

Inside: Funeral For A Friend Audioslave Stereophonics Coldplay

MUSICWEEK

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LIFE BUSINESS MEDIA

Limited physical release irks retail

Gorillaz in midst of chart row

Charts

by Paul Williams

High-street retailers are pressing for immediate action to tighten up chart rules, after the latest Gorillaz single qualified for last week's new, consolidated Official Singles Chart with only minimal physical stock.

EMI issued a limited-edition seven-inch of *Feel Good Inc* to circumnavigate the rule which states that any download single must be accompanied by a physical release to qualify for the new chart.

The tactic has so angered retailers that an emergency meeting of the Charts Supervisory Committee has been called for tomorrow (Tuesday) to re-examine the ruling. This could result in the wording being tightened up on what constitutes a physical release.

In turn, EMI Music chairman and CEO Wadsworth is calling for digital-only releases to count towards the combined singles chart immediately. "My feeling is a sale is a sale and consumers have shown they want to buy music in this way as well as the physical format," he says. "It seems like one of those rules that everyone knows is going to change at some point, so why are we waiting?"

EMI's new Coldplay single *Speed Of Sound*, which was issued as a download last week, was looking likely to have sold as many

units as singles in the combined Top 10, but it is excluded because it is currently a digital-only release.

However, HMV Europe managing director Steve Knott, who also acts as Bard chairman, fears EMI's action with the Gorillaz single is the start of "a slippery slope", fearing that other labels may follow suit, causing huge gaps in chart displays, with many hits only available to buy as downloads. If this happens, he says, *EMV* - the only national chain to still display the Official Singles Chart in-store - could be forced to abandon its support for the rundown.

"This is the exact reason why you can't have a download version released prior to physical versions which count towards the chart," he says. "This week, you have retailers, particularly HMV, who have a big share of the singles market and have a gap in the chart."

There is currently no minimum requirement of the number of physical units which need to be made available for download sales to qualify for the combined chart.

Official UK Charts Company chart director Omar Maskatiya suggests giving a specific number would be difficult because of the likes of limited-edition releases. As the rule currently stands, he says EMI "technically" satisfied it with its Gorillaz release. "Whether they acted in the spirit of the rules is another matter," he adds.

paulw@musicweek.com



Franz Ferdinand hang out online

Franz Ferdinand are opening up the recording of their new album through a live personal video diary which can be accessed via their official website.

The webcam will follow the band's progress in and out of the studio, as they prepare for a new single and album this summer.

The Domino signings have been holed up in their studio near Glasgow since February, working

with producer Rich Costey (who has previously worked with Secret Machines, Muse and Mars Volta) on the follow-up to last year's debut, which sold 3.2m globally, including 1m in the US.

The band's manager Cerne Canning notes that the recording process has differed this time around. "The band wrote all the songs for the first album before they started recording," he says. "This time they probably had around half the tracks written, so in that regard it's been a new experience for them. The band

have told me that the album is slightly darker."

A new single is expected in time for the band's co-headlining appearance at August's V Festival.

Canning says the video diary was conceived as a way of offering fans an insight into the personalities of the band.

"Obviously, there is opportunity for fans to hear new songs as they are written, but more than anything, the access was just a nice way to reflect the personality of the group," he says.

● UK acts target US, p11

Universal inks TVT digital deal

Universal Digital Services links up with high-profile US indie for UK releases from artists such as crunk star L'il Jon p3

Big two majors take lion's share

Sony BMG and Universal dominate Q1 market shares, in last quarter before downloads are added to sales figures p10

British acts stir US chart action

As the Muxexpo conference convenes in LA, UK artists such as Coldplay, Keane and M.I.A. are making a US splash p11



This week's Number 1s

Albums: Akon
Singles: Tony Christie
Airplay: Natalie Imbruglia



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CMP Information, United Business Media, **B&H** Group, **Ludgate House**, 255 Buckingham Road, London SE1 9UR. Tel: (020) 7921 2200 Fax: (020) 7921 8236

For direct lines, dial (020) 7921 plus the extension below. For e-mails, type in name as shown, followed by info@musicweek.com

Editor Alex Scott
Assistant Editor Martin Tofari (020) 7921 2200
News Editor Paul Williams (020) 7921 2200
Features Editor John Jones (020) 7921 2200
Online Editor Lisa Steele (020) 7921 2200
Reporter **CD** (020) 7921 2200
Chart Consultant Alan Jones (020) 7921 2200
Designs Manager Alison Cunniff (020) 7921 2200
Production Phil Brooke (020) 7921 2200
Chairs of Simon Ward (020) 7921 2200
News Editor Owen Llewellyn (020) 7921 2200
Database Manager Nick Tappin (020) 7921 2200
Business Development Matthew Tarnell (020) 7921 2200
Sales Manager Matt Sisk (020) 7921 2200
Account Manager Scott Green (020) 7921 2200
Display sales Patricia Upton (020) 7921 2200
Classified sales Maria Edwards (020) 7921 2200

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Group production Jane Fowler (020) 7921 2200
Business support manager Lisa Denny (020) 7921 2200

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Bottom line

Warner to raise \$581m from IPO

Warner Music Group is expected to raise \$581m through its long-awaited Initial Public Offering after its underwriters set a price between \$22 and \$24 per share, in a filing last week with the Securities and Exchange Commission in New York.

WM Smith managed to post improved interim pre-tax profits of £60m (£27m last year) last week, despite sales of CDs and other entertainment products being 12% down on the year. Sales were flat for the six months ending February 28 2005 at £1.4bn.

The BPI has been granted an order by the High Court requiring five internet service providers to disclose the identities of the 33 individuals alleged to have illegally distributed music files on peer-to-peer filesharing networks.

The UK market has seen its **major downloads** sold in the first 15 weeks of 2005 to date, in the whole of 2004, according to BPI's figures. The addition of downloads to the main singles chart has effectively doubled the size of the singles market, the organisation says.

Uster Television has confirmed that it is in 'exploratory' discussions to buy the Wireless stations, owner of 16 local radio stations and the national TalkSport. The bid is understood to value the Wireless Group at around £100m.

Pre-release piracy of music and film in the US will be made a criminal offence carrying a potential prison sentence of 10 years, following the passing of a bill in the US Senate. The new Family Entertainment and Copyright Act 2005 now awaits President Bush's signature to make the bill law.

Virgin Retail launches a loyalty card, p4

Potential BBC strikes could hit music, p4

Music download service Wippit is extending its music service to encompass film and will this summer offer downloadable films, with prices starting from 99p.

Chick's charity **Barrardo's** is urging people to donate their unwanted vinyl following an unexpected nationwide surge in demand for LPs, which has left the charity's stock running low. Most in-demand LP is The Beatles' Sgt. Pepper.

Rajar is to contribute £50m to what it says is the most extensive fieldwork tests to date with two audimeters, the Aviator Portable Music Meter (PPM) and the Eurisko Media Monitor. The national fieldwork tests start on June 6 and run for a 12-week period.

Chick's **£65 100 programming** controller **Simon Long** is taking over as senior producer of commercial radio's **H4 40 UK** chart show. In his role with the show's production

company **Something Else**, Long will head the **H4 40 UK** radio team, as well as being involved with **H4 40 UK TV** and web content.

Sign here

Rip & Burn folds after poor sales

Haymarket Publishing has closed music technology magazine **Rip & Burn** magazine after only eight issues. The magazine, which targeted the 'music download, iPod-toting generation', launched in October 2004. The company cites slow news-stand sales and a disappointing response from the advertising market as the main reasons for the closure.

Emag is bidding to take its **Kerrang!** Radio rock format to a potential 1.25m listeners on the south coast. The group has announced it will be submitting the format as its application for a Solent FM licence. Applications for the licence must be in with regulator Ofcom by May 5.



The Departure: to play V Festival

The Roots, Polyphonic Spree, Good Charlotte, The Stands, Jem, The Departure, Tom Vek, Estelle and Lucie Silvas are newly-confirmed for the



Stereophonics helped to mark the second anniversary of the iTunes Music Store last Tuesday by becoming the first act to play Apple's Live In London. The band played a selection of nine tracks taken from their latest V2 album **Language. Sex. Violence. Other?** at Apple's store in London's Regent Street, plus a handful of tracks from debut their record **Word Gets Around** to a crowd of 250

Aside from the sheer impact on music buying, this line-up is a joy to behold for so many reasons' - Editorial, p14

Your guide to the latest news from the music industry

sol-d-out August 20 and **21 Festival**. The Beatles songs **She Loves You** and **Please Please Me** have been shortlisted in an **Ivor Novello Awards** poll as the **best British-composed** song between the years 1955 and 1964. The 'Kinks' debut **You Really Got Me**, the Dusty Springfield hit **I Only Want To Be With You** and the Nat King Cole-performed **Let There Be Love** are also nominated for the award, being given as part of the 50th Year celebrations. Shortlists for awards covering the subsequent four decades will be announced weekly on Ken Bruce's Radio 2 show during the next month.

Patti Smith has been added to the bill for the **Summer Sundae Weekender 2005**. She will headline the Sunday night of the festival, being held in the grounds of Leicester de Mortford Hall from August 12 to 14.

Three industry conferences are cited for London p4

Export Music Sweden has appointed Virgin Records Scandinavia founder **Anders Helmqvist** as executive director to replace exiting boss **Christer Lundblad**.

Warner Music International has promoted its London-based senior France vice president and corporate controller **Joseph de Raaji** to chief financial officer.

The next **Music C&P** seminar will tackle the subject of **Creative Commons (CC)**, a range of licences which will allow for different types of licensing. PPL CEO Fran Nevkiva, British Music Rights director general Emma Pyle, Creative Commons head of international Paula Le Dieu and Creative Commons UK head, at Oxford University Damien Tambini will take part in the debate this Wednesday at Bertolotti's in London's Soho.

Live Music Forum chairman **Fergal Sharkey** has been added to the speakers for South West Sound taking place at Dartington Hall in Devon from today (Monday) until Saturday. Also added to the speaker line-up are **Barly and Fly** magazine founder **Huck Moore** and Director of Soits for Music at Creative and Cultural Skills AI, Tickell.

Exposure

Yahoo! boss set for radio role

Virgin Radio owner Scottish Media Group has appointed Yahoo! UK and Ireland managing director **Fru Hazitt** as chief executive of its radio division. Hazitt will join SMO in the summer, before which Virgin Radio programme director Paul Jackson will look after the role. Previous incumbent John Pearson recently left the group for personal reasons.

Welsh baritone **Bryn Terfel** leads this year's Classical Brits nominations with three nods for the May 25 event taking place at London's Royal Albert Hall. Aled Jones, Duet, Sir James Galway, Libera, Ludovic Einaudi, Vanessa-Mae and Eivis Costello are also among the shortlists.

People

Stone signs deal with Sanctuary



Stone: signed deal with Sanctuary

Sanctuary Artist Management has signed a deal to represent UK singer **Jess Stone** on a worldwide basis. Stone's team at Sanctuary will include new recruits Amy Toms and Marty Muldenberg, formerly executives with S-Curve/EMI Records, and former Madonna manager Carisse Henry.

Retailer **JD Sports** has signed a partnership agreement with the **Academy Music Group** to become its new official retail partner.

Napster is to sponsor the third stage at the Download 2005 festival, taking place at Donington Park from June 10 to 12. New bands confirmed for the festival include third stage **Napalm Death** and **Theurgy**.

The first speakers have been confirmed for the **Amsterdam Dance Event**, which takes place October 27-29. Those lined-up for the event include **Paul Van Dyk**, **Duncan Shanks** and **Bob Moog**.

Channel 4 and **Holy Moly** join forces, p5

Collection society **BMI**, Gibson Guitars and the **Hard Rock Cafe** has re-signed a year-long deal to continue the **Tuesday Night Music Club** every other month.

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

Universal Digital Services wins biggest deal yet as it agrees to handle TVT's UK operation

Indie taps into major's digital set-up

Digital

by Nicola Slade

Universal Digital Services has struck its biggest deal yet with an independent, linking up with leading US indie TVT Records' UK operation.

Under the tie-up, TVT, which launched in the UK in January, will gain access to Universal's digital distribution, online marketing, anti-piracy strategies and database management offering.

The deal, which follows similar link-ups for Universal with labels such as All Around The World, covers all of TVT's forthcoming UK releases, beginning with a new single by crunk artist Lil Jon & East Side Boyz and also includes on May 2 and also includes London punk act Towers Of London and New York alternative band Ambulance Ltd.

Each of the acts will benefit from Universal Digital Services' distribution network, which plugs into the majority of online retailers such as Napster, iTunes, Sony Connect and a raft of smaller sites including WarChild and Tesco. Universal will manage the



Lil Jon & East Side Boyz among the acts on US indie label TVT to benefit from UK deal

encoding, metadata and delivery of the digital files into all of the different services.

Furthermore, while TVT will utilise Universal's aggregation service, it will also have access to a host of extra services offered by the major such as above- and below-the-line online marketing, including database mailshots and PR offered by the label's outsourced companies such as Bris-

tol-based Hyperlaunch. While precise details cannot be revealed, Universal also wraps an anti-piracy strategy into the deal by controlling the amount of high-quality files by TVT artists on peer-to-peer networks.

TVT UK managing director Jonathan Green, whose company's physical distribution is handled by Vital/THE, says it was a simple decision for TVT as an

independent to use the major's offering.

"We want the best for our artists and Universal came through with the best deal," says Green, who was formerly an executive with Universal-owned Mercury. "TVT is extremely proud of its independent status and Universal's flexibility and enthusiasm won us over."

"We're very pleased to be working with TVT," adds Universal Digital Services director Rob Wells. "It now means that we have 15 independent labels on our roster, of which TVT are one of the largest."

TVT is one of 15 independent labels signed to Universal Digital – the three largest being PolyDor joint ventures B-Unique, All Around The World and now TVT itself. The division was conceived in April 2004 and by January of this year it announced stand-alone artist deals with Verra Cruz and the Wonderstuff.

Artist deals are something that the digital label is keen to pursue, having signed London indie electro act The Modern, who were subsequently signed to Mercury for a full physical and

digital deal in February. It is currently looking at signing a further three acts, although details cannot as yet be confirmed.

Wells says, "It's not just about getting repertoire onto iTunes and Napster – that's not difficult and there are a whole range of companies offering that capability. It is about adding on a whole range of different products and services that can be tailored to the need of the individual label, or artist. What suits a heritage band like the Wonderstuff is entirely different to a digital campaign required by a new act signed to TVT. It's about respecting the different needs of the different artist. And, since we are a major, we can offer competitive economies of scale for everyone who comes to us."

Wells adds that the deals that Universal strikes with each of its partners change according to differing needs. "We charge a flat fee, a service charge which is adjusted according to the elements the label or artist signs up to and according to the sales they generate," adds Wells.

nicola@musicweek.com

Video awards secure MTV sponsorship for 10th event

MTV has been signed up as the first headline sponsor in the history of the Cads5/5 Music Vision Awards, for which judging kicked off last Friday.

Around 60 judges from the world of video began sifting through a record level of entries for the 10th annual awards, which is organised by Music Week along with its sister title for the video production industry, Promo.

It is the second year the awards has gone under the Music Vision banner, with this year

heralding a new genre category of best alternative promo, alongside awards for the best pop, rock, dance and urban promos.

"We're extremely chuffed to be sponsoring the Cads this year, simply to celebrate the art of music video with the best of the business," says MTV director of marketing James Scroggs. "Great video doesn't need big artists or big budgets to be inspiring. Visionary and get the creative juices flowing. It's a matter of commitment, conviction and a

simple bold idea. Those are the vids that get that ripple of excitement at MTV and remind us why we're in this business."

Music Week publisher Ajax Scott says, "We are delighted to welcome MTV on board as headline sponsor for this year's awards. Not only do their channels provide crucial outlets for many of the best new videos around, but their track record at producing innovative programming and idents speaks for itself. As we develop the Music Vision theme for

this year's event they are the natural partner."

With entries up some 20% on last year, judging for the awards, which include best video of the year, best cinematography, art direction, telecine, editing, SFX and animation, will extend over the next few weeks. Joining the various judging panels will be directors such as David Chandour, David Mould, Dominic Leung, Rupert Jones and Trudy Bellinger.

Other awards to be contested include those for best director, new

director, producer, commissioner and international video.

A best director (DVD/TV) award has also been added to the list of awards being judged and Promo editor David Knight says it is now "appropriate" to have an honour reflecting music DVD and TV. He adds, "We are seeing exceptional work."

The June 1 event is being staged at London's Royal Lancaster Hotel. For seat reservations contact James Smith on 0207 921 8308 or James5@musicweek.com.

THE MUSIC WEEK PLAYLIST



KANYE WEST
Diamonds Are Forever (Roc-A-Fella)
Graviting weight Kanye West delivers this exciting buster for his forthcoming album *Late* (temptation, single, June 22)



CHARLOTTE CHURCH
Crazy Chick (Sony BMG)
Repeating the tabloid favourite as a commercial pop act crossing formats (single, June 29)



AMERIE
1 Thing (Columbia)
This uptempo track is now bubbling up to be a huge crossover R&B summer smash (single, May 23)



COLDPLAY
Speed Of Sound (Parlophone)
Straight to radio and download with a bang, this single should cement Coldplay's position among the greats (single, May 23)



GADJO
So Many Times (Manifesto)
This substantial dance stunner is now set to do some chart damage for the revived Manifesto label (single, May 16)



WEEZER
We Are All On Drugs (Geffen)
"It's tongue-in-cheek highlight from Weezer's forthcoming album, *Make Believe* has 'teen anthem' written all over it (album, May 9)



M.I.A.
Bucky Done Gun (J)

New single from M.I.A.'s recently released debut is set to elevate the profile of this artist. This is a genre mish-mash that does not let up (single, June 20)



THE MAGIC NUMBERS
Forever Lost (Newswise Recordings/EMI)
The first full release from the quartet four-piece overflows with uplifting melodies and harmonies (single, May 23)



MAXIMO PARK
Graffiti (Warp)
This is catchy pop-rock that keeps a good pace. No wonder the radio picture for the first single is looking like it's building nicely ahead of its commercial release (single, May 6)



BOBBY VALENTINO
Slow Down (Mercury)
This is a huge R&B track by the first signing to London's new Def Jam imprint, Daring the Peace (single, June 20)

Virgin cues loyalty card initiative

Virgin Megastores is to launch its first loyalty card scheme next month in a bid to maximise the return on investment it has made in new stores.

The card scheme, operating under the brand Virgin Addict, differs from competing loyalty card systems in place at HMV or supermarkets, which use a magnetic strip onto which data is transferred. The Virgin offering will be a credit-card-sized, fold-out paper product onto which the cashier will apply a franking machine-style stamp every time the holder spends £9.99 or more.

Once 10 stamps have been recorded, the user can hand in the card and receive a £10 voucher as well as a new card to begin collecting again. They are required to fill in personal details on the back of the card, thus enabling Virgin to strengthen its database of customer behaviour.

The initiative is being introduced following a six-month trial in 32 Megastores around the country. It will be supported with a £500,000 promotional campaign at cinemas and in print media.

Virgin Megastores promotions manager Stephen Lynn believes the non-electronic nature of the offering will have particular appeal to customers. He says, "Because it's quite an old-fashioned system, customers know there are no hidden catches. Also, as soon as you get 10 stamps you're entitled to your reward, whereas with some supermarket systems you have to wait for my back."

Lynn says music retail is a market in which there is little customer loyalty and that this system represents an attractive means of adding value. "We've invested a lot in new stores and in expanding our range of CDs and this is a way of increasing loyalty," he says.

During the trial, more than 100,000 customers received a reward and Virgin says this led to a significant uptick in sales.

Ads on cinema screens will run for eight weeks from May 20, supported by counter displays in the foyer through which Virgin hopes to give away 500,000 cards. The concept for the card was devised by KLP, with advertising from Rainey Kelly and media buying by MG OMG. Press ads will appear in *NME*, *Total Film* and *Empire*.



Virgin Megastore: new card scheme

FUNERAL FOR A FRIEND

Atlantic Records is looking to elevate the global success of UK rock band Funeral For A Friend by building on the ground-work laid down by the band and management who chose to release 2003's debut via independent labels in markets such as the US and Japan.

"The first 50,000 sales are always the hardest to achieve," says Sanctuary Management's Craig Jennings. "When you reach that point, bringing in a major can really help lift it to the next level."

Funeral For A Friend's debut *Casually Dressed & Deep In Conversation* sold more than 250,000 albums globally, spanning three Top 20 singles in the UK where it was released by East West (now

CAST LIST: Management: Craig Jennings, Sanctuary Management; A&R: Jon De Abt, Atlantic Label; Atlantic Press: Owen Poole; Hero PR: Radio; Alan James, AJPR; TV: Kevin Williams; Big Sister; Product Manager: Stuart Camp; Agent: Geoff Meale; The Agency.

Atlantic). "It was important for us to build the band's profile the right way, particularly in the UK," says Jennings. "Our approach has been a bit old-fashioned in that we put the album out independently and just toured and toured."

New album *Hours* was produced by Terry Date (Deftones, Puscifer) and first single *Streetcar* will be released on May 20. A majority of the dates on the band's upcoming UK tour have already sold out after which they will return to the US where they have been invited to join the Warped tour.

"Our plan is to really settle this one in America this time and we're in good shape to do so," Hours is released globally on June 13.

SNAP SHOT



BBC strike threatens to disrupt music proposals

The BBC spelt out a bold commitment to music last week, with the publication of its latest *Statements Of Programme Policy* – but its ability to deliver on it may be impaired by strike action.

That paper, issued last Friday delivered to union members, who comprise around half the BBC's workforce, asking if they favour industrial action in protest against the proposed 4,000 job cuts at the Corporation. The ballot closes on May 11 and, if the response favours industrial action, unions will meet the following day to discuss its precise form.

At this stage, it is envisaged the action will comprise a series of 12- and 24-hour stoppages, potentially hitting both live programmes and those recorded close to transmission, such as *Top Of The Pops*.

"Live and pre-recorded events will be targeted," says Luke Crawley, senior official of the BBC division at broadcasting union Bectu, one of three unions with significant membership at the BBC.

Although the BBC is refusing to comment on the potential impact

of any strike action, the news comes as a blow at a time when it is emphasising its commitment to live music on TV and radio.

In its fourth *Statements Of Programme Policy*, which spells out the Corporation's public service remit for the next 12 months, the BBC makes a series of commitments to music. These include broadcasts from 25 key live events on Radio One, extra commissioning of new music on Radio Two, a series on Beethoven linking BBC2 with BBC4 and Radio Three and a series of one-off 45% of the music in its mainstream output will be either pre-release or within a month after release, with music from UK acts making up no less than 40% of output. Radio Two, meanwhile, is committed to broadcast more than 1,100 hours of specialist music programmes.

New events to set London

The industry will be awash with conferences and seminars over the next six months, as London braces itself for no fewer than three new music business events.

For three days from the end of this month, DJ manager Jon Terry is launching his dance convention *Encompass London* in the East End. Then in mid-June London Calling will debut with a two-day international dance, electronic and urban event at Earl's Court. Finally, in November, *Invisible Media* is hoping to attract around 100,000 people to Wembley Arena and a series of venues including Hammersmith Palais and Hackney Empire for three days of workshops, seminars and showcases at the inaugural *British Music Week*.

Terry has been planning *Encompass* since a visit to Sonar Festival in 2000 and is happy to admit his April 29 to May 1 conference takes its inspiration from 2004's *Barcelona* event.

"That is the biggest source of inspiration, because there is a huge musical line-up and other elements, such as art, which we are also including," he says.

Encompass is looking to attract both industry executives and the



Robot: working on new London conference

public to the Old Truman Brewery for a range of panels, seminars and surgeries, including a Q&A session with Mute founder Daniel Miller and panels on subjects discussing the death of dance music, online versus physical and the future of radio and sponsorship. Some 100 acts will also play over five nights across six venues in Shoreditch, including Cargo and 93 Feet East.

Meanwhile, *London Calling* is being billed as the UK's first two-day international dance, electronic and urban music conference. A joint venture between Earl's Court and Daily Mail Ideal Home Show organiser Oyster Exhibitions, the June 10 to 11 event already boasts



London abuzz

the support of the BPI and Aim and will combine an industry-focused event with an area for the public to engage with the industry.

Former Ministry of Sound executive Mark Rodol, who is now programming new shows and exhibitions at the west London venue as director of entertainment, has been instrumental in drawing on his experience and contacts to devise an event which enables industry players from labels, distributors, magazines, radio stations and merchandising to network and also puts record company A&Rs in direct contact with the public.

He says, "We consulted both the industry and music consumer and the response was overwhelmingly positive. The UK has one of the best dance, electronic and urban music scenes in the world but as yet no music conference dedicated to it."

In turn, British Music Week is now scheduling its programme of keynote speakers, stands and seminars for its November 11 to 12 event at Wembley Arena.

Jordan Kensington, conference manager for Invisible says British Music Week will be a "smaller version of Midem".

