floorfills	MCA
5	Various	Clubmix 2004	Atlantic
6	Various	Steve Wright's Chocolates & Champagne	Island
7	Various	Pop Party	EMI
8	Various	Now That's What I Call Music 56	EMI
9	Various	R&B Love	Sony
10	Various	Memories Are Made of This	EMI
11	Various	Best of Adonis	Elek
12	Various	Clubland 4	MCA
13	Various	Kiss Smooth R&B	Sony
14	Various	Best of R&B	EMI
15	Various	The Very Best of New Woman	EMI
16	Various	Beautiful	EMI
17	Various	Funk Soul Classics	MCA
18	Various	The Ultimate Chick-Flick Love Songs	Capitol
19	Various	Bluing	Capitol
20	Various	Love Is - The Album	EMI

NET MUSIC WEEK ONLINE 2004

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



1. Guns N' Roses A particularly precocious 50% dip in sales of D-12's D-12 World last week allowed Guns N' Roses to reclaim pole position on the album chart with Greatest Hits. The album has never been out of the Top Three in eight weeks on the chart this far, and has sold 562,267 copies, including 39,166 in the week.

2. Maroon 5 Second single 'This Love' reached number three on sales and took the album chart this week, helping to lift Maroon 5's debut album Songs About Jane to another new chart peak. The album has climbed 89-72-48-32-75-4-2 and sold a total of 39,166 copies last week, compared to Guns N' Roses' score of 39,166 sales.

5. The Who Eighteen months after the double-disc 'Test of the Ultimate Collection', which reached number 17 and has sold 346,000 copies to date, The Who returns with a single-disc retrospective, Then and Now 1964-2004, which far exceeds its predecessor by debuting at five to give the band its highest-charting album since 1991's Face Dances at number two.

Pos	Artist	Title	Label
1	Guns N' Roses	Greatest Hits	Capitol
2	Maroon 5	Songs About Jane	Interscope
3	Anastacia	Anastacia	Capitol
4	D-12	D-12 World	Interscope
5	The Who	Then and Now	Capitol
6	Scissor Sisters	Scissor Sisters	Capitol
7	Shadows	Life Story	Interscope
8	Snow Patrol	Final Straw	Capitol
9	Usher	Confessions	A&M
10	Franz Ferdinand	Franz Ferdinand	Island
11	Norah Jones	Feels Like Home	Blue Note
12	Katie Melua	Call Off the Search	Capitol
13	The Rasmus	Dead Letters	Island
14	Leann Rimes	The Best of	Capitol
15	Eamon	I Don't Want You Back	Jive
16	The Pixies	Best of - Wave of Mutilation	Capitol
17	Abba	Gold - Greatest Hits	Capitol
18	Diana Krall	The Girl In The Other Room	Mercury
19	Kanye West	The College Dropout	Roc-A-Fella
20	Joss Stone	The Soul Sessions	Mercury
21	Prince & The New Power Generation	The Love Sessions	Capitol
22	Ronan Keating	Turn It On	Capitol
23	Will Young	Friday's Child	Capitol
24	George Michael	Patience	Capitol
25	Dido	Life For Rent	Capitol
26	Marion Winans	Hurt No More	Bay
27	Outkast	Speakerboxxx/The Love Below	A&M
28	Jamie Cullum	Twentysomething	Capitol
29	Atomic Kitten	The Greatest Hits	Interscope
30	Bay City Rollers	The Very Best Of	Capitol
31	No Doubt	The Singles 1992-2003	Capitol
32	Nerd	Fly Or Die	Capitol
33	Alicia Keys	The Diary Of	Capitol
34	Nelly	Kurtz And Folklore	Capitol
35	Norah Jones	Come Away With Me	Blue Note
36	Britney Spears	In The Zone	Jive
37	Black Eyed Peas	Elephunk	Capitol
38	The Beta Band	Heroes To Zeros	Capitol

Albums Chart

Chart compiled from actual sales and streaming figures, across a range of more than 400 UK charts.
 * Official UK Charts Company 2008. Reduced to 91 and 92 due to responses.



