Inside: Nerina Pallot The stiX Studmenn Hard-Fi Lemar New Order

d b CMP



Robot ad track heads for chart

a bid to turn the track at the heart

Digitales' Jacques Your Body first released by Wall Of Sound in 1997 - has been licensed to Ministry's Data Imprint ready for a

re-release this summer. Wall Of Sound managing director Mark Jones says he decided to tap into Ministry's expertise in maximising the potential of one-off dance singles. The 'one-off' single is something

current campaign, I felt it would be much more beneficial if we teamed up with another company with a proven track record." Data enjoyed the fourth biggest-selling single of 2005. i the form of Eric Prydz' Call On Me. as well as other hits by acts

we've never done here," he says

including Boogie Pimps. Through

'As the track is not part of a

the spring and early summer, Data will be conducting club promotions activity and set-up for the full release in July.

Data A&R director Ben Cook

says, "The deal's great because it brings together two respected independents with complement cultures, skills and resources, and offers a template for future co-operation."

US giant set to **buy out Power**

Clear Channel is set to raise its stake in the UK live scene by acquiring founder Vince Power's holding in Mean Fiddler n3

UK music goes west for SXSW

As the industry gathers in Texas for beers, barbeques and new bands. UK labels and media are set for a record turnout pll

Wrapping up sales appeal Digital music may be hitting

physical sales, but creative packaging is helping to add value to CD and vinyl product p15

This week's Number 1s Albums: 50 Cent Singles: McFly Airplay: Sunset Strippers



Bard demands end of sale-or-return policy for singles to cut costs for hard-pressed retailers

Wall Of Sound has taken the

unusual step of teaming up with fellow indie Ministry Of Sound, in of Citroën's C4 car ad into one of this summer's biggest dance hits. The track, Les Rythmes

of returning unsold product is simply prohibitive. Retailers currently have vary-

Shops urge ret

ing allowances to buy singles on a sale-or-return basis. Small indies can return up to 5% of singles while larger retailers receive higher proportions of SOR singles

Bard has already lobbied the BPI on its proposal, which would mirror the practice in the book trade where covers of unsold books are ripped off and returned to publishers to prove the books have not been sold. Bard suggests a system which allows retailers to return only the barcode or card cover from the CD packaging. The BPI has asked members to consider the proposal and to report back to the operations unit, which is led by Pinnacle Entertainment's operations director Alan King.

There are concerns acknowledged on both sides, the most obvious being the lack of accountability and the risk of CDs remaining in the market, but Bard deputy chairman Paul Quirk believes these can be overcome.

There are cost and time sa ings on both sides," says Quirk, who runs a small independent network of shops in the North West. 'It is a time-consuming business to process singles once they leave

the shelves and, if there's a better system we can learn from other industries, we should look at it."

urns re

The proposal comes at a time when many retailers are consi ing their involvement in the singles market; only last year WH Smith removed singles from its shelves

Asda buying manager of music and gunes Nick Chilcott says, "Any fresh thinking to revitalise the cur rent supply chain has to be a good thing because most retailers, including us, are reviewing the support we give to singles."

His sentiment is echoed by Entertainment UK music trading controller Phil Penman, who says "I would advocate anything that takes cost out of the supply chain

of singles. There's now a £1.99 pricing system in place and it has-n't stopped the sales decline, but it has meant there's now so little profit involved that every retailer must be considering their options One objection to the proposal

is on environmental grounds. The current system involves CD material being crushed and reused; if retailers were free to dispose of CDs, some fear that many would end up in skips and would not

by Jim Larkin Bard is urging record companies

to scrap their traditional sale-orreturn policies for singles in a bid to encourage retailers to stay in the struggling market. The retail organisation says it

wants its members to be able to dispose of unsold CD singles themselves, arguing that the cost

CMP

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For CMP Informati Group production manager Desira Proces (8322/sproces@ oripidomation.com)

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day, log on to musicweek.com

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The suggestion that record retailers should he able to trash unwanted singles is a massive lean of faith' - Editorial, p18

Your guide to the latest news from the music industry

People

BMG unveils new marketing team

 Laura Bartlett, most recently BMG Europe marketing director, has bee named Europe global marketing vice president as part of Sony BMG's newly-announced global marketing team. One-time Warner director of international Hassan Choudhury

becomes senior director, while forms BMG executive Petter Nilsoon and ex Sony executive Sharon Addison both become marketing and promotions managers, Christine Sewell becomes junior product manager, Tom Connaughton global marketing coordinator and Tee Lucas PA to senior

vice president Tim Delaney Sony US president and chairman of its electronics unit Sir Howard Stringer has been named Sony Corporation's new chairman and CEO ahead of the retirement of current boss Nobuvuki Idei next year.

Tommy Vance is remembered

 MCPS has appointed Jeremy Fabinyi as executive director. He will join the society from Paris where he has been working for French collection societies Biem and Cisar Before this, Fabinyi was CEO of Australian mechanical rights collecting society Amcos and he had also been a board member of the Australian audiovisual collection society Screenrights. Emma Powell, who previously spent

three years at BMG as senior

rketing manager, has joined Polydor in the same role Universal chairman & CEO Lucian Grainge will be a keynote speaker at April 14's Radio Academy-held Music Radio Conference at Bafta in London's Piccadilly. The theme of this year's event is Risk and Return.

 Books and music retailer Borders has appointed forme WH Smith executive Cathy Ferrier to the newly-created position of commercial director. Starting today (Monday), she will be responsi buying, inventory management and

 Loudeye chief financial officer and cutive vice president Larry Madden created position of digital media services president.

Rykodisc founder and worldwide president Arthur Mann has announced his resignation from the company and will step down from the position at the

Exposure

Audiences up at **UK arena shows**

 Nearly 6m music fans – 22% more than the previous year - flocked to arena shows last year, according to figures which were due to be released over the weekend by the UK's National Arenas Association at this year's International Live Music

Top Of The Pops' move from BBC1 to BBC2 is scheduled for July, according to the Corporation. The switch, which will also move the programme from its current Friday night to a Sunday evening slot, was originally expected to happen

Javine is to represent the UK in the Eurovision song contest after winning the public vote in BBC1's Making Your Mind Up qualification event. She is currently in contract talks with two majors and is expected to sign this week. The entry, Touch My Fire, will be released on May 16.

Napster has re-launched the UK version of its site to include a number of extra and improved features for its users. The company has made nine intorgreements to the store, which last month saw the addition of the new Nancter To Go subscription service EMI has announced that Coldplay's third album will be called X&Y and released on June 6. Meanwhile. Radio One will host and broadcast a free restricted-capacity show in June to coincide with the hand's LIK tour dates in London, Bolton and Glasnow The Human League and The Bravery have been added to the line up for the Homelands 2005 dance festival on May 28 at the Matterley Bowl near The Sunday Times' The Month is to

become a DVD. p4

Beck's latest single has lured

Shynola - best known for their

Song - back from their work on

work on Radiohead's Pyramid

the Hitchhiker's Guide To The

Galaxy movie. The four-man

to the limit to create the old-

E-Pro. The full story is told in

harness and pushed themselves

skool graphics-inspired video for

team put Beck in a painful

acclaimed video directors

The Local Radio Company is to re-brand its recently-a Liverpool station KCR Radio as The Rocket. The announcement was made last week, as a trading update for the five months ending February 28 revealed that sales revenues for the period grew by 4%.

Sian here

Morrison returns to Universal fold



 Van Morrison is returning to his longstime frome of Polydor following a brief spell with EMI's Blue Note Records. The veteran artist has signed a deal with Universal for his new album Magic Time to be released in May on his own Exile Music Recordings label through Polydor in the HK and Goffen in North America. The US live music industry has made its first links with China after Clear Channel last week announced a 50-year joint venture with Beijing Gehua cultural agency. The joint venture company will be named Gehua Clear Channel Entertainment and

 Oasis, Embrace Maroon 5 Ian Brown, Texas and Robert Plant were added last week to the bill for August's V Festival. Previously confirmed were Scissor Sisters, Franz Ferdinand, The Chemical Brothers and the Prodigy.

added Rod Stewart to its heading to up, joining Jose Carreras who was confirmed for the event last week Stewart will headline the third night of the four-night festival, which runs from June 30 to July 2 Paul Gambaccini has been signed up

to host the first Parliamentary Jazz Awards taking place tomorrow (Tuesday) at the House Of Commons The Jazz FM presenter will preside over nine awards at the event.

Bottom line

BPI launches new round of lawsuits

The BPI was last Friday granted a High Court order forcing six internet coming providers to disclose the detailof 31 individuals who are alleged to have unloaded files on to P26 networks in the trade organisation's second round of litigation against serial uploaders. The ISPs have 14 days in which to disclose the information at which point the BPI will write to the

 Universal Music witnessed a five fold increase in operating profit during 2004, owing to what the company says was a "better than market sales performance". Parent group Vivendi Universal's 2004 financial results show operating profit during 2004 for the music division reached €338m (£235m), compared to €70m (£49m) in 2003. Revenues for Universal Music were marginally down on 2003's €4,974m (£3,459) after completing the year at €4993m (£3472)

. Sony is poised to go to head-to head with Apple with the launch of a range of nine Walkman-branded digital music players next month. The three players will be aimed at the entry-level. nid-range and high-end markets Chrysalis Group says it is

performing in line with City expectations, partially thanks to a strong run by its music publishing division through artists such as Athlete, Feeder and Lucie Silvas, But the group last week revealed in a tracing update that Chrysalis Radio was affected by a drop in audience figures and a volatile national advertising market during the last ee months of 2004. The IFPI battle against Russian download site allofmp3.com continues. despite reports that Russian prosecutors are not prepared to take legal action against its owners. A statement issued by the IFPI reveals it has had no confirmation of any decision from Russian authorities over

today (Monday) and also carries downloads without the agreement of an interview with Brits director the repertoire owners Hamish Hamilton. The magazine comes with a DVD featuring videos from acts including Björk, Doves and The Kills, To request a copy or subscribe contact David Pagendam on 0207 921 8320 or e-mail dpagendam@cmpinformation.com.

the new issue of MW sister

magazine Promo, which is out

 Capital prepares to offload Century 106, p4 Ulster TV-owned U105 has been awarded a licence by Ofcom for a speech and music FM service in Belfast aimed at the 45-plus market. Industry figures back BBC charter renewal recommendations, p5

the site, which the IFPI says is selling



Clear Channel buys out Power's holding in live music group and unveils new London festival

US giant makes Mean Fiddler bid

Live

by Nicola Slade and Jim Larkin

Clear Channel is ready to step up its IIK presence with the acc tion of a stake in Mean Riddler while also unveiling a new London music festival

The world's biggest concert promoter has teamed up with Irish-owned MCD Productions which already owns 24.3% of Mean Fiddler, to buy founder Vince Power's 34.9% stake in the music group. Clear Channel and MCD have specifically set up a oint venture company called Hamsard to make the bid, which was confirmed in a statement issued by Mean Fiddler to the Stock Exchange last Friday.

It cast new light on a statement issued by Mean Fiddler last month. in which it revealed the group had become subject to a preliminary takeover approach, although no ames at that stage were revealed. Only the previous October, Power had rejected a bid for the company led by Media Internet telecom entrepreneur Richard Clingen and the then chief operating officer

Clear Channel's interest in Mean Fiddler, whose portfolio includes the Glastonbury and Carling Reading/Leeds Festivals, was revealed just days after it Wireless Festival, which is being sponsored by O2 and will take place over four days this June in London's Hyde Park.

In the Stock Exchange statement, Mean Fiddler revealed that it would accept a 60p per share cash offer, made within 30 days. for Power's stake, which he owns through the JV Power Jersey Trust. The cash offer values the entire company at approximately

MCD Productions, which owns The Point in Dublin, originally acquired a 16.2% stake in Power's company in December 2003. This ncreased to 24.3% later, in January 2004. Consequently, the potential 59.2% stake jointly owned by Hamsard would trigger a situation whereby it would have to make a compulsory bid for the entire group.



Carling Reading festival: part of Mean Fiddler's events portfolio

A conkeeman for Hamcard says, "Friday's statement basically means that we have first option on Vince's shares. Obviously we hope that this will result in a transaction and certainly one for the entire company. However, it is all in the

preliminary stages and we have due diligence to take care of If any bid for Power's stake is fully completed, Hamsard will have to seek accentance from 90% of the remaining shareholders

acquire the entire group. For Clear Channel, a successful elusion of the deal would only further strengthen its presence in the UK, with its interests already including London's Hammersmith Apollo, the rock-oriented Download festival and the newlylaunched Wireless Festival. The

new festival will run in two parts from June 24 to 25 - coinciding with the Glastonbury weekend and then from June 29 to 30. It has been split into two sections to avoid clashing with Coldplay's two huge Crystal Palace dates being staged on June 27 to 28.

As well as New Order, headliners have been confirmed as Basenent Jaxx, Keane and Kasabian Organisers say 15 to 20 acts per day will perform and the event will also showcase new acts.

Clear Channel Entertainment festival director Stuart Galbraith rejects suggestions that the event does not qualify as a festival bee ause there will be no camping. "I'm not enamoured with camping and walking around in mud," he says.

"Loads of people would love to go to a festival and not have to or to be able to go to a festival in the daytime and then go to a pub or a club before returning home for their creature comforts to sleep off their hangovers and come back the

UK musicians scoop £5m windfall in global royalties push

UK musicians have secured a £5m vindfall in the first year of an initiative to step up royalty payments from overseas.

Seven countries, including Japan, Germany, the US and Switzerland, have stumped up cash in the Single Pipeline project which is being undertaken by the Performers' Forum, including Pamra, Musicians' Union and Aura, and PPI in a hid to find international revenue on behalf of session players and artists without agents.

L director of operations

Clive Bishop adds that another 11 territories are expected to begin paying through cash in the next year via the initiative which launched at the end of

2003 with an aim of putting pressure on overseas perform organisations to hand over royalties - and quickly Bishop says that the Single

olino has removed any excuse that there was no mandate to pay UK performers. He adds that the initiative is going back as far as ossible to recover money owed to the 20,000 UK performers and

musicians represented by any one of the six UK perform organisations which are assigned to collect on their behalf.

"We have taken away any on not to pay British performers," he adds, adding that the cash received so far also includes the first payments under the US 1999 Digital which for the first time ensured that digital and cable operators have to pay royalties to sound recording rights-holders

Pamra's executive director Sabine Schlag is also encouraged by the amount of money now being channelled back to the UK from some countries, which have historically been notoriously slow at handing over performer

royalties earned overseas. She says that the Single Pipeline can more effectively pursue collective overseas agreements to benefit all UK performers and the "clout" of the initiative will open more overseas markets to reunite artists with overdue remuneration.

"One of my mission statements when I started was to focus on international payments

and that is now being cracked," says Schlag. By the end of this month, ımra also expects to reach the £10m mark for the total amount

of international payments handed

Payments from overseas territories, including Austria, Denmark and Romania, will also be included in its next distribution to members on March 31.

THE MUSIÇ WEEK PLAYLIST



THE STIX FEAT. CORINNE BAILEY RAE Young & Foolish (Centric) Tie long-awaited return of Mark Hill could also make a vocalist Corinne Bailey Rae (single



Marcheeba delive their strongest set for some time. The production sheen



In The Morning Portishead-produced third



My Fried Daris (Citizen/Pias) Sizzling electroino released as a what could be one octant dano arburns of the year (single, April 4)



and performers.

(Accidental) Still number one

(album, April 25) Daramhar (album



Psyche Out (Eskimo) BEDINGFIELD I Bruise Easily (Phonogenic) Scottish DJ duo Ontimo deliver an finest album tracks gets the eclectic mix alba that is destined to single treatment

angle (single,



My Hands (Moshi Moshi)

I Don't Know What To Do With Whoopsle Dalsy (Mercury) has a chance of breaking into the this catchy pop R&B com



THE BRAVERY The Bravery (Loog) rapidly rising

(gold); Lucie Silvas

Office of Fair Trading green-lights merger with GWR

Capital gains from sale of Century 106

Radio

by Paul Williams Capital Radio bosses are handing

over the OFT-required sale of Century 106 to a team of bankers to allow executives to fully focus on the merger with GWR.

Chief executive David Mansfield, who will resume his existing role in the newly merged company, says his group is appointing a bank to manage the sale of the East Midlands station, which was demanded by regulators as a key condition

for the £711m merger to proceed. The Office of Fair Trading last week revealed it had accepted undertakings offered by Capital to divest Century, a move which followed concerns that the combination of Capital and GWB's assets would have given the enlarged media group too great a share of e East Midlands radio market. The planned sell-off means the ger will not have to be referred to the Competition Commission.

"We've had a number of approaches in double digits for the station," says Mansfield, "Some of them won't come to anything, some are a bit of kite-flying, but some are very serious."

The chief executive notes that there is no published timetable when the station has to be sold of but he adds, "We've told the OFT we believe it's in the interset of th



ng offers for Century 106

purchaser and certainly the interest of the staff that the thing happens sooner rather than later

After the sale, the merged Capital and GWR group will still own two stations operating under the Century brand, leading to a possi ble issue of name ownership for the new controllers of Century 106. Mansfield agrees that having the same brand owned by two organi sations could be confusing, but discussions about licensing the Cen-tury name could be undertaken if

The OFT's accentance of Canital's divestment undertakines com pletes the final hurdle of what has process for the two radio groups Mansfield puts this down to a wellplanned and meticulous approach by the two companies in putting the deal together, a process which nted to three years' work

the new owner so wished.

work was done behind the scene so when we got to the point of the announcement last Sentember we were about to start discussions with the OFT," he says, "We put substantial effort and resources to convince the OFT there would not be competition issues. If they had referred it to the Competition Commission it would have cost us considerably more and added

about nine months to the process The main focus will now be on putting the team in place for the wly merged group, which is due to begin trading in early May Mansfield says Capital and GWR face "some very difficult decisions" with the groups currently duplicat-ing some jobs. "We've put in place a system and we're being helped by a recruitment organisation," he says This is a very difficult situation

and we're trying to be objective." No announcement has yet been de on where the merged group will be based, other than confirmaon that the national sales open tion will be housed in Capital's existing headquarters in London's

Leicester Square.

Meanwhile, a potential name for the new group will go before both sets of shareholders this week No details have yet been revealed but Mansfield has said there is a "very strong possibility" the Capital and GWR names will be ditched.

NERINA PALLOT

Former Polydor signing Nerina Pallot is the first artist at the centre of a new strategy being Chrysalis Mi

ains to out the development. The publisher is funding records and has signed

and has signed the singer-songwriter and a handful of its other writers to their own labels, with the first fruits for Pallot – the Pailot – the download-only single Everybody Gone To War – released on Man 28. The Radio Two-playlisted 28. The Radio
Two-playfisted
track will be
followed on April
4 by the album
Fires, released
on Pallot's own
Lidato label.
Chrysalis Music
Division CEO
Jeremy Laccelles
says the strategy,

manufacturing and distribution

SHOT set-ups, but will not be handled by the Echo team. However, Echo

SNAP

debut album Trouble, is about serving the artist. "Although it sounds obvious, it's not a view held unanimously in the major label system," he says. "It's also about reconnicion that

also used by the company's US operation for Ray

"It's also about recognising that the major label system has forgotten two things: how to develop and nurture somethin and how to show some patience if you don't hit the jackpot with the first roll of the dire." e dice."

releases and those by other artists = including managed Anglo Asian group Sweetblood will use Chrysalis label Echo's

the Euro Cain.

However, Etio
may sign acts
from the venture,
as was the case
with Ray
Lamontagne.
The approach
mirrors that
adopted by
Chrysalls for
David Cray, who
was signed for
poblishing after
being dropped by
two labels and his
previous publishing after
being dropped by
the labels and his
two labels and his
tw Ladder, which wa ended up on East West, going on to sell 2.7m copies in the UK along

the UK alone. "Where we think there's real artistry, not a fad, we think we're going to improve their position considerably if they have masters, not just demos," says Lascelles.

CAST LIST: Consulting Label Manager: Caroline Kollbury, Idaho, Distribution: Andrew Ceddes, Prinade, Radio/TV: Kieron Moyles, Carell Davies: Chapple Davies: Press: Phil Saukopa, Rogional Radio/TV: Casim Hogles, Intermedic Online PF: Katrine Nisson, Publisher/Label A&P:

DVD upgrade for The Month

The Sunday Times is unleashing more effective marketing tool for record companies by turning its entertainment guide The Month into a DVD.

The new format, which repre-sents an upgrade from the CD-Rom version, will offer more than three hours of exclusive entertainment, interviews and review

Times Newspapers marketing director Andrew Mullins says the move to DVD - the CD-Rom version was launched in August 2003 comes after advances in technology, as well as research showing that 80% of Sunday Times readers have DVD players.

DVD works better as a medium for the way bands are pushed," he says, "and I think our critics give ing face-to-face endorsements of albums is powerful. It also means people can watch The Month on the telly instead of up in the study



Mullens adds that The Month will be produced a minimum of six times a year in conjunction with Initial and the Sunday Times Cul-

The move to the DVD form has been praised by V2 marketing head Richard Engler, who says The Month's documentary comes at precisely the right time for the Stereophonics, whose album is out today (Monday). "It's brilliant; great marketing for us. The documentary is paid for by Murdoch, so from time and organisation He adds that the new format will be another avenue for labels looking to maximise their marketing efforts around album releases

The first issue offered a 30minute documentary on the Stereophonics' new album Language, Sex, Violence, Other?, prod by Endemol's Initial.

Within the 30-minute magazine show, hosted by Xfm presen-ter Eddy Temple-Morris, there are also features on Beck in Los Angeles and live performances from Bloc Party, The Futureheads and Kaiser Chiefs. Sunday Times music critic Dan Cairns also provided his appraisal of forthcoming releases. Other music featured included a guide to the essential record collection and an interview with Tears For Fears talking about

Budget cuts threaten overseas promotion

benefited from UK Trade & Investment grants may find it harder to get backing for overse. trips next year following a budget review at the DTI-backed office.

UK Trade & Investment has had its budget slashed by 20%, from £20m last year to £16m in 2005 This is likely to mean the office will have to cut support related to around 10 events that it has supported in the past, although it es not envisage that these will include any of the 20-odd music

fund last year, including Midem. Aithough music events may escape unscathed, a spokeswoman adds that the focus of awarding grants will change slightly to give priority to small or medium sized enterprises (SMEs) that have not yet exported. She stresses that is does not rule out support to labels, distributors or other companies which have previously been awarded grants; she says

each application will be considered on a "case-by-case basis" She adds that no changes are envisaged before April next year

and that Trade & Investment will honour grants already issued this year, including those companies attending SXSW this week in Austin, Texas. Some 56 comp are attending the event with Trade & Investment backing this year,

compared with just 28 last year. Trade & Investment has played an increasing and integral part in promoting the UK music industry abroad. Last year, Minister for Trade, Investment and Foreign Affairs Douglas Alexander pledged around £500,000 to assist companies in finding new markets

in places such as China and the US Cooking Vinyl managing director Martin Goldschmidt whose company has benefited from such support, says the cutback is "stupid" because it is one area where the music industry and the Government have worked

"It has helped enormously in getting companies off their arse to do business," he says. "It is probably the best area where the music industry works with Government - just look at how SXSW has grown."

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The BPI is approaching the [file-sharing] problem from the wrong angle – prevention is always better than cure' – Viewpoint. p18





Financial recovery buoys Warner's flotation plans

Warner Music Group, which a year ago boasted it was the world's largest privately held music company, has set itself firmly on the path to flotation.

Last Friday, its parent compamy Warner Music Group Corporation filed a registration statement with financial authorities in New York in connection with a proposed initial public offering of common stock. It would not reveal the price or the quantity of the shares it intends to issue, but analysts have widely predicted the float will raise around \$750m.

