

MUSICWEEK



Row as text contest skews rundown

Elton gets message across

Clarts

by Jim Larkin & Martin Talbot
The Official Charts Company is to re-examine its rules after agreeing last Friday in favour of a text competition offering the chance to watch Sir Elton John perform in Las Vegas.

Controversy raged throughout last week over the offer, set up by Sir Elton's label Mercury. Because those who entered the contest via a £1.50 mobile text message automatically received a PIN redeemable for a download of Sir Elton's Electricity, all PINs issued were counted towards the chart.

The initiative was so successful that, after its release last Monday, the single - which is also available as a CD - had won more than 15,000 sales based on pre-orders, to sit at number one on Tuesday's midweek chart. It took until Thursday - by which time more than 75% of Electricity's sales were still downloads from the contest - for James Blunt's You're Beautiful to overtake Sir Elton's track.

Critics of the Electricity offer argued that the difference between receiving the PIN and redeeming it for the download was the same as that between buying a CD and buying a voucher. It is understood that a large number of the PINs issued had not been redeemed by the end of last Friday, adding fuel to the argument that many fans were simply paying £1.50 to enter

the competition, not to buy the download.

Quirk's Records partner Paul Quirk adds, "I think in this case the value of the incentive far outweighs the value of the single. It's like putting a fiver on a CD single and selling it for £1.99."

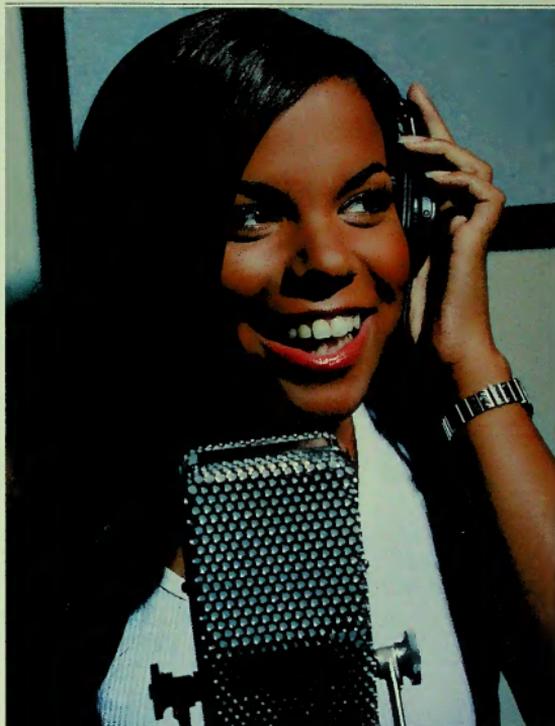
But, late on Friday afternoon, the Chart Supervisory Committee made a final decision - following a period of lobbying by Universal Music - that all PINs sent and received would count towards the record's chart position.

In a statement issued late on Friday, an OCC spokesman said, "We said from the beginning when we introduced downloads into the singles chart that it would create new marketing opportunities and raise new issues for the Chart Supervisory Committee. This decision has been the result of much deliberation by the CSC and no doubt it has raised issues that the CSC will want to discuss further. However this was an innovative piece of singles marketing that is within current chart rules."

Mercury managing director Jason Iley says he understands the argument that the chart rules may need examination, but that this should take place after the first week's sales. "We have not tried to be clever or manipulative," he says. "We have had discussions with the chart committee, on the basis that we didn't want to break any rules."

(jim.larkin@musicweek.com)

● Electricity background, p6



Getting ready for Judgement Day

Polydor will release a double A-side as the first single from Ms Dynamite's new album Judgement Days. In a bold move that joint managing director Colin Barlow attributes to their desire to reflect the depth of the new album, lead single Judgement Day will be coupled with a song

titled Father and released on September 26.

The album Judgement Days, which will be released a week after the single of the same name, is the follow-up to Dynamite's 2002 debut A Little Deeper, which went on to scoop the Mercury Music Prize in 2003 and spawned hits including Dy-Na-Mi-Teo. The new album sees Dynamite - aka Niamh McLean Daley - teaming up with US songwriters Chink

Santana (Ashanti), and Lenky (Sean Paul). Local songwriter Res Sifina also collaborated with the artist.

"Niomi is one of the most important artists this company has ever signed," says Barlow. "When you are working with an artist as innovative as her you have to make an event of the record and be as innovative as she is, and that's what we'll do."

Looking ahead to a scorcher

In the first part of MW's summer special, we profile the growing dance festival scene and key releases for the season p10



Leafing through holiday reading

Whether it's spent lying on the beach or surviving a hot summer in the city, MW profiles 10 top music-related reads p12

Poll highlights Mercury tips

Ahead of the launch of the 2005 Mercury Music Prize shortlist on Tuesday, MW asks key figures for their predictions p20

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Digest

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CMP Information
United Business Media, Fleet Place, Ludgate House, 245 Blichers Way, London EC1A 9BB
Tel: (0202) 7921
*sat (see below)
Fax: (0202) 7923 8327

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Followed by #musicweek.com
Publisher
Aun Scott (0202) 7921 (j) aad
Editor
Nigel Tsubit (0202) 7921 (j) nts

New editor
Paul Williams (0202) 7921 (j) paul
Features editor
James Lewis (0202) 7921 (j) james
Acting features editor
Adam Webb (0202) 7921 (j) adam

Chief sub-editor
David Bland (0202) 7921 (j) david
Sub-editor
Phil Brown (0202) 7921 (j) phil
Charts editor
Simon Adams (0202) 7921 (j) simon

Business development
Matthew Tyrell (0202) 7921 (j) matt
Sales manager
Neil Sault (0202) 7921 (j) neil
Account manager
Scott Green (0202) 7921 (j) scott

Display sales executive
Patrick O'Neil (0202) 7921 (j) patrick

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Your guide to the latest news from the music industry

People

RI widens search for music editor

● **Radio One** controller Andy Parfitt has lined up the station's music team executive Sarita Jagpal as acting music policy editor following the announced departure of Alex Jones-Doreilly to EMI Music Publishing. Parfitt says he plans to 'cast the net as wide as possible' in the world of broadcasting and music' to find a successor to Jones-Doreilly, who leaves on August 11.

● **Sony BMG** has confirmed that its current chief operating officer Michael Smellie will depart the company at the end of the year owing to personal reasons. Following his planned exit of the recently-merged major, Smellie will continue to act as a consultant to chief executive officer Andrew Lack.

● **EMI Music Publishing** has promoted New York-based vice president, officer of the chairman Janice Brock to the additional role of external communications VP. ● **T4 Popworld** presenter **Simon Amstell** has joined Xfm as the host of a new Saturday afternoon show, replacing Ricky Gervais and Stephen Merchant.

● US composer **Carl Davis**, who has written a string of film and TV scores, has been awarded an honorary CBE for services to music. An honorary knighthood has also been awarded to Royal Academy of Music principal Professor Curtis Alexander Price.



Everett: passed away

● Industry veteran **Derek Everett**, whose lengthy career included EMI, CBS and MCA, has passed away. Everett, who was in his mid-Seventies, worked with artists including Herman's Hermits, The Supremes, The Tremeloes and Tony Christie during a career which began in 1954 at EMI. He helped to launch Tamla-Motown in the UK in 1965 and a year later joined CBS before becoming MCA managing director in 1971. He later launched Gull Records with David Howells and set up Really Useful Records for Andrew Lloyd Webber.

● **Digital media** services specialist **RealNetworks** has appointed Marco Merlato from Classmates.com as vice president of consumer services for Europe, the Middle East and Latin America.

