

MUSICWEEK



Labels flock to west London

Moves by Sony, Universal, Virgin Records and Warner Bros will see a string of labels as new neighbours **p3**

Major signs first digital-only deal

In a landmark deal, Universal is set to roll out one of the first acts signed on a digital-only basis **p8**

Looking into the DVD crystal ball

Despite impressive growth in DVD sales last year, the music industry faces challenges over pricing and new formats **p9**

This week's Number 1s

Albums: Keane

Singles: U2

Airplay: Athlete



19.02.05/£4.25

Kaiser Chiefs set to soar sky high

Fresh from a year of success with Scissor Sisters and Snow Patrol, Polydor has struck a deal which will bring it one of the most anticipated debuts of 2005.

The label has signed a long-term deal with B-unique to sign the Kaiser Chiefs, who were

tipped to be one of 2005's big breakthrough acts by *Music Week* in December. The deal becomes effective from the end of February and will see their album *Employment* released through B-unique/Polydor on March 7.

Polydor will handle marketing and distribution for the record, while sales will be retained by Vital. Kaiser Chiefs' next single, Oh

My God, which is released on February 21 and has been A-listed by Radio One, will not fall under the Polydor deal.

The band are managed by Paul Craig, James Sandom and Mick Webster from Supervision Management, which scored Brits success with another of its acts, Franz Ferdinand, last week.

Mark Lewis, managing director of B-unique whose label deal with

Warner Bros ended last year, says, "We are very excited about this deal and welcome the opportunity to tap into the vast experience of the Polydor and Universal teams."

The deal will see the album going through Polydor's various affiliates across Europe: the band are already licensed to Universal Music for the rest of the world under a separate US deal.

The Brits, Valentine's Day and half term combine to deliver strongest week since Christmas

Triple whammy for sales

Retail

by Adam Woods

Retailers were busy cashing in on a triple-whammy sales lift over the weekend, with trading boosted by a perfect storm of the Brits, Valentine's Day and the half-term school holiday.

Artist album sales accelerated by 12% on the week to give the industry one of the best weeks since Christmas. Record buyers poured into stores in the wake of last Wednesday's well-received Brits ceremony and for last-

minute buying for Valentine's Day, which falls today (Monday).

The Valentine's push helped to define which artists benefited most from their Brits exposure, as retailers saw a run on those artist albums with romantic appeal, in addition to the compilations and themed product which swells the market at this time of year.

Keane, Franz Ferdinand and Joss Stone were among those whose albums surged over the weekend, both on the strength of strong Brits performances and Valentine's present-buying. Stores were kept further busy as school

half term either started or was coming to a close around the UK.

The sales lift came after this year's Brits attracted strong coverage on radio, TV and in the national press, while viewing figures for ITV's two-and-a-half-hour *Brits* show last Thursday were up 2% on the previous year. An average of 6.3m people tuned into the programme, hitting a peak of 7.0m, according to consolidated figures.

Asda entertainment development manager Andy Spofforth says, "Timing-wise, it is half-term week in half of the country; there is Valentine's Day and it all adds a

further boost to sales, although I suppose it will be difficult to differentiate what is getting a lift from Valentine's Day and what is getting a lift from Brits."

The most recent precedent for the supercharged Brits/Valentine's Day effect was in 1995, when the Brits fell on February 9. Subsequently, the ceremony has always come later in the month.

"We haven't had it for the last few years", says Island Records head of marketing Jon Turner, who was expecting Keane's *Hope* And Fears album to benefit from the band's Brits gig and two wins.

"The Brits have always been after Valentine's Day. But there is definitely a double-hit over the next five days, especially with Valentine's Day being on the Monday."

Last year's Brits fell the week after Valentine's Day and the latter easily triumphed in terms of its selling power. The albums market lifted by 33.2% to almost 3.4m following February 14 and slipped back by 27% the next week to 2.46m, in spite of big Brits-driven sales for The Darkness, 50 Cent, Busted, Muse and Duran Duran.

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Digest

So, a triumph for all involved? Almost - Editorial, p14

MUSICWEEK

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Your guide to the latest news from the music industry

Bottom line

Woolies plays hard to get

Apax is "examining its options" after Woolworths rejected its takeover offer as being too low. The venture capitalist, which has brought on board former Robert Dyas executives Roger Pedder and Brent Wilkinson to advise on the bid, valued the high street retailer at about £780m with an offer of between 50p and 55p. A world tour and new album have helped take Prince to number one on the *Rolling Stone*-compiled list of 2004's top-grossing music acts in the US. The singer beat competition from artists including Madonna, Metallica and Elton John by bagging £204m from concerts, album and publishing sales with his *Musology* tour and album.

Koone and Joss Stone lead the Brits winners, p45
Natacha Berginfield's debut *Phonogram*/BMG album Unwritten received a 1m award in the January round of IFPI Platinum Europe Awards. Seal's *Warmer* release Best Of 1991-2004 reached the same level, while other winners included EMI's Queen whose three-CD boxed set The Platinum Collection achieved three-times platinum status.
Analysts ponder EMI's trading warning, p6
In a newly-published report, Ofcom recommends that the BBC should remain a self-governed public service broadcaster (PSB) funded in its entirety by the licence fee. However, the Competition For Quality report says the BBC's regulation, accountability and internal governance should be further clarified.
The MU is improving its communications outlets to members and the industry, p6

appointed president and CEO. David Iselle succeeds Edward Murphy in the role, which will switch location from New York to Washington DC to reflect the need for increased interaction with Congress, the Administration and other intellectual property trade groups.
Free2Air Records, which last year sold an 81% stake to Clive Block's Blacklist Entertainment Company, has appointed former BMG marketing executive Kirtley Ball as label manager. Craig Dimco will oversee A&R while Will Fines will focus on marketing and work alongside former EMI managing director Daniel Luyt, who is working as a consultant.

year's festival at inflated prices.
Embrace and Snow Patrol have been added to the line-up of this year's *Isle Of Wight Festival*. The *Nokia Isle Of Wight Festival*, which takes place from June 10 to 12 with REM headlining on the Saturday night.
BBC iXtra has joined forces with BBC Interactive Drama and Entertainment to launch an interactive animated drama depicting the lives of a gang of graffiti artists. Taggerz, which comprises six 10-minute episodes, will be released episode by episode on the urban music station's website each day from March 21 to 26.
Alternative and classic rock formats dominate applications for a new Manchester FM licence, p6

Exposure

Wembley Arena opens new doors

Work on the £4m Wembley Arena Pavilion was completed last week in readiness for its first music show this coming Sunday with X Factor Live. The state-of-the-art venue is the first semi-permanent music venue of its kind to be built in the UK and is sited behind Wembley Arena, which is undergoing a £32m refurbishment. Other forthcoming concerts include Westlife, Anastacia, Blue and Queen/Paul Rodgers.
New York pop act Scissor Sisters have been confirmed as one of the headline bands for this year's 10th anniversary V Festivals. The Polydor band will play the festival's third park ground on the Saturday and Weston Park in Staffordshire on the Sunday of the weekend of August 21 to 22. They are the first act to be announced for this year's event.

Sign here

I Am Kloot sign publishing deal

Echo signings I Am Kloot have signed a publishing deal with sister company Chrysalis Music Publishing. The Manchester band's third album *Goods And Monsters*, produced with Joe Robinson, will be released on April 4.

People

Sony names new Columbia chief

Sony Music US president and CEO Don Jenner has named Will Botwin as the new chairman of Columbia Records Group, effective immediately. Based in New York and reporting directly to Jenner, Botwin is responsible for devising the overall strategic direction of the label, overseeing all aspects of Columbia Records. Botwin joined Columbia in 1996 and became Columbia Records Group president in 2002.
The chairman of the National Music Publishers' Association in the US has named current Bush Administration deputy chief of staff and counsellor to the attorney general as the trade organisation's newly-



Price: Highest-earning US live act

Napster reported a net loss of \$164m in its third quarter results ending December 31, 2004, compared to a loss of \$16.9m in the previous quarter. Revenues for the company grew by 30% on the second quarter, from \$92m to \$121m, while paid-for subscriptions in the service grew by 50% to 270,000, owing in most part to the Christmas season.
An EC report has shown a 127% rise in seizures of pirate discs (CDs, DVDs and software) at EU borders over the past two years. EC figures show that EU Customs seized more than 16m pirate discs in the first three quarters of 2004.
Trade organisation IFPI has voiced its support for the call by US International Intellectual Property Alliance (IIPA) for increased pressure on China to deal with its rampant piracy problem. IIPA has called on the Office of the United States Trade Representative (USTR) to initiate consultations in the World Trade Organization (WTO) to address China's failure to properly address copyright piracy.



EMI Music Publishing has filed as top publisher in the UK for 2004 after producing its highest market share across singles and albums combined for three years. It captured 25.4% of the market, while topping the individual singles and albums tables with 26.5% and 25.1% respectively. Universal finished second with 19.0%, followed by Warner/Chappell (14.2%), BMG (14.35%) and Sony/ATV (5.5%).
Scissor Sisters, Franz Ferdinand,

Martin Calishchuck, Essential Music head Mike Chadwick and Blood & Fire managing director Steve Barrow have joined forces to launch a new reggae reissue label, Hot Pot Records. The label will launch with two releases from Glen Brown and Ossie Hibbert.
Enaps Kerrang! brand is promoting this year's Download festival across all media platforms. The campaign behind the Clear Channel event will kick off in February and run through to June, targeting Kerrang!'s radio station listeners. Kerrang! will also use a series of interviews, competitions, SMS gig alerts and ticket promotions to maximise TV and press exposure. The festival takes place from June 10 to 12 at Donington Park with Freddie, Black Sabbath, Velvet Revolver, System Of A Down, Slayer and Slipknot confirmed as headliners.
The fortunes of the classical music sector are to come under scrutiny at the next MusicTAC panel discussion on February 22. Keynote speaker at Bedford in Soho's Fifth Street will be Richard Bennis, conductor and music consultant at the Tate Modern. He will be joined by Russell Walton, executive producer Paul Moseley, Sarah Gee of the City of Birmingham Symphony Orchestra and composer and conductor Shirley Thompson.



Publishing deal: I Am Kloot shake on it

Efficiency drive – and “better shops” – sees all four majors pool resources into west London Majors redraw record company map

Companies

by Jim Larkin

London's record company map is being redrawn, with all the majors overhauling their UK office bases over the next six months.

Between now and the autumn, the UK music industry will become increasingly concentrated in west London as EMI, Sony BMG, Universal and Warner relocate one or more of their sites.

Not only is Sony leaving its Soho home to join up with merger partner BMG in Fulham, but EMI-owned Virgin is exiting its long-time Harrow Road home to move to Hammersmith. Universal is moving a number of labels to Olympia, while Warner Bros is relocating its offices near the Warner Music headquarters in Kensington Church Street.

Virgin has become the most recent to confirm a move, it is leaving its historic Kensal House home on Harrow Road to move to a site in Crown House on Hammersmith Road. The move is likely to take place in late summer.

EMI says the move is designed to exploit the synergies of working closer together. Functions such as



Relocation: office moves see record companies congregate in smaller area of west London

sales are currently shared across the group and the intention is that moving staff into closer proximity will lead to better co-ordination between the various departments.

Virgin Records managing director Philippe Azeoli says, "Kensal House is a historic building for Virgin. We've been here for more than 20 years, but it's time to move into a new era and a new building. I love this place, but I think it's too big for us."

"The move is being made primarily for logistical benefits of

being closer to EMI headquarters. But the new building is going to be really Virgin – we'll keep the different brand and culture."

Universal's move will see all of the group's frontline labels – Island, Mercury, Polydor, UCI and LMVY – coming together with central services including sales in newly-refurbished offices near Olympia, halfway between Warner's various HQs in Kensington and EMI's long-standing Brook Green offices.

Universal chairman and CEO

Lucian Grainge says the decision to move was taken partly because three of the company's various leases were coming up in the space of 18 months. He says he was also keen to bring the group's various operations together.

"The idea was to create an environment which is more efficient, which is better for the artists and for the people," Grainge adds. "Island had a studio, but there were none within the rest of the company, so we wanted to put that right."

The new offices will include state-of-the-art facilities, including a recording studio, facilities for mastering, cutting and making EPKs, as well as a Starbucks, says Grainge. "It will be recording, cutting and coffee," he quips.

Grainge says his companies will be able to maintain their famed sense of competitiveness, despite coming together in the new HQ. "They will all have their own identity, their own decor," he says.

Warner Bros, formerly WEA London, is moving from Old Church Street in SW3 to the former Yahoo! building at the back of the Warner Music headquarters in Kensington Church Street and nearby to sister label Atlantic in Kensington Court.

Warner Bros managing director Korda Marshall says the move brings with it a number of benefits. "We need somewhere to live and work that's light and spacious and not a network of rabbit warrens that we currently have down in Chelsea," he says. "It's also nearer the mother company, the transport links are better and, more importantly, the shops are better."

The Warner move is scheduled for April or May. A spokesman says the likely scenario is that it will happen over a long weekend, with staff arriving at their relocated desks on the Tuesday.

Sony's move to Fulham has been on the cards since the merger discussions between the two groups became public. Sony staff are moving from the Great Marlborough Street building to take up space at Bedford House in Fulham High Street which is currently used by BMG Music Publishing.

The "gradual migration" will take place between now and June. BMG Publishing staff are in turn moving two tube stops closer towards the centre of London, with offices currently being readied above Barclays Bank on Fulham Road.

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BPI flexes muscles to push indies onto download services

The BPI is continuing its charm offensive among the independent community with a series of initiatives which Peter Jamieson believes will provide an improved service for its 300 indie label members.

Just weeks after unveiling a new subscription arrangement which will reduce BPI membership fees for many indies, the trade body's executive chairman is writing letters to the 30-plus legal digital download services in the UK

to persuade them to fast-track the service between indies and ISPs in readiness for the launch of the combined digital and physical singles chart in the spring.

Jamieson explains the move follows a stock-take at the organisation, which assessed whether it could improve its member services in some areas. "Every so often we have to say 'are we serving our members?', we wanted to step up indie representation, which is logical

because the BPI has a massive agenda. It is an industry association and we can't let [representation] slip," he adds.

He has drafted a letter to the ISPs stressing the need to get as much catalogue uploaded from as many labels as possible to ensure the accuracy of the combined singles chart, which the BPI says will launch by the end of June "at the absolute latest". Already iTunes and other more mainstream sites have been more in signing

deals with indies. "We must maximise the availability of indie music on ISPs. There is a need to get singles fast tracked and make sure the chart is as accurate as possible," he says.

The BPI is planning to create a committee charged with addressing issues specific to the independent sector. And it also wants to beef up indie representation across all its other committees, such as PR, international and rights, and move

its business and education seminars from an ad hoc basis onto a more permanent bi-monthly basis. It is also holding a series of seminars at the BPI offices for independents, starting tomorrow (Tuesday).

Jamieson says he is still working on appointing a chairman to head the new indie committee, which will be driven specifically by an indie agenda. He also does not rule out co-operating with AIM in hosting future seminars.

© Viewpoint, p14

THE MUSIC WEEK PLAYLIST



ANNIE
Animal
(679)
This courtly-sounding electro pop is being given a fresh spin in the UK following success in America. (album, March 7)



BLOC PARTY
Banquet
(White) (1)
After making waves in all underground clubs last year, this album highlights the indie band's executive chairman is writing letters to the 30-plus legal digital download services in the UK



LADY SOVEREIGN
Random (Casual)
This is the last underground urban single for Lady Sovereign. Her new home island will ensure a wider audience for her gritty pop (single, March 14)



BY COASTAL
Cafe
Old Cartoons (Casual)
This refreshing set records the relationship of a Switchfish duo. It is beautifully packaged and lovingly collated (album, April 11)



LEE PERRY
I Am The Upsetter (Trojan)
This excellent boxed-set includes some of the Upsetter's greatest moments (album, Feb)



APARTMENT
Everyone Says
Tim Parazoid (Florie Panda)
Two strong tracks see the AfW-tipped four-piece by firm foundations for the future (single, out now)



TRICK DADDY
FEAT. LIL' JON & TWISTA
Let's Go
(Atlantic)
Ozzy Osbourne-sampling crunk anthem is exploring on MTV (single, out now)



ROISIN MURPHY
Sequins EP 2 (Ech)
The second in a series of three EPs from the former Mafko singer will be collated to make her debut album. Warpod pop at its finest (single, out now)



JACK JOHNSON
In Between
Dreams (Universal/Brushfire)
Following acclaim last year, this third album should see the Hawaiian-raised former film-maker cross over (album, Feb 28)



KAISER CHIEFS
Employment (B-Unit/Polydor)
This superb debut liberates listeners to embrace the mainstream with a broad rock-pop repertoire – this year's Killers answer? (album, March 7)

BRITS 2005 WINNERS
British male: The Streets (PolyGram)
UK/Warner Music
British female: Joss Stone (Virgin/EMI)

British group: Franz Ferdinand (Domino)
British album: Keane - *Hopes and Fears* (Island)
Universal Music
British single: Will Young - *Your Game*

(S)BMG/Sony
British break/rough act: Keane (Island)
Universal Music
British return act: Joss Stone (Robbie/EMI)

Virgin/EMI
British rock act: Franz Ferdinand (Domino)
British live act: Muse (Virgin)
Media/Warner Music
Brits25 - The best

song award: Robbie Williams, *Angels*
Pop act: McFly (Island)
Universal Music
International male: Enrique Iglesias (PolyGram)

Female: International female: Gwen Stefani (Interscope)
Universal Music
International break/through act: Scissor Sisters (PolyGram)

International album: Scissor Sisters (PolyGram)

Outstanding contribution to music: Bob Geldof

Strong performances grab press attention and help reverse TV ratings dip

Music takes the spotlight at back-to-basics Brits show

Awards

by Paul Williams

Music spectacularly reclaimed centre stage at this year's Brits as organisers abandoned the usual elaborate sets to allow the performers to speak for themselves.

Apart from more traditional, extravagant settings erected for Scissor Sisters and Gwen Stefani's appearances, the staging at last week's event was notable for a simplicity that firmly put the emphasis on the quality of the artists.

"It was a deliberate policy to rely on the music as much as possible," says Brits co-chairman Peter Jamieson. "The stage was smaller than before. What happened in previous years was we had too many sets and the difficulty and time delay in changing the sets worsened the experience for people on the night."

One of the obvious exceptions to the back-to-basics approach were the Scissor Sisters whose stage design, which incorporated creations from the late Muppet founder Jim Henson's company, was so complicated that it dictated that they opened last Wednesday's extravaganza.

Putting the spotlight firmly on the musical performances, which ranged from break-through domestic acts such as Franz Ferdinand and Keane to US superstars including Green Day and Snop Dogg with Pharrell Williams, appears to have paid off with much of the media coverage refreshingly focussed on the music.

"We proved that we don't need to have ghastly controversy to make the public sit up and take notice," says Jamieson. "We never seen more press or media interest.



Jemella and Lemar: attracted peak TV audience with performance of *Addicted To Love*

The media was behind us and it was all about the music."

Organisers were also conscious of past criticisms that some previous Brits line-ups have been US dominated with this year's set of performers more UK-based. For co-chairman Lucian Grainge, the overall quality of the names appearing demonstrated just how much the show's standing has risen within the artist community. "The Brits has got an incredible brand and it's quite similar to Top Of The Pops," he says. "We've rebuilt the Brits brand so artists of A-plus Premiership calibre are thrilled to be invited on and desperate to do a fantastic performance. Ten years ago, it was always a struggle to ask people to be part of it."