Funds raised by the flotation – which insiders were last week saying is expected to take place in three months time – will be used to pay off group debt and to fund unspecified commercial ventures.

The group will list on either Nasdaq or the New York Stock Exchange. When the prospectus is available, it will be released through Goldman, Sachs & Co and Morgan Stanley, who are acting as global co-ordinators on the IPO. Lehman Brothers, Merrill Lynch & Co and Deutsche Bank Securities will act as joint book-



The Streets: a warner music droup asset

running managers. Banc of America Securities LLC and Citigroup will act as joint lead managers. The deal provides an early exit

The deal provides an early exit opportunity for the private equity partners who backed Edgar Bronfinan Jur's \$2.50 houseut of the company from Time Warner, completed in March 2004. The terms of that buyout left Time Warner with the option of buying up to 15% of the company at any time over the following three wars.

Since the buy-out, Bronfman has introduced cost-cutting measures in order to take out \$250m of costs and return the company to profitability. The measures appear to be working; in the first financial quarter, for the three months to December 31 2004, it posted a net profit of £35m compared to the net loss of \$1.1tm posted for the equivalent period in 2003. In its last full-year results for the period ending September 30, the group listed assets of \$4.75bn, debts of \$1.8bn and \$213m in cash.

There has been continued speculation linking Warner Music with EMI. However, EMI was refusing to comment last Friday whether it would have any interest in buying Warner shares, should they become available.

The company has a roster of artists ranging from The Streets to REM. On a group level, Warner Music enjoyed a 12% share of the albums market in 2004. In singles, it claimed 8.4% of

In the US, the group bagged 14.7% of the albums market. Worldwide figures for 2004 are still being calculated, but Warner Music Group took 12.7% of the total revenue from music products in 2003, up from 11.8% in 2002. Industry welcomes Green Paper's proposals on BBC Charter renewal

BBC's British push pays off

.. Con Landship

As another round of consultations begins on BBC charter renewal, the music industry is throwing its weight behind the key recommendations spelled out in the Government's recent Green Paper.

Consultation on the Paper runs until May 31, during which time the Government is welcoming responses. These will inform a more detailed White Paper due for publication in the autumn.

The Paper accepted BBC radio playisting was sufficiently different to the commercial sector, particularly in its strong support for new British music, but said there must be stricter governance to ensure this is maintained. It called for the creation of a BBC Trust to tighten governance and it also said the Corporation should be funded by the licence fee until 2016.

"Overall, it's a good thing," says EMI Recorded Music chairman and CEO Tony Wadsworth. "It recognises the BBC's role in breaking new British music and that it

has been good at supporting it."

However, there have been concerns, alluded to in the Paper itself,
that the BBCs improved record on

Overall, it's a good thing. It recognises the BBC's role in breaking new British music

Tony Wadsworth, EMI

ure made ahead of the charter review. But, having called for increased commitment to British music 18 months ago, Wadsworth welcomes the extra support. ⁷¹ always feel we should encourage them to play more British music and they've listened to us," he save.

Fears the BBC could revert to a being soothed by changes suggested to the corporation's structure. The paper calls for the separation of governance and management, with the system of governors scrapped after 76 years and a more stringent BBC Trust put in place to assess public service value.

This is warmly welcomed by British Academy of Songwriters and Composers chairman David Ferguson. "We've had a result here," he says. "A lot of our suggestions appear to be [in the Paper], particularly the changes of governance and the fact that it's not



A CONTRACTOR OF THE PARTY

going to Ofcom. Ofcom is fine as a regulator for broadcasting generally, but because of the way the BBC is paid for it needs a different level of governance than Ofcom, which really only has the power to take licenses away." Tight regulation of the BBC's

radio output was identified in the Paper as one of the specific purposes of the Trust. Ferguson is not alone in hoping there will be a member of the BBC Trust with a specific brief to look at music or, at least, its creative content.

"We recognised the need for changes to governance, but with the BBC Trust we hope there will be a music representative," says British Music Rights director general Emma Pike.

Pike is pleased the licence fee will remain. "It creates independence and stability and so creates stability in the creative industries that surround it," she says.

However, some voice concern that the Paper is vague in certain areas, not least with regard to the licence fee. As Ferguson notes, 'Tm pleased it will remain for 10 years while they consider alternatives, although I'm concerned about the ambiguity in the wording and the possibility of money going off to other broadcasters."

Meanwhile, PPL chairman and CEO Fran Newfak asys the Paper is strong on "sesy" headlines but short on detail relating to royally payments. He calls for external regulation for the BBC's commercial trading to ensure the music it buys is paid for on a commercial basis, which is neither preferential nor discriminator.

Nevrkla says he expects more detail in the White Paper, which is due to appear this autumn after further consultation, in which the industry will be given opportunity to shape the next BBC charter. Indie labels scramble over digital hurdles, as deadline for first combined chart draws closer

New chart sparks race against time

Charts

by Martin Talbot

As the HK industry consolidation of the physical and digital worlds, the clock is ticking, In five weeks' time - on April 17 the Official UK Charts Company will publish the first Official UK Singles Chart to include download data as well as traditional sales from record stores

It will be a landmark moment for the UK industry - and, for many in the label sector, it has sparked a race against time

The first chart is already looking set to be a highly competitive race within the first consolidated chart, with releases by artists including Elvis Presley, Lucie Sil vas, Kings Of Leon, Ciara and Interpol already lined up for the week beginning Monday April 11, when the first data is compiled. The next four weeks have posed a very real challenge for many labels.

Beggars Group head of no media Simon Wheeler, who is also the chairman of Aim's new media committee, says, "It is all a bit scary. We are working really hard to get ready in time. And it is real-

The key battle is to ensure that new releases are available on all the relevant digital music services, and in time to maximise weekly sales. "The main thing is timing," he explains. "Before, if we missed the release date by a couple of days, or a week, to be honest, nobody really cared. But now that

has changed."

Any loss of sales - by a track being made available a couple of days late, or even missing the week entirely - could have an impact on chart position, says Wheeler. Even though the addition of downloads to the overall chart equation is unlikely to affect the upper reaches of the chart, their impact will still be felt, he suggests, "At the 40 to 75 and the 75 to 100 mark is where the impact is going to be made, and that's where we in the independent sector see a lot of our records.

"When you are looking at even a few hundred sales, that can make a lot of difference in chart position between 40 and 100."

The other key challenge facing all labels is the punishing schedules which have become estab lished within the digital world. It is the ultimate irony that, while a CD can be turned around from master to the retail shelves in a matter of days, new digital technology currently demands far longer set up times

Over the past year, digital services have established a schedule which demands that labels deliver all of their parts and data a full two weeks up front of release date, with



Interpol: one of the acts lined up for the first consolidated singles chart

distributors such as Consolidated Independent demanding a similar two-week buffer for them to encode tracks, prepare data and supply to the digital retailer. That all adds up to a four-week delay, at least.

problem, adds Wheeler. Amendments to label copy, to the original recorded master or even a shift in a release date - and everyone in the records business knows how those can slip back - can push the process right back to the beginning

It is possible to achieve quicker turnaround in some extreme cases - one recent iTunes single of the week was delivered less that a week before it went up on the site - but the 20 days/20 days is the standard for the digital world. Wheeler is hopeful that such timelags will be reduced in the future, as the processes operated by labels, digi-tal distributors and online retailers bed in more, with the delays coming down to a total of 20 days

Paul Sanders, a director of Consolidated Independent, believes the consolidation is far from premature, and voices confidence that many of the current teething prob-lems will resolve themselves in time. "The rush is simply because it is new," he says. "That's the case with any deadline. As soon as it is real, there is always a rush."

Rightsrouter CEO Gavin Robertson agrees, describing the consolidation of the two markets into one chart as "a great thing"/ believing the move will force labels

to reassess their procedures, which are currently rooted in the physical world. "When someone leaves a post-production house ready to make their glass master, they should also be leaving with a digital master to package to send to serv-

people tend to wait for the CD to be manufactured before they do that. The record labels need to start seeing this as part of their everyday work," he adds.

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In any new area, there will continue to be glitches. And some of the current problems are bordering on the daft, suggests Sanders The other day, we couldn't upload a piece onto a music ser-vice's server," he says. "The prob-lem was that they had run out of

Some labels hope that other issues will evolve over time. The string of B-side tracks arrow string of physical formats - a CD1 CD2 and seven-inch, for instance have to directly mimic those formats in the digital world to make the same tracks available as charteligible downloads. Bundling all of B-sides together with the Aside as one digital bundle would be chart ineligible, according to the rules - a "ridiculous" rule according to one label executive.

In turn, Vital:Pias Digital head Adrian Pope highlights the "go live" ers, which do not automatically tally with the release dates in the digital world. While chart data begins to be gathered from first thing on Sunday, bricks and mortar retailers make new releases available from first thing on Monday. But, while iTunes only goes live on Tuesday - two days into the retail week - even those online stores which do in theory "go live" on a Monday, often do not do so until later in the day or, even, on Tuesday

OCC operations director Paul Clifford says that while the grou rules have now been firmly set for the beginning of this new era, ther is no doubting that details will evolve over the coming months as the business begins to bed in.

"There are things coming up all the time that we haven't considered," he adds, "For instance, the credits can be very different digitaly compared to the physical release, for example.

Everything is up for review and the rules are among the things we will be continuing to look at," he says. "It is going to be very fluid, flexible.

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The biggest-selling albums of 2004 triumphed despite underwhelming singles sales, *Paul Williams* reveals

Best-selling albums shun single success



by Paul Williams

Ask any music fan in the street to name one of 2004's biggest-selling singles and the chances are that they might reasonably suggest a truck but the Seison Sisters.

track by the Scissor Sisters.

But, while the New Yorkers were all over radio and sold nearly 1.6m units of their self-titled debut album last year, in the singles scotor they were nobodies.

Despite an historically weak sixther market, in which fewer copies medied to be sold to secure a hit, the Polydor signings could not even place one track among the year's 100 highest-mailing singles; their biggest steller was Laura, which ranked 155th in the annual list. For every 4 copies sold of their album in the year, just one person decided to buy its most popular cut as a physical single. The Scissors were hardly the

exceptions. Norah Jones, Snow Patrol and Il Divo all appeared among the 10 biggest artist albums of the year, but failed to register on the best-selling 100 singles rankings. Even Keane, the biggest new UK act of the year in pure sales terms, could only finish in 80th place on the year-end singles chart with their biggest seller Somewhere Only We Know. In contrast, their debut album Hopes And Fears ranked as the year's secondbigness album.

Comersely, seven of the year's 10 biggest-selling singles by the likes of Eamon, Michelle McManus and Peter Andre did not have corresponding releases among the 100 highest-ranked albums. In fact,

Now we could have sold 100,000 albums by the time the first single comes out David Joseph, Polytor

only Usher and Anastacia fully conquered both sectors last year, placing releases in 2004's Top 10 albums and Top 10 singles tables.

With a handful of exceptions, it was once pretty much a given that the most successful singles acts would also sell the most albums in any given year and vice versa.

any given year and vice versa.

But the experience of Scissor
Sisters, Keane and others suggests
that the singles and albums sectors
are operating further and further

albums which also appeared among the 40 albums of the year. That figure rose to a high of 21 in 1998 and 2000, standing at just 13 in both 2003 and 2004.

Polyder Joint managing director David Joseph, whose act Scies or Sisters and Snow Patrol reserved their most impossive sales performances for the albums market last year, believes the old model—which directly linked physical singles sales to albums success—has been replaced by a multitude of possibilities for promoting and breaking an act. At the same time, reclease patterns are changing, with albums often hitting the market before their first single is issued.

"We have TV and radio airplay and certain pivotal press pieces to promote an album," Joseph says. "Now we could have sold 100,000 albums by the time the first single comes out, which means your chart position would be affected because you would have already reached a certain audience."

EMI Recorded Music chairman and CEO Tony Wadsworth agrees that more factors are now having an impact on album sales, particularly radio play. 'There is a lot more correlation between airplay and alcs,' he says. 'Also, where airplay would often drive singles sales and then subsequent album sales, some people are going directly to albums

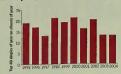
because album prices relative to singles are better value for money than they were 10 years ago." Radio exposure's closer mirroring of albums success, compared to the

relationship between singles and albums, is clearly illustrated by the overall airplay

chart for 2004 - 24 of the 40 biggest titles are from albums on the equivalent artist albums chart of the year. Among these radio successes are hits by Keane and Scissor Sisters, who were placed sixth and 18th respectively on the airplay countdown and who boasted the year's top two selling

For record companies, the closer alignment of radio exposure and album sales has only further increased the importance of the airplay chart. "The airplay chart is like the Bible,"

How top singles feature on top albums



enthuses Polydor's Joseph. "It tells me how a song is reacting at radio and how much life is left in a single. A single might have dropped out of changed their buyir

the physical Top 40, but is still in the Top 10 of the airplay chart and va growing in certain areas of the country, so we know to keep going in those regions with the album."

HMV product director Steve Gallant also notes the divergence of the singles and albums markets, possible that the singles and albums markets.

There's more correlation between airplay and sales. People are going directly to albums

Tony Wadsworth, EMI

with acts such as II Divo and Rod Stewart now reaching multi-platinum album status without the aid of single release. "The singles market has remained pretty much a teenage market and the album market has got much broader and older over the last few years, so a lot of the artists who now sell substantial volumes of albums don't even bother to put a single out; he says.

bother to put a single out," he says. Similarly, Virgin Megastores' head of music Joe McNicholas says certain acts such as Damien Rice are increasingly breaking through via "word of mouth", going on to score big-selling albums without

the need for a hit single.

Other acts, meanwhile, continue to ply their trade in the singles chart without bothering almost but her single schart without bothering almost buyers. Former Radio One Tap 40 presenter Mark Goodier – presenter Mark Goodier – presenter Mark Goodier – who now hosts the rival Smash Hits countdown for Emap station every Sunday – notes, "A singles accellike 2 Play or LMC or any dance, pop act can have big radio pop records, but they won't sell albums.

Sony BMG's music division president Ged Doherty notes a rise in big one-off singles, with seven of last year's Top 10 biggest sellers falling into that category, but he remains unconvinced that the current gap between the singles and abbums markets is part of a long-

The public might like a song, but

don't necessarily want to buy into the act over a whole album."

term trend.

"Music TV and, to a degree, reality TV have given significant exposure to novelty records that would not have been supported by radio in years gone by," he says. "One-off records have also

accounted for a large proportion of the Top 10 sellers in past years." The singles customer has also changed their buying habits, in some cases switching to better-

some Gases switching to except value-for-money albums and in other cases downloading instead, he argues. Doherty points to research from Taylor Neson Sofres which suggests that 12 to 29-yearolds now account for fewer singles purchases than in recent years, while album buyers on average are becoming older. However, until now the official singles chart has not kent baree with

However, until now the official singles shart has not kept pace with changing buying trends. But some industry players are convinced the long-awaited merger in April of the physical and digital singles charts is likely to restore the traditional pattern, with hit singles metamorphosing into big-selling albums.

EMI's Wadsworth points out

that the current download-onlycitart has borne a much closer resemblance to the albums market than its physical sales equivalent. In last necks download dust, for instance, big album-seller Gwen Stefani had wor lites in the Top 3.0, while the likes of Franz, Ferdinand, matched a current Top 3.0 album with a Top 2.0 download hit, even though the isand did not figure, anywhere in the Top 75 physical simples chart.

Goodier suggests downloads are restoring the old pattern of record buying - you hear something you like on the radio and can immediately go out and buy it.

While some suggest that the future of the single lies with the download, record labels are adamant they remain committed to the physical format, despite the fact that their ability to generate album sales appears to be waning.

Polydor's Joseph believes the industry must bring back value to the physical single by adding extra offers to releases such as ringtones, which Universal has already tested with trials of three-inch releases.

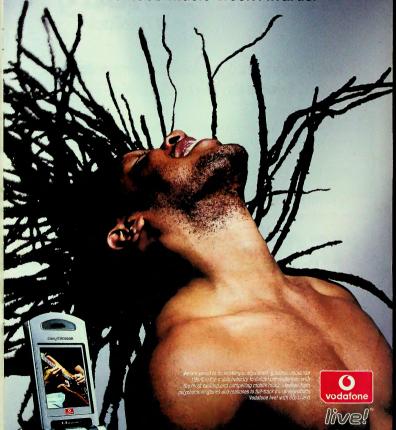
Whatever the approach of labels to physical singles in the coming launch of a merged chart the entire singles market is about the entire singles market is about to undergo its most dramatic change in years. But the one conundrum which will continue to concern labels everywhere is how to translate the popularity of a single track, whether physical or digital, into luceative album sales.







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Austin, Texas, will host the annual music convention South By Southwest for the 20th time this week. But it is only in the past few years that the profile of the festival has exploded into the mainstream

And SXSW's soaring profile and reputation an only mean more artists, managers, labels, PRs, pluggers, publishers than in the event's his-tory will be making the trip to Texas this week.

The secret to the success of the conference, say delegates, is that it works on so many levels. Some attendees can hang out in Austin without even registering for the daytime schedule of panels and presentations safe in the knowledge that they stand a good chance of catching the next The Strokes, The White Stripes or Yeah Yeah Yeahs - just three acts who have played there as unsigned artists in the past few years and gone on to garner international recognition.

Indeed, for some UK labels, the annual visit to Austin has become intrinsic to their growth and success. "About half of our roster has joined us as a direct result of SXSW," says Bella Union founder Simon Raymonde, who last year signed Canadian act The Dears after catching their gig by chance at the Buffalo Billiards venue. "It was the end of a very long day and I was ready to go back to my hotel, but ended up strolling into the venue to see one last band, which was The Dears, who I couldn't believe weren't signed," says Raymonde. "It's those little things that you can't plan for that make SXSW what it is, and make it a special festival."

As Raymonde has proved, the odds of making an unsigned discovery at SXSW are pretty good. which remains the draw for many people. But the event is increasingly attracting artists at the next stage of their careers, who are looking to attract key US media interest. Events such as the BPI showcase - which this year includes the likes of signed acts Dogs Die In Hot Cars, The Go! Team, James Blunt and Embrace give labels the chance to introduce domestic artists to the international stage in the hope they will make a splash. In reality, they are only likely to make a bigger impact as part of a

wider campaign.
One such band, who are appearing at SXSW as part of a much broader US assault, are the UK's current indie darlings Kaiser Chiefs. Highlighted by Music Week last December as one of the five key acts for 2005, the band will be making a stop at the festival for a gig as part of their latest US trip, which also visits many other key cities Stateside. "It will be the band's third trip to the US and they will be playing a few key dates around SXSW itself," says Supervision Management managing director Paul Craig. "It's part of our ongoing plan to break the band in America.

For other companies in the UK industry, the annual visit to Austin is also conducive to securing deals that lead to long-lasting business rela-tionships. "For me it's about finding great new talent and networking with US contacts," says Impressive PR's Mel Brown, who has been attending SXSW for the past five years. "I can see new bands from all over the world that wouldn't normally come to the UK as their first port of call." Among the bands Brown has ended up working with in the UK after scouting at SXSW in recent years are US alternative acts The Features and Film School.

Perhaps the kind of band that benefits most from playing SXSW are those who are already on the radar of A&R executives in the UK and US, who can use the showcase to raise interest to a new level. The Darkness are a prime example of a band whose career gathered momentum directly as a result of SXSW. Before playing the conference in 2003, most UK A&R people were familiar with them but remained largely unin-



SXSW in Texas this week offers UK bands and labels the chance to make the break into the mainstream. James Roberts reports

pringboard **SUCCESS**

leaping onto US stage with Radio One-backed About half

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terested in committing to signing them longterm. But all the talk within the industry about the group resulted in a strong turnout of US A&R executives at their Blender Bar gig, which in itself upped the pressure on UK labels, resulting in two firm offers from UK majors One UK band in a similar osition this year

are London four-piece Apartment, who have already made in-roads thanks to a two-single deal with Fierce Panda and support slots on both sides of the Atlantic with The Killers and The Bravery. They will be taking three days out of their current support slot on Jimmy Eat World's extensive tour to play two shows at SXSW, one of which will be at the Barfly's showcase also featuring The Bravery and The Longcut.

Aside from the exposure for acts, the event still remains one of the best music industry networking opportunities for executives from all corners of the business. "It's a fantastic opportunity to meet, sit down and talk with people in an environment where everyone is a little more relaxed than usual, with more time," says Craig. Ironically, some of the best business meetings I have had out there over the years have been with people from London that you never get the time to have a proper catch-up with."

One thing is certain, whether you are a PR, an A&R executive, manager or artist, the confer-ence in Austin looks set to continue to attract key players at all levels of the industry for some time to come.



Although SXSW is primarily a business-focused event, mainstream UK media such as Radio One and MTV are showcasing the talent it offers. *By Ben Cardew*

Tuning in to the sound of SXSW



At SXSW, people have got to be able to play. There's no room for people coming from Pop Idol Lewis Carnie. 6Music

While South By Southwest has long been a priority for A&Rs, PRs and promotions executives, it is has not traditionally been high on the UK media agenda. But with each successive festival that situation is changing. What started last year with a trickle of mainstream media coverage has turned into a stream at SXSW 2005, with live performances, documentaries and even a busk-

ing booth to be broadcast from the festival.

Leading the charge is BBC Radio, with Radio
One, Radio Two and 6Music all devoting shows
to SSSW. On Radio One, Zane Lowe will be
broadcasting live from Austin on March 16 and
T, while a Lamac plue SSSW special will be
aired on March 21. The station's coverage is cenaired on March 21. The station's coverage is cenceptaining at the fertical. The first body of the
La Zona Rosa on March 17, features a mix of US
Latent, such as Louis SIV, isologide British
bands including Kaiser Chiefs and Doves, Natunully, Radio One head of live events Isson Carter
is thrilled. "It should prove exciting radio," he
says. "There will be all the vibrance and we will

stumble across new things."

Radio One first ventured into Texas with an exploratory trip in 2003. This led to a single Zane Lowe show - broadcast from a hote loom — at SXSW 2004. It was a low-key introduction to the festival, but the Radio One team was impressed by what it saw. "We were blown away by the event," says Carter. "There was so much new music that we decided to increase our involvement."

Radio Two and 6Music laws more of a history with the festival. The two stations were heavily involved last year, with shows from Steve Lamaco, Stuart Maconie and Steve Harris broadcast live from Austin. The listener exponse was excellent, puring the way for an increased presence this year, with the stations of the control of the contr

Heading for Toxas: Hard-FI (above) will play the MTV2 showcase, while Gol Team and Tom Baxter feature on the BPI line-up



by Mark Lamarr, and a Jools Holland American

A service as a mong the UK media this year, that SXM, withis focus on the performance, is increasingly important to the musical landscape. Last year wedesided it had become more relevant; says Carter. Music was changing, bands are coming through, we five whould look again. This view is mirrored by Lewis Twenton and Obditic. "AS SXM, people have got to be able to play, he says. "It's the real deal. There no come for people coming from pp Idol."

For Mardi Caught, director of talent and artist relations at MTV UK, the interest in the festival reflects the health of the UK music scene as a whole. As with many of the media outlets cover ing SXSW, MTV2 sees its role as double edged to bring UK audiences the best in international music and also to promote British music to a US audience. With this in mind, MTV2 is staging a showcase of British bands at the festival, featuring Tom Vek, The Magic Numbers, Nine Black Alps, Idlewild, The Music and Hard-Fi. The show will be filmed to air in a live music special on March 27 and the station is currently in negotiations with MTV college channel MTVU to broadcast the showcase in the US. "It's a chance to show the world what we think of UK music," says Caught. "Because the festival is so diverse it can be quite hard to open doors. People come because they want to see what MTV2 thinks."

In line with the guidance underlined by the Green Paper which was unveiled a week ago into the future of the BBC, the corporation's radio services are also underlining their commitment to the nation's music through their presence in Texas.