● **14th Floor Records** has launched a press operation handling PR for both in-house and out-of-house artists. Headed by former EMI West/Atlantic head of press Peter Hall, it will look after 14th Floor's Damien Rice and

Joseph Arthur, Atlantic's David Gray and Gramme's Bebel Gilberto.

● **Aim** has recruited industry veteran Terri Anderson, 64.

● **Enterprise Records**, home to the New Kaniel label, has appointed two new department heads. James Harris moves from Sony BMG to become head of marketing, while Sarah Thoin joins from Ten Apps as head of events and business development.

● **ITN** has appointed Associated Press Television's Christopher O'Hearn as commercial director of its Archive business.

Exposure

BBC applauds its music policy

● **BBC** governors have given a clean bill of health to the Corporation's music coverage across both radio and television. Its annual report says Radio One is now bearing the fruits of a restructuring in which the station's commitment to new British and live music has made it unmatched by competitors. It praised Radio Two's strong presents and Xtra and 6 Music's distinctiveness.

● **T In The Park** organisers last week sold 25,000 tickets for next year's festival within three hours, a mere two days after the Kinnoss event concluded.

● **Queen** and their frontman Paul Rodgers offered free tickets to members of the emergency services for the band's Hyde Park show last Friday as a thank you for their efforts during last week's bombings.

● **London's concert goers** are showing resilience in the face of the bombings. ● **In The City** organisers have set a deadline for acts wishing to submit demos for **ITC Unsigned**. They must submit a three-track demo, biography and image with full contact details by this Friday to Phil Saxe, U2T Unsigned, 8 Brewery Yard, Deva Centre, Trinity Way, Salford, M3 7BB.

● **Organisers** of this year's **London City Showcase** have confirmed a number of participating stores which will host daytime performances from upcoming acts. The September 5-9 inner city festival will include performances at the Apple Store, Hamleys, Vans, Miss 21, Ben Sherman, Pepe and O'Neil, Esprit and Virgin Megastore Piccadilly.

Sign here

Live & lynchpin cues new project

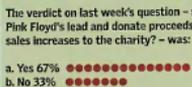
● **Live & lynchpin** producer Kevin Wall has joined forces with AOL, XM Satellite Radio and concert venue group AEG to create cross-platform live entertainment company **Network Live**.

● **Rajar** will be on tour to issue an invitation to tender last week to provide new radio measurement

MUSICWEEK text poll

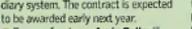
It's time to vote again in *MW's* industry poll. This week we ask: will Top Of The Pops be revitalised in its new Sunday guise? What do you think?

a. Yes 67%
b. No



The verdict on last week's question – should artists and labels follow Pink Floyd's lead and donate proceeds from their Live8-connected sales increases to the charity? – was:

a. Yes 65%
b. No 33%



Poll operated by STARt. Votes cost 25p, with all profits going to Herdoff Robotics. To vote, readers must text the letters 'MW' to 60123.

technologies to replace the current one. The contract is expected to be awarded early next year.

● **Erasme** frontman **Andy Bell** will release a solo album on October 3 after getting a worldwide deal with Sansbury Records.

● **Digital service provider DX3** has partnered with mobile technology company Opus Telecom to offer mobile users the opportunity to access PopVid – a download and ringtone WAP destination.

Bottom line

Coldplay power EMI to new high

● **Coldplay's X&Y** sent EMI's albums market share to 22.1%, its highest level since the end of 2002, putting the major only 3.8 percentage points behind market leader Universal.

● **EMI Group** chairman Eric Nicol delivered a positive message at the company's AGM last Thursday, highlighting that releases from Coldplay and Gorillaz will contribute towards an upturn in the group's financial results.

● **The EC** last week stepped up its fight against music pirates when it introduced new Europe-wide measures to stamp out IP crime. The move is to align national criminal laws and improve European cooperation in dealing with criminal groups behind piracy.

● **OOZ owner Loudeye** has unveiled details of a contingency plan should its stock be delisted from Nasdaq. It has been issued a delisting warning by Nasdaq after its shares remained below \$1 for a 30-day period. It now has 180 days to raise its shares above \$1 for 10 consecutive days to avoid potential delisting under Nasdaq rules.

● **Apple** has seen turnover and profits soar during the last quarter owing to the continued popularity of the iPod and the iTunes Music Store. It last week reported a net profit of \$300m (€59m) for the three months to 30 June 2005, compared to \$61m (€34m) in the same quarter last year. Turnover increased by 75% to \$3,521m (€1,919m).

● **The London-based** presses of CD and DVD manufacturer **VDC House** were evacuated last Thursday after a

fire broke out. The business has temporarily relocated to the Distribution Centre in Fourth Way, Wembley.

● **The Recording Industry Association of America's 2004 CD piracy report** shows the organisation secured 1.23m counterfeits/illegal CDs, a 58% increase on 2003. By contrast, 37.2m counterfeit/illegal CDs were seized, down 27% on 2003.

● **Milden** is freezing its 'early bird' price for another year as it prepares to celebrate its 40th anniversary. The rate of 8500 means people who register before October 24 will save 52% of the full walk-in price.

● **Live 8** significantly boosted digital sales of a string of tracks in the UK after they were performed at the historic gig event. Golden Tour by Razorlight, Robbie Williams' Angels and The Verve's Better Sweet Symphony all had enough downloads to have qualified for the combined Top 75, but were not eligible.



Razorlight: Live 8 digital sales boost

● **The Welsh Music Foundation** is to host two full-day seminars on August 2 and 3 in Cardiff, discussing how to promote Welsh language live music events and offering advice on how to run record labels.

● **Virgin Retail's** new MD targets 150 stores by 2008. ● **Orange** this month will start to retail its new music device and smartphone under the banner Great For Music. The new Orange SP550 combines all of the regular features of a mobile phone with a digital music player.

● Last week's **BPI AGM** saw major representatives Alasdair George (Sony BMG), David Joseph (Universal), Korla Marshall (Warner) and Tony Wadsworth (EMI) elected to the BPI Council, while Revolver's Paul Birch and Dramatico's Mike Batt won an 11-candidate election for two indie seats. AGM report, p4.

Chain offers flexibility and reaches out to indie labels

HMV Digital vows to let labels set pricing

Digital

by Paul Williams

HMV is vowing that its new digital music service will put pricing power back in the hands of the labels by letting them dictate the value of their music.

The UK retailer is breaking with the digital market's typical one-size-fits-all pricing model, as adopted by the likes of Apple's iTunes Music Store, which charges 79p for every individual downloaded track, by implementing flexible prices similar to the physical world.

HMV Digital, which is due to launch in the UK on September 5, will also utilise the same strategy for album 'bundles', which on iTunes are universally priced at £7.99, but on this new service will vary according to the dealer price set by the labels. Unlike rival services, which automatically unbundle all album tracks, so allowing buyers to purchase any individual tracks they like, HMV will also leave it up to labels to decide which tracks can and cannot be individually sold.

"We believe HMV will be the best retailer in the digital arena, as we will adopt a flexible approach to sell your releases and promote your releases better," head of digital Mark Bennett told indie labels at a presentation of the service at Baffa in London's Piccadilly last Monday.

The briefing, organised in conjunction with AIM, formed part of a campaign by HMV to secure as many independents as possible, to mirror its high street deep catalogue offering and in light of reported problems about labels struggling to win a presence on



Bennett: flexible approach

some existing digital services.