WEEK	WEEKS ON CHART	WOTW TITLE	ARTIST	WEEKS ON CHART
39	52	1	LOSTPROPHETS START SOMETHING	1
40	39	25	BUSTED A PRESENT FOR EVERYONE	2
41	43	79	CHRISTINA AGUILERA STRIPPED	3
42	39	3	THE ZUTONS WHO KILLED THE ZUTONS?	4
43	47	46	THE STREETS ORIGINAL PIRATE MATERIAL	5
44	44	10	DAMIEN RICE	6
45	53	30	ZERO 7 WHEN IT FALLS	7
46	25	3	AGNETHA FALTSKOG MY COLOURING BOOK	8
47	50	32	JAMELIA THANK YOU	9
48	42	44	THE DARKNESS PERMISSION TO LAND	10
49	51	33	JET GET BORN	11
50	34	9	ENGELBERT HUMPERDINCK HIS GREATEST LOVE SONGS	12
51	38	1	SARAH MCLACHLAN AFTERGLOW	13
52	43	73	BUSTED BUSTED	14
53	49	3	JESSICA SIMPSON IN THIS SKIN	15
54	48	46	BEYONCÉ DANCEROUSLY IN LOVE	16
55	64	76	DANIEL BEDINGFIELD GOTTA GET THRU THIS	17
56	63	31	MUSE ABSOLUTION	18
57	59	54	EVANESCENCE FALLEN	19
58	59	10	BLINK 182 BLINK 182	20
59	44	2	BOOMTOWN RATS BEST OF	21
60	56	19	SUCABBABES THREE	22
61	57	10	PINK MISSUNDAZTOOD	23
62	54	73	MICHAEL JACKSON NUMBER ONES	24
63	25	1	RED HOT CHILI PEPPERS GREATEST HITS	25
64	46	2	JC CHASEZ SCHIZOPHRENIC	26
65	56	7	ERIC CLAPTON ME AND MR JOHNSON	27
66	67	6	TWISTA KAMIKAZE	28
67	68	7	RYAN ADAMS LOVE IS HELL	29
68	58	39	DURAN DURAN GREATEST	30
69	68	73	JUSTIN TIMBERLAKE JUSTIFIED	31
70	71	1	NIRVANA NIRVANA	32
71	72	1	GOLDFRAPP BLACK CHERRY	33
72	73	1	STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM	34
73	74	2	JOE AND THEN	35
74	72	2	PINK TRY THIS	36



16. The Pixies
 Only two new entries onto the Top 50 this week – "best of's" by The Who and The Pixies. The Who have been with us on and off for 40 years but The Pixies survived just four years and released four albums. This compilation – a 23-song successor to their previous set *Death To The Pixies* – debuts at number 16 after selling more than 15,000 copies last week.



22. Ronan Keating
 After jumping 170-24 last week, Ronan Keating's third solo album *Torn II* OD edges up to number 22, just one notch shy of its original number 21 chart peak. The album is Keating's third solo set, and its lowly peak was a shock given that the first two reached number one.



26. Mario Winans
 It's more than six years since Mario Winans released *Slovy of My Heart*, which failed to chart – but there's still a buzz for his follow-up *Hart No More*. That's not that it is currently number 26, even though it is not officially re-issued until today (Monday). Its success is due primarily to the enormous club, radio and TV support for it, backing single I Don't Wanna Know.