Dance label onboard, as launch of combined chart speeds up negotiations

Ministry secures iTunes deal, as indies continue protest

Charts

by Paul Williams

The representation of independents in the UK's new consolidated singles chart took two steps forward last week, with Catco offering a concession on the data it demands while Ministry of Sound Records negotiations finalised a deal with iTunes Music Store.

Catco issued a statement on Friday announcing that it had removed one of the biggest obstacles for indies looking to have their download releases counted by the Official UK Charts Company.

It is adopting a six-month grace period for independent labels, allowing them to deliver track data needed for download sales to be included in the chart in two parts. It will mean labels initially will only have to supply base data for the charts, while additional data – for payment of PPL and mechanical licensing income via MCPS, anti-piracy protection and overseas income collection – can follow later.

The move was welcomed by



Max Graham: MoS' next single

Martin Mills as a "pragmatic response" to the difficulties facing some independents. "His deals with half of the problem which independents have been facing," he says. "Half has been about getting music on services, the other half has been getting data to Catco."

BPI director of strategy Steve Redmond adds, "Catco has undertaken an incredible amount of hard work to make the chart possible. We welcome anything which makes life easier for labels in dealing with this change to include downloads in the singles chart."

In turn, the MoS deal with iTunes sees the UK's biggest independent record company finally selling music through the nation's

biggest download store. MoS managing director Lohan Presencer brought to a close nine months of negotiations last week to secure an agreement with the digital service and expects his company's repertoire to start appearing on the site in the next few weeks.

One of the indie releases losing out because of the launch of the combined chart is Studio B's I See Girls, released on Ministry's Data label. Although it had the same chart position of 13 a week ago on the combined chart as it managed on the physical-only countdown, MoS Presencer believes it would have reached the Top 10 had it been available on iTunes.

Presencer is confident repertoire will be in place on iTunes in time for his company's next key single, the May 16-issued Owner Of A Lonely Heart by Max Graham versus Yes.

Despite the deal with iTunes, Presencer still believes Aim – in which MoS is a leading member – had no choice but to take its complaint about the new chart to the OFT.

"I don't know what else there was to do," he says. "The way Aim has worked successfully in the interest of independent labels is by making a noise. When we had the dispute with MTV over VPL payments we launched a press conference and went to the media and they doubled the money they paid us. By protesting about what iTunes was initially offering us, we got a more comprehensive deal."

Aim complained to the OFT over the UK's new combined chart, a move which it says has been completely vindicated by the results of a first countdown, which was published a week ago.

Aim chief executive Alison Wenham, who was in further dialogue with the OFT last week about its investigation into Aim's complaint, says, "We did everything a responsible trade body can do to protect its members' positions. We did not try to stop the chart. We're the first people to want to get digital downloads in the chart to re-invigorate it, but not at the expense of our members."

paolw@musicweek.com

Industry analyses new chart's combined effect

Not since Blur's Country House battled it out with Oasis' Roll With It a decade ago has the music industry paid such close attention to the outcome of the weekly singles chart.

But, rather than some small-time, scene-setting rivalry over the number one position, what was in dispute a weekend ago was the entire UK Singles Chart, as digital sales were introduced for the first time.

At fast glance, little appeared to have altered, with Tony Christie feat. Peter Kay again on top. The track was also one of more than half of the Top 40 whose placings were either the same as or just one notch away from their position on the week's physical-only chart.

But deeper across the entire Top 75, things were less clear cut. There are less common lines and statistics and, while indie labels represented by Aim insisted the chart provided evidence of their argument that labels were disadvantaged, the BPI suggested otherwise.

The facts are straightforward: of 15 independent tracks figuring in the first combined Top 75, 10 ended up with chart positions which were worse than had the chart remained



Indie-signed Mel Blatt: worse off

a physical-only affair. Universal, in comparison, saw 15 of its 21 tracks on the chart either improving or retaining their positions.

Just three of the chart's indie tracks benefited from the input of digital sales, including XL/Beggars act Basement Jaxx's Oh My Gosh and V2's Stereophonics with Dakota, but these were exceptions in an otherwise disappointing Top 75 for the independents, stressed Beggars Group chief Martin Mills.

Some 14% of singles with an improved chart position were indies, compared to 22% of those with a worse position, says Mills. Most tellingly, he says, no fewer than four indie singles did not make the top 75 when they otherwise would have, while one single

dropped from 32 to 38, "leaving it a whisker away from missing the Top 40 rather than being comfortably inside it" he says.

In turn, the BPI was last week throwing greater emphasis on the Top 40, rather than the Top 75. BPI director of strategy Steve Redmond says the Top 40 is most relevant because that is the chart which is broadcast and published widely public. "We are focusing on the only chart that counts, the Top 40," he says. "And there is no doubt that indies have done better there."

Redmond was last week also expecting indies to be equally strong in the this week's chart, with midweek data last week showing indies performing better in the combined Top 40 and Top 75.

While only seven independent label titles would have made the physical-only chart Top 40, the BPI contends, the combined chart includes eight.

In turn, while independents have a 9.4% share of the physical only Top 40, they have a 10.4% share of the combined Top 40, it argues.

It adds that 66% of the new entries into the combined Top 40 are indie releases, while 66% of the tracks which drop out of the Top

40 are majors and 33% indie.

As far as the Top 75 is concerned, four of the six tracks charting without any digital sales were independent releases, while BMG's Brand New Heavies and Swollen Ankle-signed Melanie Blatt were part of a four-track indie contingent among the eight tracks which lost out on Top 75 placings. Indies were not the only ones to lose out though, with two of Universal's releases – by The Features and 10,000 Things – respectively losing out on a place in the combined 75.

Such performances appeared to reflect what appears to be an emerging trend of new releases debuting in lower positions than on a physical-only survey. Of the new entries which did make the new look Top 75, 15 finished in lower positions than in the old look physical chart.

Universal's two chart losses were made up elsewhere, as it profited more than any other corporate group from the changes to the way the chart is compiled. Queens Of The Stone Age returned to the 75 thanks to continued popularity in the digital arena, while only six of its 22 charting tracks had inferior chart positions.

M.I.A. CAST LIST
Management: Sara
Newkirk
Conventure A&R:
Nick Huggatt, XL
Recordings, Sales &
Marketing: Stewart
Green, Beggar
Group Press; Rich

Walker, Beggar
Group, Radio,
Harvey Jones,
Zooled TV, C&G
McNeil, Beggar
Group.



M.I.A.: album set to be "upstreamed" to Interscope

UK indie overcomes initial hiccups
and links with Interscope for US

XL cues M.I.A. for next level

by Stuart Clarke

In M.I.A., XI Recordings has produced one of 2004's most exciting UK debuts and turned around a project which, after its initial launch in 2004, looked to be heading nowhere fast.

Despite the critical acclaim attracted by M.I.A.'s first XL single Sunshowers and its follow-up Galang - released in July and November last year respectively - disappointing sales of both singles forced the label back to the drawing board.

"We were over-confident with this project initially," says XL managing director Richard Russell, with admirable candour. "We should have put Galang out first, but we went for what we thought was going to be a short-cut with Sunshowers. By the time we went back to Galang, it was too late, so we fucked it up. M.I.A. actually said to me, 'When I signed with you I didn't get a Bentley and I didn't get a big house, but I did expect you to get the timing right.'"

Galang was the track that had initially attracted XL to M.I.A. Produced by Ross from the Fat Truckers and released as a limited 12-inch, it was a *MV* Playlist favourite in November 2003, going on to generate a strong underground buzz. Russell says that XL would traditionally have built on the existing awareness. "When we decided to go with Sunshowers it was on the back of having a great year for the label," he adds. "I think we were just feeling a bit cocky in our approach."

In late 2004, M.I.A. travelled to Philadelphia where she met up with DJ and producer Diplo. The pair recorded a mix-tape entitled *Tracy Funds Terrorism Vol. 1*. This kicked off a huge under-

ground buzz which culminated in last month's blistering performance at SXSW in Austin, Texas.

Russell believes the mix-tape enabled people to discover the artist organically, fuelling word of mouth. "There's a whole world of US-based internet music sites and blogs, which tie in with the real world of clubs and drugs and alcohol much more than how it all works in the UK," he says. "The web is drier and more boring here. Those US sites have really spread the word about her in an exciting and accurate way."

M.I.A.'s debut album *Arular* is now available in the US and selling consistently at around 6,000 units weekly. Promotion and marketing of the release will climb to the next level in May when it is "upstreamed" to Interscope.

Talking about the decision, Russell believes the label was in a far better position to take M.I.A. when she needed to go. "As an independent in the US, XL and Beggar is very well set up to develop and break alternative artists, but that's not really where M.I.A. fits over there," he says. "We thought we may need some help, so I played the album to Jimmy Lovine, who I think really understood the freshness and the newness of what she's doing."

While the album was due to debut short of the UK albums chart this week, Russell stresses that the release marks phase one of the campaign. New single *Bucky Done Gun* will be delivered to radio over the next two weeks, ahead of release on June 20.

"It's been a messy and chaotic process so far, but I think it's really a unique album and we're very excited about it," he says.

stuart@musicweek.com

Holy Moly and Popjustice unite for web and TV show

Unholy alliance set to fire up C4 music site

Online

by Jim Larkin

Channel 4 has awarded a significant budget to the creators of two of the UK's most fashionable websites to overhaul its online music offering.

The figures behind Holy Moly and Popjustice have won the contract to provide content to channel4.com/music, which they intend to transform into a rich resource combining music and humour. The site will also spawn a weekly television show called *Blotch Music*, which will be driven by online content.

In December, the Holy Moly founder, who has asked to remain anonymous, enlisted the help of Popjustice founder and *NME* contributor Peter Robinson to put together a tender. They bested 60 other bids, some of which came from established online providers.

Although the pair's respective websites are run literally from laptops on their own sofas, the Channel 4 funding has allowed them to create a company with offices in Chelsea and five full-time editorial staff, who will be supported by freelance journalists. Rob Fitzpatrick has been appointed editor and Mike Audley has joined from *Taste Media*. The new site goes live on May 2 with the team aiming to develop a massive online area with the same sense of humour as Popjustice. "We're going to create a



Holy Moly: link-up with Popjustice

site to rival the likes of *NME.com*, covering all aspects of programming," says the Holy Moly founder. Both parties acknowledge the move is a risk but there is strong belief the partnership will work. Channel 4 new media producer Janine Smith says the tender stood out for its humour which, she felt, fitted in well with the station's often quirky approach to music.

"It made us laugh out loud," says Smith. "We knew it was a risky strategy, but we were very impressed when they came in. When you're dealing with Holy Moly it's all a bit loud and dagger, but we asked ourselves if it was worth the risk and decided it was. It also fits in with Channel 4's philosophy of supporting new talent."

She also says the website and television programme will not be restricted to any particular type of music. "It definitely won't be one genre," she says. "There's a trend to think of Channel 4 output as predominantly indie guitar with a bit

of pop thrown in on Sunday mornings. But we want to act as tastemakers and find the best of all genres."

There will also be a strong commercial element to the site. Users will be able to buy downloads via a back-end technology partnership with Cable & Wireless, while advertising and sponsorship will also be sought.

The site will be targeted at 16- to 34-year-olds and editorial content will include charts, competitions and gossip. In a section called *Making Music*, which is dedicated to new bands, viewers will be able to host their own publicity pages and upload their sample tracks and photographs.

Another feature will be an area enabling viewers to identify and listen to music played on Channel 4 programmes such as *The OC* from a live database. Meanwhile, a *Live Music* section will provide gig listings and an *Ultimate Venue Guide* will encourage users to see live music with items such as the best places to stand at London's *Brixton Academy*.

The creation of the site follows a decision by Channel 4 chief executive Andy Duncan to increase considerably its commitment to the online world. Smith says the funding for channel4.com/music is the largest she has experienced in five years at the channel and reflects the channel's overall commitment to music. jim@musicweek.com



After a run with Sony Music, Audio Slave begin a new chapter next month with a first single and album release through

Polydor. The album *Out of Eddy* will be slated on May 23, a week ahead of first single *Be Yourself* and preceding a

UK tour including two sell-out stops at London's Brighton Academy. Officially, the picture is looking encouraging with

Be Yourself at US radio spending the past three weeks at the number one position across Billboard's Modern Rock, Active Rock

and Mainstream Rock formats, while in the UK *Xfm*, Radio One and Kerrang! are leading the way. Promotion

includes an online campaign for fans to have their picture featured on the seven-inch release of the single.

CAST LIST: Management: The Firm. Product manager: Liz Goodwin. Polydor Press: Matt Wheeler. Polydor Radio: Dan Drake. Polydor (national): Grant Crain, Pippa Evers, Tony Myers, Polydor (regional): TV: Claire Mitchell, Polydor.

DOVES

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"This is Doves at their brooding best. It's going to be one
of 2005's most loved albums." - Q

"An outstanding return. The first essential guitar album
of the year." - Observer Music Monthly

"Doves have created something of accomplished beauty.
And in doing so may just have become the best band in
Britain." - The Fly

"Honing their sweeping musical style into something they
can truly call their own... there are a handful of
potentially huge singles here." - Music Week



Downloads bought via phone will be delivered simultaneously to user's handset and PC

OD2-Loudeye looks to mobile as next frontier with 'parallel' plan

Downloads

By Martin Talbot

Just two years ago, OD2 became established in the UK as perhaps the leading pioneer in the burgeoning download business. At that stage it provided the back-end service for digital retailers ranging from HMV and Virgin, through to MyCoMusic and Tiscali.

But, by the end of this year, it is aiming to be pioneering in a new world, that of mobile downloads. Mike Brochu, the new global head of OD2 parent Loudeye, visited London last week for five days of meetings with labels, phone operators and download retailers, as a precursor to what is set to be a potentially transforming six months for the company.

A new deal struck last month with OD2 will herald the company's first fully interoperable download shop in Germany by the end of the summer, or early autumn. Brochu was last week in town deming-down the new service, which will enable users to buy a download via their mobile, with the track simultaneously delivered to both the handset and the user's chosen PC.

It will not be the first such offer, with Vodafone and T-Mobile already offering parallel download services in Germany, but Brochu is convinced by the appeal of his service.

"It's way cool, as my son would say, because I can download a song to my handset and at the exact same time it's downloaded to my PC, so I've got it," he says. "I don't have to download it twice, I don't have to transfer it, it's there, it's my song. That's a step, a huge step."

Brochu's week in London came less than 90 days into his reign as the new president and CEO of Loudeye, the US company which bought OD2 in June last year. A 20-year veteran of America's technology industry, Seattle-raised Brochu, 51, was appointed to the role on February 1 this year with a clear brief.

His opening days in the role were focused on setting strategy, establishing priorities and "meeting people, both inside and outside the company". A key task has been addressing some of the difficulties facing a company which, towards the end of last year, was receiving unwelcome comments from suppliers and clients for its difficulties in keeping pace with the burgeoning digital business.

Brochu's openness in facing the whiff of a company which, towards the end of last year, was receiving unwelcome comments from suppliers and clients for its difficulties in keeping pace with the burgeoning digital business.



Brochu visited London last week for five days of meetings with labels

tags, too," he says.

"We got out there quickly. We were powering over one-third of stores in the European market. That, combined with the growth of digital traffic, meant that we were experiencing some growing pains - yes, cards on the table. And it was the same in the US with Loudeye as well."

"It was a big part of the reason I was brought in. We have upgraded our management, upgraded our systems. It is all about investment in people and systems and making sure that we get hold of that, and grow so we can meet demands."

While Brochu admits he will

There are advantages to being the first mover, but there are disadvantages, too

Mike Brochu, Loudeye

never be satisfied, he is confident that matters are improving. "I believe we have got our arms around the problem," he says. "We have made sure that we work with our customers at both ends to understand what their issues are and taken a lot of steps to improve. And a lot of the folks we have met with have given us the feedback that they are seeing an improvement."

Last week's meetings have not only been about taking feedback however, but forging new relationships. OD2-Loudeye came relatively late to the mobile world, with first discussions beginning internally in autumn of last year. It is now convinced of the role it can play in the sector and this past week has spent meeting some of the mobile operators with whom it is discussing similar services to that being primed by OD2 -

Brochu says these number "more than a handful".

Although Brochu declines to divulge which markets are likely to follow the German launch, he voices confidence that Loudeye will have added to the OD2 deal by year-end.

The visit was also about talking to rights owners, major and indie; although Loudeye OD2 has existing deals for conventional download-to-PC services, it needs to strike new deals for the new parallel-download delivery model.

Brochu says discussions remain at an early stage, stressing that a service will only be worth launching when all the key rights holders are on board. "The risk you run is being short of catalogue," he says. "That's another whole debate. If you are just doing ringtones, people say 1,500 to 2,000 is enough. In music we've heard some folks say as few as 200,000 to 300,000 are enough, unless you absolutely are targeting a certain demographic with a certain handset. If you are trying to go broad, we think you need something in excess of 1M tracks and do to that you're pretty much got to sign up everybody."

Key to the striking of rights deals is the pricing model, which will accompany such a "parallel" downloading service.

Brochu stresses that it is not OD2-Loudeye's role to set the retail price - that will be down to the retailers themselves. As in the conventional download-to-PC environment, OD2-Loudeye is likely to take a set-up fee and set sum for each download - in the download-to-PC business, this is typically €c to 15c a download, depending on volumes, says Brochu.

But with downloads to PC sell-

ing for as little as 79p in the UK and downloads to mobile selling for as much as £1.50, while ringtones can sell for up to £4, the ultimate price to a consumer for a parallel-delivered track is a matter for some debate.

Ultimately, Brochu believes a "stratified" pricing structure is likely to evolve, with exclusive new release material at a premium rate, and catalogue material at a lower level.

But he also predicts that the currently differing prices on mobile and PC will ultimately converge. "Why would you pay more to download to your mobile and PC, if you can download it cheaper to your PC and then side-load it to your mobile?" he says.

The issue of "side-loading" - the practice by which consumers load tracks from their existing digital library, just as they would to an iPod or MP3 player - is already emerging as a potential obstacle to mobile service providers.

OD2-Loudeye is closer than most to the handset manufacturers, following the collaboration with Nokia and Microsoft which was announced at the 3GSM conference in February. Nokia - which provides one third of the world's handsets - projects that by the end of 2005 some 40% of the phones it produces will be music-enabled, with memory expanding to up to 6GB, greater than an iPod Mini or the Napster

To Go-compatible Zen Micro.

But the possibility that users might simply use their phones to carry around music which they have already bought - via download or on CD - has prompted some mobile operators to propose blocking the capability to "side-load". But that's not smart because that will just send people to a handset that allows it, suggests Brochu.

Such activity is perhaps only likely in the per-track download world however, and Brochu is confident that this will be only one aspect of the future music-on-mobile experience. The OD2-Germany service will also include a subscription option, with Brochu confident that this will be a "key part" of the future of mobile music.

Brochu is convinced that, following its mobile epiphany last year, OD2-Loudeye has a multi-platform future. There is some way to go yet before the user experience is simple enough to seduce the "soccer moms" who represent the mainstream market, he believes, with work already advanced on developing a "one click identify, one click buy" interface.

As the entire mobile market looks to embrace music, for all its past problems, OD2-Loudeye is in a prime position to take a leading position in this greenfield market. It has, after all, been a pioneer before. martin@musicweek.com

TOP 20 RINGTONES

The Last	ARTIST TITLE	Labels
1	1 TONY CHRISTIE FEAT. PETER DINKlage (IS THIS THE WAY TO AMARILLO)	Warner/Chrysalis/EMI
2	50 CENT CANDY SHOP	Def Jam/Interscope
3	MARIO LET ME LOVE YOU	Sony Starline/Capitol
4	WILL SMITH SWITCH	Interscope/EMI
5	SUNSET STRIPPERS FOLLING STARS	Interscope/EMI
6	CWEN STEFANI RICH GIRL	Universal/Capitol/Warner/Chrysalis/EMI/Warner Bros. Int'l
7	RADIOHEAD 2-5-5	Warner/Chrysalis
8	BASEMENT JAXX OH MY GOSH	Warner/Chrysalis
9	THE DELAYS LONG TIME COMING	Interscope
10	MCFLY ALL ABOUT YOU	Interscope
11	AKON LOCKED UP	EMI/Interscope
12	MARLIM CAREY IT'S LIKE THAT	Funk/BMG
13	STEREOPHONICS DAKOTA	BMG/Interscope
14	UNITED NATIONS OUT OF TOUCH	Universal
15	NELLY FEAT. TIM MCCRAW OVER AND OVER	Warner/Chrysalis
16	THE KILLERS SCENERY TOLD ME	Interscope/EMI/Interscope
17	D-SIDE RARE WORLD	EMI/Warner/Chrysalis
18	USHER CAUGHT UP	Chrysalis/BMG
19	PHANTOM PLANET CALIFORNIA	EMI/Interscope/Chrysalis
20	QUEEN BOHEMIAN RHAPSODY	Pling Record/Bonam/Interscope/BMG/Capitol/EMI

© The VHF Official Ringtone Chart is compiled by BMI. Compilation charting April 21 to Sun Apr 27, 2003

The biggest new arrival to this week's chart is Radiohead's 2-5-5, which leaps in ahead of

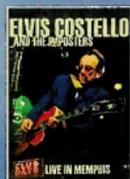
The Delays' Long Time Coming. The two ringtones add more of an alternative guitar feel to a rindown

which has, in recent weeks, been led by Tony Christie's snare and a slew of R&B and hip-hop tunes.

Elsewhere, other entries are provided by D-Side and Queen, at 17 and 20 respectively.

Eagle Rock Entertainment is delighted to announce that as of 1st May 2005, Eagle Vision will be distributed by Pinnacle where it will join Eagle Records and Spitfire Records, which have been successfully distributed by Pinnacle since 2002.

Forthcoming new releases include:



DVD: EREDV470



DVD: EREDV470



DVD: EREDV470



CD: EAGCD295



DVD: EREDV471



DVD: EREDV466



DVD: DV476



CD: 607P-000



CD: 307P-000



CD: 307P-000

Elvis Costello & The Imposters / Club Date: Live In Memphis
 Various / The Strat Pack - Celebrating 50 Years of the Fender® Stratocaster® Guitar
 Al Di Meola, Jean-Luc Ponty & Stanley Clarke / Live At Montreux 1994
 The Jeff Healey Band / Live At Montreux 1999
 The Beach Boys / Endless Harmony
 Puddle of Mudd / Struck
 Nile Rodgers & Chic / Live At Montreux 2004
 Levellers / Truth & Lies
 John Mayall & The Bluesbreakers / Road Dogs
 The Duke / My Kung Fu Is Good



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 Sanctuary 54%

GROUPS
 54%
ALBUMS
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 M+S 84%
 Sanctuary 76%
 Lizard King 66%
 Demon Music

Group 54%
 Lizard King shows share of independent market.
 Source: OCC

Sony BMG and Universal take 64% of pie in the last period before downloads take effect

Big two take lion's share of market

Market shares

by Paul Williams
 Unless you were Universal or Sony BMG, the physical singles market was a virtual no-go area during quarter one.

In the last period before downloads sales started counting towards market share, the two "super" majors claimed a commanding 64.2% of the sector between them and the vast majority of the biggest sellers in the process.

Only V2's Stereophonics offered a look in for the rest of the pack in the period's Top 10, with Universal and Sony BMG combined supplying the rest of the 10. Among the Top 40 sellers of the quarter, only seven of them were not released by either Universal or Sony BMG.

Universal and, since its creation, Sony BMG's dominance of the market has hardly been any surprise given their size and past performances, but it went into overdrive during 2005's opening three months on the back of a literally vintage performance from UMTV. Brian Berg's company grabbed a best-yet 11.8% of the market in the quarter, a stake driven by the revival of oldie (Is This The Way To Amarillo, the Tony Christie and Peter Kay Comic Relief tie-up was the period's biggest single by some distance with 658,591 over-the-counter sales and, for the first time, turned UMTV into Universal's main singles contributor.

Amarillo was the one exception to the rule in yet another bleak quarter for physical singles with over-the-counter sales down by

14.0% on 2004's already worst-yeet 14.0%. Christie and Kay's success ensured Universal led the singles table on 38.2% by a comfortable 12.2 percentage points over second-placed Sony BMG, claiming four of the quarter's five most popular singles in the process.

Sony BMG's Jennifer Lopez completed the period's top five with Get Right ranked third. The same major had four other tracks among the quarter's Top 10. Further down, it filled nine of the quarter's Top 40 slots with Elvis Presley reissues.

Against the virtual monopoly of Universal and Sony BMG in the physical world over the three months, the digital market provided more of a look-in for other companies. V2 claimed the period's most popular download with Stereophonics' Dakota, while EMI (with Chemical Brothers and Athlete) and Warner (Jay-Z & Linkin Park) both made it into the quarter-end Top 10.

Naturally, Universal and Sony BMG ruled on albums, too, although both were unable to retain the pace of a runaway previous quarter when they had more than half the Christmas market sewn up between them.

Despite its own share dropping, Sony BMG closed the gap on market leader Universal to 5.2 percentage points in the period after a run that included a chart-topping Q4 album (number three of the quarter) and another 255,000



Stereophonics: sole act in top selling singles top 10 not signed to Universal or Sony BMG

sales for *It Don't Bother* (ninth).