"It is not by chance that our gig has a dominance of British bands," says Cather. "The feathis about discovering new talent for our listeners and supporting UK talent that is over there, putting on showcases that will benefit them? Radio Two is also involved, co-hosting a showcase of British music with the BPI, featuring Embrace, Dogs Die in Hot Cars, The Go! Team, Tom Batter and Amy Smith.

Despite the evident media enthusiasm for SXSW, Jason Carter is quick to acknowledge that covering such a business-focused event was no shoe in. "It's predominantly an industry gettogether and for that reason we were wary of doing it's asy Carter.

But Carnie believes this insider aspect in itself adds value. "We are there to take our listeners to somewhere they wouldn't normally be aware of," he says. "We just want to expose them to the best



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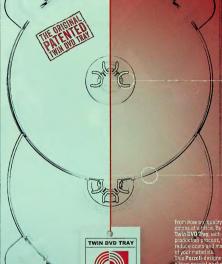
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The rise in downloads may be impacting on physical product, but the faceless nature of digital is also sparking new life into creative design and special packaging. Adam Webb reports

Thinking outside

the box

At the Bear Stearns conference on March 1, EMI strategy chief Adam Klein observed that digital formats will account for 25% of all music sales in five years' time. If his predictions are right then the design and packaging industry - a sector of the business reliant on physical product – looks set to face some considerable challenges.

For a start, it is difficult to put your arms around a virtual product and, for the demographic Klein defines as "Milliennials" (those currently aged 10 to 24 years old who have grown up with digital downloading), it is the aesthetics of the digital players, not the packaging of content, that is driving them into shops.

Some 10m iPod sales suggest that portable hardware has become as great an object of desire as the album sleeve. The days of lavish packaging are over then. That might be the theory, but the reality is proving to be rather different.

While the non-physical delivery of music has continued to grow, the interest in quality, cre-ative packaging has undergone a resurgence. Even if digital music is growing, the physical music market continues to dominate and, along with it, the need for new ways of presenting music to consumers - in an effort to add value to the humble CD at a time when its value is being constantly eroded

Recent chart-topping albums from estab-

lished bands such as U2 and Doves were both available in limited, special DVD-boxed formats. But it is new bands who are also taking advantage of creative packaging. Among the three for-mats of the Kaiser Chiefs' Education album is a limited-edition boxed set in the style of a classic Wellington board game, complete with extra disc, poster pullout and Monopoly-style money.

For Malcolm Swindell, music account manager at AGI Media, such innovation is simply a response to no-frills virtual music (what he terms "commodity music") coupled with the emergence of a number of bands, supported by discerning

and loyal fanbases.

"For every action there is a reaction and the growth of commodity music does seem to have provoked a reaction," he says. "The discerning music buyer has been waiting for the arrival of real talent. Now that has arrived, the music fan wants to build an affinity with the artist. Down-loaded music does not offer this experience. The image and style of the band is key and these important attributes can be communicated through the use of special packaging.

"We are receiving more and more requests for different special packaging options," he adds, cit-ing a special edition re-issue of INXS's Kick as AGI's most recent project. "The record companies want to add true value to their offering."

For Adam Teskey, managing director at CMCS, with greater choice in-store for consumers, there is a growing realisation that product differentiation is the only real way to heighten sales

CMCS has worked on a variety of projects across the board recently - from a Genesis DVD UltraPac to a Jon Spencer Blues Explosion CD in the style of a matchbook. "Consumer choice instore is a core focal point for producers as they seek to attract buyers," he continues, "and it's becoming increasingly apparent that shelf appeal can only be guaranteed by avoiding the use of standard pack solutions."

"I do think the market is polarising," adds Mike Hicks at Modo, whose work on the Kaiser Chiefs' box marks the latest example

of the company's innovative packaging work since their designs for Mo'Wax in the Nineties. "You've got the people who want the CDR or just want to stick something on their iPod and you've got people who want something extra for their

money and that's the way record companies are going.

"It's something that's being demanded from the labels," he adds, 'and it's something we've always been about. The creative angle has always been core to what we do, so we're not

just a production company who gets a cheap supplier in and makes the finished article, we like to be involved in the design angle right from the For Steve Averill, U2's long-time creative direc-

beginning."

'The image

and style of

a band is

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through

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cated

tor at Dublin-based Four5One, rather than killing off creative design, the digital revolution could potentially provide opportunity. Despite tighter budgets, the sheer explosion of formats and media on offer means that campaigns can work effective ly in tandem to hit different markets. U2, with their custom built iPod and limited-edition DVD album package, might be the perfect

example of this in practice.
"I think the limited-edition packaging on the U2 DVD was appealing to a different sensibility than someone who downloads music," says Aver-ill. "It's appealing to somebody who does want

something to read and hold and I actually think they are two different markets "I don't think you're going to draw a lot of peo-

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ple away from the downloading syndrome because of the special packaging, but you are going to attract people who have a sensibility

towards packaging in the first place."

Certainly the advent of downloading and the

emergence of DVD in particular have resulted in further opportunities to build creative packaging into individual campaigns. And that is happening not only in the traditional sense of static cover artwork or product - design is now moving naturally into virtual or animated forms to be downloaded onto mobile phones or utilised in TV advertising or live visuals. Such an abundance of avenues means labels can target different customer demographics, while artists can enhance communica tion with their fans

The general approach to how you design a sleeve has changed

because the diversity of media in which the imagery appears has increased says Tom Hingston, who designed the linen-hound box for Nick Cave's Abattoir Blues/Lyre Of Orpheus, as well as Massive Attack's 100th Window. "You've got web, you've got the opportunity for there to be more content on the disc and there's also TV advertising and print campaigns. So instead of

coming up with an idea that just sits on a sleeve, it's about coming up with an idea for a campaign – a concept that's broader than just a single image." This is especially true for artists such as Lemon Jelly, who have a strong visual identity. Their recently released '64-'95 DVD offers another good

example of how an innovatively packaged release can reinforce an artist's vision. With the band's Fred Deakin also being co-owner of graphic design studio Airside, it is perhaps not so surpris-ing that the band have hit all creative bases by merging state-of-the-art audio and visuals with an aesthetically pleasing object.

"Fred Deakin embraces that whole download element of music, but he's not going to stop making records or beautiful packaging," says Airside's studio manager Anne Brassier of the multimedia package that includes postcards and poster inserts among Deakin's familiar graphics.

"I think there'll always be people who want to buy music, who want the object. I think there also may be a backlash against the new thing and it

goes back to the middle ground." Realising the finished DVD was a collaborative rocess between Airside, the band's label XL and Think Tank Design, which has also worked on other XL releases such as The White Stripes' Under Blackpool Lights, with its collectible clear

"We work very closely with the creative guys at the label," says Think Tank's Justin Deighton. "We're always working on new samples with boxes and new designs, a lot of which don't happen. Some projects can take ages to complete, but when you've got something that does come off,

Such innovative packaging has always been integral to XL's vision, says the label's head of rual, Phil Lee, who adds that this is more about enhancing the artist's overall vision rather than

like Lemon Jelly, it's well worth it." simply a case of economics.

"Every package

we put out actually suits that release," he explains. "It's not a case of giving it extra value - it's about enhancing the music. In Lemon Jelly's case, they are a very visual band onstage and theyre linked to a graphic design company. The White Stripes also have a very strong visual identity and it is the same with the Prodigy and Dizzee Rascal.

"All of our acts had a strong visual identity when we signed them and so we, as a label, have just advised them on how to incorporate their look and feel into a finished product."

This notion of differentiation and enhancing the overall feel of a project was also key in the col laboration between Echo's Roisin Murphy and artist Simon Henshaw for Murphy's recent series of Sequins 12-inches. Combining heavyweight vinyl with striking

varnish-effect portraits, for Echo managing direc tor John Chuter, the records' sleeve designs were central in setting the tone for Murphy's overall marketing campaign. "The whole plan was to fit the project with a veneer and attention to detail that set it apart from pop fodder," he says. "It's about longevity and collectability and the visual side of it helps express that

"The unit cost is high," he adds, but arguably negligible when compared to a video spend. "It's all absorbed into the marketing campaign. It's all about finding a different way of doing things. As long as the music stands out and it works well and has integrity."

This is taken to a flamboyant extreme with an extremely limited-edition version of Murphy's forthcoming album Ruby Blue, which Chuter himself describes as "reassuringly expensive" and Henshaw terms "the ultimate edition".

The resulting heavyweight book design (signed, numbered and complete with specially designed glass insert and filter) is retailing for £250, although Henshaw reiterates Chuter's point that the product itself is integral to the campaign.

aesthetic thing Simon Henshaw artist

BMG's singles boxed set, wh marked Elvis'

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real challenge here was to conceptualise a package which could meet these practical specifications while also enticing consumers to buy the 17

number one singles

remaining Elvis singles to fill it (the box came complete with the first single in the series, Jailhouse Rock). After close discussion with the label, it was decided that the best delivery method was for

"Even at that high price tag, no-one makes any money from it," he explains. "It just covers the

costs and it's purely done as a beautiful object that will hopefully enhance the overall mission of the

record. There's no sinister marketing ploy and, in world that's all about selling units for 99p. it's

He adds. "It was more a decision about not tru-

ing to ram something down people's throats and

saying you should buy this because such and such

magazine says you should. It was more about pro-

ducing something in a gentle, slow way that says

we do care about this particular record and we

think it should be enjoyed. It's about discovering

the record and about personal ownership."

If anything, this need to reinforce

identity via packaging is even

more pronounced in the

catalogue market, as

labels seek to differenti-

ate themselves at retail

while also exciting and invig-

orating an artist's fanbase. An

aesthetically desirable package

This was certainly achieved by

can hit both these objectives.

CMCS when creating the 70th anniver-

sary Elvis boxed set for Sony BMG, which

came in two versions, housing either all 18 CD

replicas or ten-inch pressings of The King's UK

For Neil Ovenell, CMCS managing director, the

just a lovely aesthetic thing."

each CD single to be housed in individual wallets which could then be introduced to the box on a release-by-release basis. "From a marketing perspective, this was the

smart solution," says Ovenell. "Each CD capacity wallet adopted the singles' original artwork, automatically making them saleable as separate entities if consumers decided against purchasing the whole batch or were unable to buy the presentation box considering only 5,000 were produced."

The CD singles were presented in the style of the original seven-inch black vinyl, while the wallets themselves were designed with faded inner bags to reflect their original style of packaging.

Presented in a uniquely numbered rigid box, the packs also had strength and security to heighten their in-store appeal to customers, adds Ovenell. "Accompanied by a strong nationwide marketing campaign, the complete boxed set proved highly popular among music lovers and stores were sold out almost immediately following their introduction to the shelves of retail outlets."

And with new physical formats such as DualD-isc being rolled out this year (100 mainly catalogue titles are expected to be released by Christmas) the market where creatively designed product can flourish only looks likely to expand. The growth of audio-visual entertainment, even in digital downloading, will potentially see new avenues emerge and the relationships between music and design - already indelibly important -

morph ever closer together.

And to a bullish Malcolm Swindell, however the future unfolds, the simple fact remains that great innovative music will always be complemented by great innovative packaging.

"The use of special packaging reminds people why they got into music in the first place, states, "Real music talent is not a commodity, and should not be treated like one.









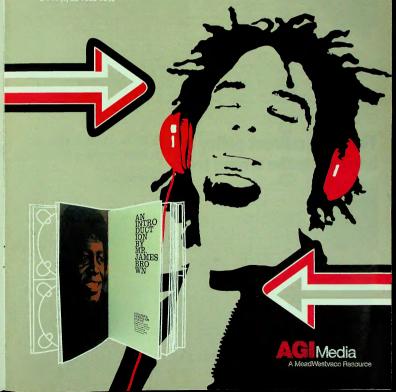
plastic postcards.

love/hate/passion/fear/ get emotionally involved.

creative packaging by AGI Media

www.agimedia.com

e: music@uk.agimedia.com t: +44 (0) 20 7605 1940



Allowing retailers to destroy unsold singles is worthy of consideration if it helps the format

Retail plea requires leap of faith



The suggestion that record retailers should be able to trash unwanted singles rather than sending them back to the suppliers sounds, on the face of it, to be a massive leap of faith. But there is certainly a lot of logic to it.

The process of managing and organising the return of discs which, inherently, have little or no value seems unnecessary in this day and age – especially when sending the units back can cost more than the value of the discs themselves. Only the freight compared

nies are benefiting from such a process.

And, speaking personally, I would welcome any solution which removes from high streets across the country the bargain bins of old singles, which do nothing for the declining perceived value of music.

But there are significant logistical wrinkles, as Bard itself acknowledges. Monitoring such a system is a

particularly thorny issue.

While the vast majority of retailers, large and small, are perfectly trustworthy, such a system would be wide open to abuse. The reality is that, for CD singles, there is no direct alternative to the paperback equivalent of ripping off the cover and sending that back – ridding a CD of its sleeve still

leaves a finished piece of product, in a jewel case.

And many labels will fear that by opening the door
to "sale or destroy" for singles, albums would be

demanded soon after.
But, fundamentally, the industry should be willing to consider any strategy to retain a living, breathing singles market. It should be one of the music industry's key priorities this year – as emphasised by our new Singles: Down, But Not Out? campaign.

And if, by streamlining the music industry's returns system, just one retail chain feels it is worth retaining an interest in the singles market, it should be welcomed.

That is not to pre-judge the debate on singles returns, however. It would be a big jump for suppliers to hand over such power to retailers.

In theory it is a leap of faith as big as that which faced them a decade ago, when all stock was delivered on the day it was due on sale, the Monday.

Today, though, with much stock arriving in store on Saturday, release day deliveries would be unthinkable. It is amazing how quickly the established practices of today can be overturned by the pace of charge.

martin@nusicweek.com Martin Taibot, editor, &kose Melec, LAMP Information, 8th Floor, Ludgate Hoose, 245 Blackfriars Read, London SEI 9UR

The BPI's current policy is barking up the wrong tree



The settlements reached by the BPI against a handful of UK file-sharers won't go near covering the BPI's legal bills and, in choosing to sue their own consumers, the BPI is picking the wrong fight.

Taking on a few dozen individuals on a semi-random basis, from among the millions of people that file-share everyday, is definitely shutting the stable door after the horse has holted.

horse has bolted.

To make this policy work, the
BPI would have to sue tens of thousands of people on a constant basis,
which is clearly not going to happen. The BPI's current policy, there-

The BPI's current policy is a publicity stunt aimed at music lovers

fore, is essentially a publicity stunt aimed at scaring-off music lovers and shall never have any lasting effect, as fans develop increasingly sophisticated ways of swapping music such as torrent files.

The BPI is approaching the problem from the wrong angle – prevention is always better than cure. They should focus on closing down pirate websites and monitoring eBay and the P2P networks. Action before records are released

is the key to stopping the spread of files: it is in the six-week period before release that all the damage is

Many labels do little to combat the spread of MP3 files before release, instead leaving it to an overstretched BPI, and this is the real problem that has to be tackled. Web Sheriff has protected numerous album releases — including several number ones — and early measures have reduced internet piracy by up to 50%.

What the BPI should be doing is stopping the sources of albums getting onto the web before release, which is possible provided co-ordinated anti-piracy campaigns are put in place. This way you tackle the commercial pirates and bootleggers before release as opposed to suing your own consumers after release.

Coupled to internet policing, the music industry has to offer its consumers legal mustle at a price that puts convenience before cost-finally this is being done, but with computer companies such as Apple and Microsoft taking control. But that's a whole other Viewpoint. John Gascobi is moneying director of internet policing precident with Sheriff and of associated companies Entertainment. Jaw Goostele and Will West.

Is there a hole in the market for more festivals?

The big question

Last week, Clear Channel and 02 announced a new four-day summer festival in London's Hyde Park. But is there room for another festival in the calendar?

Daryl Robinson, Academy Music Group

"I think there are more than enough summer festivals in the UK. However, as most soft out last year, the public object of the summer festivals are sufficient of the summer festival and the summer festival and a one-day, open-air show. This is a a one-day, open-air show. This is a corest you have the summer festival and who just want to come along to an individual show, rather than committing to a whole festival or a

string of days camped in a field."
Martin Goldschmidt, Cooking
Vinyl
"There are loads of festivals, but not
that many in London. I guess it
depends what theme it is. If it is
another Parry. In The Park, then
maybe not, but another Glastonbury

Sabine Schlag, Pamra

The demand for tockets for existing festivals (remember the meltdown of the ticket hotline for Glastonbury last year) along with the healthy reports from the live music sector in general, suggests there is plenty of public demand for large-scale music

festivals. These types of festivals are a great opportunity for up-and-coming acts to reach a bigger audience of music fans. An increase in festivals will create cloice for the consumer and, as long as the quality of the festivals themselves and the product/price ratio does not suffer, I guess the motto' the more festivals, the merrier's applies."

Martin Heath, Lizard King Records

"The more music the better It's a fact that the more available music has become – from discs to radio to TV to the internet – and the more access to music people have, the more demand grows. Bring it on."

Ed Stringfellow, The Agency Group

"There is a place for another festival, such as the Wireless Festival, especially for the different types of audience. In this case it is for town lovers that live in London and don't normally go to festivals."

Ernest Hendricks, Fortune And Glory

The festival months are quite full already, And you know as well as I do that there are one or two festivals that don't always sell out. I thought the general idea of a festival was to have somewhere in the countryside where you could go to child rout dies's a few beers, eigh y a few rays and issten to some good marie. When you say 'festival in London't think traffic. pollution and concession."

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(vlie bounces back

jumps 6-1 on the chart, enjoying a slender lead of less than 2% over Ibiza last summer, the track features Samantha Stocks on vocals, and Richard F's Let The Sunshine Through this week. Apparently big in which secures its first Upfront Club Chart number one courtesy of All Around The World label has set up on offshoot called Adhesive Not content with monopolising the Commercial Club Chart, Blackburns

21 | » | 2 KYLIE GIVING YOU UP

THE ONES GET INTO IT

can make it three straight number ones from his Hed Kandi album, Chart and, with the level of support it enjoyed last week, would have this week, however, so Stonebridge must wait another week to see it he been number one three weeks out of every four in the past year. No The latter record enjoys the highest debut of the year on the Upfron

behind, but Kylie makes a more modest 35-21 move on the Upfront Up. Minogue won at a canter, leaving closest rival Stevens 16% Minogue enjoys the 11th number one of her career with Giving You Lindsay Lohan, Britney Spears and Rachel Stevens while Kylie remaie this week, with supporting roles for Terri Walker Meanwhile, the top five of the Commercial Club Chart is 100%

Cent's Candy Shop, which enjoys a third straight week at number one and Stereo Experience, the track debuts at 18 Upfront and 21 wno provided memorable revisions of many of her earlier triumphs album, The Emancipation Of Mimi. With mixes from David Morales week with It's Like That, the introductory single from her new Det Jam 37% increase in support although it is still a turther 26% behind 50 Commercial. It also closes 3-2 on the Urban Chart, where it enjoys a Mariah Carey is back and enjoys main action on all three charts this

that 24 of them have moved at least one place made up of the same 30 records that were present last week, albeit than in 2003, its previous most active year, but this week's chart is busiest start to date, logging 11% more debuts in the first 10 weeks Meanwhile, the rest of the Urban Chart is rather static. It has had its

SALL XX.	20	19	18
-		Car.	1em
	-	X	K
	20 9 6 SHAPESHIFTERS BACK TO BASICS	19 THE HUSTLER MAKING LOVE TONIGHT	18 MARIAH CAREY IT'S LIKE THAT
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> STUDIO B | SEE GIRL GOLDIE LOX FEAT. D'VOTION DOPE GROOVE RACHEL STEVENS NEGOTIATE WITH LOVE

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9 --

TERRI WALKER WHOOPSIE DAIS

marie Miller Can't Slow Down

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BRAND NEW HEAVIES FEAT. NICOLE RUSSO SURRENDER

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FREEMASONS LOVE ON MY MIND STONEBRIDGE VS. ULTRA NATE FREAK ON RICHARD F FEAT. SAMANTHA STOCKS LET THE S

BASEMENT JAXX OH MY GUSH

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	No side	Parlophon	Lubo	

3 1 8RITNEY SPEARS DO SOMETHIN I THE WAY I WITH THE BUTH I WASHING

The Official UK Charts 1903.05

LBUMS

SINGLES

MCFLY ALL ABOUT YOU/YOU'VE GOT A FRIEND

CHARM GOOD LUCK CHARM

- 3 COSUNSET STRIPPERS FALLING STARS
- 4 STEREOPHONICS DAKOTA
- 5 2 NELLY FEAT. TIM MCGRAW OVER AND OVER 6 A CABIN CREW STAR TO FALL

Carty/Derrth/Stay

- 7 S JENNIFER LOPEZ GET RIGHT 8 NEW ORDER KRAFTY
- 9 OPHANTOM PLANET CALIFORNIA
- BRITNEY SPEARS DO SOMETHIN 8 AKON LOCKED UP
- 13 CO HOWARD BROWN YOU'RE THE FIRST THE LAST MY 9 LL COOL J FEAT. 7 AURELIUS HUS 14 10 GIRLS ALOUD WAKE ME UP
- IT 12 THE GAME FEAT. 50 CENT HOW WE DO 16 TYLER JAMES FOOLISH

15 , THE BRAVERY AN HONEST MISTAKE

19 C MY CHEMICAL ROMANCE I'M NOT OKAY (I PROMISE) BEAT 18 11 THE KAISER CHIEFS OH MY GOD 20 14 USHER CAUGHT UP All Aspend The World/Advector

21 13 VERBALICIOUS DON'T PLAY NICE

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17 4 THE CARPENTERS GOLD - GREATEST HITS 16 12 PATRIZIO BUANNE THE ITALIAN 18 11 JOSS STONE MIND BODY & SOUL 19 o MICHAEL BUBLE IT'S TIME MATT MONRO THE ULTIMATE 15 16 NELLY SUIT www.musicweek.com call 01858 438 816 or online at

14 8 JENNIFER LOPEZ REBIRTH

21 C RUFUS WAINWRIGHT WANT TWO

Releasibles / Wro

All Arquist The World Adventure 23 OCEAN COLOUR SCENE FREE MY NAME 21 13 VERBALICIOUS DON'T PLAY NICE 25 NINE BLACK ALPS SHOT DOWN 24 17 EMINEM LIKE TOY SOLDIERS 20 14 USHER CAUGHT UP 22 CUSTK HYPE! HYPE!