The simpler staging was accompanied by an entire overhaul

of the lay-out of the event at London's Earl's Court 2, the first since the departure of long-time executive producer Lisa Anderson, which saw the event brought fully in-house at the BFI. Responding to long-standing criticism that the job of recording a TV show was getting in the way of some people's enjoyment on the night, organisers ensured this time even sets right at the back offered a reasonable view of the stage.

"We're trying to make sure everyone got more of a view," says Grainge. "We changed the camera positions; last year I had two great big cameras standing in front of me. I hope people felt that it was an improvement."

Meanwhile, Jamieson is full of praise for Helen Terry who, as TV producer for the event, was over-

seeing her first Brits. "She brought her own passion and dedication which only somebody who has been a recording artist then learnt the skills of TV production could do," he says.

One notable aspect about Terry's first year in the role was the decision to abandon a policy introduced two years ago of having the ceremony broadcast on ITV1 on the same night of the event itself. While that strategy meant many viewers watching would not have known the results beforehand, Jamieson concedes it did not produce the desired ratings. "It was a little bit disappointing last year we didn't get the ratings we thought we deserved," says Jamieson, who notes the extra day allows more re-editing time "to make a better TV show".

Overnight viewing figures for last Thursday night's ITV1 broadcast improved by 5% on 2004's number with an average 6.3m watching, according to unconsolidated figures. This turns around falls of recent years, although is still sharply down on 2003 when an average 7.3m people watched. The two-and-a-half hour programme, which was half an hour longer than normal, attracted a 28% audience share and peaked at 7.0m viewers at around 9.30pm when Lemar and Jemella's duet of the Robert Palmer hit *Addicted To Love* was showing.

The annual event was given an extra dimension this year as it was the 25th ceremony, which allowed organisers on the night the opportunity to look back at memorable incidents from the past. Both Grainge and Jamieson say there are no plans yet for further anniversary celebrations.

Paul Williams

Performances

The outright winner at retail was hard to call in the wake of the Brits, with the majority of performers already seeing significant uplifts as early as last Thursday morning.

Joss Stone, a double-winner and the only artist to perform two songs on the night, stood to make the steepest climb, her twice-platinum *Mind Body & Soul* having slipped to 44 on the albums chart by last week.

Along with Warner's *Green Day*, the *Relentless/Virgin* star was reckoned by many retailers to have done herself the most good on the night.



Franz Ferdinand, Keane and Scissor Sisters are all making swift returns to the studio this year after collectively capturing seven Brit Awards.

Following a record-winning year for debut albums at the Brits, the focus for the three multiple first-album winners will now switch to writing and recording tracks for their follow-up albums.

PolyGram's Scissor Sisters (pictured) will be spending the next month in Australia and Japan

Scissors help Universal top awards list

Universal cast a huge shadow over this year's Brits with its acts winning more awards than all other labels combined.

The major picked up eight awards, thanks largely to the success of Scissor Sisters and Keane. McFly, Gwen Stefani and Eminem also contributed to the haul with Universal chairman and CEO - and Brits co-chairman - Lucian Grainge enthusing, "I'm thrilled for the artists and the labels. I was particularly proud and delighted about the contribution that Island and PolyGram made to the awards."

Scissor Sisters followed in the

footsteps of *The Darkness* last year and Robbie Williams in 2001 in achieving the rare feat of winning more than two awards. With three victories and one of the night's most memorable performances, the Brits capped a remarkable year for 2004's biggest-selling albums act in the UK.

"Everyone is delighted for the Scissors," says PolyGram joint managing director David Joseph. "They thought maybe they'd get one award, but on the night it just felt like everyone was on our side. People have responded to the brilliant songs, the irony and, as

the band would say, the great shoes."

It was also a night that gave EMI much to celebrate, with Joss Stone picking up two awards and becoming the icon of the night in the next day's newspapers.

"Everyone does this job for this kind of result," says Virgin Records managing director Philippe Ascoli. "She hijacked the Brits. She was beautiful and had a kind of star quality that bloomed on the night. This was a Brits that was about the future."

Will Young gave Sony BMG its only Brit, while Warner scooped

two awards through *The Streets* and Muse.

Franz Ferdinand continued a remarkable year of awards success with two trophies, giving Domino the only indie success of the night. Domino product manager Bart McDonagh calls the double success a "well-deserved award for a band that match artistic fluency with hard work and do it with such panache".

The two non-label awards went to Robbie Williams' *Angels*, which was voted best song, while Bob Geldof collected an outstanding contribution to music accolade.

② We are committed to helping both sides get a broad-based, representative download offer
-Viewpoint, p14

power sales uplift for award-winners

"I think she in particular is going to have a real turnaround," says Gareth Perry, Virgin Retail category manager, rock, pop and chart. "Franz Ferdinand, Green Day, Robbie Williams and Keane are initially the ones that are showing a real uplift after the Thursday night TV broadcast."

Perry was anticipating an extremely busy weekend, with male buyers in particular lured into stores, not just by the Brits but by Valentine's Day.

In spite of the fact that they were the three biggest sellers of last year, Williams, Keane and triple winners Scissor Sisters

were set to grow still further, according to HMV Europe product director Steve Gallant.

"Even though Scissor Sisters, Franz Ferdinand, Keane and Robbie have been massive already, I think there is more to come," says Gallant, who adds that most of the big winners are priced at between £8.99 and £9.99 in-store and supported by front-of-store merchandising and point-of-sale graphics.

The proven nature of the winners means supermarkets as well as specialist retailers were due to see a significant boost. "It is all fairly mainstream stuff,"

says Asda entertainment development manager Andy Spofforth. "It is probably the most mainstream Brits I have ever seen, I think."

The fact that almost every winner also performed helped to disguise the fact that consumers reliably respond far more to performances than to the shortlists and award-winners themselves.

"It is always the same thing - it is never the nominees and generally not the winners, but the people who perform on the night who sell well afterwards," says Spofforth.



promoting their first album before returning home to the US to work on new material, EMI Music Publishing's A&R executive vice president Guy Mool, whose company publishes the band, says, "They're going to really concentrate on writing the next album. They've already written three or four songs and they will have a disciplined writing period, which is so important."

However, it is not clear at this stage whether the band, who will

be back in the UK in August to headline the V Festival, will have the album completed in time for a 2005 release.

Domino act Franz Ferdinand will be back in Scotland this month to work on their second album, which already has six tracks confirmed with another 10 "in progress" which have been rehearsed on the road over the past few months. Live dates will be kept to a minimum over the next few months with the exception of a

handful of festival dates. The album is expected to appear around July or August.

Island-signed Keane's main priority during the first half of the year is the US, although they will be giving over the whole of April to rehearsal and record for the next album. They are currently in the middle of a Stateside tour which ends on February 21 in Minneapolis, while their diaries for May and June are also blocked out for the US.



Stone: praises sung by extensive press including the Mirror's 2am column

Stone steals show in press coverage

by Jim Larkin

A fresh-faced 17-year-old from Devon dominated the front pages of the national press last Thursday as Brits coverage once again reached fever pitch.

The awards featured somewhere on eight front pages, with Jos Stone selected by many as the figural head of the event. Around 200 correspondents were at Earl's Court 2 for the awards and in-depth coverage was splashed across broadsheets and tabloids.

Stone's prominence came despite the fact Scissor Sisters had won more awards and Keane had picked up arguably the most prestigious category of the night, for best British album.

"Jos Stone is queen of the Brits," says LD Communications CEO Bernard Doherty, whose PR company handled press for the event. "She's young, she's fresh, she dressed up to the nines and she sang her heart out. She also performed with Robbie, which helps."

LD had a team of 30 staff on site. A new element to this year's show was the management of star arrivals, with eight LD staff manning the red carpet. It was a lesson learned from US award ceremonies, says Doherty, and proved highly successful.

"We went up a notch on arrivals and all the artists were prepared to take part," says Doherty. "Snoopy's manager came up to me at the after show party and said it was the best red carpet he'd ever known."

Coverage was generally in tune with the celebratory nature of the awards. "The future is bright for the Brits," read the headline in *The Times*, with an article welcoming the success of Franz Ferdinand and pointing to a number of bands the Glasgow art-rockers have inspired which could feature in future Brits.

The Sun and *The Mirror*, meanwhile, gave double-page spreads to the event and Brits news also filled up the two-page gossip sections in both papers.

Negative voices in the press coverage focused on the "safe" nature of the judges' decisions. "Triumph for rock's Mild Ones" read the *Guardian* headline, while the *Mirror*'s Gavin Martin again attacked the awards and called for more originality. "It was a case of the big money men rewarding big money-makers - rather than acknowledging diverse talents," he wrote.

Stone's triumph in the urban category - voted for by viewers of MTV Base - also came under fire. But Doherty says the criticisms are unwarranted. "The academy has voted in tune with the public taste," he says. "Look at Keane - they've sold more than any other act and become a soundtrack to people's lives. The awards reflect that. And if you look at the NME Awards, which are supposedly about more alternative acts, the winners are pretty much the same."

jim@musicweek.com

BPI AWARDS
ALBUMS
 Various – School
 Reunion: The
 Smoothies (EMI
 Virgin) (silver)
 Various – Love
 Songs (Virgin)
 (silver)

Matt Moran – The
 Ultimate (EMI
 Virgin) (silver)
 KT Tunstall – Eye to
 the Telescope
 (BMG) (silver)
 Adhoni – Tourist
 (Amplophone) (gold)
 The Killers – Hot

Fins (Lizard King)
 triple platinum)
 Il Divo – Il Divo
 (Syco) (four times
 platinum)
 Abba – Abba Gold
 (Polydiv) (13 times
 platinum)

MANCHESTER FM
LICENCE
WIPERS
 The Arrow – class/
 contemporary rock
 View Classic Rock –
 classic rock
 Manchester
 Citybeat 97.7 –

speech music for
 over-45s
 Mudi Radio – Asian
 urban pop
 Alice 97.7 FM –
 class/
 contemporary rock
 Time FM
 (Manchester) –

classic/
 contemporary music
 for over-45s
 98 FM – album/
 music
 Young Asian Sound
 FM Radio –
 contemporary Asian
 music

97.7 The City –
 contemporary music
 for over-35s
 Jolly Radio – young
 pop/music station
 The Storm
 (Manchester) – rock
 Manchester's
 Kenang 97.7 – rock

Saga radio
 (Manchester) –
 music for over-50s
 Go-FM – classic rock
 Manchester 97.7 FM
 – music,
 entertainment,
 comedy
 Xfm Manchester –

alternative music
 Kismet Radio
 (Sutton radio) –
 speech for Asians
 97.7 Fun FM –
 children/families
 all UK FM – speech
 Xfm Manchester –
 Source: Olton

Radio licence applications focus on city's rock heritage

Groups bang drum for Manchester bids

Radio

by Paul Williams

Commercial radio is bidding to tap into Manchester's extensive musical heritage in a bid to reconnect with the city's music fans.

The advertisement of a new FM licence for the city has prompted a wave of applications offering rock-based music services, as the commercial sector looks to turn around declining listening in the region.

Within just five years, ILR's share of listening has slipped in Manchester from more than 50% to around 48% currently, as audiences have switched over to BBC services or turned off the radio altogether. And, within the key 15- to 34-age group, all listening has slipped by about 20% over the past three years.

"We've got to get the share of commercial radio up in the city," says Absolute Radio programme and operations director Clive Dickens, whose group is hoping to add a Liverpool-based Jazz station in the North West and a Manchester bid for classic rock station go-fm. "In London it's 60%, so we're missing 12%."

His group is joined in the licence chase by rock applications from the likes of Capital, GWR, SMG-owned Virgin Radio and Emap, which is hoping to follow its West Midlands licence win for Kerrang! in 2003 by launching a similar station in Manchester.

During his time at Chrysalis Radio, Kerrang! Radio UK programme director Andrew Jeffries was responsible for Manchester-



The Stone Roses: guitar music "baggily under-represented" on Manchester's airwaves

based station Galaxy 102 and says he is amazed that the "glaringly obvious holes" in the city's radio market at that time still exist.

"Something's wrong and it's just bizarre," he says. "How many stations are playing Franz Ferdinand, The Stone Roses or even Oasis, the biggest rock band through the Nineties and local talent? Guitar music is hugely under-represented in the market."

Emap is planning to add 300,000 listeners who have already tuned into Kerrang! in the West Midlands since its launch eight months ago as evidence of how the right new radio service in a rich music area can bring in new listeners. Capital Radio, meanwhile, argues that its Xfm bid for Manchester will be able to support new British music, just as the existing London station does.

Xfm managing director Graham Bryce says, "What's coming out very clearly is there's a gap in the market for a youth-oriented station, particularly with indie

music. Manchester is the home of alternative music in the UK, more so than London."

Capital finds itself pitched against merger partner GWR, which is hoping to transfer its digital-only brand The Storm to an analogue platform for the first time. The classic and contemporary rock format promises that 50% of its music output will be made up of repertoire from the past 12 months, while Manchester artists, unsigned acts and live sessions will form a "significant component" of the playlist.

Absolute Radio's go-fm bid would chase a 40- to 59-year-old audience with the emphasis on classic rock, although its breakfast and drivetime programmes will be heavily speech-based.

Three-times licence winner Saga Radio is among the other contenders, although Guardian Media Group last week withdrew its speech service application. A decision is expected in May. paulw@musicweek.com

MU revamps its magazine

The Musicians' Union is radically revamping its magazine and website in the second stage of its plan to engage more effectively with its members and the wider industry.

In the first significant redesign in the past two decades, the union's magazine *MUSICIAN* will appear on February 26 with a new masthead and increased editorial pages. Around the same time, the union will unveil its new interactive website, which it hopes will be of use to all areas of the music industry.

The moves follow the strategic review of the 111-year-old union, which saw the introduction of

a new streamlined, regional structure at the beginning of last year.

Communications official Keith Ames, who will assume the editor's role for *MUSICIAN*, has appointed Future Publishing to produce the new-look magazine, which will appear quarterly. The first issue will feature articles on Jamie Cullum, the Academy of Contemporary Music, the Licensing Act and a tax-saving guide.

"This is the first overhaul since 1987," says Ames. "The future relies on our plan to widen out into the industry and we are thinking of making *MUSICIAN* available in the receptions of studios,

record companies, publishers and managers." The magazine is distributed free to the union's 30,000-plus membership, but Ames says the union is also considering a cover price if the readership is widened.

Alongside the magazine, the website is being extended to allow access by non-members. Ames says there will be "exploratory areas" for visitors to access information on a variety of subjects. From publishing to legal advice. Secure areas beyond this will allow members to access more specific downloads. Album reviews will also be included on the website for the first time.

Tina Turner scored the biggest first-week album hit of her career to date in the US last week, as her All The Best collection reaped the benefits of a delayed North American release and a powerful push from Oprah Winfrey. The double album, which spans her output from the 60s and Tina days to more recent years as a UK-signed EMI artist, debuted at number two with sales of 321,000. All The Best was released last autumn in Europe

but held back in the US and eventually released to coincide with a special show on Oprah, which was heavily trailed throughout the album's first week of release. "When Tina appears on TV in person it connects and that is exactly what has happened in the States," says Mike Allen, EMI international marketing senior vice president. "It's been a great job from everyone at Capitol. It's working and it is fantastic to see."

Merger hopes hit by EMI profits warning

Any likelihood that EMI and Warner were edging towards each other has been given a rude shock by EMI's announcement last week that it would be delivering pre-tax profits around £30m down on expectations.

The shortfall on most analysts' estimates of about £168m for the year ending March 31 was blamed on delays in finishing new albums by Coldplay and Gorillaz, which means neither will now be delivered in this financial year. EMI was also apparently caught out by a "softness" in re-ordering by retailers.

The profits warning followed confirmation the previous weekend that Coldplay are not yet ready to deliver their much-anticipated third album. With the release expected to command sales of at least 10m, EMI was loathe to rush the creative process and decided to issue its trading statement.

EMI is not alone in blaming slippage, with Warner, Universal and Sony all pointing to late deliveries of albums for

underperformance in past months. One analyst says he was surprised by the trading statement because it came from "left field" and followed many upbeat messages from the company just prior to Christmas. "I think quarter three revenues were up, but not up as much as they had hoped," he says.

The analysts also suspect the announcement may have a knock-on effect for Warner, which was hoping to deliver an initial public offering shortly, and many are still suggesting it is an ideal partner for EMI, even though the UK-HoD major consistently refutes such suggestions. EMI's performance could have the effect of devaluing Warner's IPO, with one analyst stating that it has already been put back.

"Warner has its own set of problems," says the analyst. They would only do a deal once the IPO has gone through, but EMI has only had a dip with this announcement. It has not taken them to a point where they need to deal."

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New acts to launch on short-term deals, with get-out option should long-term offers arise

Universal cues digital-only roll out

Downloads

by Stuart Clarke

Universal Music UK is preparing to roll out one of the first key acts signed directly to a digital-only deal, with the release of The Modern's debut EP, *Eastern Bloc*.

The move follows the major's repositioning of its new media operations, Music Digital Services Division, as a stand-alone division last year.

Signed on February 3, the deal has seen Universal secure the worldwide digital rights to the release for one year, granting the band an option to break from the deal early, given one month's notice, if offered a long-term contract.

Rob Wells, director of the Universal Music Digital Services Division, says, "The deal allows us to sign the artists for an incubation period, measure the response and decide whether we want to pursue a relationship with the artist or not."

The nature of the deal aims to be artist friendly; in theory, if there is interest from another label and Universal does not want to pursue the artist then they are free to sign with that label. However, it is understood that Mercury has already courted The Modern and may be poised to sign them.

In partnership with the band's management company, Man's Best Friend, Universal will promote and market the Eastern Bloc EP using traditional tools includ-



The Modern: Universal digital-only roll-out has resulted in label interest for new long-term deal

ing press, key radio and advertising to drive consumers to legal download sites such as Napster, iTunes and O2D.

Wells adds, "Universal is solely targeting the online PR and marketing for The Modern. Traditional press is funded by management and they are utilising All Press to target this area. It is a

very hands-on project."

The Modern's manager Daron Coppin is enthusiastic about the foundation the digital campaign will build for the band. "Digital music is the future, I see it as the new indie and, with Universal on board, we have the ability to make an impact," says Coppin.

Universal currently claims a

42% share of the UK download market. And, according to IFPI figures released last month, more than 200m downloads were sold globally in 2004. With Napster set to go head-to-head with Apple's iTunes service in the UK by weighing a multi-million pound marketing campaign behind its *Radio To Go* Service,

consumer interest in the format is expected to grow further over the coming months.

The Modern started to pick up the ears of the industry last year, with lead EP track *Suburban Culture* already securing the focus of *NME's* Radar track of the week. Coppin says the Eastern Bloc EP will serve as a taster ahead of a new single, *Industry*, in April. "The band played 40 dates all around the UK last year and are in the position now where they're ready to be exposed," he says.

The Universal Music Digital Services Division was established last November and combines digital development label and distribution roles alongside more traditional activities such as the construction of artist websites. Derek McDonald was the first artist signed by the new division last year. Meanwhile, The Wonder Stuff and rock three-piece Verra Cruz signed to its all-digital model at the end of last month, the former for the UK & Ireland and the latter for the world.

Wells has high hopes for the expansion of the roster this year. "In terms of long-term plans, we are currently talking to about 15 artists about similar deals," he says. "I'd like to have about 15 artist deals in place by summer." He adds, "We are on track - our plan was to have at least one artist underway by this point and we have achieved that." mwletters@musickweek.com

Aim relaunches digital arm

Profile

Aim's re-branding and re-launching of its Musicindie digital arm as Aim Digital last month saw a shift in emphasis for that part of the indie organisation.

The earlier re-organisation saw the end of the contract between Musicindie and digital company Rightsrouser run by Gavin Robertson - the business spun off from the indie body.