Universal started 2005 as it finished 2004, with last year's biggest-selling album by Polydor's Scissor Sisters shifting just 6,000 copies shy of another half a million units to rank as the period's top seller and head Universal's overall 27.2% album share.

Just as Sony BMG moved closer to Universal with a smaller market share, EMI's own share marginally declined to 19.6% but it still reduced the gap on second place to 2.4 points. After a Christmas decimated by greatest hits packages by the likes of Robbie Williams, it was an excellent three months for new music for EMI with new sets from Athlete (10th of the quarter), Chemical Brothers (19th) and Doves (34th) debuting at number

one. All these were outsold, however, by its Nov 1 60 album with UMTV in what was an otherwise terrible start to the year for compilation with the market here shrinking 6.6% on the year. In contrast, artist album sales improved 1.0% on 2004 to 27.5m units.

Warner continues to lag some distance behind the top three majors, although its market share did edge up from 10.1% to 11.4% thanks mainly to another 345,000 Green Day album sales (sixth of the quarter) and a new Michael Buble hit album (15th).

Against ongoing concerns about its representation in the digital market, the independent sector had an encouraging start to 2005 on albums with both Lizard King's *The Killers* and Domino's Franz Ferdinand starring among the quarter's 10 top sellers.

V2, which claimed the corporate share for Bloc Party's and Stereophonics' albums, finished as top indie albums group with 1.9% of the market, with Ministry of Sound and Sanctuary just behind on 1.7% and 1.5% respectively.

M+S (2.8%) and V2 (2.6%) headed the indie pack on singles, but it was Gut which claimed the biggest-selling independent single of the period with United Nations' *Out Of Touch*. Despite only reaching number seven on the weekly chart, the 2004-issued single spent the entire quarter in the Top 75, selling 57,193 copies in the process and boosting Gut's market share to 1.1%.

Out Of Touch proved to be an old-fashioned hit in the sense it climbed the chart and stayed around for weeks. Expect more of the same going forward as the introduction of digital data in the singles chart is likely to bring stability to a countdown which for many people has, for too long, been too fast for its own good. What effect it will have on market share is another matter, but given share is Universal and Sony BMG's supremacy it will take a spectacular shift for that to alter.

pa@musicweek.com

Q1's Top 10 singles

1. TONY CHRISTIE FEAT. PETER KAY (Is This The Way To) Amarillo (UMTV)
2. MICKEY AB About You... (Island)
3. JENNIFER LOPEZ Get Right (Epic)
4. KELLY FEAT. TIM MCGRAW Over And Over (Curb/Universal)
5. EMINEM Like Me Love You (J) (Interscope)
6. MARSHO Let Me Love You (J) (Stereophonics Dakota) (V2)
7. CIZAR/P/ PAOLO Goodies (Larface)
8. MCFADDEN & D GOODREN Almost Here (Modest/Sony Music)
9. SUNSET STRIPPERS Falling Stars (Directair)

SOURCE: OCC/ISL/IMPRESA/COMPTON

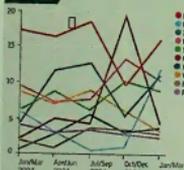
Q1's Top 10 albums

1. SCISSOR SISTERS Scissor Sisters (Polydor)
2. VARIOUS Now That's What I Call Music! 40 (EMI Virgin/UMTV)
3. G4 G4 (Sony Music)
4. THE KILLERS Hot Fuss (Lizard King)
5. KEANE Hopes And Fears (Island)
6. GREEN DAY American Idiot (Reprise)
7. TONY CHRISTIE Definitive Collection (UMTV)
8. FRANZ FERDINAND Franz Ferdinand (Domino)
9. IL DIVO II Divo (Syco Music)
10. ATHLETE Tantalize (Parlophone)

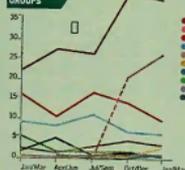
SOURCE: OCC/ISL/IMPRESA/COMPTON

Singles

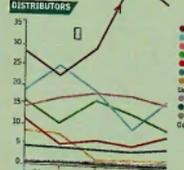
COMPANIES



GROUPS

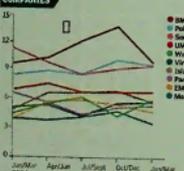


DISTRIBUTORS

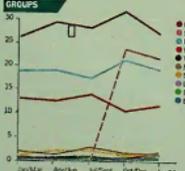


Albums

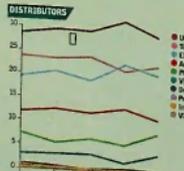
COMPANIES



GROUPS



DISTRIBUTORS



SOURCE: OCC/ISL/IMPRESA/COMPTON

As tastemakers from the US and UK meet at the Musexpo conference in LA next week, artists such as Coldplay, Keane and Joss Stone are making inroads in the States and beyond

US opens its eyes to fresh UK talent

UK music has never been backwards in coming forwards, it seems. Any hint of a renaissance in talent is invariably greeted by screams of "the Brits are coming".

But, while anyone tempted to make such proclamations would do well to remember the international damp squib which was the Britpop explosion of the mid-Nineties – with the possible exception of Oasis – UK music is currently enjoying its best period for many years.

The past year has seen acts such as Keane, Snow Patrol, Natasha Bedingfield, Franz Ferdinand and Joss Stone make a striking impact in the UK, across a range of genres; a string of high-charting albums in 2005 include brand new titles from Kaiser Chiefs, Bloc Party, Jem and British Sea Power.

While it has become tougher than ever for UK acts to break internationally, there are even signs of a renaissance there. Franz Ferdinand have reached platinum status (1m) Stateside; Keane and Joss Stone are now certified gold (\$500,000) in the US; and the new Coldplay album, if the global reaction to the first single is anything to go by, looks set to become one of the globe's biggest albums in 2005.

When Sony BMG unveiled its new-look UK operation two months ago, its chairman and CEO Rob Stringer proudly highlighted that nine of its acts have firm album release commitments in the US through the rest of 2005. Attitudes appear to be changing.

Sat Bisla, the British-born head of the US-based international newsletter A&R Network, believes the increasing influence of UK culture generally is spilling over into music in the US. "In fact, even UK-inspired fashion and etiquette is beginning to infiltrate our borders and have an effect on trendsetters in key cities across the US," he says. "UK repertoire has a significantly higher share of the US radio airplay market than it did a year ago and there are more UK artists on the album sales chart Stateside now than in the past several years and it continues to increase."

"There was a point where the US attitude to UK bands was very dismissive," adds DJ and journalist Steve Lamacq, who is currently hosting a weekday evening show on Radio One and the drivetime show on 6Music. "It's now got to the point that if you put a new UK band in the hands of somebody at US radio, they're actually going to listen to it, which is great. At SXSW this year, the attitude was completely different."

Paul Lisberg, co-founder of the Sony BMG joint venture Phonogenic – which is looking towards its first US launch this month with Natasha Bedingfield – says, "It is to do with the

Coldplay single speeds around the world

The instant uptake of Coldplay's new single on radio stations around the world is fueling EMI hopes that the new album will eclipse the international success of its predecessor.

Speed of Sound was released to radio at 9.20pm UK time last Monday (April 18) and, after two full days it had been added to the playlists of 90 stations in the US and achieved a Stateside audience of 6.4m. In both Australia and New Zealand it was the number one most added track.

The band's last album A Rush Of Blood To The Head is now closing on the 10m sales mark internationally and Capital Music UK international vice president Kevin Brown believes this early support suggests new album X & Y will outperform it. "Looking at the early reaction from radio, that's a fantastic place to be, and the album's certainly got the quality to back it up," he says.

The international plot started in Los Angeles in March, when the band spent a week doing long-lead promo and two concerts. They went to Japan at the end of March for further promo work and in April spent two-and-a-half weeks in the UK and continental Europe, with press, television and radio work in France, the Netherlands, Italy, Germany and Spain, with secret gigs in Amsterdam, Cologne and Madrid.

Last week's show at the Round Chapel in East London was

quality and what is coming out and, for once, I just think there are more UK records coming out that make a bit of sense in terms of international radio."

XL Recordings head Richard Russell is currently enjoying a surge of Stateside interest in M.I.A. Talking about the global success of UK music, he notes, "People are really tuned into music in the UK. It's such a strong part of our culture – literally everybody has an interest in it and that drives a really creative industry. The music that comes out of here always possesses great originality and quality and obviously hits are useful as well."



recorded for MTV Live and will be broadcast by the network in all international territories on the eve of the album's release.

The day after the London show, the band travelled to the US to spend three weeks on tour, which will include playing Las Vegas this coming Friday before headlining the Coachella Festival the following day.

The campaign will then reignite in the week of the album's release on June 6 and a world arena tour begins in Hamburg on June 16.

June and July will be spent touring Europe and the band will take to the road in the US in August and September before returning for more European shows in October and November. Then in 2006 the tour goes truly global, with shows in Australasia, Asia, Latin America, North America and Europe.

Although an early version of album track Talk has been leaked to a radio station in Seattle, Brown says EMI moved quickly to ensure it was only played once. *Jim Larkin*

Coldplay: plugging in to strong promo plot in the US

The music that comes out of the UK always possesses great originality and quality

Richard Russell, XL Recordings

It has not always been the case, though, say some. Colin Barlow, joint managing director of Polydor Records UK, believes the appeal of the current crop of UK talent can be attributed in part by its move away from the manufactured pop of the mid-late Nineties.

"There's been a rebirth in UK music," he says. "We've got back to artists being artists again and I think that has been driven more than anything else by a backlash against the one-dimensional nature of pop in recent years. Bands such as The Strokes and the Yeah Yeah Yeahs all started to really inspire a new brigade of bands in the UK."

UK acts targeting the US market



Athlete (Parlophone) release the standard edition of their new album on May 10. They are supporting Snow Patrol on their US tour in May and will appear on the Jimmy Kimmel Show on June 8.

Audio Bullys (Virgin) release their album *You Just Can't Control It* on August 30, through Astralwerks, backed by DJ dates and promotion.

Natasha Bedingfield (Phonogenic) is set to kick off her US campaign for *These Words* (released on Epic on May 9) and album (out on July 19). A funky new mix of the track is already seeing radio, while Bedingfield is about to embark on her first East and West Coast promo tour.

The Bees (Virgin) - known in America as a Band Of Bees - release *Free The Bees* on June 28, through Astralwerks. Launching at radio via college radio, adult alternative and select modern rock stations.

The Chemical Brothers (Virgin) are touring in the US in May/June and appear at the Coachella festival on April 30. The second track to radio from *Push The Button* is *The Boxer*.

Coldplay (Parlophone) release *X & Y* on June 7. They play 40 dates in support, from July to September, including a headline spot at Coachella.

The Coral (Decca) return to the US in June for touring ahead of the release of their third album, *The Invisible Invasion* through Columbia in August, with the ground prepared by single *In The Morning*.



Jamie Cullum (Universal Classics & Jazz) is to appear at the New Orleans Jazz and Heritage Festival on April 29 and the Coachella festival on April 30.

The Dead 60s (Decca) are supporting Garbage on their US tour and have seen their Epic single *Radio* win ads at Modera Rock stations. A full summer of dates and promo appearances is planned.

Depeche Mode (Mute) release a new album in October, preceded by a single. Touring details tbc.

Deep Die in Hot Cars (V2) are touring the US in April. Doves (Heavenly) play Coachella in April, followed by a 16 date US tour in May.

Electrelane (Too Pure) release *Axes* on May 10 and will be touring North America in June.

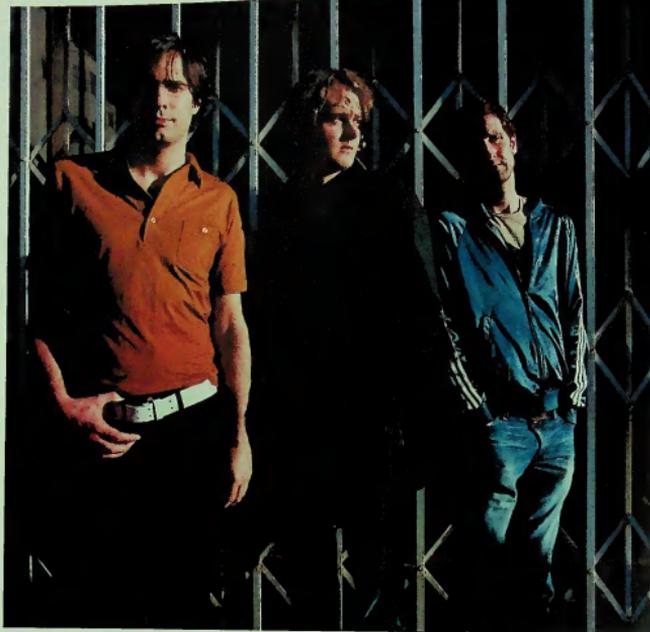
Four Tet (Domino) releases the album *Everything is Ecstatic* on May 30. Mainstay Keiran Hebden plays Coachella on April 30, New York Bowers Ballroom on May 4 and Norbitax in Brooklyn on May 6.

Goldfrapp (Mute) release a new album in late August/early September.

Gorillaz (Parlophone) release new album on May 23 through Virgin America. The first track, *Feel Good Inc.*, is currently at radio and TV.

Ed Harcourt (Heavenly) tours the US in April. Richard Hawley (Mute) has just signed to Mute worldwide and will release a new album, *Coles Corner*, on September 6.

Idewild (Parlophone) release their new album on August 16. They will be playing 16 club dates in September.



Keane: Leading a new generation of Brit bands with a gold album in the US

Some contend that the UK industry has, for a long period, focused on two different ends of the spectrum: simple, but unsophisticated pop music; and highly credible, but commercially flaccid, alternative acts.

What has been missing, suggests Paul Lisberg, are acts occupying the mainstream middle ground, an area which has been rapidly invaded over the past 12 months by the likes of Keane, Scissor Sisters and Natasha Bedingfield.

"In the early to mid-Nineties, if you brought in an act such as Del Amitri or Deacon Blue, they were practically dismissed," he says. "Occasionally, things like Seal emerged, but they worked because they came out of the clubs. But you didn't have acts starting in that middle ground."

The workload which faces any act looking to step onto the international stage is perhaps the most well-documented obstacle to British talent with global ambitions. The fact that the relatively small UK market can be so lucrative - its consumers are the most avid in the world, buying an average of 3.2 CDs a year, compared with 2.8 in the US, 2.1 in France and 2.0 in Japan - means UK acts can make a considerable fortune from the comfort of their home market.

EMI Music Publishing head of A&R Guy Moot suggests the attitude toward UK music has improved because of a growing realisation of the work that is required to break a market such as the US. "I think we've realised that we're competing on a world scene," he says. "Brit bands have woken up to the fact that you have to devote a lot of time to other territories, that you can't just drop in for a day and then fly home."

Richard Kingsmill, programming director of Australia's leading alternative radio station,

Triple J, believes the recipe for international success remains a simple one.

"Good tunes," he says. "The Kaiser Chiefs' *I Predict A Riot* was written about the streets of Leeds where people get drunk after nine-to-five work and turn into thugs at 2am.

"Why should anyone care about that elsewhere? Because the chorus is a killer chorus."

"The song is getting played here by us, as well as in the US. It deserves to be an international hit just like *The Clash* had with *London Calling* in 1979."

Certainly, the UK sense of creativity is believed to be key. "When we are innovators, we travel," says Colin Barlow. "When we are shadows of what is happening in other markets we don't - and when the UK goes through an innovative period we do it better than anyone else in the world and I don't think anyone can touch us."

"We are in an interesting period: the US in particular has really opened its eyes to us again and as a result we're seeing great bands such as Kaiser Chiefs and Franz Ferdinand break through over there. This Coldplay record will be one of the biggest-selling records of the past 20 years and it's going to open the doors to new albums from Franz Ferdinand and Keane, to name but two."

One of the UK's greatest assets is a media environment which is particularly open to new sounds and approaches. Unlike the US, where radio formats are segmented into very strict formats, the healthy nature of the UK radio market - with identities such as the late John Peel or Steve Lamacz continually searching for and unearthing new talent - has led to an openness to music that sits outside the square.

The US in particular has really opened its eyes to us again

Colin Barlow, *Polystar*



Best of British: (from top left) Kaiser Chiefs, Jess Stone, Natasha Bedingfield and M.I.A.

The fact that people have such quick access to news and music as it happens now, has probably opened up the door for a few bands

Sat Bisla, A&R Worldwide

recent years of radio consolidation and a lack of creative influence into the consumer market, has stifled the passion in the artist community. The UK has nurtured a very healthy base for its creative services sector and it continues to flourish and impact the US and the rest of the world."

Radio certainly seems to be placing more emphasis on reflecting what is going on globally, to the benefit of UK music. Last year, Bisla was the brainchild behind a radio show designed to showcase music from the UK to US audiences and vice versa. Passport Approved is now syndicated in four US markets and contains a weekly exchange with Zane Lowe of BBC Radio One and Triple J in Australia. Xfm also has a weekly exchange with KROQ.

"The fact that people have such quick access to news and music as it happens now, has probably opened up the door for a few bands," says Mardi Caught, director of talent and artist relations MTV Networks UK & Ireland, says, "I think it's also driven those of us in the business to be a bit more proactive. We certainly have more communication with MTV in other markets now."

The UK industry has, for the past few weeks, been licking its lips at the prospect of a stellar summer of releases in 2005. What has been perhaps overlooked, is the number of them that are from UK acts, led over the past couple of weeks by the launch of the campaigns for the Oasis and Coldplay albums.

As those projects roll out globally over the coming weeks and months - along with the string of other UK acts trying their luck in the US and elsewhere (see listing) - the musical state of the UK nation will become clearer.

Stuart Clarke

UK acts targeting the US market



El Divo (Syco), boosted by performances on Oprah and Jay Leno, scored a gold slip for their debut Columbia album, which is due to chart for the first time this week.

Katherine Jenkins (Universal Classics & Jazz) is on tour with Ronan Tynan April 17 to May 2, and performing on Crystal Cathedral (April 24) and The View (April 26) TV shows.

Kesha (RCA) are scoring success at Modern Rock stations with L.S.F. The band are on the eve of their second (and sold out) US tour, while other profile includes syncs on TV shows such as CSI and Desperate Housewives and a Pontiac ad.

Elton John (Mercury) is on tour in US from April 1 to May 7 and is playing Las Vegas from July 26.

Keane (Island) play the Tonight Show on April 28 and the Coachella festival on April 30, before heading out on a US tour in May and June.

The Magic Numbers (EMD) are being lined up to support Bright Eyes on tour in October.

M.I.A. (XL) is appearing at the Coachella festival and will be touring in May, including dates with LCD Soundsystem.

Ragheb (V2) is doing live work in the US and Canada in April and May before the imminent release of his debut album. The UK-signed Canadian will then return to the US in July for five dates.

Razorlight (Vertigo) are currently on MTVU Campus tour in USA as guest to Muse, in support of album *Up All Night* from April 6 to May 7.

Rooster (Brightside) are preparing for an album launch in August via RCA after scoring success in Japan and Asia. Showcases, support gigs and promo will support the single *Starting At The Sun*.

Snow Patrol (Fiction) are touring North America from April 25 until the end of May. *Chocolate* is the third radio single from *Final Straw*, which has sold 400,000 copies so far in the US.



Stereophonics (V2) are touring and doing promotional work in the US throughout April.

Turin Brakes (Virgin) release new album *Jack In The Box* through Astralwerks on June 7. They will be playing club dates in July, with further touring in September. *Over and Over* is released to radio in May.

22-20s (Heavenly) released their album on April 19. They are currently playing 12 dates across the US. Tom Vek (Go Beat!) - debut album will be released in the US in the second half of the year.

Warlocks (Mute) release a new album called *Surgery* on August 23, preceded by radio/digital single *Just Like Surgery* on June 21. There will be a US tour in September/October.

Paul Weller (V2) will tour the US through the summer and autumn. James Yorkston (Donino) is touring with Sam Prekop in May/June.

Labels quoted are the UK labels of origin.

With new albums from some of the biggest sellers on their way, anticipation has never been greater

Forecast points to a musical scorcher

EDITORIAL
MARTIN TALBOT



There has been a palpable sense of anticipation during the past few weeks. Talk to any retailer, radio or TV programmer and the excitement about the impending arrival of an immense summer of music has been greater than at any time I can previously recall.

Last week it truly kicked into gear. After the launch of Oasis's *Lyla* a couple of weeks before, Coldplay and the White Stripes have shown their hand over the past seven days.

And as every day goes by, it seems, the line-up is getting stronger. With sets from Jamiroquai, Gorillaz, Missy Elliott and Foo Fighters already firm on the schedule, there are murmurs of a possible Ms Dynamite album by the autumn and, now, Franz Ferdinand's second album, too.

Aside from the sheer impact on music buying, this line-up is a joy to behold for so many reasons. As punters head off to buy the new Coldplay, White Stripes or whatever, there can only be a knock-on effect on other albums. By driving in-store traffic, the strong schedule can feed off itself, creating a virtuous circle.

The other hugely encouraging part of this great

line-up is the part which Coldplay are sure to play in it, not just in the UK but worldwide. Among all of the albums being prepared by British acts, theirs is the one which is most hotly-anticipated – and first signs are that the excitement is more than warranted.

In Hackney last Tuesday, they performed a special MTV Live show in front of assorted fans, media and friends, a show which effectively marked the starting point to their global X&Y album campaign. Across an hour-long set in a small, refurbished chapel, they demonstrated that they are poised to challenge U2 for the title of biggest band in the world.

There are many acts which have struggled to emerge from the shadows of their first, biggest air-play hit. In Coldplay's case, this could have been 2000's *Yellow*.

But what is striking about their live set today, is how *Yellow* has now become one of many within the extraordinary Coldplay canon, alongside *Clocks*, *In My Place*, *Trouble* and *The Scientist*.

The first, mouth-watering listen to songs from X&Y and the first impact of Speed Of Sound last week suggests the reality does, joyously, live up to the hype.

The summer starts here.

martin@musicweek.com
Martin Talbot, executive editor.
Music Week, C&P Information, 8th Floor,
Langside House, 265 Blackfriars Road,
London SE1 9UR

Music industry will need to form partnership with ISPs

VIEWPOINT
PAUL HITCHMAN



IFPI recently proposed a new code of conduct for ISPs as part of its campaign against illegal file-sharing. In putting forward the proposals, John Kennedy called on ISPs to demonstrate their "social responsibility" by using filtering technology to block services which are dedicated to illegal file sharing.

Record companies have so far failed to outlaw P2P technology, and have resorted to suing individual file-sharers. IFPI has recognised that the only way out of this vicious circle is to work in partnership with ISPs to control the flows of

have even promoted their broadband services on the basis that subscribers can download music faster. This legal immunity is enshrined in international law and is unlikely to change in the near future.

Surely it is naive of the music industry to imagine that ISPs, which have built their businesses on the basis of taking no responsibility for content, will voluntarily do an about turn. This will only happen if the music industry makes it commercially worthwhile for ISPs.

Licensing ISP networks for music would create a win/win for ISPs and rights owners. ISPs could attract subscribers to premium, content-rich services and in return the music industry would be able to monetise P2P via a share in the broadband industry.

IFPI is not being naive, but is cynically using the proposed code of conduct to press a legislative agenda there, even if it is successful, the best that can be achieved is the defence of an out-dated business model in place of embracing the possibilities for revenue growth offered by broadband and P2P.

I hope that the music industry does not miss the opportunity of a commercial partnership with ISPs. Paul Hitchman is co-founder of Playleader MSP, the world's first music ISP

Licensing ISP networks for music would create a win/win for ISPs

digital media over their networks.

It is clear that file-sharing has been the "killer app" driving the take up of broadband and that ISPs have therefore benefited hugely from it. More than 60% of all broadband traffic is file-sharing and yet, to date, record companies have received no share of broadband revenues, which already total £1.5bn a year in the UK.

However, ISPs have no legal responsibility for file-sharing and

Is the Gorillaz charting with no CD the start of a trend?

The big question

Joe Gilmartin, Premier Record Stores, Belfast

"The CD singles market here has died so even if this does become a trend it won't make much a difference as far as Northern Ireland is concerned. The only singles that really take off here are the charity things like McFly and Tony Christie, but other than that things are so flat already that this wouldn't be much of a blow to the singles market itself."

Tom Rose, Reveal Records, Derby
"I think they pulled a fast one with this because we were only offered a few vinyl versions. So this doesn't bode well because we haven't had the chance to compete."

Richard Kirstein, Leap Music

"This is creative and clever messaging. Extending the brand/band by using the right channels to market, with the right product lines at the right time."

Peter Selby, Borders
"The average consumer is largely unaware of the new chart format rulings, so there are inevitable credibility issues for non-vinyl specialists trying to maintain a chart display. It's another step closer to the demise of the single as a physical product. An optional cheap 1 track CD format or greater parity between release dates are possible solutions as the chart evolves. This will all affect the way though in which major projects are set up in the future."

