

Inside: Bobby Valentino Four Tet Jarvis Cocker Oasis Faithless

# MUSICWEEK



EMI offers olive branch to retailers

## Ceasefire in chart dispute

### Charts

by Martin Talbot

EMI and Bard reached an uneasy truce at the end of last week, as the aftershock from the controversial release strategy for Gorillaz' *Feel Good* inc single rumbled on.

After seven days of fierce rows, which included a stormy Chart Supervisory Committee meeting last Tuesday, the two sides last week attempted to draw a line under the controversy. EMI had issued a limited-edition seven-inch of the track to sidestep the rule requiring a physical release to qualify for the combined chart, a move which caused irritation among high-street retailers unable to get hold of stock.

But by last Friday EMI Music chairman and CEO Tony Wadsworth appeared to offer an olive branch. "We passionately believe that it is essential for the whole industry to grow the digital business if we are to meet consumer wishes and properly service our artists," he says. "Having said that, we have no wish to make life any more difficult than it already is for retailers, particularly small independents whom we have gone out of our way to support in recent years."

"The Gorillaz limited physical release was a one-off and we don't intend to repeat it. It has highlighted an issue that we feel needs

debating and we are now happy to continue that debate within the chart supervisory committee with retail representatives and other music companies."

Bard chairman Steve Knott - also managing director of HMV Europe - says, "All the retailers are looking for is a level playing field. We welcome the advance of new distribution channels, but a lot of retailers depend on physical sales for their livelihood and it is these sales which still pay the wages of most people in this industry."

"Bard was very disappointed with the action taken with the Gorillaz single. We now understand that that will not be repeated and we welcome that. We now believe that the chart rules need to be firmed up to guarantee that."

Knott, Bard deputy chairman Paul Quirk - who runs stores in Ormskirk and Crosby - and several other indie retailers indicated that they would be forced to consider taking appropriate action if a label repeated the Gorillaz tactic. "If a record company is not going to support us in the way we are used to, that is something we have to take into account," says Quirk.

Official Charts Company director Omar Maskatia says the chart rules will continue to be discussed in the coming weeks, as the chart settles down, but suggests that "rash decisions" should be avoided. [martin@musicweek.com](http://martin@musicweek.com)



## Music targets government vote

The music industry could receive a new body to further reinforce its relationship with Government if talks about the creation of a Music Council reach fruition.

In advance of this Thursday's General Election, a *Music Week* Election Special this week examines the music business's growing engagement with the world of politics.

And, as the nation prepares to vote, it emerges that the Music Business Forum - the pan-industry body which was praised last year by culture secretary Estelle Morris for helping the business speak with one voice - is examining the possibility of a Music Council.

MBF chairman Peter Janieson is chairing a steering committee looking at the concept, which would represent an evolution of the MBF.

Government sources suggest there is wide support for a Music

Council at ministerial level. One insider suggests the Council could lead the way in producing the first set of "competent statistics" about the entire industry.

The three major political parties exclusively outline their "Manifestos For Music" for *Music Week's* Election Special, as the Labour Party last Friday unveiled a pledge to increase commitment to a strong intellectual property regime "in ensuring a strong and growing creative economy".

● Election Special, p6

## EMI unveils new publishing chief

As legendary EMI Music Publishing boss Peter Reichardt departs, company promotes A&R chief **p3**

## Woolies rejigs top team

Retail group restructures entertainment team ahead of sell-off of MVO and departure of long-serving executive **p4**

## Kaisers bone up for new video

In a new regular focus on promos, *MVW* looks at veteran video director Tim Pope's latest for Kaisers **p20**



This week's Number 1s Albums: B Springsteen Singles: Tony Christie Airplay: Coldplay



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There is a rather combative nature about the business right now' – Editorial, p10

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Digest

# Your guide to the latest news from the music industry

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Incorporating from M&L, Future Hits, Green Sheet, Hit Music, Record Mirror and Tunes Report

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**ABC**  
 Annual survey conducted 30 July  
 2004 to 30 June  
 2004. 1622

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**MEMBER OF PUBLISHERS' ASSOCIATION**  
 ISSN - 0205 1548

UK: 01858 438616  
 US: 01858 438616  
 Canada: 01858 438616  
 Rest of World: 01858 438616  
 Single copies: 01858 438616  
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## People

### Taylor takes key role at HMV

● **HMV** has appointed John Taylor as e-commerce director following the departure of Stuart Rowe to pursue other career interests. Taylor will head a 30-strong e-commerce team as he oversees the development and launch of the retailer's new digital download service later this year. He was previously marketing director. ● Simon Fuller has made his first big appointment since leaving TV Entertainment for EMI, recruiting Cheryl Robson as head of A&R. The former Innocent Records and East West executive will work alongside general manager Sue Knowles in the newly-created position.



Famous classical composer sadly missed

● **Classical composer and arranger Robert Farnon**, who wrote the scores for more than 40 films, has died aged 87. In a lengthy career, Canadian-born Farnon worked at studios including Frank Sinatra, Tony Bennett and Sarah Vaughan. ● Former EMI and Warner A&R manager **Raz Gold** died last Wednesday aged 39 after a long battle against cancer. Gold started at dance music distribution company Great Asset, before moving to a position in A&R with Sire UK, where he advised Seymour Stein on British bands. At Sire, he worked alongside Clive Black, moving across with him to Warner and then to EMI.

● **Loop** is to enter the world of music downloads, with the launch of Loop Tunes. The new download service will initially offer around 500,000 songs, although this is set to double by July, at an average price of 49p per track. Customers will be able to pay by text, but at a slightly higher price. ● **Sony BMG** has named licensing managers Steve Ashford, Melanie Johnson and Russell Hiew in its new sync team, operating within Richard Stary's commercial division. ● A Q&A with former BBC director general **Greg Dyke** will provide the centrepiece of the annual conference of the Institute of Chartered Accountants' Entertainment & Media Special Interest Group (EMIG) taking place at the Royal Society of Arts in London on May 10.

● **Nokia** launches a mobile phone holding up to 3,000 tracks, p5, Big Question, p11 ● **Entertainment UK** has appointed Richard Barrett as commercial finance controller with immediate effect. He replaces Graham

Barneson, who was promoted to finance director at the end of 2004. ● National digital radio station **Planet Rock** has signed DJ Nicky Home for a 10am to 2pm weekday show, starting tomorrow (Tuesday). ● **Richard Lead** leaves **Woolworths** Co., p4

## Bottom line

### Globel sales up for Universal

● **Universal Music Group** is pointing to growing sales in North America, Europe and Australia after like-for-like revenues rose 14% during 2005's opening quarter. Albums by acts including Mariah Carey, 50 Cent, Keane and Scissor Sisters helped lift revenues to £1.038bn (£0.68bn) over the three months. ● **Sony** has announced a 15% increase in annual profits on the back of solid results from its music and film divisions. For the year to March 31, the company made operating profits of ¥11.13bn (£0.56bn).

● **Warner Music** is to pay out **Warner \$160m** to buy out its rights to acquiring a 15% stake in its old music subsidiary, according to national newspaper reports. The reports suggest the cash payment will be funded from the music company's forthcoming IPO and will end a three-year warrant cold. Warner Music declines to comment. ● **Clear Channel Communications** has announced an intention to spin off its live entertainment business to give the division more flexibility for future growth. By separating the live entertainment business from the group's radio station interests, it hopes to achieve a clearer valuation for each of its areas of activity. The group is also selling 10% of its outdoor advertising business in an IPO.

● **Real Networks** has relaunched its Rhapsody digital music store in the US, to include a portable subscription service. Rhapsody To Go allows users to download as many tracks as they want from the company's library for \$14.99 a month. ● **Mary Poppins** sparks a chart data review, p4 ● **11 Diva** are a US hit, p5 ● **Andrew Lloyd Webber** is considering a sale of the intellectual property rights to his back catalogue of musicals, estimated to be worth around £500m. Ingenious Media chairman Patrick McKenna has been named by Lloyd Webber to advise him of his business options regarding a sale of Really Useful Group. ● **BBH** moves into recording ownership, p4 ● **The BPT** was giving the Hit Tech Music label until the end of last Friday to respond to claims it is selling a mix album that features uncredited samples. The BPT says it has received a number of complaints from its members concerning the issue.

● **Parlophone**-signed Coldplay's Speed of Sound has become the *Billboard* Hot 100's highest entry of the year to date, debuting at number eight. Its high entry – giving the band their biggest hit single yet in the US – is primarily as a result of selling 43,524 downloads in its first week. ● **Music and DVD retailer Impulse** has opened its 11th store, at Heathrow Terminal 1. The company is opening a further two outlets in Gatwick Airport in May. ● **Euro Party, Queens Of The Stone Age** and **Ozzy** are among the acts announced for the fifth annual **Concerts at London's Premier House** from July 5 to 13. ● **MCFly, Rachel Stevens, Rooster** and **Luce** are among the names confirmed for **GWR's Summer XMS** concerts in Reading, Milton Keynes and Nottingham Area in June.

## Exposure

### Academy opens Newcastle venue

● **Academy Music Group** is to open its 10th live music venue after buying the Gala Bingo Hall on Westgate Road in Newcastle, which it will refurbish and open in late October this year under the name Carling Academy Newcastle. ● **London's Heart 106.2** is to follow the launch of its Jamie Theakston breakfast show with its biggest TV and press marketing campaign to date. Starting on May 16, the £2m campaign will run for 10 weeks across Carlton, LWT, Channel 4, Five and key satellite networks including ITV2 and E4.

● **Joss Stone's** cover of **Low Herman's** The Right Time, as featured in the Gap's new US advertising campaign, has been offered as a free download. The song will be available from the company's website. ● **Big Day Out** has made several additions to the line-up for this year's **T in The Park** festival, including **Rooster**, **The Bravery**, **The Futureheads** and **The Ordinary Boys**.



Ordinary Boys: heading north for festival

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## Sign here

### Major speeds up digital evolution

● **Sony BMG** and **Warner/Chappell** have reached an agreement to accelerate the roll out of a range of digital music products and services. The deal covers QuDiDs, a two-sided disc that can be played as a CD on one side and DVD on the other, mobile music products and digital video distribution. ● **Status Quo** have signed to Sanctuary Records worldwide and have a new album released in September to coincide with their 40th anniversary celebrations. ● **MTV** has signed a partnership for digital music content with China's biggest mobile phone company, China Mobile. It results in the launch of subscription-based music service MTV Music Zone. ● **Morrissey collaborator Boz Boorer** has signed a worldwide exclusive songwriting agreement with Sanctuary Music Publishing. The deal covers Boorer's co-written songs with Morrissey from the Sanctuary-handled album *You Are The Quarry*, as well as future compositions.



Phelp frontman **Jarvis Cocker** has signed a worldwide publishing deal with **Warner/Chappell** for future work ahead of three of his new compositions featured in the new **Harry Potter** movie. His manager **Geoff Travis** of Rough Trade Management notes that **Harry Potter** link-up stems from Cocker's involvement in the Ninesies adaptation of *Great Expectations*. "Jarvis wrote the

song *Like A Friend* for the soundtrack," says Travis. "He worked with orchestrator Patrick Doyle on the track and it was Doyle who suggested he be involved in the **Harry Potter** soundtrack." Cocker is currently writing his first solo album. Pictured, left to right, are **Warner/Chappell** senior A&R manager **David Donald**, **Cocker** and **Warner/Chappell** managing director **Richard Maunder**.

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Emotional farewell to Peter Reichardt as EMI shake up top management

## Publishing don makes exit as A&R supremo steps up

### Publishing

by Paul Williams

Guy Moot is vowing to place A&R at the heart of his new role, after being elevated to run EMI Music Publishing.

Most, previously UK & Europe A&R executive vice president, was promoted last week to managing director after a dramatic few days in which his predecessor Peter Reichardt was told he was being replaced as the head of the market-leading publisher after 16 years.

Moot acknowledges that his promotion is "tinged with sadness" because of the departure of Reichardt, with whom he has worked since the end of the eighties when the pair's previous company SBK was acquired by EMI.

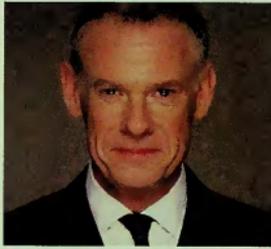
"Peter stepping down was a very sad occasion," says Moot. "I'm going to be saying great things about Peter for the next few weeks and the years to come. He's an irreplaceable character and an irreplaceable driver."

Moot, who will report directly into worldwide president and COO Roger Faxon rather than chairman and CEO Martin Bandier as Reichardt did, is now preparing to build on the foundations set in place by Reichardt - which has seen the company win *Music Week's* publisher of the year award an unprecedented 10 consecutive times - with a continuing emphasis on A&R.

"I'm still in the engine room and I want to be based in the A&R department for the foreseeable future," says Moot.

Reichardt, who steps down on May 31, says he played no part in deciding his successor but fully backs the choice.

Reichardt himself is now con-



EMI Music Publishing: Peter Reichardt (left) steps down as managing director after 16 years, to be replaced by Guy Moot (right)



templating his own future, although he has ruled out both retirement and any return to corporate life. He says he plans to take the summer off and then see what opportunities arise.

"I'm going to take time off and see the possibilities," he says. "All I want to do is reclaim my life, not worry about budgets, overheads, market share, profits and losses, and millions of other things."

Reichardt, who became the first publisher to receive the Strat

**'I'm still in the engine room and I want to be based in A&R for the foreseeable future'**

Guy Moot, EMI Music Publishing

at the Music Week Awards in March, was only told of his fate four days before it was publicly announced last Monday in what he describes as an "emotionally charged" meeting at Claridge's.

Bandier told the chairman and CEO that the company wanted to

make a change at the top after 16 years. "Peter, it's new management," Reichardt was told by his long-time colleague Bandier, who is due to be succeeded in his CEO role by Roger Faxon in April 2007. "It was highly charged, highly emotional for both of us. That's the story really," says Reichardt, who acknowledges, "I was surprised. I won't make a secret of that. I've normally got quite a good nose for these things."

But Reichardt, who broke the news to his staff last Monday just ahead of a press statement, is at pains to stress the matter was dealt with "very amicably" and "there are no hard feelings".

"New management have a habit of wanting to make changes," he reflects. "Perhaps I represent a bygone age. The worldwide industry has been in decline for five years now and slowly but surely the financial people take more power, reign in more and more. Perhaps I don't fit into the new world order."

"I'm very satisfied I've done nothing wrong. Our financial year

for the UK was fabulous, market share is great."

Reichardt can look back on a music publishing career which started in 1976 when he left Elektra Records to join Warner Bros Music. He has worked with some of the business's most successful songwriters, including Sting, Mick Hucknalle, Diane Warren and Enya.

But Reichardt reflects the nature of striking deals in music publishing has changed from the

**'I've always been from the world, "shoot from the hip, if you like it, fucking sign it"'**

Peter Reichardt

days when the most important factor was securing talent. "You have to structure deals these days, you have to make money," he says. "I've always been from the world, 'shoot from the hip, if you like it, fucking sign it, even if it's expensive'."

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## Ex-MD to head new EMI group

Mark Collen, one-time managing director of EMI-Chrysalis, is returning to EMI's UK set-up as the head of a new label group dedicated to mainstream pop, MOR and crossover classical.

Innocent, Liberty and EMI Classics will all come under the umbrella of the new division, as yet unnamed, which sits alongside EMI's existing front-line labels - Parlophone, EMI Records, Virgin Records and EMI Marketing.

Since leaving EMI-Chrysalis, Collen has spent the past three years of a 15-year EMI career as global marketing senior vice president, with worldwide responsibility for Capitol artists including Norah Jones, Robbie Williams and Coldplay.

EMI Music chairman and CEO Tony Wardsworth says, "Mark's experience, both in running a UK label and in the global marketing of major artist projects, makes him the ideal person for building this new area in our business. He will bring a new focus to genres and demographics which will complement the activities of our existing UK labels. I am very optimistic about the future of our industry and see this as a great time to add depth and breadth to our roster."

In his new role as EMI Music UK senior vice president, Collen will report directly to Wardsworth. Innocent label manager Sara Freeman, Innocent A&R director Jamie Nelson and EMI Liberty director A&R and pop marketing Mike McNally will report to Collen.

In an unrelated development, EMI Classics UK managing director Barry McCann will retire in July after 30 years, though he will continue to act as an A&R consultant for artists like Keele and Amy Nutall and remain co-chairman of the Classical Brits.

### THE MUSIC WEEK PLAYLIST



**BEN ADAMS**  
**Get Off My Girl**  
(Phonogenic)  
Featuring a Har Mar rap, this is a funny tune is lined up as second single by this new label from Matzha (single, August)



**KANYE WEST**  
**Diamonds Are Forever**  
(Roc-A-Fella)  
This first taste of Kanye's new album, Late Registration, is a slick, urban gem that promises to be big (single, June 27)



**ARMAND VAN HELDEN**  
**Into Your Eyes**  
(Southern Fried)  
Five years in the waiting, the New York production whiz delivers this killer track with grinding synths and slick beats (album, July 4)



**MATTAFIX**  
**Big City Life**  
(Baduisti Punk)  
First signing to former exec Tracy Bennett's new label is an intelligent hip-hop track that heralds the arrival of a new UK talent (album, July 14)



**CUT COPY**  
**Future (Modular)**  
The eclectic trio's next single is a cool alternative electro track that should maintain a radio presence as they hit the road with Mylo next month (single, June 6)



**NIZLOPI**  
**JCB** (FDM Records)  
This genre-bending UK duo recently found a major deal in favour of the independent route. Relentless touring is paying off (single, May 30)



**EVERMORE**  
**It's You Late**  
Label interest in this trio of New Zealand brothers is building. This is a timeless pop song that possesses a naturally well-paced by the band's youthful years



**THE FEELING**  
**Never Be Lonely** (unsigned)  
Attracting a big industry limelight in their London show, this UK group deliver cool rock-pop to reach a broad audience. Unlikely to be unsigned for long



**THE SUBWAYS**  
**Rock 'N' Roll** (Warner Bros)  
Amy Nutall and the second single from this UK trio is an attitude-charged rock'n'roll song to reach a broad audience. Unlikely to be unsigned for long (single, June 20)



**JAMES BLUNT**  
**You're Beautiful** (Atlantic)  
James Blunt has generated a track-acoustic pop song that has potential to connect with audiences, as David Gray has before him (single, May 30)

▷ The regulators are there to determine if our accusations of unfair play are justified' – Viewpoint, p20 ✕

## Retail group restructures as veteran executive departs Woolies rejigs team ahead of MVC sell-off

### Retail

by Paul Williams

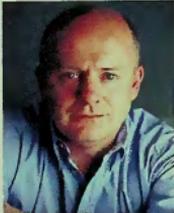
Woolworths Group has restructured its entertainment teams ahead of the divestment of MVC and following the departure of long-serving executive Richard Izard after 14 years.

Izard, who was responsible for entertainment across the Woolworths and MVC chains, exited his post of group entertainment director last Friday as MVC head of operations Tony Prescott was elevated to general manager of the chain prior to a planned sell-off. At the same time, MVC's head of marketing Corinne Loughman's role has been expanded to additionally cover commercial responsibilities.

A group spokesman says the changes within MVC have been made to ensure sure that, while the chain remains under the ownership of the group, it continues to be "business as usual." Music Zone last week confirmed it was in discussions about a possible acquisition of MVC, while the Woolworths spokesman says there has been "good levels of interest" in the chain.

Alongside the newly-shaped MVC team, Jim Batchelor will retain his role as the Woolworths chain's head of trading for entertainment, with both Prescott and Batchelor reporting to group commercial director Octavia Morley.

Izard notes his departure from



Izard: investment needed at MVC

the group comes as result of a decision announced at the end of March to offload the MVC chain after the group concluded it was not prepared to put in the funding it says is needed for the business. "In terms of where MVC is, we announced we had a very good year but it needs investment going forward," says Izard, who had been in the role since November 2002, having overseen the merger of Woolworths and MVC's previously separate entertainment teams.

The Woolworths chain itself has continued to endure a tough time on the high street with comparable sales dropping 1.3% in the 12 months to January 29 2005, while the parent group's share price fell by more than 25% last month after private equity firm Apax pulled out of a takeover bid. At the time of the results announcement in March, the

group noted the entertainment business remained "highly competitive", although Izard is confident Woolworths will continue to play an active role as a high street music retailer, despite ongoing competition from the likes of the supermarkets. "It's a tough time, but I believe there's a future in music," he says. "The high street is changing, but there will be some survivors on the high street."

Izard, who was previously commercial director of sister operation EUK, says he has no plans as yet. "The way I look at it, I've had a great 14 years," he says. "The business has been fantastic for me, both in the music industry and the video industry."

Meanwhile, discussions are continuing with potential suitors for the MVC chain, which now comprises 67 outlets following a decision to close the 14 "worst-performing" stores by the end of last month. Music Zone's approach comes just weeks after the rival chain was subject to a management buyout led by managing director Steve Oliver. "We've had some very good interest," says a Woolworths group spokesman. "There are some people who would like to buy the whole of the chain and others who'd like to buy parts of it and we're exploring all of those opportunities."

A further update on the future of MVC is expected to be given on June 7, when the group gives a general trading update at its AGM. [paul@musicweek.com](http://paul@musicweek.com)

## Live venues offer chart a spoonful of sugar

The Official UK Charts Company has asked data collection agency Millward Brown to conduct a feasibility study into allowing CD sales from live venues to count towards chart positions.