BRIAN MCFADDEN & DELTA GOODREM ALMOST HERE Say Mass 29 (C) TWEET FEAT. MISSY ELLIOTT TURN DA LIGHTS OFF MINNE 31 20 SNOOP DOGG FEAT. PHARRELL LET'S GET BLOWN 30 | 25 JAY-Z/LINKIN PARK NUMB/ENCORE ELVIS PRESLEY ROCK-A-HULA BABY 32 C TOWERS OF LONDON ON A NOOSE 28 18 MOBY LIFT ME UP

36 21 REFLEKT FEAT. DELLINE BASS NEED TO FEEL LOVED Positive DESTINY'S CHILD FEAT. TI & LIL' WAYNE SOLDIER COUNTS UZ SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN 1500 33 24 UNITING NATIONS OUT OF TOUCH

38 CILNM PROJEKT FEAT. BONNIE BAILEY EVERYWHERE BAILEY 37 16 STYLES & BREEZE/KAREN DANZIG HEARTBEATZ ALMORATIE WARM 39 22 KANO TYPICAL ME

40 139 THE FUTUREHEADS HOUNDS OF LOVE

68



ACFLY: NUMBER ONE HIT FOR COMIC RELIEF

3 NEW WOMAN - SPRING COLLECTION 2005 EM Wager Story BAIG TV ESSENTIAL R&B --

Universal TV

LIONEL RICHIE/COMMODORES DEFINITIVE COLLECTION UZ HOW TO DISMANTLE AN ATOMIC BOMB

KASABIAN KASABIAN

22 OTTHE POGUES THE ULTIMATE COLLECTION FRANZ FERDINAND FRANZ FERDINAND

24 14 DOVES SOME CITTES

ATHLETE TOURIST

21 CRUEUS WAINWRIGHT WANT TWO

20 7 MATT MONRO THE ULTIMATE

Week.com

Ministry Of Some Family Recording 9 THE VERY BEST OF EUPHORIC FUNKY HOUSE THE MASH UP MIX - CUT UP BOYS MHARDCORE NATION @ 12 INCH 80'S

32 MADELINE PEYROUX CARELESS LOVE

LUCIE SILVAS BREATHE IN

MAROON 5 SONGS ABOUT JANE

HIL COLLINS LOVE SONGS

10 | 6 | BRIDGET JONES - THE EDGE OF REASON (OST) 9 S THE MELODY LINGERS ON

VI SWE TV © BEYOND EUPHORIA - MIXED BY DT8 PROJECT 12 4 THE WAY WE WERE 13 I LOVE MUM

Som BMG TV BMC/EMI VirginUMIV 14 2 WORLD'S BEST MUM 15 118 POP PARTY 2

Sony TWBMG TI MEMORIES ARE MADE OF THIS - PT 2 MOVIE'S GREATEST LOVE SONGS 19 THE NO 1 HARD HOUSE ALBUM 17 34 R&B ANTHEMS 2005 18 n

20 @ BEST BANDS 2005

SATTHLESS FOREVER FAUTHLESS CHEEKY MAY 2 ARIAH CAREY THE EMANCIPATION OF MIMI UDIO BULLYS YOU JUST CANT CONTROL IT (EY ALBUMS RELEASES ASIS DON'T BELIEVE THE TRUTH OLDPLAY X&Y PARLOPHONE ALDPLAY SPEED OF SOUND PARLOPHONE MAY 23 PANTER LIDEZ HOLD YOU DOWN EPIC. MAY 16 EY SINGLES RELEASES LVIS PRESUEY A LITTLE LESS., RCA LVIS PRESLEY THE WONDER_RCA VIS PRESLEY WAY DOWN RCA ESTINY'S CHILD GIRL SONY

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LVIS PRESLEY CRYING IN THE. RCA. UCIE SILVAS BREATHE IN MERCURY

THE CHEMICAL BROTHERS PUSH THE BUTTON Freestate Date 40 36 KT TUNSTALL EYE TO THE TELESCOPE 39 32 T

M PEOPLE/HEATHER SMALL ULTIMATE COLLECTION Soy Box

38 17

27 BLOC PARTY SILENT ALARM

36 | 43 USHER CONFESSIONS

19 ELVIS PRESLEY LOVE ELVIS

34 61 LEMAR TIME TO GROW

33 30 AKON TROUBLE



50 CENT: KNOCKS G4 OFF THE CHART'S SUMMIT

8 MELANTE CHEXT BEST SUPERSTAR 6 AALTYM ARE YOU FEELDY MEAD DON'T WHANAAMORE THAN A WOMAN TO CONTROL BLACK ROCK FEAT, DEBRA ANDREW BLUEWNIEF GWEN STEFANI FEAT. EVE RICH GIRI

PRE-RELEASE AIRPLAY TOP 20

BLACK ROCK BLUEVATER CHARLESTERN CO KYLIE MINOGUE GIVING YOU UP BEVERLEY KNIGHT KEEP THIS FIRE BURNING BASEMENT JAXOX OH MY GOSH MARIOLEI MELOVE YOU STEREO STAR UTOPLA (WHERE I WANT TO BE) ESTELLE CO CON BODY ROCKERS I LIKE THE WAY CIARA 1, 2 STE SHAPESHIFTERS BACK TO BASICS MARIAH CAREY IT'S LIKE THAT BECK E-PRO ROOTS MANUVA 100 COLD FREEMASONS LOVE ON MY MIND RACHEL STEVENS MEGOTIATE WITH LOVE DAFT PUNK ROBOT ROCK TERRI WALKER WHOOPSIE DAISY

These charts are also available So LITAIRE YOU GOT THE LOVE See September apply of date records to Capid INL the Colony Revent, Kits TM, Rode On and The Woo





COOL CUTS CHART

1 @ BODYROCKERS I LIKE THE WAY ROMAN FLUGEL GEHT'S MOCH DAFT PUNK ROBOT ROCK

SKRW AWAR OTAM O NYNEX & TRENT RUNAWAY BLACK BOCK FEAT DEBRA ANDREW BLUE WATER SYDENHAM & FERRER SANDCASTLES

DIFFIE TONG & CHRIS COX MORE INTENSITY RITMO DYNAMIC CALINDA 2005 KYLIE MUNOGUE GIVING YOU UP CHAIR FEAT, JD DAVIS CLOSER TO ME

O MLIA BUCKY DONE GLIN THE FUNKY LOWILIVES SAIL INTO THE SUN Q CABRIEL & DRESDEN ARCADIA ULTRABEAT HELL WITH SOULSHAKER FEAT LORBAINE BROWN HYPNOTIC EROTIC CAMES

19 MARK MOORE & EON BAVAS BAVAS 18 O ASHTRAX BAD RED EF D O SLAM BRIGHT LIGHTS FADING THE BOTTOM THE STATE STA

20 PRESSLAB BOYS FUNKASH a Radio

4 12 3 JONBLATEU 10 MARIO LET ME LOVE YOU 5 CENT FEAT. OLIVIA CANDY SHOP MARIAH CAREY IT'S LIKE THAT

5 CWEN STEFANI FEAT EVERICH GIRI

BEVERLEY KNIGHT KEEP THIS FIRE BURNING TERRI WALKER WHOOPSIE DAUSY JILL SCOTT WHATEVER

D BADTOL GENERAL BROKEN LEMAR TIME TO GROW USHER CAUGHT UP

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This just wouldn't have happened in Fluff Freeman's day... Talking of which.

as possessor himself of one of radios greatest unices. Fluff Freeman last week paid possibly the ultimate tribute to his former colleague Tommy Vance. "I wish I had his wice." I

Radio legend Tommy Vance - the man with the rock'n'roll voice - died on March 6. His long-time nroducer Tony Wilson pays a deeply personal tribute

Obituary

I had been producing a show called the Saturday Rock Show with Alan Freeman from 1973 to 1978 when Fluff deciried to leave Radio One and I persuaded the then controller that we needed to continue the rock show I had a look round at the available

presenters and Tommy was my obvious choice. He had been presenting a Saturday evening rock now on Capital Radio at that time. o I contacted him and we out tonether a pilot and started a show called the Friday Rock Show.

Radio One management then were by and large interested in Simon Bates and Steve Wright and that kind of mainstream pop and, as far as rock and heavy metal were concerned, they knew they ought to be doing something but had no idea so they were pleased to have someone like me willing to do it The show had this really charmed life where we could plough our own furrow.

For Tommy, music was everything. He loved music. When he was at a gig he wouldn't hang aro back bar with the rest of the press contingent, he would dive down and stand on his own at the front mesmerised. He loved talking about music. He loved people coming up to him and start chatting; he would talk to anybody about music. His natural enthusiasm was what made the Friday Rock Show - which he presented for more than 14 years -

The thing about Tony was he had this mellifluous voice. He had fantastic chest tones and resonant in his voice which gave it a great power and strength. His voice was a natural voice for radio; it had huge th and quite a musical quality

Tommy's voice had a huge warmth and a musical quality. It was one in a million'

It was one in a million really. Towards the start of the programme it was around the time of the dawning of the new wave of British heavy metal. There were so many fantastic bands coming rough then - obviously with you Maidens and Def Leppards and others trying to build up their thing.

The weight of responsibility on the show was enormous. There was this constant regret at not having enough time to play all the fantastic music we would have liked to have played. There was no rock music on the radio then except a couple of hours a week. It was Tommy and my dream to have a radio station dedicated to rock and metal, which of course we eventually achieved with Total Rock, where



Tribute to Tommy from Bruce Dickinson

"Tommy was one of the radio greats - he was one of the most of the most sincere quys I've ever met in

When you were a young band, he was completely encouraging and when you'd got a few gigs and few albums inder your belt and you'd been around the media mill a few times you did an interview with h and he kind of looked

at you in a funny way.

Like he could see right through you and he'd seen it all before. It was almost like he was looking at you and sizing you up and seeing if you were still the same kind of guy you were when he first met you all those years ago. He was an amazing bloke and he really did live for the music.

gone.

I remember I was at his birthday party once and we ended up drinking and drinking and drinking as he smoked his big cigars in his flat. We chatted until dawn and everything else and I was so gobsmacked to be with Tommy Vance, who was this great radio god and I was just this little kid for the music.

He supported so
many great bands at
a time when it was
deeply, deeply
unfashionable - I was just this little Rid from a band called Samson. He was just amazing." Bruce Dickinson is lead singer of Iron Maiden

Tommy was one of the co-founders. We used to get mail sacks of demo tapes and people wanted to do sessions and interviews. Tommy was a very modest man. He was always taken aback by people's tributes and thanks when they became successful As far as he was concerned, we were playing a lot of good music and having fun and doing what we could try to do to help bands and bring w music to the audience

The show became an institution for rock fans. We had so many people saying they used to listen under the sheets and "I got turned onto this and turned onto that" and we knew at that time an awful lot of people used to set recorders and tape it and listen to it later. We felt as though it was a community and that was one

of the fantastic things about it Tonimy was a rocker. In the early days after the show we used to either go back to his flat or to a bar and get wasted and I'd find myself vaking up or going home in the daylight. He was a rock'n'roll animal and we had a lot of good times and good hangovers but, on the other side of it, Tommy was a pure gentleman. He was never rude to anybody. He was politeness itself particularly with artists. He would always find a positive, even if he didn't like what they were doing. He was a friend of mine since 1978 and he was always completely loyal. Tony Wilson was Tomnny Vance's producer on the Friday Rock Show from

1978 until 1993. He is now Total Rock

DOOLEY'S DIARY

Hitching a leg-up the career ladder

Remember where you heard it: Following the launch of Chrysalis Music's new strategy offering development acts a career leg-up, expect news of a further addit the company's business interests shortly... According to reports, Express Newspapers and Daily Star owner Richard Desmond for one must be particularly concerned about the major labels' planned exit from the CD newspaper giveaway market. He is alleged to have told a recent board meeting that the Express could be filled with 20 blank pages, but provided there is a free CD on the cover, sales would be OK... Universal's decision to join other majors in exiting the market may not automatically mean the death of newspaper covermounts. A double oldies CD being given away with the Doily Mirror and Sunday Mirror last end could point the way ahead as it was heavily culled from indie vaults... Radio One's new chart show hosts JK & Joel really have throw the programme's long tradition of impartiality out the window. Phil Collins' Love Songs album in the pair's first Top 40 show was dubbed the perfect Mother's Day present if you don't like your mother, Fatboy Slim's single was basically derided as

"rubbish" while Shania Twain was

Vance's long-time producer Tony Wilson as they reminisced about the great rock DJ. Vance's funeral takes place tomorrow (Tuesday) at Golders Green Crematorium in north London. It takes a lot to tear Gooner Alan Edwards away from Highbury, but he nissed out on Arsenal's Champ League clash with Bayern Munich last Wednesday to catch his co-managed turn Beverley Knight performing at a Labour Party gala dinner at the London Hilton, Judaina from the result at Highbury, probably just as well, really... Who says people don't want to pay for music? The recent rise of the legitimate bootleg market is feeding the alarming appetite for owning the authorised recording of the gig v deluxe box sets of the Pop Will Eat Itself tour priced at a whopping £125 flying out of venues at a rate of knots It's also a pretty speedy business by all accounts - Clear Chancel operation Instant Live cleared 600 discs to punters in just 18 minutes after Wet Wet Wet's MEN arena date. . There is still just about time to get your entry in for the MMF golf day which is being held in association with Action Medical Research at The Belfry on July 28. You can register either individually or as a four-ball team. For more information email James Sellar at iames@ukmmf.net Finally it is

apology time to Mike Batt, his wife Julianne and Republic Media's Susie Tomkins - last week's Dogley included a pic of Mike and Susie, who erroneously identified as Mike's wife. So, applicates to all concerned, Mike, to his credit, is taking it all in good heart. Only four more wives to go and I'll have Rick Wakeman writing pieces of music about me," he quips.



Never mind policemen - it is record commany bosses who are netting younger. The two chaps on t right are (I-r) 20-year-olds Toby L and Tim Dellow, who run upcoming indle label Transgressive Records And if that's making you feel old, then bear in mind that they aren't exactly newcomers, as Dellow was behind Trash Aesthetics, the launch pad label for current media darlines Bloc Party and The Rakes.

The two have now signed botlytipped three-piece The Young ves, whose new EP - produced by Gang Of Four's Andy Gill - will be the first Transgressive release. Pictured, standing left to right. are the band's basslet Thomas The House Of Lords" Dartnell drummer Oliver Askew and guitarist Henry Dartnell, while neurager Duncan Ellis (crouching)

counts the money.

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Talent editor

In January 2004, Music Week predicted that Keane, Natasha Bedingfield and McFly would be among the biogest new acts of the year. If you think you can do as well - or better- this minht be the job for you. Talent editor is a key role within Music Week, which involves

overseeing all of the music content of the magazine and website, including news, features and reviews

The role demands an intimate knowledge of current music trends - across the widest possible range of genres - an understanding of the music business and its various demands and the ability to engage with everyone from the greenest A&R scout to captains of the industry.

The successful candidate will be an energetic, self-motivated music fan, with experience in icumalism, who can both deliver news to deadline and turn out well argued features which touch all the important bases.

Maternity cover

Music Week is looking for an experienced journalist with in-depth knowledge of the music business and of the commissioning process as maternity cover for six months. This part-time role, which will begin towards the end of April, will involve liaising closely with our sales team on developing ideas for supplement features and advertorials, and then working with our established team of freelance writers to commission and edit compelling copy for this weekly title. The successful candidate will be an organised, self-motivated individual overflowing with fresh ideas for features covering a range of areas, from manufacturing and packaging, to dance music, the live sector and PR & plugging.

Please send a CV and covering letter explaining why you should be considered for either these roles to: Martin Talbot at Martin@musicweek.com



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

KEY RELEASES

AI RUMS

Cherryfalls Winter/Winter (Island): OOTSA Inthines To Paralyse (Polydor); Daft Punk

Himan After All (Virgin) The Benarture (bc (Parlophone): New Order Waiting For., (London): 112 Pleasure

And Pain (Mercury); Jimmy Eat World Futures (Polydor); Brandy Best Of (Atlantic); Will Smith Lost And Found (Universal) Mariah Carey The Emancipation Of Mimi

(Mercury); Natalie Imbruglia Counting Down The Days (RCA); I Am Kloot Gods And Monsters (Echo); Tom Vek We Have Sound (Tummy Touch/Go Beat)

ADDII 11 Garbage Bleed Like Me (Warner Brothers): Do Me Bad Things Yes! (Must Destroy)

SINGLES

Elvis Presley Return., (RCA): Jimmy Eat. World Work (Polydor): Nas Just A., (Sony): Natalie Imbruglia Shiver (Bnghtside)

MARCH 28 Garbage Why Do You Love Me? (Warner Brothers); Elvis Presley (You're The) Devil In Discuise (RCA): Mariah Carey Its Like That (Mercury): Do Me Bad Things Whats Hideous (Atlantic): Awill Lavierne He Wasnt (Sony BMG): Lemar Time To Grow (Sony BMG); Estelle Go Gone (V2); Kylie Giving You Up (Parlophone); Rachel Stevens Negociate With Love (19/Polydor)

APRII 4

Kelis In Public (Virgin); Elvis Presley Orying... (RCA); The Bees Chicken Payback (Virgin); Feeder Feeling A Moment (Echo); Eliton John Turn The Lights Out When You Leave (Rocket)

APRIL 11

Anastacia Heavy On My Heart (Epic); Lucie Silvas Breathe In (Mercury): Elvis Presley The Wonder Of You (RCA): Daft Punk Robot Rock (Virgin): Marcon 5 Must Get Out (BMG); Ciara 1, 2 Step (BMG); Interpol C'Mere (Malador): Kaiser Chiefs On My God (Polydor): Kings Of Leon King Of The Rodea (Virgin): Razorlight Somewhere Else (Mercury); A Rush Hour (Warner Bros)

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singles sector to its highest weekly tally of the year and tops the year-to-date chart

The Market

Singles Mcfly off the racks

After reaching their highest levels f the year to date, albums sales fell back 28.5% compared to last week. However, the singles market's weekly tally breached the 500,000 mark for the first tim this year with 523,333 - that is up 11.5% compared to last week.

The singles market's increase was boosted by sales of nearly 158,000 for McFly's Comic Relief single All About You/You've Got A Friend. That is by far the highest sale for any single in any week thus far in 2005, easily beating the previous high of 49,928 set by Jennifer Lopez's Get Right three weeks earlier. It also marks the

highest first-week sale vet for a

McFly single First single Five Colours In Her Hair debuted at number one last April with sales of 49,511, Followup Obviously also topped the chart in July with a 42,194 start, while That Girl got to number three in September on 30,944 sales and Room On The 3rd Floor attracted 23 773 cales when opening at number five in November.

Nevertheless, McFly's firstweek sales were relatively modest compared with previous Comic Relief singles. Two years ago, when Comic Relief was last held, Gareth Gates & The Kumars Spirit In The Sky rocketed to number one with sales of 273,508 and in 2001 Westlife's Uptown Girl did likewise while finding 292,319 buyers. In total, eight

Comic Relief singles have now reached number one. The Scissor Sisters self-titled debut album topped the 2m sales mark in the UK last week - a tally which makes its US sales of

FAST CHART

STNGLES

NUMBER ONE MCFLY ALL ABOUT YOU'YOU'VE GOT A

FRIEND Island

The 12th number one in as many weeks the longest sequence since 2001 - and every week so far in 2005 has seen a new chart champ. It is the longest run of one-week number ones yet at the start of

ARTIST ALBUMS

50 CENT THE MASSACRE Interscope Rap is a predominantly black art form but 50 Cent is the first black rap act to top the chart since the Wu-Tang Clan in 1997, although white boys Eminem, The Streets and The Beastie Boys have all topped the chart in the interim

COMPILATIONS

VARIOUS ESSENTIAL R&B - SPRING 2005 Sony/BMG/UMTV Spring has not sprung yet, but record companies are, as usual, ahead of the game and, with Mother's Day out of the way, I Love Mum dips 1-13 leaving two spring-themed albums to fight it out for top honours. The winner is Essential R&B - Spring 2005, hotly pursued by New Woman - Spring Collection 2005.

RADIO ATRPLAY

SUNSET STRIPPERS FALLING STARS Sunset Strippers' Falling Stars wins a closely fought battle, rising one place to the airplay peak this week and narrowly sales/airplay number one doubte.

SCOTTISH SINGLES

MCFLY ALL ABOUT YOU/YOU'VE GOT A

FRIEND Island Apparently taking no offence at all that

the perky English boys have a mock Scots name, record buyers north of the border concur with the rest of the UK for the fifth week in a row and make McFly's fifth single their number one.

MARKET IND	CATORS
SINGLES	ALBUMS
Sales versus last week: +11.5% Year to date versus last year: -30.8%	Sales versus la: week: -28.5% Year to date ve last year: +4.8
Market shares Universal 51.4%	Market shares Universal Sony BMG

COMPILATIONS Year to date versus last year: -8.3% Market shares EMI

THE BIG NUMBER: 83 ADIO AIRPLAY UK SHARE

Origin of singles sales (Top 75): UK: 653% US: 29.3% Other: 54% Origin of albums sales (Top 75): UK: 58.7% US: 32.0% Other: 93% Market shares

165,000 look rather paltry.

Filthy/Gorgeous still attracting plenty of attention, the album

does not look like it is going to

run out of steam any time soon

and may be in with a shot of

becoming the biggest-selling

with the following albums

album of the 21st century. It is

already in 11th place in that list,

posting superior sales tallies: No

Life For Rent - Dido (2.70m), 1 -

The Beatles (2.57m), A Rush Of

Blood To The Head - Coldplay

(2.34m), Come Away With Me -

Marshall Mathers LP - Eminem

Marshall Mathers LF - Emmen (2.18m), Sing When You're Winning - Robbie Williams (2.16m), Swing When You're Winning - Robbie Williams (2.14m), Parachutes - Coldplay

(2.11m). A 12th album also over

Robbie Williams title, 12×2

2m but already overtaken by the Scissor Sisters is another

Escapology on 2.01m.

Norah Jones (2.25m), The

Angel - Dido (2.94m), White Ladder - David Gray (2.73m),

With fifth single

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Upfront



Centric label bounces back

The Plot

Ex-Artful Dodger man Mark Hill resurrects his indie label with first project The stiX now making friends at radio.

THE STIX YOURS AND FOOLISH ICENTRICS It's a long way from underground garage to R4's Ned Sherrin, but it's a transition ex-Artful Dodger man Mark Hill has made with east

Hill's new band, The stiX, this reek appeared on Sherrin's Loose Ends show on Radio Four, alongside such characters as Ruby Wax and actor Richard Coyle, to promote new single Young & Foolish, which released on April 4 on Centric Records.

on Centric Records.

"It was a really refreshing show," Hill says. "There's no preconceived ideas. And we've already been invited back."

The genesis of the band dates back to January 2004, when Hill was released from his contract with WEA London. After years of *DJ stuff", Hill was keen to get back to live music. He also had a lot of tracks that had not been picked up - hence the rather onic title of first single.

Gathering Dust. Hill put together an 11-piece band of friends and associates, as well as vocalists including

HARD-FI

SNAP

SHOT



Michelle Escoffery and Lifford. With the album recorded, he resurrected his label Centric, home to the earliest releases from the Artful Dodger and Craig David, rather than sign to a major.

*Having seen how money was wasted on majors, I just thought I was able to put out what I wanted to put out," Hill says. "Lots of majors said it was a ma investment. I knew I could do it pretty cost-effectively.

As well as the Loose Ends show, the single has also been picking up plays on MTV Base and Radio Two and the group will be performing live on Base ounge on March 24. The album, Better Luck Next Time, is released on March 18

MANAGER: Howard Lucas, Centric Records PRESS: Tanya Dominey, Centric Records NATIONAL RADIO: Phil Christie, Lucid PR REGIONAL RADIO: Susie Tomkins, Tomkins PR TV: Helen Jones, Chilli PR Agent: Gary Howard Missing Control Artists Δουσον

Tipsters

A selection of UK tastemakers select. their favourite upcoming releases

Tim Noakes, Dazed & Confused magazine



DONCEN TO DET (SURLIMINAL SOUNDS "Over the past five

years, Sweden has become one of the world's most innovative musical exporters, with the likes of Plei, Jose Gonzalez and Raw Fusion leading the way. While these songwriters have focused on their respective disciplines of dance, folk and hip hop, 25-yearold Gustav Eistes has turned his band Dungen into a psyche rock powerhouse. As unashamedly epic as Can, Mayblitz or Zappa, yet original enough to avoid the novelty tag, Dungen's third album Ta Det Lugnt has made ripples in the US and promises to do the me here. Released on Swedish indie Subliminal Sounds, its blend of rock and fuzzy folk will win over

Ben Osborne, DJ magazine OPTIMO PSYCHE OUT (ESKIMO)

"Belgium's Eskimo label has released some gems over the past couple of years - not least the Glimmer Twins' irreverent twisted disco re-workings of anything they can get their hands on. Now Keith McIvor (Twitch) and Johnny

Wilkes the duo behind Glaszow's long-serving genre-bending nightclub Optimo, have been expertly chosen to give our musical pre-conceptions a good whacking - mixing in excerpts from The Stranglers' Bear Cage, Hawkwind's Hash Cake and Dinosaurs' excellent Kiss Me Again, next to iouse classics such as Mr Fingers Washing Machine. It is worth keeping an eye on Eskimo and Optimo this year.