Meanwhile, the new division is headed by ex-Creation legal man James Kylo, who is charged with re-focusing on negotiating and administering collective licensing deals with digital services on behalf of Aim members rather than service provision.

"Our primary aim is to get the best deals for the membership," says Kylo. "Some labels still think it is too daunting or too technical or that they just do not have the resources to get into the



digital market."

He adds, "Our main three aims this year are for the member labels to have the option of getting their music into all the worthwhile services, to see a substantial increase in the number of labels able to take part in collective licensing deals (by which I mean digitised and with metadata ready) and to ensure a level playing field as downloads become chart eligible."

Aim chief executive Alison Wenham says the re-naming of Musicindie, which was launched in 1999, served primarily to cement the direct relationship between Aim, its member labels and the digital division.

"We needed to concentrate on

what Aim does really well - it is now a strong brand known throughout the world and Aim Digital can be known throughout the world," says Wenham.

Kylo says, as well as updating members on digital and new media matters via advice sheets and bulletins, Aim Digital is set to host its fifth distribution day on April 13.

"These days have a very high digital content and bring the labels together with current streaming and download services, digital distributors, B2B service providers and more."

Meanwhile, future issues concerning the digital sector include the development of digital radio, "an opportunity and a threat", according to Kylo, and challenging perceptions of digital music in the indie community.

Kylo says, "A common misconception is that getting tracks into the services is all that needs to be done and that promotion and marketing are obsolete."

TOP 20 RINGTONES

Our Top	ARTIST/TITLE	Available
1	23 EMINEM LIKE TOY SOLDIERS	8 Mile StyleFreak World (Capitol/Elektra)
2	6 EYE OPENER HUNGRY EYES	See All/View/Hot/Chart
3	1 UNITING NATIONS OUT OF TOUCH	Water Charge
4	2 CIARA GOODIES	Webstore
5	3 ERIC PRYDZ CALL ON ME	CD/View/Chart/Download
6	10 THE CHEMICAL BROTHERS GALVANIZE	Urban/CD/Style/Hot/View/Chart
7	4 SCISSOR SISTERS FILTHY/COGROUS	Urban
8	8 DIANA RAYNE OBJECT OF MY DESIRE	All/Apple/iTunes/Style/Hot/View/Chart/Download
9	14 KHIA MY NECK MY BACK (BLOCK IT)	Hot
10	10 ASHANTI ONLY U	Urban/CD/Style/View/Chart
11	13 EMINEM JUST LOSE IT	Webstore/EP
12	5 THE KILLERS SOMEBODY TOLD ME	View/Hot/EP
13	12 GREEN DAY BOULEVARD OF BRICKEN DREAMS	Hot/View/Chart
14	10 NINA ROTA THE GODFATHER WALTZ	View/Chart
15	11 ARMAND VAN HELDEN MY MY MY	Urban/Hot/View/Chart/Style/Hot/View/Chart
16	10 XZIBIT HEY NOW (MEAN MUGGIN')	Water Charge/View/Hot
17	18 GROOVE ARMADA I SEE YOU BABY	Water Charge/View/Hot/View/Chart
18	18 ALISTAIR GRIFFIN FEAT. ROBIN GIBB BRING IT ON	Water Charge/View/Hot/View/Chart
19	17 DESTINY'S CHILD LOSE MY BREATH	CD/Style/CD/View/Chart
20	6 ELVIS PRESLEY IT'S NOW OR NEVER	Hot

© The RIF Official Program Chart, Control by RIFG. www.rifg.com
Chart compiled weekly - previous positions are in last week

EMI's new Marillion single *Live Toy* follows the *Love* with ringtones buyers who push the track 22 places up the chart to grab the top spot. It is streets ahead of Eye Q's *Happy Eyes* at number two and *Uniting Nations* at three. The Chemical Brothers' *Galvanize* jumps to secure sixth place as Ciara's *Goodies* and Eric Prydz's *Call On Me* decline at entry 10.

members four and five respectively. Meanwhile, *Adrenaline* by Yae is the highest new entry landing at number 10.

Buoyed by cheap hardware and strong releases, DVD sales exploded in 2004. But such success also creates challenges for the music industry. *By Adam Webb*

Pushing all the right buttons

Digital downloads might have dominated 2004's headlines, but it was sales of music DVD that made arguably the biggest impact on the end-of-year BPI figures. If music's share of the overall UK DVD market has remained static, at approximately 3.5%, year-on-year sales of the format rose a staggering 46.7%. Around 4% of the total UK music market is now accounted for by DVD sales.

"I would say we are 300% up on the previous year," says James Akerman, who, as head of DVD at Vital, is anticipating a great year ahead with imminent releases from the likes of the Prodigy, Basement Jaxx and Franz Ferdinand.

For Akerman, such rapid growth has been driven, not only by more titles being released, but also by greater quality. Coupled with falling prices, this has made the format seemingly irresistible to consumers. DVD players, a luxury only a few years ago, now cost as little as £25, while home cinema systems begin at £50.

The result is an entertainment market that has become increasingly audio-visual – a fact perhaps best exemplified by the growing number of people now consuming their entertainment through a single playing system.

"That's a big difference now," says Robin Wilson, who is heading Whitfield Street Studio's newly-launched music DVD division ArtsMedia. "When it first started, the DVD was always on top of the video recorder under the TV, while the stereo was in the other corner and never the two should meet."

"I think that hindered us and music DVD looked like the next stage of VHS. But the growth of home cinema systems, the drop in prices of DVD players and the fact that people are playing their CDs and DVDs through one system has got to help the growth of music DVD."

A succession of innovative and high-quality titles has also seen the format retain an aura of desirability and – just as importantly – a premium price point. A correctly packaged and marketed music DVD is still a "must have" item, able to generate genuine excitement in fans.

However, these positives – cheaper players, pioneering discs and greater sales volumes – also mean increased customer expectations. Given current volatility on the high street, this has created a huge challenge for the music industry.

Certainly, between the three-for-£20 and two-for-one offers there is now often a huge disparity in the price of discs. Many are concerned that such disparities could affect the public's perception of the format. A quick survey of seven retailers (two specialists, two multiples, two online stores and a supermarket) only highlights this. Taking last year's top three music DVDs (Live Aid, Queen's *On Fire: Live At The Bowl* and the limited edition of Oasis's *Definitely Maybe*) the price differences between competing retailers is quite extraordinary.

The Live Aid set, for instance, might cost £28.99 in-store – or it might be £39.99. The Queen release could range from £11.99 to £17.99, while the Oasis title could sell for anywhere between £11.99 and £19.99. What might cost a combined total of £56.97 in one shop might cost £75.97 over the road.

This could be the major issue facing studios and authoring houses in 2005: how to meet growing customer expectations while retaining DVD's premier status. Add to this the looming format battle between the high-definition blue-laser formats HD DVD and Blu-ray and the year is shaping up to be a pivotal one.

For The Pavement's Guy Goodger, the way forward is, in theory, quite simple. The key, he says, is to always plan around the individual strengths of the project. As a format DVD is extremely flexible, offering a real opportunity to reflect the uniqueness of the artist concerned and to communicate directly with fans.

And success, he explains, does not necessarily equate with throwing money at a disc or going with the latest unique features – what works for one artist might be detrimental for another. "It can be a creative way of looking at content to showcase it on the DVD in a way that gives maximum enjoyment to the consumer," he says.

"We don't want to sell a unique feature just



Last year's top-selling DVDs (from top): Live Aid, Queen's *On Fire* and Oasis's *Definitely Maybe*

because it can be done – if it doesn't enhance the DVD for the consumer, then we will question the need to 'push the boundaries' on that title."

"There's no sort of blanket automatic process," agrees Stefan Demetriou, head of DVD and audio visual at EMI. "We take a lot of care in [planning our disc content] and it's great because a lot of our artists are heavily involved and want to be involved. I think that's the key for the format, in that we're getting more creatively-led by the artists themselves and it's not being seen as an add-on."

This is a view shared by Trish McGregor, studio manager at Abbey Road Interactive, who is currently working with Palm Pictures on the next instalment of the highly-acclaimed Directors Series (to include Anton Corbijn, Jonathan Glazer, Mark Romanek and Stephan Sednau). "I think planning around your budget is really important," she says. "There's no point in spending money on restoration if your audience wants to see karaoke lyrics. The whole project depends on who your audience is going to be and we always sit down with our clients at the beginning and make very clear choices about how we are going to spend our budget and who the target audience is."

Dan Mills, studio manager at Mayfair Studios,

The fact that people are playing CDs and DVDs through one system has got to help growth of music DVD

Robin Wilson, ArtsMedia

Glastonbury DVD points way into festival season

As with last year's Live Aid project, capturing an event as huge and iconic as Glastonbury would have been ill-fated to the restrictions of VHS. It is at such times that the advantages of DVD as a music format are highlighted and Glastonbury Anthems, a joint-venture between EMI and the festival's organisers, looks like being one of 2005's key titles on the format and a great precursor to the festival season itself.

"It was something we'd been mulling over for some time," admits Ben Challis, the DVD's producer and who has acted as media rights manager for Glastonbury over the past 10 years. "We'd started filming the festival in 1994 - first with Channel 4 and since 1997 with the BBC - but it was only when we saw DVD coming out about three years ago and we saw its potential, that we knew this was the medium we wanted to use."

For Challis, the opportunity to expand upon a core tracklisting with the layout, bonus features and extras was crucial in getting the project closer as close as possible to that famed Glastonbury magic. "It's not just a line-up of bands," he says. "The bands are fantastic in themselves, but all the extras make it a little wider and a little bit more interesting to people who have been to the festival - and to those who haven't."

A connection with Glastonbury's audience was present from the project's conception, with the track list being determined via an online poll at the festival's official website. The 30,000 votes cast were not only a great barometer of the DVD's potential, but resulted in the selection of 20 classic performances from the past 10 years - Franz Ferdinand,

offers a great example of such planning in practice with the forthcoming Graham Coxon DVD, featuring the former Blur guitarist live and unedited at the Oxford Zodiac. As with Dick Carruthers' highly-succesful White Stripes disc from last year, the stripped-down, no-frills style suits Coxon as an artist perfectly. "We ditched gimmicks completely," says Mills. "The result is just an incredible product," he adds. "Graham didn't want any effects on the screen, he didn't want any effects on the sound - he just wanted what he heard on stage on a DVD. And that's what you've got - it's like you're there...but more so. I was actually there stood at the back of the actual gig, but this is like an enhanced experience."

Certainly, the current music DVD market is nothing, if not diverse, with the opportunities now available for mid-range artists to produce innovative discs within a moderate budget, not to mention the vast potential to reinvigorate catalogue titles through remastering and the addition of extras. To some extent, what was once relegated to the cutting-room floor has now become the main event and chief selling point.



Robbie Williams, Blur, Radiohead, Paul McCartney and The Levellers among them.

However, despite the stellar cast, the challenge of producing something that stayed true to such a sprawling multi-faceted event remained. Glastonbury might be much changed from its 1970 origins, but it still represents something more than a mere "brand". The more difficult task was to encapsulate an event that transcends its own headlines. "You can never do a site or any experience as big as Glastonbury justice", admits Challis, joking that they haven't been able to include some of the festival's more idiosyncratic pleasures, such as the Shouting Tent. "It's impossible to capture all that," he adds, "but we think we've done the best we can."

For Stefan Demetriou, EMI's head of DVD & audio visual, preserving the festival's sense of integrity was key to the project's success. "We didn't want the DVD to be a separate thing," he says, "and we wanted it to evoke the right spirit and values."

"The whole menu design and

navigation through the disc that Abbey Road worked on is about conveying that theme," he adds.

"The extras help with that because you get an insight into the other elements of the festival beyond the music and the history of the event as well. It's not just a linear selection of tracks - it's about getting across what the festival means in its broadest sense."

These extras, authored at Abbey Road Interactive, include a visit to the Glastonbury Greenfields, an aerial map of the site, an interview with Michael Eavis and his late wife Jean from 1995 and exclusive footage from Peter Neal's little-seen 1971 film Glastonbury Fayre.

"No doubt all will evoke memories for anyone who has ever lost (or found) themselves at 4am in a Somerset field with a bunch of strangers. For those that have not, it will show them what they have missed. Certainly, as a companion piece to Julien Temple's forthcoming movie, Glastonbury Anthems promises to mark the festival's 34th year in style."

Whitfield Studio's ArtsMedia is certainly keen to explore what Robin Wilson describes as the "middle ground, beneath the top-line artists with huge budgets and multi-camera shoots."

By launching a comprehensive bespoke package deal for labels that encompasses every facet of the production process, Wilson explains that the aim of ArtsMedia is to make high-quality, creative DVD accessible to artists who might sell around 100,000 to 200,000 albums. "We would like to encourage people to release a diverse range of DVDs that they might not be doing at the moment," he says.

"We fully understand that they've got to show a return on their investment and we're confident we have the way of delivering the best quality product at the best possible price. People think they can't do anything, but we're out there to persuade people that they can and they can still make the return they are looking for."

An alternative approach is being taken by Sanctuary, which will be applying its 360° marketing style to the forthcoming double-disc edition of Marc Bolan's Born To Boogie. Remastered by Tony Visconti in DTS96/24 surround sound, the project will also be available in high

definition for television use as well as being prepared for theatrical release and as a deluxe CD audio package.

"We've been working on the project for the past year," says Sanctuary Visual Entertainment's commercial manager, Spencer Pollard. "We've basically remastered the whole film; we've got extra material from 30 cans of unseen footage that we found from the original evening and matinee performances and it's been put together by our in-house DVD producer Mark Roberts."

"It's going to be like [Warner Music Vision's] Zeppelin DVD," he adds, "but we're also doing the HD version as well so there's the potential of extra wrap around the world, plus there's the audio release and it's all been done at Sanctuary Post. We've got our marketing department working on it, we've got Bravado our merchandising company working on it - it's basically a massive project for Sanctuary."

In addition to other high-profile titles from Morrissey and Emerson, Lake & Palmer, the company also launched a mid-line range as of last week. This will see an existing 39 discs from the likes of Brian Wilson, Neil Young, Bob Marley and The Undertones issued without their special packaging at a £9.99 price point with the aim of extending their sales life. "These are all good strong titles that we think will hit a gap in the market," says Pollard. "There isn't a mid-price range that has that strength of artists."

Shepperton-based Classic Pictures offers yet another strategy. Keen to expand its own niche, the company has invested heavily in audiovisual equipment to develop the concept of the DVD album. "We've really bitten the bullet and jumped in to upgrade what we do," says studio manager Robert Garofalo. "We've taken over one of the sound stages here at Shepperton and we're in the process of building a control room at the moment - it's a live room of about 2,500 square feet, which is about the same size as Studio One at Abbey Road and will consist of a 72-track facility to record and eight camera channels."

"As opposed to recording a live show, this will be a band creating their album and being filmed at the same time and putting together a whole series of products from there."

The aim, he says, is to develop a unique and distinctive product. "Everybody's in the same business of trying to find a show that hasn't been made available on DVD and everyone is going in with their cheque books, but we can't compete with that."

Such an expanding and vibrant marketplace was not enough, all this activity is happening against the looming backdrop of format wars with the imminent arrival of HD DVD and Blu-ray - the former supported by Toshiba, the latter by Sony.

Introduced at the CES exhibition in Las Vegas last month, both formats, at first glance, seem unerringly similar in that they both utilise a blue-laser system and offer the potential to hold vast amounts of high definition audio and video data - up to 10 times the amount currently held on a DVD. The only drawback, for the UK market at least, is that you need an HD TV to play them on.

However, with the likes of Paramount Home Entertainment, Warner Home Video, Universal Studios Home Entertainment, HBO and New Line Cinema supporting HD DVD and Sony pushing the potential of Blu-ray as a gaming platform on the PlayStation 3, both camps claim that titles for their format will be available by the end of 2005.

Backed by such media giants, the ultimate

"High def" is definitely the buzz phrase of 2005

Sam Stubblings, Metropolis

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dominance of one or other format seems virtually inevitable, although their short-term impact will be predominantly felt in the US and Japan where HD TV is already up and running. Whether UK consumers will feel the need to upgrade their TV sets and existing DVD players is another matter, especially given that the technological leap from DVD to HD DVD will not be nearly as great as that from VHS.

For Dieter Schlaumann, head of DVD pro-

Below: forthcoming double-disc DVD is set for a high-profile push from Sanctuary

duction at Sonopress, the move to HD should really be perceived as part of a wider broadcasting context, with Sky set to begin HD transmissions in 2006 and the BBC planning to switch over in 2010. "I do see the start of blue laser formats as a 'next step,'" he explains, "but what we are really talking about is a new television format, not something that is really comparable to DVD."

"With your DVD player you could just replace your old VHS machine and hook it to the same monitor to use the new format. With the new formats you'll have to upgrade your TV set as well – but, at the same time, the upgrading of the whole broadcast industry is happening now."

So, as regards the present, the question for UK studios is how to prepare and invest for HD's advent and ensure that their recordings are HD compatible.

"High def" is definitely the buzz phrase of 2005, says Sam Stubbings, senior producer at Metropolis Studios. "A lot of the labels we're talking to want to know at the very least what it can do, when they should be thinking about it and how to future-proof the productions that they're doing now against the new format."

"Because there's enormous support from Hollywood and the US, HD will be coming at the end of this year," he adds. "The equipment is becoming available now to author on those platforms and suddenly you've got a new way of releasing everything that you did before. There's an enormous buzz about HD and BluRay."

Certainly most production houses do appear to be in the process of either installing new HD-compliant authoring equipment or shooting on

HD already. "I think future-proofing is all you can do at this stage," says Trish McGregor. "We are looking at new equipment, such as a new encoder that will be compatible with high def. But there also needs to be a demand and that has to be met financially."

Such future-proofing is now essential, agrees Robin Wilson. "I think for anyone now setting up on a major DVD project to not film in hi def would be a very bad mistake," he says. "Indeed, it's now a prerequisite for TV sales in North America and Japan that it's delivered on HD."

"Also, what you don't want in a few years' time when HD DVD is established, is to find that the material you shot is not compatible. From a financial point of view, it's also getting cheaper and cheaper to film on HD whereas before there was quite an uplift in your budget to go from DigiBeta to HD."

The advent of the new format makes for an ambiguous scenario, but Sam Stubbings believes it is probably a win-win situation. "DVD, when it came out, made a lot of sense," he says, "and it was clearly time that someone came out with a new video format. Whether it's time for a new TV is another question – we'll just wait and see. But overall it can only be very exciting because it does offer the possibilities of very high-quality video and sound. For us, it's only a bonus."

The question of HD blue-laser formats might be one of "watch this space", but with sophisticated application of the current format being rolled out to reach more and more artists, there seems no reason why the genre cannot capture a greater stake of the UK DVD market overall.



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Did the Scissor Sisters deserve three Brits? What did you think of the Brits? Write to mwletters@musicweek.com

Hats off – the 25th anniversary delivered one of the best live and TV shows yet

Bubbly flows as Brits hits the spot

EDITORIAL
MARTIN TALBOT



As a reflection of a year in which new British – or at least British-signed – acts have taken the music scene to a new level, the Brits did a superb job last week.

The fact that it was the 25th annual event and that a new production team was in place, ensured that the pressure was on. But it proved to be an exceptional, seamless show on the night which translated into an even better TV experience. Has any Brits show ever balanced those two elements so well? I can't remember one.

For this viewer at least, the TV show did not drag for a minute of its two-and-a-half hours; indeed, the flattest live performances on the night seemed to take on new life when it came to the broadcast.