Bennett told the briefing that the new digital service had been identified as a "key strategic goal" by HMV, with every department involved in its creation and launch.

The new service is expected to combine digital downloads with a monthly subscription service, directly rivaling Napster, while the Microsoft-created software will allow users to copy music from their existing CD collections, burn tracks onto CD and transfer tracks to portable devices. It will also offer free access to some tracks as promotional tasters, while a radio section on the home page will include access to selected commercial radio stations. "We want consumers to find music, preview it and then add to their collections," says Bennett.

Bennett promised every HMV store in the UK would have a digital area, which would not only push the new service and set digital hardware but encourage customers not yet embracing downloads to give them a try.

"We are educating our staff about digital downloads and we expect to help our customers understand digital as well," he

said, telling the indies, "If your music is not there, you and your artists are going to miss out."

The retailer will also aim to plug the service into its in-store artist performances, which it intends to record and issue as digital downloads.

As part of efforts to win over indies, MusicNet director Blair Schoof, whose company is handling back-end functions for HMV Digital, said it was offering to encode labels' catalogues for free.

The new service has generally been warmly welcomed by the indie sector, with AIM chairman and CEO Alison Venham praising HMV for briefing labels about it in good time. "It's been very well thought through and the engagement with the record industry has been exemplary," she says.

The BPI's director of independent member services Jon Webster, who attended the presentation, adds, "They are reaching out to really deep catalogue labels and, at the same time, labels may well use the opportunity to dip their toe in the water for the first time."

As part of the presentation, HMV's Bennett said the retailer would be willing to deal with individual indie labels, but believed that longer term it would be more effective to work with distributors as is the case with indies in the physical market.

The stance has been welcomed by Vital managing director Peter Thompson, whose Vital Digital service handles third-party digital distribution for labels. "It's very positive they've made such a commitment to the independents, but in reality it's going to be a lot easier for them to work with a smaller group of suppliers," he adds.

paullw@musicweek.com



Whale music: Hawkins (right) signs the deal with Warner/Chappell's Richard Manners

Whale surfaces with Warner/Chappell deal

Warner/Chappell has signed a worldwide exclusive publishing deal with The Darkness' Justin Hawkins for his solo work outside of the band.

Hawkins' solo album, which goes under the artist name British Whale, has been completed and is likely to appear next year, after the release of The Darkness' second studio album, which is currently scheduled for November.

The British Whale album was recorded, produced and performed entirely by Hawkins and has been a labour of love for some three years.

Atlantic Records serviced the album's first single to radio two weeks ago, when it found instant support at Radio One. A cover of the Sparks' hit This Town Ain't Big Enough For The Both of Us, it will be commercially released on August 8.

The scheduling is highly unusual, with the solo single and album sandwiching The Darkness' second album, the follow-up to 2003's *Permission To Land*, which has sold 1.1m in the UK.

The band are currently nearing completion of their new album, which has been produced by Roy Thomas Baker, perhaps best known for his production role on Queen recordings such as *Bohemian Rhapsody*. The first single from the album is being prepared for release in October.

Warner/Chappell managing director Richard Manners recalls his surprise when Hawkins walked into his office to talk about a solo deal. "My first response was 'I thought you were signed to Universal,'" he says. "But when he signed his publishing for The Darkness, he made it very clear that any of his solo material was to be kept separate. It's certainly an unusual deal. I've been a fan of his solo material for a long time."

Hawkins' tie-up with Warner/Chappell is a long-term "open-ended" deal. "At the moment, Justin has his hands full for The Darkness album, but I have no doubt that a writer of Justin's calibre will want to write for other artists in the long term," says Manners.

THE MUSIC WEEK PLAYLIST



DAMIEN JR GONG MARLEY
Welcome To Jamrock (Tuff Gong)
With his new album signed up by Universal US, Marley steps out from his father's shadow (single, US import)



THE DANDY WARHOLS
Smoke It (EMD)
The Dandies are back with a single that manages to be funny, more infectious and more cocky/roll even than *Bohemian Like You* (single, August 29)



YING YANG TWINS
Wait (The Whisper Song) (TVT)
A killer production provides the backdrop to a whispured lead vocal which is utterly memorable (single, August 1)



ROMNEY GETTY
Waiting On A Friend (Augustus)
Radio Two is leading the charge on this Canadian songbird's debut. Waiting On A Friend is a firm album highlight (album, July 25)



CLAYTON BLIZZARO
A Criminal Record EP (Unisigned)
British-based rapper and singer delivers post-millennium thugz't over hooks, folk guitars. Catchy (EP, August 22)



SIMON WEBBE
Lay Your Hands (Innocent)
Webbe's vocal works a treat with this acoustic guitar-driven pop song. Already on the way at radio, with support from Radio One (single, August 22)



SHERILY CROW
Good Is Good (Polydor)
Crow's ability to knock out a hit, certainly hasn't waned, as this tune from her forthcoming album *Widowmaker* affirms (single, September 19)



BLOC PARTY
Silent Alarm (Rimchick)
Featuring remixes by Four Tet, M63 and Laydron, this album shines new light on the band's debut album. (album, August 29)



LOUIS XIV
God Killed The Queen (Atlantic)
The Hives meet Sex Pistols in this high-energy rock tune which packs a punch at under two minutes (single, July 16)



THE URBAN MYTH CLUB
I Feel It (TRL)
A lo-fi collective of songwriters, vocalists and producers, I Feel It possesses an understated charm (single, August 22)

Co-operative vision smooths over conflicts of interest Industry encouraged by BBC chief's speech

Industry

by Jim Larkin

BBC director general Mark Thompson attempted to calm fears surrounding the corporation's Beethoven giveaway last month, as he addressed the BPI's AGM last Thursday.

Thompson said he noted concerns about the Beech's recent Beethoven Experience download giveaway, adding that the BBC would consult with the industry before attempting any new projects which may seem to encroach on the commercial sector.

"He said the initiative - which resulted in more than 1m downloads of programmes featuring nine Beethoven symphonies - was not the beginning of a new regular service from the BBC to offer free downloads of music which distort the market, referring to the Beethoven downloads as a "one-off trial", he added. "We won't contemplate another experiment like it without a great deal more research, consultation and a systematic attempt to understand the likely market impact."

"We also need to think hard about the proportion of download requests coming from outside the UK."

Radio Three is planning a Bach Experience initiative later this year, he said, but would "want to analyse and reflect with all of you before we propose any further trials of free downloads".

In his speech, Thompson also flagged up music as one of the "essential building blocks" of the



Thompson: more consultation

Corporation, as he set out its vision of music for the next 10 years.

Thompson said music was just as important to the BBC "in its own way" as news, but needed to be the broadcaster's example of news coverage by becoming more joined up across the Corporation's various media platforms.

Encouragingly, he said the BBC wanted to work with third parties to help them develop commercial opportunities based around the Corporation's rich archive and in future commissioning.

Through the charter review, Thompson noted the BBC was in the process of shedding its skin and transforming itself. He said it had no intention of remaining a traditional broadcaster, but that it had to rely on core strengths.

He said, "We succeeded at the BBC when we focus not just on cutting-edge change, but on some traditional values: creative ambition, excellence, respect for our audiences, a determination not to compete with the market for its own sake but to add something, to bring

something fresh and valuable."

Thompson has asked BBC director of radio and music Jenny Abramsky and Radio Two and 6 Music controller Lesley Douglas to draw up a music strategy to determine where the BBC should strive to be in five and 10 years' time. That strategy is still being devised, but Thompson revealed a number of strong themes that are already becoming evident.