Gorillaz were in the charts last week despite being released without a CD format. Could this be the start of a trend?

Tim Ellis, What Records, Nuneaton

"No, the CSC will meet to address this. My personal view is that because of what they've done I won't be stocking the Gorillaz album. Record companies have to recognise that if they continue to do this I know for a fact certain large retailers will pull out of the singles market and some will withhold sales data so the charts collapse. We have to come to a sensible agreement as to what constitutes a commercial release. And what has EMI achieved by this anyway? Three years ago, going in a number 22 would have mattered, but these days who really looks outside the Top 10?"

Jeff Amor, Scorpion Records, High Wycombe

"It's the way it's going, I'm afraid to say. I'm closing down in July and part of the reason for that is the growth in downloading and of people ordering CDs from the net. A step like this is inevitable. I don't like it, but people don't seem to want shops anymore, which is very sad as they don't get the opportunity to browse around."

Diary

Multi-platinum selling artist **Katie Melua** and an ambassador for Save The Children visited Sri Lanka to see how money from this year's Brits is being spent

Quickfire

How did the Sri Lanka visit come about?

I've been involved with Save The Children for over a year. They got in contact and asked if I'd be interested in educational work. It tied in with some of these amazing statistics they were putting out such as the amount of money it takes to put children through school in certain areas in the world is less than the amount the average American teenager spends on cosmetics each year. Last year they asked if I was willing to be an ambassador – I'm not sure why because I'm not the most reliable of people – and go to Sri Lanka to see how children are being educated. Then the tsunami happened, which put things back but I still wanted to go because the tragedy hadn't gone away – in fact they'd suffered a double blow. **How much did you know about what was happening?**

All I knew was that children were being used in the conflict. I wanted to know the politics behind it because unless you get to the heart of the underlying problems behind it all you're never stop it. The government hadn't allowed the Tamil people to vote, so they formed a militia called the Tamil Tigers and they're the ones recruiting the children. It's confusing to know who are the good guys because it was the government that didn't recognise them in the first place, but you have to take the side of the children because effectively it's a war on kids. It's a policy for each family to give up one child and if they don't then they'll probably have two taken away. The trip was horrible and amazing at the same time.

Where did you go?

I went to Batticaloa where the Tamil Tigers are and where the tsunami hit. **How is Brits money being spent out there?**



Once they get the kids back, one of the problems is integrating them back into the community and returning things to a kind of normality. There are centres where kids are given the chance to play and mix with other children, and one of these centres uses Brits money to let them make music and take their minds off the double tragedy they've been through. There are also after-school clubs that let kids returned from the conflict mix with local children and it's fantastic to see.

How can the music industry help people in areas such as this beyond simply donating money?

I think it would help if artists had a lot more freedom. These days there's so many manufactured artists and even with the credible ones there's so much pressure to make records that will sell. Music can be so powerful – I saw that first hand when I was in Sri Lanka – and if artists can raise awareness then people often respond with generosity. Lyrics are a powerful weapon. When a song is played on the radio, it's the words that millions of people are listening to and that gives a chance to say something important. Saying that, it's important not to lecture people. **So will the experience bring about a more political direction in your own work?**

I hope so. You can't not be inspired by a place like Sri Lanka. But it's not something you can just switch on – you can't go out there for two weeks and use it as an inspiration for a song and then forget about it. I think it's an experience that has to come out a lot more naturally.

How is the follow up to Call Off The Search coming along?

We're looking to release the second album around autumn. We've got about half of it recorded and we're still writing the rest. This time it's not about the production, but keeping things simple. For me it's moved on a long way from the first album.

Do you think you'll be able to find time to continue the charity work?

I hope so. You can always find time to do something that you really want to do. A lot of my job is so much crap – I don't mind interviews but I don't like talking about myself and when you have to do that 90% of the time it sucks. Causes like this give me a chance to do something which is more worthwhile and to talk about something which is genuinely important.

Katie Melua is an ambassador for Save The Children, which is hosting a Children's Week beginning today (Monday) in which it will run a series of fundraising events. Call 0845 606 4027 for more information

DOOLEY'S DIARY



Chris and Noel get old matey

Remember where you heard it:

Penty of events to herald the summer of music last week. At Tuesday's **MTV Coldplay** show, at the Round Chapel in Hackney, the hoards of music business executives wandering through the streets of Hackney in a hunt for edible surreal and or casts home was surreal to say the least. Meanwhile, the most senior EMI execs will have been sweating a little when Chris Martin climbed from one of the speaker stacks into the balcony, to hug his apparently new mate Noel Gallagher before leaving the full 15 feet back onto the stage again. Just imagine, one slip, promo cancelled, gigs called off, X&R album sales stall as a result. A publicly-quoted company's nightmare. Later, last Thursday night, XL took over the Cabinet War Rooms for a playback of **The White Stripes'** new album *Get Behind Me Satan*, with refreshments – appropriately enough – in the form of red wine and Red Stripe beer. There was a large music industry gathering at Epsom last Wednesday for the Philip Hall Memorial Classified Stakes, a race held annually in honour of the much-missed Hall Or Nothing founder and one-time Maric Street Preachers manager. Among those having a flutter were Vince Power, Andy Ross, James Brown, Terri Hall, Alison Donald and Pat Carr. The biggest winner on the day was Liz Gould, who works with Philip's brother Martin at Sanctuary Management. American actress turned rock star Juliette

Lewis was down at Olympic Studios in Barnes last week to record a session for AOL. She revealed that when in doubt she asks herself what **Robert De Niro would do**, as he's such an inspiration to her. So expect her to match her punk sound with a nice **Mohican haircut** sometime soon. Which killer independent is about to lose two key staff, who are jumping ship to establish their own label and may take some major label business with them?... Meanwhile, is Australian label **Modular** about to hook up with an alternative island?... After finalising its TVT label deal, Universal Digital Services will be announcing a series of standalone artist deals in forthcoming months, in particular a female R&B signing... Watch out for a cooler of a signing for Warner Chappell to be confirmed this week... Digital Service Provider DX3 will be announcing a new strategy soon and it's looking likely that it will be sending some cash to increase its presence in the mobile sector. As Capital and GWR's GCap joint venture continues to take shape, Capital exec John O'Hara is quite literally venturing **off into the sunset** for a whole new adventure with his other half Sarah O'Hara. The pair are planning to set sail in new yacht lifts of Moher on course for the Mediterranean, where he says they plan to spend a few years visiting all the countries they have never had enough time to explore properly. Appropriately, the one-time Atlantic 252 executive is also ultimately pondering a journey across the Atlantic and then maybe onto the **Panama Canal**. Industry veteran Tony Hunt is delighted to see his old rivals, **The Real Thing** back in the Top 20, courtesy of Freeloaders reworking their hit **So Much Love To Give**. A well-deserved congratulations to the MCPS-PRS who beat 18 teams to win the title of music quiz champions at an event hosted by Ernst & Young's artist group in Clerkenwell, with all proceeds going to Comic Relief. The MCPS-PRS team called Musical Lions were, however, defeated in the competition for the funniest team name. That honour went to **Diocletians Balletic Minotaurs**, obviously...



Born in New Zealand, brought up in Australia and a big name in the US, Keith Urban aims to make a name for himself as the UK. Last Tuesday the country star played a showcase set at the **200 Club** in London's Oxford Street in front of varied media and hipsters from his record company EMI, among them Alain Levy and Tony Wadsworth. A first single, *Days Go By*, hits stores on May 23, followed two weeks later by an album of the same name with 15 tracks from his two previous albums *Golden Road* and *Be Here*. Urban, who supports Bryan Adams at London's Scala venue on May 16, is pictured (centre) with Capital A&R and marketing director Mike Mackally (left) and EMI Music chairman and CEO Tony Wadsworth (right).

They may not have dancing watermelons or choreographed by bands, but in certain circles the Classical Brits are much more important than the pop equivalent. And last week nominations were unveiled for this year's event, which is due to take place at the Royal Albert Hall on May 25. The launch event featured clips from BBC Young Musician of the Year, violinist Nicola Benedetti (pictured, centre). The awards are produced by the BFI so, naturally, BFI executive chairman Peter Jackson (left) attended the event, along with Classical Brit Awards Committee co-chairman Barry McCann (right). The awards will feature performances from Sir James Galway and Katherine Jenkins.



Is HMV the fittest company in the music industry? Maybe, after a 10-strong team from its head office managed to complete the London Marathon and, in the process, raise more than £12,000 for ChildLine. Six of them gathered afterwards with their medals and they are (l-r) operations director Simon Peck, customer services manager Nicky Dawson, central operations manager Martin Ward, head of central operations Neil Taylor, Ireland HR manager Anita Higgins and West End divisional manager Tim Hutchence. Whether any of them stopped off for a "Paula" was unclear at the time of going to press.

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Contact: Maria Edwards, Music Week
Classified Sales, CMP Information,
8th Floor, Lutgate House,
245 Blackfriars Road, London SE1 9UR
T: 020 7921 8315
F: 020 7921 8372
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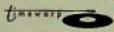
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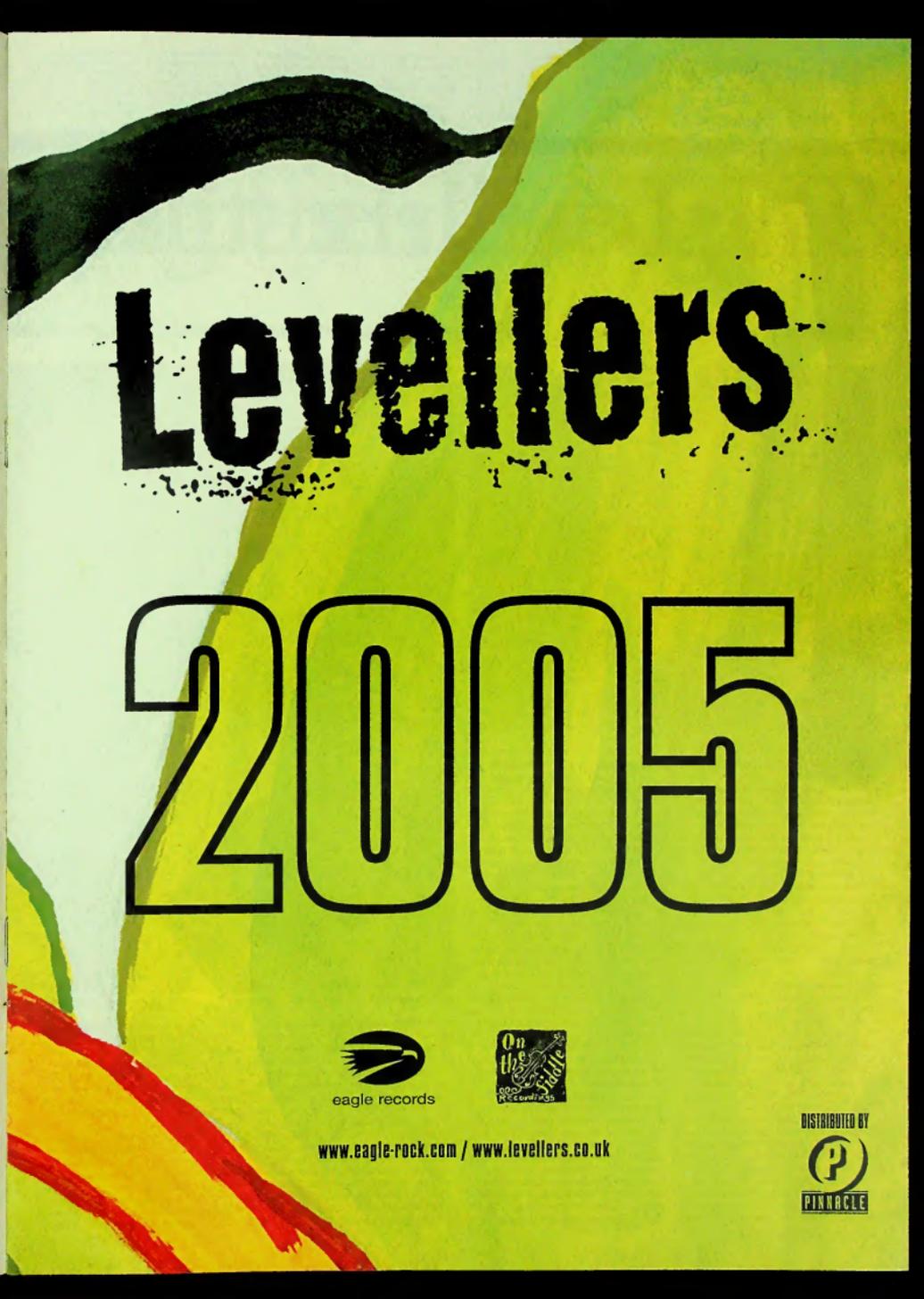
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Levellers

2005



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SEVENTEEN YEARS OF THE LEVELLERS 1988: Chance meeting in Brighton's Eagle pub sees guitarist Mark Chadwick and bass player Jeremy Cunningham forming band

with drummer Charlie Heather* - who had been in Fence, a band managed by Phil Nelson who also owns Reg Records. Band recruits violin player Jon Sevik. March 1986: Play first gig at

Brighton Art College Basement and record early demos at local Grapevine Studios. April 1988: Nelson becomes band's manager. Oct 1988: Establish strong

local following and play biggest venue to date, supporting Real Sounds Of Africa at 2,000-capacity Brighton Dome. Oct 1988: Levellers' first review appears in Sounds

The Levellers: still pl

Seventeen years into their career, the Brighton band are busier than ever, running their own studio, p

Take the ingredients of a raggle-taggle crew of libertarians committed to creating a future of social equality with passion, honesty and integrity and you get the Levellers movement of 1642. But add to that mix an almost stubborn will to survive, a singular sense of autonomy and some cracking good songs and you get The Levellers of 2005.

Now, 17 years into their career, following numerous hit singles and albums, total sales of 6m units and having played to an estimated 10m people worldwide, they are set to return with a new album, *Truth & Lies*, released by Eagle Rock on May 23. But they have never really been that far away.

Formed in Brighton in 1988 around the core members of Mark Chadwick (vocal and guitar), Jeremy Cunningham (bass), Jon Sevik (fiddle), Charlie Heather (drums) and later Alan Miles (guitar and mandolin) - who was subsequently replaced by guitarist Simon Friend in 1990 - the band initially forged a strong reputation for their live performances around the city, drawing inspiration from fellow local troubadours the punky-folk act McDermosts Two Kicks.

Influenced by the punk ethic of The Clash and early Eighties community-based agitators Crass, they

developed a rawly exciting blend of punk, infused with the strand of folk music best heard at the time on The Waterboys of Fisherman's Blues and Too-Pye-Ay-eria Dexy's Midnight Runners.

Linking up with original manager Phil Nelson - who had managed Heather's previous band Fence and owned the Hag Records label - led to their first release of the Carry Me EP on Hag in May 1989, with the pressing of 1,000 units selling out. By now they had extended their live activities to college tours and playing a support date to Real Sounds Of Africa at the 2,000-capacity Brighton Dome.

And live was where their reputation was nailed through extensive touring. Producer Al Scott, who later worked on three of their albums, says, "For me, they were probably the best live band in the country around the turn of the Nineties. The energy level was amazing."

And that reputation continues to this day. Ian Rowe, senior product manager at Eagle Rock, says, "They are hugely relevant live - they are one of the best live bands you'll ever see; they simply don't do bad gigs. And they attract a complete cross-section: when you've got a 50-year-old popping next to a 20-year-old, you must be doing something right."

But one of the on the horizon, and what was to develop into one of the most serious problems the band faced, was their increasingly fraught relationship with the press.

Operating within the counterculture and opposing the various inequities of the Criminal Justice Bill, which sought to restrict the activities of many pursuing alternative lifestyles, had given the band not only a political reputation but also a

perception of them which continues in some pockets to today.

"The crusty image has held them back and it affected me as well, having worked with the band some people really didn't want to know," says Scott. "There was a whole myth generated about them and it became fashionable to knock them."

Fiddle player Sevik, who is now the sole manager of the band following Nelson's decision to pursue other interests in 2003, says, "The hardest thing is getting people to see beyond the stigma attached to the band. We're now actually playing to more people than we did a year ago. We're planning a tour for December which will play 2,500-capacity venues and I'm pretty confident that should sell out. The album will probably sell best via word-of-mouth and through touring. That seems to be the best way for us to get the message across."

In promoting the new album, Eagle's Rowe is clear about this problem, while agreeing that the live experience tells a very different story. "Our biggest problem is that the band still have this stigma attached to them," says Rowe. "We have to go back to people and tell them again to listen to the music, listen to the new album. And the reaction has been very strong: people are saying this is a great record; not one person has said they don't like it."

"The 'crusty' tag really has very little to do with what the band are doing today," he adds. "If you go to any of their gigs you will see a total cross-section of people. I was at a date in Cambridge recently and the audience stretched from people in their fifties, through the students you'd expect to see, down to even younger fans."

"Once you've got that stigma, it's attached to you," adds Chadwick. "But it's only in the London media - the regions love us. We played to 100,000 people last year without an album out. We think it's important to get out and play to these people. We're going to venues that haven't been used for a long time and this helps local promoters open things up for other local bands. We're in Southorpe [on their current tour] where no bands have come for 20 years. A local promoter phoned us up and asked us up and we'd have sold it out five times."

The band had signed with Musicdisc in late 1989 and, although the relationship between the two parties would eventually falter, Eagle's Rowe first came into contact with the band while working as a label manager at Pinnacle (which handled Musicdisc) and the deal introduced producer Scott, whose wife was then at the French label, to their music.

"My wife was working at Musicdisc at the time and she introduced me to their music and I really wanted to do something with them," he says. "I got in touch with them and we got together and worked together for three days, just to see really whether we'd get on. They are a very particular about who they work with and it's important to



Boldly facing the future: "They have always done things at their own pace, they never really burnt themselves out"

them to be able to get on with the people they work with," he says.

That partnership eventually resulted in the Leveling The Land album, by which point the band were on China Records and working with Derek Green, who had famously signed and then perhaps even more famously, sold the Sex Pistols while at A&M in 1977.

Chart success was now theirs, with a clutch of hit singles and the album peaking at number 14. While touring continued, including an appearance at Glastonbury in 1992, which was to become something of a spiritual home to the band, The Levellers began working on their new album, *Levellers*, which was partially completed at Peter Gabriel's Real World Studios in Bath. Inspired by the atmosphere and the way

business was run out of Real World, The Levellers developed the idea of establishing their own headquarters in Brighton, which resulted in their acquisition of the Metway complex in 1994.

"We finished off the third album at Real World and we liked the way they did business with the Womad organisation and offering bands free studio time, so we wanted to do this ourselves," says Sevik.

"We're trying to offer something to the local community and giving them the opportunity to be played on the radio. It's really a lot of interlinked businesses and which gives us the opportunity to be in control of things," he adds.

Bought in 1994, the Metway is a huge building in Brighton housing all of The Levellers' activities, from their fan club to merchandising and included

and band signs with booking agent Dave's 1948 – then working at Kings Lane – whose experience helps in getting dates on UK college circuit.
Feb 1985: Record first

single Carry Me at Wilbury Road studios in Brighton, produced by Mark Waterman (later to produce Electric 64).
May 1989: Carry Me EP released on Hug Records

with all 1,000 copies selling out.
Summer 1990: Alan Miles joins on guitar and mandolin.
Oct 1989: Papp releases Outside/Inside EP.

May-Dec 1989: Continued touring, playing more than 50 dates.
Late 1989: Sign with French label Musiclic.
Jan-Feb 1990: Record debut album A Weapon

Called The Word at Loco Studios, Gwent, produced by Phil Tarrant, who had engineered tracks on The Waterboys' Fisherman's Blues album.
May 1990: World Freshnow

started for single release but administration problems delay release until June.
May 1991: A Weapon Called The Word reissued on Musiclic – subsequently selling 750,000 units

without ever charting – and gains five-star review in Sounds.
May 1990: Gaiuslat Simon Friend's post group, replacing Alan Miles.
June 1990: Make debut at

Happy Mondays-headlined Canterbury playing 'Travelers' sets.
Oct 1990: First major UK tour supporting New Model Army.
Oct 1990: Together: All The

aying their own game

, publishing and festival – and are set to release a new album on Eagle Records. By Duncan Holland



...out like other bands do and they've found their own pace, which has contributed to their longevity"

a commercial recording studio, leased offices and is the base for the Metway Sessions, a scheme under which local bands are given free studio time to record their first music and gain early radio exposure (see p6).

The community aspect of the Metway and the ambition to put something back into the local area is a crucial plank in The Levellers' philosophy.

From their political sensibilities, they have developed a sense of responsibility and a desire to contribute beyond simply being in a band. As well as their position at the very centre of the Brighton music scene, they are also keen to take the message further and for the past three years have organised, with DMF Productions, their own Beautiful Days festival weekend in Devon (see p7).
"I really admire their stance and the

continuation of their moral position," says Scott. "We've seen them offered huge amounts of money for things they didn't believe in and they've turned them down flat."

Using part of their China advance for their Zeitgeist album, the band built a studio in the Metway and eventually gained their first number one album in September 1995.

Continual touring underpinned the next few years until the eventual demise of China Records, which was bought up by Warner, saw the band on East West, releasing the Hello Pig album. Not particularly fitting in with the priorities of the hit-singles-driven East West of the time, the band subsequently transferred to Eagle Rock.

"We came to Eagle Rock after leaving East West," says Sevinik. "We'd been with China for a



Finding their level: the band have kept interest high by constant touring across the UK and beyond

long time, but they were eventually bought up by Warner. We did the Hello Pig album with them, but I think they were really more interested in Morcheeba who came as part of the China deal.

"Eagle Rock were expanding beyond their back catalogue releases and seemed keen to actually work a record with a band a little like Sanctuary started doing a few years back and have done with Morrissey," adds Sevinik. "We are very happy with the way it's going and with the new album."

With all parties delighted with the album – produced by Mark Wallis and recorded at both the Metway and Wallis's south London studio – and with strong initial reaction, Eagle Rock is attempting to take it beyond just the natural Levellers fanbase.

"We think they're made a very strong record and one of the best of their career," says Rowe. "What we're trying to do is expand it beyond the fanbase, through radio with the new single Make You Happy [released on April 18]. Johnny Davis and Joanne Watson at Pioneer Promotions, our regional pluggers, are beginning to pick up a lot of regional plays and Mick Garbutt and Rupert Tracy at Luicid are doing well nationally with Xfm coming on board and also a couple of plays on Radio Two. Tony Barker at TX Media is doing a great job on TV and we're looking at the possibility of a Live... With Jools."

Stephen Beakes, a sometime digiproducer with the band who also works on the merchandising side of the Levellers' operation, is clear why the band remain relevant.

"There is a stubbornness about the band and a real sense of what they should do," he says. "They have always done things at their own pace, they never really burnt themselves out like other bands do and they've found their own pace which has contributed to their longevity."

"There's been quite a resurgence of interest recently because they've always tried to keep things interesting," he adds. "The Beautiful Days festivals have helped this enormously and they also like to do acoustic tours [playing as Drunk In Public away from the traditional gig circuit], which proves to people what great musicians they are."

Chadwick is confident for the future. "This band will always survive," he says. "We realise that we do stand alone a bit and we don't really play the game, but we are showing bands what you can do," he says. "We're a kind of model for bands on how you can run your own studio, publishing, festival, merchandising. I'll say it again, this band will always survive."

Put aside the perceptions for one moment and what you find is a band still at the height of their powers both live and on record, which should be recommendation enough. But scratch beneath the surface and you'll find a whole network of activities, interests and community based projects which stretch far beyond what most bands would ever conceive of doing.

To paraphrase a political song from a different era, though towards flinch and traitors sneer, in Brighton they'll keep the Levellers flag flying here.

They are hugely relevant live – they are one of the best live bands you'll ever see; they simply don't do bad gigs. And they attract a complete cross-section
Ian Rowe, Eagle Rock

Why single released, but stocking problems spark disagreement with Murodo, which leads to the band eventually signing to Derek Green's Chino Records in the summer of 1991.

June 1991: Sell out 2,000-capacity London Astoria without ever achieving a Top 75 single or album.

July 1991: start recording *Leveling The Land* with producer Al Scott at Ridge

Farm Studios in Surrey

Sept 1991: One Why released on Chino and wire single of the week in *Melody Maker*, tops the indie charts but only reaches 51 in the national charts.

Sept 1991: *Leveling The Land* released, entering the album chart at number 14.
Dec 1991: *Far From Home* single released, stalling at number 71.
Dec 1991: Sign to Elektra

in US.

Jan 1992: *World Peak Show* re-released by Muddic, much to band's chagrin.

April-June 1992: 30-plus date tour of UK and Europe.

May 1992: Fifteen Years single out on Chino, charts at number 11.
June 1992: Triumphant Glastonbury appearance playing to 10,000 on the Pyramid Stage.

July 1992: 26-date US tour.
Nov 1992: Return to US for second tour.
Nov 1992: Release *The Great Wide Swindle*, recorded live at Glasgow Barrowlands.