Lynsey Horn, Galaxy 102

EMINEM MOCKING BIRD (INTERSCOPE) "This is the best track on the album. I first heard this song in America a few months ago and loved it. It's really personal and shows a softer side to Eminem as he rans to his daughter explaining her relationship with her mum Then, in typical Marshall style, he ends the song with the killer line, 'And if that Mocking Bird don't sing, I'm gonna break that Birdy's neck.' Charming."

Peter Hart, Top Of The Pons magazine

REN ADAMS SCIRRY (PHONOGENIC) *Former boy band babe Ben is

back with a new look and a new sound for his debut solo single. Sorry is an irresistible piece of quality pop, with an undeniable whiff of Justin Timberlake about it. The second signing to the label that's also home to Natasha Bedingfield, Ben's singing and writing skills are shown off admirably on his CD sampler. Other corkers to listen out for include Get Off My Girl (feat. Har Mar Superstar) and the ballad I Don't Want To Stay. With material like this, he should he no problems shaking off the charles of his Al days

Joanna Massive, Massive Records JULIET AWALON (VIRGIN)

"This is the first single from this songstress, whose celestial vocal melts through the cold winter air. This taster from her debut album Random Order, produced by Jacques Le Cont, is the perfect meeting of electronic house with a pop sensibility. It is hugely catchy with mass appeal. Additional mixes from David Guetta and The Low End Specialists should help fill dencefloors

hippies and tax collectors alike." RADIO PLAYLISTS

KADLU J

A LIST
50 Cent Carlo Special Methods Wires Basement
Lout On My Other Bewards Meight More This

Bottom Carlo Special Methods Medical Medical

Holding Downs Befand fruit. Ever Rich CH (1616-1616)

Holding Downs Befand fruit. Ever Rich CH (1616-1616)

Holding Downs Down Special Fruit Medical Med

RUST B LIST
Dumien Rice Volcare, Estable Co Gene, Feeder
Feeling A Mormost. Jaam They, Jose Stone
Spooled, Learne Time To Grove, Medity JA Al Acust
Yace, Moby LR, Mo Ly, Natalie Inshringlis, Shiney,
Vac, Moby LR, Mo Ly, Natalie Inshringlis, Shiney
Of The Stone Algo Little Stote: Razenfight
Somewhere Das Kauffe of I See Girls Casenfight
Somewhere Das Kauffe of I See Girls
Somewhere The Austria of I See Girls
Modale: The Rathers to Girls Principle
Mo

Easily, "Rachel Stevens Negotiale With Love, Roots Manava Too Cold, "Smoop Dogg feat. Justin Timberlake Sign;

RADIO 2

A LIST
Beverley Knight Keep This Fire Burning: "Elton
John Tom The Lights Out Ween You Leave: Jens
They, Michael Bubble Home: "Natalile Instrugila Shiver; Natasha Bedingfield | Bruse Essly; New Order Korfs; The Firm Brothers Edible Flowers; Tyler James Foolists

B LIST
Damies Rice Volcare, Ersaure Dorft Say You
Love Mie, Jose Store Spoiled, Madeleine
Peyroux Dorft Wall Too Long MeFly All About
You MeFly Volve Got A Franch Goesn Colour
Scene Free My Name; Plantam Planet
Galfornia, Streeghiffers Rick To Busics "The
Bees Children Raybook Thirteen Senses The Salt

CCLIST
Corrolyn Down Johnson Dires Reheinsel: Estelle
Go Conty "Fontando Ontega Droporfly," Hasson
Lost Wiltout Each Other, Hern Reviews: Jack
Johnson In Between Dreams (about), James
Blant Wesenar John Logend Refuge (Ween Its
Cold Outsido), (Raiser Chieffs You Can Have It Alt,
Iddin Minney, Gristophic Hern Terror).

Stereophonics Bakota: "The StXX feat, Corinne Bailey Rue Young & Foolish: Tony Christie (Is This The Way To) Amarika: Tori Amos Siceps With Butterflex

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ALIST
SO Creat Code Sport Anadasia News Ol M. A
Start Code Sport Code Sport Code Sport
Kong This Fire Blowing Code Creek Code Sport
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Kong This Fire Blowing Code Creek
Code Sport
Code "Snoop Dogg/Justin Timberlake Sign; Terri Walker Whoopse Dolog; UZ Sometimes You Ca Make 11 On Your Owing Usher Caught Up; Will Smith Switch:

West Londoners Hard-Fi are packing in a busy schedule in support of new single Tied Up Too Tigirt. As well as UK support shows with The Bravery and Kaiser Chiefs,

appearances at SXSW, playing the Levis/Foder magazine show-case alongside Ash and Graham Cozon, an MTV2 showcase with

lack Alps and a low at the Vice show at the Vice magazine barbecue. The single, to be released on April 11 through Necessary Records/Atlantic, is backed by Middle Eastern Holiday, from self-financed mini-album Stars Of CCTV, and their reggue tinged take on the White Stripes' Seven Nation Army.

CAST LIST: Label Necessary Records/Materia Records Analysement Warren Clarke, Necessary Records: ASR Nugo Bedford, Atlantic Publisher, Johney Davis, BMC, Marketing Manager, Lee Jenson, Affantic, Press, Son Walnisson, Press Courset Radio & TV, Kate Barnett, Papture: Reportal Robot Carrie Cartis, Atlantic.

TOP 10 RADIO GROWERS

u	TOT TO INIDIO ORIOTTATO					
k	hi ARTIST LITLE Hoy	LIST	- 1			
L	MARIO LET ME LOVE YOU	1451	34			
ij	2 NATALIE IMBRUCLIA SHIVER	1434	31			
G	JEM THEY	1078	30			
ï	4 MCFLY ALL ABOUT YOU	1418	29			
Š	SHAPESHIFTERS BACK TO BASICS	1198	27			
-	6 BEVERLEY KNIGHT KEEP THIS FIRE BURNING	915	26			
ì	7 STEREOPHONICS DAKUTA	1240	24			
1	B LEMAR TIME TO GROW	556	21			
ĺ	9 PHANTOM PLANET CALIFORNIA	767	21			
j	RACHEL STEVENS NEGOTIATE WITH LOVE	354	20			

BIG CITY Green Day Holiday; Kylie Minegue Giving You Up: Natasha Bedingfield I Broise Easily: Phantom

GALAXY Alson Lonely, Ja Role feat, Lloyd Caught Up; Nelly N Dry Sep; The Killers

Amerie | Thing: Twista feat, Faith

THE MIX **Beverley Knight** Burning: Mario Let Me Love You: Nelly & Tim McGraw Over &

VIRGIN

Arcade Fire Neighbourhood #2 (Laika) Caesars Jeri II Out: Dustie's Bar Mitzvah Lucy: Interpol Cinere: Pink Grease Peaches: The Boxer Rebellion All You Do Is Talk The Coves Polymorphic Light Eruption: The

Departure Limp Is My Throat: The



TV Airplay Chart

12		3	/ !	¥.	d.
1		1	GWEN STEFANI RICH GIRL	PATHSON	450
2	Ī	6	KYLIE MINOGUE GIVING YOU UP	INCOPACIE	442
3	T	3	WILL SMITH SWITCH	POLYDOR	403
4	T	2	GREEN DAY HOLIDAY	REPRESE	383
5	T	7	NATASHA BEDINGFIELD I BRUISE EASILY	PHONOGENE	382
6	T	5	MARIO LET ME LOVE YOU	J	376
7	1	3	USHER CAUGHT UP	WITE	349
8		16	RACHEL STEVENS NEGOTIATE WITH LOVE	PAPOLITOR	347
9		8	STEREOPHONICS DAKOTA	V2	324
10)	13	AVRIL LAVIGNE HE WASN'T	ARESTA	323
1		238	MARIAH CAREY IT'S LIKE THAT	DCF JAM	322
12	2	22	50 CENT CANDY SHOP	INTERSCOPE	307
13	3	18	NATALIE IMBRUGLIA SHIVER	RESOUTSIDE	306
10	1	9	NELLY FEAT. TIM MCGRAW OVER AND OVER	DEXECTIVOURS/ISLAND	304
1	5	11	THE KILLERS SOMEBODY TOLD ME	CALIN CONZITT	302
16	=	23	SCISSOR SISTERS FILTHY/GORGEOUS	POSTOR	283
16	=	12	JENNIFER LOPEZ GET RIGHT	EPIC	288
18	3	35	TWISTA FEAT. FAITH EVANS HOPE	EMI	284
1	9	20	JOSS STONE SPOILED	RELENTLESS	265
2	0	27	BASEMENT JAXX OH MY GOSH	N1	260
2	1	24	MELANIE C NEXT BEST SUPERSTAR	REDCERL	256
2	2	17	U2 SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	CVA321	255
2	3	27	QUEENS OF THE STONE AGE LITTLE SISTER	WIERSCOPE	253
2	4	15	BRITNEY SPEARS DO SOMETHIN'	JAE.	250
2	5	15	EMINEM LIKE TOY SOLDIERS	AFTERNATE	248
2	6	19	GIRLS ALOUD WAKE ME UP	POLYECE	246
2	7	45	JEM THEY	806	242
2	8	24	BEVERLEY KNIGHT KEEP THIS FIRE BURNING	JACHOSKI	237
2	9	14	ANASTACIA HEAVY ON MY HEART	EPICONNIBHT	226
3	0	180	DIZZEE RASCAL OFF TO WORK	M	219
3		55	SUNSET STRIPPERS FALLING STARS	CARECTION	211
3	2	34	AKON LOCKED UP	ISLAND	204
3	3	(3	MY CHEMICAL ROMANCE I'M NOT OK (I PROMISE)	320198	198
3	4	38	SNOOP DOGG LET'S GET BLOWN	GETTEN	193
3	4	30	THE BRAVERY AN HONEST MISTAKE	1000	193
3	6	4	KASABIAN CLUB FOOT	EME	192
3	7	29	ESTELLE GO GONE	100	186
3	8	24	THE FUTUREHEADS HOUNDS OF LOVE	679	184
3	9	59	THE FADERS NO SLEEP TONIGHT	FOOLDOS FOOLDOS	163
4	0	n	II COOL LUICH	ggr 1301 gled from data gathered for	

П	San Didel
3	10 -
	500 700
1	3.00
4	382
п	Co distribu
1	1. Gwen Stefani
	Safety nestled in
8	the Top 10 of both
3	the radio and TV
	airplay charts,
1	Gwen Stefani's
4	Rich Girl
	(featuring Eve)
-1	may be a bit of a
	novelty - it is based on If I
	Were A Rich Man
	from the Fiddler
	On The Roof
=	musical - but it is
	helping her debut
	solo album to
	build sales moely.
	Introductory
	single What You
	Waiting For
=	reached three on
	both TV and radio
	airplay, having got
	to number four on
	sales. Rich Girl
1	moves 6-8 on
	radio and remains
	at number one on
-	TV this week,
	while Stelani's
7	Love, Angel
	Music, Baby
	album, home to
7	both tracks, heads
	rapidly towards



Merail Carey's
comeback single
IT's Like That
zooms up the TV
airplay chart this
week, Gimbing
207 phoso to land
just outside the
Top 10 at mamber
11. Meanwhile,
ther propress at
radio bits not
boers so swift,
with the track
stalling at number
46 on the UK
radio chart.

The TV airplay chart is curriedly based on plays on the following stations: MTV, MTV2.

In TV His, MTV Base, York, The Box, Smaah Wey, Kris, May.c. Q and Kerrang,

In MTV His, MTV Base, York, The Box, Smaah Wey, Kris, May.c. Q and Kerrang.

STEREOPHONICS: LIVE vh2
IN YOUR LIVING ROOM SEEL NUSTO

PLUS HIM AN COMPANY LES PAUL CULTAR SIGNED AN STREED-HONDS OF THE PAUL CULTAR SIGNED AN STREED

Gwen Stefani rules TV territory for a second week, while potential number one contender Mariah Carey makes her mark

Tes:	Lex	ARTIST TITLE	Libe
1	2	CWEN STEFANE RICH GIRL	PATERSCOPE
	4	EMINEM LIKE TOY SOLDIERS	ATTEMAN
3	9	GREEN DAY HOLIEAY	REPRISE
4	1	BASEMENT JAXOX OH MY GOSH	X
5	7	SCISSOR SISTERS FILTHY/GORGEOUS	POLITOR
5	2	STEREOPHONICS DAKOTA	V.
5	4	THE KILLERS SOMEBODY TOLD ME	LIZARDAIM
8	8	THE FUTUREHEADS HOUNDS OF LOVE	67
9	4	U2 SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	ISLAN
10	12	JEM THEY	80

03	List	ARTIST TITLE	Libe
	и	SUNSET STRIPPERS FALLING STARS	DESCRIPTION
2	7	AKON LOCKED UP	BLASE
2	64	MARIAH CAREY IT'S LIKE THAT	DET JAA
4	6	CWEN STEFANI RICH GIRL	MATESOON
5	3	SARA JORGE SHOCK TO THE SYSTEM	PURPLE CITY
6	2	NELLY FEAT. TIM MCGRAW OVER AND OVER to	ERSTYLDURENSEAN
6	21	STEREOPHONICS DAROTA	K
6	n	50 CENT CANDY SHOP	ENTERSCOR
9	34	WILL SMITH SWITCH	P00/00
Q	17	RACHEL STEVENS NEGOTTATE WITH LOVE	19700700

	Litt	ARRISTRINE	Late
	2	MY CHEMICAL ROMANCE I'M NOT OK (I PROMISE	80/933
2	4	QUEENS OF THE STONE AGE LITTLE SISTER	INTERSCORE
3	6	KINGS OF LEON FOUR KICKS	MAND ME BOWN
3	3	STEREOPHONICS DAKOTA	V.
3	ō	SIMPLE PLAN SHUT UP!	LAVAGATLASTS
3	1	FIGHTSTAR PALAHNIUK'S LAUGHTER	ISJAN
7	ы	GREEN DAY BOULEWARD OF BROKEN DREAMS	REPRES
8	5	AVRIL LAVIGNE HE WASN'T	ARISTA
8	6	GOOD CHARLOTTE I JUST WANNA LEVE	EFF
10	10	THE KILLERS SOMEBODY TOLD ME	LEZASDKIN

WEDDANIOUS MOCT DI AVED

N	IT	V2 MOST PLAYED	
Ra	Laz	ARTISTITUE	Lader
1	6	QUEENS OF THE STONE AGE LITTLE SISTER	BATERSCOPE.
1	3	THE KOLLERS SOMEBODY TOLD ME	LIZARDATAG
3	8	KINGS OF LEON FOUR KICKS	HAVED ME DOWN
4	10	GREEN DAY HOLIDAY	REFERENCE
5	7	KASABIAN CLUB FOOT	SNG
6	14	MY CHEMICAL ROMANCE I'M NOT OK (I PROM	ISE) REPRESE
6	4	THE FUTUREHEADS HOUNDS OF LOVE	679
6	5	THE BRAVERY AN HONEST MISTAKE	F038
9	2	KAISER CHIEFS OH MY GOD	BURNOUE/PONGOR
10	11	BECK E-PRO	CEFFEN
	osc O	zará IK	
=	-	ALDREE MOCT DI AVED	

Dist	[ed	ARTISTITUE	Label
1	2	MARIO LET ME LOVE YOU	-
2	1	SNOOP DOGG LET'S GET BLOWN	CEFFEN
3	5	50 CENT CANDY SHOP	14TEKSCOPE
4	5	AKON LOCKED UP	SLAND
5	10	TWISTA FEAT. FAITH EVANS HOPE	EVI
6	16	QUERILLA BLACK YOU'RE THE ONE	VERSIN
7	3	USHER CAUGHT UP	LATACE
8	48	MARIAH CAREY IT'S LIKE THAT	DEF JUN
9	7	THE GAME FEAT, 50 CENT HOW WE DO	AFTERMATI
10	4	JOHN LEGEND USED TO LOVE U	COLUNELA

THE AMP
NUMBER ONE
New Order Krafty
HIGHEST NEW
ENTRY
Feeder Feeling A
Mannent
HIGHEST
CLIMBER
British Sea Power

FLAUNT NUMBER ONE Kylle Minague Giving You Up HIGHEST NEW ENTRY The Raders No Sizep Tonight HIGHEST CLIMBER

It Ended On An Oily

THE HITS
NUMBER ONE
Twista feat. Patth
Evans Hope
HIGHEST NEW
ENTRY
Aerosmith
I Don't Wark To
Miss A Thing
HIGHEST
CLIMBER
Martin Garry

KISS TV NUMBER ONE 50 Cent Candy Shop HIGHEST NEW ENTRY Ja Role feat. Lloyd Caught Up HIGHEST CLIMBER Marlah Carey ITS Uke That

In Like There

SCUZZ NUMBER ONE Queens of The Steme Age Little Sister HIGHEST NEW ENTRY Eighteen Vision Lat Go HIGHEST CLIMBER

The Others

TMF
NUMBER ONE
Daniel Bedingfield
Wrap My Words
Around You

HIGHEST NEW ENTRY Mariah Carry It's Life That HIGHEST CLIMBER Ciris Aloud

> eighest climber and eighest new entry efer to the Top 50



In a closely fought battle, Sunset Strippers beat McFly to take the number one honours. Meanwhile, Beverley Knight, Mario and Jem makes strong gains into the Top 10

		AMISTATICON	bys Las	Atrix.	Arring
ĩ	2	STEREOPHONICS DAKOTA vz	78	30	2329
2	4	SUNSET STRIPPERS FALLING STARS OPERIOR	27	27	20056
3	2	GWEN STEFANI RICH GIRL INTERSORE	28	26	1835
4	10	BASEMENT JAXX OH MY GOSH III	12	25	1975
4	4	GREEN DAY HOLIDAY REPRISE	27	25	1706
6	18	MARIO LET ME LOVE YOU J	15	23	1758
7	1	KAISER CHIEFS OH MY GOD BUNGGEPOODOR	29	22	1335
	26	MCFLY ALL ABOUT YOU ISLAND	12	21	1826
8	8	THE CHEMICAL BROTHERS GALVANIZE FREESTYLE DUST	22	21	1417
8	6	USHER CAUCHT UP LARGE	25	21	3414
n	12	PHANTOM PLANET CALIFORNIA (19):	38	19	1506
n	7	IL COOL J HISHOFF AM	24	19	1280
n	O	SHAPESHIFTERS BACK TO BASICS POSITIVA	10	19	1052
u	26	STUDIO B 1 SEE GIRLS ROSSONIA	12	19	96
15	9	THE KILLERS SOMEBODY TOLD ME UZARD KING	21	18	1290
16	19	THE BRAVERY AN HONEST MISTAKE 1006	14	17	1354
17	26	50 CENT CANDY SHOP INTERSCOPE	12	16	1040
17	10	XZIBIT HEY NOW (MEAN MUGGIN) COUNTRIA	18	16	104
19	12	ATHLETE WIRES PARLOPHONE	18	15	557
19	0	KASABIAN CLUB FOOT ENG	9	15	69
21	30	U2 SOMETIMES YOU CAN'T MAKE IT ON YOUR DAWN ISLAND	13	13	94
21	26	JEM THEY BAG	12	13	79
23	19	ARON LOCKED UP ISLAND	н	12	15
23	16	GIRLS ALOUD WAKE ME UP FOOTOR	k		735
	16		×		67
26	0	RAZORLIGHT SOMEWHERE ELSE VERTICO	- 2	11	88
	19	NELLY FEAT. TIM MCCRAW OVER AND OVER DISKTYCHREITSLAND	14		670
	0	TERRI WALKER WHOOPSIE DAISY OF JAMUK	. 9		6,3
28	0	MOBY LIFT ME UP MITE	1	10	500
28	14	EMINEM LIKE TOY SOLDIERS AFTERNATH	13	10	56
2	0	BEVERLEY KNIGHT KEEP THIS FIRE BURNING PARLIPHONE		10	562

he sales and airplay charts published in Music Week are also lable online every Sunday evening at www.musicweek.com



The UK Radio Air

No.	3	A. C.	A. C.		Ť	3/8	45	1	12
	Ť		3	SUNSET STRIPPERS FALLING STARS	(Material)	1575	8	52.84	4
2	9	5	1	MCFLY ALL ABOUT YOU	190110	1418	26	51.67	40
3	3	3	0	NATALIE IMBRUGLIA SHIVER	BRIGHTSIDE	1434	28	50.78	6
4	1	7	5	NELLY FEAT. TIM MCGRAW OVER AND OVER	OERRETY/CUER/TSUANO	1949	5	49.60	-4
5	n	6	0	MARIO LET ME LOVE YOU	J	1451		48.89	42
6	В	3	0	BEVERLEY KNIGHT KEEP THIS FIRE BURNING	PARILOPHONE	915	-	46.89	47
7	30	7	4	STEREOPHONICS DAKOTA	15	1240		44.61	25
8	6	å	0	GWEN STEFANI RICH GIRL	INTERSCOPE	1535	-	40.93	4
9	17	4	0	JEM THEY	800	1078		40.47	42
10	5	7	50	USHER CAUGHT UP	DARKE	1347	-	40.18	4
11	20	3	0	SHAPESHIFTERS BACK TO BASICS	POSITIVA	1198		39.61	43
12	8	н	0	SCISSOR SISTERS FILTHY/GORGEOUS	POLICOR	1926	_	35.57	-5
13	4	30	35	U2 SOMETIMES YOU CAN'T MAKE IT ON YOUR O		1287		31.37	-41
14	27	4	9	PHANTOM PLANET CALIFORNIA	EMC	767	_	29.91	30
15	12	7	12	LL COOL J HUSH	DEF JAM	922	-	28.67	-18
16	16	20	0	KEANE THIS IS THE LAST TIME	ISLAID	1451		27.85	-5
17	34)	0	BASEMENT JAXX OH MY GOSH	n	477		27.84	40
18	14	14	0	THE KILLERS SOMEBODY TOLD ME	DIENGERZE	1103		27.32	-n
19	15	18	33	UNITING NATIONS OUT OF TOUCH	EUS10	1383	_	26.17	-12
20	LB	11	47	ATHLETE WIRES	FARIOTHORE	884	-	25.44	-11
21	34	4	8	NEW ORDER KRAFTY	10/90%	351	-	24.96	20
22	57	1	0	KYLIE MINOGUE GIVING YOU UP	PARLOHOUE	574	-	24.12	95
23	90	2	0	JOSS STONE SPOILED	BELEVITLESS	667	-	23.75	10
24	24	4	0	GREEN DAY HOLIDAY	REPRISE	583	-	23.60	-6
25	19	21	0	LEMAR IF THERE'S ANY JUSTICE	SOMY	1090	-19	22.10	-26

E	Α	ADIO TWO				PITA
De	Last	ARTIST TITLE	Label	lbs	List	ARTIST I
1	4	BEVERLEY KNIGHT KEEP THIS FIRE BURNING	FARLOPHONE	1	1	KEANE
2	3	NEW ORDER KRAFTY	LONDON	2	5	NELLY 8
2	5	JEM THEY	UNG	3	2	LEMAR
4	1	NATALIE IMBRUGLIA SHIVER	BR9CHTSLDE	4	6	MARO
5	7	THE FINN BROTHERS EDIBLE FLOWERS	PARLOPHONE	4	6	ATHLET
5	17	MICFLY ALL ABOUT YOU	ISLAVO	6	8	DANIE
5	В	TYLER JAMES FOOLISH	ISUANS	7	4	U2 S0W
8	9	MICHAEL BUBLE HOME	FEPRISE	8	14	USHER
9	7	R.E.M. ELECTRON BLUE	WARREN SEDS	9	3	SCISSO
10	13	JOSS STONE SPOILED	RELEVILESS	10	12	THEKI
OM	wie C	orbid UK		10 M	ekc	ontrol UK
K	16	SS		C	W	R G