He first highlighted the key words for content as "new, live, British, heritage, breadth and depth", emphasising that the BBC offers a greater musical range than any commercial broadcaster, adding history and context wherever possible.

The second theme was portability and convenience, allowing licence fee payers to listen to music when they choose to through digital radio technology and concepts such as My BBC Radio, through which listeners will soon be able to pull together programmes from various platforms.

He added there were opportunities, in developing partnerships to exploit the BBC's rich music archive. He said he aimed to work with rights holders such as Universal - which has recently signed a deal with the BBC to exploit the Corporation's archive - to make this material available to the public.

He told the BPI his organisation had to think much more about cross-platform music events, as happened with last weekend's Proms coverage which was broadcast across BBC1, BBC2 and Radio Three. jim@musicweek.com

BPI boss strikes back at AGM

BPI executive chairman Peter Jamieson used his organisation's AGM to hit back at Adam Singer in the ongoing dispute over MCPS-PRS's online royalty rate.

In his keynote speech at last Thursday's meeting, Jamieson attacked the "unnecessary and ill-judged incentive" used by Alliance CEO Singer at this year's PRS AGM after the BPI and seven digital music services royalty rate, 12% rate - initially discounted to 8% to the copyright tribunal.

"He referred to what the Government might think of the tribunal reference in the most alarming terms - whereas we had already found out. We're not sure of the purpose of such grandstanding,"

Jamieson told the meeting at the BPI's own headquarters at County Hall in Westminster.

Singer had previously compared the Alliance to Oliver asking for more when faced with this gruel. "Some might say he sounds less like Oliver and more like the famous Eighties icon Gordon Gekko who pronounced that 'greed is good'," Jamieson said, before cheekily adding, "But I, obviously, would not be so rude to suggest that."

Jamieson said he hoped Singer would return from holiday "in more measured mood", while stressing the door remained open "as always" for negotiation. "If negotiation continues to fail, the

dispute will go to tribunal," he said.

Elsewhere in his speech, Jamieson pointed to the BPI's now complete new team, describing it as "the finest and most committed team in its history".

He also spoke of a number of BPI successes over the past 12 months, including achieving "more press and a more balanced press than anyone could have predicted" over its file-sharing piracy campaign. Its ongoing physical piracy investigations and the successful launches of the download and combined singles chart, while he said efforts to increase indie membership and representation on committees was "underway and progressing rapidly".

MCFLY

As Island gears up for the release of McFly's second studio album on August 29, the label is looking to extend the band's appeal. Taking them beyond the traditional teenage demographic to a broader, radio-friendly audience.

The label recently hosted an intimate studio listening session for key radio programmers and media at Townhouse Studios in London, where the band went on hand to perform live and talk through songs on the album. Island marketing director Jen Turner says the label has aimed to ensure people discover the music first and foremost. "The band have since elevated to

higher level now and their part in events such as Live 8 is testament to their place in the market," he says.

The album, *Wonderland*, will be released in a limited-edition format in a move which Turner hopes will provide added value at retail. It will be previewed by CD in the limited-edition CD is part of that.

Island is confident the release will build on where their recent chart-topping Comic Relief single left off.

CAST LIST: Manager: Richard Radman; Matthew Fletcher: Monopony director; Rick Griffiths: Island A&R; Paul Adams: Island Product Manager; Sarah Boorman: Island National Press; Heather Bodroom: Island Regional Press; William Rice: Purple National radio; Charley Barnes: Island Regional press; Piers Villa: Island; TV: Holly Davies: Island; Publishing: Prestige Songs

SNAP SHOT



Aim hires consultant to oversee strategy

Aim is taking on a corporate communications consultant to help devise its future strategy and public image and push those messages throughout the industry, to government and the media.

The failure of the BPI and the indie organisation to unite after months of painful discussions has given Aim an added impetus to recruit former music business communications expert Terri Anderson to help it formulate its own agenda and make it palatable to the widest audience.

Aim chairman and CEO Alison Wenham says that, although there may be many common issues throughout the industry that can be dealt with by bodies such as the Music Business Forum, there are issues that purely concern her Aim constituency. "We have things such as members' pensions to worry about, not just the share price to consider for investors," she says. "There are many issues that are specific to our constituency that I need help with formulating. I need to bolster serious strategic thinking."

Wenham adds that Anderson,

who launched her own Big Red Kite Communications group in January 2003 after a decade working in music companies and organisations, including EMI, MCPS-PRS and the BPI, will also fill the gap created by the departure of former legal chief Helen Smith to become deputy secretary general of Impala a few years back. "I have never replaced Helen and it is vital I have some help in preparing position papers, responses and strategy documents," adds Wenham.

Although the new role is a consultancy position, Anderson says that she will be permanently on call and expects to hold regular meetings with Wenham to undertake research or plan the next move. "Aim is one of the most active organisations and it has been punching above its weight for some time. Now it needs an additional resource and someone to help with the practicalities," says Anderson.

Anderson's role will also entail media relations, but Aim's daily PR activity will continue to be handled by Sam Sheintob.



Audience numbers holding up well as London gig-goers defy bombers

Live business bounces back

by Jim Larkin

The resilience of concert-goers in the wake of terrorist attacks on the capital has seen London's live business bounce back to normal in double-quick time.

Although the impact of the bombings on audience levels has varied over the past 10 days, depending on the location of the particular venues, many have noted that music fans were packing out gigs as soon as the next day.

Although a Queens Of The Stone Age concert at Koko in Camden was cancelled on the evening of the 7/7 attacks, the following night provided a pleasant surprise for venue staff. "We had an NME club night with Metro Rites and had 1,000 people there," says Koko head of music David Phillips. "The place was full of people. I gather some places in the West End have been affected, but being in Camden has probably helped us, from a selfish point of view, as there's a big local community who don't have to worry about transport."

The Academy Group runs three venues in the capital and operations director Steve Forster reports healthy figures for Shepherd's Bush Empire in West Lon-



Shepherd's Bush Empire: busy

don's Thames says, "All the nights were sold out and, if people were staying away, this would have been very small numbers, and not noticeable. It certainly didn't stop hopeful punters arriving each night in search of a ticket for sold out shows."

The growth of the festival circuit means July is becoming an increasingly quiet month for traditional gigs. Nevertheless, a question remains as to whether things will be fully back to normal when the festival season finishes.

Alexander suggests this should already have happened. He says, "The issue will come with the kids' events. The parents are going. There's no way you're going to London. But I think it'll pass fairly soon. I'm of that age where I can remember the IRA attacks on London and the impact tends to last for a week or so."

Things will be back to normal within a week... people have got to get back on and ride

James Eudecott, Rough Trade

don, the only one of its venues to hold a concert in the days following the attacks. He says, "What normally happens is that 5% of people who buy tickets for a gig don't turn up, regardless of who is performing, and there wasn't too much difference for these gigs."

The impact was more marked at the London Astoria in central London. Funeral For A Friend played at the Astoria last Tuesday and the venue's bookings manager Chris Alexander says the drop off in attendance was noticeable.

Alexander says, "It was a sold out show and we held 2,000 people, but there must have been 1,600 or 1,700 people. For a band like them, that's a huge number of people not using their tickets."

Meanwhile, open air shows at Somerset House, which included sets by Super Furry Animals and Bloc Party, were oversubscribed. Linda Bernhardt, who runs events at the venue on the north bank of

Virgin's fortunes turn tide as store-opening plan begins

Virgin Retail is looking to establish 150 UK outlets again by 2008, as it presses on with its most intensive store-opening programme in years.