Dec 1992: Play biggest dates so far with *Friskshows* at two dates at Birmingham NEC (2,200 capacity) and one at 5,120-capacity Brighton Centre.
Jan-Feb 1993: European



Chadwick: "Rock 'n' roll is supposed to be anti-establishment"

We always to

Mark Chadwick talks about the band's past and p

How would you describe your music? Is folk punk a fair description?

"Folk punk, I suppose, is a fair enough description, but we ain't keen on it. We love folk music and we love punk rock, but folk punk sounds a bit dull to us, a bit generic. We always like to keep one step ahead, heavy metal folk music is a better one."

How much were Crass an influence and where did the folk/Celtic soul influences come from?
"Crass were a massive inspiration to me and all. We were listening to folk singers in pubs after the anarcho-punk thing imploded and we realised these singers were actually on the street doing it, rather than just singing about it or romanticising it. Also acoustic guitars are good for trucking as we were skint at the time."

Where did the idea of the Metway in Brighton come from? Was it based on the Crass idea of an active community?

"Yes, but also we heard REM had a place similar to ours, so we wanted a more political version, it's good being at the centre, because so many interesting and strange things and people are

drawn to our place... And that's how we like it. The benefit is improved communication, and communication is everything."

And this idea has stretched to staging your own festival with Beautiful Days...

"Beautiful Days was our answer to all the big corporate festivals we ended up playing all over Europe. This is the opposite: like the small festivals we used to go to as kids, it's like the Greenfield bit of Glastonbury, but ours is all like that."

How do you help other bands in Brighton and the community as a whole?

"We do the Metway Session whereby local bands use our studio for free weekends. The resulting session is then broadcast on local radio and a gig every month, too. British Sea Power, Electric Soft Parade and so forth have all been involved."

Do you think you're tapping into an audience that is being ignored by other bands?

"We certainly did in the old days, but now it's a more usual indie-rock crowd. That said, it's all changing again, with more of the counterculture coming along again."

13

ARTISTS

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The Upfront Club Top 40

Rank	Artist	Title	Label
1	MYLO IN MY ARMS	Mylo	Capitol
2	VARRIORS	WUAMI WINTER MUSIC CONFORMANCE SAMPLER 2005	Warrior
3	INAA DAVY	WASTY GIRL	Mercury
4	GADDIE	FEAT. ALEXANDRA PRINCE SO MANY TIMES	Capitol
5	MIRABAI	BACK FROM DUTTA SPACE	Capitol
6	ASHANTI	SHUT BABY	Capitol
7	EL PRESIDENTE	100 MPH	Capitol
8	MAX GYMAM VS. YES	OWNER OF A LONELY HEART	Capitol
9	POKER FETS	FEAT. VANCE JAMES LOVIN' YOU	Capitol
10	ARRISQUIT LATELY		Capitol
11	K-KALASS	FEAT. ROSIE GAINES DANCE WITH ME	Capitol
12	HOLDEN	LETTRIGHT SWITCH	Capitol
13	BIJAC	FEAT. BARBARA TUCKER MOST PRECIOUS LOVE	Capitol
14	PROCT	CALIFORNIA SOUL	Capitol
15	AJUDO	BULLYS FEAT. NANCY SINATRA SHOT YOU DOWN	Capitol
16	KEELY	OSBORNE ONE WORD	Capitol
17	BOODYROCKERS	I LIKE THE WAY	Capitol
18	54 FEAT. CANDY	MIZELLE SHINE ON	Capitol
19	THE CHOSEN	FIVE W/ MILK & SUGAR STAY AROUND	Capitol
20	SUASHAK	SUNSHINE DAZE	Capitol
21	RYMDO	DYNAMIC CALINDA 2005	Capitol
22	C+O MUSIC FACTORY & FREEDOM WILLIAMS	GONNA MAKE	Capitol
23	NORTSHAZ	SABY BABY	Capitol
24	CANDEE	JAY LOSE THIS FEELING	Capitol
25	PARADISE	SEE THE LIGHT	Capitol
26	BLACK RUCK	FEAT. DEBRA ANDREW BLUEWATER	Capitol
27	RED KULT	FEAT. MIKE & THE MEGAPHONES MIRACLE	Capitol
28	ARON	LOVELY	Capitol
29	MORCHERBA	WONDERS NEVER CEASE	Capitol
30	FREEMASONS	FEAT. AMANDA WILSON LOVE ON MY MIND	Capitol
31	SYSTEM OF THE HEAR	YOUR VOICE	Capitol
32	TIESTO	ADAGIO FOR STRINGS	Capitol
33	SEQUIN	GET OUTTA BED	Capitol
34	JAYVINE	TOUCH MY FIRE	Capitol
35	ROO	FEAT. NAOMI BEDROD DONT STOP	Capitol
36	FINN	RAZORH FEAT. TANK 7TH WAVE	Capitol
37	BON	GARCON PREA YOU	Capitol
38	LEE	FEAT. DANIELLE NOT OVER YET	Capitol
39	THE LOONZ	VS. THE BAH BAND BRUNCH EYE (IN THE SKY)	Capitol
40	TEKTONIK	SHINE	Capitol

Chart embraces Mylo

By Alan Jones

Mylo's *Destiny*, Rock & Roll album spawns its third straight number one hit on the Upfront Club Chart this week. As in *My Arms* springs to the top of the list, Mylo previously topped the chart with *Drop The Pressure* last October and returned to the summit in January with the title track of the album.

In *My Arms*, of course, is a clever amalgam of '60s *Carole King*, '60s *Beatles*, *Dave Evans* and *Boy Meets Girl's* *Yielding To A Star* To Fall. It is one of three current Upfront Club Chart successes based around the latter track, which was used even more extensively in both the *Sunset Strippers* *Falling Star* and *Cabin Crew's* *Star To Fall*. The *Sunset Strippers* track has been on the extended (Top 100) version of the Upfront Club Chart for 14 weeks and peaked at number two. It slips 71-77 this week. Meanwhile, *Cabin Crew's* take on the track falls 84-88 and has been on the chart for 15 weeks, despite peaking at a comparatively low number 41 - a consequence of not being given a full rollout.

On the Commercial Pop Chart, *Baby Baby* by *Ashanti* is the new number one, climbing to pole position with a 9% victory margin over *Kelly Osbourne's* *One Word*. Both artists were unlikely subjects for dance mixes, with *Ashanti* obviously best known for her cool R&B grooves and *Osborne* adopting a punky persona for her recording career. But they both work well in their new guises. Incidentally, *Def Jam* album *Concrete Rose*, track on the artists' current *Def Jam* album *Concrete Rose*. *Baby Baby* is a dance-up remix of a track from her 1997 debut album *Call Me a Hoe*, recently leased to *Simply Recordings* here.

Snook Doggs, *Stones* ended 50 *Cent's* seven-week reign on the Upfront Chart with *Candy*. *Snook* last week. *Stones* increases its penetration by 14% this week, but still fails to number two, losing by a 2% margin to *Girl*, the upcoming third single from *Destiny's* *Child's* *Destiny* *Thrilled*. *Alons* *Miracle* *Wond'z* and *Ameres* *One Thing* - which rockets 23-4 - are only a further 2% behind and any one of them could emerge as number one next week.



Mylo: the chart's summit for third time

Kelly Osbourne: number two on Commercial Hit

TOP 10 UPFRONT CLUB BREAKERS

1. FINN RAZORH FEAT. TANK 7TH WAVE
2. CHEMICAL BROTHERS BE LIKE
3. OSBORN'S ONE WORD
4. ELIZABETH OLSZEWSKI'S WINDS
5. OFFICAL WINTER CONFORME 7 W/ MILK & SUGAR STAY AROUND

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MUSICWEEK

COMMERCIAL POP TOP 30

1. ASHANTI BABY BABY
2. KELLY OSBORNE ONE WORD
3. MYLO IN MY ARMS
4. CANDEE JAY LOSE THIS FEELING

Developed in co-operation with the BPI
and based on a sample of more
than 4,000 record outlets
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As used by Top Of The Pops and Radio One

MUSICWEEK

The Official UK Charts 30.04.05

SINGLES

1	1	TONY CHRISTIE/PETER KAY (IS THIS...) AMARILLO	Down	UK
2	6	ELVIS PRESLEY WAY DOWN		Memory
3	7	BODYROCKERS I LIKE THE WAY		Interscope
4	5	WILL SMITH SWITCH		Virgin
5	2	RAZORLIGHT SOMEWHERE ELSE		Labels
6	3	CIARA FEAT. MISSY ELLIOTT 1,2 STEP		Island
7	6	NINE INCH NAILS THE HAND THAT FEEDS		Virgin
8	4	CAESARS JERK IT OUT		J
9	1	MARIO LET ME LOVE YOU		Interscope
10	7	50 CENT CANDY SHOP		Dr. Jam
11	8	MARIAH CAREY IT'S LIKE THAT		ARW
12	9	FREELoadERS/THE REAL THING SO MUCH LOVE...		Dub
13	13	STUDIO B I SEE GIRLS		Interscope
14	10	GWEN STEFANI FEAT. EVE RICH GIRL		Necessary
15	4	HARD-FI TIED UP TOO TIGHT		Sony Music
16	12	LEMAR TIME TO GROW		Island
17	11	MCFLY ALL ABOUT YOU/YOU'VE GOT A FRIEND		Biglicks
18	14	NATALIE IMBRUGLIA SHIVER		Island
19	15	JEM THEY		The Inc
20	5	JA RULE FEAT. LLOYD CAUGHT UP		Real Gone
21	22	GORILLAZ FEEL GOOD INC		

ALBUMS

1	2	AKON TROUBLE		Universal
2	1	BASEMENT JAXX THE SINGLES		XL
3	3	TONY CHRISTIE THE DEFINITIVE COLLECTION		Universal TV
4	6	SHAKIN' STEVENS THE COLLECTION		Epic
5	46	RAZORLIGHT UP ALL NIGHT		Virgin
6	7	50 CENT THE MASSAGE		Interscope
7	5	NATALIE IMBRUGLIA COUNTING DOWN THE DAYS		Biglicks
8	10	THE KAISER CHIEFS EMPLOYMENT		8 Discs/Pop for
9	9	STEREOPHONICS LANGUAGE SEX VIOLENCE. OTHER?		V2
10	8	GA G4		Sony Music
11	37	PATRIZIO BUANNE THE ITALIAN		Cook Books
12	19	SNOOP DOGG R & G - THE MASTERPIECE		Giffen
13	4	GARBAGE BLED LIKE ME		A&E
14	13	THE KILLERS HOT FUSS		Liberty
15	11	GWEN STEFANI LOVE ANGEL MUSIC BABY		Interscope
16	12	LEMAR TIME TO GROW		Sony Music
17	14	A-HA THE DEFINITIVE SINGLES COLLECTION		USM
18	18	SCISSOR SISTERS SCISSOR SISTERS		Polygram
19	15	GREEN DAY AMERICAN IDIOT		Reprise
20	34	WILL SMITH LOST AND FOUND		Interscope
21	23	KEANE HOPES AND FEARS		Island



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20	GORILLAZ FEEL GOOD INC	Progressive	XL
21	EDITORS MUNCH	Kitchenware	XL
22	SUNSET STRIPPERS FALLING STARS	Direction	XL
23	THE RAKES RETREAT	Merch/Inst	XL
24	NATASHA BEDINGFIELD I BRUISE EASILY	Pop/Rock	XL
25	CARBAGE WHY DO YOU LOVE ME	Rock	XL
26	THE CRIBS HEY SCENESTERS	Rock	XL
27	BASEMENT JAXX OH MY GOSH	Rock	XL
28	PHANTOM PLANET CALIFORNIA	Rock	XL
29	AKON LOCKED UP	Rock	XL
30	STEREOPHONICS DAKOTA	Rock	XL
31	KELLS FEAT. NAS 'IN PUBLIC	Rock	XL
32	NELLY FEAT. TIM MCGRAW OVER AND OVER	Rock	XL
33	ELVIS PRESLEY THE WONDER OF YOU	Rock	XL
34	KYLIE MINOQUE GIVING YOU UP	Rock	XL
35	JULIET AWALON	Rock	XL
36	FEEDER FEELING A MOMENT	Rock	XL
37	THE LEVELLERS MAKE YOU HAPPY	Rock	XL
38	JENNIFER LOPEZ GET RIGHT	Rock	XL
39	RACHEL STEVENS NEGOTIATE WITH LOVE	Rock	XL
40			



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COMPILATIONS

1	NOW THAT'S WHAT I CALL MUSIC! 60	Pop/Rock	Vegetal
2	HAPPY SONGS	Pop/Rock	EMI
3	TEENAGE KICKS	Pop/Rock	Melody
4	MAXIMUM BASS	Pop/Rock	Vegetal
5	GODSKITCHEN - CLASSICS	Pop/Rock	Universal
6	FLOORFILLERS 3	Pop/Rock	Universal
7	THE ALBUM 5	Pop/Rock	Universal
8	KISS PRESENTS THE R&B COLLECTION	Pop/Rock	WSM
9	VERY BEST OF BLUES BROTHER SOUL SISTER	Pop/Rock	WSM
10	BIG TUNES 2 - LIVING FOR THE WEEKEND	Pop/Rock	WSM
11	POP PRINCESSES 2	Pop/Rock	WSM
12	ESSENTIAL R&B - SPRING 2005	Pop/Rock	WSM
13	THE VERY BEST OF ALL WOMAN - PLATINUM	Pop/Rock	WSM
14	REAL EIGHTIES - HITS PLUS EXTENDED MIXES	Pop/Rock	WSM
15	ULTIMATE BALLROOM DANCE CRAZE	Pop/Rock	WSM
16	WESTWOOD - THE INVASION	Pop/Rock	WSM
17	CLASSIC FM - MUSIC FOR BABIES 2005	Pop/Rock	WSM
18	HARDCORE NATION	Pop/Rock	WSM
19	GREASE (OST)	Pop/Rock	WSM
20	HEADBANGER'S BIBLE	Pop/Rock	WSM

FORTHCOMING

KEY SINGLES RELEASES	KEY ALBUMS RELEASES		
BLUC PARTY BARQUET VIBRATA	APRIL 25	ELS BLINKING LIGHTS AND OTHER REVELATIONS	APRIL 25
BEVLYN'S CHILD GIRL SOUV	APRIL 25	POLYBOR	APRIL 25
ROOSTER YOURS SO RIGHT FOR ME	APRIL 25	MORCHEBA THE ANTI-TOE ECHO	MAY 9
SNOP BOGS FEAT. JUSTIN TIMBERLAKE SIZ	APRIL 25	FATHEADS FOREVER FATHEADS CHERRY	MAY 16
CORILLAZ FEEL GOOD INC PARLOPHONE	MAY 9	THE CORAL INVISIBEL INVISIBEL SOUN	MAY 23
DANIEL BEDINGFIELD THE WAY POLYBOR	MAY 16	BLACK EYED PEAS MONEY BUSINESS	MAY 30
OWEN STEFAN HOLLASACK GRL POLYBOR	MAY 16	COLLEEN PAVY PARLOPHONE	JUNE 6
JENNIFER LOPEZ HOLD YOU DOWN EPIC	MAY 16	GERI PASSION VIRGIN	JUNE 6
CELESTINE THE WALKER	MAY 16	THE TEARS ARE COME THE TEARS	JUNE 6
NELLY MUEY SKY ISLAND	MAY 23	THE BROTHERS GET BEHIND ME S&W	JUNE 6
THE WHITE STRIPES BLUE BLOOD	MAY 30	MISS ELLIOTT THE COMEBACK EAST WEST	JUNE 27
BEGGARS BANQUET	MAY 30	ROYKSOPP THE UNDERSTANDING W&S	JUNE 27
JAMIROQUAI FEELS LIKE IT SHOULD S&W	JUNE 6	KELLY CLARKSON BREAKAWAY S&W	JULY 4
		AUDIO BULLY'S YOU JUST CAN'T... VIRGIN	AUG 29

20	WILLIE JOHNSON LOG AND LOG/ROUND	Blues	Round
21	KEARNE HOPES AND FEARS	Blues	Round
22	ATHLETE TOURIST	Pop/Rock	Round
23	MARIAH CAREY THE EMANCIPATION OF MIMI	Pop/Rock	Round
24	KASABIAN KASABIAN	Rock	Round
25	JEM FINALLY WOKEN	Rock	Round
26	MARIO TURNING POINT	Rock	Round
27	CIARA GOODIES	Rock	Round
28	NIRVANA NEVERMIND	Rock	Round
29	QUEEN GREATEST HITS I II & III	Rock	Round
30	MAROON 5 SONGS ABOUT JANE	Rock	Round
31	FEEDER PUSHING THE SENSES	Rock	Round
32	MICHAEL BUBLE IT'S TIME	Rock	Round
33	QUEENS OF THE STONE AGE LULLABIES TO PARALYZE	Rock	Round
34	NATASHA BEDINGFIELD UNWRITTEN	Rock	Round
35	THE GAME THE DOCUMENTARY	Rock	Round
36	BLOO PARTY SILENT ALARM	Rock	Round
37	GREEN DAY INTERNATIONAL SUPERHITS	Rock	Round
38	ROOSTER ROOSTER	Rock	Round
39	HAPPY MONDAYS GREATEST HITS	Rock	Round
40	JESS STONE MIND BODY & SOUL	Rock	Round



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PRE-RELEASE AIRPLAY TOP 20

PRE-RELEASE AIRPLAY TOP 20	PREVIOUS WEEK	ARTIST	TRACK
1	1	CLARA FANI, MISSY ELIOTT	1 2 SIPS
2	3	OWEN O'TOOLE	ACADEMY
3	4	LISA MATHIS	SHINE FOR THE DANCY
4	5	MICHAEL O'NEILL	HEAVY DUTY
5	20	DOO BRAZIL	INDICATED
6	10	THE CHEMICAL BROTHERS	BELIEVE
7	11	ANASTAS	THIRD THINGS
8	12	GOODLUCK	SUSPECT
9	13	THE BROTHERS	BEATERS
10	14	MARK CAMERON	YES YOU ARE A DANCY HEART
11	15	THE STONE ISLANDS	THE FISS
12	16	THE PRESIDENTS MEN	WILSON
13	17	JAMIE TULLIE	JUST FEELS
14	18	BONNIE	THE GOSPEL
15	19	LUIS MISKEY	ALITTLE LESS CONVICTION
16	20	ROBERT MULLINGS	STAY DOWN

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COOL CUTS CHART

COOL CUTS CHART	PREVIOUS WEEK	ARTIST	TRACK
1	1	DESI BNA	LOVE
2	2	NEW ORDER	ESTERDAY
3	3	MAINTAIN	SQUARED EVERYTHING
4	4	THE BROTHERS	BEATERS
5	5	THE MONSIEURS	THE TUBE
6	6	THE MONSIEURS	THE TUBE
7	7	DOUGLAS	TELEVISIONS PUPPET
8	8	ADAM SMITH	SMITH
9	9	DAVID HAYES	SPARE PARTS
10	10	SOUL SHAKERS	FRONTLINE
11	11	DAVID HAYES	SPARE PARTS
12	12	DAVID HAYES	SPARE PARTS
13	13	JAMES ZABALA	THE UTILITIES EP
14	14	THE PRESIDENTS MEN	WILSON
15	15	ALAN CARROLL	THE LOVE
16	16	RED WAX	THE HOLE
17	17	HELENA CAVALIERE	THE SPANISH
18	18	THE PRESIDENTS MEN	WILSON
19	19	THE PRESIDENTS MEN	WILSON
20	20	RODRIQUEZ	LET RIGHT SWITCH

URBAN TOP 30

URBAN TOP 30	PREVIOUS WEEK	ARTIST	TRACK
1	1	DESI BNA	LOVE
2	2	SMOKE POCOCK	WILSON
3	3	SMOKE POCOCK	WILSON
4	4	SMOKE POCOCK	WILSON
5	5	SMOKE POCOCK	WILSON
6	6	SMOKE POCOCK	WILSON
7	7	SMOKE POCOCK	WILSON
8	8	SMOKE POCOCK	WILSON
9	9	SMOKE POCOCK	WILSON
10	10	SMOKE POCOCK	WILSON
11	11	SMOKE POCOCK	WILSON
12	12	SMOKE POCOCK	WILSON
13	13	SMOKE POCOCK	WILSON
14	14	SMOKE POCOCK	WILSON
15	15	SMOKE POCOCK	WILSON
16	16	SMOKE POCOCK	WILSON
17	17	SMOKE POCOCK	WILSON
18	18	SMOKE POCOCK	WILSON
19	19	SMOKE POCOCK	WILSON
20	20	SMOKE POCOCK	WILSON
21	21	SMOKE POCOCK	WILSON
22	22	SMOKE POCOCK	WILSON
23	23	SMOKE POCOCK	WILSON
24	24	SMOKE POCOCK	WILSON
25	25	SMOKE POCOCK	WILSON
26	26	SMOKE POCOCK	WILSON
27	27	SMOKE POCOCK	WILSON
28	28	SMOKE POCOCK	WILSON
29	29	SMOKE POCOCK	WILSON
30	30	SMOKE POCOCK	WILSON

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POPRAZZI PROMOTIONS	PREVIOUS WEEK	ARTIST	TRACK
1	1	CLARA FANI, MISSY ELIOTT	1 2 SIPS
2	2	OWEN O'TOOLE	ACADEMY
3	3	LISA MATHIS	SHINE FOR THE DANCY
4	4	MICHAEL O'NEILL	HEAVY DUTY
5	5	DOO BRAZIL	INDICATED
6	6	THE CHEMICAL BROTHERS	BELIEVE
7	7	ANASTAS	THIRD THINGS
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14	14	BONNIE	THE GOSPEL
15	15	LUIS MISKEY	ALITTLE LESS CONVICTION
16	16	ROBERT MULLINGS	STAY DOWN
17	17	CLARA FANI, MISSY ELIOTT	1 2 SIPS
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19	19	LISA MATHIS	SHINE FOR THE DANCY
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22	22	THE CHEMICAL BROTHERS	BELIEVE
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28	28	THE PRESIDENTS MEN	WILSON
29	29	JAMIE TULLIE	JUST FEELS
30	30	BONNIE	THE GOSPEL

four to promote See Nothing, Hear Nothing. Do Something compilation of indie from Chris staples for European market
Early 1993: Begin recording third album, Levellers, with

Marcus Draven at Minnow Valley Studios, Monmouth and finished at Peter Gabriel's Real World Studio in Bath
June 1993: Balance single released peaking at

number 12
August 1993: Levellers album released, rising to number two in albums chart
Sept-Nov 1993: Touring throughout UK and Europe
Nov 1993: This Gothic

single released, charting at number 12
May 1995: Julie EP released, gaining a top position of number 17
June 1996: Heading Glastonbury.

July 1996: Join Peter Dinklage to establish the band's HQ and recording studio
Aug 1996: Home GI single reaches the now-traditional Levellers chart position of

number 12
Sept 1996: Zepphead album gives the band their number one
Oct 1996: Fantasy single peaks at number 16
Dec 1996: Normal service

resumed as Just The One reaches number 12 in the singles chart. Joe Strummer plays piano on the session.
July 1998: Exodus - Live spends two weeks in the singles chart, reaching

ry to develop'

present - and their plans for world domination

Your relationship with the music press has not always been that good. Why was this and do you think it hindered the band's development? "We came out of the leftfield and they missed us. If anything it helped us in the early days because we were the only genuine rock'n'roll band around and we filled a vacuum. Rock'n'roll is supposed to be anti-establishment and to us *NME* and the rest of the press represented the music establishment. Not interested."

Why do you think it was, that a band who obviously cared with a passion and was prepared to address subjects such as social injustice and basic human rights were actually derided for doing so?

"They were strange times. Journalists with bigger egos than the band... and that takes some doing. People seemed to want fame. We never gave a fuck, we had something to say, and still do. People think to be famous you can't offend anyone or that's your career over. Luckily we've made a career out of upsetting people."

How did the link-up with Eagle Rock begin?

"We refused to sign to a major label but ended up on Warner when China sold out. The situation was unworkable and we left. Eagle offered us a contract and a promise that they were committed to developing artists in the way record companies used to, rather than the all-or-nothing approach that is the norm these days."

The music seems to be developing, bringing in some new dimensions. Was this a deliberate move and does it reflect the sort of music the band is listening to now?

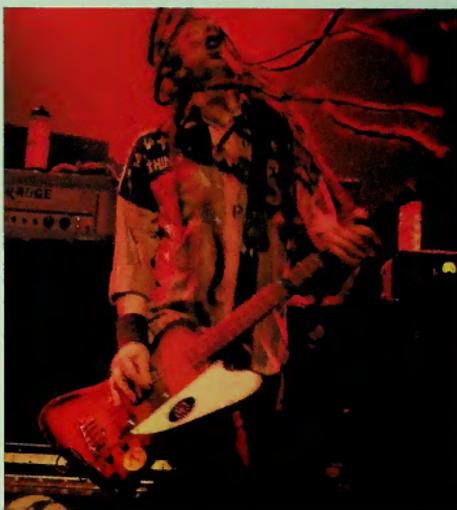
"We always try to develop and change with the times. Our influences change too, as young bands come along who we like. With this album [Truth & Lies] we set out to change the musical game a bit and get back to singing more political songs."