The move follows an approach by First Night Records managing director John Craig – whose company issued a Mary Poppins soundtrack that would have made the Top 75 had such data been included – to the OCC to request a change to the current system.

The OCC in turn asked Millward Brown to look into the matter and it will now spend two to three months to examine the issues this would raise, the main issue being cost.

Current rules dictate outlets must sell more than 100 items per week and stock a wide selection of products if their data is to count towards the charts. If live venues were to qualify for chart eligibility, this rule would have to be adjusted.

"My feeling is that if you could get the wording then you'd open the floodgates and all sorts of people would come crawling out of the woodwork asking to

quality," says Millward Brown charts director Bob Barnes.

There would also be huge cost involved and Barnes says a change to the current system could result in a system where 40% of data collection costs are being spent on CDs which represent less than 1% of the total chart sales.

Craig, for one, believes the costs are justified. He says 2,500 copies of his Mary Poppins soundtrack were sold either in live venues or non-registered retailers and these would have raised the album more than 20 places into the Top 75.

"In the US, theatre sales get counted, so there's no reason why we can't get a collection system up and running in this country," he says. "The merchandisers might find it irksome, but I'm sure producers such as Andrew Lloyd Webber and Cameron Mackintosh would be down their throats to get the sales counted."

He also says specialist mail-order companies are becoming more common as high-street shops reduce their deep catalogue and that such services should count towards the chart.

### BOBBY VALENTINO

### SNAP SHOT

Championed by Ludacris, who signed the artist to his own label Disturbing Tha Peace Records, Bobby Valentino looks on course to follow an expected high US

albums chart debut later this week with an assault on the UK.

Debut single Slow Down, which is currently number one in the States at urban/crossover radio, has received strong early support at UK

radio, including Choice FM, which added the single almost five weeks ago.

Chris's head of music Kirk Anthony is confident of the track's appeal. "We picked up on this one from the US and tracked

down a copy ourselves – it is just a massive song," he says.

"Marie is still researching incredibly well for us, but I think this is going to take his crown. We're getting a lot of calls from

Estimote wanting to know who he is and when they can buy the single."

Other stations that have reacted early include Kiss FM, Radio One and the Galaxy Network.

Mercury Records, which will release the single in the UK on June 10, has two promotional videos already in place to introduce the artist to the market, starting from May 26 to 29 and June 12 to 19.

## BBH leaps into recordings

Leap Music, the publishing division of ad agency BBH, is moving into record company territory with the launch of a spin-off operation to acquire and exploit master recordings.

Rather than branching into physical product, however, Leap Masters aims to sell its recordings exclusively as digital downloads and ringtones. Like Leap Music, it will focus on acquiring songs to be used in advertising immediately.

"The company inherits master rights to a catalogue of commissioned scores owned by BBH. Many of these are already published by Leap, which has acquired the rights to around 40 titles in the 18 months since its launch, giving it a stake in ads for brands which include Levi's, Barclays, Audi, KFC and Sony Walkman.

"The agency owns quite a number of scores," says Leap managing director Richard Kirstein. "The model we built was that BBH would acquire the copyright of the sound recordings [used in its advertising] and Leap would acquire the publishing."

As Leap has grown, it has increasingly worked with agencies besides BBH, including McCann-Erickson, Fallon and WCRS.

"This is something we have been planning for a while," says Kirstein. "We wanted not to rush into it, but to plan it carefully and construct what we believe is a fair and equitable model, particularly for existing sound recordings for unsigned bands."

Typically, the songs Leap Masters releases will be promoted with the co-operation of the brand in

whose ad the track is being used. Kirstein pictures links from those companies' websites to online retailers, as well as other cross-promotional opportunities.

"Where there is a big advantage compared to a traditional release is that there will already be exposure for that track with the commercial," he says.

While Leap does not rule out the possibility of one-off physical releases, if the advertising agency's clients wish to support them, the main sales avenue will be through mobile and online channels.

Under the terms of a standard deal, Leap will not take a margin on the first sync use for a song. "On the first use, we will pay a very generous royalty to the artist and use the remainder [of the sync fee] as a PR fund," says Kirstein.

CAST LIST: Manager: Dorsey James; Sher Management; Courtney Stewart; Rita Knox Management; A&P manager: Wilbur Pean; Daddy: Engram; Disturbing Tha Peace: Marketing manager: Marisa Raza; Mercury National TV: Gloria Marley; Mercury National press: Carolina Cabral; Mercury Video: Tamara Satta; Mercury

# Nokia unveils music mobile but backs future of iPod

by Jim Larkin

Nokia's head of music has insisted that there is still a future for digital music players, despite the Finnish company's launch of the first phone with the potential to truly rival them.

Nokia's N91 has a 4GB hard disk, enabling it to store some 3,000 tracks, comparable to an iPod Mini or other 9GB players such as the Zen Micro or Rio Carbon. But, by combining a music player which can download music on the move with a phone and 2 megapixel camera, the N91 is viewed as a genuine rival to such music-only units.

But Nokia vice president of multimedia Jonas Gustaf believes the products are sufficiently distinct propositions to survive side by side. "We're bringing a more spontaneous way of consuming music which is different to iPod or iTunes," he says. "There will always be people who prefer standalone devices."

Music can be transferred to the N91 either directly from a CD player, from a PC or wirelessly from a specialist online music retailer. It was this wireless

proposition that was behind a technology co-operation deal with OD2-Loud-eye, announced in February. Nokia and OD2-Loudeye are working with O2 in Germany to launch the first such retail service.

The device can accept digital data in a wide variety of formats, including MP3, WMA, AAC, AAC+ and eAAC+.

Nokia is not, initially at least, expecting the supply of digital music to be a significant revenue stream.

Gustaf says, "We're exploring various models but my feeling is that people won't pay more than the standard rate of 99 cents per track, and at that price the only people making money will be the music industry - which is important because it needs to go on producing music - so we'll look to make



Nokia N91: wide range of formats

money through sales of the devices themselves."

One factor acting in favour of standalone MP3 players is cost. Excluding operator subsidies, the N91 will launch in the second half of this year at a price of €650-€700 (£440-£470).

Other phone manufacturers are also bringing out products this year with the ability to compete with either flash or hard-disk MP3 players. Sony-Ericsson, for example, is launching its first Walkman-branded phone, capable of storing up to 12 albums of material, although tracks cannot be downloaded on the fly. Motorola, meanwhile, is working with iTunes on a mobile music product and Samsung is also expected to launch a hard-disk music device.

jim.larkin@musicweek.com  
 ● Big Question, p10

## FOUR TET

### CAST LIST

Management: Kieran Hebdon, Press: John Best, Exec PR: Label Domino, Radio: Russell Yates & Mij Morland, Cool Badge: TV: Karen

Williams, Big Sister Online: Serena Wilson, Nike: Dr. Regional Press: Alison Hermans, Stadium: Nick Davis, Cool Delta, Marketing: Jonny Bradshaw, Domino.



Everything Ecstatic, the fourth album from Domino's Four Tet, aka Kieran Hebdon, looks likely to further his gradual move from leftfield figurehead to mainstream success. The new album, released on May 23, will be accompanied by a DVD featuring clips for each track. Sales will be driven by a 20-date UK tour planned for the autumn, and a new single Sun, Drums & Sall, released on July 11.

Four Tet's 2001 album Paros set the blueprint for what was tagged "folktronica" and won him many high-profile fans, including Radiohead, who he supported across America. Third album Rounds sold more than 30,000 copies globally and Hebdon has since remixed the likes of Bloc Party, Doves and Super Furry Animals and produced work for Beth Orton and James Yorkston.

# 11 Divo are on song with US hit album

Simon Cowell is enjoying his biggest US chart success to date outside American Idol after 11 Divo last week cashed in on a series of high-profile TV appearances to debut in the top five.

The Syco signings' self-titled album enters the *Billboard* 200 at four this week with 147,000 over-the-counter sales, largely thanks to performances within a fortnight on Oprah Winfrey, Jay Leno, Regis & Kelly and Today.

The US TV schedule reflects a policy agreed by Sony BMG with Cowell and Syco to only make the act available for key TV slots in any territory they are visiting. "We've seen how it worked in the UK," says Sony BMG UK international marketing vice president Dave Shack, who was on a promo trip in Australia with 11 Divo act last week. "We didn't go for 1,000 TVs. You need to pick the right battles. If we can dictate that in the US there's no problem of achieving that elsewhere."

Shack adds that in the States, where the album has been released by Columbia, the project has had the benefit of being associated with Simon Cowell, who is a top-rated name there as a result of being a judge on American Idol. For 11 Divo's Oprah Winfrey performance at the beginning of last

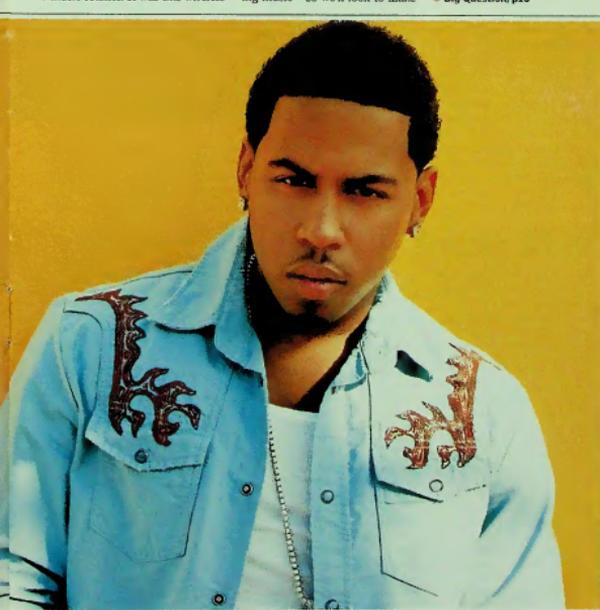


11 Divo: suited to US buyers' tastes

month, Cowell appeared on the programme to introduce them.

The album's release in the US and Canada on April 19 came as part of a staggered schedule across the globe, beginning in the UK last November, followed by Norway, South Africa in January and Australia and New Zealand and parts of Europe in March. With global sales to date already of 2.2m, it will be released this month in France and Germany to tie in with promo visits to include Germany's top-rated music show Wetten Das...?

Following their Australian trip, the group will return to the US later this month, to include an appearance at the Emmy Awards on May 21. "It's just really unique," says Shack. "The things that do really work are the things that break the mould or are different. It appeals to everybody."



As the nation goes to the polls this Thursday, *Music Week* examines the love affair between music and

# How music too

Not so long ago, election days came and went and the only polls which mattered within the music industry were the charts.

Most MPs had yet to understand the music business was a hugely important sector and make any serious attempt to covet it. They, in turn, were perceived by the industry as out-of-touch squares who wouldn't know British Sea Power from British Gas.

"Yeah, we didn't understand them and they didn't understand us – but, everyone was quite happy with that arm's length relationship," concedes Feargal Sharkey, once of The Undertones but now chair of the Live Music Forum.

But, things have certainly changed in recent years. Record label executives and acts regularly hobnob with MPs, while ministers of every political shade are keen to praise the industry for its contribution to the economy and culture.

It was only relatively recently that the love affair was cemented, after the Office of Fair Trading had begun to investigate CD pricing at the beginning of 2001.

"That left a hangover of bad feeling," admits AIM chief executive Alison Venham. "The impression the industry had given to Government was that it was robust and self-serving and didn't need government support." The industry finally decided it was time to change that perception.

Then some major pieces of legislation began to crop up on the radar in Westminster and Brussels. First came the Communications Bill in 2002 and its implications for radio stations; the 2003 Licensing Act followed with its potentially massive impact on live music in this country; and the current review of European copyright term, which affects almost every part of the business.

The music business had long been highlighting that making hit records created a balance of trade surplus comparable with the UK steel industry. The DCMS has itself produced statistics that demonstrate the creative industries, of which music is a major part, contribute 8% towards the UK economy or almost £1 in £12 of GDP. They are growing at double the rate of the economy – at 6% per annum – and added £11.5 billion to the balance of trade in 2002.

Such figures – and the looming threats to its business economics – woke political minds up to the potential of music as a wealth creator which could thrive given the right government assistance. Emma Pike, director general at British Music Rights – which has taken a pivotal role in leading lobbying efforts since being created a decade ago – says the Government finally "recognised that creative industries are increasingly important to the economy. And music provides huge cultural and social benefits in addition to being a big money-maker".

According to PPL chairman and CEO Fran Nevrlka, the Government could also no longer afford to ignore the music industry as the UK's traditional manufacturing industries – under pressure from Asia and elsewhere – begin to hit the wall. "Just look at MG Rover," says Nevrlka, whose organisation employs an executive dedicated to government affairs. "Soon we will not be able to compete in manufacturing and for the UK to sustain a vibrant economy it will need to support the creative sectors. That is what we have and are good at. It is the hearts and minds, literature, theatre, music, which all depend on a healthy copyright environment."

Recognising a mutual benefit is one thing,



Building bridges: the industry has boosted its links with Westminster

However, the industry has largely had to create from scratch the infrastructure to engage with the various Government departments – including the DCMS, DTI and DFES – which can affect policy. It is a process which perhaps began as long ago

## What should the Government do for music?

David Ferguson, chairman, British Academy of Composers and Songwriters

"Following the Academy's referral to the OFT in partnership with the Musicians' Union, concerning the practices of broadcasters and independent producers when commissioning music, we would ask the new Government to address the conditions of freelance contributors in the broadcast industry. In the Communications Act 2003, the Government recognised the need for a "code of conduct" between broadcasters and independent producers. Surely it is logical for a similar "code" to be introduced to apply to content providers whose rights are being abused in a similar fashion to those of Pact

members before the Act. Ofcom should be charged with introducing a creators code."

Peter Jamieson, executive chairman, BPI

"The investments made by those who fund music sound recordings drive creativity, jobs and wealth throughout the music industry, but the risk/reward ratios become ever steeper. There is little new investment in music which is currently sustained by the diminishing profitability of existing players. Simple access to finance for the smaller players and short-termism amongst the larger, symptomise the difficulties faced. I would ask the Government to commission in-depth research, to find the most effective way

to allow A&R development costs to be mitigated by a scheme of tax credits similar to those allowable for many industries arguably less valuable, either culturally or economically, to Britain than its music industry."

Steve Knatt, chairman, Bardi, managing director, HMV Europe

"In an ideal scenario, the Government would treat music in the same way as it does books, and make it VAT-exempt. We know that's not going to happen, however, so, more realistically, I'm sure many people in the industry would like to see our politicians make a concerted effort to promote the teaching of music through the education system – in particular, restoring it to its former importance within the

school syllabus. We all know what an important role music plays in young people's lives, so its promotion within schools can only be a positive thing."

Fran Nevrlka, chairman/CEO, PPL

"By launching the Music Manifesto, the Government demonstrated it understands the importance of music in education – culturally and helping children shine in other subjects. Music enhances life, makes the world a better place and prevents society from becoming an anarchic jungle. For music to flourish and for the business to remain a significant part of the creative industries and a major contributor to British and world economy, a high level copyright environment must be maintained and the

term of copyright protection extended. The music industry and Government have a common interest and politicians have a duty to the nation to support this process as indicated in the Labour and Conservative Parties' manifestos."

Eric Nicol, chairman EMI, chairman IP Forum

"The Government has recognised the increasing economic importance of the creative industries including music, but now needs to place greater emphasis on intellectual property rights. While the launch of the IP Forum has been a welcome introduction, Government must take concrete steps to tackle the culture of casual online theft through more effective enforcement and

and Government, and asks the main parties what they offer the industry. Robert Ashton reports

# Book Westminster



as the mid-Nineties, when Nanette Rigg was appointed as music industry advisor within the DTI. Rigg was later followed by Sara John, in a slightly different role within the Department of Culture Media & Sport, which had been charged

by the new Government with responsibility for the creative industries – and thus the music business (taking over from the DTI). The relationship remains to this day, with Stephen Navin acting as the link between the business and civil servants.

According to John – now EMI Group's VP of government affairs – moving the industry under the DCMS' wing was crucial in illustrating that the Government recognised that "music is not just commerce, but also culture too".

With a music adviser within the Government machine, the industry was encouraged to create other structures for it to engage with policy makers. Thus, in addition to the individual lobbying activities of trade bodies such as the BPI, AIM, BMR and the MMF, the Music Business Forum has emerged as not only a forum for cross-industry debate, but an important lobbying tool at ministerial level. Similarly, the new IP Forum, on which EMI Group chairman Eric Nicolli represents the industry's views to Government, and the Live Music Forum, itself a government concession to the music business to offset concerns about the Licensing Act, ensure the apparatus is now in place for the industry to be heard.

One informed insider says the value of all this networking is invaluable: "the only contact MPs have had with the industry in the past has been at The Brits, which is one-dimensional," the insider says. "MPs need faces they recognise. If the Government knows people in the music business it will care about the industry."

However, another government source concedes that although these avenues for communication are extremely useful, there are dangers that if the Government hears too many disparate voices it becomes easy to ignore all of them. This is why MBF co-chairman and BPI executive chairman Peter Jamieson believes the MBF is an essential mouthpiece, because it can decide on one agenda and then present "the single voice of the music industry".

awareness-raising. At the same time, I would urge them to lobby Europe to extend copyright term across the EU from 50 years to nearer the US standard of 95 years. The work of recording artists and producers in Europe is at a growing disadvantage to the US due to this nonsensical disparity. If the issue is not resolved quickly, artists and labels will lose control of their music and their income from it."

**Sabine Schlag, executive director, Panma**

"I would like to see the incoming Government more aware of how important it is to encourage the reading and playing of music at nursery and primary school levels in order to produce musicians amongst the

next generation. Hand in hand with this, it is important to educate children about the general concept of property, whether tangible or intangible. If children learn to respect others' property then they can grasp the fact that intellectual property is protected, and that the livelihoods of performers and composers depend on them as future consumers respecting the law."

**Adam Singer, group CEO, MCPS-PRS Alliance**

"Rock'n'roll can save the economy, as if the Government learns how to help music flourish in the online world it will also learn how to protect UK plc as it becomes increasingly net dependent. With each increase in internet speed, another

industry gets threatened. At 56k long one patterns were pirated, at 56k to 512k music gets pirated, at 512k to 4Mb TV and movies get pirated, as speed rises and 3D printers arrive, manufacturing and design will get increasingly pirated; everything becomes a sub-set of intellectual property. I would say to Government, if you want to keep your industry and your tax base, get far more serious about copyright and digital rights management."

**John Smith, general secretary, Musicians' Union**

"First, the new government must continue to support the live music sector. The Live Music Forum has been a tremendous gesture, but the Forum has no teeth and no funding. This must

**I think we punch above our weight in terms of the few people we spend on government**

*Fran Nevrla, PPL*

**Music provides huge cultural and social benefits in addition to being a big money-maker**

*Emma Pike, British Music Rights*

"The obstacle to government progress in previous years was the constant war between factions of the music industry," adds Jamieson. "It means we were divided on issues."

Another lesson the music business has learned, according to John, is that in addition to "dove-tailing" its agenda with Government, the industry also needs to offer something in return. She adds, "It needs to be a two-way conversation, to present things we can do together and are mutually beneficial such as 'how can we work together on music education?'"

Considering how such mechanisms to sway opinion are compared to the advanced lobbying tactics employed by other industries competing for the Government's favours, many music execs are encouraged by the industry's achievements.

"I think we do punch above our weight in terms of the few people we spend on government," says Nevrla. "Other industries spend enormous time and money on this."

And the music industry's efforts certainly appear to be paying off. Pike believes the Communications Bill represented a "sea change" because the industry successfully lobbied for and won an amendment that promotes diversity in music.

"That was a great success in itself and a realisation among the industry that we as players that working together can get results," she says.

For John Smith, general secretary of the Musicians' Union, the way the music industry worked with the government on the Licensing Act is another positive example of good lobbying and ministerial concession.

"We were a lot more comfortable with the final draft of the Licensing Act," says Smith, who played a key role in negotiating musicians' concerns – about 'two in a bar' rules and other issues – to the DCMS during the legislative phase.

"In the old days there would have been a stand-off, but we were able to make our point," he says. "Live music became a sexy issue. We said 'Live

music is complex enough without the impact of ill-thought through laws such as the Private Security Industry Act which is increasing staffing fees, event costs and – inevitably – having a knock-on effect on ticket prices.

**Peter Tudor, director of sales & marketing, Wembley Arena; chair, National Arenas Association**

"Give us a country where government makes delivering live events easier, not harder. Ensure that any new legislation in any area doesn't inadvertently complicate things for the live music business. Putting on a

show is complex enough without the impact of ill-thought through laws such as the Private Security Industry Act which is increasing staffing fees, event costs and – inevitably – having a knock-on effect on ticket prices.

And gives us legislation that makes it easier to safeguard and protect the live experience – a tougher approach to the rip-off activities of the ticket tout would be a good start."

**Alison Wenham, chairman, AIM**

"I would ask us not to introduce tax breaks on A&R, so that some of the (huge sums of) money which currently flows into UK film production would instead be invested in music production."

## Manifestos For Music: what the parties offer for music

### CONSERVATIVES ON MUSIC

**John Whittingdale**, shadow secretary of state for culture, media and sport

"The music industry is of vital importance to Britain. It is worth almost £5bn to our economy, sustaining around 126,000 jobs. However, beyond the statistics, making music is something that we have always been extraordinarily good at. British people buy more music than any other country in the world. British artists are household names around the world and we are second only to the US as a source of repertoire. All this has been achieved largely without government subsidy or interference. However, there are certain areas where the music industry needs government help.