It was a show with excellent performances, laugh-out-loud TV moments – Robbie Williams' shock at the mention of Gary Barlow and Howard Donald anyone? – and a strong balance between British and American stars.

The sight of New Order's Bernard Sumner and Peter Hook on stage to present an award should also alert the organisers to potential outstanding achievement award winners of the future. Now, that would be a climax.

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London SE1 9UR

If you look for holes, you will always be able to find them. The lack of recognition for Katie Melua exposed the Brits academy's tendency to err towards the cool, even if it does also undermine the moan that it only recognises big sales.

Equally, the election of Joss Stone as top 'urban' act perhaps reflects the continuing domination of white faces in executive roles within the industry. Perhaps some scrutiny of the voting academy might highlight ways in which black acts could be recognised more significantly across the categories, although it is worth noting that of the 50 biggest-selling albums acts of 2004, only eight were black and only two of those were British – Lemar and Jamelia, who, of course, provided one of the night's live highlights.

So, a triumph for all involved? Almost. For all the effort and resources which go into what has become a massive production, it is a shame that it doesn't attract the TV audiences that it used to. But TV has changed and the figures should not reflect on the quality of the show.

This year, the Brits provided as good a showcase of the British public's favourite music stars as we could expect.

Indies need BPI support to secure download deals

VIEWPOINT
STEVE REDMOND



When we announced at Midem that the BPI is to increase its services to members – particularly independents – many people were puzzled what we were on about.

But the fact is that labels are more time-pressed than ever and they need as much practical assistance as they can get. And that's what we're planning to give.

But you couldn't find a better illustration of the BPI's new approach than our campaign to increase the amount of indie repertoire available to download.

Four years on from Aim's innovative deal with Napster, inde-

The BPI is committed to helping both sides get what they want

pendents are now lagging behind and their share of the download market underperforms their share of physical music sales by a considerable margin.

With downloads soon to contribute to a record's position in the official singles chart, this could soon turn into a big problem.

To put it bluntly, if independent repertoire is not available to download and major repertoire is, then independents are going to see

their chart positions suffer.

One suggestion has been to delay the incorporation of downloads into the singles chart until every independent has got their download offering sorted. That's not a good idea. With downloads now regularly outselling physical singles, we cannot hang around.

Another approach has been to berate the music service providers (MSPs) and blame it all on them. That's also not very useful.

What we actually need is some clear practical measures that help deal with the problem. And that's what we're working on.

I haven't met a single MSP who didn't want repertoire rather than less. I haven't found an indie label which wouldn't want its repertoire online if only it could sort it out.

We at the BPI are committed to helping both sides get what they want – a broad-based, representative download offer which generates an exciting chart and which persuades more people to spend more money on music.

That's the kind of service which we believe a modern trade association should be offering.

Steve Redmond is director of communications & development for the BPI.

Why has the UK fallen for the Sisters, but not the US?

The big question

Following their three Brits wins, what is it about the Scissor Sisters that has led the UK to take them so much to heart, while they struggle in their native US?

David Joseph, Polydor
"It's because the UK is more open in terms of media adoption. When we signed them, we knew the records were great, but in contrast to the US, there's a willingness in the UK media to see them as they are and embrace new things. Also, they dominate a unique space so we've had our own lane. It means they can play on Radio Two or Magic, but they can also highlight major festivals."

Guy Moon, EMI Music Publishing
"I ask that question myself. Maybe we've got better ears in the UK. But it took a while here for people to see beyond the Pink Floyd cover to realise they were quality. Musically, it's quite easy and certainly their persona is risky for America. If people live with the album in America and can see the full depth of the band, it could work."

Lohan Preseiner, Ministry Of Sound
"I think it is a particular type of playful compass mixed with the obvious Elton John influences that has

resulted in the British public adopting them as their own. Fundamentally, it's about great songs. I'm not sure the camp positioning translates as well in the US as it does here."

Steve Tandy, Intermedia Regional Promotions and Gut Recordings
"Probably the radio in America is an awful lot more generic and more stylised and streamlined in styles of music and Scissor Sisters aren't one type. Over here radio stations play a whole range of styles and also we have better taste."

James Kylo, Aim Digital
"I'd say it's something about the UK, rather than the Scissor Sisters – that being the pantomime tradition."

Sean Forbes, Rough Trade (shop)
"In the UK, it's a record that has crossed over to everyone. They appeal to the gay scene, the straight scene and the pop scene. But in the States, I think they're going to suffer from the right wing politics over there. There's no way the Mid West would accept a gay act. So I think they might become big in New York or San Francisco, but nowhere in between."

Sean Rowley, BBC London 94.9FM
"There's no way on earth that they can translate to middle America. We're much more open-minded."

Doogie Anderson, Coda Music
"It's always said that Americans don't get irony as well as we do, so that could have something to do with it."

Island Def Jam supremo **LA Reid** talks about the UK music industry and his plans for the label

Quickfire

You're in the UK to present the new Mariah Carey album. Do you go a long way back with her?
This is our first time working together. I have known her for a few years, but not this well. When I started at the company, other than all the managerial, organisational things, Mariah was really the first thing I got into. I really was a fan and I always wanted to work with her. I tried to sign her when I was at Arista – not the time she went to Virgin, but after, when she ended up signing to Universal. So I got her in the end. **Do you think this will be the record that restores her to her former glory?**

You really never know. How many times do any of us know? The best we can do is give our best.

You went to the Brits this year – what did you make of it?

It was good. I love the excitement. You know, what really impressed me is that music is so alive in the UK. It is so alive and it's so vibrant. It was so good to come out of the US and feel that. We went to a lot of record shops today and there were people shopping in the middle of the morning. In America, it's a weekend, evening thing. It feels like the fans are more serious here. It also feels like the industry isn't jaded. It's like there is maybe a new culture in the music industry here.

Do you see anything here you can see yourselves being able to sell in America? A lot of it doesn't seem to translate at the moment, does it?

Some of it translates, some of it doesn't. There are things we are strongly considering. Luce Silvas is someone we are watching very closely and would like to break in the US. That is the one that really rings out. Daniel Bedingfield also has a huge priority for us. He is genuinely talented and the song he did [at the Brits] with Natasha was, when you



Looking at artists such as **OutKast** and **Usher**, some of the biggest acts in the world have your stamp on them. How long is it going to take to foster the same sort of identity at Island Def Jam?

It is going to take some time. Those were not overnight successes. They were artists who have spent their entire careers working and developing. I am absolutely up for the challenge and we have a great place to start. The Island Def Jam roster is pretty amazing. We just signed Jay-Z as the president of Def Jam, so between Steve [Bartels], myself and Jay-Z, we are definitely moving forward.

It's obviously not a vanity project, the Jay-Z appointment. This idea of artist as executive...

It is absolutely not a vanity project. And it is not a vanity project for LA Reid either, if we're talking about artists becoming executives.

Clearly not. Do you think artists make the best executives?

I think that smart music makes no matter whether they recorded before, either they write or promote. The record industry is two things – it is making records and promoting records, so the executives that do

best are the ones that either make records or promote records, or both. Jermaine Dupri has his own label, Pharrell has his own label. Historically, Ahmet Ertegun and his brother [Nesuhi], Jerry Wexler, they are record producers and songwriters. Berry Gordy is a writer. Gamble & Huff – they were great songwriters. There is always a place in record companies for people who make records and make music. Matter of fact, this is the only place for them.

What was the last thing you produced yourself?

The last thing I really produced? Let me see. To really sit there and actually write and produce... [thinks]. The last thing I did might have been Toni Braxton. I'm sure I will do it again, I'm sure I will. Honestly, I only stopped because I didn't want my sound to get old and I didn't want my career to end. I looked at it and, at the end of the tunnel, I really didn't like what I saw [laughs]. I was like: "Wow! Abort! Abort! Abort!"

LA Reid became chairman of Island Def Jam Music Group 12 months ago, following a tenure as president and CEO at Arista.

Best thing that has happened to you in the past 12 months, personally or professionally. Birth of my third (and final) child and Somethin' Else winning the Hit 40 UK contract for commercial radio.

Tell us a secret about yourself that most people in the business won't know. Listen closely the next time you fly Virgin, you might recognise the voice linking all the TV shows.

Who is your all-time hero, professionally or otherwise? my dad, my boss and Trevor Brooking.

What is the best piece of music business advice given to you? Always look after the talent (as told by a leading radio presenter).

What do you predict will be the most significant music industry development over the next five years? The interaction between music and mobile phones and the development of mobile as the new media platform.

DOOLEY'S DIARY



Chasing bubbly at the Brits...

Remember where you heard it: Brits 25 was a night of few parties, with EMI deciding against the idea – although that's nothing to do with the previous day's profit warning – and Sony BMG resolving that a lavish bash would be inappropriate after rationalising staff over the past couple of months. So, it was left to Warner, Universal and Sanctuary to spirit up some vol au vents and sausages or promote records, or both. Jermaine Dupri has his own label, Pharrell has his own label. Historically, Ahmet Ertegun and his brother [Nesuhi], Jerry Wexler, they are record producers and songwriters. Berry Gordy is a writer. Gamble & Huff – they were great songwriters. There is always a place in record companies for people who make records and make music. Matter of fact, this is the only place for them.

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LA Reid became chairman of Island Def Jam Music Group 12 months ago, following a tenure as president and CEO at Arista.

advance that they'd win at least one gang at the big event. Dooley manoeuvred himself into the gym at the band's London hotel last Monday and struck up a conversation with Alex Kapranos in the locker room. Despite being totally starters, he voiced confidence that "we know we've won one". Impressive probing, eh? Forget Alfred Hitchcock – Helen Terry could well be starting her own trend for making cameo appearances in her own productions. Besides the small task of putting together this year's Brits TV show, she also showed up as one of the singing melons in the Scissor Sisters' show-opening Take Your Mama... Brits performers were treated to a 25th show goodie bag packed with £3,000 of delights, ranging from everything from hand-crafted luggage cases and a designer watch to a limited-edition CD-ripping specially made for the Brit Awards. All Brits mouchpierre Bernard Doherty was given for his efforts, though, was a pair of Union Jack Wellington boots... Despite what you may have read elsewhere, Gary Farrow is not yet ready to announce his next venture. In a lifetime first, he is remaining tight-lipped... Expect some news this week on a deal with a mobile handset company and one of the UK's most established online sales operators... A deeper look at the latest Rajar figures has revealed some startling trends in the out-there London radio market. Urban station Choice has now surged of its parent group's flagship – Capital FM among 15- to 24-year-olds... Gut managing director Steve Tandy has, well, leapfrogged the opposition with plans to release the infamously craggy *Frangina* as a single. Already a big favourite of Radio One's Chris Moyles, the amphibian world's latest star is now eyeing up the chart as Pondlife by Pondlife, which will appear on Gut's Top label in April...

Inside Track

Steve Ackerman is a director of independent cross platform production company Somethin' Else, which produces music programming for radio and television as well as content for mobile phones the internet.

Name: Steve Ackerman
Born: London, October 3 1969

First job in the music business: making tea at Signal Radio in Stoke.

Where would you like to end up before you retire?: 75th floor of executive suite of Somethin' Else towers.

First record you bought: Complete Madness. I was 12 and, when you're 12, Madness rock.

Last record you bought: Jill Scott's Beautifully Human.

First gig: The Thompson Twins at the



Hammersmith Odeon, row Z.

Your current favourite book, DVD, game or gadget: The Philip Pullman trilogy is taking some beating (book). My Big Digital Radio (gadget); a series of 24 links helped with a number of quiet nights (DVD).

Best friend in the music business: I thought everyone is your best friend? **Greatest passion other than music:** Wife, kids, West Ham (not necessarily in that order).



Heaven, as Belinda Carlisle once observed, is a place on earth. And last week, Universal CEO and chairman Lucian Grinige was living in it. Not only had the Brits co-chairman helped preside over an awards that was, by common consent, the best in years, but his record company

didn't exactly perform too shabbily in said awards either. And, as if that was not enough, he got to hang out backstage with one of the world's most sought-after women in the shape of Gwen Stefani. Quite how he can top this in 2006 – yep, he is set for a third year as co-chairman – is anyone's guess.

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The Upfront Club Top 40

Position	Artist	Title	Label
1	SHAPESHIFTERS	BACK TO BASICS	Mercury
2	FABOY SLIM	THE JOKER	Sony
3	TYLER, JAMES HOUSH	THEY'RE NOT THE SAME	Mercury
4	SUNSET STRIPPERS	FALLING STARS	Mercury
5	ETHAN, N.I.M.Y. HEART	THEY'RE NOT THE SAME	Mercury
6	LAM PRODUKT FEAT. BONNIE BAILEY	EVERYWHERE	Mercury
7	PORTOBELLA VIVALA	LA DIFFERENZE	Mercury
8	PLANET FUNK	THE SWITCH	Mercury
9	PAULIE CARRS FEAT. ANDREA LOVE	SHINED ON ME	Mercury
10	PETER PRESTA FEAT. BOBSE	TO REALLY HOOKED	Mercury
11	LINDSAY LOHAN	RUMORS	Columbia
12	MONTO FEAT. HOWARD JONES	SLIP AWAY	Mercury
13	TEARS FOR FEARS	CLOSEST THING TO HEAVEN	Mercury
14	ALSO ALWAYS ON MY MIND	THEY'RE NOT THE SAME	Mercury
15	SOLSONIC FEAT. SABBRYWAH	POPE IN LOVE AGAIN	Mercury
16	STUDIO B	I SEE GIRLS	Mercury
17	FRIDAY NIGHT POSSE V. GABRIELE	DREAMS	Mercury
18	BASEMENT JAXX	OH MY GOSH	Mercury
19	FALL PAUL	SO IT TI	Mercury
20	STEREO STAR WITH MIA J	UTOPIA (WHERE I WANT TO BE)	Mercury
21	SOLITAIRE	YOU GOT THE LOVE	Mercury
22	SILK HYPER	HYPE	Mercury
23	GRONDE CUTTERS	WE CLOSE OUR EYES	Mercury
24	MOBY	LIFT ME UP	Mercury
25	FREEDADDERS	FEAT. THE REAL THING SO MUCH LOVE TO GIVE	Mercury
26	CHOSEN FEW	FEARS FOR FEARS (DEVIATION WANTS TO RULE THE WORLD)	Mercury
27	UP VERTIGO	UP VERTIGO	Mercury
28	JENNA LEE	IN SO EXCITED	Mercury
29	JESHER	CAUGHT UP	Mercury
30	DI79	PROJECT FEAT. ANDREA BRITTON	Mercury
31	PROJECT FOUR	SPECIAL LADY	Mercury
32	DJ JOSE	HEQ1ALE	Mercury
33	PHINN	NOUVEAUX FEAT. NELLE TERRES	Mercury
34	AMON	LOOKED UP	Mercury
35	C-SIXTY	FOUR ON A GOOD THING	Mercury
36	SIVYLAB	9 FEAT. CHRISTABEL COSSINS	Mercury
37	ASHLEY	RICKSON NALA	Mercury
38	MYLO	DESTROY ROCK & ROLL	Mercury
39	REFLECT	FEAT. DELINE	NEED TO FEEL LOVED
40	PAAK	SLOPE LA-DEE-DA-DEE (WE LIKE TO PARTY)	Mercury

Shapeshifters back on top

By Alan Jones

Shapeshifters' debut single Lala's Theme was the second biggest Upfront Club hit of 2004, based on chart performance, trailing only Stonebridge's Put 'Em High. It topped the chart for two weeks last summer and spent more than six months in the chart. So it is no surprise to find that their follow-up Back To Basics has received an eager welcome from DJs and jumps 9-1 on the Upfront Chart this week, while registering the highest level of DJ support yet for a number one in 2005. In so doing, it deprives **Faboy Slim** of the chance of his second number one in less than four months with his remade of Steve Miller Band's The Joker, which improves 6-2 but trails by a little more than 105%.

Meanwhile, **All Around the World** is back in familiar territory on the Commercial Pop Chart, where its upcoming **Friday Night Posse** single Dreams spins over the finishing line ahead of **Ashtoe Simpson's** I Ain't to Give the Label yet another number one. It is a dancefloor, teen-pradition-of-Gabriel's career-launching 1993 chart-topper, on which Gabriel herself has of course the only badge to date to have been responsible for the three highest new entries on the chart in the same week... until now. This week sees the feat equalled by **Biggs Sony's** Direction Imprint.

Originally named to hits by Johnny Johnson and the Bandwagon in the late Sixties, Direction was revived in 2001, some when its biggest (and most recent) hit has been **Kings My Neck, My Back** (ick 10). It makes its triple challenge on the Commercial Pop Chart this week via **Planet Funks**. The Switch, **Project Four's** Special Lady and **Sunset Strippers'** Falling Stars, which debut at nine, 12 and 15 respectively. The Planet Funk track is a remix of the tune used in the Mitsubishi TV ad which reached number 52 of the OCC sales chart in 2003, when released on the Mustangs label, and will surely do better second time around.

Finally, after four weeks at number four, **As Immeared** as any number one can be - it debuted in pole position - it is replaced at the top by a record which has taken 14 weeks to reach the summit. **Amon's** Looked Up, whose steadily growing popularity has also propelled its debut album *Trouble in the Top 40* sales chart in the last couple of weeks.