What are your plans for the future?

"Touring, writing the follow-up to Truth & Lies, Glastonbury this summer, Beautiful Days, then more world touring."

And your hopes for Truth & Lies?

"Global domination, equality for all."



Live power: bass player Jeremy Cunningham on stage

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www.beautifuldays.org
www.levellers.co.uk

number 24.
 Aug 1996: Live collection.
 Best Live – headbanger White
 Lies Back By Street Fire –
 to number 13 in album
 chart.
 Aug 1997: What a Beautiful
 Day single reaches number
 13.
 Sept 1997: Top live album
 produced by Jon Kirby and
 recorded at The Metway.
 Oct 1997: Celebrate single

hits number 28.
 Dec 1997: Dog Train spends
 five weeks in singles chart
 reaching number 24.
 Mar 1998: Top Real single
 released, spending one
 week in the charts at

number 46.
 Oct 1998: Suzis single
 peaks at 44.
 Oct 1998: One Way Of Life –
 Best Of The Levellers peaks
 at number 15 in the album
 chart, with Chris joining

with Jive for the TV-
 advertised release.
 Feb 1999: Re-recording of
 live favourite One Way
 reaches number 23 in the
 singles chart.
 Sept 2000: Hello Pig album

produced by Phil Johnston
 released through East West
 hits number 28.
 Sept 2002: First Eagle Rock
 album Green Blade Rising
 released, with Al Scott back
 producing, with Come On

single enters chart at 44.
 Keyboard player Matt
 Savage joins the band.
 Aug 2003: First Beautiful
 Days Festival takes place in
 Devon.
 Sept 2003: Wild As Angels

EP reaches number 34,
 Aug 2004: Second Beautiful
 Days festival.
 May 2005: Truth & Lies
 album set for release.
 Aug 2006: Third Beautiful
 Days festival.

THE METWAY: PUTTING SOMETHING BACK INTO BRIGHTON

Establishing a nerve-centre for The Levellers' activity was always an ambition for the band and 1994 saw the acquisition of The Metway in Brighton, a huge, rambling building that now houses all their interests. Snapped up for a knockdown price, the site not only represents a shrewd bit of real estate business, but now acts as the fulcrum of all they do and, as importantly, exists as a genuine fulcrum for the vibrant Brighton music scene.

Operating under the On The Fiddle umbrella title, the various strands of their business – studio, publishing, merchandise, touring and fanclub – are all housed there, while office space is rented to various other local companies with the No Future management company, Phil Hartwell ex of Orbital, producer Al Scott and local promoter Top among the 12 companies in occupation.

"An important part of the Levellers' ethos is to maintain control of all their activities. Stephen Boakes, long-time band associate and sometime didgeridoo player, who also looks after the merchandising side of On The Fiddle, says, "Jon [Sevink] and Charlie [Pittcher] started out printing their own T-shirts and Jeremy [Dunningham] has always done the artwork, so the merchandising idea grew from there.

"We've been doing this for 14 years and it's important for the band that they can keep in control of things," he says. "When you sign a big one-off merchandising deal you lose that control and you have no say over the quality

of the products. But by doing it ourselves we can take an extra layer out of the process and we can keep the quality up and the prices low, so they are affordable and the fans don't lose out."

Also looking after the fans is FI Axford who runs the non-merchandising side of the On The Fiddle fanclub.

"The fanclub has been running for ground 15 years and we used to produce a biannual, 40-page glossy magazine which gave the fans a little bit extra," she says. "We issue a freebie every year, such as a CD or a DVD, and they can access a special area on The Levellers' website. There are about 1,500 to 1,700 members and we keep them in touch with the tours, with date information and so forth and all the new releases."

On The Fiddle Publishing is also an important part of the business.

Jon Sevink, band member and manager, sees this as a natural progression of their other interests.

"We've got the merchandising and the studio, so now we've started the On The Fiddle publishing arm and we've signed [newest band members] Matt Savage to that and this is something we'd like to move more into," he says.

But very much central to the whole building is the Metway Studios, which is also run as a competitively-priced commercial recording studio, fully-equipped with the latest technology and recreational areas.

"At the beginning, The Metway was simply a large rambling building over four floors," says producer Al Scott.

"I liked the atmosphere there and suggested building a studio. The band were initially against the idea, feeling it was probably too much trouble. But they eventually came round to it and used part of their advance from China for the Zeltast album to buy a 24-track studio from Tom Robinson, who I had just worked with.

"The Metway is a good studio, it's got a good vibe to it and it represents pretty good value for money," he says. "I like to think of it as a studio for musicians and this stretches out into the local Brighton community with the Metway Sessions and it has become a real music centre for Brighton."

The Metway Sessions is perhaps the best example of how the band "put something back" into Brighton.

Once a month, four local bands are selected for a free eight-hour studio session to record three tracks. Following this, the bands are invited on to local radio station Juice 107.2's alternative music show totallywired for a live interview and first broadcast of their session, trailed by promotion to the music industry as a whole. The sessions are also broadcast and accessible via Juice's internet station, totallywired.com, with full blog and contact



details. The bands are then given the opportunity to play live at local venue the Komedia at a monthly totallywired/Metway Sessions showcase in association with local promoter Lisa Lout.

Numerous bands have benefited from this initiative with such local acts as British Sea Power, Clearlake and Electric Soft Parade being given a considerable boost early in the careers.

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 NEW ALBUM "TRUTH & LIES".
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Metway studio manager Lois Teague says, "The philosophy behind it [the Metway Session] was that it's bloody hard work to get started. The Levellers wanted to put something back into the local community and the music business as a whole as they realised how tough it is to get anywhere these days - really because of money."

"They used to say that it was largely down to luck, but I think it's down to money, or the lack of it," she says. "The bands haven't got any when they start out and record companies are very cautious these days. The Levellers wanted to be able to help where they could."

Eamon, keyboard player in Brighton band British Sea Power, is clear about how The Metway helped them.

"It's a fantastic resource," he says. "The first thing we ever recorded was a Metway Session and through the radio link on the web it got picked and played all over the world. A radio station in Kansas started playing it."

Jason Pegg of local band, Domino-signed Clearlake, who have used the facilities most recently to complete an album, agrees. "It's an amazing resource for Brighton," he says. "It has helped so many bands in the area, it must run into hundreds. The complex acts as a centre for all the local bands... and they throw very good parties."

BEAUTIFUL DAYS: KEEPING THE FESTIVAL SPIRIT ALIVE

Now in its third year, the Beautiful Days festival is set to run over three days from August 19 to 21 at Devon's Escot Park and, with its varied bill and uniquely-relaxed atmosphere, it represents the vision of how The Levellers see live music these days.

Dave Farrow, managing director of DMF Productions, who organises the festival in conjunction with the band as well as co-promoting their tours with On The Fiddle - Touring, explains how the concept was born.

"I first met the band in 1989 and worked with them, particularly on their US tours in the early Nineties when they were signed to Elektra," he says.

"Mark [Chadwick] had become disillusioned with festivals about four to five years ago and he really thought 'We can do better than this'. He called me because he wanted it to be in the West Country, where we're based, and we eventually found a site at Escot Park, near Hinton."

The first festival was held during the weekend of August 16-17 and featured a diverse collection of acts including Lee "Scratch" Perry, The Wonderstuff's Miles Hunt, folk-rock's finest The Oysterband, blues act The Groundings, Mad Professor Dub Show, Levellers acoustic offshoot Drunk In Public, two-tone heroes The Selecter, Dreadzone and headliner, The Levellers.



As eclectic as that line-up may appear, what they all had in common was an ability to deliver on the live stage.

"It provides a good platform for bands of all types who deserve a decent stage," says Farrow.

"The ethos of the festival is to really give it something of a feel of the festival from perhaps as long ago as the Seventies. We're on at the same weekend as the V Festival, so we're not competing with that on the headline acts, but what we're really interested in is bands that can deliver a live show - not just bands that have had a hit," Farrow is mindful of.

The Levellers' interests and background.

"I programme it with The Levellers in mind, knowing the sort of music their fans may like," he says. "It swings from folk on one side across to dub-reggae on the other. It was completely sold out last year and this year will probably sell out within the next couple of weeks - and all this without advertising."

The 2004 event featured again The Levellers plus Alabama 3, Drunk In Public, Misty In Boots, New Model Army, Show Of Hands, Steve Hillage's System 7, Brighton-based The Electric Soft Parade and The Stranglers, and continued to build on the concept of a live music package in agreeable surroundings.

"There is no corporate advertising, no mobile phone backers and we're trying to get the feel of Greenfields at Glastonbury," says Farrow. "A sizeable part of the budget goes on the site art and we've sunk a lot of money into the kids' area. A lot of people who come are in their late thirties, so they want to bring their families as well."

The 2005 event has now been expanded to three days and is set to feature numerous acts joining The Levellers, including The Wonderstuff, Steeleye Span, Billy Bragg, Mad Professor Vs The Orb, The Beat, Eliza Carthy and Glenn Tirook.

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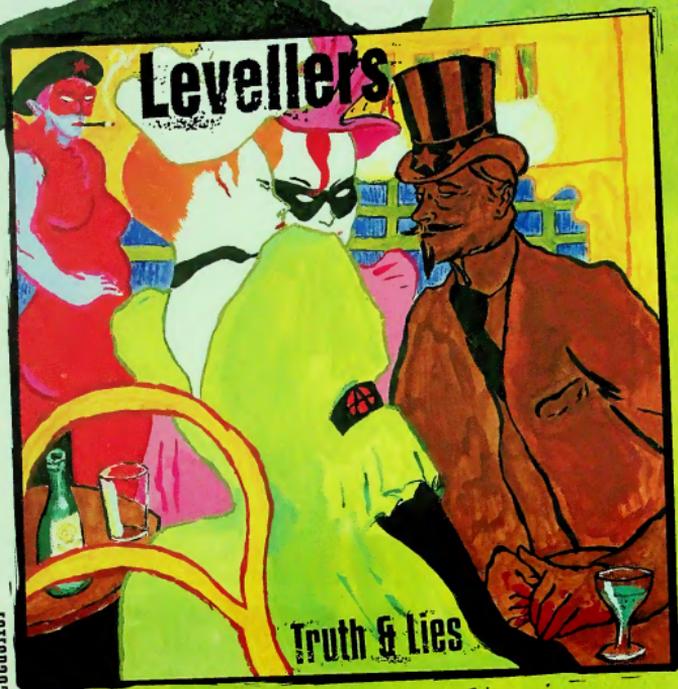
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Week 17

Upfront p20 > TV & radio airplay p23 > New releases p26 > Singles & albums p28

FAST CHART

SINGLES

NUMBER ONE
TONY CHRISTIE (IS THIS THE WAY TO)
AMARILLO UMTV
Easily exceeding 50,000 sales for the sixth week in a row, Tony Christie's 1971 single has achieved physical sales of 875,974 copies since its re-release in March, and could yet become only the eighth single to achieve a 1m sales in the 21st Century.

ARTISTS

NUMBER ONE
AKON TROUBLE Universal
Despite a major hit single with 7 Seconds in partnership with Nereid, Cherry Neugebauer's previous most successful musical effort Youssou N'dour has never had a Top 75 album here. But Senegalese, US-raised Akon moves to number one this week with his debut album.

COMPILATIONS

NUMBER ONE
NOW 60 EMI/Virgin/UMTV
A fifth week on top for Now! 60, though with sales tumbling 31.9% week-on-week to 29,870 copies. The album has sold 57,454 copies - that is enough to make it the biggest selling album of 2005.

RADIO AIRPLAY

NUMBER ONE
NATALIE IMBROGLIA SHIVER Brightside
Slipping 1418 on the OCC sales chart, the first week from Natalie Imbroglia's Counting Down The Days album enjoys its fifth week at one on the airplay chart, where it again lends off Maro's Let Me Love You, which remains its nearest challenger.

The Market

Downloads overshadow Physical

by Alan Jones
In a particularly quiet marketplace, albums and singles both declined considerably last week.

Physical singles were off 7.8% week-on-week to 462,159, their lowest level for 10 weeks, though publicity surrounding the inclusion of downloads in the chart lifted sales of the fledgling format by 15.3% to a new high of 408,771, helping combined singles sales to a 3.1% rise week-on-week to 770,930.

After making a 47.4% contribution to the singles market on their first week, downloads overshadowed physical sales last week, accounting for a 53.0% share of the market.

The one bright spot in the singles sector continues to be Tony Christie's (Is This The Way To) UMTV, which declined by a modest 16.2% week-on-week to 57,810 sales - a total which includes 4,401 downloads - to claim an easy sixth week at number one. The last record to spend six weeks on top was Where Is The Love by Black Eyed Peas in 2003, and the last by a British artist to survive for so long was the Spice Girls' debut single Wannabe, which spent seven weeks on top in 1996.

Meanwhile, the star performer



Nirvana: Nevermind jumps 72 places to the albums Top 30 after Channel 4 rating.

on downloads was Gorillaz' Feel Good Inc, which overcame an even greater shortage of physical sales of the limited seven-inch picture disc - only 96 last week - to climb 22-21, with 5,162 downloads helping overall sales of the song to climb by 28.5% week-on-week.

Albums had an even tougher week than singles. A total dearth of big name releases hitting the shops means there are no new arrivals in the Top 75, and the only new artist album to break even the 2,000 sales barrier was Iggy Azalea's You Codename In Milo, which found 2,163 buyers to debut at number 91. Although their decline was cushioned a little by the impact of Channel 4's

100 Greatest Albums show, which brought renewed chart impetus to Nirvana's Nevermind (up 100-28), Jeff Buckley's Grace (157-42), Massive Attack's Blue Lines (77-45), Radiohead's Ok Computer (a re-entry at number 56) and the Beach Boys' Pet Sounds (127-66), artist album sales dipped by 4% week-on-week to 1,858,741. A handful of popular new compilations hit the market - most notably EMI/Virgin's Happy Songs, which debuts at number two with sales of 26,872 - but the compilation sector was down 7% week-on-week to 418,934 sales.

Overall album sales dipped to 2,077,675 - their lowest level since week-ending 17 August 2002, when they were 2,019,206.

KEY INDICATORS

SINGLES

Sales versus last week: -78%
Year to date versus last year: -20.9%

MARKET SHARES

Universal	48.1%
Sony BMG	26.7%
EMI	9.4%
Warner	3.8%
Others	11.9%

ALBUMS

Sales versus last week: -39%
Year to date versus last year: -2.2%

MARKET SHARES

Universal	37.5%
Sony BMG	22.5%
Warner	12.0%
EMI	10.7%
Others	12.3%

COMPILATIONS

Sales versus last week: -6.9%
Year to date versus last year: -12.4%

MARKET SHARES

EMI	39.8%
Universal	24.3%
Mos	11.7%
Warner	10.6%
Sony BMG	7.6%

RADIO AIRPLAY

MARKET SHARES

Sony BMG	37.3%
Universal	31.5%
EMI	18.9%
Warner	1.3%
Others	11.0%

CHART SHARE

Origin of singles sales (Top 75):
UK: 64.0% US: 32.0% Other: 4.0%
Origin of album sales (Top 75):
UK: 61.3% US: 34.7% Other: 4.0%

THE SCHEDULE

ALBUMS

THIS WEEK
Eels Blinking Lights And Other Revelations (Polydor); Hot Hot Heat Elevator (Warner Bros); Bruce Springsteen Devils And Dust (Columbia)

MAY 2
Ludacris The Red Light District (Mercury); Tom Morze All Maps Welcome (DE)

MAY 9
Steve Brookstein Heart And Soul (BMG); Tenacious D Fuck You Man (Poly); Moreshea The Archivist (Epic); Team Sleep Team Sleep (MCA); Kathryn Williams Over Fly Over (JAW)

MAY 16
System Of A Down Mesmerize (Sony); Faithless Forever Faithless (Cresky); Faith Evans The First Lady (EMI); The Duke Spirit Cafes Across The Land (Loog); Van Morrison Magic Time (Polydor); Juliette & The Licks You're Speaking... (Hassle)

MAY 23

Belle & Sebastian Push (Easman) To Open Old Wounds (Weepster); Sinead O'Connor Collaborations (EMI); The Coral The Invention (Delatonic); Four Year Everything (Estalio/Doronic)

MAY 30

Oasis Don't Believe The Truth (Big Brother); Turin Brakes Jack In A Box (Source); Black Eyed Peas Monkey Business (A&M)

JUNE 6

The Tears Here Come... (Independiente); Coldplay X&Y (Parlophone); Geri Passon (Virgin); White Stripes Get Behind Me Satan (Beggars Banquet); Kraftwerk Minimum Maximum (EMI)

JUNE 13

Funeral For A Friend Hours (Atlantic); The Mitchell Brothers (679); The Magic Numbers (EMI); Kevin Mark Trail Just Livin' (EMI); Billy Corgan The Future Embrace (WEA)

NEW ADDITION



Notorious releases Kraftwerk managed a 69-date world tour last year, to critical acclaim. Tracks from that tour have been collated onto this two-disc set, which is due for release on June 6. Featuring all of the band's best-known numbers, it could be the greatest Kraftwerk with package.

SINGLES

THIS WEEK
Elvis Presley A Little Less Conversation (RCA); Lucie Silvas The Game Is Won (Mercury); Destiny's Child Girl (Sony); Athlete Half Light (Parlophone); Ludacris Number One Spot (Def Jam); Bloc Party Banquet (Wichita); Roster You're So Right For Me (Brightside); Snoop Dogg Feat. Justin Timberlake Syms (Polydor)

MAY 2

Edwina I Understand It (Parlophone); The Chemical Brothers Believe (Virgin); Sons And Daughters Dance Me In Domino; The Duke Spirit Life Is An Unfamiliar Name (Loog); Faith Evans Again (EMI); The Killers Smile Like You Mean It (Eard King); Van Morrison Celtic New Year (Polydor); Lemon Jelly Make Things Right (XL)

MAY 9

Gorillaz Feel Good Inc (Parlophone); The Coral In The Morning (Delatonic); Doves

For fuller listings, see musicweek.com

Swedden (Heavenly); Cliff Richard What Car (Decca); Craig Frog Asef F (Richard); Kelly Osborne 1 Word (Sanctuary)

MAY 16

Audio Bullys Baby Shot Me Down (Virgin); Mylo In My Arms (Brownsie); Jennifer Lopez Hold You Down (Epic); Oasie Lily (Big Brother); New Order Jetroom (London); Kano Brown Syms (679); Daniel Bedingfield The Way (Polydor); Gwen Stefani Hollaback Girl (Polydor)

MAY 23

Nelly N Dey Say (Island); Carl Desire (Moores); Brian McCadden Demons (Innocent); The Magic Numbers Forever Lost (EMI); Moby Syms (Mute)

MAY 30

Coldplay Speed Of Sound (Parlophone); LCD Soundystem Disco Infiltrator (DFA); Ashanti Don't Let Them (Mercury); Lady Sovereign Blah Blah (Island); The White Stripes Blue Orchid (Beggars Banquet)

300405

Two rights make a Pete Tong

The Plot

Positiva finds a fresh way to market the soundtrack to forthcoming film *It's All Gone Pete Tong*.

VARIOUS IT'S ALL GONE PETE TONG SOUNDTRACK (POSITIVA)

If dance music were to drop off the face of the earth tomorrow, we would be left with the memories of millions of great parties, thousands of tunes and one all-conquering phrase that somehow seemed to sum it all up on certain points of the Nineties: it's all gone Pete Tong.

But it does not end there for the infamous piece of rhyming slang, as the phrase follows its place in the Oxford English Dictionary by becoming the title of a new black comedy from Vertigo Films, following the ups and downs of infamous DJ Frankie Wilde (Paul Kaye) as he battles a hearing disorder and creative uncertainty.

Naturally, such a film had to

have a suitably exuberant soundtrack. Behind it is *Positiva*, which is releasing a two-CD set of all the film's musical highlights, from The Beach Boys' eternal Good Vibrations to Perry Corsten's recent hit Rock Your Body Rock on May 16.

This is offering something in terms of soundtracks that hasn't been done before, with the double CD, says *Positiva* A&R manager Ben Cherrill, who brought the soundtrack to the label. Cherrill also compiled and mixed the 36-track album, with help from his sometime production partner James Doman. Also involved in the project were ex-Drum Club member Lol Hammond, who is the musical supervisor for Vertigo Films and Graham Massey of 808 State, who composed the original score.

In an attempt to reflect the film's mixture of dark humour and melancholy moments, Cherrill opted for a relaxed "Day" CD and a more upbeat "Night" disc. "This is cool and credible, rather than being out and out commercial," says Cherrill.

For a dance music label, releasing a film soundtrack is an unusual move and this has forced



It's all gone pete tong
original soundtrack, recording

Positiva to rethink its approach to marketing, with across-the-board ads. The soundtrack also has the advantage of being tagged to the film advertising, with the result that the soundtrack will be advertised everywhere from shelters to TV adverts and cinema trailers.

If Cherrill has one hope for the soundtrack, it is that it will have a longevity lacking in so many film tie-ins. "I used to compile the Café Del Mar albums, which you can stick them on years after year. My aim with the day CD was to make something like that," he says. "I'm hoping it might open up doing more soundtracks in a more interesting way."

CAMPAIGN SUMMARY

RELEASED TO RETAIL: May 16
FILM RELEASED: May 27 through Redbus Film Distribution.
ADVERTISING: In specialist and mainstream press, including tabloid newspapers. Soundtrack also advertised in film publicity PR. Agency: PR.

Polydor refocuses Stefani sights, as album passes sales landmark

Campaign focus

As Polydor prepares for the next stage in its Gwen Stefani campaign, the former No Doubt singer's debut album, *Love. Angel. Music. Baby.* has already reached its first key landmark.

Twenty weeks after its release amid the pre-Christmas melee, the album passed the 500,000 mark at the end of last month. The album's success is the result of a long-term campaign stretching back beyond its release, to the launch in December 2003 of No Doubt's Greatest Hits. "The album was really the beginning to set Gwen up as a solo artist," says Karen Simmonds, marketing director at Polydor.

Yet it was the release of her solo single *What You Waiting For?* in 2004 that really cemented Stefani's ability to go it alone. "The first single sold 146,000 and nearly one-third of the sales were through downloads," she says. "It stayed 25 weeks in the Top 40 Download Chart which we were very proud of because it was very unusual for a single to stay there



that long."

But Simmonds adds, "Our biggest achievement to date has to be the album because it launched in December, which is a very busy time of year. We are also very proud of the press coverage which has been phenomenal." Indeed, press for the project has been remarkable from day one, straddling titles including *Q*, *GO*, *ID*, *NME* and *Harpers And Queens*. In stepping up the campaign, Polydor are focusing on Stefani's live dates in the UK, with the One

Big Weekend event marking her first solo performance in front of a live UK audience.

While the outlook is good, Polydor must now deal with enduring success of the album's second single, *Rich Girl*, which last week remained a radio airplay Top 10 fixture and a Top 20 TV airplay track after 10 weeks on air. Getting radio and TV to make way for next single *Hollaback Girl*, which is released in four weeks' time on May 23, may be Polydor's greatest immediate challenge.

TASTEMAKERS TIPS

Kid Carpet Your Love (Tired And Lonesome)

HUW STEPHENS, ONEMUSIC, RADIO ONE

"Huw Stephens plays cheap toys and a few keyboards, he covered Van Halen's Jump and he has supported Mylo, Arcade Fire and reunited Fatboy Slim, and is on tour with Willy Mason at the moment. This record is quirky, funny, heart-breaking and ace. I love it."

Funeral For A Friend Streetcar (Atlantic)

SARAN COWELL, HEAD OF MUSIC, BEAT 106

"The Welsh, post-hardcore boys make a welcome return with this, the first single from forthcoming second album *Hours*. It's got fast guitars and great drums while Matt's melodic vocals are on fine form."

THE INSIDER

Kerrang! Radio



Last June, Emap lifted the lid on two new radio stations - Kerrang! 105.2 in the West Midlands and the digital-only Kerrang! Radio National. Both have since enjoyed steady market growth which has seen them develop into significant players in the rock market. Indeed, in the final Rajar survey of 2004, Kerrang! Radio National held a cumulative audience of 1.33m listeners - hardly bad going for a station that is little more than nine months old!

Programme director Andrew Jeffries has been a driving force behind the station's development.

Honeyroot Love Will Tear Us Apart (Just Music)

EDDY TEMPLE MORRIS, PRESENTER, XFM

"Remixing or re-recording perfection has its drawbacks, the proverbial poisoned chalice, and there are some tracks you just don't want to touch because they have too much emotional baggage. This could have been a nightmare. Which makes it all the more special that Honeyroot/Glenn Gregory (one of the voices that made me the man I am) hit the nail on the head with this *Joy Division* cover. They succeeded where the mighty Cure, and others, failed. I've had nothing but positive and often superlative reactions to this track. I find myself saying 'knee trembling', 'breath-taking', 'jaw dropping' when I talk about it on the radio. Shoot me for saying so if you like, but for me it's true... it is even better (gasp!) than the track I fell in love with all those years ago."