"Perhaps the most important area where Government can make a difference to the modern music industry is the protection of intellectual property. Under Labour, piracy of film, music and software has spiralled out of control and the UK now has one of the highest piracy rates in Western Europe. Internationally, some 35% of music sales are of illegal product. While in the UK, the figure is far lower, it still amounted to over £50m in 2003 and is growing rapidly. Music piracy represents a huge threat to the industry, depriving artists of their income and the industry of profits to invest in the development of new talent. That

is why the Conservatives are pledged to introduce the tough legislation necessary to tackle intellectual property right theft. We will, for example, make it possible to seek exemplary damages as a deterrent. We will also work with the industry to pursue countries that do not have adequate copyright protection to take similar measures. We will also work with the industry to tackle illegal distribution of music over the internet through file-sharing and downloading. We support the measures taken by the industry to prosecute those responsible and to develop secure means of online distribution.

"Furthermore, we will also make the case in Europe that the copyright term of protection for music should be extended from 50 years to 75 years. At present, copyright in a sound recording expires 50 years from the end of the year in which it was made. Most other countries have far longer copyright terms and it is important to achieve an extension in order to protect the interests of many of our most important contemporary artists whose work will soon be outside the current copyright term.

"Conservatives also remain deeply concerned about the impact of Labour's new requirement for all venues offering live music to have an entertainment licence. While the old 'two-in-a-bar' rule was clearly anomalous, we were very concerned that its replacement

with a blanket requirement for an entertainment licence would lead to the loss of many live music venues. There is already some evidence that this is happening. We shall therefore review the working of the new licensing requirements and, if it is shown that they are restricting the performance of live music, we shall repeal them."

### LABOUR ON MUSIC

**Tessa Jowell**, Culture Secretary

"We are proud to have done more to invest in music, to promote musicians' rights than any other government. The music industry is one of our key creative industries and we want it to continue to flourish so that millions of people around the world can carry on enjoying British talent. But there is more to do, and we have made some clear commitments to music rights and music education in our manifesto – all Labour asks for is the chance to continue our work with and for the music community."

### Labour Party spokesman

"We have invested in music in a number of ways, through record investment in the arts, including orchestras (up 70% overall in real terms since 1997), through new arts and education initiatives that bring artists and schoolchildren together, such as Creative Partnerships and the Music Manifesto which was launched

last year by Estelle Morris, David Miliband and Jamaica Adebayo Rad Studio; through simplifying licensing laws so that

entertainment licences are easier for pubs and bars to get hold of – and we have created the Live Music Forum (chaired by Feargal Sharkey) to ensure that the interests of live music are protected and promoted as the Licensing Act is rolled out; through DCMS and DTES working together more closely than ever, not least on the Music Manifesto; and through setting up a Creative and Cultural Industries Skills Council, which covers music.

"And we have also worked hard to protect musicians' rights and to combat piracy at every level. In the UK, by working with trading standards officers and through setting up the IP Forum and the Music Business Forum and in the EU, by announcing that a major IPR Summit will take place during the UK Presidency, which will include representatives of the WTO, the US and other key players from outside the EU as well as EU Ministers. Globally, we have worked through various bilateral meetings that Tessa Jowell has had with Ministers in India and China. In a third term, we will go further, strengthening legal protections for the rights of creative individuals like musicians – this is an explicit promise to all musicians in Labour's manifesto for a third term.

"To paraphrase, our overall message in the election is this:

under Labour there is lots of good work going on for music, so don't put it at risk."

### LIBERAL DEMOCRATS ON MUSIC

**Don Foster MP**, Liberal Democrat Shadow Culture, Media and Sport Secretary

"Liberal Democrats believe the arts and music should ruffle feathers, challenge the status quo and make people, and politicians in particular, feel uncomfortable at times.

"The more venues know about Labour's reforms of entertainment licences, the less likely they are to put live music on.

"The Liberal Democrats would allow live music to flourish by reducing the currently overly bureaucratic requirements for licences for small venues.

"We would commission research into the impact of online and venue-based ticket touting, as other governments have, and work with the industry to clamp down on those profiteering from fans and exploiting the creative value rightfully belonging to musicians.

"We would also bring forward legislation to protect artists' rights and intellectual property, write at the same time encouraging the industry to retain customers by continuing to develop new innovative products at affordable prices, such as iTunes."

music makes money for this country and also improves the quality of life in cities so it is politicised."

A government insider adds that the Government managed to turn a potential PR disaster culminating from the introduction of the Licensing Act into a success by creating the Live Music Forum in January 2004 to recommend ways to promote live music. The LMF also means that for the next year at least – the forum is due to be disbanded in 2006 – the DCMS will continue to be steeped in the music industry's business with a team producing reports such as last September's *Survey Of Live Music*, which set the benchmark against which the Act will be measured.

"Live music is up there on the agenda," says Sharkey. "Across Parliament, there is a real desire to help the music industry and it would be wasteful of us not to use that."

Piracy and the extension of the copyright term are other areas where the Government is helping the industry, along with last year's Music Mani-

**Live music is up there on the agenda. Across Parliament, there is a real desire to help the music industry**

Feargal Sharkey, Live Music Forum

festo launch, this year's creation of a Sector Skills Council for the creative industries – encompassing music – and the DTI's continuing financial support for industry presence at events including SXSW and Midem. Such initiatives have come in a period which has seen outgoing culture minister Estelle Morris viewed by many as a key ally of the music business.

Certainly, if this Thursday (May 5) brings a new political shade to Downing Street, the industry will have to spend valuable time building new relationships with new ministers and may even have a job persuading another party of its worth. Wenham says, "The Tories were gunning for the BBC and hostile to the charter review when the music industry has a deep relationship with the BBC. Not to have the BBC would be a disaster." Indeed, Michael Howard's party has already pledged to slash £336m from the DCMS budget with further cuts planned at the UKTI.

Nevrds and others are less pessimistic, believing it is in any Government's self interest to do

well by music regardless of its politics. "This is not a favour, it is the interest of government and the country," says the PPL chief.

Indeed, a look at the three key parties' "Manifestos For Music" (see above) shows the Tories promising to push for the term of copyright on sound recordings to be extended from 50 to 75 years, while the Lib Dems suggest they will crack down on online touting. The degree of thought invested in such statements certainly underlines the effort being invested in the music business.

Most executives concede the job of building a working relationship with the Government of the day is never over, with more legislation stacking up in Brussels and hot issues such as withholding tax and US visas already occupying the industry.

"Some even suggest the industry may need to become more proactive in its dealings with Government.

"The industry is high enough to control its own destiny," says Sharkey. "The question is, is it big enough to do that? If we don't manage our own

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## In the conflicts of progress in the download era, success will inevitably come at the cost of others

# The download era is taking its toll

### EDITORIAL MARTIN TALBOT



[martin@musicweek.com](mailto:martin@musicweek.com)

Martin Talbot, editor

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There is a rather combative nature about the business right now.

Hot on the heels of Aim's OFT referral, the BPI is pursuing serial uploaders, while the labels and publishers continue to battle behind the scenes over the issue of the online rate. And then came Gorillaz-gate.

It is, of course, no joking matter. To retailers nationwide, this promotional stunt has become a source of fury. To lots of retailers, losing crucial single sales on an act of which they were big supporters is bad enough. But the potential loss of face – and resultant damage to reputation – adds injury to insult.

The damage which can arise from telling a regular customer that, sorry, they will have to go elsewhere to buy the new Gorillaz hit, is a substantial blow to their credibility and their claim to offer a reliable service.

Life is tough enough for independent retailers at the moment. Struggling to compete against non-specialists on the high street and supermarkets out of town, credibility is just about all they have left.

And then along comes a highly anticipated new single and all they can do is refer their customers to a rival retailer. And not just a run-of-the-mill rival retailer, but a download retailer in the download sec-

tor. It is an independent bricks-and-mortar retailer's ultimate nightmare.

It is heartening to hear the conciliatory words which were emerging from both EMI and Bard at the end of last week.

But a lesson can be learned from this episode. It makes sense that this new digital era is ushered in with a degree of understanding between the two crucial sides of the record business: the record companies and specialist physical retailers. Physical product remains central to the music business of today and it will continue being so for many years to come.

Retailers must recognise – as Bard insist they do – that no-one can hold back the march of progress. In turn, record companies should not rush into the download era without a thought for the relationships on which they will continue to depend for many years.

It appears, from the events at the end of last week, that lessons are already being learned and, as a result, further damage to this most crucial of relationships has been averted.

That, of course, can only be good for an embattled industry – even if this is unlikely to be the last we have heard from this general issue.

## Aim is pro-industry despite its action against the chart

### VIEWPOINT MARTIN MILLS



So how else could Aim have reacted to the lack of response to its calls for a further delay to the combined chart, other than to appeal to the third umpire (the Office of Fair – that's Fair – Trading)?

It could have just given up, but its members were very vocal about not wanting that – and the first week's stats bear out its fears.

It could have enjoined the chart, but that really would have been aggressive – and Aim does believe the chart is in the industry's interests, just not quite yet.

What else? And what harm has the action done, other than cause

### Aim has the nerve, the resources and the strength to stand tall

controversy around the chart? And how is that different to what was done with the Gorillaz track?

A message board suggested last week that Aim was using the regulators to advance the independent cause, at the cost of holding back the industry.

Well, dead right. The regulators are there to protect small business (and the consumer) and it is absolutely Aim's role to summon them to the rescue when it feels

that small business is being oppressed by big business.

Same as the Sony BMG merger – the regulators are there to determine if our accusations of unfair play are justified.

In that case as in this, our views are echoed in the industry – but Aim has the nerve, the resources and the strength to stand tall collectively, where others may not.

And what are we trying to achieve? A market in which amazing new music can beat the odds, break through and succeed, not be dependent on the corporate pound.

Aim does not exist to be popular, other than with its members – and its members, their interests and opportunities to succeed in the market place, it serves well.

Which is not to say it seeks to disrupt the industry, as has been suggested. It is passionately pro-industry, pro-harmony and an industry team player, as evidenced by its long-running campaign to create a music industry council.

As another publication commented last week, on a different indie initiative in a different country, when the "winnier" tag is applied to indie organisations, it is often shorthand for "You're right, but we don't want to hear it."

Martin Mills is chairman of Beggars Group.

## Can iPods live with mobile phone music players?

### The big question

**Nokia is to launch a 4GB phone on which 3,000 tracks can be saved to hard disc. Could this be the beginning of the end for the iPod?**

#### John Chuter, The Echo Label

"I think Apple are smart enough to stay in this market and will no doubt launch a similar and probably more desirable product in conjunction with a mobile brand. I think the Apple brand will be a big player in the mobile music market for the foreseeable future. The way we all do business is changing and we all need to be as flexible as possible. I believe different hardware formats and different distribution methods can co-exist in our market."

#### Alan S Pell, Stage Three Music

"No. Apple has the dominant share of the mobile MP3 market and their penetration is massive. I wouldn't be at all surprised if Apple doesn't enter the mobile phone market though – they probably already have and I just don't know about it. Can you imagine how sexy an Apple iPod/Phone/PDA combo would be? That will be Christmas 2006's must-have prezie."

#### Rob Wells, Universal

"No. What we've seen is that consumers who download tracks over the air do so for different reasons than those who download via a down-the-pipe service. Convenience,

at a moment's notice and spur-of-the-moment decisions are what drive consumption via wireless devices.

The immersive experience of PC-based services will not be something that is easily replicated via mobile devices in the short term."

#### Neil McGuinness, Creative Labs

"It is a great looking device, it can do quite a few different things, but the truth is that dedicated devices are always going to be of better quality. Apple and ourselves have put in years of research and only now are we coming up with what we would term killer players. I don't really see Nokia or Motorola's pedigree in all this, so there's a lot of catch-up to do."

#### Jack Horner, Fruit

"I think convergence has come of age. What remains to be seen is whether or not the interface is as elegant and simple as Apple's. The challenge is how easily it integrates into people's lifestyles and with existing music services, products and catalogues that people have built up. If a phone can work in all those ways, then why buy an iPod Mini?"

#### Mark Bennett, HMV

"I wouldn't say this represents the end of the iPod, but the Nokia is an attractive device offering consumers a further choice in a growing market. With more manufacturers set to follow, combined with other MP3 player makers bringing new, exciting devices to market, iPod's market dominance is bound to be eroded."

## As he revives his legendary Bronze label with new signing Paddy Milner, **Gerry Bron** reflects on a changing industry and his reasons for returning

### Quickfire

It is almost 20 years since you sold Bronze and left the record industry - why are you coming back?

Well, I haven't been completely out of the business. I have been running a recording studio and managing producers and recording engineers. But at the end of the day, I love the creative process.

What do you think was the secret of Bronze?

Basically, I tried to be very selective and looked for something with quality. I look for something that I like and think is terrific and happens to be a bit different. And we were successful. Bronze released 96 albums, and 40 of them went into the charts. That's a very high hit ratio.

We made 14 albums with Uriah Heep and they all sold more than 1m copies and every record outstayed the previous one. And with Motörhead, I could never claim it was the greatest musicianship in the world, but they had something. Nobody has really done another Motörhead. The nearest to that has been Metallica. I tried to sign them, because I thought anyone who could play Motörhead faster than Motörhead were worth signing.

So what happened to Bronze? I sold the catalogue to Castle - which is now Sanctuary - in 1996. Pete Winkelmann bought the label from me after that and tried to relaunch the label, but it didn't really work. And now I have got it back.

The Bronze trademark does mean something. The amount of e-mails I have received from people saying, "I used to buy everything on Bronze," has been amazing. At first I thought they were just flattering me, but I have had so many of them.

And what of the new Bronze? We have an album by an artist called



Paddy Milner, who is really talented and has a tremendous band, and two jazz albums. We are going to start very small - just as we did all those years ago.

How do you think the industry has developed since Bronze's peak years of the Seventies?

Well, I go all the way back to the days when EMI had Norrie Paramour producing Cliff Richard and the Shadows and we all knew about George Martin. And they were all musicians.

I don't think the quality of A&R is there any more. I think there are people out there as good as who I used to find 30 years ago, but they don't get the chance. They don't have a chance of getting a record deal, and I think that's a tragedy.

One of the things I wanted to do was put some of the quality back. For instance, we are trying to be creative with the packaging for our releases. Part of the problem that the industry has is that we are not giving people value. Five pounds for a single does not make sense. And 15 quid for a CD album is too much.

Originally, with Bronze, we used to do these gatefold sleeves, which gave

you four surfaces which were all 12 inches by 12 inches which you could print onto. You don't get that with CDs these days. But that's the sort of quality I want to give people.

You are quite critical of the music business today. Are you concerned that some younger industry executives might resist that?

Not really. I know people are going to say that, but I'm not bothered. I was talking to my sister [the actress Eleanor Bron] and I said to her that I feel like I'm going on about things used to be great and feel like a real old curmudgeon. And she said, "but that's just because you are able to compare what went on 20 years ago and other people can't."

Without wishing to be rude, you are no spring chicken - why do you really want to get back into records again?

My son Richard thinks, "why the hell are you doing it." But for one thing, I can't do nothing. On a personal level, I can't watch television in the afternoon and the morning. I can't do it. I have to do something.

And I was managing engineers and producers and it is difficult. I was finding myself trying to tell them where they were going wrong. "The reason this isn't working is because..."

I'm Tom back in the studio myself again, recording, which I never thought I would do. I do love creating. I like making records, making them and coming up with ideas. It has revitalised me. I also think it is important to keep going. My father [legendary publisher Sidney Bury] continued coming into the office until he was 90. The question is, how much longer I can be doing it.

Paddy Milner's debut album *Walking On Eggshells* will be released through Bronze on July 4, preceded by single *You're So Damn Funny* on May 23. Bronze is distributed by Pinnacle.

### DOOLEY'S DIARY



## End of an era at the Ivors 50th

Remember where you heard it: Peter Reichardt's May 31 exit from EMI Music Publishing could hardly be more neatly timed, given it will happen just days after the historic 50th Ivors. In half a century of the event, Reichardt has reportedly picked up more of the celebrated gongs than anybody else. "The Ivors is going to be quite emotional," he reflects. Meanwhile, departing Woolworths Group execs Richard Izard is in no hurry to settle on his own next career move and instead is making the most of his newly found free time by heading out to New Zealand to follow the **British Lions** Tour. On the thorny subject of the BP's indie-lit strategy, expect a new appointment who is not exactly a virgin to the sector. Back in the world of music publishing, don't be surprised if  **Jarvis Cocker** and **Richard Manners** were experiencing a sense of déjà vu when the Palp man signed his new publishing deal with Manners' Warner/Chappell. Back in 1992 the pair were inking a similar tie-up when Manners was running Island Music Publishing. That **Alicia Keys** clearly has no brand loyalty. Having done a turn at iTunes' UK launch last year, she was ushered out in Amsterdam last week to do the same for **Nokia's** new 3,000-track-

holding mobile phone - a potential rival to Apple's device. Want to know why merger partners **Capital** and **GWR** are so appealing to women? Enter their merged name G Cap into Google and the highest-ranked result to appear is for a vibrator. Probably just as excited currently is **Rovetta** from **X-Factor**. She's getting ready to stop back into the spotlight after signing with **Gut**. Meanwhile, look out for **Shoreditch** meeting **The OC** in a new music TV series currently in the pipeline.

**Coldplay's** number eight debut this week on the **Billboard** Hot 100 incredibly secures a British presence in the Top 10 for the first time since September 2002 when **Daniel Bedingfield** was waving the flag. Meanwhile, a key industry figure was making the front page of the **FT** last week ahead of **Thursday's** General Election. In the political battle for the business vote, the Tories were poorly pointing to 67 business leaders who had signed a letter in the broadsheet backing the party. Among them was **Sean O'Brien**, chairman of the **Telstar Music Group**. On the same newsmag, there was little *quid pro quo* surprisingly in last week's **PRS** on **PRS's** feature in *The Independent's* **Media** Weekly supplement. **Alan Edwards**, **Gary Farrow** and **Rob Partridge** all won favourable mentions from their fellow PRs, while **Barbara Chowne** emerged as the consensus choice, picking up props from **Hall**, **LDD**, **Bernard Doherty** and **Connie Filippello**. **Minder Music** main man **John Fogarty's** son **Patrick** really has earned his pocket money this week as the publisher was highlighting (**Sunday's**) expressing a top three hit with the **Snoop Dogg** track **Signs**. The tune features a Gap Band **Minor** copyright which came by **Sigs** producer **Pierrrel Williams** way after young **Patrick** signed the **Neptunes** man a **Minder CD** sampler...

### Crib Sheet

A computer game called **SingStar PopWorld** is poised to take the convergence between music and video games to a new level.

Does this game involve shooting bombs and dealing drugs to children while hard rock plays in the background, like most of the games I read about in the papers? No. This one's wholesome far for all the family. It lets you play a microphone into your PlayStation and sing along to your favourite tracks and compare how well you fare against the original. This Popworld version follows an earlier release one year ago which has notched up more than 1m sales to date.

So it's computer karaoke? "We're taking karaoke out of the gutter," says Sony Computer Entertainment Europe music licensing and A&R manager Sergio Pimentel.

And to be fair, he has a point. There are some cute features, such as technology that analyses the player's vocal skills and judges pitch, tone and rhythm. And there are also all sorts of game play modes. Plus, it also features **Simon** and **Maquita** from **Popworld**, which is something you don't get down your local.

And how does this help music? It gets people interacting with different types of music. For example, nuns who would scoff at **BeYoncé** get to discover how great **Crazy In Love** actually is, while children learn that **Elvis** was actually rather cool, despite the fact **Grindavox** owns his records.



Also, the game displays the artwork of each parent album, making it a simpler task to buy it.

And presumably labels can expect a nice fat royalty check if they get an act on the game?

Probably, but Sony doesn't want to talk about that.

Which acts are on the new game?

There are 30 new tracks and the people choosing the music have been good. Selections range from pure pop to **U2**. Selections range from pure pop to **U2**. Selections range from pure pop to **U2**. Selections range from pure pop to **U2**.

How do I get my music on the next one?

It has to sound good to sing along to. It sounds simple, but there are some classics that don't qualify. For example, **Sony** had secured the rights to **Elton** and **George's** **Wow!** Let **The Sun** Go **Down** On Me, but rejected it because the intro and bridge were too long. **Shirley** **and** **Hervey** was rejected on similar grounds. If you think you have a suitable song, give **SCEE** a call.



Ever wondered how much money was being raised by this? **Comic Relief** records that have been dominating the singles chart for the past two months? **McFly** laid the groundwork by auctioning up the year's ten biggest smashes with their charity single **All About You** and then **Tom** **and** **Justin** came along and showed the young whippersnappers how to do things by taking over at the top

spot with a **Comic Relief** record of his own. And last week, when **Anarillo** was in its sixth week on top, **U2** stepped handed over a check for £1.6m to the charity. Picked for **U2** are **McFly's** **Hurray**, **Justin**, **Comic Relief's** **Richard** **Curtis**, **Island** **Records** **Group** (general manager **Jason** **Ivey**), **McFly's** **Dougie** **Peynter**, **Christie**, and **McFly's** **Tom** **Fletcher** and **Danny** **Jones**.

# Classified

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publication the following Monday (space  
permitting). Cancellation deadline: 10am  
Wednesday prior to publication (for series  
bookings: 17 days prior to publication).