9	7	R.E.M. ELECTRON BLUE VINANCE	88995
10	13	JOSS STONE SPOILED RELE	TLESS
Mo	zsie O	Separate Sep	
K	(E	SS	7
Mg	Lat	APTISTIFILE	Libri
1	2	USHER CAUGHT UP	HICE
2	1	MARIO LET ME LOVE YOU	3
2	2	LL COOL J HUSH to	NUL T
4	2	DESTINY'S CHILD FEAT. TI & LI WAYNE SOLDIER CO.	THE L
5	5	NELLY FEAT. TIM MCGRAW OVER AND OVER DIRRINGUISM	SLAND
6	8	AKON LOCKED UP	SLAND
7	9	SUNSET STRIPPERS FALLING STARS 009	CTION
7	7	EMINEM LIKE TOY SOLDIERS AFTE	eum
9	9	ASHANTI ONLY U	NE INC
10	6	THE LOVEFREEKZ SHINE PO	AV5112
014	uce C	Control UK	

Mario Let Me Love You KERRANG DIGITAL QOTSA Little Sister

FEAT. TIM MCCRAW OVER AND OVER LORI IF THERE'S ANY JUSTICE ON 5 SUNDAY MORNING BEDINGFIELD WRAP MY WORDS AROUND YOU PO RETIMES YOU CAN'T MAKE IT ON YOUR OWN OR SISTERS FILTHY/GORGEOUS LLERS SOMEBODY TOLD ME

ROUP

D	à tai		Lib
1	2	SUNSET STRIPPERS FALLING STARS	DERECTION.
2	3	UNITING NATIONS OUT OF TOUCH	0,6
3		KEANE THIS IS THE LAST TIME	ISLA
4		DANIEL BEDINGFIELD WRAP MY WORDS ARO	UND YOU POUND
5		SCISSOR SISTERS FILTHY/GORGEOUS .	POLYDO
6	7	LUCIE SILVAS BREATHE IN	MERCU
7	12	MCFLY ALL ABOUT YOU	SLA
8	8	GWEN STEFANI RICH GIRL	INTERSOR

10 16 BRIAN MCFADDEN/DELTA GOODREM ALA/OST HERE MINESTRUM HIGHEST NEW

B 14 JEM THEY

KERRANGE 18 Visions 1 Let Go CHOICE Mitchell Be Feat. K

rplay Chart

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100	3	To the second	28		¥	No.	age.	o de	30
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30	28	8	58	DANIEL BEDINGFIELD WRAP MY WORDS AROUND	YOU POLYDOR	1586	-5	19.60	-10
31	. 35	12	45	GREEN DAY BOULEVARD OF BROKEN DREAMS	REPRISE	1055	-15	19.53	-1
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35	1	6	56	KT TUNSTALL BLACK HORSE & THE CHERRY TREE	RELEVELESS	812	-8	18.94	-100
36	29	20	0	GWEN STEFANI WHAT YOU WAITING FOR	INTERSCOPE.	976	-25	18.78	-16
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45	33	12	0	LUCIE SILVAS BREATHE IN	WERCURY	1192	-17	16.12	-25
46	46	2	0	MARIAH CAREY IT'S LIKE THAT	DEF JAM	352	39	15.99	6
47	2	7	7	JENNIFER LOPEZ GET RIGHT	EFIC	1101		15.64	-11
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RAZORLIGHT SOMEWHERE ELSE R.E.M. ELECTRON BLUE Bogest increase in autience Autience increase

132 -8 14.53

Audience increase of 5

equally afficerative getting their sion of Waiting For A Star To Fall out first, radio stayed true to the Strippers and skouktered the latter single's

Sunset Strippers on the radio airplay chart with 1,454 plays while the Cabin Crew single improved 116-76

22. Kylie Minogue Plucked from her Ultimate Kylie album, which is row approaching 700,000 sales, single Giving You

picking up steam after taking two

33 Lemar weeks to read the radio Top 50. this week. Its TV progress lias both rapid. Debuting at fortnight ago, it is Kylic's last single.

Justice by Leman to Kylie Minorme's I Believe In You in terms of radio 2004, spending chart for two two and 15 weeks another one on Even though it is the radio airplay the only single so far from his

The title track will be the follow-up. make inroads last week, landing at

Uncharted, Elvis Prosley With 10 straight airplay too. He is Rock-A-Hula Bahy order of release.

8 KYLIE MINOGUE GIVING YOU UP PRALERY 10 GREEN DAY HOLIDAY REPRESE 11 MICHAEL BUBLE HOME REPRISE

13 THE FINN BROTHERS EDIBLE FLOWERS MOURHOUSE 14 50 CENT CANDY SHOP II 15 NATASHA BEDINGFIELD I BRUISE EASILY PROXOCENTO 64, One Night 16 MARIAH CAREY IT'S LIKE THAT BEF JAI 17 RAZORLIGHT SOMEWHERE ELSE VENTO I - 164, it's Now 18 RACHEL STEVENS NEGOTIATE WITH LOVE 1970-1908 Or Never - 117, Are You Loneson 19 DAMIEN RICE WILCAND HIS RICE 20 KASABIAN CLUB FOOT BY Wooden Heart -337 Mic Latest

12 LEMAR TIME TO GROW 50

10 16 MCFLY ALL ABOUT YOU ISLAND 11 6 U2 SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN ISLAND 12 14 USHER CAUGHT UP LAGACE 13 7 LUCIE SILVAS BREATHE IN MERCURN 14 24 SHAPESHIFTERS BACK TO BASICS POSITIVE 14 12 CIRLS ALOUD WAKE ME UP 9 1098 1023 16 9 LEMAR IF THERE'S ANY JUSTICE SOME 17 27 STEREOPHONICS DAKOTA VZ 18 18 JENNIFER LOPEZ GET RIGHT SH 19 30 JEM THEY IS 20 15 GREEN DAY BOULEVARD OF BROKEN DREAMS REPRISE 21 11 MAROON 5 SUNDAY MORWING J 22 13 GWEN STEFANE WHAT YOU WAITING FOR INTERSCOPE 23 20 THE KILLERS SOMEBODY TOLD ME LIZARD KIL 24 O BEVERLEY KNIGHT KEEP THIS FIRE BURNING HALDPHONE 25 28 LL COOL J HUSH DEF JAM 26 23 EMINEM LIKE TOY SOLDIERS ATTROUBE 27 26 KT TUNSTALL BLACK HORSE & THE CHERRY TREE ROLLWILLS 28 21 ATHLETE WIRES HALDPHONE 29 22 NATASHA BEDINGFIELD UNWRITTEN PROMOGRADI 29 BRIAN MCFADDEN & DELTA COODREM ALMOST HERE MODEST **TOP 20 PRE-RELEASE** NATALIE IMBRUGLIA SHIVER BRIGHTSE MARIO LET ME LOVE YOU J 3 BEVERLEY KNIGHT KEEP THIS FIRE BURNING PARLEPHONE 469 OWEN STEFANT RICH GIRL INTERSCOPE JEM TREY IN 6 SHAPESHIFTERS BACK TO BASICS POSITIVE 7 BASEMENT MAY CHIMY COSH VI

INDEPENDENT LOCAL RADIO 1 2 NELLY FEAT. TIM MCCRAW OVER AND OVER GERTYCLREITSLA 1 SCISSOR SISTERS FILTHY/CORGEOUS POIN SUNSET STRIPPERS FALLING STARS 4 3 DANIEL REDINCELELD WIRAS MY WORDS AROUND WILLIAMS 5 4 KEANE THIS IS THE LAST TIME ISLAN 6 10 GWEN STEFANT RICH GIRL INTERSCORE 7 16 NATALIE IMBRUGLIA SHIVER BYCKEST 8 19 MARIO LET ME LOVE YOU J

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Cued up



IN-STORE NEXT WEEK



Single - G4, Album - Stereophonics, Compilation of the week - 80s Soul Weekenders: In-store – The Bravery. Stereophonics, Moby, Daft Punk

In-store - Daft Punk, Bravery: Listening posts - Moby. Stereophonics



In-store - Aesop Rock, The Kills, Mogwai, M ward. The Flaming Lips. Theivery Corporation, Ambulance 1 td Soul Gospel



Windows - The Incredibles, Alison Hendren, Nintendo DS Console; In-store - Basement Jaxx, Ozzy Osbourne, Now! 60, John Taylor Tweet, Ocean Colour Scene, Beck Louie Vega, Prefuse 73, Marco Passarani, Stereo Sushi, Cormega, Dinosaur Jr



Album - Now! 60: In-store -Basement Jaxx, Queens Of The Stone Age, Now! 60, Red Hot Hits adbangers Bible, Floorfillers 3, Pop Princesses 2, Will Young, Cliff Richard Basement Jaxx



Albums - Now! 60, Cliff Richard, Queens Of The Stone Age, Beck, Basement Jaxx, Headbangers Bible Main promotion - Sale; MVC Recommends - Brendan Benson Magne F, Al Green, Strapping Young Lad Ozzy Oshourne John Dioweed



Selecta listening posts - Tara Angell, Benjamin Zephaniah Engineers, House Of Love, Brodsky Quartet; Mojo recommended retailers - Decoder Ring, Brodsky Quartet, Laura Veirs, Sam Prekop, Pit Er Pat, Brother JT

Safeway

Albums - Alison Moyet, Basement Jaxx. Now! 60, Headbanger's Bible

Sainsbury's

um - Basement Jaxx Compilation - Now! 60; In-store -Basement Jaxx, Ocean Colour Scene. Back Oueens Of The Stone Age. Peter Cincotti, Billy Idol, Hi-5, Now! 60. Red Hot Hits. Headbangers Bible. Floorfillers 3, Pop Princesses 2, Will Young, Cliff Richard, Basement Jaxx

TESCO

Singles - XTM & DJ Chucky, Natalie Imbruglia, Mario, Elvis Presley, Erasure, 50 Cent, Faders, Will Smith, Damien Rice: Albums - Red Hot Hits Nowl 60, Beck, Queens of the Stone Age, Billy Idol, Alison Moyet, Ocean Colour Scene, Floorfillers 3, Poo Princess 2 Rasement Jaxx Headbangers Bible, Elton John; Promotions - Budget boxed sets at £5.97, CD best-sellers at £9.77, Budget CDs at £4.97 or three for £12, Easter CD Sale from £3.97



Windows - New Music' Music Campaign, Mother's Day; In-store 'New Music', Music Campaign, Mother's Day, Doves, The Kills, M. People, The Mars Volta, Thievery

WHSmith

Deals of the week - Ocean Colour Scene, Alison Moyet: Recommends Recoment lavy Karl lenking Cliff Richard, New Woman/Spring Collection 2005

WOOLWORTHS

Single - Damien Rice; Album -Damien Rice; In-store - James Blunt, Prince, Jem, Natasha Bedingfield, Lemar, Mario, Athlete, Kylie Minogue, Tina Turner, Best Worship, The Album 05, Feeder

TV LISTINGS

CD:UK My Gosh, C4 or Kalse

Riot: Kyfle Minogus Giving You Up: Lens Tiese To Grown McFly You've Got A CMTV

Ja Role Caught Up: Studio B I See Girls: Tony Christie (Is The The Way To) Amarillo

TOP OF THE

TOP OF THE POPS FRIDAY 50 Cent Cardy Sho Clara 1.2 Stept McFly All About Yo Phantom Planet

TOP OF THE POPS SATURDAY

Kylie Minogue Giv You Up: Mariah Carey Life That Mario Let Me Love

BBC1 Friday Night with Jonathan Ross Beci quests (Fri)

ITV Franz Fordinand in

profile (Mon) This Morning Will Smith guests (Tue)

CD-UK Hotshots

CMTV
Avril Lavigne He
Waseit (Fril: Elton
John (Fril: Mariah
Carey (Thur):
Michael Bubbl (Too)

HIT 40 UK 50 Cent Cardy Shop: Bowerlay Knight Keep This Fire Burning: Natalie Imbrugila: New Order Krafty: Phantom Planet California: Queens Of The Stone Age; Tyler James Foolob 50 Dant Carriy Shor

POPWORLD Athlete Half Light: Avril Lavigne He Wasn't; Beck E-Prop Billy Idol; Dizzee Rascal Off To Work Mario; Mel C; The Faders No Sleep

T4 SUNDAY

THE DOY Bodyrockers I Lik The Way, Feeder Feeling A Moment; Hansen Lost Without Each Other; Ja Rale feat, Lloyd Cough Up, Joss Stene Spoiled; Queens Of The

CHANNEL B4 (Mon-Fri) 4Music presents Stereophonics (Fri) 4Music presents Car(Fri)

From SXSW (Wed

Mercury Revioued

(Fri) Steve Lamacq Live from SXSW (Fri) Marc Riley The Trembing Bive Stars

6 Mix Sean Rowley

DXtra live Nate

Order guest (Sun) Breakfast Show track of the week

Somewhere Else

The Music Week Th

RADIO LISTINGS

Dave Gorman Stephen Fretwell Tem Robinson Queers Of The Stone Age guest (Mon) Stuart Maconie Live

How Stophens The (Tue) Zane Lowe Live fr

Ras Kwame U1 Rob Da Bank The

(Thur) Gilles Peterson Beck

RADIO TWO Beverley Knight Ruby Turner guest The Reverend Al Green (Wed) Supreme Girl Pov

Record of the w Marcon 5: Must 0 Album of the week

RADIO THREE

MEDIA INSIDER

CHOICE FIN

Fresh choice in urban radio programme controller. Choice FM

Previously broadcasting one service to north London with bias towards reggae, and another to the south of the capital with the emphasis on R&B and hip hop, Choice FM merged its broadcasts last November and was rewarded with its best-yet Rajar figures in the Q4 2004 sweeps, which

Ivor Etlenne

Mario Let Me LOVE: McFly Ali About You Natasha Bedingfield showed it reaching a record 475,000 listeners a weel 1 Bruise Easily. Thirteen Senses The With the station due to celebrate its 15th birthday at the

end of the month, programme controller Ivor Etienne, who ioined Choice from Radio One in

1996, is bullish about its future. "We're very confident that our next Rajar will show our audience at more than half a million in London, and beyond that we're hoping to get a national Rajar in the foreseeable future," he says.

"At the moment we get figures R&B and hip hop are the new pop, and we're the only station where you can get them 24/7

only for London but we're on cable, on the internet and on Sky, and we get loads of e-mails, texts and phone calls from listeners in Rirmingham Manchester Bristol and other major cities."
"Although we've moved into

the Capital building - Capital completed a £15m purchase of the station in 2003 - we're still fairly autonomous but Capital has brought a great deal of marketing and promotional skills to the table, and helped us to grow." Choice FM's strapline "number

one for hip hop & R&B" places it at the epicentre of modern mus nine of the top 13 singles in the chart a fortnight ago were one other of those musical genres.

"R&B and hip hop are the new pop, and everybody else plays them but we're the only station where you can get them 24/7, along with a bit of reggae, soca and garage," says Etienne. "We play what we think is

good, we have no set percentages for musical genres or nationalities. We champion a lot of new UK talent." Address:30 Leicester Square, London WC2H 7LA, Telephone: 020 7766 6000.

Website: www.choicefm.com.

E-mailtivor@choicefm.com.

TASTEMAKERS

VIC MCGLYNN

1 DEATH FROM ABOVE 1979 ROMANTIC RICKIS

3. I AM KLOOT OVER MY SHOULDER (ECHO) 4. JACK JOHNSON SITTING, WAITING, WISHING

5 CHEMICAL BROTHERS THE BOXER (VIRCIN) 6. JIM NOTE MY PATCH EP (MY DAG) 7. FISCHERSPOONER JUST LET GO (THO) WHITE

DUKE REMIX) (EMI) 8. SO FOOT WAVE CLARA BOW (AAD) 9. PYSCHID ROOM 512 (DB RECORDS) 10. HAL PLAY THE HITS (ROUCH TRADE)

*Death from Above 1979 blow me away with their filthy sounds. Daft Punk return with a harder sound reminiscent of Homework, Fingers crossed that people wake up to the glory of I Am Kloot with their third album due out soon, and it's about time people realised the consistency of Jack Johnson, who is huge everywhere except the UK, Tim Burgess exceeds all expectations vocally on The Chemical Brothers' The Boxer. Jim Noir is a Manchester act who shows cheeky promise. Fischerspooner return, and this time I'm hoping they'll have more in the bank to dazzle us with. Kristin Hersch and 50 Foot Wave turn it up to 11 on Clara Bow, and Psychid put their most interesting release to date back to May, but I'll keep on playing it.

TORY KIDD

The Thin Man Records /D I 1. MOONDOG AND HIS HONKING GEESE PLAY

E MOCHOGES MUSIC (HONEST JOH'S)

2. TEST DICCLES DAVICING ON PEGS (DOMINO)

3. PEDESTRIAN TOSS AND TURN (ANTICON)

4. GENERAL PATTON VS THE X-EQUITIONERS LOL.

5. THE BLOOD ARM DO I HAVE YOUR ATTENTION

LLCOG)

5 WHITE NIGHT ELEWATOR (RIP VIP)

7 KING CREDSOTE SAFFY NOOL (FENCE)

8 MIDGENE SYMPATHY FOR GORDON COMSTOCK
(CALCULATED RISK)

9. THE SLIMMERS HUMAN SHIFT D (WHITE LASE) TO ONE SELF TRYING TO SPEAK (MINUA TUN "It's great that Moondog's music is now available through these rereleases - I grew up listening to his Seventies orchestral stuff. Pedestrian is one of the founders of Anticory Toss And Turn sounds thoroughly old skool but is constantly progressing and changing in mood. Both he and Mike Patton with Ipecac are a great inspiration to me as a label. King Creosote is essentially folk and essential for all folk. I saw White Night play a cover of I Was Made For Loving You by Kiss and I nearly cried - they have a Persil-fresh sound. One Self is Vadim and BluRum 13's new group, which has enormous crossove chart potential. Test Icicles and The

Blood Arm deserve the attention

cene album. The Slimmers

however, are simply a phenomenon."

they will get; so does the new

DAVID HONIGMANN

world music critic Figancial Times 1. AFRICA REMIX AH FREAK I YA (WARNER JAZZ) 2. WARIOUS GOLDEN ARRICUE VICL. 1 (METWORK) 3. KOMKOO NO. 1 CONCORDANICS (GRAMMED) 4. BOURLACAT TRADEK KONCO MAGUI (MARABI) 5. WARIOUS SOCIOL GUIDE TO CENTRAL, ASIA (WORLD MUSIC NETWORK)

6. MOGUEL 'ANGA' DIAZ ECHU MINGUA (WORLD

CIVILUIT) KLEZMATICS FEAT. JOSHUA NELSON AND KATHRYN FARMER BROTHER MOSES SMOTE THE

8 ELISA VELLIA VOLEUR DE SECRETS (LE CHANT 9 JEAN MARIE MACHADO AMBAIDIRTA DE CHANT

10. JUNE TABOR ALWAYS (TOPIC) "Out of Africa always something new said Pliny, and he might well have been listening to Network's Seventies and Eighties West African treasury, or Lucy Duran's South Bank compilation of more modern gems Konono No. 1 marry thumb planos to industrial distortion; Boubacar Tracre plays immaculate deep desert blues The Central Asian Rough Guide is full

for Europe, and June Tabor's career

summary is bleakly impeccable."

of unfamiliar material and superb. Miguel 'Anga' Diaz has played on every Buena Vista spin-off worth its salt, and now gets his own. The Jonathan Ross The Thrilis quest (Set) Klezmatics combine klezmer and gospel to quarry the twin mines of all Western popular music. Elisa Vellia and Jean Marie Machado fly the flag

Jazz Legends Albert Avior (Fri)

and the same goes for Hal." 28 MUSICWEEK 19.03.05





SINGLE OF THE WEEK Lemar Time To Grow

Sony BMG 6758122 The title track from the UK soul star's second album is a sensitive piano-led affair that provides Lemar with the best platform yet for him to show off an impressive vocal. With his profile continuing to build through Brit nominations and film appearances, this single should help push sales of the album towards double platinum. B-listed at Radio One and bubbling the airplay Top 50, its only hurdle may

be the ongoing popularity of It There's Any Justice.



Albums Beck Guero (Interscone 9880288)



For the first time in his career, Beck revisits musical themes from an earlier album - notably

1996's Odelay. That is not to say Guero is particularly dull or formulaic, but it does tread a wellworn path, mainly thanks to the Dust Brothers' involvement in production for a third time in his career. Beck's songwriting skills are still very much in evidence though, and away from the beats'n'samples'n'harmonica staples there are some gems, in particular the sparkling Girl and the affecting ballad Broken Drum A limited initial run of Guero will include an EP of mixes fr Röyksopp, Octet, Boards Of

By Coastal Café Old Cartoons (Earsugar This beautifully packaged debut tracks the rise and fall of the relationship between the Swedish duo. It is resolutely lo-fi and foundly intimate with short effective songs that contain a real

Canada and Dizzee Rascal.

sense of time and place Nick Cave And The Bad Seeds B-Sides And Rarities (Mute

Nick Cave fans are being spoiled at the moment. Hot on the heels of last year's rapturously received double album Abattoir Blues/The Lyre Of Orpheus comes a comprehensive three-CD collation of hard-to-find material The package is an excellent overview of his career and highlights his yast range

Hawk And A Hacksaw Darkness At Noon (The Leaf Label

BAY43CD) This is a tense, atmospheric album from Broadcast collaborator Jimmy Barnes, who blends mariachi, folk and a dozen other global influences in producing his distinctive noise Barnes has a masterly knack of reining in such a myriad range music, which closes with a ghostly

ALBUM OF THE WEEK New Order Waiting For The Sirens' Call

London 2564622022 The Manchester veterans' catchy melodies and killer basslines sour as energetic as ever on this follow up to 2003's Get Ready. Producers Stephen Street and John Leckie cover the pop-rock bases, while elsewhere the band keep their ound varied and Les Rythm Dinitales' Stuart Price adds a dance edge to two tracks including Jetstream, which features Scissor Sisters' Ana Matronic. In the wake of their NME Godlike Genius award, this should make a splash

Singles

Michael Bublé



album It's Time. Rublá relesces his first single. However, this syrupy ballad, written by Bublé, is more likely to push sales of his album than shift many singles.

It's Like That (Def Jam 9881057) The one-time balladeer makes her return with a song that is on-thebutton 2005 R&B. The production blueprint developed for the likes of Destiny's Child is put into place, as minimalist beats and a hip-hop vocal (courtesy of Fatman Scoop) are used to

implement a strong Carey vocal.

The Dead 60s

The Last Resort (Detasonic OLTCDP032) This isn't the kind of material that would normally be issued from the Deltasonic camp but, as with all music to come from the Liverpool-based stable, it is a catchy, relatively haunting track which instead of milking the Gang Of Four cow, would rather drink from The Specials cup.

Do Me Bad Things hat's Hideous (Must

Destroy/Atlantic SAM01008) This follow-up to October 2004's gem Time For Deliverance is already playlisted at Radio One, probably thanks to its blend of chugging Seventies guitar sound, soul vocals and R&B twinges. It may sound like a hideous concoction, but it blends into a stunner of a pop track.

Wity Do You Love Me (Warner Bros WEA385CD)

The first single from the band's fourth album Bleed Like Me (out April 11) is a blistering rocker with an infectious, nagging Sixties-style chorus. It is a great return to form following the disappointingly low-selling Beautifulgarbage album four years ago. The band play London Brixton Academy on June 9, followed by an appearance at the Dowload Festival the next day.