Planet Funk: enter Commercial Chart Top 100

TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Title	Label
1	ORANGE 7	EVER SEE YOU AGAIN	Mercury
2	ONIS	ALSO VINCERE LE UP	Mercury
3	MELT THAT MELT	MELT AWAY	Mercury
4	REVERBY	REVERBY FEAT. THE FIRE BURNING	Mercury

COMMERCIAL POP TOP 30

Rank	Artist	Title	Label
1	FRIDAY NIGHT POSSE V. GABRIELE	DREAMS	Mercury
2	ASHTOE SIMPSON	I AIN'T TO GIVE THE LABEL	Mercury
3	SHAPESHIFTERS	BACK TO BASICS	Mercury
4	JENNA LEE	IN SO EXCITED	Mercury

20	2	ELVIS PRESLEY ARE YOU LONESOME TONIGHT?	RCA
21	9	GOOD CHARLOTTE I JUST WANNA LIVE	Cap
22	17	FREEFALLER DO THIS! DO THAT!	Wacky
23	4	THE KILLS THE GOOD ONES	Demo
24	16	THE LOVEFREAKZ SHINE	Polina
25	6	THE DUKE SPIRIT LION RIP	Loxy
26	8	ONE WORLD PROJECT GRIEF NEVER GROWS OLD	One World
27	14	ELVIS PRESLEY IT'S NOW OR NEVER	RCA
28	20	ASHLEE SIMPSON LALA	Gelbo
29	10	HANSON PENNY & ME	Cooking Vinyl
30	24	SCISSOR SISTERS FLTHY/ORGEOUS	Polydor
31	26	ELVIS PRESLEY ONE NIGHT/I GOT STUNG	RCA
32	22	ELVIS PRESLEY A FOOL SUCH AS I/I NEED YOUR LOVE...	RCA
33	11	DURAN DURAN WHAT HAPPENS TOMORROW	Cap
34	25	ROOSTER STARING AT THE SUN	Brightside
35	31	LEMAR IF THERE'S ANY JUSTICE	Sony Music
36	6	THE BEAUTIFUL SOUTH THIS WILL BE OUR YEAR	Sony Music
37	27	ELVIS PRESLEY JAILHOUSE ROCK	RCA
38	33	STEVE BROOKSTEIN AGAINST ALL ODDS	Spy Music
39	35	DANA RAYNE OBJECT OF MY DESIRE	Inca Inc.
40	25	CAM'RON FEAT. MONA LISA GIRLS	Rico & Rich



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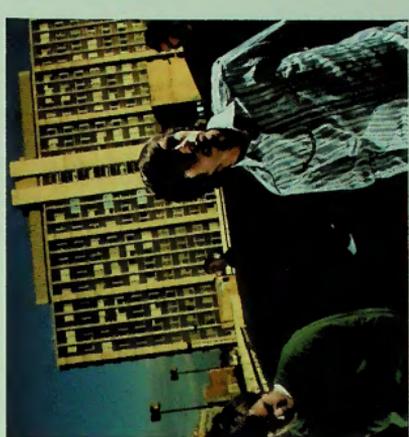
COMPILATIONS

1	2	LOVE SONGS	Universal U.K.
2	4	SCHOOL REUNION - THE SMOOCHIES	Virgin/EMI
3	6	BRITTS 25	Sony BMG TV
4	5	THIS LOVE	Sony BMG TV
5	6	THE VERY BEST OF EUPHORIC FUNKY HOUSE	Messy Of Sound
6	11	LOVE SONGS	Virgin/BMI
7	12	THAT LOVING FEELING	WGM
8	9	REGGAE LOVE SONGS	Trip/Tri
9	3	SOFT ROCK ANTHEMS	Sony BMG TV/UMI
10	14	EVERLASTING LOVE	Sony BMG TV
11	1	R&B ANTHEMS 2005	Sony BMG TV
12	6	STREET BEATZ	Sony BMG TV
13	10	BEST BANDS 2005	EMI/Universal U.K.
14	8	CLUBLAND 6	UNITEDMUSIC
15	7	CLUBBERS GUIDE 05	Messy Of Sound
16	18	POP PARTY 2	BMG/EMI/Universal U.K.
17	17	POWER BALLADS III	Virgin/BMI
18	15	THE ANNUAL 2005	Messy Of Sound
19	13	NOW THAT'S WHAT I CALL MUSIC! 59	EMI/Universal U.K.
20	6	CAPITAL GOLD SOUL CLASSICS	Universal TV

FORTHCOMING

KEY SINGLES RELEASES	
BIG PARTY BANQUET WICHITA	APRIL 18
LUCIE SILVUS BEATHE IN MERCURY	APRIL 11
NIS JUST AN INVENTION	MARCH 21
MASACHA BEDINGFIELD I'VE GOT YOU	MARCH 14
MASACHA BEDINGFIELD I'VE GOT YOU	MARCH 14
QUEENS OF THE STONE AGE LITTLE SISTER	MARCH 14
50 CENT DASSI INTERSCOPE	MARCH 14
ELVIS PRESLEY GOOD LUCK CHARBON	MARCH 7
THE CORBS TRIC ATLANTIC	MARCH 7
AMSTACIA HEAVY ON MY HEART	FEB 28
ELVIS PRESLEY ROCK-A-HULA BABY	FEB 28
ELVIS PRESLEY LATEST FRAME REASON	FEB 28
GIRLS ALONG WAKE ME UP	FEB 21
SNOW DOGG: LETS GET BLOWN	FEB 21
USHER CAUGHT UP	FEB 21
KEY ALBUMS RELEASES	
GARBAGE THE WARNER BROTHERS	APRIL 11
NEW ORDER WAITING FOR THE SIREN CALL	MARCH 28
LONDON	MARCH 28
MELISSA MOULTON ILLUSTICATE	MARCH 21
MARILYN CAREY THE MERCURY	MARCH 21
QUEENS OF THE STONE AGE LULLABIES TO PARALYZE POLYDOR	MARCH 21
THE CORBS TRIC ATLANTIC	MARCH 14
TOLUWALO WAKINAKS & PROMISES	MARCH 14
PROGHEMERY	MARCH 7
THE WINDMILL WINDMILL	MARCH 7
BECK THE GEFYEN	FEB 28
CAI SONY BAG	FEB 28
JENNIFER LOPEZ REBIRTH EPIC	FEB 28
THE FEATURES EXHIBIT A TEMPTATION	FEB 28
DOUGS SOME OF THIS HEAVENLY	FEB 21
TOKI AMIS THE BEERDRESSER SONY	FEB 21

20	10	ROOSTER ROOSTER	Brightside
21	20	GWEN STEFANI LOVE ANGEL MUSIC BABY	Interscope
22	23	MATT MONRO THE ULTIMATE	EMI
23	19	EMINEM ENCORE	Interscope
24	26	NATASHA BEDINGFIELD UNWRITTEN	BMG
25	32	DANIEL BEDINGFIELD SECOND FIRST IMPRESSION	Polydor
26	27	IL DIVO IL DIVO	Sony Music
27	16	THE GAME THE DOCUMENTARY	Interscope
28	37	ROBBIE WILLIAMS GREATEST HITS	Dryade
29	6	MICHAEL MCDONALD MOTOWN & MOTOWN II	Mercy
30	38	LEMAR TIME TO GROW	Sony Music
31	28	EMBRACE OUT OF NOTHING	Interscope
32	57	NELLY SUIT	Universal
33	25	JAY-Z & LINKIN PARK COLLISION COURSE	WEA
34	47	GREEN DAY INTERNATIONAL SUPERHITS	Reprise
35	50	KATIE MELUA CALL OFF THE SEARCH	Dunwich
36	52	SNOOP DOGG R & G - THE MASTERPIECE	Gelbo
37	33	USHER CONFESSIONS	Ar-21
38	31	AKON TROUBLE	Universal
39	53	RONAN KEATING 10 YEARS OF HITS	Polydor
40	29	KYLIE MINOGUE ULTIMATE KYLIE	Parade



ATHLETE: TAKING A TOUR OF THE OF THE TOP FIVE

PRE-RELEASE AIRPLAY TOP 20

Pos	Artist	Label
1	OSBERG QUAD UP	Arise
2	MARCO LET LOVE YOU	Arise
3	WELL FEEL THE MCGRAWY OVER AND OVER	Arise
4	AMON DOBSON	Arise
5	LE LOON, A HEST	Arise
6	LESTYNS GUILD SISTER	Arise
7	SMOKE STRIPPERS HALLWAY STARS	Arise
8	JAMMETT LOVE CAT KIDDI	Arise
9	THE CANE (NEW VIDEO)	Arise
10	VERBALOUS OVER PLAN WIDE	Arise
11	ANGEL CITY SOUNDS	Arise
12	ROCKETS FIGHT BELLINE BRASS (NEW TO BEEL LOVED)	Arise
13	SMOKE STRIPPERS BACK TO BUSINESS	Arise
14	SMOKE STRIPPERS	Arise
15	SMOKE STRIPPERS FEEL BOMBE BATTLE (EPISODE 2)	Arise
16	SMOKE STRIPPERS (NEW VIDEO)	Arise
17	SMOKE STRIPPERS (NEW VIDEO)	Arise
18	SMOKE STRIPPERS (NEW VIDEO)	Arise
19	SMOKE STRIPPERS (NEW VIDEO)	Arise
20	SMOKE STRIPPERS (NEW VIDEO)	Arise

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PRE-RELEASE AIRPLAY TOP 20

1 OSBERG QUAD UP
2 MARCO LET LOVE YOU
3 WELL FEEL THE MCGRAWY OVER AND OVER
4 AMON DOBSON
5 LE LOON, A HEST
6 LESTYNS GUILD SISTER
7 SMOKE STRIPPERS HALLWAY STARS
8 JAMMETT LOVE CAT KIDDI
9 THE CANE (NEW VIDEO)
10 VERBALOUS OVER PLAN WIDE
11 ANGEL CITY SOUNDS
12 ROCKETS FIGHT BELLINE BRASS (NEW TO BEEL LOVED)
13 SMOKE STRIPPERS BACK TO BUSINESS
14 SMOKE STRIPPERS
15 SMOKE STRIPPERS FEEL BOMBE BATTLE (EPISODE 2)
16 SMOKE STRIPPERS (NEW VIDEO)
17 SMOKE STRIPPERS (NEW VIDEO)
18 SMOKE STRIPPERS (NEW VIDEO)
19 SMOKE STRIPPERS (NEW VIDEO)
20 SMOKE STRIPPERS (NEW VIDEO)

COOL CUTS CHART

1 JALLET FANTON
2 STUNNED I SEE OTHERS
3 CARMEN CERVA SING TO ME
4 PRELIMINARIES (NEW VIDEO) (NEW VIDEO) (NEW VIDEO)
5 MERRY LIFE UP
6 STONERHEAD FEAT. ALTA WIFE REACTION
7 HONEY BEEZ (NEW VIDEO)
8 FISHPOPER (NEW VIDEO)
9 NEW ORDER REVEAL
10 PLEASANT COMPANY (NEW VIDEO)
11 PIPERNA VITTE
12 IDIOT HARRY (NEW VIDEO)
13 FEELING GOOD (NEW VIDEO)
14 US 5 (NEW VIDEO)
15 RICHMOND (NEW VIDEO)
16 SLEED ROMANA ROCK THE SYRIVAL
17 THE RIVER (NEW VIDEO)
18 GILBERT & SUE (NEW VIDEO)
19 THE BEASTLY MAMMALS (NEW VIDEO)
20 RICHMOND ROCK REVEAL (NEW VIDEO)

URBAN TOP 20

1 AMON DOBSON
2 SMOKE STRIPPERS
3 SMOKE STRIPPERS
4 SMOKE STRIPPERS
5 SMOKE STRIPPERS
6 SMOKE STRIPPERS
7 SMOKE STRIPPERS
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Pos	Artist	Label
1	JALLET FANTON	Virgin
2	STUNNED I SEE OTHERS	Arise
3	CARMEN CERVA SING TO ME	Arise
4	PRELIMINARIES (NEW VIDEO) (NEW VIDEO) (NEW VIDEO)	Arise
5	MERRY LIFE UP	Arise
6	STONERHEAD FEAT. ALTA WIFE REACTION	Arise
7	HONEY BEEZ (NEW VIDEO)	Arise
8	FISHPOPER (NEW VIDEO)	Arise
9	NEW ORDER REVEAL	Arise
10	PLEASANT COMPANY (NEW VIDEO)	Arise
11	PIPERNA VITTE	Arise
12	IDIOT HARRY (NEW VIDEO)	Arise
13	FEELING GOOD (NEW VIDEO)	Arise
14	US 5 (NEW VIDEO)	Arise
15	RICHMOND (NEW VIDEO)	Arise
16	SLEED ROMANA ROCK THE SYRIVAL	Arise
17	THE RIVER (NEW VIDEO)	Arise
18	GILBERT & SUE (NEW VIDEO)	Arise
19	THE BEASTLY MAMMALS (NEW VIDEO)	Arise
20	RICHMOND ROCK REVEAL (NEW VIDEO)	Arise

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Week 07

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

KEY RELEASES

ALBUMS

FEBRUARY 21

Tori Amos *The Bekeeper* (Sony); Boom Big *Blue Eyes In The Red Room* (Lex); Doves *Some Cities* (Heavenly); The Kills *No Wow* (Domino)

FEBRUARY 28

Death From Above tbc (679); The Features *Exhibit A* (Temptation); Beck tbc (Geffen); Jennifer Lopez *Rebirth* (Epic); G4 G4 (Sony BMG)

MARCH 7

Annie *Annexa* (679); Idlewild *Warnings & Promises* (Parlophone); The Futureheads *The Futureheads* (679); Rufus Wainwright *Want Two* (Polydor)

MARCH 14

The Corrs tbc (Atlantic)

SINGLES

FEBRUARY 21

The Earlies *Bring It Back Again...* (679); Girls *Aloud Wake Me Up* (Polydor); Elvis Presley - His Latest Flame (RCA/Sony BMG); Usher *Caught Up* (Arista); Soap Dogg *Lets Get Blown* (Polydor)

FEBRUARY 28

Ludacris *Get Back* (Def Jam); Shania Twain *Dont* (Mercury); Anastacia *Heavy On My Heart* (The Thrills); The Irish *Keep Gate-Crashing* (Virgin); Annie *Heartbeat* (679); Elvis Presley *Rock-A-Hula Baby* (RCA); The Bravely An *Honest Mistake* (Polydor); Stereophonics *Dakota* (V2); Fightstar *They Lied You Better...* (Island); Moby *Like Me Up* (Mute)

MARCH 7

50 Cent *Disco Inferno* (Interscope); Elvis Presley *Good Luck Charm* (RCA); New Order *Krafty* (London); Avril Lavigne *He Wasn't* (Sony BMG); McFly *All About You...* (Island); Joss Stone *Spoiled* (Reneless)

MARCH 14

Beverly Knight *Keep This Fire Burning* (Parlophone); Elvis Presley *She's Not You* (RCA); Beck *Epro* (Polydor); Gwen Stefani *Ricki Get* (Interscope); Queens Of The Stone Age *Little Sister* (Polydor); Natasha Bedingfield *I Bruise Easily* (BMG); G4 *Robman Rhinosay* (Everybody's Heroes) (Sony BMG)

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The Market

Brits help acts hit top gear

Alan Jones

After a distinctly unimpressive start, album sales took off dramatically in the latter half of last week, helped by the Brits and the approach of Valentine's Day. Artist albums - down 21% in the first mid-week sales flashes - eventually managed to improve by 12% week-on-week, while compilations turned a 9% decline into a 23% increase. Overall album sales last week were 2,848,365 - up 13.0% on the previous week to their second highest level of the year, while remaining short of the tally they achieved in week 1 (2nd-8th January), when clearance bargains helped generate sales of 3,073,908.

Comparing this year to last is difficult, as the Brits and Valentine's Day fell in different weeks in 2004. Valentine's Day was on a Saturday, helping sales that week to 3,373,874 - 18.4% higher than last week - and concentrating their maximum benefit into a single seven day span. This year, with the 14th falling on a Monday, their effect is effectively split over two weeks.

The Brits effect is actually the most obvious influence on the chart this week, with winners, nominees and performers all enjoying handsome gains. Among the highlights: Joss Stone's *Mind, Body & Soul* rockets 44-11 - its



Keane: best album Brit award helped propel *Hope And Fears* up a gear

best placing for 14 weeks - on a 269.7% increase in sales, following her two wins and duet with Robbie Williams: The Scissor Sisters' three wins and performance of *Take Your Mama* in a Sesame Street-style set propelled their self-titled debut album to jump 5-2 with sales up 116.2%; and Green Day's performance of *American Idiot* pushed sales of the album of the same name up 48.3%, even though it failed to win an award.

Winning Brits for best British album and British breakthrough act and performing *Everybody's Changing* helped Keane to reap even more dramatic dividends, with their debut album *Hope*

And *Fears* rocketing 8-1, to return to the chart summit after a break of 34 weeks. The album sold 75,039 copies last week - a 191.3% increase, and 5,027 more than the Scissor Sisters' set - to lift its 40 week total to 1,791,781. It has now spent a grand total of five weeks at number one, reaching the top on four separate occasions.

Meanwhile, singles sales held up pretty well, falling just 811 from the year's best tally they achieved a week ago, helped by 12/5 Sometimes You Can't Make It On Your Own, which sold 30,359 to debut at number one - the highest weekly sale of the year, and the first of more than 30,000.

FAST CHART

SINGLES

NUMBER ONE

12 SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN Island

Their sixth number one was entitled *Sirly Vertigo*, but for their seventh 12 go more verbose. In fact, with eight words in its title, *Sometimes You Can't Make It On Your Own* has the longest title for a chart-topper since the Manic Street Preachers' *If You Tolerate This Your Children Will Be Next* in 1998.

ARTIST ALBUMS

NUMBER ONE

KEANE HOPE AND FEARS Island
Sold 75,039 copies last week, the sixth highest weekly tally of its career. The album spent its first 22 weeks in the Top 10 and has never been lower than number 21 in a career so far spanning 40 weeks.

COMPILATIONS

NUMBER ONE

LOVE SONGS Universal
Eight of the Top 10 albums are made up of smoochers at this romantic time of year. All increased their sales last week, but none could match Universal's *Love Songs* set, which sold 26,554 copies - a 100% jump week-on-week - to take the chart title, with 12.6% lead over its nearest challenger.

RADIO AIRPLAY

NUMBER ONE

ATHLETE WIRES Parlophone
Every record in the Top 10 of the airplay chart received substantially more plays last week than *Athlete's Wires*, but the record returns to number one by dint of being the only record with an audience of more than 50m - a fact largely due to massive support from Radio One (21 plays, 16.41m listeners) and Radio Two (12 plays, 16.90m listeners).

SCOTTISH ALBUMS

NUMBER ONE

SCISSOR SISTERS SCISSOR SISTERS Polydor
Brits success, not national pride, moves Scots chart show, where Franz Ferdinand jump 9-3, Keane close 12-2 but the Scissor Sisters advance 7-1.

MARKET INDICATORS

SINGLES

Sales versus last week: +0.2%
Year to date versus last year: +12.1%

Market shares
Sony BMG 35.0%
Universal 30.4%
EMI 11.3%
Warner Music 6.2%
Others 16.3%

ALBUMS

Sales versus last week: +11.5%
Year to date versus last year: +2.2%

Market shares
Sony BMG 19%
Universal Music 34.3%
EMI 20.0%
Warner Music 13.7%
Others 14.1%

COMPILATIONS

Sales versus last week: +22.6%
Year to date versus last year: +9.5%

Market shares
Sony BMG 35.0%
EMI 23.9%
Universal 20.4%
MOS 11.4%
Warner 6.0%

THE BIG NUMBER: 14

July 7 & Lillie Park's "Titchy-16" single nearly *Escorts* back at 14, equalling 12 week chart career high.

RADIO AIRPLAY

Market shares
Universal 35.0%
Sony BMG 31.6%
EMI 16.5%
Warner 3.4%
Others 13.5%

UK SHARE

Origin of singles sales
Top 75: UK: 63%
US: 31% Other: 0.7%
Origin of album sales
Top 75: UK: 63%
US: 32.3% Other: 4.0%

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Northern exposure

The Plot

UK dance label Wall Of Sound bolsters recent signings Diefenbach's profile with second album in six months

DIEFENBACH SET AND DRIFT (WE LOVE YOU/WALL OF SOUND)

Last November's soft release of Diefenbach's mostly instrumental *Run Trip Fall* attracted press from sources as disparate as *The Sun* and *NME*, while the February 21-released *Remake Your Mind EP* and support slots with Mylo earlier this month have further embedded the quintet within dance's freespreading mature market.

Set And Drift, which is scheduled for release in May, has more emphasis on vocal tracks and a more band-led songwriting style than on the Dane's first two albums, which Wall Of Sound hopes will secure an increase in media exposure.

"Tracks from the new album will see the band capitalise on the support shown by specialist radio and, with the development of their sound, will take them into a more mainstream audience," says label manager Toby Peacock. "Their visual presence is also set to take a step up, with the



acclaimed musician John Moule embracing first single *Favourite Friend* and, with the quality of their live show, TV performances are expected."

Wall Of Sound is confident that Set And Drift has the potential to repeat the success of the 450,000-selling Röyksopp debut *Melody AM*, released on the label in 2002, which grew in popularity through similarly organic, word-of-mouth channels. Coincidentally, the Norwegian duo's second album is scheduled for release on Wall Of Sound one month after Set And Drift. And with Diefenbach's recent musical shift taken into consideration, Peacock believes this will provide the perfect opportunity to differentiate the two acts.

CAMPAIGN SUMMARY

RADIO: Eden Blackman, Ili Media
REGIONAL RADIO: Migmorlat, Russell Yates, Cool Badge
PRESS: Sarah Ross, Wall Of Sound
MANAGEMENT: Jan Erik Slig, Flagship Management

Tipsters

A selection of UK tastemakers select their favourite upcoming releases

Kevin Greening, presenter, Xfm

MARSHMALLOW MARSHMALLOW (STORM)

"With label and distribution problems resolved, one of my favourite recent albums gets a relaunch with that rarest of things, a slew of new bonus tracks that are actually the best on the CD. London-based New Zealander Alan Gregg pens jangling gems that are lyrical perfection. Think Big Star, Lilac Time, Teenage Fanclub – and then prove that this release isn't overlooked by record buyers like all of the above."