Simon Douglas, who was promoted last week from executive director to managing director of the chain, says Virgin is planning to open around 10 UK stores annually over the next three years to build from its present position of 120 stores domestically.

The launches mark something of a turnaround for the specialist, which had more than 160 stores in the UK as recently as 2003, but in the past few years has been more active disposing of outlets deemed economically unviable than embarking on openings. A number of the closures previously undertaken were stores formerly trading as Our Price or V Shop.

As part of the opening programme, new stores in Loughborough and Newton Abbey in Belfast were unveiled at the beginning of July, while further stores will launch over the next month in Denton in east Manchester (August 4), East Kilbride (August



Virgin Retail: to launch 30 new stores

ing chain, with work on another 15 stores due to be completed by September; this will mean that half of its 120 UK stores would have been refurbished during the past two years.

The other big priority will be the launch of the retailer's new digital service, which is due to take place some time in the autumn, although Douglas dismisses suggestions it will happen on the same day as HMV's September 5 digital launch as "unlikely".

Douglas, whose promotion last week came 10 months after he joined Virgin as executive director, will see a range of key executives reporting to him, including group finance director Steve Peckham, people & development director Sarah Purkis, IT director Tony Johnson, operations director Richard Carter, marketing director Steve Kineaid and HMV's former head of product Mark Noonan, who has now taken on his previously-announced new role of Virgin's trading director. Meanwhile, the company says strategy executive director Dennis Henderson will leave at the end of August.

11) and Dundrum in Dublin (July 28 soft launch, with full launch to follow), while it will also relocate its Dundee store (July 21).

"These are positive signs that Virgin is back doing the right thing rather than closing stores," says Douglas. He adds that the openings are helping to lift spirits at the retailer, which has in recent years been put in the shade by its specialist rival HMV.

"It's important to look at the future," he says. "It's great to be opening new stores with the excitement and buzz they create. The new stores will create opportunities for our people."

Virgin is also pressing on with a programme of revamping its exist-

Calls for fair play take shine off competition-led hit

Mercury baffled by row over Elton ploy

Charts

by Nicola Slade

For his first jaunt in the digital singles market, Sir Elton John really set the cat among the pigeons last week.

On the face of it, at least, the veteran superstar was making a pretty straightforward offer. Send a text message, answer a simple question and you are entered into a ballot for a grand prize – tickets for the Billy Elliot musical, a trip to Las Vegas to watch him in concert and a chance to meet the star himself. But, of course, the devil is in the detail.

By effectively offering a download of the Billy Elliot track Electricity to anyone entering via text – and paying £1.50 in doing so – Sir Elton and his label Mercury managed to place his debut digital single high into the chart.

The history of the initiative goes back more than a month, when Mercury employed 7 Digital to put together an SMS campaign alerting the artist's fans on Mercury's databases that by texting the word "Elton" to a shortcode they would be entered into the competition. Furthermore, entry into the competition also guaranteed a pre-order for the download.

Those who entered the competition and simultaneously pre-



Elton John: controversial strategy

ordered the download track received a PIN number which could be redeemed on the www.eltonjohnelectricity.com website for the download track.

Having discussed the offer with the Official Charts Company for more than a month, according to Mercury managing director Jason Iley, the label presented the campaign to the chart supervisory committee in the week before release. In turn, the chart supervisory committee gave clearance.

Iley says he believes the initiative has only proved to be controversial because of the scale of its success and its first-day impact.

"We wanted to be very transparent and went to run it all by the OCC," he says. "We went over every single point, word and detail to make sure that we were not doing anything to jeopardise the chart,

but doing everything to enhance the chart."

The controversy only arose at the start of last week, when chart compiler Millward Brown talked up the number of PINs which had been issued on pre-order, rather than the number which had actually been redeemed against a download.

Iley adds that PIN redemption is an accepted mechanic for selling downloads via SMS, which has not previously been questioned; for many young fans, who are too young to own credit cards, having a purchase added to their phone bill in such a way is the only way to pay for a download. In other instances – including many last week – a sale is registered at the moment the PIN has been sent and received by the user, not at the point it is redeemed, Iley says.

7 Digital managing director Ben Drury says: "We have worked with Mercury on many of their campaigns. This is the first time, out of 400 campaigns that we have put together, that any real problems have arisen as to whether a track should qualify or not."

Iley also disputes that fans are receiving a free download simply for entering the competition: the eltonjohnelectricity.com website also gives the option for consumers to enter free, he says.

nicola@musicweek.com

Major and mobile unite for priority launches

Jamiroquai will perform an intimate one-off London show on August 15 to launch the Sony Ericsson W800i handset. The event forms part of a planned six-month tie-up, marking the latest chapter in an ongoing relationship between Sony BMG and Sony Ericsson, who have teamed up previously on releases from Anastacia, Alicia Keys and Faithless.

The Jamiroquai/Sony Ericsson partnership will be the most extensive yet, with the marketing schedule of the new handset and the Jamiroquai Dynamic album campaign running parallel. "There are going to be a number of spikes over the year when the marketing cycle of the album will synergise with Sony Ericsson's campaigns," says Sony BMG marketing manager Claire Horseman.

Coinciding with the five launch, Sony BMG will release the Dynamic album's second single Seven Days In Sunny June. The launch will also serve as a fan promotion, with tickets given away via the official Jamiroquai website and official media partner Capital FM.

Sony Ericsson European music and marketing consultant Marcus Eiersmann says they were looking for a global artist to mark the phone company's entry to the mobile music market. "There are very few artists who have the sort of global reach that Jamiroquai has and, the way this deal has been



Jay Kay: gig to promote album and phone

structured, we can add value to the album campaign and vice-versa," he says. "Jay Kay is being used in the PR shout and all of the above – the line imagery used in the campaign will complement that of the album, so people will be able to consistently draw lines between the two."

In October, the campaign will be stepped up as Jamiroquai becomes the face of Sony Ericsson's new 3G mobile handset. Teaming up with a yet-to-be-confirmed third-party service provider, it will give Sony BMG instant access to the provider's global database. "At that point we can communicate directly with the provider's customers," says Horseman. "Be it via phone bills, in-store or online. Essentially it provides us with more avenues to shout about Jamiroquai and the new album."

The label will capitalise on the global push by releasing a third single, Give Hate A Chance, on October 10.

TOP 20 RINGTONES

THE LIST	ARTIST/TITLE	PUBLISHER
1	12 TUPAC 2PAC FEAT. ELTON JOHN CHETTO GOSPEL	Columbia/Sony BMG/Universal USA/Island UK/Janet
2	15 CHARLOTTE CHURCH CRAZY CHECK	Mer
3	1 JAMES BLUNT YOU'RE BEAUTIFUL	Mer/EMI
4	5 ARIAD BILLYS FEAT. NANCY SINATRA SHOT YOU DOWN	EMI/Edward Rostan
5	7 CRAZY FROM ANGEL F	Universal
6	3 GORILLAZ FEEL GOOD INC.	Decca/Parlophone/EMI
7	4 AXON LOWKEY	Edwin/Konrad/Janet
8	12 MIP HOO-HOO	Mer/Atlantic/EMI/Parlophone/Island/Janet
9	9 OWEN STEFANI HOLLADAY GIRL	EMI/Island USA
10	4 SO CRY! LVI BIT	Universal/MCA/EMI/Sony BMG
11	22 GORILLAZ COVERAGE POISON	Universal/MCA/EMI/Sony BMG
12	18 BODY ROCKERS I LIKE THE WAY YOU MOVE	Sony AF/Decca/Parlophone
13	8 GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	Warner/Island
14	10 MISS STONE DON'T CHA WAINA RIDE	Decca/Parlophone/EMI/Island/Janet
15	11 RAY WEND PEAS DON'T PLUNK WITH MY HEART	EMI/Columbia/Island/Parlophone/MCA/Janet
16	16 GOLDFINCH SPEED OF SOUND	EMI
17	21 FAITHLESS INDOMINA	Warner/Decca/Parlophone/EMI
18	19 TONY CHRISTIE IS THIS THE WAY TO AMARILLO	Sony AF/Island/Janet
19	13 BARRY VALENTINO SLOW DOWN	Mer
20	17 JAY KAMMY WHY	Mer

© 2005 Sony Music Entertainment Inc. Chart compiled by NMG.