## JOBS AND COURSES



### HEAD OF SALES REF. PS300

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The ideal candidate will have held a senior role within an Entertainment provider and have considerable team management experience. Ideally, he/she will also have had experience of National Account Management with major retailers and grocery chains and also be able to demonstrate sales growth and business development. He/she will also exhibit the attributes and commercial acumen that are required for such a senior role.

To apply, please email an up-to-date CV in absolute confidence, including current salary details and quoting ref. PS300 to Craig Chuter at [HoS@positivejobs.com](mailto:HoS@positivejobs.com) or post to: Positive Solutions, Old Chambers, 93-94 West Street, Farnham, Surrey GU14 7EB



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## SANCTUARY RECORDS GROUP



Sanctuary Records Group, based in West London, is one of the world's largest independent record catalogues, with labels covering most genres of music from reggae to rock, classical to country. Recent releases include Morrissey, Alison Moyet and De La Soul.

If you are enthusiastic, motivated and want to play a role in the future of the company, then the following vacancies will be of interest to you:

### Sales Support Manager

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### 2 x Marketing Executive

Are you highly creative with excellent copywriting skills and at least two years experience of either back-catalogue or video marketing?

### Royalties Administrator

An excellent prospect for an experienced administrator to join a very busy department working on a varied catalogue. You should have strong maths skills and show excellent attention to detail. A royalties background would be a sound advantage.

For full details of these positions visit the Recruitment section of the Sanctuary Group website: [www.sanctuarygroup.com](http://www.sanctuarygroup.com) where, if you can demonstrate that you have the required skills, you can apply online. Alternatively post your details to Anna Young, HR Administrator, Sanctuary House, 45-53 Sinderal Road, London, W14 0NS.

## PA/ADMIN ASSISTANTS

Music Agency in Brighton is looking for 2 assistants. Must be computer literate and able to work under pressure in a busy office.

Please email CV to:  
[postmaster@13artists.com](mailto:postmaster@13artists.com)

## TV and Licensing Manager Warner Chappell Music



Reporting to the Senior Manager of Film, TV and Advertising and managing one member of staff, the successful candidate will come from a media background preferably with a minimum of 1 years experience in music publishing. International licensing negotiation skills are essential as well as the ability to pitch for new business. A sound knowledge of all music genres is vital. If you wish to apply please email your CV with a covering letter to Charlotte.DeBoer@warnerchappell.com  
Closing date 10/05/05

## fabric

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Send CVs by email to: [dan.lill@fabriclondon.com](mailto:dan.lill@fabriclondon.com)

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Want to be part of the download distribution (re)volution?

Have you recently left a label, or do you have strong links with bands? Jigsaw is developing its sales distribution network, and we are looking for people who want to do the 'right thing' by the artist, across any genre, or geography. Our sales network is rewarded on a commission only basis.

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### FINANCE ASSISTANT

Excellent opportunity for an experienced Accounts Assistant with strong academics and minimum of 18 months experience working within a financial environment to take on this fast track role within last growing Events Company. Media accounts exposure an advantage. Ref: MAW11203

### ROYALTIES ADMINISTRATOR

A minimum of one years experience working within royalties is needed to join this vibrant young royalties team. Ref: MAW10042

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## A&R STAR REQUIRED

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Working as an assistant in the A&R dept, you will provide general support including mastering, studio sessions and copying and also be responsible for building and executing up-front promotion campaigns for forthcoming releases.

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You will also need excellent organisational, communication and computer skills, and have at least 18 months experience within the music industry.

CV & short covering letter to be received by 9th May 2005.

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Start: ASAP

Salary: Inc

Contact: [AandRAssistant@hotmail.co.uk](mailto:AandRAssistant@hotmail.co.uk)

## Admin Assistant



PPL require a Admin Assistant for 3 months in their busy PR Department. Reporting to the PR Director, you will be the first point of contact for general enquiries and general administrative tasks. You will ideally have a minimum of two years administrative experience within the music industry and a strong customer focused mindset.

If you are interested in this role, please apply via e-mail to [jobs@ppl.com](mailto:jobs@ppl.com) attaching a CV and covering letter outlining why you feel you are a suitable candidate for the role. Closing date for applications is Friday, 6th May 2005. Please quote reference PPA1 in the subject heading.

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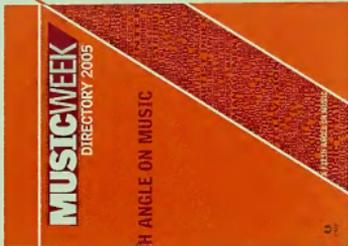
## The Official UK Charts 07.05.05

### SINGLES

1	1	TONY CHRISTIE FEAT. PETER KAY - AMARILLO	Universal/Py
2	6	SNOOP DOGG/C WILSON/J TIMBERLAKE SIGNS	Geffen
3	6	ELVIS VS JXL - A LITTLE LESS CONVERSATION	RCA
4	3	BODYROCKERS - I LIKE THE WAY	Mercury
5	4	WILL SMITH SWITCH	Interscope
6	6	DESTINY'S CHILD GIRL	Columbia
7	6	CIARA FEAT. MISSY ELLIOTT 1, 2 STEP	LaFace
8	5	RAZORLIGHT SOMEWHERE ELSE	Vertigo
9	6	THE TEARS REFUGEES	Independence
10	9	MARIO LET ME LOVE YOU	J
11	8	CAESARS - JERK IT OUT	Virgin
12	10	50 CENT CANDY SHOP	Interscope
13	6	BLOC PARTY BANQUET	Wickid
14	6	ROOSTER YOU'RE SO RIGHT FOR ME	Brinsford
15	13	STUDIO B I SEE GIRLS	Data
16	6	ATHLETE HALF LIGHT	Pygogue
17	12	FREeloaders/THE REAL THING SO MUCH LOVE...	ATV
18	11	MARIAH CAREY IT'S LIKE THAT	Def Jam
19	19	JEM THEY	Ab
20	16	LEMAR TIME TO GROW	Sony Music
21	14	GWEN STEFANI FEAT. EVE RICH GIRL	Interscope

### ALBUMS

1	1	BRUCE SPRINGSTEEN DEVILS & DUST	Capitol
2	1	AKON TROUBLE	Interscad
3	2	BASEMENT JAXX THE SINGLES	XL
4	5	TONY CHRISTIE THE DEFINITIVE COLLECTION	Universal/Py
5	4	SHAKIN' STEVENS THE COLLECTION	Epic
6	6	50 CENT THE MASSACRE	Interscope
7	8	THE KAISER CHIEFS EMPLOYMENT	B Urban/Pygogue
8	15	GWEN STEFANI LOVE ANGEL MUSIC BABY	Interscope
9	5	RAZORLIGHT UP ALL NIGHT	Vertigo
10	11	PATRIZIO BUANNE THE ITALIAN	Globe Records
11	22	ATHLETE TOURIST	Pygogue
12	9	STEREOPHONICS LANGUAGE SEX VIOLENCE OTHER?	XL
13	12	SNOOP DOGG R&G - THE MASTERPIECE	Geffen
14	7	NATALIE IMBRUGLIA COUNTING DOWN THE DAYS	Eyeclub
15	14	THE KILLERS HOT FUSS	Island/Pyg
16	6	FEELS BLINKING LIGHTS & OTHER REVELATIONS	Virgin
17	10	SCISSOR SISTERS SCISSOR SISTERS	Pygogue
18	19	GREEN DAY AMERICAN IDIOT	Reprise
19	16	LEMAR TIME TO GROW	Sony Music
20	10	G4 G4	Sony Music
21	17	A-HA THE DEFINITIVE SINGLES COLLECTION	XL



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20	17	A-HA THE DEFINITIVE SINGLES COLLECTION	20	17	U
21	17	KASABIAN KASABIAN	21	17	U
22	24	KEANE HOPES AND FEARS	22	24	U
23	21	THE GAME THE DOCUMENTARY	23	21	U
24	35	WILL SMITH LOST AND FOUND	24	35	U
25	25	CIARA GOODIES	25	25	U
26	27	CARBAGE BLEED LIKE ME	26	27	U
27	13	MIS-TEEQ GREATEST HITS	27	13	U
28	6	ROOSTER ROOSTER	28	6	U
29	38	MARIO TURNING POINT	29	38	U
30	26	HAL HAL	30	26	U
31	6	JEM FINALLY WOKEN	31	6	U
32	25	MARIAH CAREY THE EMANCIPATION OF MIMI	32	25	U
33	23	HOT HOT HEAT ELEVATOR	33	23	U
34	6	LUCIE SILVAS BREATHE IN	34	6	U
35	48	GREEN DAY INTERNATIONAL SUPERHITS	35	48	U
36	37	BLOC PARTY SILENT ALARM	36	37	U
37	36	KT TUNSTALL EYE TO THE TELESCOPE	37	36	U
38	43	MAROON 5 SONGS ABOUT JANE	38	43	U
39	30	CAESARS PAPER TIGERS	39	30	U
40	6		40	6	U

## COMPILATIONS

1	2	HAPPY SONGS	1	2	U
2	1	NOW THAT'S WHAT I CALL MUSIC! 60	2	1	U
3	4	MAXIMUM BASS	3	4	U
4	3	TEENAGE KICKS	4	3	U
5	5	GODSKITCHEN - CLASSICS	5	5	U
6	6	INDIE ANTHEMS	6	6	U
7	6	FLOORFILLERS 3	7	6	U
8	6	SONGS THAT WON THE WAR	8	6	U
9	6	ROCK GODZ	9	6	U
10	10	BIG TUNES 2 - LIVING FOR THE WEEKEND	10	10	U
11	7	THE ALBUM 5	11	7	U
12	6	THE KINGS & QUEENS OF COUNTRY	12	6	U
13	8	KISS PRESENTS THE R&B COLLECTION	13	8	U
14	9	VE DAY - THE ALBUM	14	9	U
15	9	VERY BEST OF BLUES BROTHER SOUL SISTER	15	9	U
16	11	POP PRINCESSES 2	16	11	U
17	12	ESSENTIAL R&B - SPRING 2005	17	12	U
18	18	HARDCORE NATION	18	18	U
19	13	THE VERY BEST OF ALL WOMAN - PLATINUM	19	13	U
20	16	WESTWOOD - THE INVASION	20	16	U

## FORTHCOMING

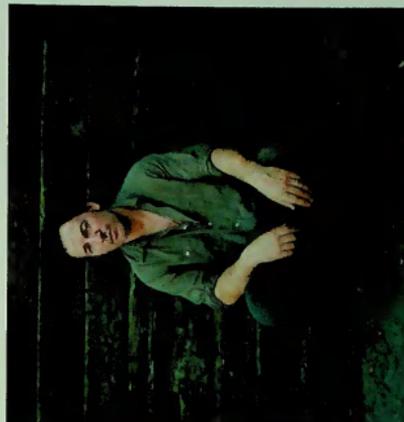
CHARLOTTE CHURCH CRAZY CHICK	JUNE 27	W
SONY ERIC	JUNE 27	W
JAMIROQUAI FEELS LIKE IT SHOULD SONY	JUNE 6	W
COULPLAY SPEED OF SOUND	MAY 30	W
PAT RESNAIS WHY GO CHEEKY	MAY 30	W
THE WHITE STRIPES (RE)ISSUE	MAY 30	W
GIRLS ALONG FOR THE ROAD	MAY 30	W
THE WHITE STRIPES (RE)ISSUE	MAY 30	W
COULPLAY SPEED OF SOUND	MAY 23	W
GERI DESIRE INDOCENT	MAY 23	W
OWEN STEFANI HOLLABACK GORE POLYDOR	MAY 23	W
WELLY (VERY) SAYS ISLAND	MAY 16	W
THE WHITE STRIPES (RE)ISSUE	MAY 16	W
JENNIFER LOPEZ AIN'T NO DOWN FEIN	MAY 20	W
DAISY DOLLA BIG BROTHER	MAY 20	W
CORRIANNAZ FEEL GOOD INC	MAY 16	W

## KEY ALBUMS RELEASES

ALANIS MORISSETTE JAGGED LITTLE PILL	AUG 29
ACQUA VIVA	JULY 25
MISSY ELLIOTT THE GOODBOOK EAST WEST	JUNE 27
FOO FIGHTERS IN YOUR HONOR	JUNE 13
COULPLAY X&Y	JUNE 6
GERI DESIRE VIOLEN	JUNE 6
THE WHITE STRIPES (RE)ISSUE	JUNE 6
SHAKIRA FALCÓN (RE)ISSUE	JUNE 6
THE TEARS HERE COME THE TEARS	JUNE 6
INDEPENDENTE	JUNE 6
THE WHITE STRIPES GET BEHIND ME SATAN	JUNE 6
BLACK EYED PEAS DEUCEY BUSINESS	MAY 30
THE WHITE STRIPES (RE)ISSUE	MAY 30
CORRIANNAZ ISLAND DICKS	MAY 20
THE CORRAL THE INVISIBLE	MAY 20



SNOOP DOGG: KEPT OFF NUMBER ONE BY TONY CHRISTIE



BRUCE SPRINGSTEEN: STRAIGHT IN AT NUMBER ONE

Rank	Artist	Track	Genre
1	Michael Biehn	6. MICHAEL BIEHN	Rock
2	Michael Woods & Juliet Maxwell Woods	7. MICHAEL WOODS & JULIET MAXWELL WOODS	Pop
3	David	8. DAVID	Pop
4	Michael Woods & Juliet Maxwell Woods	9. MICHAEL WOODS & JULIET MAXWELL WOODS	Pop
5	Michael Woods & Juliet Maxwell Woods	10. MICHAEL WOODS & JULIET MAXWELL WOODS	Pop

### PRE-RELEASE AIRPLAY TOP 20

Rank	Artist	Track	Genre
1	Arson	1. ARSON	Rock
2	Smooze	2. SMOOZE	Pop
3	Destiny's Child	3. DESTINY'S CHILD	R&B
4	Arson	4. ARSON	Rock
5	Arson	5. ARSON	Rock
6	Arson	6. ARSON	Rock
7	Arson	7. ARSON	Rock
8	Arson	8. ARSON	Rock
9	Arson	9. ARSON	Rock
10	Arson	10. ARSON	Rock
11	Arson	11. ARSON	Rock
12	Arson	12. ARSON	Rock
13	Arson	13. ARSON	Rock
14	Arson	14. ARSON	Rock
15	Arson	15. ARSON	Rock
16	Arson	16. ARSON	Rock
17	Arson	17. ARSON	Rock
18	Arson	18. ARSON	Rock
19	Arson	19. ARSON	Rock
20	Arson	20. ARSON	Rock

These charts are also available online at [musicweek.com](http://musicweek.com)

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PRE-RELEASE AIRPLAY TOP 20

1. ARSON  
2. SMOOZE  
3. DESTINY'S CHILD  
4. ARSON  
5. ARSON  
6. ARSON  
7. ARSON  
8. ARSON  
9. ARSON  
10. ARSON  
11. ARSON  
12. ARSON  
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14. ARSON  
15. ARSON  
16. ARSON  
17. ARSON  
18. ARSON  
19. ARSON  
20. ARSON

### COOL CUTS CHART

Rank	Artist	Track	Genre
1	Basement Jaxx	1. BASEMENT JAXX	Pop
2	Timbaland	2. TIMBALAND	Pop
3	Timbaland	3. TIMBALAND	Pop
4	Timbaland	4. TIMBALAND	Pop
5	Timbaland	5. TIMBALAND	Pop
6	Timbaland	6. TIMBALAND	Pop
7	Timbaland	7. TIMBALAND	Pop
8	Timbaland	8. TIMBALAND	Pop
9	Timbaland	9. TIMBALAND	Pop
10	Timbaland	10. TIMBALAND	Pop
11	Timbaland	11. TIMBALAND	Pop
12	Timbaland	12. TIMBALAND	Pop
13	Timbaland	13. TIMBALAND	Pop
14	Timbaland	14. TIMBALAND	Pop
15	Timbaland	15. TIMBALAND	Pop
16	Timbaland	16. TIMBALAND	Pop
17	Timbaland	17. TIMBALAND	Pop
18	Timbaland	18. TIMBALAND	Pop
19	Timbaland	19. TIMBALAND	Pop
20	Timbaland	20. TIMBALAND	Pop

### URBAN TOP 30

Rank	Artist	Track	Genre
1	Amberlie	1. AMBERLIE	Pop
2	Destiny's Child	2. DESTINY'S CHILD	R&B
3	Arson	3. ARSON	Rock
4	Timbaland	4. TIMBALAND	Pop
5	Timbaland	5. TIMBALAND	Pop
6	Timbaland	6. TIMBALAND	Pop
7	Timbaland	7. TIMBALAND	Pop
8	Timbaland	8. TIMBALAND	Pop
9	Timbaland	9. TIMBALAND	Pop
10	Timbaland	10. TIMBALAND	Pop
11	Timbaland	11. TIMBALAND	Pop
12	Timbaland	12. TIMBALAND	Pop
13	Timbaland	13. TIMBALAND	Pop
14	Timbaland	14. TIMBALAND	Pop
15	Timbaland	15. TIMBALAND	Pop
16	Timbaland	16. TIMBALAND	Pop
17	Timbaland	17. TIMBALAND	Pop
18	Timbaland	18. TIMBALAND	Pop
19	Timbaland	19. TIMBALAND	Pop
20	Timbaland	20. TIMBALAND	Pop

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5. 1. 1. 1. 1. AMBERLIE THING  
6. 2. 1. 1. 1. DESTINY'S CHILD  
7. 3. 1. 1. 1. ARSON  
8. 4. 1. 1. 1. TIMBALAND  
9. 5. 1. 1. 1. TIMBALAND  
10. 6. 1. 1. 1. TIMBALAND  
11. 7. 1. 1. 1. TIMBALAND  
12. 8. 1. 1. 1. TIMBALAND  
13. 9. 1. 1. 1. TIMBALAND  
14. 10. 1. 1. 1. TIMBALAND  
15. 11. 1. 1. 1. TIMBALAND  
16. 12. 1. 1. 1. TIMBALAND  
17. 13. 1. 1. 1. TIMBALAND  
18. 14. 1. 1. 1. TIMBALAND  
19. 15. 1. 1. 1. TIMBALAND  
20. 16. 1. 1. 1. TIMBALAND  
21. 17. 1. 1. 1. TIMBALAND  
22. 18. 1. 1. 1. TIMBALAND  
23. 19. 1. 1. 1. TIMBALAND  
24. 20. 1. 1. 1. TIMBALAND  
25. 21. 1. 1. 1. TIMBALAND  
26. 22. 1. 1. 1. TIMBALAND  
27. 23. 1. 1. 1. TIMBALAND  
28. 24. 1. 1. 1. TIMBALAND  
29. 25. 1. 1. 1. TIMBALAND  
30. 26. 1. 1. 1. TIMBALAND

# Datafile

Britain's most comprehensive charts service

Week 18

Upfront p16 > TV & radio airplay p19 > New releases p22 > Singles & albums p24

## FAST CHART

### SINGLES

#### NUMBER ONE

TONY CHRISTIE (IS THIS THE WAY TO) AMARILLO (UMTV)

Justin Timberlake's appearance on Snop Dogg's Signs single couldn't quite provide it with enough extra sales to topple Tony Christie, who thus extends his stay at number one to seven weeks. The most recent six-week topper that he would have tied with had Signs been number one was Black Eyed Peas' 2003 monster Where Is The Love – on which Timberlake also provided an assist.

### ARTIST ALBUMS

#### NUMBER ONE

BRUCE SPRINGSTEEN DEVILS & DUST (Columbia)

Glowing reviews from critics and a free DVD help Bruce Springsteen to his highest first-week sales since 1987's Tunnel Of Love and his sixth number one album spanning 12 years.

### COMPILATIONS

#### NUMBER ONE

VARIOUS HAPPY SONGS (EMI/Virgin) A new and successful concept for EMI/Virgin, the sparkling Happy Songs compilation is itself unranked 2-1 with sales well up-jumped 2-1 with sales of 28,592 helping it to topple Now 60.

### RADIO AIRPLAY

#### NUMBER ONE

COLDPLAY SPEED OF SOUND (Parlophone)

The introductory single from Coldplay's X&Y audio vaults 9-1 on the airplay chart, with a total audience of 63,371.

## The Market

### Market still hooked on Christie

by Alan Jones

A strong sales performance from Snop Dogg's Signs threatened to bring an end to Tony Christie's domination of the singles chart, but in the end Christie prevailed with (Is This The Way To) Amarillo registering 47,945 sales – a 17.1% dip week-on-week – to secure victory over Snop by a 2.9% margin. Signs' sales of 46,496 were the third highest for a number two single thus far in 2005 and eclipse all of the first 10 number ones of the year.

Amarillo has now been number one for seven weeks, tying Cher's Believe (1998), and the Spice Girls' Wannabe (1996) and Robson & Jerome's Unchained Melody/White Cliffs Of Dover (1995) as the longest-running number one of the past 100 years. The last single to spend longer at number one was Wet Wet Wet's Love Is All Around, which topped the chart for 15 weeks in 1994.

With sales-to-date of 932,982 (including downloads), Amarillo has sold three times as many copies as 2005's second-biggest-selling single (Merley's All About You/You've Got A Friend) and six times more than the year's number three (Jennifer Lopez's Get Right). New singles by Akon, Eminem and The Killers should provide it with its biggest



Tony Christie: first seven-week number one for seven years

challenge a week hence.