Lara Hutcheson, assistant editor, TOTP magazine

RACHEL STEVENS NEGOTIATE WITH LOVE (POLYDOR)

"Rachel Stevens has well and truly shrugged off her S Club past and

found her forte with sexy, electrotinged pop. Her new single *Neglect Me With Love* carries on from where her debut solo hit, *Sweet Dreams My LA Ex*, started. It is sleek, sophisticated and very catchy. At the moment, she's working to put her previous album behind her, drafting in writers and producers such as Brian Higgins and Richard X to work their magic on her new offering. If the rest of the album lives up to the promise of this pop-perfect single, then it's all very exciting indeed."

James Clark, BBC Radio Newcastle

MAXIMO PARK AFFY SCAR PRESSURE (WAVY)

"The Newcastle-based band's second release on Warp sees yet another slab of majestic English pop with proper Northern accents that, like The Futureheads before them, is just going to explode. Unbelievably infectious, individual and incessant, this is the single that should put Maximo Park at the forefront of British Music in 2005, with its potential Top 40 appeal. The buzz around this band is set to continue with Xfm and BBC Music sessions in the bag."

RADIO PLAYLISTS

RADIO 1

Ashford Only U: Athlete Wins Daniel Bedingfield *Wrap My Words Around You*, Destiny Child *Soldier*, Bova *Rock And White Town*, *Enigma* Like *By Soldiers Green Day*, *Heard*, *Green Stefani* feat. *Eve Richi Get*, *Kaiser Chiefs* *On My Good LL Cool J* feat. *7 Aurelio Hark*, *Science Sisters* *FlyGirlz/Gorgeous*, *Strophica* *Dadista*, *The Chemical Brothers* *Galaxies*, *The Killers* *Somebody Told Me*, *The Loveless* *Stine*, *U2* *Sometimes You Can't Make It On Your Own*, *Usher Caught Up*, *Verbalicious* *Don't Play Nice*, *Xhibit Hey Hey* (Moby Mag)

B LIST

AT&T Project feat. Andrea Britton *Wander*, *Embrace* *Look As You Are*, *Girls Ahead* *Woke Me Up*, *Isabelle Louisa* *From Loss*, *Freedom of Consciousness* feat. *Stark Horse & The Cherry Tree*, *Mofly All About You*, *Mofly Let Me Go*, *Neily feat. Tim McCreaw* *Over And Over*, *Phonetic Planet* *California Bayleaf* feat. *Franky Mace & Jacal D*, *Angel Eyes* *Reflect* feat. *Dellie Bass* *Need To Feel Loved*, *The Browney Art* *Having Myself*, *The Redneckheads* *Heard Of Love*, *The Game* feat. *So Cool* *How We Do*

C LIST

Angel City feat. *Lara McAllen* *Survive*

TOP 10 RADIO GROWERS

Artist Title	Radio	2004	2005
1 SUNSET STRIPPERS FALLING STARS	734	513	
2 DANIEL BEDINGFIELD WRAP MY WORDS AROUND	3649	300	
3 THE GOO GOO DOLLS GIVE A LITTLE BIT	230	230	
4 BRITNEY SPEARS DO SOMETHING	403	212	
5 NEILY FEAT. TIM MCCRAW OVER AND OVER	1123	712	
6 THE STREETS TRY YOUR EYES	257	164	
7 USHER CAUGHT UP	849	164	
8 MCFLY ALL ABOUT YOU	264	162	
9 KID TURKALL BLACK HORSE & THE CHERRY TREE	463	157	
10 ROBBIE WILLIAMS ANGELS	293	150	

© BBC Radio 1

Anthony Thornton, reviews editor, NME

VINCENT VINCENT & THE VILLAINS BLUE BOY/SOY/WOT KILLED TIME (YOUNG AND LOST CLUB RECORDS)

"Sporting the kind of frontman chemistry last seen in the heyday of The Libertines, this second single is the ace debut for a new label. The lead track features exquisite three-part harmonies complementing a song that'd have Hamburg, Beatles and The La's happily scrapping over it."

Steve Sutherland, presenter, Galaxy Network

MARIO LET ME LOVE YOU (1)

"Rather than taking the formulaic route of putting out another club banger, quality rather than quantity is the game here. Adopting a more mature route, Mario and Beyoncé's producer Scott Storch kicks back and gives us the feel of Nineties R&B. Vocally, he steps to the plate and this is what essentially makes this song. With this track got its first play on my show, the requests went through the roof. The odds of this being a massive hit matches that of Chelsea winning this year's Premiership."

Sparks *Let's Get Out of This World Now*, *Karise Pollock* *Faillures* (album), *Rufus MCfee* *Coffee Coloured Strips*, *Mofly* All About You, *Michael Biebel* *By Your Side*, *Ray LaMontagne* *Travelin' Shave* *Them* (art); *Stereophonics* *Daluz*

CAPITAL

A LIST
Atom *Locked Up*, *Athlete* *Wins*, *Atomic Kitten* *Crash On A Good Thing*, *Cabin Crew* *Star To Fall*, *Gian Giam*, *Danielle* *Rise The Browner Daughter*, *Daniel Bedingfield* *Wrap My Words Around You*, *Destiny Child* *Soldier*, *Embrace* *Looking As You Are*, *Enigma* *Like* *By Soldiers*, *Fidelity* *Stim* *The Joker*, *Girls Ahead* *Woke Me Up*, *Gorgeous* *Let's Get Out of This World Now*, *Green Stefani* *What You Wanting For*, *James Blunt* *Wisdom*, *Jim Thirl*, *Jemelle* *Let's Get Out of This World Now*, *Usher* *Caught Up*, *Verbalicious* *Don't Play Nice*, *Xhibit Hey Hey*

B LIST
Atomic Kitten *Crash*, *Crosby & Nash* *Let Me Down*, *Duran Duran* *What Happens Tomorrow*, *Ed Harcourt* *Lovelines*, *Mem Revisited*, *Kings Of Convenience* feat. *Stark Horse & The Cherry Tree*, *Sarah Jane Fenn* *My Name*, *Paddy Casey* *Colour And Science*, *Phonetic Planet* *California Bayleaf*, *The Beautiful South* *This Will Be Our Year*

C LIST
Atlanta *Trouble* (album), *Brian Marston* & *Della Goodwin* *Amor* (feat. *Dee Dee* *Osmond* *Let Her In* *Mind* *Elvis Costello* & *The Impetuous* *There's A Story In Your Voice*), *Emilia Tratar* *Sunny Road*, *Fatboy Slim* *The*

Adds

VIRGIN RADIO
Danielle *Playlist*
Artist *Danielle* *Track name*
XFM
Danielle *Playlist*
Artist *Danielle* *Track name*
Radio 1
Playlist *Artist*
Track name



SNAP SHOT BLOC PARTY

Bloc Party's *Banquet* arrives at radio on March 1 as debut album *Blunt*. *Blunt* hits retail racks today (Monday). *Blunt* album highlights *Banquet* was originally released in April 18. *Blunt*

band's second single in March last year and now looks set to follow current single *So Here We Are* and radio and into the *Top Five* when its remastered version is released on April 18. *Blunt*

Party's profile is strengthening on the back of the recent *NME* UK tour with the *Killers*, while the band's headline UK tour in March and April – which takes in three nights at London's

Forum and *Astoria* – have sold out and a *SNOW* slot is in place. The album, which has attracted press support across the board, has already shipped 200,000 copies outside the US.

CAST LIST: Managers: Simon White, Tony Ferris, Coalition Management; Press: Janine Harrison, Coalition Marketing; Bookers: Edna Brown, David Wright; Radio: Marc Brown, Fern; TV: Karen Williams; Big Sister: Aggie; Claire: Vicky; Chris: Wichita.

TV Airplay Chart

Rank	Artist	Label	Score	Weeks
1	JENNIFER LOPEZ GET RIGHT	EPIC	495	
2	USHER CAUGHT UP	LANCE	474	
3	EMINEM LIKE TOY SOLDIERS	AFRIKAM	450	
4	BRITNEY SPEARS DO SOMETHIN'	JIVE	441	
5	NELLY FEAT. TIM MCGRAW OVER AND OVER	GEFFEN/REPUBLIC/RECORDS GROUP	422	
6	AVRIL LAVIGNE HE WASN'T	ARISTA	390	
7	GIRLS ALoud WAKE ME UP	REPUBLIC	363	
8	STEREOPHONICS DAKOTA	V2	357	
9	DESTINY'S CHILD FEAT. T.I. & LI WAYNE SOLDIER	COLUMBIA	351	
10	MARIO LET ME LOVE YOU	J	338	
11	CIARA FEAT. PETEY PABLO GOODIES	LANCE	307	
12	ASHANTI ONLY U	MERCURY	301	
13	FIGHTSTAR PALAHNIUK'S LAUGHTER	ISLAND	298	
14	THE KILLERS SOMEBODY TOLD ME	LEGACY/KING	297	
15	GREEN DAY HOLIDAY	REPTILE	290	
16	DANIEL BEDINGFIELD WRAP MY WORDS AROUND YOU	REPUBLIC	274	
17	THE CHEMICAL BROTHERS GALVANIZE	FREESTYLE MUSIC	273	
18	SCISSOR SISTERS FILTHY/GORGEOUS	REPUBLIC	273	
19	FATBOY SLIM THE JOKER	SKY1	266	
20	LEMAR IF THERE'S ANY JUSTICE	SONY	254	
21	SNOOP DOGG LET'S GET BLOWN	GETEM	253	
22	THE GAME FEAT. 50 CENT HOW WE DO	AFRIKAM	222	
23	ATOMIC KITTEN CRADLE	INAKSON	219	
24	MCFLY ALL ABOUT YOU	ISLAND	216	
25	GOOD CHARLOTTE I JUST WANNA LIVE	EPIC	215	
26	VERBALISONS DON'T PLAY NICE	ALL AROUND THE WORLD	203	
27	GREEN DAY BOULEVARD OF BROKEN DREAMS	REPTILE	202	
28	AKON LOCKED UP	ISLAND	197	
29	NATASHA BEDINGFIELD UNWRITTEN	PHENOMENAL	193	
30	MAROON 5 SUNDAY MORNING	J	192	
31	THE LOVERFEEKZ SHINE	POSTAL	190	
32	UNITING NATIONS OUT OF TOUCH	GLAYD	188	
33	THE BRAVEHY HONEST MISTAKE	MOG	186	
34	BRIAN MCFADDEN & DELTA GOODREM ALMOST HERE	MERCURY/SONY	185	
35	DOVES BLACK AND WHITE TOWN	REPUBLIC	181	
36	LUCIE SILVAS BREATHE IN	MERCURY	183	
37	ANGEL CITY SUNRISE	DATA	173	
38	U2 SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	ISLAND	169	
39	C-SIXTY FOUR ON A GOOD THING	MARSHALLS	168	
40	KYLIE MINOGUE I BELIEVE IN YOU	PARADISE	167	

▲ Highest Airplay
▲ Highest TV Airplay
▲ Highest TV 40 Order

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MTV, M2V, M3V, M4V, M5V, M6V, M7V, M8V, M9V, M10V, M11V, M12V, M13V, M14V, M15V, M16V, M17V, M18V, M19V, M20V, M21V, M22V, M23V, M24V, M25V, M26V, M27V, M28V, M29V, M30V, M31V, M32V, M33V, M34V, M35V, M36V, M37V, M38V, M39V, M40V, M41V, M42V, M43V, M44V, M45V, M46V, M47V, M48V, M49V, M50V, M51V, M52V, M53V, M54V, M55V, M56V, M57V, M58V, M59V, M60V, M61V, M62V, M63V, M64V, M65V, M66V, M67V, M68V, M69V, M70V, M71V, M72V, M73V, M74V, M75V, M76V, M77V, M78V, M79V, M80V, M81V, M82V, M83V, M84V, M85V, M86V, M87V, M88V, M89V, M90V, M91V, M92V, M93V, M94V, M95V, M96V, M97V, M98V, M99V, M100V, M101V, M102V, M103V, M104V, M105V, M106V, M107V, M108V, M109V, M110V, M111V, M112V, M113V, M114V, M115V, M116V, M117V, M118V, M119V, M120V, M121V, M122V, M123V, M124V, M125V, M126V, M127V, M128V, M129V, M130V, M131V, M132V, M133V, M134V, M135V, M136V, M137V, M138V, M139V, M140V, M141V, M142V, M143V, M144V, M145V, M146V, M147V, M148V, M149V, M150V, M151V, M152V, M153V, M154V, M155V, M156V, M157V, M158V, M159V, M160V, M161V, M162V, M163V, M164V, M165V, M166V, M167V, M168V, M169V, M170V, M171V, M172V, M173V, M174V, M175V, M176V, M177V, M178V, M179V, M180V, M181V, M182V, M183V, M184V, M185V, M186V, M187V, M188V, M189V, M190V, M191V, M192V, M193V, M194V, M195V, M196V, M197V, M198V, M199V, M200V, M201V, M202V, M203V, M204V, M205V, M206V, M207V, M208V, M209V, M210V, M211V, M212V, M213V, M214V, M215V, M216V, M217V, M218V, M219V, M220V, M221V, M222V, M223V, M224V, M225V, M226V, M227V, M228V, M229V, M230V, M231V, M232V, M233V, M234V, M235V, M236V, M237V, M238V, M239V, M240V, M241V, M242V, M243V, M244V, M245V, M246V, M247V, M248V, M249V, M250V, M251V, M252V, M253V, M254V, M255V, M256V, M257V, M258V, M259V, M260V, M261V, M262V, M263V, M264V, M265V, M266V, M267V, M268V, M269V, M270V, M271V, M272V, M273V, M274V, M275V, M276V, M277V, M278V, M279V, M280V, M281V, M282V, M283V, M284V, M285V, M286V, M287V, M288V, M289V, M290V, M291V, M292V, M293V, M294V, M295V, M296V, M297V, M298V, M299V, M300V, M301V, 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M588V, M589V, M590V, M591V, M592V, M593V, M594V, M595V, M596V, M597V, M598V, M599V, M600V, M601V, M602V, M603V, M604V, M605V, M606V, M607V, M608V, M609V, M610V, M611V, M612V, M613V, M614V, M615V, M616V, M617V, M618V, M619V, M620V, M621V, M622V, M623V, M624V, M625V, M626V, M627V, M628V, M629V, M630V, M631V, M632V, M633V, M634V, M635V, M636V, M637V, M638V, M639V, M640V, M641V, M642V, M643V, M644V, M645V, M646V, M647V, M648V, M649V, M650V, M651V, M652V, M653V, M654V, M655V, M656V, M657V, M658V, M659V, M660V, M661V, M662V, M663V, M664V, M665V, M666V, M667V, M668V, M669V, M670V, M671V, M672V, M673V, M674V, M675V, M676V, M677V, M678V, M679V, M680V, M681V, M682V, M683V, M684V, M685V, M686V, M687V, M688V, M689V, M690V, M691V, M692V, M693V, M694V, M695V, M696V, M697V, M698V, M699V, M700V, M701V, M702V, M703V, M704V, M705V, M706V, M707V, M708V, M709V, M710V, M711V, M712V, M713V, M714V, M715V, M716V, M717V, M718V, M719V, M720V, M721V, M722V, M723V, M724V, M725V, M726V, M727V, M728V, M729V, M730V, 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M1514V, M1515V, M1516V, M1517V, M1518V, M1519V, M1520V, M1521V, M1522V, M1523V, M1524V, M1525V, M1526V, M1527V, M1528V, M1529V, M1530V, M1531V, M1532V, M1533V, M1534V, M1535V, M1536V, M1537V, M1538V, M1539V, M1540V, M1541V, M1542V, M1543V, M1544V, M1545V, M1546V, M1547V, M1548V, M1549V, M1550V, M1551V, M1552V, M1553V, M1554V, M1555V, M1556V, M1557V, M1558V, M1559V, M1560V, M1561V, M1562V, M1563V, M1564V, M1565V, M1566V, M1567V, M1568V, M1569V, M1570V, M1571V, M1572V, M1573V, M1574V, M1575V, M1576V, M1577V, M1578V, M1579V, M1580V, M1581V, M1582V, M1583V, M1584V, M1585V, M1586V, M1587V, M1588V, M1589V, M1590V, M1591V, M1592V, M1593V, M1594V, M1595V, M1596V, M1597V, M1598V, M1599V, M1600V, M1601V, M1602V, M1603V, M1604V, M1605V, M1606V, M1607V, M1608V, M1609V, M1610V, M1611V, M1612V, M1613V, M1614V, M1615V, M1616V, M1617V, M1618V, M1619V

airplay Chart

Week	Weeks on Chart	Peak Position	Artist	Title	Label	Radio	Streams	Play %	Radio Stations	Streams
26	4	2	R.E.M.	ELECTRON BLUE	WARNER BROS.	68	39	19.87	43	
27	3	2	ATOMIC KITTEN	CRADLE	IMPACT	488	37	19.80	21	
28	12	3	LL COOL J	HUSH	INT. JAM. CO.	501	20	19.07	30	
29	31	29	MAROON 5	SHE WILL BE LOVED	J	757	4	18.85	-2	
30	27	4	DESTINY'S CHILD	FEAT. T.I. & LI WAYNE SOLDIER	COLUMBIA	756	7	18.64	-24	
31	28	0	DESTINY'S CHILD	LOSE MY BREATH	COLUMBIA	942	25	18.59	-18	
32	4	3	JENNIFER LOPEZ	GET RIGHT	EPIC	892	17	18.14	23	
33	54	2	M MCDONALD	STOP LOOK LISTEN TO YOUR HEART	MCA/IMPACT	51	9	18.03	45	
34	105	40	ROBBIE WILLIAMS	ANGELS	CAPSULES	239	105	17.87	159	
35	36	38	MICHAEL GRAY	THE WEEKEND	EYE/DELIGHT	922	11	17.87	-29	
36	1	0	MCFLY	ALL ABOUT YOU	ISLAND	264	159	17.60	55	
37	31	3	TEARS FOR FEARS	CLOSEST THING TO HEAVEN	CAP	342	42	16.82	9	
38	25	39	CIARA	FEAT. PETE PABLO GOODIES	LAFACE	843	-9	16.62	-67	
39	104	28	WILL YOUNG	LEAVE RIGHT NOW	J	5	277	-13	16.21	131
40	44	1	VERBALICIOUS	DON'T PLAY NICE	ALL AROUND THE WORLD	257	9	16.18	38	
41	29	3	EMBRACE	LOOKING AS YOU ARE	INDIECLOUTIER	435	24	15.30	-40	
42	38	34	ROOSTER	STARTING AT THE SUN	BROOKSIDE	129	34	15.19	-38	
43	44	2	AKON	LOCKED UP	ISLAND	562	21	15.19	7	
44	33	7	FEEDER	TUMBLE AND FALL	EPIC	580	-24	15.08	-27	
45	29	4	SOUL CENTRAL/K	BROWN STRINGS OF LIFE...	DEFLECT	764	40	14.94	-90	
46	48	2	MARIO	LET ME LOVE YOU	J	509	30	14.90	10	
47	65	1	GIRLS ALoud	WAKE ME UP	IMPACT/UR	860	12	14.17	30	
48	57	20	SCISSOR SISTERS	MARY	IMPACT/UR	583	8	14.11	19	
49	47	45	MAROON 5	THIS LOVE	J	442	5	13.40	27	
50	262	1	TYLER JAMES	FOOLISH	ISLAND	107	29	13.32	343	

■ Highest first entry
■ Highest increase in sales
■ Highest increase in plays
■ Highest increase in radio
■ Highest increase in streams
■ Highest increase in sales (50K or more)



5. Brian & Delta Its sales holding its pretty well, as it dips 3-5. Brian McDonnell & Delta Gooden's *Almost Here* improves its airplay profile for the seventh week in a row. It jumps 10-5 on the airplay chart this week, increasing its audience by 8.2% to more than 40m, adding an extra 6.8% in plays to 1,350 and

getting adds from nine new stations, including Radio One. Some 18 plays from Radio One provide more than 60% of its audience, but it was played 20 times or more on no fewer than 37 stations.