Chart period ends July 6 to June 30, 2005.

While 2Pac retains the top spot, this week's new entry is Joss Stone's 'Don't Cha'. Wainaina Ride, which lands at number 14,

Meanwhile, Charley's 'Crunch' makes the biggest chart gain climbing 15-2 with Cray Chick, which benefits from an

abundance of airplay support from BBC and commercial radio stations. Elsewhere, Groove Coverage's

Parson Childs 22-11, Faithless' Inconceivable and 21-17 and MDC continue their monthly ascent, reaching 12-8.



Bristol-based four-piece Termites are the latest act to strike a deal with Universal Digital following tie-ups with veterans such as The Wonder Stuff and newcomers The Moderns and The Tommys.

Termites will release the lead track from debut EP Set Yourself

On Fire through Universal Digital, which will distribute and market the debut to online outlets such as iTunes, Napster and smaller operations such as Big Noise and Wipit.

Universal director of new media and digital services Rob Wells says,

"There's a lot of noise in the digital space and we can help labels and artists such as Termites to be heard above the noise."

The band will release all physical product through independent label Headwreck Records. The band are currently on a UK tour.

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Following a presentation to last week's BPI annual conference for members, Martin Talbot uses the changing face of the

Retail

by Martin Talbot

The first six months of 2005 have not exactly been uneventful for the UK's record dealers. As HMV passed its 200th store, Music Zone founder Russ Grainger sold up to a management consortium, while a certain former HMV chief tipped up and took control at Fopp. And that is without factoring in the ongoing digital revolutions at HMV and Virgin, and Virgin Megastores' newly announced plan to build to 150 stores over the next three years.

Such pace of change should not catch anyone by surprise however. The past decade has been a revolutionary one for UK music retail.

In 2004, some 32% more stores were selling music in the UK than in 1995. There were nine times as many supermarket music departments, while the number of independent retailers had almost halved. And all this came against the backdrop of growing sales, but contracting profit margins.

The growth of the supermarket as a player in physical retail has been spectacular. It is almost unthinkable that, back in 1993, there were just 350 supermarkets selling music today. Tesco alone accounts for double that, with 698 stores in the UK stocking music, as the number of supermarkets with music offers has risen to 3,193 (1 and 2). Sainsbury, Safeway/Morrisons and Asda all fancy the idea of selling the new Coldplay album, while the addition of Somerfield,

Kwiksave and Waitrose – albeit with small offerings in terms of square footage – have alone helped boost the supermarket sector by 1,206 stores in the past year alone.

For the supermarkets in 2005, read "general multiples" in 1995. Back then, it was down to the likes of Woolworths and WH Smith to reduce the casual music buyer – the 40- to 50-something who would be intimidated by their local specialist – to buy music.

The number of indie retailers is going down, but those that are left are doing very well

Bob Barnes, Millward Brown

The arrival of the supermarkets has inevitably affected such stores; since 1995, the number of such stores stocking music has declined around 6% from 1,465 to 1,374.

But where the supermarkets have caused most pain is – perhaps predictably – the independent specialist sector. The number of indie specialists has declined from 1,260 in 1995 to just 774 in 2004, a fall of around 38%.

In 1995, the UK landscape was vastly different, with 605 small independents, 390 medium independents and 265 large independents (using Millward Brown definitions which are based on weekly turnover). Today, those figures are 374 (down 38.2%), 232 (down 40.5%) and 168 (down 36.6%). While the numbers of stores

have declined, however, Millward Brown chart director Bob Barnes believes that this does not do justice to the quality of the UK's independent retailers.

"When you look at album figures, I think they have held up very well," he says. "The number of independent retailers is going down, but the number that are left are doing very well."

The indie's share of the singles market has declined dramatically, from around 45% in 1994 to around 7.3% in 2004, says Barnes, largely because a lot of indies have simply pulled out of the singles market.

But in the albums market, indies continue to claim 11.0% of all albums sold in 2004, only a small decline on the 12.4% they claimed in 2003.

Barnes adds that the latest independent figures also do not include the now defunct Andys Records, or Tower Records, which had qualified as an independent before its business was taken over by Virgin – leaving its Pizzichilli and Kensington stores in London still operating – and now counts towards the specialists' 2004 figure of 40.3% (down from 50.1% in 2003). In contrast, general multiples accounted for 21.5% of the albums market in 2004 (23.8% in 2003), while supermarkets claimed 27.1% (31.6%).

It is the continued and steady growth of HMV over the past 10 years which provides the other source of retail momentum. Were it not for HMV, however, the specialist music retail sector would also be close to crisis; with HMV, it



Battling the tough trading climate: HMV, Virgin and Fopp are among the top four UK retail chains

has slipped slightly across the decade, from 475 stores in 1995 to 461 in 2004. Take HMV's growth out of the equation and the number would be closer to 360, a 25% slump.

A closer look at the flux within retail shows that the peak for music retailing came in the form of a high-water mark in 1998 and 1999, when the total number of stores reached 6,411 and 6,384 respectively. This boom is attributable to the continuing existence of Our Price and Now, which continued to play a key part among the specialists – before closing a large number of stores – while non-specialists such as Dixons, Currys,

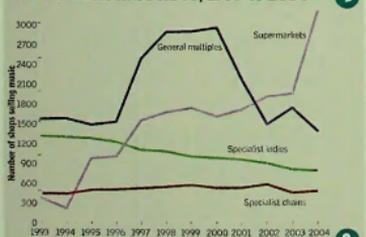
Blockbuster, Boots and Comet sold music, and the UK could still boast around 1,000 independent specialist stores.

It is perhaps odd that the generalists have suffered so much pain, during a period in which the wider entertainment market has blossomed. In the mid-Nineties, many analysts were highlighting games as the product which would most fiercely battle music for the entertainment consumer's spending money.

The past five years, however, have seen both those sectors put in the shade by the humble DVD. From being the third biggest entertainment sector in 1999 (claiming 23.5% of all entertainment spending), video has overtaken both music and games to claim 44.4%, the largest share of an ever increasing pie (3).