TOP 20 COMPILATIONS

WEEK	WEEKS ON CHART	WOTW TITLE	ARTIST
1	1	1	VARIOUS NOW THAT'S WHAT I CALL MUSIC! 57
2	2	2	VARIOUS ULTIMATE DIRTY DANCING (OST)
3	3	3	VARIOUS CLUBBING X-TREME 2
4	4	4	VARIOUS POP PREFERENCES
5	5	5	VARIOUS BACK TO THE MOVIES - HITS FROM THE FLIX
6	6	6	VARIOUS ANNUAL SPRING 2004
7	7	7	VARIOUS ANTHEMS OF OLD SKOOL
8	8	8	VARIOUS URBAN MUSIC FESTIVAL
9	9	9	VARIOUS KILL BILL VOL. 1 (OST)
10	8	9	VARIOUS LATE NIGHT MOODS
11	9	10	VARIOUS BEST OF R&B
12	10	11	VARIOUS WESTWOOD - THE JUMP OFF
13	12	12	VARIOUS FLOORFILLERS
14	14	13	VARIOUS KILL BILL VOL. 2 (OST)
15	16	14	VARIOUS BEST WORKSHOP SONGS EVER
16	17	15	VARIOUS LOVE ACTUALLY (OST)
17	13	16	VARIOUS THE ULTIMATE FUNK PARTY
18	15	17	VARIOUS BINKERS 12
19	18	18	VARIOUS TWISTED DISCO CD24
20	20	20	VARIOUS POP PARTY

TOP 20 INDIE ALBUMS

WEEK	WEEKS ON CHART	WOTW TITLE	ARTIST
1	1	1	FRANZ FERDINAND FRANZ FERDINAND
2	2	2	THE PIXIES BEST OF - WAVE OF MUTILATION
3	2	3	KATIE MELUA CALL OFF THE SEARCH
4	4	4	LOSTPROPHETS START SOMETHING
5	5	5	BREED 77 CULTURA
6	5	6	THE DARKNESS PERMISSION TO LAND
7	5	7	MILKY TEQUILA ON THE ICE
8	6	8	THE LIBERTINES UP THE BRACKET
9	7	9	REBELS FACED SEASIDE GLEANER
10	6	10	THE OILY DRUMMERS & TRICHOLES
11	10	11	THE STROKES ROOM ON FIRE
12	7	12	PETER ANDER THE BEST OF
13	11	13	STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM
14	8	14	AL GREEN THE VERY BEST OF AL GREEN
15	10	15	FOUR TO MY ANCEL BOOKS BACK & FORTH
16	8	16	SKUNKTUNGE AS THE CRY FLOWS
17	9	17	PIXIES SLUTTER ROCK
18	13	18	MOTORHEAD AGE OF SPADES
19	20	19	PIXIES OCELTITE
20	12	20	RASHEMAT JAZZ KISH KASH

TOP 10 BUDGET ALBUMS

WEEK	WEEKS ON CHART	WOTW TITLE	ARTIST
1	6	1	PETER ANDRE THE BEST OF
2	1	2	VARIOUS MOTOWN CHARTBUSTERS - VOL. 3
3	8	3	AL GREEN THE VERY BEST OF AL GREEN
4	5	4	MEAT LOAF HEAVEN CAN WAIT - THE BEST OF
5	3	5	VARIOUS THE ALTERNATIVE ALBUM
6	2	6	KELES KALEIDOSCOPE
7	11	7	THE JAM THE BEAT SUNDAY
8	9	8	OMU BEST OF OMU
9	4	9	SEX THE BEST OF
10	5	10	STYLISHIKS THE BEST OF

TOP 10 JAZZ & BLUES ALBUMS

WEEK	WEEKS ON CHART	WOTW TITLE	ARTIST
1	1	1	NORAH JONES FEELS LIKE HOME
2	2	2	DIANA KRALL THE GIRL IN THE OTHER ROOM
3	4	3	JAMIE CULLUM TWENTYSOMETHING
4	3	4	NORAH JONES COME AWAY WITH ME
5	5	5	MARY WINEHOUSE FRANK
6	6	6	CHRIS REA THE BLUE JAZZBOX
7	7	7	HARRY CONNICK JR ONLY YOU
8	8	8	MICHAEL BUBLE MICHAEL BUBLE
9	9	9	MICHAEL COLLIER POINTLESS NOSTALGIC
10	10	10	MILES DAVIS KIND OF BLUE