Lost Without Each Other (Cooking Virtyl FRYCD224) Lost Without Each Other continues the unlikely chart resurrection of Hanson, following the recent success of Penny & Me, their first Top 10 hit in eight years. Co-written with ex-Ne Radicals frontman Gregg Alexander, it is a bouncy slice of pop-rock that could do well with the right radio support.

Lady Sovereign Random (Casual CDLOUPE015) This hefty slice of grime from the feisty 19-year-old MC is a gritty, bassy track which pulls no punches. This is the Lady's second single and marks her departure from indie label Casual. Her debut album is due to emerge on

Island later in the spring. He Wasn't (Arista 82876683052) Boyfriend troubles form the familiar subject matter of more trademark grunge-tinged

bubblegum pop, but buzz-saw guitars and angular productio give this track a more feisty edge than previous singles. How the fact it appears on an album that has been in the shops for 10 months already may hold it back.

Giving You Up (Parlophone

CDR6661) Kylic trails her upcoming 23night Showgirl tour with this slice of Eighties-flavoured pop from her Greatest Hits album. A C-listing at Radio One is leading the way at radio, while TV has come on board more enthusiastically, particularly The Box and MTV Hits.

Sad As A Truck (Accidental AC17) Icelandie maverick Mugisor returns with a taster from his forthcoming album Mugimama. Sad As A Truck is a blast of twisted Beck-like funk that bristles with individuality. It has been awarded single of the v by Radio One's Mary Anne

lim Nois My Patch EP (My Dad MY 006)

This is the second EP from this charming singer-songwriter who has recently signed a publishing deal with Universal. The lead track is currently download of the week on Apple's iTunes Music Store and single of the week on Lauren Laverne's Xfm show.

aches (Mute CDMUTE343) Following their Top 40 hit with Strip, the Sheffield act return with this album highlight which marries glam-rock verses to an almost sensitive love-stricken chorus. Peaches provides a itably sleazy remix, while Riton adds old skool synth touch

Rachel Stevens Negotiate With Love (Polydor

9870783) Moving on from the playful pop stomp of Some Girls, Stevens returns with a new direction with this curtain-raiser for her second solo album. It is a more ethereal and sophisticated disco sound which is, in parts, reminiscent of Kylie's I Believe In You and should reach the Top 10 at the least.

Studio B

I See Girls (Boss/Ministry of Sound ROSSMOSOICOS) With strong support from Radio One (including a B-listing) and an appearance in a Lynx advertising campaign, I See Girls looks like it could be a big hit. A slice of squelchy electro house, vaguely reminiscent of Tomeraft's Loneliness, it is something of a departure for So Solid produces JD, who is one half of Studio B, songwriter alongside singer Harry Brooks.

Thirteen Senses The Salt Wound Routine (Vertigo

9870780) Hotly tipped in many sections of the media - including both The Sun and TV Hits - Thirteen Senses follow the release of their debut album The Invitation with a new single and tour. Despite following the well-trodden Coldplay/Keane path of sensitive indie music with pianos Thirteen Senses seem unlikely to scale those commercial heights. tack Johnson In Between Dreams

(Brushfire/Island 9880252) This Hawaiian surfer turned international singer-songwriter delivers his third album on the back of 1m and 300,000 sales for his previous albums, which were built on the back of word-ofmouth support. These 15 tracks comprise a strong set which looks set to break through in the UK.

cover of Woody Guthrie's campfire ballad Portlandtown.

Lost And Found (Interscope 9880929)

The Nathan Barleys of this world may well sneer at the Fresh Prince, but they should be aware of the number of doors he has opened to rap. This is his first album in three years and he has lost none of his deftness, joined here by the likes of Snoop and Mary J Blige, Produced by Kwame (Blige, LL Cool J), this shows that the man still knows what rhythms are cutting it.

Tarwater

The Needle Was Travelling (Morr Music MORRMUSICO54) Tarwater's fifth long-player is an exquisite and well-produced collection of songs that find the electronic pop duo hitting top form. Ronald Lippok's downbeat vocals fit the acoustic/digital backdrop like a glove.

Terri Walker L.O.V.E (Mercury 9867487)

Following her 2003 Mercury minated debut album Untitled, UK soul talent Walker returns with new offering L.O.V.E. This set is already preceded by power-packed pop R&B single Wheopsie Daisy which is cowritten by Walker and the talents behind Jamelia's Superstar, Remee and Cutfather, and harnesses some of that energy Gentler R&B tunes such as the title track show Walker's range as she also ventures into more classic soul territory with uptempo tracks including Ain't No Love.

This week's reviewers: Dugald Bairt, Phil Brooke, Joanna Jones, Dovid Knight, Owen Lawrence, James Roberts, Nicola State, Nick

190305 MUSICWEEK 29

New releases



REVIEWS



Nirvana Classic Albums: Nevermind (Eagle



Commend on BBC2 on March 4, this latest volume in Eagle Rock's Classic Albums series explores the legendary

Nirvana album Nevermind, which almost single-handedly spawned the grunge movement. Some 14 years on, it explores the album's nesis, its effect on both the band and its career, and its legacy Thoughtful insights are provided by the likes of drummer Dave Grohl, Sub Pop's Jonathan Poneman and producer Butch Vig, who provides analysis in this all-too-short 48-minute masterpiece. It would likely sell anyway but, for Nirvana fans who taped it off TV, there is an extra 25 minutes of footage, most of it interviews, although there is also a full live performance of Polly.

Family Jewels (Sony Music Entertainment 2028659) An awesome double-disc celebration spanning AC/DC's 30-year career, via promo clips and live footage from

erts and TV appeara Family Jewels is not a greatest hits set. Instead, it is a treasure trove of performances from the band's colourful history. The first DVD covers the Bon Scott years. starting with a bizarre 1975 Australian TV recording of Baby Please Don't Go, with vocalist Scott dressed in schoolgirl attire possibly to balance Angus Young's schoolboy outfit - and ends poignantly with a 1980 Spanish TV appearance, taped just 10 days before Scott's death. The second DVD takes up the story later the same year with former Geordie vocalist Brian Johnston assuming Scott's mantle and providing a

Hoobastank Let It Out (Island 2103789)



US's top live attractions and have played many gigs which could have provided a full-

simlar full-throttle vocal assault. Given that they are one of the

Albums

FRONTLINE RELEASES

CLASSICAL ING CLASSICS Decedance (CD DECTV OH)

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CATALOGUE & REISSUES

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Year to date: 1.331 New releases information can be fixed to Owen Lawrence THEORY MUSIC INSIDE PORCY MUSIC Classic Rock ICD CRP 1966

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House	TAGEMA TOPINADO/TBA Excele ICO MOSH 30500 7" MOSH 3050	P	
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Noese	CAMES POLYMORPHIC LIGHT ERLEPTION/TBA Hain Spring (7" MSVSP 7003)	Ρ.	
	COSTINS BAR MITZWAR LUCYTBA Soup ICO SCUPSR COTO	C	
Broidbook	EARLY MAN (ARLY MAN/TBA Montor ICO MON O IPCO)	SHKE	
Bause	OFICHTINE REVOLUTION CALLING/TEA Asing/CD 8270 (205)	0	
Barce		400	14
Barce	O COMZALES, 1896 CROSSES EP/TEB Fearching ICD PFG 06500 7" PFG 0651 HELP SHE CAN'T SWIM I DON'T SEED YOU'TEA Familiate Phase (CD PFS 046 7" FPF 046)	WTHE	SnortSon
East	THELP SHE CAN'T SWIM I DON'T MEED YOU'TRA FanLastic Plactic (CD FPS 046 IT FP7 046)	WTHE	
(COURT		ADD	н
Downtarripe	K COMPLEX AND YESHI FLY WITH SCAT/TBA Hardcore vs Handcore fl2" WWO COS	AZO	н
Trance		WITHE	
Donce	LACONIC THE HIGHT YOU DAVE TO ME/TRA Generouse (CD GEAMCD COD)	C	Act
Hoze	MARTIN HEARY DIFLESTINE SLASH THE SEATS/TBA My King For O' MYNCHICEU COST	SHOP	
nmå lins	MAKEDINE CSAKA/TBA Duraged Goods (CD CD 2/3/CD)	C	
	MICHARDA SPLITTEA Bridnes (T BAIR 07c)	P	
Dunce Stance	PROLEHON THE JOY OF SEXTEN MANAGED HAVE 002000	SHOP	
House	TIRITRES, THE PEACE AND QUIET/TEA Blow Up (7" EU 029)	c	
Dance	FIRST, JOEY WITH ANNAL/TBA Hardron (12" HOC 00%)	934	Н
Horse	SOME CIRES THE DIVA VALLE HAVE ITS SAVITED Three Dive GIOD 310 45CDs	c	
House	THIS AINT VICAS ESCAPE/TEA Josous (7" JLS 10)	SHKIP	
\$2000	TREES CHILDREN OF FORTUNE SCARLET FFVENTBA Nose Underground (CD NV OH) TREMBLING BLUE STARS BATHEO BY BLUE/TEA Eichel (CD ER 359)	SHOP	
Hasse	THEMSELING BLUE STARS BRINGO IS DODGED THE CHARLOW DO SHOW IT WORKS IT THE THEMSELING BLUE STARS BRINGS BY WORKER THE MAJOR MOSHI IT CO. IT WORKS IT IT.		
Fiedronica	Mali Marketing (One Scrift of sources) for section (Control of Section)	300	
	ROOTS		
Horse Horse	MACHANIS TONY STREETING SALDS Greenters (CD OSTRAX 274)	60	
Tougs			
House	URBAN	D.	
Resident	SO CENT CANDY SHORTER INDEXCOPE (CD 9000546) (TICES BOOK THE FURNITURA Wildlings) (32" WOLF 12000)	SSICP	
Electra	THE LOCAL CHARGES STREETS LY REPORTS 2/TRA MISS (12" AV 500)	C	D.
Mouse		c	
Dayce		\$26/P	
Hard Blass		CRZ	
House		WITHE	
80/2	WWN HEART DOWN HERE IN HELL ON THE YOUTH BA END (CD CDEM 656 12" 125M 656)	3	
Dogra & Bass	UNSIGNAMES COOD THINGS/TEA Up Above (EZ* UA 3654)	c	
Talking der	WHODINI FLOOR BEAVTBA ANN CET AD 19462) YOLANG MAET SPLIDTEA BADY OF FUOLED	č	
Sarce	Charle we sufficience and a section		
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Brdflore			
Dance	Prosoculy reviewed in Mirac Work Single/Mobile of the work O Province	th upper	abrodise for

Hoobastank have been granted a strange hybrid release for their first DVD - Let It Out includes the promotional videos for their first seven US singles, live performances of just five songs, and a 37-minute documentary of the band on the road which includes a (somewhat dull) commentary, Musically, this DVD commentary. Musically, this DVL is a cracker, with imaginative use of the promo video form providing a visual backdrop to their superbly disciplined and tight musical performances, with the highlights being the anthemic Running Away, and a spirited Remember Me. Live, the band is even more charismatic, making the meagre portion of concert clips here all the more frustrating.

Mike + The Mechanics + Paul Carrack Live At Shepherd's Bush, London (Eagle Rock EREDV 453)

Bar

nd)Pup

Rock

Hip Hop RS/S

Taped just six months ago during Mike & The Mechanics' first tour in several years and giving joint credit to lead vocalist Paul Carrack for the first time, this is a superbly recorded

and very slick 75-minute set featuring the band revisiting its teaturing the band revisiting its best-loved songs – Silent Running, The Living Years, Over My Shoulder and 11 more – in front of an excitable audience made up primarily of middleaged fans. The concert itself is probably a big enough draw but the DVD also includes the promo videos for seven of their singles and a 20-minute documentary/ interview in which bandleader Mike Rutherford and Carrack talk separately about the band and the death of Paul Young, who

voxed some of their early hits. Glastonbury Anthems: The Best Of Glastonbury 1994-2004 (EMI

5444009) GLA NORPURY A 90-minute

performance programme reads like a who's who of

British music-Paul McCartney, the Manic Street Preachers, Radiohead, Primal Scream among them - with only Moby, the Fun Lovin' Criminals and Placebo providing an international perspective. Perhaps that's right for Britain's most enduring and popular festival, and certainly the Brits on show here are on form, with some blistering performances, notably Franz Ferdinand's Dark Of The Matinee and Basement Jaxx's Good Luck - both, coincidentally, from the 2004 festival. Short bonus features give a flavour of Glastonbury Fayre, Greenfields, and an aerial perspective and there is a brief interview with

festival organiser Michael Eavis and his wife.

Singles



McFLY &

number one sing and fifth hit in h

A Friend

singles - Five Colours In Her Hair and Obviou

2. Elvis Presley In 1962, Good Luck Charne was the last in a run 10 consecutive to Time hits for Elvis Presley – th longest of his extrement while is extended to 12 by the same some which re-enters

single in as man weeks so far in 2005, but

having trailed McFly from day one. The average first-week sale f

this year is 24,441; Good Luck Charm sold

It is an all-new Top Three this week as Sunset Strippers, Elvis and McFly take numbers three, two and one respectively, shunting Stereophonics back to number four

HIT	40 UK	hit (ID uk
1000 1000	ARTIST (IRE	External strategy
38	MCFLY ALL ABOUT YOU'YOU'VE GOT A FRIEND	Hon
0	ELVIS PRESLEY GOOD LUCK CHARM	ROF
3 16	SUNSET STRIPPERS FALLING STARS	Direction
4 2	NELLY FEAT. TIM MCCRAW OVER AND OVER	Curb/Denty/Filance
5 1	STEREOPHONICS DAKOTA	V2
6 4	JENNIFER LOPEZ GET RIGHT	tos
7 6	CABIN CREW STAR TO FALL	Dit.
8 7	USHER CAUCHT UP	LFm
9 5	SCISSOR SISTERS FILTHY/CORGEOUS	Polydo
10 13	MARIO LET ME LOVE YOU	
0	PHANTOM PLANET CALIFORNIA	foi
	KEANE THIS IS THE LAST TIME	Estino
13.12	LL COOL J FEAT. 7 AURELIUS HUSH	Bel Jan
14 14	AKON LOCKED UP	lybro
	NEW ORDER KRAFTY	Lendor
16 8	UNITING NATIONS OUT OF TOUCH	Costs
17 11	UZ SOMETIMES YOU CAN'T MAKE IT ON YOUR DWN	Blac
18 15	BRITNEY SPEARS DO SOMETHIN	51
19 28	NATALIE IMBRUGLIA SHIVER	Brightsid
20 17	CIRLS ALOUD WAKE ME UP	Polydo
	GWEN STEFANT RICH GIRL	Interscope
	LEMAR IF THERE'S ANY JUSTICE	Son
23 18	DANIEL BEDINGFIELD WRAP MY WORDS AROUND YOU	Prilydo
24 20	GREEN DAY BOULEVARD OF BROKEN DREAMS	Sepris
25 19	CWEN STEFANT WHAT YOU WAITING FOR	Ditersoop
26 22	EMINEM LIKE TOY SOLDIERS	Alternal
	ATHLETE WIRES	Parkston
28 21	MARGON 5 SUNDAY MICRINING	
29 36	SHAPESHIFTERS BACK TO BASICS	Retro
O 00	BEVERLEY KNIGHT KEEP THIS FIRE BURNING	Parlogiton
31 34	THE GAME FEAT, 50 CENT HOW WE DO	Attenut
32 25	THE BRAVERY AN HONEST MISTAKE	Lon
33 24	NATASHA BEDINGFIELD UNWRITTEN	Planageri
34 26	LUCIE SILVAS BREATHE IN	Metar
	TYLER JAMES FOOLISH	Him
36 30	MAROON 5 SHE WILL BE LOVED	
37 29	DESTINY'S CHILD FEAT. TI & LIL WAYNE SOLDIER	Columbi
38 33	THE KELLERS SOMEBODY TOLD ME	Etted Kin
39 🛈	JEM THEY	Ekit
40 39	KAISER CHIEFS OH MY GOD	BUnawYthda

1 STEREOPHONICS (JAKOTA) O OCEAN COLOUR SCENE FREE MY NAME	12:
OCEAN COLOUR SCENE FREE MY NAME	
	Sections
2 THE KAISER CHIEFS OH MY GOD	BUsque (VTH
TOWERS OF LONDON ON A NOOSE	TVT (VTN
INM PROJEKT FEAT. BONNIE BAILEY EVERYWHE	IRE Ind Kard (
5 NATHAN COME INTO MY ROOM	120
6 UNITING NATIONS OUT OF TOUCH	Costed
JULIA FORDHAM & ASHINGTON HAPPY EVER A	AFTER Enoty Ch
4 FATBOY SLIM THE JOKER	Shirt (WTH
SUB FOCUS X RAY/SCARECROW	Ran (SR
NATE JAMES SET THE TONE	40retool
O JON B LATELY	Surchary Ditari
3 BJORK TRIUMPH OF A HEART	One title findum
(I) KILLCITY HOOLIGANS ON E	Poptines for LE
7 RAGHAV ANGEL EYES	ALE/O
CUBAN HEELS SHE'S ON FIRE	Sogar Shadr (Skell-back)
BLAK TWANG FEAT, K9 CCSE	Existage (VT)
PLANTLIFE WHEN SHE SMILES SHE LIGHTS THE :	SKY Gu
12 CROOVE CUTTERS WE CLOSE OUR EYES	Netals (AC

The Official UK

	Sept.	77.	7	(E)	- Charles
	1	J.	Ť	MCFLY ALL ABOUT YOU/YOU'VE GOT A FRIEND	
ď	2	7	7	ELVIS PRESLEY GOOD LUCK CHARM	
£	3	7	7	SUNSET STRIPPERS FALLING STARS	
	4	ď	2	STEREOPHONICS DAKOTA	
fe	5	2	3	NELLY FEAT, TIM MCGRAW OVER AND OVER	
22	6	4	2	CABIN CREW STAR TO FALL	
ief	7	5	A	JENNIFER LOPEZ GET RIGHT	
	8	7	7	NEW ORDER KRAFTY Days Duby Warray Quantil Plan Deby Landow Statistical Order Landow Statisti	
	9	7	y	PHANTOM PLANET CALIFORNIA	
-	10	8	3	AKON LOCKED UP	
ot	11	6	2	BRITNEY SPEARS DO SOMETHIN'	
1	12	9	4	LL COOL J FEAT. 7 AURELIUS HUSH	
	13	7.	7	HOWARD BROWN YOU'RE THE FIRST THE LAST MY EVERYTHING	
	14	10	3	GIRLS ALOUD WAKE ME UP	
	15	7	2	THE BRAVERY AN HONEST MISTAKE	
-	16	7	7	TYLER JAMES FOOLISH Object at 1987 CC Care what Kindari Films CC6884 SU	
sty	17	12	4	THE GAME FEAT. 50 CENT HOW WE DO	
	18	11	3	THE KAISER CHIEFS OH MY GOD	
nd l	19	7	7	MY CHEMICAL ROMANCE I'M NOT OKAY (I PROMISE)	
d	20	14	3	USHER CAUGHT UP	
200	21	13	3	VERBALICIOUS DON'T PLAY NICE Suit devokes BIT from MYST are Therefore Therefore Telephone Local points Miles and The World Selector WIST CONSTRUCTION MILES AND	
io ir	22	7	7	SLK HYPE! HYPE! Strike Field MEDI (Forting First 19the Engage-Wassiff and Service Set (19the Engage Set (19the Engage-Wassiff and Service Service Set (19the Engage-Wassiff and Service	
P	23	7	37	OCEAN COLOUR SCENE FREE MY NAME Crapp Warner Council Excellent Control Cont	
2	24	17	6	EMINEM LIKE TOY SOLDIERS Consent Like We Specifically World Disnovalization Misercell 20076-110	
	25	7	7	NINE BLACK ALPS SHOT DOWN	
of	26	3	2	ELVIS PRESLEY ROCK-A-HULA BABY Instruction of Cafe (No. (Recognition)) ROAD STREET, CAFE ROAD CAFE (Recognition)	
he	27	15	6	BRIAN MCFADDEN & DELTA GOODREM ALMOST HERE Trained the second Metroplane (Methods (Many Religious of Author) Sony Made (4757352 (REM.	
126	28	18	2	MOBY LIFT ME UP	
ch 2	29	7		TWEET FEAT. MISSY ELLIOTT TURN DA LIGHTS OFF	
ig.	30	25	16	JAY-Z/LINKIN PARK NUMB/ENCORE	
	31	20	3	SNOOP DOGG FEAT. PHARRELL LET'S GET BLOWN	
	32	Z	7	TOWERS OF LONDON ON A NOOSE	
y's	33	24	16	UNITING NATIONS OUT OF TOUCH	
,	34	23	5	DESTINY'S CHILD FEAT. TI & LIL' WAYNE SOLDIER	
	35	27	5	U2 SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	
rst	36	21	3	REFLEXT FT DELLINE BASS NEED TO FEEL LOVED	•
is,	37	14	2	STYLES & BREEZE/KAREN DANZIG HEARTBEATZ	9
0	38	7	7	LNM PROJEKT FEAT. BONNIE BAILEY EVERYWHERE	-
for	-		-	Refine RUNLOWET	

DIFF PURK IS PLAYING AG UN PROJECTA DO SOMETHIN IN DOM'T SY COKT PLAY NICE 21 ELECTRON PLUE 61 ELECTRON PLUE 61 ELECTRON PLUE 61 ELECTRON PLUE 61

FALLING STARS 3 FOX (SHI ID FREE INT NAME 23 CALVANDER B CLT SCOTT 7 COORDING COARS 2 FEATURE AT 2 IP FEATURE AT 2 IP HEY NOW WELLAND RECORD ITS LICENSE OF LINE 40 HOW WAS DO LT HESTEL 22 LICENT WAS TO DELOW SS LICENT WAS TO PROVISED BY MEDICENSE TALL