He says, despite the obvious challenges of establishing a new radio station, the strength of the Kerrang! name gave them a lead from day one. "Kerrang! is a brand synonymous with rock music, pooling on a massive brand presence in many consumers from the past 23 years. Not a bad place from which to launch a guitar-based music station."

Establishing a point of difference between Kerrang! and its closest rivals was an important step in the station's development. Live band recording facilities, a stage and PA for Live At Kerrang! Sessions have been built at the station and the likes of Lostprophets, Kasabian, Kaiser Chiefs, Ash, Feeder, Idlewild and Bowling For Soup have already

RADIO PLAYLISTS

105.2
RADIO 1

- A LIST**
- Alan Lock, Atlanta Heat Light, Black Eyed Peas (Rock With A Punch), BodyRockers 14 The Way, Careers, Jax B, Coc, Goldy, Sound Of Sound, Destiny's Child, Eminem, Macky D, One, One Cool, Inc, Kaiser Chiefs, Everyday I Love You Less And Less, Marle, Let Me Love You, Mavon 5 Mins Get Out, Oada Lily, Razorlight, Somewhere Else, Snoggy Dog, Sun, Skunk 81, Sex Girls, The Coral (I'm The Man), The Frat, 50 Cent, Hole, H, Or-Live, The Killers, Smile Like You Mean It
- Amoré!** 1. Thing B, 2. Party, 3. Banger, 4. Clara, 5. May, 6. Elliot, 7. 2, 8. So: Fall, 9. Evans, 10. Foo Fighters, 11. 03, 12. Gads, 13. So Many Times, 14. The Streets, 15. Hush, 16. 03, 17. Theatrical, 18. One Step Out, 19. The World, 20. Jax, 21. Love, 22. Fingers, 23. One, 24. Mylo, 25. My Arse, 26. Pablo, 27. Cast

- Antina Love** Shined On Me, Rooster, You're So Right, Fire Me, The Chemical Brothers, Believe, The Fatheads, Decent Days, And Rights, The White Stripes, Blue Orchid, Weezer, Beyond Hell's C List
- Anita Bally** Fast, Nancy Sinatra, Don't You Do It, Owen Sander, Howdy I Tied Up The Tylic, Madonna (Unstayed), Jamiroquai, Feels Just Like It Should, Jennifer Lopez, Fat Joe, Hiss, You Know, Max Graham, We're Over Of A Lovely Heart, System Of A Down, D'Angelo, The Brewery, Pinkies
- 14-APRIL LIST**
- Maxine Park** Griffin, Mayhem, Elton, Love Control, My Chemical Romance, Hives, Riot Act, California, Sade, Stevie Wonder, So What, The First

105.2
RADIO 2

ADRIE 1. Light, Bruce Springsteen, Devils &



Singles

The Coral In The Morning (Delatonic DLTCD033)

Playlisted across the UK's iLR stations plus Radio One and Two, this latest Coral outing is

sure to go a long way to re-establish a link with their fanbase while also crossing them over slap bang into the mainstream. Produced by Portland's Geoff Barrow and Adrian Utley, it is textbook Coral – a strong, individual pop song which promises to seduce radio programmers everywhere.

Crazy Frog Avel F (Gusto CDGUS14)

The "noise" that has already made its way onto the hands of more than 11m mobile handsets across Europe alone reappears as a dance remix, as Gut Records look to turn the Crazy Frog into a hit single. Producers Wolfgang Boss and Reinhard Raith (Bass Bumpers) successfully incorporate the frog into a remix Harold Faltermeyer's Beverly Hills Cop theme. Sure to be painfully popular.

Doves

Shrouded (Heavenly HVN150CD) This strong track from the band's excellent third album *Some Cities* appears as a remix by Rich Costey. An excellent recent appearance on Friday Night With Jonathan Ross and across-the-board radio play listings should help shift more copies of the album in time for the festival season.

The Futureheads

Decent Days And Nights (679 679J104CD)

One of the highlights of The Futureheads' recently re-released debut album is also reissued to capitalise on the success of their 2010 reworking of Kate Bush's *Hounds Of Love*. The rhythm guitar behind *Decent Days And Nights* brings to mind the patterns in The Knacks' My Sharona, while the choppy vocals suggest a punky attitude wrapped up

SINGLE OF THE WEEK

Gorillaz Feel Good Inc

Parlophone CDRD6663
Damon Albarn and producer Danger Mouse bring the Gorillaz collaborative ethic to a new level with this taster for their second album *Demon Days*, featuring vocals from De La Soul. Already a controversial chart entry due to its availability in limited vinyl and digital formats, this full CD release – coupled with strong radio and TV support (including a Radio One A-listing) – should send it to the top end of the chart, as long as retail support remains strong.



B-listing at Radio One and A-listing at Radio Two.

The Stands Do It Like You Like (Echo RADD165)

The Stands' idea of progress seems to involve moving on to a different stage in The Beatles' career. It's not that this single is bad – it is inoffensively catchy and will please fans – but with the imminent return of The La's, the competition is set to get fiercer.

System Of A Down ByOM (Columbia SAMPCS145731)

Already C-listed at Radio One, this blistering aural assault attacks the listener from the word gap. A frenetic guitar riff provides the backbone behind frontman Serj Tankian's vocals, while the commercial sucker punch is an infectious chorus hook.

Albums

Cut Copy Bright Like Neon Love (Modular MODUKD003)

The debut UK album from this Antipodean trio is a stimulating fusion of Eighties pop sensibilities with the cut'n'paste electro sounds of Daft Punk and labels *The Avalanches*. Songwriter Dan Whitford also proves to be a poetic wordsmith, bringing a depth to the songs that is sure to broaden their appeal. The band are on tour with Mylo throughout May.

Dead Fly Buchowski Land of the Rough (Beggars Banquet BBGCD240)

Land of the Rough was originally released independently in January 2004. Now it is back in a rejigged form, with a couple of new tracks. For a band that insists on their originality, they are sure sound a lot like Black Sabbath.

Electrelane

Axes (Too Pure PURE162) This third album from Electrelane was mostly recorded live with Steve Albini, which gives it a sinuous driving momentum. While the band's previous output

ALSO OUT
THIS WEEK
SINGLES
Cherrytree: Woodoo
(Gut); Martin Grech
Quitters (15lan2)
ALBUMS
albums
Cream: I Feel Free –

Ultimate Cream
(Polydor); Jnr The
Best In History
(Virgin); Il:
Bohema
(Distinctive)

Records released 09.05.05

ALBUM OF THE WEEK

Steve Brookstein Heart & Soul

Syco 82876691852
Coming a little late in the day – X-Factor runners-up G4 may just have stolen his thunder with their double-platinum debut – is this album of covers. Brookstein is in fine voice throughout, particularly on the AI Green classic *How Can You Mend A Broken Heart*, even though the selection is perhaps a tad predictable. Promotion will include appearances on *TOTP*, *CD-UK*, *GMTV*, *This Morning* and *The Paul O'Grady Show*, alongside a wealth of tabloid press coverage.

has been patchy, Axes feels like their best-realised project and displays a wealth of ideas and influences.

Fog 10th Avenue Freakout (Lex LEX033CD)

For Fog's third album he has all but abandoned the hip-hop-centric turntable trickery of his earliest releases, in favour of the gritty, downbeat folk sound not unlike Beck at his most downbeat. It is well realised, but the songs don't really match up to the expectation.

Modesy Lenon The Curious City (Mute CDSTUMM238)

This album that blends grungy rock dynamics with an admirably arty edge and is an absorbing set with a great variety of styles. It finds its zenith in the closing 18-minute track *Trapped Rabbits*, in which the band conjure the spirit of The Mars Volta at their pioneering best. It's hard to see it crossing into the mainstream, but for rock fans there are serious thrills to be found.

Morcheeba

The Antidote (Echo ECHD065) This fifth album from Morcheeba sees the departure of long-time vocalist Skye Edwards, and, in her place, the arrival of former *Nobody Underground* singer Daisy Martin. Brothers Ross and Paul Godfrey deliver a collection of typically chilled-out pop songs which are sure to provide the backdrop to many a lazy afternoon this summer.

Quantic Soul Orchestra Push On (Tru Thoughts TRUCD074)

Will Holland loosens his tie and wigs out in this second album from QSO – a set of crisp, retro-fused live funk with more than a nod to the genre's Seventies forefathers. Alice Russell's vocals add an attractive ingredient to the mixture, while covers of Mr Surf's *Get A Move On* and Nina Simone's *Feeling Good* will catch the ears of the casual listener.

Team Sleep (Maverick 9362481602)
Team Sleep is the much-delayed debut side project from Deftones

frontman Chino Moreno. The presence of DJ Crook, who contributes turntables and programmed drums, lends it an occasional experimental edge.

Teenage Fanclub Man-Made (PeMa PEMAG02CD)

Knowing your strengths is a good thing and Teenage Fanclub are certainly a band who know their strengths inside out. Man-Made is their first album since 2000's *Howdy!*, and the band's successful guitar-pop formula remains intact with a string of catchy tunes that will delight fans. Released independently on their own label, PeMa, the album hits stores in time for their UK tour in May.

Weezer

Make Believe (Geffen 9882166) It is more than a decade since Weezer's debut album was released, yet their sound is still evolving. Although opening track and first single *Beverly Hills* is familiar guitar-gone Weezer territory, it quickly moves on to reveal an altogether more serious set of lyrical concerns, with an epic, Eighties quality about the music – possibly thanks to producer Rick Rubin.

Kathryn Williams

Over Fly Over (Caw CAW007) Williams' latest is a mixture of songs written before and after she recorded her previous album, the eclectic covers project *Relations*. Beautiful, haunting melodies, more slickly produced than in previous offerings, sit side by side with harder-edged tunes including *Just Like A Birthday*.

Lucinda Williams

Live @ The Fillmore (Lost Highway 9861223)

Although she has been making music for more than 23 years, this is Williams' first live album, and has proven to be well worth the wait. Gathering songs from her diverse and critically acclaimed back catalogue, the two-disc set acts as a great introduction to her mix of blunt Southern ballads and aggressive country-rock.

This week's reviewers: David Brad, Adam Bowne, Phil Brooke, Jimmy Brown, Ben Carlisle, Stuart Clarke, James Jara, Ben Larkin, Owen Lawrence, Nicolo Sisk, Nick Trovati and Simon Ward.

TV Airplay Chart

300405

Rank	Artist	Title	Label	Weeks on Chart
1	SNOOPO DOGG	SIGNS	DEF JEM	623
2	EMINEM	MOCKING BIRD	INTERSCOPE	499
3	OASIS	LYLA	REPRISE	4
4	GORILLAZ	FEEL GOOD INC.	COLUMBIA	4
5	AMERIE	I THING	COLUMBIA	4
6	BLACK EYED PEAS	DON'T PHUNK WITH MY HEART	ALTM	466
7	DESTINY'S CHILD	GIRL	COLUMBIA	41
8	AKON	LONELY	ISLAND	3
9	MARIO	LET ME LOVE YOU	J	370
10	CIARA FEAT. MISSY ELLIOTT	1,2 STEP	LANCIE	36
11	WEezer	BEVERLY HILLS	REPRISE	367
12	WILL SMITH	SWITCH	REPRISE	330
13	THE KILLERS	SMILE LIKE YOU MEAN IT	LIQUID KING	324
14	MARIAH CAREY	IT'S LIKE THAT	DEF JEM	314
15	GWEN STEFANI FEAT. EVE RICH	GIRL	INTERSCOPE	304
16	JENNIFER LOPEZ FEAT. FAT JOE	HOLD YOU DOWN	EPIC	293
17	50 CENT	CANDY SHOP	REPRISE	2
18	THE GAME	HATE IT OR LOVE IT	REPRISE	2
19	TONY CHRISTIE/PETER KAY (IS THIS...) AMARILLO	UNIVERSAL MUSIC	2	
20	ROOSTER	YOU'RE SO RIGHT FOR ME	DISNEY	277
21	ATHLETE	HALF LIGHT	WALLENBROS	263
22	BASEMENT JAXX	OH MY GOSH	M	263
23	LEMAR	TIME TO GROW	SOBET	237
24	LUCIE SILVAS	THE GAME IS WON	MERCURY	236
25	NATALIE IMBRUGLIA	SHIVER	BRISQADE	225
26	ROB THOMAS	LONELY NO MORE	ATLANTIC	224
27	GREEN DAY	HOLIDAY	REPRISE	222
28	KELLY OSBOURNE	ONE WORD	SANCTUARY	220
29	JAYVINE	TOUCH MY FIRE	ISLAND	219
30	FAITH EVANS	AGAIN	EMI	217
31	BODYROCKERS	I LIKE THE WAY	MUSICBY	216
32	MAX GRAHAM VS YES	OWNER OF A LONELY HEART	MONSIEUR OF SOUND	213
33	KYLIE MINOGUE	GIVING YOU UP	WALLENBROS	203
34	NELLY FEAT. TIM MCGRAW	OVER AND OVER	GENYON/REPUBLIC	19
35	CAESARS	JERK IT OUT	WREN	197
36	LINDSAY LOHAN	OVER	CASALATI/LAND	195
37	BRITAN MCFADDEN DEMONS		MONSIEUR	193
38	STONEBRIDGE VS ULTRA	NATE FREAK ON	HEB KAMA	192
39	RAZORLIGHT	SOMEWHERE ELSE	VERBO	1
40	STEREOPHONICS	DAKOTA	VO	175



Javine
29. Javine Britton's Eurovision entry for 2005, Touch My Fire by Javine is getting the usual difficult reception from radio - where it ranks only 921st this week - but the singer is undeniably easy on the eye, and TV is a lot more welcoming of the video for the song, which vaults 339-29 on the TV airplay chart this week.



32. Max Graham
Yes Comparisons with Eric Prydz are inevitable. Max Graham's new single 'Owner of a Lonely Heart' was released on a Ministry Of Sound imprint, sampled a realisation of a contemporary game setting and used scantly dressed models on its promotional video - and so does Max Graham's revisions of 'Yes Owner of a Lonely Heart'. The premise here is two schoolies holding auditions for dancers, with a resulting parade of females jiggling around in front of 'them. It is a thin conceit - but one which hits TV stations rallying to 3000's support.

Snoop Dogg makes it three weeks at one, Eminem climbs to two and Black Eyed Peas speed into the top five.

ON THE BOX THIS WEEK

CD-UK
Athlete *Half Light*, BodyRockers *I Like The Way*, Bruce McFadden *Demons*, Daniel Bedingfield *The Way*, Gwen Stefani *Hitlist*, G-Unit *Tony Christie & Peter Kay*, J-AY *Amorita*

CD/TV
Michelle *Heaven* (R), Steve Brookline (R)

MTV UK ADDS
Gwen Stefani *Feat. Eve*, Madonna *Feat. Kaiser Chiefs* Everyday.

POPWORLD
Alicia *Id*, Presidents *Push*, Evan *Feedfack*, Good Enough *For You*, Max Graham *Yes*, Owner Of A Lonely Heart, *Willy Mason*

T4 SATURDAY
Kaiser Chiefs *Other Side Of The World*, The Coral *In The Morning*

T4 SUNDAY
Kaiser Chiefs *Everyday I Love You*, Les And Love *J*

THE BOX
Achtung *Don't Let Them*, Daniel Bedingfield *The Way*, El Prezidente *100 MPH*, Gwen Stefani *Hitlist*, G-Unit *Tony Christie*, Ordinary People *New Order*, JAYVINE *Touch My Fire*, The Coral *In The Morning*

TOP OF THE POPS FRIDAY
Akon *Lonely*, BodyRockers *I Like The Way*, Destiny's Child *G*, Lucie Silvas *The Game Is Won*, The Coral *In The Morning*, Tony Christie & Peter Kay *Amorita*, Will Smith *Switch*

TOP OF THE POPS SATURDAY
Alicia *Id*, P-Model *Black Eye*, Posh *My Heart Is On My Sleeve*, J-AY *Amorita*, Mr A *River*, Javine *Touch My Fire*, Kylie Minogue *Giving You The Best You Know*, Rooster *You're So Right For Me*, The Noise *Not Door*, She *Maybe*

TOP OF THE POPS SUNDAY
Alicia *Id*, P-Model *Black Eye*, Posh *My Heart Is On My Sleeve*, J-AY *Amorita*, Mr A *River*, Javine *Touch My Fire*, Kylie Minogue *Giving You The Best You Know*, Rooster *You're So Right For Me*, The Noise *Not Door*, She *Maybe*

BBC1
Friday Night *With Jonathan Ross* (R), The Enemy *Just One* (R)

ITV
CDUK *Hebros* (W)

CHANNEL 4
B4 *Man-Fri*, 4Music *Rooster*, Live (R), Jaxx *Stone Hits*, New York (R), 4Play *Murder* (R)

MTV MOST PLAYED

Rank	Artist	Title	Label
1	SNOOPO DOGG	SIGNS	DEF JEM
2	GORILLAZ	FEEL GOOD INC.	COLUMBIA
3	THE KILLERS	SMILE LIKE YOU MEAN IT	LIQUID KING
4	ATHLETE	HALF LIGHT	WALLENBROS
5	THE CHEMICAL BROTHERS	BELIEVE	FREESTYLE DISTRIBUTION
6	EMINEM	MOCKING BIRD	INTERSCOPE
7	MARIO	LET ME LOVE YOU	J
8	AMERIE	I THING	COLUMBIA
9	BLACK EYED PEAS	DON'T PHUNK WITH MY HEART	ALTM
10	MYLO	IN MY ARMS	DISCANTO

THE BOX MOST PLAYED

Rank	Artist	Title	Label
1	BODYROCKERS	I LIKE THE WAY	MUSICBY
2	AMERIE	I THING	COLUMBIA
4	EMINEM	MOCKING BIRD	INTERSCOPE
5	AKON	LONELY	ISLAND
1	SNOOPO DOGG	SIGNS	DEF JEM
2	THE GAME	HATE IT OR LOVE IT	REPRISE
7	DESTINY'S CHILD	GIRL	COLUMBIA
8	CIARA FEAT. MISSY ELLIOTT	1,2 STEP	LANCIE
9	MARIO	LET ME LOVE YOU	J
10	50 CENT	CANDY SHOP	REPRISE

KERRANG! MOST PLAYED

Rank	Artist	Title	Label
1	KINGS OF LEON	FOUR KINGS	WARRNER BROS
2	STEREOPHONICS	DAKOTA	VO
3	SMILE PLAN	SHUT UP!	LANCANTIC
4	THE KILLERS	SOMEbody TOLD ME	LIQUID KING
5	QUEENS OF THE STONE AGE	LITTLE SISTER	INTERSCOPE
6	MY CHEMICAL ROMANCE	I'M NOT OK (I PROMISE)	REPRISE
7	AVRIL LAVIGNE	HE WASNT	WALLENBROS
8	GOOD CHARLOTTE	I JUST WANNA LIVE	EPIC
9	GREEN DAY	HOLIDAY	REPRISE
10	WEezer	BEVERLY HILLS	DEF JEM

MTV2 MOST PLAYED

Rank	Artist	Title	Label
1	DOVES	SHOWDOWN	HEAVENY
2	THE FUTUREHES	DECENT DAYS AND NIGHTS	609
3	EDITORS	MUNCH	WETHEARM
4	THE BAKERS	RETREAT	WIGHT TOWER
5	THE DUKE SPIRIT	LOVE IS AN UNFAMILIAR NAME	EXC
6	FLOR	LOVE & PAIN	WALLENBROS
7	GORILLAZ	FEEL GOOD INC.	COLUMBIA
8	OASIS	LYLA	REPRISE
9	MAXIMO PARK	GRAFFITI	WARRNER
10	WEezer	BEVERLY HILLS	DEF JEM

MTV BASE MOST PLAYED

Rank	Artist	Title	Label
1	AMERIE	I THING	COLUMBIA
2	SNOOPO DOGG	SIGNS	DEF JEM
3	JOHN LEGEND	ORDINARY PEOPLE	COLUMBIA
4	JOHN LEGEND	USED TO LOVE U	COLUMBIA
5	THE GAME	HATE IT OR LOVE IT	REPRISE
6	NAS	JUST A MOMENT	COLUMBIA
7	AKON	LONELY	ISLAND
8	EMINEM	MOCKING BIRD	INTERSCOPE
9	50 CENT	CANDY SHOP	REPRISE
10	JA RULE	FEAT. LLOYD CAUGHT UP	THE INC

1. Based on CD UK Copyright from 6.63 to 6.65 on Sun 17. 2. Based on CD UK Copyright from 6.63 to 6.65 on Sun 17. 3. Based on CD UK Copyright from 6.63 to 6.65 on Sun 17. 4. Based on CD UK Copyright from 6.63 to 6.65 on Sun 17. 5. Based on CD UK Copyright from 6.63 to 6.65 on Sun 17. 6. Based on CD UK Copyright from 6.63 to 6.65 on Sun 17. 7. Based on CD UK Copyright from 6.63 to 6.65 on Sun 17. 8. Based on CD UK Copyright from 6.63 to 6.65 on Sun 17. 9. Based on CD UK Copyright from 6.63 to 6.65 on Sun 17. 10. Based on CD UK Copyright from 6.63 to 6.65 on Sun 17.

K-os
The Mitchell Bros
Sway
Bare Knuckle Soul
DJ Manny Norte

Thursday 19th May, Café de Paris, London W1
For more info go to www.mtvbase.co.uk/baseloounge

300405

Natalie Imbruglia leads an unchanged top six, while The Coral race 31-7, Coldplay make a rare airplay Top 10 debut and KT Tunstall, Akon and Stevie Wonder race into the 20.