Bad news for music? Not entirely. The revenue generated by CD sales is now behind that of both games and video, but the

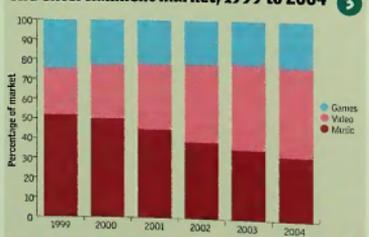
How retailers have fared, 1993 to 2004



	1993	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004
Specialist chains	420	411	475	461	522	523	552	508	510	563	438	441
Specialist indies	1,229	1,250	1,250	1,267	1,085	1,064	986	947	943	869	794	774
General multiples	1,553	1,558	1,686	1,688	1,664	2,029	2,073	2,933	2,150	1,676	1,726	1,874
Supermarkets	350	393	953	961	1,530	1,654	1,738	1,590	1,698	1,894	1,958	3,193
Total	4,415	4,295	4,553	4,577	5,805	6,111	6,384	6,248	6,011	5,122	5,016	6,022

SOURCE: MILLWARD BROWN/OPUS. FIGURES ARE STORES OPENING AND CLOSING DURING THE YEAR. FIGURES FOR 2004 ARE PRELIMINARY.

The entertainment market, 1999 to 2004



	1999	2000	2001	2002	2003	2004
Music	31.9%	32.1%	32.7%	32.7%	32.7%	32.7%
Video	23.5%	23.5%	22.5%	22.5%	22.5%	22.5%
Games	24.6%	22.2%	22.5%	22.5%	22.5%	22.5%
All other	19.9%	22.2%	22.3%	22.3%	22.3%	22.3%
Total	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%

SOURCE: BPI. FIGURES FROM THE ENTERTAINMENT MARKET REPORT. FIGURES FOR 2004 ARE PRELIMINARY.

Profitability of music retail

	2000
Music sales	£2,007.7m
No of stores	4,248
Music space	4,180m sq ft
Music space per store	669 sq ft
£ per sq ft	0.692

SOURCE: RETAIL SCENE. TABLES SHOW PROFITABILITY OF MUSIC SALES IN THE UK.

Profitability of retailers, 1996

	1996	1997	1998	1999
All retailers	20.9%	21.7%	21.6%	20.7%
Top four	18.7%	19.6%	18.4%	17.9%

SOURCE: MILLWARD BROWN/OPUS. FIGURES ARE PERCENTAGE OF SALES FROM ALL STORES OPENING AND CLOSING DURING THE YEAR.

the latest industry data to provide an up-to-the-moment overview of the state of UK music retail

UK retail landscape



space devoted to music across the UK lifted in this period by 16% from 4.18m sq ft to 4.86m sq ft (5). This equates to an average of 668 sq ft per store, compared to 809 sq ft in 2000.

But the growth of store space devoted to music has coincided with a music market which has marginally declined, from £2.047bn in 2000 to £1.944bn in 2004, according to BPI estimates based on trade deliveries and TNS data. In other words, the average square foot of retail space delivered £483-worth of business in 2000, compared to £400 in 2004, a decline of 18.4%.

Yet another way of looking at this is that, to retain the revenues of 2000, a retailer needs to offer one-fifth more shopfloor space in 2005.

If any further evidence of this decline in profitability were needed, it is provided by an analysis of turnover and gross profit figures for key retailers. Cliff Dane's UK Record Industry Survey 2005 indicates that the turnover and operating profits of 18 key music retailers highlights that a gross profit margin of 20.1% in 1996 has declined to 12.7% in 2004 (5).

Even if you look at the four leading specialists – the biggest multiples, HMV and Virgin, and the fastest-growing indies, Fopp and Music Zone – the picture looks tough, with gross margin declining from 18.7% in 1996 to 17.4% in 2004.

The slippage in profitability is, of course, almost an anecdotal truth. And this is widely attributed to the slipping prices of music on

the high street, but most starkly in the out-of-town supermarkets. Verdict's Andrea Cockram agrees. "Value across the board is going down," she says. "A lot of this deflation is concentrated among the big retailers, like the supermarkets, because they are the ones who can cut prices."

Where this all leaves bricks-and-mortar retailing is a more complex question. The prospects for traditional music sales lie in

the next five years, this will not be at the loss of the traditional retail market, which will continue to grow. Basing its forecasts on data from the Government's Office Of National Statistics, Verdict indicates that physical music sales will see a 15.0% increase over the next five years, to £2.4bn in 2009. In the same period, digital business will reach £330m, pushing the overall music market up 28.2% to £2.8bn (7 and 8).

During the same period, it projects that physical video business – not including digital video usage – will increase by 40.8% to £6.8bn. Of course, the digital business will grow too – but it will be against the backdrop of a physical business which remains strong.

Looking at a range of surveys, projections indicate that while digital will continue to grow in the next five years, physical business will continue to claim a large proportion of all music business (10).

One music group projects that its global digital business will account for 21.4% of its overall music revenues in 2009, compared to 15.2% in the UK, the difference attributable to the fact that this market, while progressive, still lags behind the US in the downloads business and the Far East in the mobile business. Such figures leave the physical business continuing to claim 78.6% globally and 84.8% in the UK.

Good news for the physical retailer. In a word, yes. Profits may continue to struggle, but physical volumes will remain significant for many years to come. music.ymusicweek.com

value of its 51.9% share in 1999 is identical to the value of its 32.3% 2004 share (4).

It is hard to attribute the plight of the generalists to anyone other than the supermarkets. Certainly, apart from the fact that supermarkets have seduced many casual buyers away from their high street counterparts, the likes of Tesco, Asda, Sainsbury's and all have played the biggest part in the other source of retail pain – the declining profit margins.

New Verdict analysis indicates that, over the past five years (between 1999 and 2004), the UK market has seen annual growth of 10.8% across music and video, at current prices. Over this period, increase in sales volumes have represented annual 14% growth, but the decline in prices has been stark – at an annual rate of 3.2%.

This slippage is expected to continue, too. Verdict predicts that, over the next five years, the music and video market will continue to grow, at an annual average

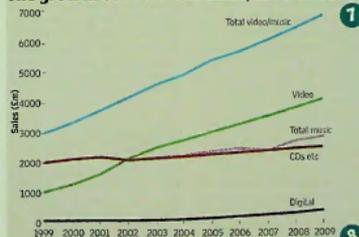
of 7.1% from 2005 to 2009. But the market will have to continue exponentially, at an annual rate of 10%, to achieve that value with overall sales slumping by around 2.9% every year.

Verdict analyst Andrea Cockram says, "If you look at those deflationary figures over time, it has got quite a lot worse. And that is impacting on retail profit margins."

The issue of profitability is key for all retailers – and the historic statistics are not at all pretty.

Despite a 4% decline in total store numbers – from 6,248 in 2000 to 6,002 in 2004 – retail estimates indicate that the floor

The growth of music and video, 1999 to 2009



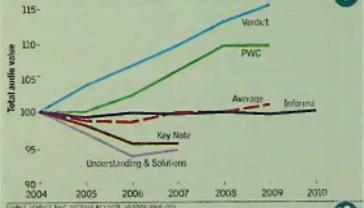
2004, 2000 to 2004

Year	2004	% change
£2.94bn	0%	
6,002	-4%	
4,856sq sq ft	46%	
809 sq ft	+2%	
£400	-18.4%	

1996 to 2004

Year	2000	2000	2002	2003	2004
18.9%	12.2%	17.4%	18.2%	14.5%	
12.0%	15.9%	16.6%	12.5%	15.7%	

Retail forecasts, 2004 to 2010



Enders	2004	2005	2006	2007	2008	2009	2010	Details
Total units & downloads, worldwide, Jan 2005	1.0%	1.9%	3.6%	5.6%	8.1%	8.1%	8.1%	8/1
Japan	1.3%	2.7%	4.8%	6.7%	8.7%	10.3%	10.3%	8/1
Forecast	1.8%	3.7%	6.1%	8.2%	10.3%	10.3%	10.3%	8/1
PWC	11.1%	12.2%	14.4%	16.4%	18.4%	19.4%	20.4%	8/1
Informa	0.5%	1.1%	2.4%	3.7%	5.0%	7.8%	7.8%	8/1
Music group	1.1%	2.2%	4.6%	6.7%	14.7%	23.4%	23.4%	8/1
Music group (global)	0.4%	0.8%	2.1%	4.2%	7.6%	15.2%	15.2%	8/1

As the summer dance season kicks off, *Music Week* looks at the expanding festival scene, media

Dance gets set for

Fancy 'avin' it large? For dance music fans, summer 2005 may offer some of the best opportunities yet.