Physical singles registered their lead over downloads last week, with sales of 935,254 – a 46.1% increase of 9% week-on-week – while downloads dipped by 10% to 369,803. Overall singles sales tallied 765,057 – a 0.8% decline week-on-week. Meanwhile, after plummeting to a 141-week low the previous week, albums staged a modest recovery, with artist albums gaining 8.2% at 1.79m, compilations improving 8.5% to 454,455 and total sales climbing 8.2% to 2.425m.

Bruce Springsteen's Devils & Dust made the largest contribution to that total, selling 62,311 copies. That's the highest tally for a number one artist album for five weeks, but ranks only eighth out of 17 weeks so far

in 2005.

There were also good performances from Gwen Stefani, whose Love, Angel, Music, Baby set rebounds 15-8 on a 46.1% increase in sales; Athlete's Tourist, which rebounds 22-11 – a nine-week high – with a 66.1% hike; and Mylo's Destroy Rock & Roll, which responds to growing exposure for upcoming single In My Arms by increasing sales 103.7% to jump 140-69 – a 12-week high – while recording its 100,000th sale overall.

Finally, after five weeks at number one on the compilation chart, Now That's What I Call Music! 60 surrenders its chart title to Happy Songs. Now! 60's the first album to sell double platinum this year though, with 25,512 sales last week bringing its overall tally to 603,966.

## KEY INDICATORS

### SINGLES

Sales versus last week: -0.8%  
Year to date versus last year: -8.6%

### MARKET SHARES

Universal	49.1%
Sony BMG	28.7%
Others	11.8%
EMI	8.8%
Warner	1.6%

### ALBUMS

Sales versus last week: +8.2%  
Year to date versus last year: -1.8%

### MARKET SHARES

Universal	38.4%
Sony BMG	28.1%
Others	13.7%
Warner	11.4%
EMI	8.4%

### COMPILATIONS

Sales versus last week: +8.5%  
Year to date versus last year: 42.9%

### MARKET SHARES

EMI	38.9%
Universal	25.0%
Others	18.8%
Sony BMG	9.7%
Warner	7.4%

### RADIO AIRPLAY

#### MARKET SHARES

Sony BMG	35.4%
Universal	32.4%
EMI	19.9%
Others	9.3%
Warner	2.5%

### CHART SHARE

Origin of singles sales (Top 75): UK 62.7%; US 33.3%; Other 4.0%  
Origin of albums sales (Top 75): UK 57.3%; US 38.7%; Other 4.0%

## THE SCHEDULE

### ALBUMS

#### THIS WEEK

Ladacris The Red Light District (Mercury)  
Tom Morae All Maps Welcome (D3)

#### MAY 9

Steve Brookstein Heart And Soul (BMG); Teenage Fanclub Man Made (PbM); Morcheeba The Antidote (Echo); Team Sleep Team Sleep (WEA); Kathryn Williams Over Fly Over (CWA)

#### MAY 16

System Of A Down Mesmerize (Sony); Faithless Forever Faithless (Cheeky); Faith Evans The First Lady (EMI); The Duke Spirit Out Across The Land (Loop); Van Morrison Magic Time (Polygram); Juliette & The Licks Your Speaking My Language (Hassle)

#### MAY 23

Coriniaz Damon Days (Parlophone); Belle & Sebastian Push Barman To Open Old

Wounds (Aesop); The Coral Invisible Invasion (Deltasonic); Floor To Everything's Escalate (Domino); Kelly Osbourne Sleeping In The Nothing (Sanctuary)

#### 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 The Tears (Independent); Coldplay X&Y (Parlophone); Geri Passon (Virgin); The White Stripes Get Behind Me Satan (XL); Kraftwerk Minimum Maximum (EMI); Nine Black Alps Everything Is (Island); Shikora Fajison Ora 1 (Columbia)

#### JUNE 13

Funeral For A Friend Hours (Atlantic); The Magic Numbers (b); EMI; King Mark Train Just Livin' (EMI); Foo Fighters In Your Honor (RCA)

## NEW ADDITION



Mute has confirmed the release of new Goldfrapp material in August. The duo – Alison Goldfrapp and Will Gregory – have been recording at their studio in Bath and the first single Oh La La – which is said to be heavily glam influenced – is due for release on August 8. The album, which is as yet untitled, is scheduled to follow on August 22.

## SINGLES

#### THIS WEEK

I'devild I Understand It (Parlophone); Chemical Brothers Believe (Virgin); Sons And Daughters Dance Me In (Domino); The Duke Spirit Love Is An Unfamiliar Name (Loop); Faith Evans Again (EMI); The Killers Smile Like You Mean It (Lizard King); Van Morrison O'Lea New Year (Polygram); Lemon Jelly Make Things Right (XL)

#### MAY 16

Coriniaz Feel Good Inc (Parlophone); The Coral In The Morning (Deltasonic); Doves Sownd (Heavenly); Cliff Richard Wulst Car (Decca); Crazy Frog Axel F (Gusto); Kelly Osbourne I Want (Sanctuary)

#### MAY 23

Audio Bullys Baby Shot Me Down (Virgin); Mylo In My Arms (Breastfeed); Jennifer Lopez Hold You Down (Epic); Oasis Lyla (Big Brother); New Order

For fuller listings, see musicweek.com

Jetstream (London); Kano Brown Eyes (679); Daniel Bedingfield The Way (Polygram)

#### MAY 23

Nelly N Day Say (Island); Geri Desire (Innocent); Gwen Stefani Hollaback Girl (Polygram); Brian McFadden Demons (Modest); The Magic Numbers Forever Lost (EMI); Moby Spiders (Mute); Coldplay Speed Of Sound (Parlophone); The Bravery Fearless (Loop)

#### MAY 30

Coldplay Speed Of Sound (Parlophone); LCD Soundsystem Discos Infinitator (DFA); Ashanti Dont Let Them (Mercury); Lady Sovereign Blah Blah (Island); The White Stripes Live Through This; Do Me Bad Things (U2); U2 Rattle and Hum (Polygram); Faithless Why Go (Cheeky); Foo Fighters Best Of You (RCA); Funeral For A Friend Street Attraction; Girls Aloud (b) (Polygram)

07/05/05

## Third time lucky for Triple 8

### The Plot

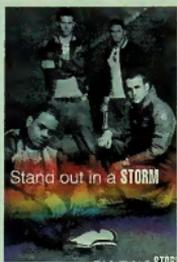
A sponsorship deal with Storm fashion is providing Triple 8 with the ammunition to deliver their third hit.

**TRIPLE EIGHT GOOD2GO (GSM3035)**  
Just as music can enhance the power of a brand – be it an iPod Shuffle or a new car – artist managers and labels are increasingly looking to partnerships with commercial brands as a way to enhance and progress the careers of their artists.

The latest to follow this pattern are UK pop act Triple Eight, who scored two hits while at Polydor and have now kicked a deal to become the "face" of fashion brand Storm. The campaign, which commences this week and coincides with the release of new single Good2Go on May 30, will see the group featured in all Storm's annual advertising, appearing in-store for signings and, on the flipside, receiving

heavy airplay in Storm stores. "This is a £50,000 ad campaign which, for a band like Triple 888, is just perfect," says the group's manager, Rob Waterman. "The important thing is that we join the link between the exposure that the campaign is generating and the song, so little things like using a similar image to that used in the Storm campaign on the CD single, in-store signings – anywhere we can make that link." Good2Go will receive airplay every hour, on the hour, throughout all of Storm's UK stores.

Storm's global brand manager Susan Flinders says, "Our plans were to target the younger end of our market and we were looking for a band or musical act to take us to it. Music and celebrity are still the most effective ways to communicate an image." Formerly of the Polydor stable, Triple 8 achieved two Top 10 UK singles before the two parted company last year. Waterman, impressed by the level of success they had achieved and eager to capitalise on Polydor's hand work, took on management soon after. "There is an attitude out there that boy bands are dead, pop's



finished, but in my opinion, as long as teenage girls are around, they're going to want something to stick on their bedroom wall," he says. "With groups like Blue pulling out of the market, it has left a big gap. Polydor had spent £1.8m on this band over a 12-month period, so they had a strong fanbase we felt we could tap into and the Storm campaign was a nice boost to this."

**CAMPAIN SUMMARY**  
LABEL: Omnicast Records, MANAGEMENT: Robert Waterman, Collective Music Management, PRESS: Cat Hookley, Fifth Element PR, NATIONAL RADIO: Amanda Beal, All About Promotions, NATIONAL TV: Lynn Blackwell, All About Promotions, REGIONAL RADIO & TV: Jo Hart, Hart Media

## Legendary director returns to music to flesh out Kaisers clip

### Promo focus

Working with The Kaiser Chiefs, legendary promo director Tim Pope has created a promo which can bear comparison with his best work, spanning acts including The Cure and Fatboy Slim. Opening, in Britpop style, in a good old-fashioned greasy spoon, the promo sees Kaiser kingbird Nick "Peanut" Baines donning X-ray specs and, upon looking at his bandmates, their skeletal forms jiggling away.

Shortly after, frontman Ricky Wilson, falls through a picture which is hanging on the cafe wall into a sort of domestic hell: the front room of his cloying girlfriend, the subject of the song and her equally cloying parents. This scene runs in parallel with the others, creating a sense of looking from one manic world to another. Pope says the Kaisers wanted the visuals to reflect the way their lyrics deal with the minutiae of everyday life. "I spoke to Ricky, who said the band wanted to start it in a cafe," he says. "As soon as I spoke to the band the idea became



flesh in my head. I lung that flesh out the bones of my original idea." Pope's first idea for the video came from the tiny nugget of a lyric belted out by Ricky Wilson: "I know I feel it in my bones." "I heard the word 'bones' in the song and jumped on it," says Pope. "That's a famous piece from the early days of animation with dancing skeletons that idea worked very well with the jumpy and frenetic nature of the song." The promo utilises both hi-tech post-production effects and in-

camera effects, something which Pope says he always enjoys. The production also demanded the renting a number of real, live rats – as well as a dead one, which had to be insured for the princely sum of £400. "A full version of this review features in the May issue of *Promo* magazine, which is published this week. For subscription details, contact David Pogodman on 020 7921 8320.

### TASTEMAKERS TIPS

#### Mark De Clive Lowe Tide's Arising (ABB Records/Antipodean)

JONATHAN SHARIF, EDITOR, BETWEEN THE GROOVES

"The future of soul music has arrived, with the recent release of jazzy interplanetary hip-hop infused dancefloor funk record Tide's Arising. The brainchild of renowned producer/keyboards wiz Mark de Clive Lowe, this is one of the most exceptional long player offerings of late that will have listeners captivated in its infectious grooves from beginning to end. The album features cosmic arrangements beneath the dreamy vocal talents of guest artists Bembo Sogbe and Abdul Shyllan, among others. With key club and radio support from the likes of King Britt and Gilles Peterson, Lowe is poised to blow up in 2005. Comparable to projects by Jazzy Jeff, Madlib, M.A.W, Herbie Hancock and Redbone, this record is for those who treasure an

ectletic range of groove-orientated soul music. Best defined as future funk at its finest, Tide's Arising is what progressive soul heads have been waiting on for years."

#### Nelly N Dey Sey (Island) FRANCIS CURRIE, PROGRAMME DIRECTOR, HEART 106.2

"Tipping Nelly for a hit seems almost too obvious, but as an artist who only two years ago was still making purely club songs, it's striking to see how he's crossed over so well. Time after time, Nelly proves he's untouchable at making pop R&B and this song continues the formula well. The sample might be well worn, but it is a classic – and Nelly's gentle lyrical style and production is set perfectly here at Heart, on the new Heart Breakfast with Jamie Theakston and throughout the day. It sounds like another winner."



### THE INSIDER

#### Channel 4

Over recent years, Channel 4 has been making a conscious move to increase the amount of

music programming on air and this week the channel confirmed that it had secured the broadcast rights for a number of music festivals in 2005. The news follows an already active year in music that has seen 4 screen events including the NME Awards, its own T4 Honours and most recently the Nokia Urban Music Festival.

Channel 4's commissioning editor, T4 & Music, Neil McCallum notes that the channel

has been intentionally developing the nature of its music content. "Five years ago we had a number of music shows that had been ongoing for a few years – but like the Jo Wiley show – [that] there's a much stronger focus now on big events."

The additional festivals set to grace the 4 schedule this year are the O2 Wireless and Capital FM Party in The Park. They will join the Download festival, T4 on the Beach (formerly Pop Beach), the Nokia Isle of Wight festival and the V Festivals, all of which were broadcast in 2004.

It was the ratings of Robbie Williams' 2003 Knebworth performance, aired in the prime-time slot of 9pm on a Saturday night and attracting 3m

### RADIO PLAYLISTS

#### DEBUNK 1

#### RADIO 1

- Alan Locky: Annie 1, This, Athlete Hall Light, Capital Prep, Don't Prank With My Heart, BodyBuilders 1 Like The Way, Genesis, Live It Out, Calypso Speed Of Sound, Deafy's Child, Get Entombed Moving Back, Fox Fighters Best Of You, Geriatric, Fed Good, Fun, Green Stables, Hotkiss Get It, Kaiser Chiefs Everyday, Lane You Love, Live, Myle In My Arms, Obed's Lyric, Sunny Bogg Day, The Canal In The Morning, The Katers Beat, 50 Cent, How Do I Do Love, The Killers Smile Like You Mean It
- Blue Party: Knowled, Clara Fawc, Missy Elliott 1, 2 Step, Does Snowdonia Faith Bains Again, Wade So Many Times, Zaneiganga Fresh Just Like It, Zaneiganga TK, Tenshiaki Oba-Sai Of The World, Lil Jon, Leavers & Friends, Lil' Low, Max Graham Vs Yes Owners Of A Lonely Heart, Probe

#### Cuts Felt, Andrea Love Shared On Me, Meester You're So Right For Me, The Chemical Brothers Believe, The Fatheads Dead, Days And Nights, The White Stripes, Blue Oyster Cult, Weezer Beverly Hills

#### C LIST

- "Classic Bedroomful The Way, Jennifer Lopez Beat, Fat, Joe, Weezer, My Chemical Romance, Herbie: Riot Act, California Set, System Of A Down BYOB, The Bravery Forgets 4 J&R FRONT
- "Ben Carson Fresh U, Funeral For A Friend, Shiner, Maximo Park, Grailor, My Allport Lost Control, The Magic Numbers Forever Lost

#### DEBUNK 2

#### RADIO 2

- Ashley Hult, Linn, "Breeze Springsteen, Denis & Don, Culture, "Calypso Speed Of Sound"

**BFJ AWARDS**  
**ALBUMS**  
 Vanicron – More Best  
 Weekly Soap...  
 Ever (Silver)  
 Vanicron – Kupper  
 Soap (Silver)

## Foo Fighters Best Of You (RCA)

**ADAM YUTMAN, HEAD OF MUSIC, KERRANG! RADIO UK**



"Being a huge fan of the Foo's, I've been pretty excited about hearing the new material – and they haven't disappointed."

This is a really strong, infectious record that comes with the instant familiarity of Grohl's blinding vocals. It is a perfect radio record for Kerrang!. One listen and you are well and truly hooked. Bring on the album."

## Chris Coco and Sacha Puttnam Remasterpiece (EMI Classics)

**RICHARD KILHSTRÖM, MUSIC BUYER, BORDERS**

"This is a significant departure for both of these artists, in what they describe as a turntable symphony. Classical artists including Mahler, Saie and Arvo Part are remixed and blended with Sacha's own compositions. Although I was slightly sceptical at first, it works really well, something like Karl Jenkins meets Brian Eno. Aggressive instore play should drive some significant sales."

## Modey Lemon The Curious City (Mute)

**LIANNE STEINBERG, DEPUTY EDITOR, CITY LIFE**

"Rabbit animals would have had more sense than this Pittsburgh trio. Why else would Modey Lemon create the kind of dangerous magical noise that makes your ears bleed when they were so close to hitting the garage rock big time? But far from imploding, they've found their focus with this album – it's all crashing dynamics and grungy melodies."

## My Top 10

**BEN ESHMADE**

Classic FM-The Chiller Cabinet

1 MICHAEL NYMAN (TORY OF LOVE) (V)  
 2 COLLEEN HULL (MORNING BREAKS) (PEARL)  
 3 JOHN CONERTINI (THE SPANISH BARRICADE)  
 4 HERB SOROKO (SOUND)

5 ALON (PULSED) THE GET UP (REARVIEW)  
 6 STEAK (I WANT A LOT OF RED SOX) (REARVIEW)  
 7 BRIAN ENO (AN ENDING (AGONY) (SUSAN SCREEM)  
 8 JERRY BLACKE (JULY - JULIATION)  
 (SOUND)

9 SAGA (ZAZZIST) MEXICO (GALILEO) (TON SUPERSONIC)  
 10 CHRIS COCO (SACRILEG) OF SIBERIA (IN THE RAIN) (ACAD) (SIB) (SIB) (SIB)  
 11 OLIO BALANES (QUARTET) MOUNTAIN (CAL) (MUTE)

"Solo piano music doesn't get much better than Michael Nyman and every track on his new album stands out. Joly Talbot follows in the footsteps of Nyman and releases what should be his breakthrough record. The Babescore Quartet give me the opportunity to broadcast some yodelling along the airwaves and Jaga Jazzist adds choral music to their revolutionary palate. Chris Coco produces a beautiful second album and Team LG debut with some sublime melancholy."

## Top 10 acts on CD

1. Kylie Minogue (Parlophone)
2. The Subways (Warner Bros)
3. The White Stripes (XL)
4. The Vianimes (Real Gone)
5. Faith Evans (EMI)
6. Alton (Island)
7. Athlete (Parlophone)
8. KT Tunstall (Polygram)
9. Jansiroqua (Sony BMG)
10. The Futureheads (Cap)

TOP 10 acts are presented in order of their overall sales.

viewers, that gave the channel confidence to move deeper into "event" music television. "It rated better than we expected and gave us the confidence to say 'let's not rule out putting music in peak time slots,'" says McCallum. "We've just got to be clever about what you put where. With a

## 'Robbie's (Knebworth performance) rated better than expected and gave us confidence'

festival like Download, for example, we're not going to screen it in a prime time slot, but the kind of audience it attracts is very loyal and they're going to seek it out wherever you put it on, so it still works for us."

The association with these big brands has led to stronger ties with corporate brands such as Nokia and O2, which are involved with the festivals. "It's not always about the ratings for us," says McCallum. "The association our involvement

builds in the minds of our audience is very beneficial, but the reality of the situation is we wouldn't be able to do it without the great relationships we have with the likes of Nokia."