WEEK	WEEKS ON CHART	WOTW TITLE	ARTIST
75	72	2	PINK TRY THIS
74	74	2	JOE AND THEN
73	73	1	STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM
72	72	1	GOLDFRAPP BLACK CHERRY
71	71	1	NIRVANA NIRVANA
70	68	73	JUSTIN TIMBERLAKE JUSTIFIED
69	58	39	DURAN DURAN GREATEST
68	67	6	TWISTA KAMIKAZE
67	68	7	RYAN ADAMS LOVE IS HELL
66	56	7	ERIC CLAPTON ME AND MR JOHNSON
65	46	2	JC CHASEZ SCHIZOPHRENIC
64	75	1	RED HOT CHILI PEPPERS GREATEST HITS
63	25	1	MICHAEL JACKSON NUMBER ONES
62	54	73	MICHAEL JACKSON NUMBER ONES
61	57	10	PINK MISSUNDAZTOOD
60	56	19	SUCABBABES THREE
59	44	2	BOOMTOWN RATS BEST OF
58	59	10	BLINK 182 BLINK 182
57	59	54	EVANESCENCE FALLEN
56	64	76	DANIEL BEDINGFIELD GOTTA GET THRU THIS
55	66	76	DANIEL BEDINGFIELD GOTTA GET THRU THIS
54	48	46	BEYONCÉ DANCEROUSLY IN LOVE
53	49	3	JESSICA SIMPSON IN THIS SKIN
52	43	73	BUSTED BUSTED
51	38	1	SARAH MCLACHLAN AFTERGLOW
50	34	9	ENGELBERT HUMPERDINCK HIS GREATEST LOVE SONGS
49	51	33	JET GET BORN
48	42	44	THE DARKNESS PERMISSION TO LAND
47	50	32	JAMELIA THANK YOU
46	25	3	AGNETHA FALTSKOG MY COLOURING BOOK
45	53	30	ZERO 7 WHEN IT FALLS
44	44	10	DAMIEN RICE
43	47	46	THE STREETS ORIGINAL PIRATE MATERIAL
42	39	3	THE ZUTONS WHO KILLED THE ZUTONS?
41	43	79	CHRISTINA AGUILERA STRIPPED
40	39	25	BUSTED A PRESENT FOR EVERYONE
39	52	1	LOSTPROPHETS START SOMETHING

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**Clubbers fall under
spell of Psy-trance**
The Observer, Sunday April 4, 2004

It was a scene once found only on the beaches of Goa, but last night Psy-trance - a mix of psychedelic and trance music - made the final move out of the underground and exploded on the national club scene when 4,500 people descended on London's Brixton Academy for The Psychedelic Academy, the largest indoor festival of its type in the UK.

Psy-trance is about to hit the big time. It is a producers' dream, with a wealth of opportunity to experiment... It carries the philosophies of peace and free thinking... now it has moved from the circles who adore yoga and meditation to a mainstream crowd.

And this summer it will become even bigger when Glastonbury dedicates a full day on the Glade stage to it and some of the same organisers branch off to produce the first ever, three-day-long Glades Festival. 'Psy-trance is absolutely huge within dance music now,' says Gavin Herity, features editor at Mixmag. 'There have been loads of nights springing up and they are all getting packed'.

Flourishing Psy-trance
CU Magazine, May 2004

Psy-trance is a flourishing underground dance scene totally oblivious to the latest big tune that Pete Tong's playing. Its key artists and record labels can equal if not outsell their peers on the mainstream dance circuit. Psy-trance artists focus on producing forward-thinking music, not rehashing old ideas.

Psy-trance incorporates a global network of artists, labels, events, media and followers, not to mention its own culture, fashions and arts. For those who love the scene, its many attractions are obvious.