The UK Radio Airplay

RADIO ONE

Pos	Last	ARTIST	TITLE	Label	Wk	Score	
1	1	STUDIO B I SEE GIRLS	RESISTANCE	25	26	7032	
2	3	CAESARS	JERK IT OUT	WYNN	28	25	3799
3	3	ATHLETE	HALF LIGHT	INDEPENDENT	26	23	3771
4	3	FREELOADERS FEAT. THE REAL THING	SO MUCH LOVE TO GIVE	AKON	26	23	4
5	6	COLDPLAY	SPEED OF SOUND	PARLOPHONE	0	23	3595
6	8	GORILLAZ	FEEL GOOD INC.	PARLOPHONE	70	23	8
7	2	RAZORLIGHT	SOMEWHERE ELSE	VERTIGO	8	22	3494
7	3	SNOOP DOGG	SIGNS	GFFEN	26	22	1559
7	3	MAROON 5	MUST GET OUT	J	22	1863	
7	16	AKON	LOVELY	ISLAND	17	22	1849
7	10	ROCKBROKERS	I LIKE THE WAY YOU SMILE	WYNN	22	22	1871
12	16	EMINEM	MOCKING BIRD	ARTEMIS	17	20	1852
12	16	THE KILLERS	SMILE LIKE YOU MEAN IT	REPRISE	17	20	1852
12	15	DESTINY'S CHILD	GIRL	COLUMBIA	8	1	2010
15	16	OASIS	LYLA	INDEPENDENT	17	19	1304
15	6	THE GAME	HATE IT OR LOVE IT	RESONANCE	11	19	8129
15	10	MARIO	LET ME LOVE YOU	J	19	19	17
18	9	PHANTOM PLANET	CALIFORNIA	EPIC	29	18	3224
18	2	THE CORAL	IN THE MORNING	RESONANCE	18	18	1209
20	10	SUNSET STRIPPERS	FALLING STARS	DIRECTION	19	17	9
20	10	MYLIFE	IN MY ARMS	WYNN	17	17	114
22	22	NATALIE IMBRUGLIA	SHIVER	RESONANCE	16	15	4795
22	2	ROOSTER	YOU'RE SO RIGHT FOR ME	INDEPENDENT	16	15	2961
22	6	CIARA	FEAT. MISSY ELLIOTT 12 STEP	WYNN	15	15	3550
22	16	BASEMENT JAMX	OH MY GOD	XL	15	15	4
22	25	THE CHEMICAL BROTHERS	BELIEVE	WEBSITE	14	15	36
22	6	FATH EVANS	AGAIN	XL	13	15	905
22	6	BLACK EYED PEAS	DON'T PHUNK WITH MY HEART	ARTEMIS	12	13	16
22	22	RADICAL	FEELING A MOMENT AWAY	ISLAND	13	13	3
24	30	KAISER CHIEFS	EVERYDAY I LOVE YOU LESS	RESONANCE	19	11	491

© Music Charts UK compiled from data supplied from BBC Radio One (17 April 2005) to 24 April 2005

INDEPENDENT LOCAL RADIO

Pos	Last	ARTIST	TITLE	Label	Wk	Score	
1	1	NATALIE IMBRUGLIA	SHIVER	RESONANCE	2155	2215	4218
2	2	MARIO	LET ME LOVE YOU	J	2311	2249	36
3	3	GWEN STEFANI	FEAT. EVE RICH	GIRL	2023	155	2611
4	4	LEMAR	TIME TO GROW	SNOW	1649	1611	2605
5	4	NATASHA BEDINGFIELD	I BRUISE EASILY	PHONOGENIC	1608	15	2549
6	6	KYLIE MINOGUE	GIVING YOU UP	PARLOPHONE	1403	1545	1937
7	7	DESTINY'S CHILD	GIRL	COLUMBIA	1303	1187	2538
8	12	MAROON 5	MUST GET OUT	J	8	13	14
9	9	MICKEY ALL	ABOUT YOU	ISLAND	1094	1164	2347
10	7	SCISSOR SISTERS	FILTHY/GORGEOUS	WYNN	1098	101	2198
11	8	JEM	THEY ARE	XL	15	14	1751
12	14	SNOOP DOGG	SIGNS	GFFEN	8	14	1419
13	10	NELLY FEAT. TIM MCGRAW	OVER AND OVER	CURTIS/COPYRIGHTS/ISLAND	88	12	9
14	11	BEVERLY KNIGHT	KEEP THIS FIRE BURNING	PARLOPHONE	8	15	1216
15	15	PHANTOM PLANET	CALIFORNIA	EPIC	1068	105	1855
16	17	ATHLETE	HALF LIGHT	INDEPENDENT	609	1025	1335
17	17	KEANE	THIS IS THE LAST TIME	ISLAND	1068	105	1855
18	8	AKON	LOVELY	ISLAND	328	91	181
19	22	TONY CHRISTIE/PETER KAY	(AS THIS) JAMARILLO	UNIVERSAL MUSIC	82	71	42
20	20	BASEMENT JAMX	OH MY GOD	XL	162	4	1632
21	6	LUCIE SILVAS	THE GAME IS WON	WYNN	468	26	9
22	21	STEREOPHONICS	DAKOTA	2	80	79	812
23	23	GREEN DAY	QUICKLEWAVE OF BROKEN DREAMS	WYNN	8	7	9
24	9	THE CORAL	IN THE MORNING	RESONANCE	8	7	122
25	9	SUNSET STRIPPERS	FALLING STARS	DIRECTION	76	7	142
26	2	RAZORLIGHT	SOMEWHERE ELSE	VERTIGO	109	7	1096
27	24	MARIAH CAREY	IT'S LIKE THAT	DEF JAM	8	7	72
28	18	DANIEL BEDINGFIELD	WRAP MY WORDS AROUND YOU	WYNN	90	722	3323
28	16	RACHEL STEVENS	NEGOTIATE WITH LOVE	WYNN	1037	722	6
28	26	STUDIO B I SEE GIRLS	RESISTANCE	273	667	1307	

© Music Charts UK compiled from data supplied from local independent radio stations from 0300 on Sun 17 April 2005 to 19:00 on Sat 23 April 2005

Pos	Last	ARTIST	TITLE	Label	Wk	Score
1	1	NATALIE IMBRUGLIA	SHIVER	RESONANCE	24	0
2	2	MARIO	LET ME LOVE YOU	J	2309	3
3	3	ATHLETE	HALF LIGHT	INDEPENDENT	1221	37
4	4	MAROON 5	MUST GET OUT	J	1527	5
5	5	RAZORLIGHT	SOMEWHERE ELSE	VERTIGO	929	19
6	6	DESTINY'S CHILD	GIRL	COLUMBIA	15	0
7	7	THE CORAL	IN THE MORNING	RESONANCE	39	91
8	8	SNOOP DOGG	SIGNS	GFFEN	14	1
9	9	COLDPLAY	SPEED OF SOUND	PARLOPHONE	1	0
10	10	GWEN STEFANI	FEAT. EVE RICH	GIRL	1	0
11	11	CAESARS	JERK IT OUT	WYNN	07	3
12	12	LEMAR	TIME TO GROW	SNOW	1690	4
13	13	STUDIO B I SEE GIRLS	RESISTANCE	794	4	
14	14	KT TUNSTALL	OTHER SIDE OF THE WORLD	RELENTLESS	369	124
15	15	AKON	LOVELY	ISLAND	1003	22
16	16	PHANTOM PLANET	CALIFORNIA	EPIC	1362	5
17	17	STEVIE WONDER	SO WHAT THE FUSS	RESONANCE	330	54
18	17	NATASHA BEDINGFIELD	I BRUISE EASILY	PHONOGENIC	16	3
19	1	BASEMENT JAMX	OH MY GOD	XL	98	1
20	12	NELLY FEAT. TIM MCGRAW	OVER AND OVER	CURTIS/COPYRIGHTS/ISLAND	1369	16
21	21	BEVERLY KNIGHT	KEEP THIS FIRE BURNING	PARLOPHONE	1250	11
22	22	GORILLAZ	FEEL GOOD INC.	PARLOPHONE	6	5
23	23	FREELOADERS	THE REAL THING SO MUCH LOVE TO GIVE	AKON	4	1
24	24	SCISSOR SISTERS	FILTHY/GORGEOUS	WYNN	147	33
25	25	SUNSET STRIPPERS	FALLING STARS	DIRECTION	76	33

Legend: Top 50 Entry (blue), Biggest increase in airplay (green), Audience increase (red), Highest Top 50 Entry (yellow), Biggest increase in airplay (orange), Audience increase of 50% or more (purple)



The Coral
The Coral waltz 31-7 with In The Morning, the first single from their upcoming album The Invisible Invasion. It is one of those rare records to achieve significant and almost equal support from Radio One (18 plays) and Radio Two (19) – though

it's biggest supporters are Best 100 (50 plays), Rock FM (26), Clyde 1 and Halifax (26 apiece).



Natalie Imbruglia
programmers gave a warm welcome last week to Speed Of Sound, Coldplay's first single in more than two years, providing it with a tally of 382 plays and an audience of 35,539 to earn a nine disk – the highest of the year. The record effectively made a massive impact on the basis of five days' plays – it was played twice by Radio One last Monday but was not serviced to any other stations until Tuesday. By week's end its top supporters were Xfm (31 Plays), Storm (29) and Virgin FM (28), though 23

KISS

Pos	Last	ARTIST	TITLE	Label
1	2	USHER	CAUGHT UP	LATELIFE
2	12	BLACK EYED PEAS	DON'T PHUNK WITH MY HEART	ARTEMIS
3	4	50 CENT	CANDY SHOP	INDEPENDENT
4	3	MARIO	LET ME LOVE YOU	J
5	5	MARIAH CAREY	IT'S LIKE THAT	DEF JAM
6	7	DESTINY'S CHILD	GIRL	COLUMBIA
7	9	SUNSET STRIPPERS	FALLING STARS	DIRECTION
8	7	LL COOL J	FEAT. 7 AUERLUS HUGH	DEF JAM
9	11	SNOOP DOGG	SIGNS	GFFEN
10	9	AMERIE	I THING	COLUMBIA

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XFM

Pos	Last	ARTIST	TITLE	Label
1	8	BLOCC PARTY	BAVQUET	VERTIGO
2	3	RAZORLIGHT	SOMEWHERE ELSE	VERTIGO
3	1	CAESARS	JERK IT OUT	WYNN
4	0	COLDPLAY	SPEED OF SOUND	PARLOPHONE
5	2	ATHLETE	HALF LIGHT	INDEPENDENT
6	2	GARBAGE	WHY DO YOU LOVE ME	INDEPENDENT
7	5	KINGS OF LEON	KING OF THE ROOD	REPRISE
8	13	THE KILLERS	SMILE LIKE YOU MEAN IT	REPRISE
9	16	OASIS	LYLA	REPRISE
10	12	GORILLAZ	FEEL GOOD INC.	PARLOPHONE

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Singles

30.04.05
Top 75

The Official UK

Tony Christie's sixth week at the top equals the longest run at number one since September 2003 as the latest Elvis re-issue debuts at two and Bodyrockers at three.

PHYSICAL SINGLES TOP 40

Pos	Artist/Title	Label
1	1 IS THIS THE WAY TO AMARILLO TONY CHRISTIE FEAT. PETER KAY	Universal TV
2	2 I WY DOWN ELVIS PRESLEY	RCA
3	3 I LIKE THE WAY BODYROCKERS	Mercy
4	4 SWITCH SMALL SWITCH	Interscope
5	5 1.2 STEP CIARA FEAT. MISSY ELLIOTT	Mercury
6	6 THE HAND THAT FEEDS NINE INCH NAILS	Virgin
7	7 SOMEWHERE ELSE RAZORLIGHT	Vertigo
8	8 LET ME LOVE YOU MARIO	J
9	9 JERK IT OUT CAESARS	Virgin
10	10 CANDY SHOP 50 CENT	Interscope
11	11 TIED UP TOO TIGHT HARO-FI	Necessary
12	12 I SEE GIRLS STUDIO B	S&W
13	13 IT'S LIKE THAT MARIHA CAREY	Def Jam
14	14 SO MUCH LOVE TO GIVE FREEDADERS FEAT. THE REAL THING	A&M
15	15 CAGUI UPIN RILEY FEAT. LLOYD	The Inc.
16	16 TIME TO GROW LEMAR	Sony Music
17	17 RICH GIRL GREN STEFANI FEAT. EVE RIGG	Interscope
18	18 MUNICH EDITORS	Ketchicard
19	19 ALL ABOUT YOU YOU'VE GOT A FRIEND MCFLY	Island
20	20 RETREAT THE RAKES	Moby Music
21	21 THEY JEM	ATD
22	22 HEY SCENESTERS THE CRIBS	Wotcha
23	23 SHIVER NATALIE IMBRUGLIA	Mercury
24	24 FALLING STARS SUNSET STRIPPERS	Mercy
25	25 I BRUISE EASILY NATASHA BEDINGFIELD	Phonogram
26	26 THE WONDER OF YOU ELVIS PRESLEY	RCA
27	27 WHY DO YOU LOVE ME GARBAGE	A&E
28	28 IN PUBLIC KYLIE MINOGUE	Virgin
29	29 LOCKED UP AKON	Universal
30	30 GIVING YOU UP KYLIE MINOGUE	Virgin
31	31 OVER AND OVER FEELING A MOMENT FELDER	Capitol
32	32 MAKE YOU HAPPY THE LEVELLERS	Capitol
33	33 AVONIL JULIET	Virgin
34	34 CALIFORNIA PHANTOM PLANET	EPIC
35	35 NEGOTIATE WITH LOVE RACHEL STEVENS	Parlophone
36	36 ADAGIO FOR STRINGS Tiesto	S&W
37	37 NEXT BEST SUPERSTAR MELANIE C	RCA
38	38 CRYING IN THE CHAPEL ELVIS PRESLEY	RCA
39	39 FEELING A MOMENT FELDER	EPIC
40	40 GET RIGHT. KENNY LOPEZ	EPIC

DOWNLOADS

Pos	Artist/Title	Label
1	1 TONY CHRISTIE FEAT. PETER KAY (IS THIS THE WAY TO AMARILLO)	Universal TV
2	2 SNOOP DOGG SIGNS	Get It
3	3 GORILLAZ FEEL GOOD INC	Parlophone
4	4 AKON LOCKED UP	Universal
5	5 WILL SMITH SWITCH	Interscope
6	6 NATALIE IMBRUGLIA SHIVER	Mercury
7	7 BASEMENT JAXX OH MY GOSH	J
8	8 RAZORLIGHT SOMEWHERE ELSE	Vertigo
9	9 JEM THEY	ATD
10	10 CAESARS JERK IT OUT	Virgin
11	11 PHANTOM PLANET CALIFORNIA	EPIC
12	12 MARIO LET ME LOVE YOU	J
13	13 50 CENT CANDY SHOP	Interscope
14	14 CIARA FEAT. MISSY ELLIOTT 1.2 STEP	Mercury
15	15 STEREPHONICS DAKOTA	Y2
16	16 MARIHA CAREY IT'S LIKE THAT	Def Jam
17	17 BODYROCKERS I LIKE THE WAY	Mercy
18	18 GWEN STEFANI FEAT. EVE RIGG GIRL	Interscope
19	19 SUNSET STRIPPERS FALLING STARS	Mercy
20	20 NATASHA BEDINGFIELD I BRUISE EASILY	Phonogram



2. Elvis Presley
For the third time in four weeks, *That's the Way* has topped the chart. It's the 11th time Elvis Presley from 1956 has topped the chart, with *Devil In Disguise* the last time he did the same with *Crying In The Chapel*, and this week it is the turn of *Way Down* - a single that was out when he died in 1977 - to take number one slot, with first week sales of 26,783. *Way Down* moved 46-42 in the last chart before Presley died, but then vacated to number four, and reached number one a week later.



3. Bodyrockers
An unusually successful fusion of rock and dance, Bodyrockers' debut single I Like The Way has already been a massive club hit, and makes its anticipated high debut on the singles chart at number three with first week sales of 21,373. Apparently recorded in just four hours by the *Bodyrockers* - a *Just Intention* band Dylan Burns - it paves the way for the Bodyrockers' self-titled debut album, which is due for release on 9 May, and promises even more rock 'n' roll over dance rhythms and even a ballad.

Pos	Artist/Title	Label
1	1 TONY CHRISTIE FEAT. PETER KAY (IS THIS THE WAY TO AMARILLO)	Universal TV
2	2 ELVIS PRESLEY WAY DOWN	RCA
3	3 BODYROCKERS I LIKE THE WAY	Mercy
4	4 WILL SMITH SWITCH	Interscope
5	5 RAZORLIGHT SOMEWHERE ELSE	Vertigo
6	6 CIARA FEAT. MISSY ELLIOTT 1.2 STEP	Mercury
7	7 NINE INCH NAILS THE HAND THAT FEEDS	Virgin
8	8 CAESARS JERK IT OUT	Virgin
9	9 MARIO LET ME LOVE YOU	J
10	10 50 CENT CANDY SHOP	Interscope
11	11 MARIHA CAREY IT'S LIKE THAT	Def Jam
12	12 FREEDADERS FEAT. THE REAL THING SO MUCH LOVE TO GIVE	A&M
13	13 STUDIO B I SEE GIRLS	S&W
14	14 GWEN STEFANI FEAT. EVE RIGG GIRL	Interscope
15	15 HARD-FI TIED UP TOO TIGHT	Mercy
16	16 LEMAR LET ME LOVE YOU	Sony Music
17	17 MCFLY ALL ABOUT YOU YOU'VE GOT A FRIEND	Island
18	18 NATALIE IMBRUGLIA SHIVER	Mercury
19	19 JEM THEY	ATD
20	20 JARULE FEAT. LLOYD CAUGHT UP	The Inc.
21	21 GORILLAZ FEEL GOOD INC	Parlophone
22	22 EDITORS MUNICH	Kidzlane
23	23 SUNSET STRIPPERS FALLING STARS	Mercy
24	24 THE RAKES RETREAT	Moby Music
25	25 NATASHA BEDINGFIELD I BRUISE EASILY	Phonogram
26	26 GARBAGE WHY DO YOU LOVE ME	A&E
27	27 THE CRIBS HEY SCENESTERS!	Wotcha
28	28 BASEMENT JAXX OH MY GOSH	J
29	29 PHANTOM PLANET CALIFORNIA	EPIC
30	30 AKON LOCKED UP	Universal
31	31 STEREPHONICS DAKOTA	Y2
32	32 KELIS FEAT. NAS IN PUBLIC	Mercy
33	33 NELLY FEAT. TIM MCGRAW OVER AND OVER	Mercury
34	34 ELVIS PRESLEY THE WONDER OF YOU	RCA
35	35 KYLIE MINOGUE GIVING YOU UP	Virgin
36	36 JULIET AVONIL	Virgin
37	37 FEEDER FEELING A MOMENT	EPIC
38	38 THE LEVELLERS MAKE YOU HAPPY	Capitol

Albums Chart

Alan
→ Top 10
→ Mike
or Billie

Chart compiled from actual sales data for the week ending 12th September, across a sample of more than 1,000 UK shops.
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Pos	Weeks on Chart	Artist	Album Title	Label
39	10	HAPPY MONDAYS	GREATEST HITS	Capitol
40	35	JOSS STONE	MIND BODY & SOUL	London
41	42	USHER	CONFESSIONS	Atlantic
42	8	JEFF BUCKLEY	GRACE	Capitol
43	59	KT TUNSTALL	EYE TO THE TELESCOPE	Mercury
44	78	DAMIAN RICE		Nonesuch
45	8	MASSIVE ATTACK	BLUE LINES	Virgin
46	41	THE BRAVEYR	THE BRAVEYR	Wichita
47	123	COLDPLAY	PARACHUTES	Parlophone
48	53	LUCIE SILVA	BREATHE IN	Mercury
49	20	EMINEM	ENCORE	Interscope
50	47	FRANZ FERDINAND	FRANZ FERDINAND	Demos
51	44	JOHN LEGEND	GET LIFTED	Columbia
52	63	PRINCE	THE HITS/THE B-SIDES	Polygram
53	24	MELANIE C	BEAUTIFUL INTENTIONS	Real Gone
54	27	OLIVIA NEWTON-JOHN	INDIGO - WOMEN OF SONG	Universal
55	32	BRITISH SEA POWER	OPEN SEASON	Rough Trade
56	16	RADIOHEAD	OK COMPUTER	Parlophone
57	64	MY CHEMICAL ROMANCE	THREE CHEERS FOR SWEET REVENGE	Mercury
58	52	U2	HOW TO DISMANTLE AN ATOMIC BOMB	Mercury
59	54	IL DIVO	IL DIVO	Spice Music
60	8	DOVES	SOME CITIES	Worship
61	40	THE CHEMICAL BROTHERS	PUSH THE BUTTON	Virgin
62	49	JOSS STONE	THE SOUL SESSIONS	Mercury
63	57	NELLY SUIT		Universal
64	58	MOBY	HOTEL	Mercury
65	16	KYLIE MINOGUE	ULTIMATE KYLIE	Parlophone
66	5	THE BEACH BOYS	PET SOUND	Capitol
67	NEW	QUEEN	LIVE AT WEMBLEY STADIUM '86	Parlophone
68	11	OLIVIA NEWTON-JOHN	THE DEFINITIVE COLLECTION	Universal
69	50	AALIYAH	ULTIMATE	Virgin
70	48	NEW ORDER	WAITING FOR THE SIRENS' CALL	London
71	3	JAMES BLUNT	BACK TO BEDLAM	Atlantic
72	4	BRANDY	THE BEST OF BRANDY	Mercury
73	38	WILL YOUNG	FRIDAY'S CHILD	Mercury
74	56	COLDPLAY	A RUSH OF BLOOD TO THE HEAD	Parlophone
75	47	ANASTASIA	ANASTASIA	Capitol



42. Jeff Buckley
Jeff Buckley's Grace album was adjudged the 61st Greatest Album in the same poll that elected Radiohead's OK Computer the best of all on Chart 4 on the week ending before last - but Grace is the real winner, receiving such a boost from a well-earned comment about it that it rockets to number 42 on the chart - its highest position to date. Grace was the only studio album completed by Buckley before his death in 1997, and its previous best chart placing was number 44 last September, after a special edition CD/DVD pack was released. Sales of Grace since 1994 amount to 377,402 copies.



56. Radiohead
Chosen by viewers as number one on Chart 4, OK Computer's 10th anniversary CD/DVD pack is a counterpoint to OK Computer jumps to its highest position in six and a half years this week, re-entering the list at No 56 with sales up 41.9% week-on-week to 4,075. Although OK Computer has sold well since its June 1997 release, its success in fopping the poll against the equally or more contemporary albums that have sold more copies, is a surprise.

Since its release, it has sold 1,291,934 - a total covered by 25 other albums in the same timeframe.

TOP 20 COMPILATIONS

Pos	Artist Title	Label
1	VARIOUS NOW THAT'S WHAT I CALL MUSIC! 60	EMI/Warner
2	VARIOUS HAPPY SONGS	Virgin/EMI
3	VARIOUS TEENAGE KICKS	EMI/Warner
4	VARIOUS MAXIMUM BASS	Mercury
5	VARIOUS COOKTILES 3 - CLASSICS	Virgin/CML
6	VARIOUS FLOORFILLERS	Capitol
7	VARIOUS THE ALBUM 5	Capitol
8	VARIOUS NUSS PRESENTS THE R&B COLLECTION	Universal
9	VARIOUS ARTISTS YERBY BEST OF BLUES BROTHER SOUL	Virgin
10	VARIOUS BIG TUNES 2 - LYING FOR THE WEEKEND	Mercury
11	VARIOUS POP PROCESSES 2	Sony
12	VARIOUS ESSENTIAL R&B - SPRING 2005	Sony
13	VARIOUS THE VERY BEST OF ALL WOMAN - PLATINUM	Virgin
14	VARIOUS REAL EIGHTIES - HITS PLUS EXTENDED MIXES	Mercury
15	VARIOUS ULTIMATE BALLROOM DANCE CRAZE	Capitol
16	VARIOUS WESTWOOD - THE INVASION	Capitol
17	VARIOUS CLASSIC FM - MUSIC FOR BABIES 2005	Capitol
18	VARIOUS HARDCORE NATION	Mercury
19	VARIOUS GREASE (OST)	Mercury
20	VARIOUS HEADBANGERS BIBLE	Mercury

TOP 10 CLASSICAL ALBUMS

Pos	Artist Title	Label
1	KARL JENKINS REQUIEM	Capitol
2	KATHERINE JENKINS SECOND NATURE	Capitol
3	KARL JENKINS THE ARMED MAN - A MASS FOR PEACE	Capitol
4	KATHERINE JENKINS PREMIERE	Capitol
5	ALED JONES AL EID	Capitol
6	SIXTEEN CHRISTOPHERS RENAISSANCE	Capitol
7	GENSUYLEN NUT ORKICACASONS CANTELO, GUCHANTS DAUERNE	Capitol
8	ANGELA GHEORGHIU PAVANET	Capitol
9	AMICI FERRARI THE OPERA BAND	Capitol
10	BRITTES/NSU/LOVD-JONES HULL THE PLANETS/MYSTIC TRUMPETER	Capitol

TOP 10 CLASSICAL COMPILATIONS

Pos	Artist Title	Label
1	VARIOUS CLASSIC FM - MUSIC FOR BABIES 2005	Capitol
2	VARIOUS THE CLASSICAL ALBUM 2005	Capitol
3	VARIOUS CLASSICAL CHALLENGE - PLATINUM	Capitol
4	VARIOUS PHANTOM TROUPE/CARIBBEANS	Capitol
5	VARIOUS THE BEST CLASSICAL ALBUM IN THE WORLD	Capitol
6	VARIOUS CLASSIC FM - RELAX & ESCAPE	Capitol
7	VARIOUS ESSENTIAL RELAXING CLASSICS	Capitol
8	VARIOUS FAMOUS TENDERS	Capitol
9	VARIOUS CLASSICAL CHILL	Capitol
10	VARIOUS PURE CLASSICAL GOLD	Capitol

THE YEAR SO FAR: TOP 20 SINGLES

Pos	Artist Title	Label
1	TONY CHRISTIE FEAT. PETER DINKlage (IS THIS THE WAY TO AMARILIO)	Capitol
2	MCFLY ALL ABOUT YOU/YOU GOT A FRIEND	Capitol
3	JENNIFER LOPEZ GET RIGHT	Capitol
4	NELLY FEAT. TIM MCGRAW OVER AND OVER	Capitol
5	MARIO LET ME LOVE YOU	Capitol
6	EMINEM LIKE TOY SOLDIERS	Capitol
7	50 CENT CANDY SHOP	Capitol
8	STEREOPHONICS DAKOTA	Capitol
9	SUNSET STRIPPERS FALLING STARS	Capitol
10	WILL SMITH SUCCESS	Capitol
11	Ciara FEAT. PETA PABLO GOODIES	Capitol
12	BRIAN MCFADDEN & DELTA OODLES ALMOST HERE	Capitol
13	CIAM STEFANI FEAT. EVER GIRL	Capitol
14	THE CHEMICAL BROTHERS GALVANIZE	Capitol
15	ACON LOOKED UP	Capitol
16	LL COOL J FEAT. 7 AURILEUS HUGH	Capitol
17	CARIN CRAW STAR TO LOST	Capitol
18	U2 SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	Capitol
19	ASHANTI ONLY	Capitol
20	UNTING NATIONS OUT OF TOUCH	Capitol

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UNITED KINGDOM

Toby Mitchell
 fon: +44-7810-551922
 mail: toby.mitchell@sonopress.co.uk

Anthony Daly
 fon: +44-7881-912304
 mail: anthony.daly@sonopress.co.uk

FRANCE

Jerome Fénié
 fon: +33-1-53 43 82 32
 mail: jerome.fenie@bertelsmann.de

Sophie Passuello
 fon: +33-1-53 43 82 32
 mail: sophie.passuello@bertelsmann.de

GERMANY / EUROPE

Elizabet Kaye
 fon: +49-5241-80-5469
 mail: elizabet.kaye@bertelsmann.de

Ingo Kielmann
 fon: +49-5241-80-41650
 mail: ingo.kielmann@bertelsmann.de

Andreas Brandl
 fon: +49-5241-80-88676
 mail: andreas.brandl@bertelsmann.de



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