Long term, it intends to continue to develop the music content and McCallum is confident they can continue to kick goals. "People know they can turn to Channel 4 for music. I say with pride that no-one else is making music a priority in the way the 4 is. Whether it's bringing Kylie to a mainstream Saturday night audience or getting exclusive access to Oasis." Address: Channel 4, 124 Hursley Rd, London, SW1P 2TX. Tel: 0207396 4444 Email: top10@channel4.com Website: www.channel4.co.uk

Destiny's Child Get It! KT Tunstall Older Sides of The World New Order Jetstream Steve Wonder So What The Roots, The Coral In The Morning The Saturdays Do It Like You Do The Roots Playables

- CLIST**  
 Cliff Richard What Car! Daryl Hall & John Oates It'll Be Anxious I'd Understand It  
 "Who's Under the Day Go By, James Blunt  
 The Game In Your Name, Geri Halliwell  
 The Buffers! Love, The Roots "Web Thomas Lonely No More: Turin Brakes Following For A Dream  
**CLIST**  
 Always Mean Going Through the Millstone  
 "Daniel Bedingfield: The Way, David Sedaris  
 "Eek! My Name (How You Really Living) Faith Evans Again, Justin Trench My Feet, Mercedes  
 Wonders Never Gains, Oasia Lyle, Razorlight  
 Somewhere Else, "Robert Plant & The Strange  
 Sensational Moby Reimagined (Album), Tara  
 Balfour Back On My Feet "The Monk Numbers  
 Forever Lost, The Ravenettes Oslo To LA, Tom  
 Baxter: The Moon & A, Weezer Beverly Hills

- capital**  
**CAPITAL**  
**A LIST**  
 Alton Lonely, Amiee I | This Athlete Half Light  
 Basement Jaxx On My Gods, Beverly Knight  
 Keep The Fire Burning, Black Eyed Peas Don't  
 Prank With My Heart, BodyRockers | Like The  
 Way "Brian McFadden (Album), Cora L | Stop  
 Cuddly Goodbye Of "Stacie Bedingfield  
 The Way, Destiny's Child Get It! Eminem Making  
 Best, Faith Evans Again, Gagne So Many Times  
 Confuse For Good Use, Gwen Stefani Hitback  
 Get It, Jansiroqua (Album), Jay L | Should "Ave  
 You Just My Feet, Joni Joe Jennifer Lopez, Red  
 Pit, Joe Hold Your Own, Lorie L | Be Good,  
 LP, Jansiroqua, Luther Lovell And Friends, Lucie  
 Sledge, The Game Is What, Mariah Carey, Love  
 You, Maroon 5 Must Get It, Natalie Imbruglia  
 Silver, Natasha Bedingfield | Bruce Gold  
 Oasia Lyle, Priscilla Cash, Tom Mc Rob  
 Thomas Lonely No More, "Rooster "You're So

- Right For Me: Snoop Dogg Spinz: Stonebriar  
 Freak On, Will Smith Switch  
**XFM**  
**DAYTIME LIST**  
 Athlete Half Light, "Australasia Be Yourself, Blue  
 Monday, British Sea Power, Pussycat  
 Stand Up, Constant Am, B | Out: Paves Snowden E1  
 Presidents 100PM "Embrace A Glorious Day,  
 Foo Fighters Best Of You, Gerbilite Get Good Inc,  
 Hard On Top Top Top, Hal Hut  
 Goodnight Goodnight, I'd Understand It  
 Kaler Chicks Every Day Love You Less And  
 Less, Kings Of Leon Song Of The Broken, Moby  
 Spinz: New Order, Gainsbourg, Jags  
 Razorlight Somewhere Else, The Browery  
 Fingers, The World Is In The Making, The  
 Flirtations Deceit Days And Nights, The  
 Flirtations Smile Like You Mean It, The Magic  
 Numbers "Paves! Look "The Ordinary Boys

## IN-STORE NEXT WEEK

**ASDA**  
 Instore – Robert Plant, Nine Inch Nails, Ryan Adams, Limp Bizkit; single – Eminem album – Robert Plant; compilation – Hit Me Baby One More Time

**BORDERS**  
 Instore – Kathryn Williams, Steve Brookstein, Morcheeba, Afro Cuban Allstars, Weezer, Jacqueline Du Pre, Nitin Sawhney

**HMV**  
 Instore – Asop Rock, The Kills, Mogwai, M Ward, The Flaming Lips, Theory of a Deadman, Ambulance Ltd, Soul Grospel

**MUSIC**  
 Windows – CDs from £4.99, DVD Campaign 3 for £20; Instore – Lucinda Williams, Mr Scruff, Lack VHS Or Beta, Grant Green, Electric Light Orchestra, Dead & Company, Snop Dogg, Weezer, Teenage Fanclub, System Of A Down, Game, Ludacris, Gorillaz, Amsterdam, Coral, Kelly Osbourne, Lemon Jelly, Ravenettes, The Stands

**MUSIC**  
 Instore – Steve Brookstein, Weezer, Best Album Tracks Strictly Dance Fever; Album Of The Week – Steve Brookstein

**MVC**  
 Windows – Single Price Point Promotion; Instore – Steve Brookstein, Morcheeba, Teenage Fanclub, Best Album Tracks Ever, Weezer, Recommendations – BodyRockers, GZR, Jon Mitchell, Kingdom Of Heaven OST, Team Steep, Turboporno

**PANACHE NETWORK**  
 Selecta listening posts – "Turboporno, Kathryn Williams, The Duke, Cut Copy, Geesey Butler, Mojo listening posts – This Is Soul Home – No.15, Jackie Leven & Jan Rankin, The Apollachians, Kathryn Williams, Bobby Conn

**Sainsbury's**  
 Instore – Steve Brookstein, Morcheeba, Amiee Weezer, Best Album Tracks, Strictly Dance Fever, Album Of The Week – Steve Brookstein; Compilation – Heart & Soul; Compilation of the week – Strictly Dance Fever

**TESCO**  
 Singles – Alton, Chemical Brothers, Eminem, Freefaller, The Killers, KT & The Eastside Boys, Weezer, Albums – Evis Presley, Jimmy Hendrix, Chemical Brothers, Basement Jaxx, Annie Ocean, Destiny's Child, Hit Me Baby One More Time, Max Speed, Nine Inch Nails, Phantom of the Opera OST, Pop Jr

**Virgin**  
 Windows – The Casars, BodyRockers, Nine Inch Nails, Hard-Fi, Ju, Rude, Eternity, 5 for £30 campaign; Instore – Razorlight, MIA, Youroceanomusic, Maximum Bass

**WHSmith**  
 Deals of the week – Steve Brookstein, Morcheeba, KT Tunstall album of the week – Strictly Dance Fever; Album chart recommends – Best Album Tracks, Ever; Classical recommendations – Michael Nyman; Music DVD recommendations – Later with Jools Holland

**WOOLWORTHS**  
 Deals of the week – Morcheeba, single of the week – Doves; Albums – Morcheeba, Strictly Dance Fever, KT Tunstall, Best Album Tracks... Ever, The Killers, Freedom, Singles – Doves, Kelly Osbourne, Gorillaz, Jennifer Lopez

**Galaxy**  
**GALAXY**  
**A LIST**  
 50 Cent Candy, Shy, Alan Rickman, Basement Jaxx 20 My Gosh, Black Eyed Peas Don't Prank With My Heart, Clavin Row, Missy Elliott, 2 Steps, Eminem Mocking Bird, Owen Stuffer, "Mishon Strays Last Time, Maxine Price, Guffin, "Moley Lemons Singalong, A Girl Like Kelly, "Moley Lemons Singalong, "Sera & Daughters, "Bare Me In, "Anastasi, "Free Men (Album), 33 (Power On), The Chemical Brothers, "Bliss, "The Dunes 22, The Death Of All Relations, The Duke Spirit, Love Is An Unlikely Name, The Fever, "Ladysmith, The Paddistons, "The Attack, The Ravenettes Oslo To LA, The Stands Do It Like You Like, "Tired Thru My Mind, "Willy Mean So Long, "Yappa, "Fu Go, "Nature"

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**SINGLE OF THE WEEK**

**Oasis**  
Lyla

Big Brother RKIDSCD29  
This comeback single provides evidence that the Manchester outfit are at their best when plundering their influences shamelessly and joyfully. This is a record that sounds defiantly like Oasis and is easily the most vital thing the band have done since their second album, *With TV and radio support building and huge public demand for their summer shows, there will be no shortage of profile to drive sales of this and its parent album.*

**ALSO OUT THIS WEEK SINGLES**  
Hot Hit Heat  
Goodnight  
Goodnight (S'not)  
Juvies: Touch My Fire (Shall) Trick Daddy: Suave

(Genre) Same! (Atlantic)  
**ALBUMS**  
Ammoniacant: New Birth (Ninja Tuna) Jifefate & The Licks: You're Soaking My Language (Kaos)

System Of A Down: Mesmerize (Sony BMG)

Records released 16.05.05

**ALBUM OF THE WEEK**

**Maximo Park**  
A Certain Trigger

Warp WARPDC130  
On this debut from the Newcastle band who scored a Top 20 hit in February with the excellent *Apply Some Pressure*, intricate lyrics are backed by choppy guitars and intricate song structures. While this might make them sound like Tyndeside neighbours The Futureheads, they have spiky personality to spare. With single *Graffiti* (released today) on Radio One's Upfront list and the band playing extensive live dates, they are sure to make their mark.

**Singles**

**Amulance Ltd**  
Primitive (TVT TVTKCD10)



Amulance Ltd's acclaimed debut album was originally released in 2004 and, despite critical acclaim, slipped by largely unnoticed at retail – but this single could well put the band back on the map. Coinciding with the announcement that they will support REM on their string of UK dates, this is a catchy alt-country tune that drips commercial appeal.

**The Black Eyed Peas**

Don't Phink With My Heart (Interscope 982331)  
This first single from the Monkey Business album is an Asian-flavoured pop track that gets into your head and stays there. With a lift from Lisa Lisa & Cult Jam's *I Wonder If I Take You Am* reinforcing the quality of the hook, this single will cement their position as global heavyweights. With radio support from Radio One and Capital alongside an MTV playlisting, this has an outside chance of stealing Oasis' commercial thunder.

**Boy Kill Boy**

Sizzle/Last Of The Great (Fierce Panda NING7002)  
They may be another new guitar band coming out of east London, but Boy Kill Boy stand out a mile (end). Proving once again Fierce Panda's ear for new talent, their quirky synth-backed melodies have already won support from Xim's John Kennedy. Dates with Hard-Fi and the Wireless Festival should get this debut off to a flying start.

**Eels**

Hey Man (Now You're Really Living) (Vagrant 9681879)  
For a group that specialise in the most defeated and dejected lyrics around, Eels sure know how to crack on classic pop music. This ridiculously upbeat song about life's simple pleasures is another three-minute wonder from Mark Everett and a good example of the high quality of songwriting on his

current album *Blinking Lights & Other Revelations*.

**Gadjo feat. Alexandra Prince**  
So Many Times (Manifesto/ Subliminal/AATW 9871480)  
Signed from Subliminal In the US, this doesn't shy from that label's formula of filtered house, latin percussion and soulful vocals. It is hardy innovative, but with an attractive pop hook and support from everyone from Radio One (B-listing) to Galaxy FM, it doesn't really matter.

**Good Charlotte**  
The Chronicles Of Life & Death (Epic 6759431)  
I Just Wanna Live was a Top 10 success for Good Charlotte in the UK and to date it has driven more than 2m global sales of their latest album. This album title track sees a return to the more stereotypical punk-pop formula for which they are best known; a simple structure, memorable lyrics and mid-paced rhythms. It is sure to perform at retail on the back of their sold-out March tour.

**Max Graham Vs Yes**  
Owner Of A Lonely Heart (Data D2A7AC2DS)  
The trend for teaming Eighties classics with contemporary dance beats continues apace with Max Graham's reworking of Yes's number nine hit from 1983. This version looks set to better its original's chart peak, with Radio One B-listing the track and JLR stations providing support.

**Kaiser Chiefs**  
Everyday I Love You Less And Less (B Unique/Polydor BUN094CD)  
There is a wonderful English quality to the Kaisers that remains timeless. Radio One has A-listed this single already, and it has drive, humour and a lyricism that leaves most of its contemporaries far behind.

**The Kills**  
Love Is A Deserter (Donino RUC198CD)  
After scoring a hit with *The Good Ones*, the US/UK duo are back with this scorching follow-up from their album *No Wow*. Powered by a pulsating synth beat and intense, blues-driven guitar, it highlights their raw power of

their sound. UK dates this month will drive their profile still higher.

**L'J Lon & the East Side Boyz**  
Get Low/Lovers & Friends (TVT TVTKCD9)  
After his guest spots on Clara's *Goodies* and Usher's *Yeah*, L'J Lon teams up with Usher, Ludacris and the Ying Yang Twins for this double-header. *Get Low* is a raunchy slice of crunk with a dirty synth beat – and featuring a guest verse from Dizzee Rascal – while the flip (B-listed at Radio One) is a more laidback ballad showing off the Atlanta artist's sensitive side.

**Jennifer Lopez feat. Fat Joe**  
Who Ya Down (Sony BMG 6759341)

Get Right delivered number one success for JLo last month and the follow-up should have no problem following in its footsteps. Currently C-listed at Radio One, and climbing *MV's* Urban Chart, this is a soulful R&B tune packed with familiarity and is a natural progression.

**Mylo**

In My Arms (Breastfed BFD016)  
The Skye superstar should build on the gold-selling success of *Destroy Rock & Roll* with this album highlight. Featuring samples from Kim Carnes' *Bette Davis Eyes* and Boy Meets Girl's *Waiting For A Star To Fall* (also success commercial appeal. A-listed at Radio One and soaring up the airplay chart, it should be his highest hit to date.

**Stonebridge vs Ultra Naté**  
Freak On (Hed Kandi HEDXDCDS010)  
The Swedish dance veteran will be gunning for a third Top 10 UK hit in eight months with *Freak On*, which, with its Grandmaster Flash riffs and 808 drums, contains all the necessary Eighties elements to fit in to today's climate – and Ultra Naté's involvement is certain to add clubland kudos.

**Rob Thomas**

*Lonely No More* (Atlantic AT0203CR)  
The debut solo single from former Matchbox Twenty frontman Rob Thomas is a smooth pop song with a latin twist that echoes his Santana collaboration *Smooth*.

Currently climbing the airplay chart, the song has been a massive success in the US. Given a chance this will connect over here.

**Emiliana Torrini**  
Heartbreaker (Rough Trade TRADSD0224)  
This melodic second single from Radio Two and Xfm favourite Torrini's acclaimed album *Fisherman's Woman* is the follow-up to the airplay hit *Sunny Road*. It is another of Torrini's warm and intimate narrative tunes.

**Stevie Wonder**  
So What The Fuss (Motown TMGGD1510)  
Taken from *A Time To Love*, Wonder's first album in 10 years, this features Prince on guitar and En Vogue on backing vocals, and looks set to be a hit. It is A-listed at Radio Two, while the remix, featuring Q-Tip, is on Radio One's Upfront list.

**Albums**

**Adult**  
DUME (Thrill Jockey THRILL156)

The Detroit duo return with a mini album that reveals an altogether spikier and rawer sound than the more stylised electro pop of debut set *Resuscitation*. Sounding a little like a digital Yeah Yeah Yeahs, this work gives plenty of reasons to look forward to the full length album, due in the autumn.

**Chris Coco**  
Heavy Melow (Distriktive DISKCD150)  
The producer and Radio One DJ returns with the follow-up to his 2002 debut *Next Wave*. With lush, downbeat sounds topped by echoing, tripped-out vocal samples, it is our favourite headphone listening for a summery afternoon.

**Fifth Evans**

*The First Lady* (EMU 4771172)  
Evans has teamed up with the likes of The Neptunes, Mario Winans and Chucky Thompson to produce a varied and soulful R&B set which is easily the high water mark of her bumpy 10-year career. Vastly underappreciated in

the UK compared to her Stateside reputation, this album – coupled with a push from new label EMU – should set about changing things.

**The Dulse Spirit**  
Oats Across The Land (Loog 9867546)  
This raucous debut resolutely ploughs its own furrow with its sinuous guitars and growing blues vocals courtesy of Leila Moss. Produced in part by Simon Raymond and Flood, it goes some way to capturing their mesmerising live set.

**Faithless**  
Forever – The Greatest Hits (Sony BMG 82876684322)  
This greatest hits package coincides with the 10-year anniversary of the chart-topping output of the duo. It is a double-edged sword. Obvious inclusions such as *Insomnia*, *God Is A DJ* and *Mass Destruction* feature alongside album favourites such as *Bring My Family Back* and *Don't Leave*. The inclusion of three new tracks should give fans reason enough to make the purchase.

**Rachael Yamagata**  
Happensence (Sony BMG 82876690752)

Signed to BMG more than four years ago, this debut album from the New Yorker has been a long time coming. Fortunately, it was well worth the wait. Stylistically Yamagata's music sits somewhere between Fiona Apple and Norah Jones, her songs painting intimate personal portraits. *Worm* Me Down is a commercial highlight, but this album is capable of moving units on the back of in-store plays alone.

**Van Morrison**  
Magic Time (Exile/Polydor 9870945)

Morrison's new album is the 38th of his solo career and marks the 40th anniversary of his first hits with them. With ten original tracks and three covers of jazz standards, the album is certainly no great departure for the legendary singer-songwriter, but fans – of which there are many – won't be disappointed.

This week's reviews: Digital David Phil Brooke, Ben Chelton, Stuart Carter, Jim Lavett, Owen Lawrence, Nick Tico and Simon Ward



Sales expectancy for the Coldplay comeback shifts up a gear, as Speed Of Sound arrives at number one, while Destiny's Child and The Coral make upswings into the Top Three

# The UK Radio Airplay

## RADIO ONE

Pos	Artist	Title	Label	Wk	Score	Wk	Score
1	COLDPLAY	SPEED OF SOUND	PARLOPHONE	23	26	1813	
2	DESTINY'S CHILD	CHILD GIRL	COLUMBIA	17	12	60	14
3	THE CORAL	IN THE MORNING	DELAGO MUSIC	11	36	53	22
4	ATHLETE	HALF LIGHT	PARLOPHONE	16	19	55	2
5	BLACK EYED PEAS	DON'T PHUNK WITH MY HEART	ARND	21	24	3893	-9
6	SNOOPI DOGG	SIGNS	GEFFEN	21	24	3699	-9
7	MARIO	LET ME LOVE YOU	J	20	24	3604	-9
8	THE CORAL	IN THE MORNING	DELAGO MUSIC	11	23	1678	
9	ATHLETE	HALF LIGHT	PARLOPHONE	16	22	1529	
10	DESTINY'S CHILD	CHILD GIRL	COLUMBIA	17	21	1259	
11	AKON	LONELY ISLAND	J	20	20	1420	
12	EMINEM	MOCKING BIRD AFTERMATH	J	20	20	1393	
13	THE KILLERS	SMILE LIKE YOU MEAN IT	LEARN TO CRAWL	20	20	1341	
14	BODYROCKERS	I LIKE THE WAY	WEA	22	20	1274	
15	KARISMA	EVERYDAY I LOVE YOU LESS AND LESS	BLIND HEAVEN	11	18	1064	
16	MYLO	IN MY ARMS	INFLUENCE	18	18	1064	
17	MARIO	LET ME LOVE YOU	J	18	18	1017	
18	ROOSTER	YOU'RE SO RIGHT FOR ME	BRITISH	17	17	974	
19	OASIS	LYLA	BMG	17	17	1099	
20	GARIBU	SO MANY TIMES	MANIFESTO	16	16	1041	
21	FOO FIGHTERS	BEST OF YOU	ISLAND	7	16	1277	
22	KT TUNSTALL	OTHER SIDE OF THE WORLD	HEAVENLY	11	15	1028	
23	RAZORLIGHT	SOMEWHERE ELSE	VERTIGO	27	15	991	
24	AMERIE	I THINK	COLUMBIA	27	14	951	
25	THE CHEMICAL BROTHERS	BELIEVE	FREESTYLE	14	14	951	
26	CLARA FEAT. MISSY ELLIOTT	1,2 STEP	LANCE	15	13	867	
27	MAROON 5	MUST GET OUT J	J	23	13	863	
28	OWEN STEFANI	HOLLABACK GIRL	POLYCOR	5	12	1041	
29	PRINCE & THE NEW POWER GENERATION	SHINED ON ME	ALL ABOUT THE WORLD	4	12	971	
30	WEezer	BEVERLY HILLS	GEFFEN	8	12	803	

Source: Capital UK. Data compiled by Media Control from 00:00 on Sun 24 April 2005 to 24:00 on Sat 30 April 2005

## INDEPENDENT LOCAL RADIO

Pos	Artist	Title	Label	Wk	Score
1	NATALIE IMBRUGLIA	SILVER	BRIGHTSIDE	22	2238
2	MARIO	LET ME LOVE YOU	J	20	1971
3	DESTINY'S CHILD	CHILD GIRL	COLUMBIA	17	1866
4	SNOOPI DOGG	SIGNS	GEFFEN	16	1857
5	LEMAR	TIME TO GROW	SONY	12	1568
6	OWEN STEFANI	FEAT. EVE RICH	INTERSCOPE	15	1541
7	NATASHA BEDINGFIELD	I BRUISE EASILY	PHONOGENE	15	1481
8	ATHLETE	HALF LIGHT	PARLOPHONE	16	1236
9	JEM	THEY SAY BIG	SONY	17	1228
10	MAROON 5	MUST GET OUT J	J	18	1206
11	SCISSOR SISTERS	FILTHYGORGODIS	POLYCOR	17	1120
12	BEVERLY KNIGHT	KEEP THIS FIRE BURNING	PARLOPHONE	20	1061
13	AKON	LONELY ISLAND	J	19	1118
14	MCFLY	ALL ABOUT YOU	ISLAND	19	1098
15	THE CORAL	IN THE MORNING	DELAGO MUSIC	11	1274
16	HELLY FEAT. TIM MCGRAW	OVER AND OVER	INTERSCOPE	20	1070
17	FAITH EVANS	AGAIN	EMI	19	977
18	PHANTOM PLANET	CALIFORNIA	EMI	17	980
19	LUCIE SILVAS	THE GAME IS WON	HEAVENLY	10	931
20	COLDPLAY	SPEED OF SOUND	PARLOPHONE	23	897
21	KYLIE MINOGUE	GIVING YOU UP	PARLOPHONE	15	913
22	KEANE	THIS IS THE LAST TIME	ISLAND	19	864
23	BLACK EYED PEAS	DON'T PHUNK WITH MY HEART	ARND	21	1507
24	BASEMENT JAXX	OH MY GOSH	J	14	791
25	RAZORLIGHT	SOMEWHERE ELSE	VERTIGO	27	708
26	GREEN DAY	SOULSLEAVE OF BROKEN DREAMS	REPRISE	10	701
27	STREETSONICS	DAKOTA	J	10	715
28	TOMY CHRISTIE	FEAT. PETER KAY	AMARILLO	11	702
29	BODYROCKERS	I LIKE THE WAY	WEA	22	718
30	KT TUNSTALL	OTHER SIDE OF THE WORLD	HEAVENLY	11	719

Source: Capital UK. Data compiled by Media Control from 00:00 on Sun 24 April 2005 to 24:00 on Sat 30 April 2005

Pos	Artist	Title	Label	Wk	Score	Wk	Score
1	COLDPLAY	SPEED OF SOUND	PARLOPHONE	11	188	633	78
2	DESTINY'S CHILD	CHILD GIRL	COLUMBIA	17	177	12	60
3	THE CORAL	IN THE MORNING	DELAGO MUSIC	11	36	53	22
4	ATHLETE	HALF LIGHT	PARLOPHONE	16	19	55	2
5	NATALIE IMBRUGLIA	SILVER	BRIGHTSIDE	22	4	50.45	-9
6	SNOOPI DOGG	SIGNS	GEFFEN	21	4	45.71	17
7	MARIO	LET ME LOVE YOU	J	20	4	43.35	29
8	MAROON 5	MUST GET OUT J	J	23	2	36.93	-46
9	RAZORLIGHT	SOMEWHERE ELSE	VERTIGO	27	1	36.52	-5
10	AKON	LONELY ISLAND	J	20	1	34.15	11
11	STEVIE WONDER	SO WHAT THE FUSS	INTERSCOPE	10	39	34.10	17
12	BLACK EYED PEAS	DON'T PHUNK WITH MY HEART	ARND	21	3	31.42	3
13	CAESARS	JERK IT OUT	VERIGN	8	66	10	31.48
14	KT TUNSTALL	OTHER SIDE OF THE WORLD	HEAVENLY	11	104	28.14	-11
15	STUDIO B	I SEE GIRLS	DISCOGRAPH	6	15	27.68	-13
16	GORILLAZ	FEEL GOOD INC.	PARLOPHONE	6	7	27.41	10
17	EMINEM	MOCKING BIRD	AFTERMATH	7	15	26.98	12
18	LEMAR	TIME TO GROW	SONY	12	3	26.78	-21
19	FAITH EVANS	AGAIN	EMI	10	68	26.32	31
20	OWEN STEFANI	FEAT. EVE RICH	INTERSCOPE	15	14	25.16	-31
21	JEM	THEY SAY BIG	SONY	12	3	25.11	-11
22	THE GAME	HATE IT OR LOVE IT	POLYCOR	4	22	24.71	27
23	BASEMENT JAXX	OH MY GOSH	J	14	8	24.21	-8
24	OASIS	LYLA	DISCOGRAPH	6	27	23.89	2
25	LUCIE SILVAS	THE GAME IS WON	HEAVENLY	9	14	23.68	0

Legend: ■ Highest Top 50 Entry ■ Biggest increase in airplay ■ Airplay score ■ Highest Top 50 Order ■ Biggest increase in plays ■ Airplay increase of 50% or more

**1. Coldplay**  
Exploiting 9-1 on the airplay chart, Speed Of Sound is not Coldplay's first number one on the list, but it is their fastest, and ranks fourth most-played on Radio One, and third most-played on Radio Two, with 24 plays and 18 plays respectively.