14. Duran Duran Missing out on giving them back-to-back Top 10 sales hits for the

first time in 19 years, Duran Duran's latest single *What Happens Tomorrow* peaked at 11 last week - but it continues to grow on radio, and has already eclipsed its predecessor, *Reach Up For It*.

The Scorpions, which was a five sales success but peaked at 21 on airplay. What Happens Tomorrow jumps 19-14 on the airplay chart this week, with 591 spins generating an audience of

more than 31m. Just 19 of those plays came from Radio Two - where it was most-played song last week - but still provided a hefty 71.48% of the song's overall

audience. **34. Robbie Williams** Awarded best song of the past 25 years at last week's Brits, Robbie Williams'

Angels - ironically only a number four sales hit - immediately benefitted with increased radio support. It was aired on 63 of the 111 stations on the Music Control panel last week, accumulating a grand total of 293 plays and an audience of nearly 18m to jump 105-34 on the chart.

Four plays from Radio One and five from Radio 2 provided more than 65% of its audience and it got double digit support from

Migie (13 plays) and Virgin FM (11). It was last in the Top 50 nearly five years ago.



36. McFly McFly's *All About You* - one side of their *Concrete Desert* - makes a great progress on both radio and TV this week, jumping 63-36 on the radio chart. It tally of 264 radio plays includes exposure on 62 stations.

INDEPENDENT LOCAL RADIO

Rank	Artist/Title	Label	Streams	Play %	
1	SCISSOR SISTERS FLYING GEORGIOUS	IMPACT/UR	2996	1296	36.62
2	UNTING NATIONS OUT OF TOUCH	IMPACT/UR	1934	979	24.62
3	LEMAR IF THERE'S ANY JUSTICE	SONY	1754	847	24.29
4	OWEN STEFANI WHAT YOU WANTING FOR HIDEOUT	IMPACT/UR	1581	790	25.64
5	NATASHA BEINDING UNWRITTEN	IMPACT/UR	1767	877	27.76
6	MATASHA BEINDING WRAP MY WORDS AROUND YOU	IMPACT/UR	1425	712	27.92
7	THE LOVEMETHODS SHINE	IMPACT/UR	1194	597	22.26
8	KEANE TIME'S THE LAST TIME	ISLAND	1077	538	25.69
9	UCIE SILVAS BREATHE	IMPACT/UR	1251	625	22.20
10	LUCKIE SILVAS BREATHE	IMPACT/UR	1475	737	27.16
11	BRIAN MCFADDEN & DELTA GOODEN	ALMOST HERE	1200	160	16.62
12	GREEN DAY BUCKLE UP TO REMEMBER	IMPACT/UR	1075	537	20.00
13	EMINEM LIKE TOYS SOLDIER AFTERMATH	IMPACT/UR	1074	537	20.00
14	MAROON 5 SUNDAY MORNING	J	849	324	29.25
15	KYLIE MINOGUE I BELIEVE IN YOU	IMPACT/UR	1025	512	20.71
16	ATHLETE WIRES	IMPACT/UR	1007	503	22.00
17	NELLY/TIM MCGRAW OVER AND OVER	IMPACT/UR/ISLAND RECORDS GROUP	854	427	23.68
18	ROOSTER STARTING AT THE SUN	IMPACT/UR	1157	578	19.94
19	THE KILLERS SOMEBODY PUT ME UP	IMPACT/UR	1161	580	21.80
20	DESTINY'S CHILD LOSE MY BREATH	IMPACT/UR	1050	525	19.70
21	MICHAEL GRAY THE WEEKEND	IMPACT/UR	994	497	23.31
22	JENNIFER LOPEZ GET RIGHT	IMPACT/UR	750	375	11.20
23	GIRLS ALoud WAKE ME UP	IMPACT/UR	737	368	16.09
24	USHER CAUGHT UP	IMPACT/UR	618	309	14.13
25	CIARA FEAT. PETE PABLO GOODIES	LAFACE	1211	605	19.67
26	MAROON 5 SHE WILL BE LOVED	J	129	64	11.48
27	ASHANT ONLY U	IMPACT/UR	758	379	27.96
28	SOUL CENTRAL/K BROWN STRINGS OF LIFE (STRONGER)	DEFLECT	1071	535	19.00
29	SUNSET STRIPPERS FALLING STARS	DEFLECTION	227	113	12.87
30	ROBBIE WILLIAMS MISADVENTURES	IMPACT/UR	876	437	20.77

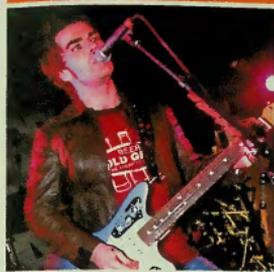
■ Music Control. This chart is based on data gathered from 400+ independent local stations from 03:00 to 05:00 on Sat 12th Nov 2005.

TOP 20 PRE-RELEASE

Rank	Artist/Title	Label	Streams	Play %
1	MARK JOSEPH LADY LADY	IMPACT/UR	3296	26.81
2	NELLY/TIM MCGRAW OVER AND OVER	IMPACT/UR/ISLAND RECORDS GROUP	26.81	26.81
3	STEREOPHONICS DAKOTA	VI	26.64	25.39
4	USHER CAUGHT UP	LAFACE	25.39	25.39
5	K TUNSTALL BLACK HORSE & THE CHERRY TREE	RELEASABLES	25.11	21.28
6	R.E.M. ELECTRON BLUE	WARNER BROS.	19.28	19.28
7	ATOMIC KITTEN CRADLE	IMPACT/UR	19.28	19.28
8	LL COOL J HUSH	IMPACT/UR	19.08	18.15
9	JENNIFER LOPEZ GET RIGHT	IMPACT/UR	18.15	18.15
10	MICHAEL MCDONALD STOP LOOK LISTEN TO YOUR HEART	IMPACT/UR	18.04	17.61
11	MCFLY ALL ABOUT YOU	ISLAND	17.61	16.18
12	VERBALICIOUS DON'T PLAY NICE	ALL AROUND THE WORLD	16.18	15.30
13	EMBRACE LOOKING AS YOU ARE	INDIECLOUTIER	15.30	14.50
14	AKON LOCKED UP	ISLAND	15.19	14.17
15	MARIO LET ME LOVE YOU	J	14.50	13.32
16	GIRLS ALoud WAKE ME UP	IMPACT/UR	14.17	12.97
17	TYLER JAMES FOOLISH	ISLAND	13.32	12.97
18	SUNSET STRIPPERS FALLING STARS	DEFLECTION	12.97	11.49
19	FLOWER HEADS HOUNDS OF LOVE	IMPACT/UR	11.49	10.85
20	OWEN STEFANI RICH GIRL	IMPACT/UR	10.85	

■ Music Control. This chart is based on data gathered from 400+ independent local stations from 03:00 to 05:00 on Sat 12th Nov 2005.

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Singles

Annie
Heartbeat (679 679L091)

This follow-up to the sassy pop stomp of last year's *Chewing Gum* is a more dreamlike construction, with floating vocals that give the song the feel of a Saint Etienne club remix. Yet it shares with its predecessor an utterly infectious quality that should set up the imminent official album launch nicely for the Norwegian star-in-waiting.

Best Friends
EP (Moshi Mosh) (14)

This debut EP of lo-fi shenanigans from the Texas-based duo fizzes along on a wave of cheap drum machines and frenetic vocals, which may not be as sophisticated but it does have an undeniable energy.

Björk
Who Is It (One Little Indian 4427PDC)

The two tracks on this single are taken from the *Medulla* album, which received worldwide exposure after Björk performed at the Athens Olympics. Lead track 'Who Is It' is weird and wonderful, while track two features Keli's vocals over choral backing singers and an urban beat.

The Bravery
Honest Mistake (Loop 9880300)

One of *Music Week's* top tips for 2005. The Bravery launch their debut album campaign with their trump card, this choice track, which brings to mind peak-era Duran Duran. The faux drama contrasts sweetly with their tongue-in-cheek indie earnestness, with the thumping beats and Casio keyboards create a distinctive, infectious sound. It is B-listed at Radio One.

Nick Cave & The Bad Seeds
Get Ready For Love (Mute MUTE339)

This third single from the excellent two-album set *Abattoir Blues/The Lyre Of Orpheus* is a joyous gospel-style song. An energetic, almost frenzied, arrangement based around

SINGLE OF THE WEEK

Stereophonics
Dakota

V2 VR5031293

Following a three-year lay-off, the Welshmen are back with new drummer and a blistering pop tune that marks a bit of a departure from their normal routine, which has delighted consumers but bemused the critics. A-listed at Radio One and heavily backed by MTV and the Box, this delicately melodic keyboard-driven stormer with rousing chorus is a great taster for their highly-anticipated fourth album, released on March 14.

distorted guitar and surging choir provides the perfect foil to Cave's sardonic delivery. Backed by tracks from a recent Radio Two session, this should drive sales of the album even higher.

Fatboy Slim
The Joker (Skt SKINT106)

Long-term Fatboy fans may consider this cover of the Steve Miller classic to be a mere shadow of its best work. But it is undeniably radio-friendly and accompanied by yet another mind-boggling video (featuring kittens), so it could prove to be the big hit from current album *Paleokovale*.

Fightstar
They Liked You Better When You Were Dead (Island CID887)

The most dedicated *Busted* fans are the most likely audience for this EP. It contains five tracks, all produced by Mark Williams of *youreelnameis:milo*, and offers the kind of engaging emo which, if true pop-rock fans are willing to get over the "credibility" issue, would provide much to enjoy.

Handsome Boy Modeling School
The World's Gone Bad (Atlantic ATO194CD)

Lifted from Prince Paul and Dan The Automator's 2004-released *White People* album, this charming roqae-tinged hip-hop track features an embarrasing cast of guests including Del The Funky Homosapien, Barrington Levy and Alex Kapranos.

Kano
Typical Me (679 679L096CD)

Powered by a heavy-duty guitar riff, up-and-coming grime star Kano's follow-up to the well-received *P&Q* should have strong crossover appeal. Its lyrics are being thrown out of the Ministry of Sound may also resonate with disaffected youth everywhere.

Moby
Lift Me Up (Mute CDMUTE340)

Moby returns with this beat-driven, rock-tinged anthem, with warm keyboards that create an expansive sound. B-listed at Radio One, the track serves as a taster for his fifth album *Hotel*, set for release on March 14.

Portabella
Viva La Difference (Island CID877)

Originally due for release last year, this glam-rock pop stunner has been rescheduled to capitalise on strong support in the clubs. Now appearing in a bright and shiny Mark 'Spice' Stent mix, it should give Portabella their first hit proper.

Elvis Presley
Rock-A-Hula Baby (RCA 82876667325)

Originally added to the last minute to Presley's 1961 movie *Blue Hawaii* so Elvis could be seen dancing "new dance crazy" the *Twist*, *Rock-A-Hula Baby's* appeal has since been eclipsed by its double-A side, *Can't Help Falling In Love*. This has the potential to top the chart, depending on how Britney Spears and Stereophonics perform this week.

REM
Electron Blue (Warner Bros W655CD1)

This is the third single to be lifted from REM's underbellying album *Around The Sun* and precedes a string of UK arena dates kicking off with London's Hammersmith Apollo. Radio has been slow to pick this track up, which suggests REM are struggling to remain relevant outside of their devoted fanbase.

Britney Spears
Do Something (Jive 82876681232)

Britney reunites with Toxic producers *Bloody & Avant* for this impressively bold slab of electro-pop in which the singer's assertive vocal is fused with a series of industrial-sounding squeals and a distinctive rhythm element that serves to remind the world that Britney is still very much top of her game.

Shania Twain
Don't It (Mercury 9880434)

This latest single to be taken from Twain's double-platinum-selling *Greatest Hits* collection is another slice of slickly-produced country/pop balladry from the queen of that genre. It is C-listed at Radio Two and Twain's profile looks likely to stay high thanks to two nominations in this weekend's Grammy Awards.

ALSO OUT THIS WEEK
SINGLES
Steriogram
Go (EMI)

ALBUMS
Bandriver
Fear Of A Black Tangent (Big Darts)

Howling Hex
All-Right For Ding Clio
L.Pierre
TouchPop (Melodic M. Wood)
Transistor Radio (MataJad)

The Mash Up Mix (Ministry Of Sound)

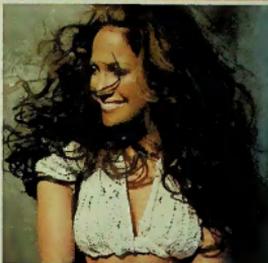
Records released 28.02.05

ALBUM OF THE WEEK

Jennifer Lopez
Rebirth

EPIC 5193912

Lopez's fourth studio album is an impeccably produced set, where all the right boxes are ticked, from romantic ballads to pop belters and lean funky jams. The best indicator of the material's quality comes from the choice of Rebirth's contributors, who include Big Boy, Timbaland, Rodney Jerkins and Marc Anthony. A Parkinson appearance this Saturday will do wonders, and the inclusion of a sample of her Miami Goo perfume with initial copies will also help.



Rufus Wainwright
The One You Love (DreamWorks WANTS)

Wainwright's quest for worldwide stardom continues, and while his forthcoming *Two* album is as lush and untethered as anything he has recorded, *The One You Love* is one of his more concise numbers. Radio Two is the track's most likely supporter.

Albums

Angel City
Love Like This (Data DATA005)

This debut album arrives after a string of singles that have lingered long in the charts and is

a collection of anthemic, feistig tunes that make few demands on the listener. It is unlikely to be the most diverse dance record of this year, but its sheer sense of fun must be applauded.

The Arcade Fire
Funeral (Rough Trade CD219)

Having already made waves in the US, this Canadian five-piece have been picked up by Rough Trade for the UK. *Traces of Talking Heads, Pulp and Roxy Music* inform their epic sound, which also brings in an international element fuelled by accordion and violin and other sounds. Usefully, they have the songs to support it all. A truly impressive debut.

Solomon Burke
Make Do With What You Got Shout Factory 5295382

Burke's last album, 2002's *Joe Henry-produced Don't Give Up On Me*, marked the re-emergence of a genuine soul giant. The follow-up pairs him with Don Was on another set of covers and bespoke material, drawing on writers such as Bob Dylan, Hank Williams and Dr John.

G4
G4 (Sony BMG 5197342)

Pipped at the post by Steve Brookstein, G4 were joint favourites to win *X Factor* with their brand of pop opera. This Trevor Horn and Brian Rawling-produced album includes their versions of *Bohemian Rhapsody*,

Creep and *Circle Of Life* as performed in the TV show, alongside *Jerusalem, Life On Mars* and *You'll Never Walk Alone*. Following the success of *It's My Life*, this is poised to sell well – especially in the run-up to Mother's Day.

House Of Love
Days Run Away (Art And Industry IARTCD)

The perennial indie stalwarts return with their first album in 11 years. Fans will be cheered by the return of *Tricky Bickers*, yet he has brought his trademark explosive guitar sound with him as this is largely an understated and acoustically-driven affair. Nevertheless, it has a melodic and uplifting charm all of its own.

Kings Of Tomorrow
Trouble (Defected TROUBLE01CD)

Sandy Rivera is back with a new look reminiscent of *Hendrix* – and a more diverse, mature sound to match. Songwriting comes to the fore on this sample-free set which manages to add some new life to the house template. Highlights include single *Dreams*, as well as the Prince-like *Rain*.

Willie Mason
Where The Humans Eat (Virgin 0724387537620)

Part of the new generation of troubadours with the illos of Bright Eyes, this unusually world-weary-sounding 19-year-old from Massachusetts serves up an accessible collection of folk-blues on his debut album – particularly on *Our Town*, So Long and excellent current single *Oxygen*.

Tears For Fears
Everybody Loves A Happy Ending (Gut CDUT307)

Given that it has been some 16 years since their last studio album, the fact that *Tears For Fears's* new effort has been delayed for more than a year is relatively small potatoes. Musically it is as if the duo have never been away, as it shares the Beatles-esque songwriting and bombastic faux-psychedelic production that marked 1989's *Songs Of Love*.

This week's reviewers: David Bard, Ben Roche, Joanna Jones, David Knight, Owen Lawless, Nicola Smith, Kate Tesson, Simon Ward and Adam Woods.

Singles Chart

Rank	Weeks on Chart	Artist	Title	Label
39	15	DANA RAYNE	OBJECT OF MY DESIRE	Capitol
40	15	CAM'RON FEAT. MONA LISA GIRLS	AMOROUS (feat. Monalisa)	Capitol
41	10	SOUL CENTRAL/K BROWN STRINGS OF LIFE (STRONGER ON MY...)	Stronger On My Own	Capitol
42	28	STONEBRIDGE FEAT. THERESE TAKE ME AWAY	There's A New Love In The Air	Capitol
43	16	ICE CUBE FEAT. MACK 10 & MS TOI YOU CAN DO IT	You Can Do It	Capitol
44	NEW	MOTIV 8 RIDING ON THE WINGS	8 Riding On The Wings	Capitol
45	41	KYLIE MINOGUE I BELIEVE IN YOU	I Believe In You	Capitol
46	3	MYLO DESTROY ROCK & ROLL	Mylo Destroy Rock & Roll	Capitol
47	38	LIL JON & THE EAST SIDE BOYZ ROLL CALL/WHAT U GON DO	Roll Call/What U Gon Do	Capitol
48	7	RONAN KEATING & YUSUF FATHER AND SON	Father and Son	Capitol
49	4	FEEDER TUMBLE AND FALL	Tumble and Fall	Capitol
50	39	THE KILLERS SOMEBODY TOLD ME	Somebody Told Me	Capitol
51	NEW	U2 ALL BECAUSE OF YOU	All Because of You	Capitol
52	NEW	FIERCE GIRL WHAT MAKES A GIRL FIERCE	What Makes a Girl Fierce	Capitol
53	NEW	ADAM GREEN EMILY	Emily	Capitol
54	43	DARIUS LEVIE TWICE	Twice	Capitol
55	36	KASABIAN CUTT OFF	Cutt Off	Capitol
56	2	COMMANDER TOM ATTENTION!	Attention!	Capitol
57	22	ERIC PRYDZ CALL ON ME	Call On Me	Capitol
58	13	NATASHA BEDINGFIELD UNWRITTEN	Unwritten	Capitol
59	12	NELLY & CHRISTINA AGUILERA TILT YA HEAD BACK	Tilt Ya Head Back	Capitol
60	46	HOUSTON AIN'T NOTHING WRONG	Ain't Nothing Wrong	Capitol
61	4	IAN BROWN TIME IS MY EVERYTHING	Time Is My Everything	Capitol
62	54	IRON MAIDEN THE NUMBER OF THE BEAST	The Number of the Beast	Capitol
63	13	GIRLS ALOUD I'LL STAND BY YOU	I'll Stand by You	Capitol
64	17	SNOOP DOGG FEAT. PHARRELL DROP IT LIKE IT'S HOT	Drop It Like It's Hot	Capitol
65	29	THE 22-20S SUCH A FOOL	Such a Fool	Capitol
66	45	GWEN STEFANI WHAT YOU WAITING FOR	What You Waiting For	Capitol
67	NEW	APWENT EVERYONE SAYS I'M PARANOJD/UNE JULY	Paranojd/Une July	Capitol
68	34	THE WEDDING PRESENT I'M FROM FURTHER NORTH THAN YOU	Further North Than You	Capitol
69	44	HEAD AUTOMATICA BEATING HEART BABY	Beating Heart Baby	Capitol
70	56	ERASURE BREATHE	Breathe	Capitol
71	48	PHIXX STRANGE LOVE	Strange Love	Capitol
72	3	DEEVAH I PLAN OF MY OWN	I Plan of My Own	Capitol
73	4	MICHAEL GRAY THE WEEKEND	The Weekend	Capitol
74	59	BARON & FRESH SUPERNATURE	Supernature	Capitol
75	4	HOUSE OF PAIN JUMP AROUND	Jump Around	Capitol

As used by Top Of The Pops and Radio One
Chart compiled from last week's last Sunday to Saturday across a sample of more than 4000 UK stations.
The Official UK Charts Company (2005) Published with BPI and BSBG cooperation.