Singles Chart

			3	sales last Sunday to Saland across a sample of more th
/~	,		\$ /E	4,000 CK starrs.
12	T.	ż	/{{{\dagger}}	Company 2004. Predicate in 8F1 and BATID proposition
39	22	2	KANO TYPICAL ME	- N. E.
40	19	3	THE FUTUREHEADS HOUNDS OF LOVE	SUISE!
41	28	8	THE CHEMICAL BROTHERS GALVANIZE	
42	G	7	The Chancel Section of Union and East 1-for Marker Products Chancel Section 2017 THE MITCHELL BROTHERS/KANO/THE STREETS ROUTINE CHECK	5
43	7 ×	3	ELVIS PRESLEY (MARIE'S THE NAME) HIS LATEST FLAME	3. Sunset Strippers
44			JAMES BLUNT WISEMEN	A week after Cabin Crew's Sta
45		A	Selection Conference (Conference of Conference of Conferen	To Fall debuted a number four,
46	H		GREEN DAY BOULEVARD OF BROKEN DREAMS	Sunset Strippers Falling Stars
			(Carilo Gront Dayl Marror Chappell (Serve Day) France (1999) (TEN)	debuts at number three. Both, of
47		8	ATHLETE WIRES ### Wagt Charge (CAMPICOT ID) ### ### ### ########################	on Boy Meets
48	37		NATHAN COME INTO MY ROOM Lavor CO Privat Galert Law (Rec (Manuface) 1/2 JASS000550 (8)	Class 1988 number nine hit
49	39	5	RAGHAV ANGEL EYES Slighted in Universitätis Montal Ministery (SMLT) report Desha (Nikullanova Universitätis Manifestion Van ARVI 2 45750000009)	Waiting For A Star To Fall, white
50	29	2	LCD SOUNDSYSTEM DAFT PUNK IS PLAYING AT MY HOUSE	Sanset Strippers single samples b
51	38	4	ANGEL CITY SUNRISE Note the Deal (Procedure Class or procedure) Ougl (STARSHOOS ON	Cabin Crew's vegreates, Despit
52	41	8	CIARA FEAT. PETEY PABLO GOODIES (iii do ii Bag rillingsmight): Smiththamthfean chwolerhead Lafer 82876679132 (Ann)	the Sunset Strippers' arriva
53	6	1	MARIO LET ME LOVE YOU Jacobson Jacobso	in the Top 10, the Cabin Crew sing
54	Į,	7	C-SIXTY FOUR ON A GOOD THING	continues to fly high, at number
55	7	7	THE DONNAS I DON'T WANT TO KNOW ADDRESS AT THE PROPERTY OF TH	six. The two records jointly
56	40	3	KT TUNSTALL BLACK HORSE AND THE CHERRY TREE	provide the first 21st century
57	30	2	SHANIA TWAIN DON'T A and A relations of the specific interest the	instance of the same song being
58	46	5	DANIEL BEDINGFIELD WRAP MY WORDS AROUND YOU	in the Top 10 simultaneously f
59	E.	y	JIN 1 FARN CHINESE	two acts.
60	\ \frac{2}{6}	A	SUB FOCUS X RAY/SCARECROW West MEDICAL Department of the Control	250
61	26	4	REM ELECTRON BLUE	
62	16	7	ACENT DITIE OUT DEN'S CHILDREN	MALE!
63		7	ACHANTI ONLY II	9. Phantom Planet
64		4	ATOMIC VITTEN COADI F	Some say the charts are in a
65	1	2	CATRON CLIMATHE INVERS	state, but now there are two
66		_	DI ANCT CHAIL THE CMITCH	states in the chart, with the
67	L	4	Place Fact Water Coppel Taxon (NG New Board Con ORC Mercandical ELLUTE PROCES EV WOODEN HEART	Stereophonics continuing to
68	5)	5	Courted Code (Modelments/Names/Kamplett)	champion Dakot (down 1-4) while
69	Z.	Æ	JON B LATELY Ution and David Sony IPV (connectification of the following control of the control	the US's largest and most
-	1	_	NATE JAMES SET THE TONE SEA OF BUSINESS AND A CONTROL OF THE SEA O	California lends
70	53	7	XZIBIT HEY NOW (MEAN MUGGIN) (Peladadi Wine-Copy & Vigit Food (Mea) (COPY COME TO NICHT?	its name to Phantom Planet
71	52	6	TIPE AND THE STATE OF THE TOTAL ON THE TOTAL OF THE TOTAL	debut Top 75 hit which enters thi
72	V a	Z	CUBAN HEELS SHE'S ON FIRE Super State (STOCK)	week at member nine, having
73	31	2	BJORK TRIUMPH OF A HEART Byork British (Superfront Unional Bash) Great Education (Superfront Unional Bash)	reached quarter 83 when first
74	35	2	RAMMSTEIN KEINE LUST JANGERS GERMANN STEIN KEINE LUST JANGERS GERMANN KEINE LUST JA	issued in May 2003. The fact it
75	45	3	IDLEWILD LOVE STEALS US FROM LONELINESS party of the property of the control of	is the theme to top TV show The
Sales	10003		Righest New Entry	OC has helped for
III Sales	HUNCOL +	3000	highest Climber	The Olimana Services

ã	As used by Top Of The Pops and Radio One Our complet feet actual site test Surday in Standay, anone a surple of more thin 4,000 CM starrs, in the Obsert Company Cold, Prediced act
P	84 and paid cooperation
	3. Sunset Strippers
	Cabin Grew's Star To Fall debuted at number four, Sunset Strippers'
	Falling Stars delauts at number three. Both, of course, are based on Boy Meets

number nine hit Waiting For A Star To Fall, which Sunset Strippers Sinset Strippers single samples but Cabin Crew's represtes, Despite the Sunset 4 5 6 7 8 9 10 n the Top 10, the Cabin Crew single continues to fly ecords jointly provide the first 12

rosperons state alifornia lends

top TV show The OC has helped feel its progress.

DOWNLOADS TO LAW ARTISTITUS

1 1 STEREOPHONICS DAKOTA 2 (C) KAISER CHIEFS OH MY GOD 3 3 JENNIFER LOPEZ GET RICHT 3 3 JANNIER LOPEZ DE NOCH
2 NELLY FEAT. TIM MOCRAW OVER AND OVER
5 4 CWEN STEERNI FEAT. EVER RICH GIRL
6 5 THE CHEMICAL BROTHERS GALLWIJZE
7 17 PHANTOM PLANET CALLFORNIA 8 6 MARIO LET ME LOVE YOU 10 7 UNITING NATIONS OUT OF TOUCH 11 8 LL COOL J FEAT. 7 AURELIUS HUSH 12 D JEM THEY 13 13 AKON LOCKED UP 14 11 GWEN STEFANI WHAT YOU WAITING FOR 15 30 VERBALICIOUS DON'T PLAY NICE 16 14 EMINEM LIKE TOY SOLDIERS 17 19 CIRLS ALOUD WAKE ME UP 18 16 THE FUTUREHEADS HOUNDS OF LOVE 19 22 THE CAME HOW WE DO 20, 10 U2 SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN

rt's Company 2005 Promanent track data from period Sen Feb 27 to Sat 5 Feb 2005.

an	he O'h	rul OK Charts Company 2005. Promanent track data from persod Sm Feb 27 to Sat 5 Feb 2005.	
	Al	NCE SINGLES	
Di	Liz	ARTISTITLE	Libertinomen
1	0	SUB FOCUS X RAY/SCARECROW	Pan ISPI
2	0	NEW ORDER KRAFTY	Looten (TE)
3	0	SUK HYPEI HYPE!	Second.
4	1	LCD SOUNDSYSTEM DAFT PUNK IS PLAYING AT MY HOUSE	DIAGNE
5	4	THE CHEMICAL BROTHERS GALVANIZE	Vego di
6	0	LNM PROJEKT FEAT, BONNIE BAILEY EVERYWHERE	Hed Kind (I
7	O	SUNSET STRIPPERS FALLING STARS	Deector (12)
8	8	CABIN CREW STAR TO FALL	Detail.
9	5	ETHAN IN MY HEART	Sup York C.
10	0	MC CONRAD & MAKOTO GOLDEN GIRL	Good Looking (1) This
ī		DAVID GUETTA FT JD DAVIS THE WORLD IS MINE	Vron 6
12	6	MOBY LIFT ME UP	Water
13	0	DJ HELL FT BILLIE RAY MARTIN JE REGRETTE EVERYHING	Gods N/TH
14	7	REFLEKT FT DELLINE BASS NEED TO FEEL LOVED	Floring 6
15	0	TOTAL SCIENCE GOING IN CIRCLES/MY SELECTOR	Ou GRO
	Ö	FLASH HEADZ WITARDS OF THE SONIC/PROMISED LAND	Lds least
		PLANET FUNK THE SWITCH	Circlos (II)
	10	ARTIFICIAL INTELLIGENCE DESPERADO/MOVING ON	V Recordings Like (S.A.)
		ARMAND VAN HELDEN MY MY MY	Southern Fried (U/Dis
		C-SIXTY FOUR ON A GOOD THING	Menterled.
		COLAT FOUR ON A GOOD THIS IS	BORGAN

		B SINGLES	- Common
1	1	NELLY FEAT TIM MCCRAW CVER AND CVER	CutDentillant
2	2	JENNIFER LOPEZ GET RIGHT	for CE
3	3	AKON LOCKED UP	(Section)
4	4	LL COOL J FEAT. 7 AURELIUS HUSH	Def.ton 9
5	5	THE GAME FEAT, 50 CENT HOW WE DO	Scherocope (
6	7	USHER CAUGHT UP	Liface (48)
7	6	KANO TYPICAL ME	679 (75)
8	9	EMINEM LIKE TOY SOLDIERS	Alternati (
9	0	THE MITCHELL BROTHERS/KANO/THE STREETS ROUTINE	CHECK WEARE
10	8	SNOOP DOGG FEAT. PHARRELL LET'S GET BLOWN	Getles (
n	10	VERBALICIOUS DON'T PLAY NICE	Around the Haridika enhance MRC
12	11	DESTINY'S CHILD FEAT. TI & LIL' WAYNE SOLDIER	Crismina (TC
13	12	JAY-Z/LINKIN PARK NUMB/ENCORE	WEA(TO
14	27	MARIO LET ME LOVE YOU	Juleyo
15	0	JIN LEARN CHINESE	Vegas
16	0	JON B LATELY	Sindsay Stor (
17	0	NATE JAMES SET THE TONE	A,Dreive (
18	15	ASHANTE ONLY U	The local
19	В	KEISHA WHITE DON'T CARE WHO KNOWS	Warner Berthers (TD
20	14	CLARA FEAT, PETEY PABLO GOODIES	Lifertia

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

MONTH & MONTH OF STATE OF STAT

OUT OF TOUCH IS OVER MAD OFFE TO BOX AND EAST TO SET THE TOUT OF SHEED OWN TO SHEED OWN TO SUID FOUNT TO

The Official IX Sergies
Cost is produced in
consecution with the BPI
and BASID based on a carelle
of more than 4 (LO) mind
and extra Licensensing Product
10 with Cassitte and CO.

Albums



his triple-

Massacre's

(March 21).

Chiefs

Tonging St.

week with

ASSESTS A-2 SO CENT I ANDER 13 ALED ADRES 89 ANALED 101V SA ADRAGE 25 ELECTRORY IV

Hip hop leads the way with 50 Cent debuting at the top. Guitar acts also make an impact, with Kaiser Chiefs, Idlewild and The Futureheads making strong new entries

n.	700	APTIST LINE	Label (debribation
1	n	MATT MONRO AN EVENING WITH	Odeon Ent (
2	1	TINA TURNER ALL THE BEST - THE LIVE COLLECTION	Parlighose #
3	2	METALLICA SOME KIND OF MONSTER	CHC Wideo (T
4	4	SCISSOR SISTERS WE ARE SCISSOR SISTERS	Polyder 6
5	9	QUEEN LIVE AT WEMBLEY STADIUM	Parkstone (
6	n	USHER RHYTHM CITY VOL 1 - CAUGHT UP	LifaceWR
7	3	IL DIVO UNEREAK MY HEART (RECRESA A MI)	Syca Music (AR
8	7	VARIOUS LIVE AID	Warner Monie Veien (TE
9	6	QUEEN ON FIRE - LIVE AT THE BOWL	Evil
İ	18	DAVID ESSEX LIVE	Spectrum
11	13	TUPAC RESURRECTION	CIE Video Ci
12	5	ELVIS PRESLEY ALOHA FROM HAWAII	BUG Vote GAS
13	n	VARIOUS ARTISTS FESTIVAL EXPRESS	Optimum Home Ent
14	10	FLVIS PRESLEY '68 COMEBACK SPECIAL	BMG Video (48)
15	12	LIVE CAST RECORDING LES MISERABLES IN CONCERT	Video Collection 17
16	19	ROBBIE WILLIAMS LIVE AT THE ALBERT	Chrysals
17	8	ROD STEWART CHE NIGHT ONLY - LIVE AT ROYAL ALBERT	308
18	15	BOB MARLEY LIVE AT THE RAINBOW	Yelf Cong I
19	n	JANE MCDONALD IN CONCERT	Demon Voion (\$
		BLONDIE LTVE	Dette

100	LES	ANTISTITULE	Label Edit Solution
1	1	MICHAEL BUBLE ITS TIME	Seprice (TE)
2	4	MADELINE PEYROUX CARELESS LOVE	Rounder ().
3	2	RAY CHARLES CENTUS LOVES COMPANY	Liberty 22
4	3	RAY CHARLES RAY (OST)	RhoffO
5	7	NORAH JONES COME AWAY WITH ME	Parkylore@
6	5	NORAH JONES FEELS LIKE HOME	Else Hote 6
7	6	JAMIE CULLUM TWENTYSOMETHING	UCHO
8	8	RAY CHARLES THE DEFINITIVE	WSW.CED
ï	0	VARIOUS BLUES	Revision of PROF
10	0	CLENN MILLER LECEND	8/10 0/18

	u	AKTIST HILE	Estel Edictibile
1	0	MCFLY ALL ABOUT YOU YOU'VE GOT A FRIEND	Blo
2	1	JENNIFER LOPEZ GET RIGHT	E;
3	3	NELLY FT TIM MCCRAW OVER AND OVER	Curb Univer
4	2	EMINEM LIKE TOY SOLDIERS	Intersec
5	4	CIARA FT PETEY PABLO COODIES	Life.
6	5	BRIAN MCFADDEN & DELTA GOGOREM ALMOST HERE	Modest/Sony Mo
7	6	CHEMICAL BROTHERS GALVANIZE	Vin
8	В	STEREOPHONICS DAKUTA	
9	7	ASHANTI ONLY U	Verary/Tre!
10	8	UZ SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	hi
11	9	UNITING NATIONS OUT OF TOUCH	Q ₂
12	n	LL COOL J FT 7 AURELIUS HUSH	0.13
13	10	ATHLETE WISES	Parlopho
H	14	JAY-Z & LINKIN PARK HUME/ENCORE	W
15	15	DESTINY'S CHILD/TI/LIL WAYNE SOLDIER	Colors
16	12	STEVE BROOKSTEIN AGAINST ALL ODDS	Syca Mc
17	16	GREEN DAY BOULEVARD OF BROKEN DREAMS	Roy
18	26	AKON LOCKED UP	Unive
19	37	CABIN CREW STAR TO FALL	0
20	17	ELVIS PRESLEY JAIN HOUSE ROOK	

ET MUSIC WEEK ONLINE TOO

The Official UK



NEAVE 7 KT RUNSMAL 40 NOLE UNYOGOE 71 LEVAR 34 USAN SHORE/THE COMMISSIONS 78 LIKER SHOWS 78 M PROVENTE AT A THE

JACK JOHNSON 62 JAY2 & LEYKIN MEK 70 JEM 41 JOHNFER LIPEZ M



Albums Chart

1 3/2

100	3	7	\$\\D	200
39	32	7	THE CHEMICAL BROTHERS PUSH THE BUTTON (9)	ı
40	36	7	KT TUNSTALL EYE TO THE TELESCOPE freedyle the 1880/51/207 (D)	ı
41	31	27	NATASHA BEDINGFIELD UNWRITTEN ⊕ 3 ⊕ 1	
42	23	4	CHARLIE LANDSBOROUGH A PORTRAIT OF - ULTIMATE COLLECTION	
43	29	и	RAY CHARLES GENIUS LOVES COMPANY METYMICROPHIE	
44	75	3	JEM FINALLY WOKEN	
45	7	7	TEARS FOR FEARS EVERYBODY LOVES A HAPPY ENDING	
46	0	34	MCFLY ROOM ON THE 3RD FLOOR	
47	35	7	THE GAME THE DOCUMENTARY THE GAME THE DOCUMENTARY	
48	40	72	DAMIEN RICE () ⊗ 2	l
49	33	n	ALED JONES ALED ®	
50	57	106	QUEEN GREATEST HITS II & III • 3 • 3	
51	45	26	ConseqUebord State Out of NOTHING EMBRACE OUT OF NOTHING Independent ISON 1550 (TEN) Independent ISON 1550 (TEN)	l
52	58	17	GREEN DAY INTERNATIONAL SUPERHITS Report Policy Lander Page Report Page	١
53	38	2	CROSBY STILLS AND NASH GREATEST HITS Graph State House Programs Blood 802235372 (Bb)	l
54	46	16	SNOOP DOGG R & G - THE MASTERPIECE Color 9546401 NO	l
55	50	15	GIRLS ALOUD WHAT WILL THE NEIGHBOURS SAY? Photo 9000948 NO	
56	51	53	MODIFICATION PROPERTY OF THE SOUL SESSIONS 2	l
57	34	21	KATHERINE JENKINS SECOND NATURE (C1988807 III	
58	47	58	SNOW PATROL FINAL STRAW (♠) (♠) 1	
59	54	18	EMINEM ENCORE 3 2 biterscape (66 sight sig	l
60	49	2	ROBERT MEADMORE AFTER A DREAM	
61	55	5	WILLY MASON WHERE THE HUMANS EAT WOLDERSON OF THE HUMANS EAT	
62	43	2	JACK JOHNSON IN BETWEEN DREAMS	
63	42	21	ROBBIE WILLIAMS GREATEST HITS ⊕ 5 ⊕ 4	
64	44	2	ANGEL CITY LOVE ME RIGHT DOLLOWING THE DELIGIBLE OF THE PROPERTY OF THE PROPER	
65	59	48	MUSE ABSOLUTION	
66	28	22	RONAN KEATING 10 YEARS OF HITS ⊕ 3 ⊕ 1	
67	55	8	RAY CHARLES RAY (OST) Price 8027/35407 (DB)	
68	41	15	TINA TURNER ALL THE BEST ⊕ ⊕ 1 Particular & 867/2240	
69	74	116	COLDPLAY PARACHUTES ⊚ 7 ⊙ 2 Palophoc 527980 (5)	
70	63	15	JAY-Z & LINKIN PARK COLLISION COURSE	
71	73	18	BRITNEY SPEARS GREATEST HITS - MY PREROGATIVE @1	-
72	70	6	FEEDER PUSHING THE SENSES O	
73	39	2	JUDAS PRIEST ANGEL OF RETRIBUTION Sony NAME SHOOM OF THE PRIEST ANGEL OF RETRIBUTION	
74	65	16	KYLIE MINOGUE ULTIMATE KYLIE ◎ □ 1	
75	0	194	NIRVANA NEVERMIND ≥ GetterPlayArs 2000 2443 d.0	۱

Hotest New Entry

NEGROUN TS PORTED BLANKE IN PART CULLINS 20 CUEDI 50 PAY CHARLES 43 G² PICERE WILLIAMS 63 ROBERT MEADURES 60

UNCELNA PENSONA SE UNSONO SUMBOON SE NO UNCELNAMO SO MODEL AURELE NO MODEL
PATE IN SECURCISED 41



Futureheads A fortnight after Too 10 sincle. Sunderland's Fintureheads cataputt into the their self-titled debut leaping 149-11 Released 33 weeks ago, the album previously peaked at number 76 last August, and had sold a highly respectable 43,352 capits precipitated by renackaned with - this instantly album a further



21. Rufus Wainwright The Sanday

Wainwright's bun" last week favourable, and he eestatic reactions as Elton John a

- his fourth allow - breaks his Ton duck with case. number 21 with best, the number

DE CAME 47
DE CALERCAIDS 3
DE

TOP 20 COMPILATIONS

THE LITE ARTIST THE

WARROUS ESSENTIAL R&B - SPRING 2005 2 WARIOUS CLUB FEVER
3 3 WARIOUS NEW WOMAN - SPRING COLLECTION 2005 4 7 WARLOUS THE MASH UP MIX - CUT UP BOYS
5 (3) WARLOUS 12 INCH BOS 6 9 WARIOUS THE VERY BEST OF EUPHORIC FUNKY HOUSE 7 (D) WARIOUS HAPDCORE NATION 8 10 VARIOUS CLUBMIX 2005 9 5 WARLOUS THE MELODY LINGERS ON 10 6 VARIOUS BRIDGET JONES - THE EDGE OF REASON (OST) 11 (C) WARLOUS BEYOND ELPHORIA - MIXED BY DTS PROJECT 12 4 VARIOUS THE WAY WE WERE 13 1 VARIOUS I LOVE MUM 14 2 VARIOUS WORLD'S BEST MUM 15 18 VARIOUS POP PARTY 2

18 11 VARIOUS MOVIES GREATEST LOVE SONGS 19 WARIOUS THE NO 1 HARD HOUSE ALBUM **TOP 20 INDIE ALBUMS**

20 WARIOUS BEST BANDS 2005

16 8 VARIOUS MEMORIES ARE MADE OF THIS - PT 2 17 14 VARIOUS RAB ANTHEMS 2005

Di		ARTISTITUL	EXPLICATIONS AND ADDRESS OF THE PERSONS AND ADDRESS AND ADDR
1	0	THE KAISER CHIEFS EMPLOYMENT	B Unque Polydor (UU)
2	1	THE KILLERS HOT FUSS	band King (F)
3	2	BLOC PARTY SILENT ALARM	WOOD FI
4	3	FRANZ FERDINAND FRANZ FERDINAND	Donisa (NTHE)
5	0	THE ENGINEERS THE ENGINEERS	Ecro (F)
6	5	ARCADE FIRE FUNERAL	Rough Tode 97
7	6	BRIGHT EYES I'M WIDE AWAKE IT'S MORNING	Saddle Creek (NTHE)
8	0	BLACK LABEL SOCIETY MAFIA	Administ
9	8	FEEDER PUSHING THE SENSES	(chu (2)
10	0	TEARS FOR FEARS EVERYBODY LOVES A HAPPY ENDING	Cutility
11		STEREOPHONICS YOU COTTA GO THERE TO COME BACK	12 (30)(3)
12	14	KINKS THE ULTIMATE COLLECTION	Sanctuary (F)
13	7	KATTE MELUA CALL OFF THE SEARCH	Dramatice (7)
14	13	LEMON JELLY '64-95	XL((7747)
15	12	ROOTS MANUVA AV/FULLY DEEP	Eg@atr@TRE
16	9	THE KILLS NO WOW	Socie-(VT/G)
17	15	THE LIBERTINES THE LIBERTINES	Reigh Trade P1
18	0	STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM	Y2 (847)(P)

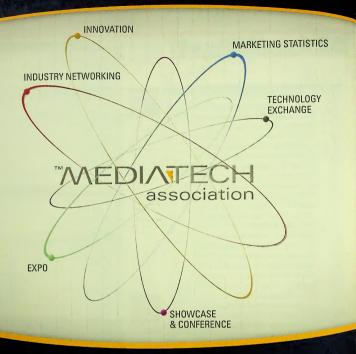
TOP 10 BUDGET ALBUMS

19 18 FEEDER COMFORT IN SOUND 20 20 INTERPOL ANTICS

To the ARTIST FILE

1 1 VARIOUS YOUR LOVE GETS SWEETER 2 3 VARIOUS ARTISTS HED KANDI SPRING SAMPLER 2005 3 O RAT PACK LIVE & COOL XE? 4 6 TONY CHRISTIE THE BEST OF 5 4 VARIOUS LOVING YOU 6 13 VARIOUS ROMEO + JULIET IOSTI 7 10 ALEXANDER O'NEAL HEARSAY/ALL MIXED UP

as Etton Joen and		'n	10 COUNTRY ALBUMS	
the Scissor				
Sisters. As a	ARE		ARTISTITULE	LASE WYST-WILLIAM
result, Want Two	1	1	JOHNNY CASH AMERICAN RECORDINGS TV - THE MAN COMES AROUND	Loc Highway 420
- breaks his Top	2	2	HAYSEED DIXIE LET THERE BE ROCKGRASS	Cooling Vey(9)
75 albums chart	3	3	ALISON KRAUSS & UNION STATION LONELY RUNS BOTH WAYS	Rander (FROT)
duck with case.		0	KATHLEEN EDWARDS BACK TO ME	Lord PROP)
Debuting at number 21 with	5	4	TIM MCCRAW LIVE LIKE YOU WERE DYING	Carb (FROP)
first-week sales of	6	9	LAURA VEIRS THE TRIUMPHS & TRAVAILS OF ORPHAN MAE	Bella Union (7)
13,404, it easily	7	7	SHANIA TWAIN UP	Marcayto
beats his previous	8	5	DANIEL O'DONNELL WELCOME TO MY WORLD	Risetz (P)
best, the number 113 peak of its	9	6	MARY CAUTHIER MERCY NOW	List Holway 20
predecessor.	10	13	THE DIXIE CHICKS HOME	Esc#Phi
			out as Charles Company 2005	



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