**THE CORAL**  
In The Morning  
09.05.05  
www.thecoral.co.uk

where it has moved 43-37-11 in the past fortnight. Its overall audience of 34.1m includes a massive 75.34% contribution from Radio Two, where it was the most-played song last week.

### CAPITAL

Pos	Artist	Title	Label
1	NATALIE IMBRUGLIA	SILVER	BRIGHTSIDE
2	KEANE	THIS IS THE LAST TIME	ISLAND
3	BEVERLY KNIGHT	KEEP THIS FIRE BURNING	PARLOPHONE
4	SNOOPI DOGG	SIGNS	GEFFEN
5	NATASHA BEDINGFIELD	I BRUISE EASILY	PHONOGENE
6	ATHLETE	HALF LIGHT	PARLOPHONE
7	OWEN STEFANI	FEAT. EVE RICH	INTERSCOPE
8	MAROON 5	MUST GET OUT J	J
9	SCISSOR SISTERS	FILTHYGORGODIS	POLYCOR
10	MARIO	LET ME LOVE YOU	J

### CHRYSALIS

Pos	Artist	Title	Label
1	MARIO	LET ME LOVE YOU	J
2	SNOOPI DOGG	SIGNS	GEFFEN
3	DESTINY'S CHILD	CHILD GIRL	COLUMBIA
4	AKON	LONELY ISLAND	J
5	50 CENT	CANDY SHOP	INTERSCOPE
6	CLARA FEAT. MISSY ELLIOTT	1,2 STEP	LANCE
7	BASEMENT JAXX	OH MY GOSH	J
8	EMINEM	MOCKING BIRD	AFTERMATH
9	STUDIO B	I SEE GIRLS	DISCOGRAPH
10	AMERIE	I THINK	COLUMBIA

# Airplay Chart

music control  
UK

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	Label	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART
26	34	3	AMERIE I THINK	COLUMBIA	542	44	22.53	57
27	33	5	BODYROCKERS I LIKE THE WAY	RECORDS	610	14	22.53	4
28	36	3	THE KILLERS SMILE LIKE YOU MEAN IT	HEAVENLY	548	11	21.59	9
29	38	3	NATASHA BEDINGFIELD I TRUSTE EASILY	PHONOGRAM	1527	30	21.46	-9
30	25	10	BEVERLY KNIGHT KEEP THIS FIRE BURNING	PHONOGRAM	1163	7	21.41	-21
31	30	5	CIARA FEAT. MISSY ELLIOTT 1,2 STEP	JARVIS	759	4	20.94	9
32	24	11	SCISSOR SISTERS FILTHYGORGEOUS	PHONOGRAM	1266	-15	20.71	-18
33	16	11	PHANTOM PLANET CALIFORNIA	EPIC	1096	26	20.51	48
34	17	3	GADJU SO MANY TIMES	MANUFACTURED BY UNIVERSAL RECORDS THE WORLD	416	35	20.05	62
35	15	3	THE TEARS REFUGEES	INDEPENDENT	182	2	19.96	34
36	24	7	KEANE THIS IS THE LAST TIME	ISLAND	871	-8	19.46	-11
37	46	3	MYLO IN MY ARMS	BREASTFEED	512	0	19.19	7
38	47	2	KAISER CHIEFS EVERYDAY I LOVE YOU LESS...	BANDS OF AMERICA	341	101	19.12	26
39	43	20	LEMAR IF THERE'S ANY JUSTICE	SONY	524	7	18.87	7
40	45	1	IDLEWILD I UNDERSTAND IT	PHONOGRAM	130	3	18.39	71
41	42	2	ROB THOMAS LOVELY NO MORE	ATLANTIC	628	46	17.43	-3
42	43	1	ROOSTER YOU'RE SO RIGHT FOR ME	BIGSOUND	438	11	17.30	39
43	192	1	NEW ORDER JETSTREAM	SONY	158	210	17.23	180
44	38	15	STEREOPHONICS DAKOTA	VEE	828	-15	17.05	34
45	16	14	MCFLY ALL ABOUT YOU	ISLAND	1097	-50	16.85	-33
46	10	23	NELLY FEAT. TIM MCCRAW OVER AND OVER	DEERWALKER	1006	-26	16.48	-58
47	59	1	WENZER BEVERLY HILLS	GFFENT	274	-2	16.48	43
48	103	1	GWEN STEFANI HOLLABACK GIRL	PHONOGRAM	332	74	16.30	149
49	119	1	PRAYSE CATS FEAT. ANDREA LOVE SHINED ON ME	ARTIST/ARTIST	240	179	15.95	357
50	48	7	TONY CHRISTIE FEAT. PETER KAY LAMARILLO	ARTIST/ARTIST	754	-39	15.4	15

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panel aimed at the song last week, with a top tally of 43 plays from Power FM followed by 40 plays apiece from Vibe 101, Galaxy 105 and Core. Some 24 plays on Radio One provided a little more than half (53.19%) of the record's 33597m audience.

**51. Will Smith** Radio 548 still has not been topped on to Will Smith's chart, moving 72-56-54-4-5-5 while missing enough sales to move into eighth place in the year-to-date chart. It has still to reach the Top 50 of the airplay chart, missing out to Will Smith's chart, moving 72-56-54-4-5-5 in the same period.

## EMAP BIG CITY

WEEK	LAST WEEK	ARTIST TITLE	Label
1	1	NATALIE IMBRUGLIA SHIVER	INDEPENDENT
2	7	GREEN DAY BILLYDAYS OF BROKEN DREAMS	REPRISE
3	7	STEREOPHONICS DAKOTA	VEE
4	4	GWEN STEFANI FEAT. EVE RISE GIRL	INDEPENDENT
5	11	RAZORLIGHT SOMEWHERE ELSE	INDEPENDENT
6	7	MAROON 5 MUST GET OUT	VEE
7	14	THE KILLERS SOMEBODY TOLD ME	INDEPENDENT
8	11	SHOOP DOGG SINGS	VEE
9	11	KEANE THIS IS THE LAST TIME	INDEPENDENT
10	11	THE CORAL IN THE MORNING	INDEPENDENT

## GWR GROUP

WEEK	LAST WEEK	ARTIST TITLE	Label
1	4	PHANTOM PLANET CALIFORNIA	EPIC
2	2	NATALIE IMBRUGLIA SHIVER	BRIGHTSIDE
3	1	LEMAR TIME TO GROW	SONY
4	1	MCFLY ALL ABOUT YOU	ISLAND
5	1	MARCO LET ME LOVE YOU	SONY
6	7	JEM THEY	SONY
7	0	DESTINY'S CHILD GIRL	COLUMBIA
8	0	SCISSOR SISTERS FILTHYGORGEOUS	PHONOGRAM
9	12	BEVERLY KNIGHT KEEP THIS FIRE BURNING	PHONOGRAM
10	11	DANIEL BEDINGFIELD WRAP MY WORDS AROUND YOU	PHONOGRAM

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## PRE-RELEASE

WEEK	LAST WEEK	ARTIST TITLE	Label
1	1	COLORPLAY SPEED OF SOUND	PHONOGRAM
2	2	THE CORAL IN THE MORNING	DELIGNE
3	3	ARON LOVELY ISLAND	INDEPENDENT
4	4	STEVIE WONDER SO WHAT THE FUSS	INDEPENDENT
5	5	BLACK EYED PEAS DON'T PHUNK WITH MY HEART	ARCA
6	6	KT TUNSTALL OTHER SIDE OF THE WORLD	WILLIAMS
7	7	EMINEM MOCKING BIRD	INDEPENDENT
8	8	FATIH EVANS AGAIN	ARCA
9	9	THE GAME HATE IT OR LOVE IT	PHONOGRAM
10	10	GASIS LYLA	INDEPENDENT
11	11	LUCIE SILKAS THE GAME IS WON	PHONOGRAM
12	12	AMERIE I THINK	COLUMBIA
13	13	THE KILLERS SMILE LIKE YOU MEAN IT	HEAVENLY
14	14	GADJU SO MANY TIMES	MANUFACTURED BY UNIVERSAL RECORDS THE WORLD
15	15	MYLO IN MY ARMS	BREASTFEED
16	16	KAISER CHIEFS EVERYDAY I LOVE YOU LESS...	BANDS OF AMERICA
17	17	IDLEWILD I UNDERSTAND IT	PHONOGRAM
18	18	ROB THOMAS LOVELY NO MORE	ATLANTIC
19	19	NEW ORDER JETSTREAM	SONY
20	20	WENZER BEVERLY HILLS	GFFENT

## RADIO GROWERS

WEEK	LAST WEEK	ARTIST TITLE	Peak	Label
1	1	COLORPLAY SPEED OF SOUND	1101	PHONOGRAM
2	2	FATIH EVANS AGAIN	1068	ARCA
3	3	KT TUNSTALL OTHER SIDE OF THE WORLD	751	WILLIAMS
4	4	THE CORAL IN THE MORNING	1945	DELIGNE
5	5	SHOOP DOGG SINGS	1717	VEE
6	6	ATHLETE HALF LIGHT	3450	INDEPENDENT
7	7	BLACK EYED PEAS DON'T PHUNK WITH MY HEART	852	ARCA
8	8	ARON LOVELY	1405	INDEPENDENT
9	9	ROB THOMAS LOVELY NO MORE	1283	ATLANTIC
10	10	DESTINY'S CHILD GIRL	1777	PHONOGRAM

## RADIO TWO

WEEK	LAST WEEK	ARTIST TITLE	Label
1	1	STEVIE WONDER SO WHAT THE FUSS	INDEPENDENT
2	1	THE CORAL IN THE MORNING	DELIGNE
3	14	COLORPLAY SPEED OF SOUND	PHONOGRAM
4	5	DESTINY'S CHILD GIRL	COLUMBIA
5	4	ATHLETE HALF LIGHT	INDEPENDENT
6	11	THE TEARS REFUGEES	INDEPENDENT
7	10	NEW ORDER JETSTREAM	SONY
8	8	KT TUNSTALL OTHER SIDE OF THE WORLD	WILLIAMS
9	1	RAZORLIGHT SOMEWHERE ELSE	INDEPENDENT
10	0	DR JOKE I AM UP THE APPLE TREE	PHONOGRAM
11	0	IDLEWILD I UNDERSTAND IT	PHONOGRAM
12	0	NANCY GRIFFITH LOVE IS THIS TOWN	UNIVERSAL
13	0	LUCIE SILKAS THE GAME IS WON	PHONOGRAM
14	0	THE STANDS DO IT LIKE YOU LIKE	EPIC
15	18	TURIN BRAVES FISHING FOR A DREAM	SONY
16	18	BRUCE SPRINGSTEEN DEVIL'S DUST	COLUMBIA
17	18	MAROON 5 MUST GET OUT	VEE
18	17	DOVES SNOWDEN	INDEPENDENT
19	17	TONY BAXTER THE MOON & ME	COLUMBIA
20	17	THE RAVENOTTES ODE TO LA	COLUMBIA

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## ON THE RADIO THIS WEEK

WEEK	LAST WEEK	ARTIST TITLE	Label
1	1	RADIO ONE Linnay Lee - Funeral For A Friend (Album)	INDEPENDENT
2	2	Mary Anne Hobbs - Onco The Line in session: Luke Vibert	INDEPENDENT
3	3	Zane Lowe - Jack Johnson in the Live Lounge (Feat. The Duke Spirit live at Moja Vale (feat. Trevor Hahn - Priority guests)	INDEPENDENT
4	4	Radi 2x Back - The Boys live from Moja Vale (feat. Radio One's Big Weekend (Feat. Glee Stefani - Fox Fightback)	INDEPENDENT
5	5	The Blue Eye - The Chemical Brothers' Basement, Jaxx	INDEPENDENT

## RADIO TWO Under Milk Wood (feat)

WEEK	LAST WEEK	ARTIST TITLE	Label
1	1	Under Milk Wood (feat)	INDEPENDENT
2	2	George Ezra (feat)	INDEPENDENT
3	3	Twenty Minutes - Living with Mother (feat)	INDEPENDENT
4	4	Eric Payne in session (feat)	INDEPENDENT
5	5	Steve Lamacq - The Donaghy's Black & White in session (feat)	INDEPENDENT
6	6	The Go-Betweens (feat)	INDEPENDENT
7	7	Bruce Dickinson - Bird & Husky Rescue (feat)	INDEPENDENT

## RADIO FOUR

WEEK	LAST WEEK	ARTIST TITLE	Label
1	1	Chip Taylor - Return To The Wild Side	INDEPENDENT
2	2	4 MUSICIAN - Midge Ure guests (feat)	INDEPENDENT
3	3	Steve Lamacq - The Donaghy's Black & White in session (feat)	INDEPENDENT
4	4	The Go-Betweens (feat)	INDEPENDENT
5	5	Bruce Dickinson - Bird & Husky Rescue (feat)	INDEPENDENT

## XFM

WEEK	LAST WEEK	ARTIST TITLE	Label
1	1	Christian O'Connor's record of the week - The Mugs: Numbers Forever Last	INDEPENDENT
2	2	Virgin - The Colour Chart: The Go-Betweens (feat)	INDEPENDENT
3	3	Ben & Jerry's Show track of the week - The Killers, Smile Like You Mean It	INDEPENDENT

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# Singles

07.05.05  
Top 75

Tony Christie hangs on for a seventh week at number one – making him the first UK act to do so since the Spice Girls – and fends off new tracks from Snoop Dogg and Elvis

## PHYSICAL SINGLES TOP 40

Pos	Artist	Title	Label
1	1	TONY CHRISTIE FEAT. PETER KAY (IS THIS THE WAY TO) AMARILLO	UNIVERSAL
2	0	SNOOP DOGG FEAT. CHARLIE WILSON & JUSTIN TIMBERLAKE SIGNS	REFFEN
3	0	ELVIS VS JXL A LITTLE LESS CONVERSATION	BMG
4	0	DESTINY'S CHILD GIRL	COLUMBIA
5	4	WILL SMITH SWITCH	INTERSCOPE
6	3	BODYROCKERS I LIKE THE WAY	AKON/IMP
7	5	CIARA FEAT. MISSY ELLIOTT 1, 2 STEP	LAUREL
8	0	THE TEARS REFUGES	DISPERSEMENT
9	8	MARIO LET ME LOVE YOU	J
10	0	50 CENT CANDY SHOP	INTERSCOPE
11	7	RAZORLIGHT SOMEBODY ELSE	VERVO
12	9	CAESARS JERK IT OUT	VERVO
13	0	BLOC PARTY BANQUET	WINDUP
14	0	ROOSTER YOU'RE SO RIGHT FOR ME	DISPERSEMENT
15	12	STUDIO B I SEE GIRLS	BMG
16	0	ATHLETE HALF LIGHT	IMP/IMP
17	16	LEMAR TIME TO GROW	SONY MUSIC
18	13	MARIAH CAREY IT'S LIKE THAT	DEF JAM
19	0	THE PADDINGTONS PANIC ATTACK	REFFEN
20	4	FREEDLOADERS FEAT. THE REAL THING SO MUCH LOVE TO GIVE	ALL AROUND THE WORLD
21	17	GWEN STEFANI FEAT. EVE RICH GIRL	INTERSCOPE
22	19	MCMFLY ALL ABOUT YOU/YOU'VE GOT A FRIEND	REARSON
23	21	JEM THEY	ATO
24	0	LINDSAY LOHAN OVER	UNIVERSAL
25	15	JAY RULE FEAT. LLOYD CAUGHT UP	THE INC
26	2	ELVIS PRESLEY WAY DOWN	BMG
27	23	NATALIE IMBRIUGLIA SHIVER	DISPERSEMENT
28	0	ROBERT PLANT & THE STRANGE SENSATION SHINE IT ALL AROUND	SUNSHINE
29	4	SUNSET STRIPPERS FALLING STARS	ERECTIO
30	6	NINE INCH NAILS THE HAND THAT FEEDS	IMP/IMP
31	0	BLACK ROCK FEAT. DEBRA ANDREW BLUE WATER	POSTONE
32	26	ELVIS PRESLEY THE MONDOR OF YOU	BMG
33	0	THE UNSTRUNG PSYCHO	POSTONE
34	25	NATASHA BEDINGFIELD I BRUISE EASILY	POSTONE
35	11	HARD-T TIED UP TOO TIGHT	INTERSCOPE
36	0	KYLIE MINOGUE GIVING YOU UP	DISPERSEMENT
37	29	AKON LOCKED UP	UNIVERSAL
38	27	CARBAGE WHY DO YOU LOVE ME	ISE
39	34	PHANTOM PLANET CALIFORNIA	EPIC
40	0	MORTIS DECADENT & DESPERATE	EMERGE

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## DOWNLOADS

Pos	Artist	Title	Label
1	0	COLDPLAY SPEED OF SOUND	PARLOPHONE
2	0	RAZORLIGHT SOMEBODY ELSE	VERVO
3	0	GORILLAZ FEEL GOOD INC.	PARLOPHONE
4	0	AKON LOVEDLY	REARSON
5	1	TONY CHRISTIE FEAT. PETER KAY (IS THIS THE WAY TO) AMARILLO	UNIVERSAL
6	2	SNOOP DOGG/WILSON/TIMBERLAKE SIGNS	REFFEN
7	5	WILL SMITH SWITCH	INTERSCOPE
8	0	THE WHITE STRIPES PINK DRINK	NL
9	7	BODYROCKERS I LIKE THE WAY	IMP/IMP
10	0	CAESARS JERK IT OUT	VERVO
11	6	NATALIE IMBRIUGLIA SHIVER	DISPERSEMENT
12	5	STEREOPHONICS DAKOTA	VERVO
13	4	CIARA FEAT. MISSY ELLIOTT 1, 2 STEP	LAUREL
14	7	BASEMENT JAXX OH MY GOSH	NL
15	9	JEM THEY	ATO
16	3	50 CENT CANDY SHOP	INTERSCOPE
17	12	MARIO LET ME LOVE YOU	J
18	23	CORAL IN THE MORNING	DISPERSEMENT
19	11	PHANTOM PLANET CALIFORNIA	EPIC
20	0	FREEDLOADERS SO MUCH LOVE TO GIVE	ALL AROUND THE WORLD