SOLDIER
1.2. THE UK SINGLES CHART

4. Destiny's Child Racking up their 10th Top 10 hit, Destiny's Child debut at four with Soldier, the second single from their Destroy Fulfilled album. Introductory single Lose My Breath spent four weeks at two last November and has turned first week sales of 62,207 into 226,267 - more than most number ones this year. Soldier's first week tally was 17,314. Its release hasn't stopped the slow downward drift of Destroy Fulfilled. The album debuted and peaked at number five and slips 40-44 this week. It has sold 469,168 copies.

H

6. Doves The Doves' third album Granger Sams Gives a tally that excludes the Lost Sides compilation - arrives next week with many glowing reviews but this week it's the barn of introductory single Rise and White Town to top the knockout. Debuting at six, it finds the peak position of all the group's singles to date, save for 'Three Coins in the Fountain', the first single from second album The Last Breakthrough, which peaked at three and sold up their number one debut.

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DOWNLOADS

Rank	Artist	Title	Label
1	THE CHEMICAL BROTHERS	GALVANIZE	Virgin
2	STEVEN SPINAKES	DARCTA	Y&J
3	ATLETTA WILKS	PHOENIX	Parlophone
4	JONWINTER LOPEZ GET RIGHT	GET RIGHT	Capitol
5	EMINEM	LIKE TOY SOLDIERS	Aftermath
6	GREEN DAY	BOLLEWARD OF BROKEN DREAMS	Reprise
7	NELLY FEAT. TIM MCCRAW	OVER AND OVER	Universal
8	ANDREW STEFANI	WHAT YOU WAITING FOR	Capitol
9	CIARA FEAT. PETEY PABLO	COODIES	Island
10	JANIZ & LINCOLN PARK	NUMB/ENCORE	WEA
11	ROBERT STARRING AT THE SUN	AT THE SUN	Virgin
12	ASHANTI	ONLY U	The Inc.
13	KZIBITI FEAT. NINA (HEAN MUGGIN)	HEAN MUGGIN	Columbia
14	MARQUEE HEE	LOVE YOU	Capitol
15	HANSON	PENNY & ME	Real Gone
16	SESSOR SISTERS	FILTHY/COLEOUS	Virgin
17	102	VERTIGO	Virgin
18	DESTINY'S CHILD	SOLDIER	Capitol
19	DAMIEN RICE	THE BLOWERS DAUGHTER	Capitol
20	BRIAN MCCAGDEN & DELTA	COODERM ALMOST HERE	Real Gone

DANCE SINGLES

Rank	Artist	Title	Label
1	THE CHEMICAL BROTHERS	GALVANIZE	Virgin
2	MYLO DESTROY ROCK & ROLL	Mylo Destroy Rock & Roll	Capitol
3	SOUL CENTRAL/KATHY BROWN	STRINGS OF LIFE (STRONGER ON MY OWN)	Capitol
4	BARON & FRESH	SUPERNATURE	Capitol
5	NU TONE	THREE BAGS FULL/STRANGE ENCOUNTER	Real Gone
6	THE LOVERBEEZ	NUZE	Capitol
7	STONERS	MOM THE VIDEO BROKE	Virgin
8	DESTINY'S CHILD	THERE TAKE ME AWAY	Capitol
9	BEN WATT FEAT. ESTELLE/BARY BLAX	OUTSPOKEN - PART 1	Capitol
10	MARQUEE HEE	TERRA DEVO WHAT DO YOU WANT?	Capitol
11	PHOTIE & DIE KRISIS	OH DIE THUNDER/COLLISION COURSE	Capitol
12	ARMAND VAN HELDEN	MY MY MY	Capitol
13	VARIOUS ARTISTS	NK 100 - THE EDITS	Capitol
14	RONI SIZE FEAT. BEVERLY KNIGHT	NO MORE	Virgin
15	ERIC PRYDZ	CALL ON ME	Capitol
16	FELIX DA HOUSECAT	WATCHING CARS GO BY	Capitol
17	FIERCE GIRL	WHAT MAKES A GIRL FIERCE	Capitol
18	TOM NEVILLE FEAT. JELLYBONE	BUB JUNKIE	Capitol
19	SOUFWAY	E TALKING	Capitol
20	FREESTYLERS	FEAT. MILLYBON	Capitol

R&B SINGLES

Rank	Artist	Title	Label
1	EMINEM	LIKE TOY SOLDIERS	Aftermath
2	DESTINY'S CHILD	FEAT. T.I. & LIL WAYNE SOLDIER	Capitol
3	ASHANTI	ANGEL EYES	Capitol
4	ROBIN	ONLY U	Capitol
5	CIARA FEAT. PETEY PABLO	COODIES	Island
6	JANIZ & LINCOLN PARK	NUMB/ENCORE	WEA
7	KZIBITI FEAT. NINA (HEAN MUGGIN)	HEAN MUGGIN	Columbia
8	CAM'RON FEAT. MONA LISA GIRLS	AMOROUS	Capitol
9	LIL JON & THE EAST SIDE BOYZ	ROLL CALL/WHAT U GON DO	Capitol
10	LEMAN	IF THERE'S ANY JUSTICE	Sony Music
11	HOUSTON AIN'T NOTHING WRONG	AIN'T NOTHING WRONG	Capitol
12	ICE CUBE FEAT. MACK 10 & MS TOI	YOU CAN DO IT	Capitol
13	SNOOP DOGG FEAT. PHARRELL	DROP IT LIKE IT'S HOT	Capitol
14	NELLY & CHRISTINA AGUILERA	TILT YA HEAD BACK	Capitol
15	HOUSE OF PAIN	JUMP AROUND	Capitol
16	CHRISTINA AGUILERA & MISSY ELLIOTT	CAR WASH	Capitol
17	ROBERT SQUAD	FEAT. JOE & REMY LEAN BACK	Capitol
18	TEROS	MANINA COOL INSIGHT	Capitol
19	AKON FEAT. STYLES P	LOCKED UP	Capitol
20	USHER	CONFESSIONS PART I/UMY BOO	Capitol

UK SINGLES CHART
 1. DAVE NAVARRO
 2. PULASKI MARCH
 3. WINDY CITY
 4. WINDY CITY
 5. WINDY CITY
 6. WINDY CITY
 7. WINDY CITY
 8. WINDY CITY
 9. WINDY CITY
 10. WINDY CITY
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 19. WINDY CITY
 20. WINDY CITY

Albums Chart

Chart compiled from actual sales data. Certified Gold albums are a single release that has sold 500,000 copies. Platinum is 1 million copies. Multi-platinum is 2 million or more copies. * denotes a reissue. ** denotes a new CD or DVD release.

WEEK	LAST WEEK	MOVEMENT	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION	GENRE	COMPANY
39	53	14	RONAN KEATING	10 YEARS OF HITS	1	1	Pop	Capitol
40	12	28	KYLIE MINOGUE	ULTIMATE KYLIE	1	1	Pop	Parlophone
41	30	11	BRIAN MCFADDEN	IRISH SON	1	1	Pop	Parlophone
42	45	100	QUEEN	GREATEST HITS II & III	1	1	Rock	Parlophone
43	4	39	RAY CHARLES	RAY (OST)	1	1	Soul	Capitol
44	4	40	DESTINY'S CHILD	DESTINY UNFULFILLED	1	1	R&B	Capitol
45	39	14	BRITNEY SPEARS	GREATEST HITS - MY PROLOGUE	1	1	Pop	Jive
46	6	3	BOOMTOWN RATS	BEST OF	1	1	Rock	Mercury
47	54	11	GIRLS ALoud	WHAT WILL THE NEIGHBOURS SAY?	1	1	Pop	Mercury
48	41	33	THE ZUTONS	WHO KILLED THE ZUTONS?	1	1	Rock	Decca
49	6	43	HANSON	UNDERNEATH	1	1	Pop	Columbia
50	38	12	THE STREETS	A GRAND DON'T COME FOR FREE	1	1	Rock	Island
51	17	2	LEMON JELLY	'64-'95	1	1	Rock	Atlantic
52	36	6	ASHANTI	CONCRETE ROSE	1	1	R&B	A&M
53	2	51	EAST 17	THE VERY BEST	1	1	Pop	Mercury
54	25	29	MARIO TURNING POINT		1	1	Pop	Jive
55	15	40	KINGS OF LEON	AHA SHAKE HEARTBREAK	1	1	Rock	Capitol
56	13	43	CIARA	GOODIES	1	1	R&B	Capitol
57	35	3	JANE MCDONALD	YOU BELONG TO ME	1	1	Pop	Capitol
58	58	10	RAY CHARLES	GENIUS LOVES COMPANY	1	1	Soul	Capitol
59	2	57	ROOTS MANUVA	AWFULLY DEEP	1	1	Rock	Big Top
60	6	54	KT TUNSTALL	EYE TO THE TELESCOPE	1	1	Rock	Reprise
61	44	17	MUSE	ABSOLUTION	1	1	Rock	Reprise
62	56	5	MYLO DESTROY	ROCK N ROLL	1	1	Rock	Reprise
63	50	8	ASHLEE SIMPSON	AUTOBIOGRAPHY	1	1	Pop	Capitol
64	49	17	KATHERINE JENKINS	SECOND NATURE	1	1	Pop	Capitol
65	31	34	MCFLEY	ROOM ON THE 3RD FLOOR	1	1	Pop	Universal
66	30	36	DELTA GOODREM	MISTAKEN IDENTITY	1	1	Pop	Capitol
67	24	43	ATHLETE	VEHICLES & ANIMALS	1	1	Pop	Capitol
68	75	7	WILLY MASON	WHERE THE HUMANS EAT	1	1	Rock	Capitol
69	4	65	JAMILLA	THANK YOU	1	1	Pop	Parlophone
70	6	64	PHIL COLLINS	THE PLATINUM COLLECTION	1	1	Pop	Capitol
71	72	1	ANASTACIA	ANASTACIA	1	1	Pop	Capitol
72	3	63	NAT KING	COLE THE WORLD OF	1	1	Jazz	Capitol
73	63	10	LCD SOUNDSYSTEM	LCD SOUNDSYSTEM	1	1	Rock	Capitol
74	4	75	JOSS STONE	THE SOUL SESSIONS	1	1	Soul	Mercury
75	6	75	ROD STEWART	STARDUST - THE GREAT AMERICAN SONGBOOK	1	1	Rock	Mercury

NEW RELEASES
 39 RONAN KEATING 10 YEARS OF HITS (Capitol)
 40 KYLIE MINOGUE ULTIMATE KYLIE (Parlophone)
 41 BRIAN MCFADDEN IRISH SON (Parlophone)
 42 QUEEN GREATEST HITS II & III (Parlophone)
 43 RAY CHARLES RAY (OST) (Capitol)
 44 DESTINY'S CHILD DESTINY UNFULFILLED (Capitol)
 45 BRITNEY SPEARS GREATEST HITS - MY PROLOGUE (Jive)
 46 BOOMTOWN RATS BEST OF (Mercury)
 47 GIRLS ALoud WHAT WILL THE NEIGHBOURS SAY? (Mercury)
 48 THE ZUTONS WHO KILLED THE ZUTONS? (Decca)
 49 HANSON UNDERNEATH (Columbia)
 50 THE STREETS A GRAND DON'T COME FOR FREE (Island)
 51 LEMON JELLY '64-'95 (Atlantic)
 52 ASHANTI CONCRETE ROSE (A&M)
 53 EAST 17 THE VERY BEST (Mercury)
 54 MARIO TURNING POINT (Jive)
 55 KINGS OF LEON AHA SHAKE HEARTBREAK (Capitol)
 56 CIARA GOODIES (Capitol)
 57 JANE MCDONALD YOU BELONG TO ME (Capitol)
 58 RAY CHARLES GENIUS LOVES COMPANY (Capitol)
 59 ROOTS MANUVA AWFULLY DEEP (Big Top)
 60 KT TUNSTALL EYE TO THE TELESCOPE (Reprise)
 61 MUSE ABSOLUTION (Reprise)
 62 MYLO DESTROY ROCK N ROLL (Reprise)
 63 ASHLEE SIMPSON AUTOBIOGRAPHY (Capitol)
 64 KATHERINE JENKINS SECOND NATURE (Capitol)
 65 MCFLEY ROOM ON THE 3RD FLOOR (Universal)
 66 DELTA GOODREM MISTAKEN IDENTITY (Capitol)
 67 ATHLETE VEHICLES & ANIMALS (Capitol)
 68 WILLY MASON WHERE THE HUMANS EAT (Capitol)
 69 JAMILLA THANK YOU (Parlophone)
 70 PHIL COLLINS THE PLATINUM COLLECTION (Capitol)
 71 ANASTACIA ANASTACIA (Capitol)
 72 NAT KING COLE THE WORLD OF (Capitol)
 73 LCD SOUNDSYSTEM LCD SOUNDSYSTEM (Capitol)
 74 JOSS STONE THE SOUL SESSIONS (Mercury)
 75 ROD STEWART STARDUST - THE GREAT AMERICAN SONGBOOK (Mercury)



25. Daniel Bedingfield
 Apply for Wap My Words Around You - which debuts at number 12 this week on the singles sales chart - has helped give Daniel Bedingfield's Second First Impression a real boost in recent weeks. The album debuted at eight last October and had found more than 100 places before any play for Wap My Words Around You started to kick in. Since then, it has climbed 122-107-88-63-32-25. However, its cumulative sales of 183,782 are still down on the 1.573,777 copies his Gotto Get Thru. This debut album has sold.



29. Michael McDonald
 Michael McDonald's tribute album Motown reached 29 in 2003, selling nearly 39,000 copies. It was even more successful in America, where it reached number 14 and sold more than 500,000 copies, prompting McDonald to revisit the Motown songbook for Motown Two, which duly reached number nine in the States last November and has this far sold more than 360,000 copies. Motown Two matches Motown One, which is debuting at 29 this week - and it's actually a double disc set, containing both the original Motown album as well as Motown Two.

TOP 20 COMPILATIONS

WEEK	LAST WEEK	MOVEMENT	ARTIST	ALBUM	WEEKS ON CHART
1	2	1	VARIOUS	LOVE SONGS	1
2	1	2	VARIOUS	SCHOOL REUNION - THE SMOOKIES	1
3	6	3	VARIOUS	BRITIS 25	1
4	5	1	VARIOUS	THIS IS LOVE	1
5	4	1	VARIOUS	THE VERY BEST OF EUPHORIC FUNKY HOUSE	1
6	11	5	VARIOUS	LOVE SONGS	1
7	12	5	VARIOUS	THAT LOVING FEELING	1
8	9	1	VARIOUS	REGGAE LOVE SONGS	1
9	3	6	VARIOUS	SOFT ROCK ANTHEMS	1
10	14	4	VARIOUS	EVERLASTING LOVE	1
11	1	1	VARIOUS	R&B ANTHEMS 2005	1
12	1	1	VARIOUS	STREET BEAT	1
13	10	3	VARIOUS	BEST BANDS 2005	1
14	8	6	VARIOUS	CLUBLAND 6	1
15	7	8	VARIOUS	CLUBBERS GUIDE 05	1
16	17	1	VARIOUS	POP PARTY 2	1
17	15	2	VARIOUS	POWER BALLADS III	1
18	15	3	VARIOUS	THE ANNUAL 2005	1
19	13	6	VARIOUS	NOW THATS WHAT I CALL MUSIC! 59	1
20	1	1	VARIOUS	CAPITAL GOLD SOUL CLASSICS	1

TOP 20 INDIE ALBUMS

WEEK	LAST WEEK	MOVEMENT	ARTIST	ALBUM	WEEKS ON CHART
1	1	1	THE KILLERS	HOT FLUX	1
2	5	3	FRAZ FERDINAND	FRAZ FERDINAND	1
3	2	1	FEEDER	PUSHING THE SEEDS	1
4	3	1	LEMON JELLY	'64-'95	1
5	4	1	ROOTS MANUVA	AWFULLY DEEP	1
6	6	1	BRIGHT EYES	IM WIDE AWAKE ITS MORNING	1
7	7	1	HANSON	UNDERNEATH	1
8	2	6	PAC	READY 2 DIE	1
9	14	5	KATIE MELUA	CALL OF THE SEARCH	1
10	11	1	INTERPOL	ANTICS	1
11	10	1	THE LIBERTINES	THE LIBERTINES	1
12	8	4	MERCURY REV	THE SECRET MIGRATION	1
13	9	4	LIL JON & THE EAST SIDE BOYZ	CRUNK	1
14	19	7	BRIGHT EYES	DIGITAL ASH IN A DIGITAL RAIN	1
15	16	1	LITTLE BARBIE	WE ARE LITTLE BARBIE	1
16	12	4	EMILIANA TORRINI	FISHERMAN'S WOMAN	1
17	13	4	FEEDER	COMFORT IN SOUND	1
18	17	1	LOSTPROPHETS	START SOMETHING	1
19	18	1	THE GA GAS	TONIGHT THE MIDWAY SHINES	1
20	16	4	STONEISLAND	CAUNT GET ENOUGH	1

TOP 10 CLASSICAL ALBUMS

WEEK	LAST WEEK	MOVEMENT	ARTIST	ALBUM	WEEKS ON CHART
1	1	1	KATHERINE JENKINS	SECOND NATURE	1
2	2	1	KARL JENKINS	THE ARMED MAN - A MASS FOR PEACE	1
3	3	1	AMICI FOREVER	THE OPERA BAND	1
4	4	1	KATHERINE JENKINS	PREMIERE	1
5	5	1	GENSUILLE NAT ORCASADESUS	CHANTELOUE, CHANTS DAUVERGNE	1
6	6	1	HAYLEY WESTERNA	PURE	1
7	7	1	LIBERA FRIE		1
8	8	1	ALAN JONES	HIGHER	1
9	9	1	JOSHUA BELL	LADIES IN LAVENDER - OST	1
10	10	1	ANDREA BOCELLI	VIAGGIO ITALIANO	1

TOP 10 CLASSICAL COMPILATIONS

WEEK	LAST WEEK	MOVEMENT	ARTIST	ALBUM	WEEKS ON CHART
1	1	1	KATHERINE JENKINS	SECOND NATURE	1
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6	6	1	HAYLEY WESTERNA	PURE	1
7	7	1	LIBERA FRIE		1
8	8	1	ALAN JONES	HIGHER	1
9	9	1	JOSHUA BELL	LADIES IN LAVENDER - OST	1
10	10	1	ANDREA BOCELLI	VIAGGIO ITALIANO	1

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