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# The Official UK

Pos	Artist	Title	Label
1	1	TONY CHRISTIE FEAT. PETER KAY (IS THIS THE WAY TO) AMARILLO	UNIVERSAL
2	0	SNOOP DOGG FEAT. CHARLIE WILSON/JUSTIN TIMBERLAKE SIGNS	REFFEN
3	0	ELVIS VS JXL A LITTLE LESS CONVERSATION	BMG
4	3	BODYROCKERS I LIKE THE WAY	IMP/IMP
5	4	WILL SMITH SWITCH	INTERSCOPE
6	0	DESTINY'S CHILD GIRL	COLUMBIA
7	5	CIARA FEAT. MISSY ELLIOTT 1, 2 STEP	LAUREL
8	3	RAZORLIGHT SOMEBODY ELSE	VERVO
9	0	THE TEARS REFUGES	DISPERSEMENT
10	8	MARIO LET ME LOVE YOU	J
11	7	CAESARS JERK IT OUT	VERVO
12	0	50 CENT CANDY SHOP	INTERSCOPE
13	0	BLOC PARTY BANQUET	WINDUP
14	0	ROOSTER YOU'RE SO RIGHT FOR ME	DISPERSEMENT
15	13	STUDIO B I SEE GIRLS	BMG
16	0	ATHLETE HALF LIGHT	IMP/IMP
17	12	FREEDLOADERS FEAT. THE REAL THING SO MUCH LOVE TO GIVE	ALL AROUND THE WORLD
18	13	MARIAH CAREY IT'S LIKE THAT	DEF JAM
19	17	JEM THEY	ATO
20	16	LEMAR TIME TO GROW	SONY MUSIC
21	14	GWEN STEFANI FEAT. EVE RICH GIRL	INTERSCOPE
22	21	GORILLAZ FEEL GOOD INC.	PARLOPHONE
23	0	NATALIE IMBRIUGLIA SHIVER	DISPERSEMENT
24	19	MCMFLY ALL ABOUT YOU/YOU'VE GOT A FRIEND	REARSON
25	0	THE PADDINGTONS PANIC ATTACK	REFFEN
26	20	SUNSET STRIPPERS FALLING STARS	ERECTIO
27	0	LINDSAY LOHAN OVER	UNIVERSAL
28	20	JAY RULE FEAT. LLOYD CAUGHT UP	THE INC
29	2	NINE INCH NAILS THE HAND THAT FEEDS	IMP/IMP
30	2	ELVIS PRESLEY WAY DOWN	BMG
31	29	PHANTOM PLANET CALIFORNIA	EPIC
32	0	ROBERT PLANT & THE STRANGE SENSATION SHINE IT ALL AROUND	SUNSHINE
33	25	NATASHA BEDINGFIELD I BRUISE EASILY	POSTONE
34	30	AKON LOCKED UP	UNIVERSAL
35	35	STEREOPHONICS DAKOTA	VERVO
36	0	BLACK ROCK FEAT. DEBRA ANDREW BLUE WATER	POSTONE
37	15	HARD-T TIED UP TOO TIGHT	INTERSCOPE
38	28	BASEMENT JAXX OH MY GOSH	NL

TILES - P 05 MAY THE NEW 75 MAY 12 02 MAY 26 02 MAY 26 12 SEP 1 AT THE 155 CONCRETE 47	ANDY P 05 MAY 26 02 MAY 26 02 MAY 26 12 SEP 1 AT THE 155 CONCRETE 47	WILEY 05 MAY 26 02 MAY 26 02 MAY 26 12 SEP 1 AT THE 155 CONCRETE 47	DEAN 05 MAY 26 02 MAY 26 02 MAY 26 12 SEP 1 AT THE 155 CONCRETE 47
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# Singles Chart

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	WEEKS ON CHART
39	26	4	<b>GARBAGE WHY DO YOU LOVE ME</b> Garbage EMI	4
40	35	5	<b>KYLIE MINOGUE GIVING YOU UP</b> Kylie Minogue Polygram	5
41	NEW	1	<b>THEE UNSTRUNG PSYCHO</b> Thee Unstrung Psycho Mercury	1
42	34	3	<b>ELVIS PRESLEY THE WONDER OF YOU</b> Elvis Presley Mercury	3
43	30	3	<b>NELLY FEAT. TIM MCGRAW OVER AND OVER</b> Nelly Mercury	3
44	39	11	<b>JENNIFER LOPEZ GET RIGHT</b> Jennifer Lopez A&M	11
45	22	2	<b>EDITORS MUNICH</b> Editors Mercury	2
46	24	1	<b>KELIS FEAT. NAS IN PUBLIC</b> Kelis Mercury	1
47	40	3	<b>RACHEL STEVENS NEGOTIATE WITH LOVE</b> Rachel Stevens Mercury	3
48	NEW	1	<b>CLOR LOVE &amp; PAIN</b> Clor Love & Pain Mercury	1
49	NEW	1	<b>MORTIIS DECADENT &amp; DESPERATE</b> Mortis Mercury	1
50	44	3	<b>TIESTO ADAGIO FOR STRINGS</b> Tiesto Mercury	3
51	NEW	1	<b>THE GAME FEAT. 50 CENT HOW DO WE DO</b> The Game Mercury	1
52	47	4	<b>ELVIS PRESLEY CRYING IN THE CHAPEL</b> Elvis Presley Mercury	4
53	37	4	<b>FEEDER FEELING A MOMENT</b> Feeder Mercury	4
54	50	9	<b>BRITNEY SPEARS DO SOMETHIN'</b> Britney Spears Mercury	9
55	34	2	<b>THE RAKES RETREAT</b> The Rakes Mercury	2
56	41	5	<b>TWISTA FEAT. FAITH EVANS HOPE</b> Twista Mercury	5
57	46	7	<b>GREEN DAY HOLIDAY</b> Green Day Mercury	7
58	2	2	<b>FAITHLESS INSOMNIA</b> Faithless Mercury	2
59	36	3	<b>JULIET AVALON</b> Juliet Avalon Mercury	3
60	51	9	<b>THE BRAVEY AN HONEST MISTAKE</b> The Bravey Mercury	9
61	45	3	<b>DAFT PUNK ROBOT ROCK</b> Daft Punk Mercury	3
62	27	2	<b>THE CRIBS HEY SCENESTERS!</b> The Cribs Mercury	2
63	NEW	1	<b>LE TIGRE AFTER DARK</b> Le Tigre Mercury	1
64	57	9	<b>THE KATSER CHIEFS OH MY GOD</b> The Katsers Mercury	9
65	10	10	<b>MOUSSE T FEAT. EMMA LANFORD IS IT COS I'M COOL?</b> Mousse T Mercury	10
66	3	2	<b>ELVIS PRESLEY (YOU'RE THE) DEVIL IN DISGUISE</b> Elvis Presley Mercury	2
67	42	4	<b>MELANIE C NEXT BEST SUPERSTAR</b> Melanie C Mercury	4
68	65	13	<b>EMINEM LIKE TOY SOLDIERS</b> Eminem Mercury	13
69	55	7	<b>SHAPESHIFTERS BACK TO BASICS</b> Shape Shifters Mercury	7
70	NEW	1	<b>HONEYROOT LOVE WILL TEAR US APART</b> Honeyroot Mercury	1
71	60	13	<b>THE CHEMICAL BROTHERS GALVANIZE</b> The Chemical Brothers Mercury	13
72	49	6	<b>THE FADERS NO SLEEP TONIGHT</b> The Faders Mercury	6
73	63	23	<b>JAY-Z/LINKIN PARK NUMB/ENCORE</b> Jay-Z Mercury	23
74	74	12	<b>ATHLETE WIRES</b> Athlete Mercury	12
75	43	3	<b>ANASTACIA HEAVY ON MY HEART</b> Anastacia Mercury	3

Sales increase +50% New Entry Radio 1000000 Silver 200000  
 Gold 100000 Platinum 300000

IN THE AIR	LOVE IN THE AIR	LOVE IN THE AIR	SHINE IT ALL AWAY '12	TOP 10	THE OFFICIAL UK SINGLES CHART
IN THE AIR	LOVE IN THE AIR	LOVE IN THE AIR	SHINE IT ALL AWAY '12	TOP 10	THE OFFICIAL UK SINGLES CHART
IN THE AIR	LOVE IN THE AIR	LOVE IN THE AIR	SHINE IT ALL AWAY '12	TOP 10	THE OFFICIAL UK SINGLES CHART

## As used by Top Of The Pops and Radio One

Chart compiled from a total of 100 radio stations across a sample of more than 400,000 cars.



## 6. Destiny's Child

Debating at number six this week with sales of 17,494, Girl is the third consecutive Top 10 hit from Destiny's Child's current album *Destiny Fulfilled*, following *Lose My Breath* (number two) and *Soldier* (number four). The recovered R&B trio's 14th Top 40 hit in all, Girl helped the album to sell 2,992 copies in the week, while housing 97.3 to return to the Top 75 after a nine-week absence. The album's total sales tally is 501,975.

## 13. Bloc Party

*Blanket* was Bloc Party's second single, peaking at number 51 when released on the Moshi Moshi label a year ago. The ballad made its Top 10 breakthrough in February, reaching number five with *We Are Positive*. *Blanket* hit the *Official* Banquet chart on Wichita - can't touch that, although it eclipses its original chart peak five weeks, debuting at number 13, with sales of 6,504. The group's debut album *Silent Alarm* peaked at number three in February and dips 36-37 this week, while increasing its overall sales to 145,556.

## THE NEW ARTIST TITLE

1	SNOW DOGG FEAT. CHARLIE WILSON/JUSTIN TIMBERLAKE SIGNS
2	DESTINY'S CHILD GIRL
3	CLARA FEAT. MISSY ELLIOTT 1, 2 STEP
4	WILL SMITH SWITCH
5	MARIO LET ME LOVE YOU
6	50 CENT CANDY SHOP
7	JAY RILEY FEAT. LLOYD CAUGHT UP
8	MARIAH CAREY IT'S LIKE THAT
9	LEMAN TIME TO GROW
10	SEAN STEFANI RICH GIRL

## HIT 40 UK

1	ARTIST TITLE	WEEKS ON CHART
1	TONY CHRISTIE FEAT. PETER KAY IS THIS THE WAY TO AMARILLO	1
2	SNOW DOGG FEAT. CHARLIE WILSON/JUSTIN TIMBERLAKE SIGNS	2
3	ELVIS VS JXL A LITTLE LESS CONVERSATION	3
4	BOYROCKERS I LIKE THE WAY	4
5	WILL SMITH SWITCH	5
6	DESTINY'S CHILD GIRL	6
7	CLARA FEAT. MISSY ELLIOTT 1, 2 STEP	7
8	RAZORBLADE SOMEBODY ELSE	8
9	THE YEARS REFUGES	9
10	MARIO LET ME LOVE YOU	10
11	NATALIE IMBRUGLIA SHIVER	11
12	CAESARS JERK IT OUT	12
13	50 CENT CANDY SHOP	13
14	LEMAN TIME TO GROW	14
15	SEAN STEFANI RICH GIRL	15
16	ATHLETE HALF LIGHT	16
17	JEM HEY	17
18	MUDDY B I SEE GIRLS	18
19	STUFF ALL ABOUT YOU YOU'VE GOT A FRIEND	19
20	ROOSTER YOU'RE SO RIGHT FOR ME	20
21	NADASHA BEDINGFIELD I BRUISE EASILY	21
22	MARIAH CAREY IT'S LIKE THAT	22
23	FREEDADENERS FEAT. THE REAL THING SO MUCH LOVE TO GIVE	23
24	ROCK PARTY BANQUET	24
25	GRILLHAZ FEEL GOOD INC	25
26	SINCE STRIPPERS FALLING STARS	26
27	BASEMENT JAXX GRAY GUSH	27
28	BEVERLY KNIGHT KEEP THIS FIRE BURNING	28
29	PHILLY FEAT. TIM MCGRAW OVER AND OVER	29
30	WANTON PLANET CALIFORNIA	30
31	STEREOPONICS DANITA	31
32	MARON'S MUST GET OUT	32
33	AXON LONELY	33
34	SEISSON SISTERS FILTERGORGEOUS	34
35	KYLIE MINOGUE GIVING YOU UP	35
36	KYLANE THIS IS THE LAST TIME	36
37	JAY RILEY FEAT. LLOYD CAUGHT UP	37
38	THE PADDOCKTIONS PAMIC ATTACK	38
39	THE BLACK EYED PEAS DON'T PLUNK WITH MY HEART	39
40	COLDPLAY SPEED OF SOUND	40

New Entry  
 Radio 1000000  
 Silver 200000  
 Gold 100000  
 Platinum 300000

## DANCE SINGLES

1	BOYROCKERS I LIKE THE WAY
2	TIESTO ADAGIO FOR STRINGS
3	FAITHLESS INSOMNIA
4	DJ BARON FEAT. PENDULUM GUNS AT DAWN
5	DAFT PUNK ROBOT ROCK
6	JULIET AVALON
7	LE TIGRE AFTER DARK
8	BLACK ROCK FEAT. DEBRA ANDREW BLUE WATER
9	VARIOUS ARTISTS EXTENDED PLAYA REMIXES - VOL 1
10	MARIO LET ME LOVE YOU

## R&B SINGLES

1	SNOW DOGG FEAT. CHARLIE WILSON/JUSTIN TIMBERLAKE SIGNS
2	DESTINY'S CHILD GIRL
3	CLARA FEAT. MISSY ELLIOTT 1, 2 STEP
4	WILL SMITH SWITCH
5	MARIO LET ME LOVE YOU
6	50 CENT CANDY SHOP
7	JAY RILEY FEAT. LLOYD CAUGHT UP
8	MARIAH CAREY IT'S LIKE THAT
9	LEMAN TIME TO GROW
10	SEAN STEFANI FEAT. EYE HIGH GIRL

## GET MUSIC WEEK ONLINE TOO

All the sales and airplay charts published in *Music Week* are also available online every Sunday evening at [www.musicweek.co.uk](http://www.musicweek.co.uk)

# Albums

The Boss goes straight to the top in what is a relatively quiet week for new releases, with Eels being the only other act to debut inside the Top 20

## TOP 20 MUSIC DVD

Pos	Artist/Title	Label
1	AC/DC FAMILY JEWELS	Epic (UK)
2	HIM LOVE METAL ARCHIVES VOL 1	BMG (UK)
3	QUEEN GREATEST VIDEO HITS - 1	Parlophone (UK)
4	THIN LIZZY LIVE IN CONCERT	Epic (UK)
5	QUEEN LIVE AT WEMBLEY STADIUM	Parlophone (UK)
6	DEAN MARTIN LEGENDS IN CONCERT	CINEMA (UK)
7	MORRISSEY WHO PUT THE M IN MANCHESTER	Sire (UK)
8	FRANK SINATRA LEGENDS IN CONCERT	EMG (UK)
9	TINA TURNER ALL THE BEST - THE LIVE COLLECTION	Parlophone (UK)
10	QUEEN ON FIRE - LIVE AT THE BOWL	Epic (UK)
11	WILL YOUNG LIVE IN LONDON	Sirius
12	DANIEL O'NEILL SHOWTIME	Reprise (UK)
13	QUEEN GREATEST VIDEO HITS - 2	Parlophone (UK)
14	U2 RATTLE AND HUM	Capitol (UK)
15	METALLICA SOME KIND OF MONSTER	Capitol (UK)
16	TUPAC RESURRECTION	Capitol (UK)
17	WESTLIFE THE TURNAROUND TOUR - LIVE	Sirius
18	NIRVANA NEVERMIND	Epic (UK)
19	VARIOUS LIVE AID	Mercury Music World (UK)
20	LIVE CAST RECORDING LES MISERABLES IN CONCERT	Windsong Collection (UK)

## TOP 10 R&B ALBUMS

Pos	Artist/Title	Label
1	AKON TROUBLE	Universal (UK)
2	THE GAME THE DOCUMENTARY	Interscope (UK)
3	50 CENT THE MASSAGE	Interscope (UK)
4	SNOOPI DOGG R & G - THE MASTERPIECE	Geffen (UK)
5	BOBBY VALENTINO DISTURBING THE PEACE PRESENTS	Def Jam (UK)
6	EMINEM ENCORE	Interscope (UK)
7	MARIAH CAREY THE EMANCIPATION OF MIMI	Capitol (UK)
8	JOHN LEGEND GET LIFTED	Columbia (UK)
9	CIARA GOODIES	Laffont (UK)
10	DESTINY'S CHILD DESTINY FULFILLED	Columbia (UK)

## TOP 10 INDIE ALBUMS

Pos	Artist/Title	Label
1	BASEMENT JAXX THE SINGLES	Island (UK)
2	THE KAISER CHIEFS EMPLOYMENT	Big Crown (UK)
3	STEREOPHONICS LANGUAGE SEX VIOLENCE OTHER?	VEVO
4	HAL HAL	Brain (UK)
5	BLOC PARTY SILENT ALARM	Wichita (UK)
6	THE KILLERS HOT FUSS	Island (UK)
7	THE KINKS YOU REALITY GOT ME - THE BEST OF	Sire (UK)
8	FRANZ FRODOBAG FRODO FERDINAND	Strut (UK)
9	THE GO-BETWEENS OCEANIC AFFAIR	Lack (UK)
10	FREEDER PUSHING THE SENSES	East (UK)

## TOP 10 INDIE SINGLES

Pos	Artist/Title	Label
1	THE TEARS REFUGES	Independent (UK)
2	BLOC PARTY BANQUET	Wichita (UK)
3	ROBERT PLANT & THE STRANGE SENSATION SHINE IT ALL AROUND	Sire (UK)
4	TIESO TADAGIO FOR STRINGS	Hulu (UK)
5	MORITIS DECADENT & DESPERATE	Island (UK)
6	THE CRIBS HEY SENSIENTS	Wichita (UK)
7	HONEYROOT WILL TEAR US APART	Just (UK)
8	THE RAKES RETREAT	Trunk (UK)
9	KATHRYN WILLIAMS SHOP WINDOW	Cow (UK)
10	THE LEVELLERS MAKE YOU HAPPY	Epic (UK)

## PRE-MUSIC WEEK ONLINE TOO

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07.05.05  
Top 75

# The Official UK

Pos	Artist/Title	Label
1	BRUCE SPRINGSTEEN DEVILS & DUST	Columbia (UK)
2	AKON TROUBLE	Interscope (UK)
3	BASEMENT JAXX THE SINGLES	Island (UK)
4	TONY CHRISTIE THE DEFINITIVE COLLECTION	Universal TV (UK)
5	SHAKIN' STEVENS THE COLLECTION	Epic (UK)
6	50 CENT THE MASSACRE	Interscope (UK)
7	THE KAISER CHIEFS EMPLOYMENT	Big Crown (UK)
8	GWEN STEFANI LOVE ANGEL MUSIC BABY	Island (UK)
9	RAZORLIGHT UP ALL NIGHT	Virgin (UK)
10	PATRIZIO BUANNE THE ITALIAN	Capitol (UK)
11	ATHLETE TOURIST	Island (UK)
12	STEREOPHONICS LANGUAGE SEX VIOLENCE OTHER?	VEVO
13	SNOOPI DOGG R & G - THE MASTERPIECE	Geffen (UK)
14	NATALIE IMBRUGLIA COUNTING DOWN THE DAYS	Island (UK)
15	THE KILLERS HOT FUSS	Island (UK)
16	EELS BLINKING LIGHTS & OTHER REVELATIONS	Mercury (UK)
17	SCISSOR SISTERS SCISSOR SISTERS	Island (UK)
18	GREEN DAY AMERICAN IDIOT	Reprise (UK)
19	LEMAR TIME TO GROW	Mercury (UK)
20	G4 G4	Sony Music (UK)
21	A-HA THE DEFINITIVE SINGLES COLLECTION	WGR (UK)
22	KASABIAN KASABIAN	Island (UK)
23	KEANE HOPES AND FEARS	Island (UK)
24	THE GAME THE DOCUMENTARY	Interscope (UK)
25	WILL SMITH LOST AND FOUND	Interscope (UK)
26	CIARA GOODIES	Laffont (UK)
27	GARBAGE BLEED LIKE ME	A&E (UK)
28	MIS-TEQ GREATEST HITS	Universal (UK)
29	ROOSTER ROOSTER	Brain (UK)
30	MARIO TURNING POINT	Island (UK)
31	HAL HAL	Brain (UK)
32	JEM FINALLY WOKEN	Island (UK)
33	MARIAH CAREY THE EMANCIPATION OF MIMI	Capitol (UK)
34	HOT HOT HEAT ELEVATOR	Sire (UK)
35	LUCIE LIVE BREATHE IN	Mercury (UK)
36	GREEN DAY INTERNATIONAL SUPERHITS	Reprise (UK)
37	BLOC PARTY SILENT ALARM	Wichita (UK)
38	KY TUNSTALL EYE TO THE TELESCOPE	Electric Blue (UK)



**L. Bruce Springsteen**  
A collection of songs relating to the aftermath of the terrorist attacks on New York in September 2001. The Rockin' provided Bruce Springsteen with his fifth number one album the following August, with first-week sales of 57,071, which have since grown to 257,406. His follow-up Devils & Dust (Atlantic) is a double CD - has no previous Springsteen hits sixth number one first-week sales of 62,311 giving it a 32.2% lead over Akon, who slips to number two with Trouble, even though the latter album increased its sales last week by 187% to 47,330.

**16. Eels**  
It has been an explosive week for fans of Eels, who woke last week to find their band had released two new download only albums - Oh What A Beautiful Morning and S-Siles & Rarities 1996-2003 - comprising 37 songs, add a new double disc, 33-track, 93-minute regular album entitled Blinking Lights And Other Revelations. Blinking Lights early captures the number 35 debut, and for download sales total of 7475 of Eels' last album, 2003's Shoutstreaming, with sales of 11916 copies earning it a number 36 debut.

ARTISTS 4-2	BOBBY VALENTINO 2	DANES 17	DEEN 34	JOHN LEGEND 15
50 CENT 6	BUTCH SEA RUMBER 6	EELS 15	CHER STEFANI 8	ADRIAN PAUL 41
A&E 1	BRUCE SPRINGSTEEN 1	FRONT LOU	HAZEL 18	KAROLIN 27
AKON 2	CACARES 13	FRANK 46	HAPPY MONDAY 30	KEVIN 21
ARLITE 1	CARLA 26	FRANK FERRELL 41	HOT HOT HEAT 34	KELLY 13
BACCHUS 11	COLBY 24	FRANK FERRELL 41	HOT HOT HEAT 34	KELLY 13
BENEFITS 15	DANES 17	GARBAGE 27	HOT HOT HEAT 34	KELLY 13
BLOC PARTY 9	DESTINY'S CHILD 7	GREEN DAY 18	JEM 32	LENA 19



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