The music hasn't been especially sweet for the dance sector in the past few years, and the industry euphemism "challenging" has been regularly used to describe the market. Undoubtedly a triple whammy of continuing illegal downloading and file-sharing, declining singles sales and a slowing retail environment generally has taken its toll, while new revenue streams such as legal downloads and ringtones have yet to make much impact on the bottom line.

So much for recorded music. But the party people are still very much out there – and if dance music is good for anything, it's good for a party. The weather may not hold up, and the one meteorological certainty of the summer – a deluge at Glastonbury – duly arrived. But summer 2005 is certainly offering event-goers the choice of a lifetime. Some – such as the new multi-genre O2 Wireless event in Hyde Park – made a point of offering something for everyone, while others – such as Global Gathering – keep it strictly dance, but the end result is that dance DJs and artists are well represented in this summer's events calendar – a pleasing situation for a genre that has been perceived as being in retreat. And no more the simple choice of a couple of crossover acts at Glastonbury, a few DJs in a field somewhere or a week's excess in Ibiza. Established events such

as Liverpool's Creamfields, Homelands and The Big Chill are expanding their operations, while newer events such as London's Lovebox, Weekend and South West Four are adding to the mix. Not only that, but a range of media heavyweights and brand sponsors are jostling for attention on the dancefloor.

Radio One executive producer of live events Jason Carter is especially bullish about the station's dance coverage this summer. The summer's schedule includes a celebration of 10 years in Ibiza culminating in an all-night broadcast from Space and coverage of Swansea's Escape Into The Park, Serbia's Exit festival and Long Marston's Global Gathering.

"We think dance is coming back around again," he says. "There's a feeling that there's more to talk about in terms of new talent coming through, Eddie Halliwell, for instance. We're very positive about the younger DJs, which is what our new Residency format is about. We've stuck a flag in the sand and let those six DJs (Halliwell, Jon O'Bin, Nick Fanciulli, Kutski, Krisy Kris and Trophy Twins) have six shows each – and then we'll find another six."

Carter also feels that the way people want to experience music is shifting.

"Our strategy is a gear change, it's time to evolve," he says. "Live music and festivals are what the target audience wants, for instance our feedback from the industry and DJs was that Exit

Live music and festivals are what the target audience wants

Jason Carter, Radio One

was a hot event. Global Gathering has also built up a head of steam, it's 100% DJ driven and it's now the first two-day pure dance event, with 40,000 people. Clubs are doing new things across the UK."

One club doing a new thing, though admittedly not in the UK, is Manumission. Mixed-genre events are gaining traction – Clapham Common's B Live played host to names as diverse as Amy Winehouse, Jamiroquai, Hed Kandi and Paul Oakenfold, while Dublin's Oregan Music Festival featured appearances from rock acts Kasabian and Foo Fighters and dance stalwarts Erick Morillo and Slam. Add to that the chart hits scored by Bodyrockers' and Deep Dish's rock-dance hybrids, it seems that, in some places at least, the boundaries are becoming blurred.

Manumission's new Ibiza Rocks night, launched on July 22 alongside the main Monday night session (which hosts Babyslamables on the opening night), brings rock into the setting of a club following the club's three-year habit of booking bands to in the play venue's back room.

"Manumission is a well known name in Ibiza and Ibiza has been all about dance music, but we've never been as genre-specific as the media portrays," says the club's Andy Clarke. "Music is breaking down and the old Balearic style of mixing things up is coming back, and we've gone with that. We started booking some of the new electro bands three years ago, playing short sets

Three dance labels' plans for the summer

Data Records

As a brand, Ministry is back at Pacha in Ibiza for six parties and Data's artists and branding feature heavily – the events are already receiving great reviews. The Data and Smoove label imprints are working with radio stations with live appearances, interviews, DJ sets and outside broadcasts in Ibiza, Majorca, Notting Hill Carnival and many more. Smoove and Big Tunes tours are operating across the UK and the inaugural Data Records tour will start in the late summer in the UK, bringing together talent associated with the label such as Axwell, Steve Angello and Lee Caberell.

Axwell – Feel The Vibe (The Morning Comes)
Axwell looks like he may follow in the footsteps of stalwart Eric Prydz – responsible for last summer's Call On Me. The Swede hails from the studio stable which includes Eric Prydz, Steve Angello and Sebastian Ingresso. The hypnotic Feel The Vibe instrumental has taken firm hold in every sub-genre of dance music possible over the

past 18 months – from the techno and progressive trance of Carl Cox and Tiesto to funky DJ sets such as Seanuss Haji, Michael Gray and Mark Doyle. Such enormous momentum and familiarity is now ignited with an additional vocal. The song has been played by every dance specialist on UK radio, and is spilling over to daytime radio and TV in the same manner. Exactly the sort of original, credible and immensely commercial record Data loves to release.

Les Rythmes Digitales – Jacques Your Body (Make Me Sweat)
Stuart Price is the UK's answer to The Neptunes – his ability to effortlessly succeed in all genres and roles makes the comparison obvious: from cult artist albums as LCD and Zoot Woman, to awesome remixes of 'The Killers' Mr Brightside, to producing New Order, Madonna and Gwen Stefani, all while maintaining top-end live work as musical director and bassist for Madonna's live shows. The mainstream have taken seven years to catch up with this record, thanks in part to the cult CiTRiN ad. This intensely original and hooky track is causing

massive reactions wherever it is played on radio and in clubs – Power Promotions received their highest ever ratings from mainstream DJs with 99% rating it 8/10 to 10/10. It is released on August 22.

Coburn – We Interrupt This Programme

Coburn are the Brighton electro-rockers Pete Martin and Tim Healy and with We Interrupt... they have come up with potentially the coolest and strangest record this year. At club level, the record is a stalwart of the neo-electro scene with great support from Mylo, DJ Disciple and Tiefschwarz and is a crowd-pleasing anthem in open-minded clubs such as The Egg, Glasgow's The Arches and Shibuku. It has also earned its stripes on major air/dance radio shows such as Zane Lowe, Eddie Temple Morris, Annie Mac, Judge Jules and Steve Sinart. Coburn will perform live over the summer including sets at Manumission and the Secret Garden festival. The record will soundtrack a forthcoming pan-European car ad in January 2006.

Paul Johnson – She Got Me On Chicago's Paul Johnson is no

stranger to the chart: his Get Get Down was a Top Five smash in 1999 and went on to sell more than 200,000 units in the UK. On She Got Me On, he comes over like a modern-day Bobby McFerrin with almost all the instrumental parts made up on his own quirky beatbox. The original, hooky track has captured the imagination of clubland and an unusually wide selection of radio DJs for almost a year, including Pete Tong, Annie Mac, EZ (Choice), Andy Durrant (Galaxy), Schooly (Capital) and Richie Vee (Xtra). The record is licensed for the white (ex France) from Bob Sinclair's Yellow Label.

Manifesto Records

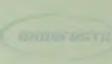
Since the label was set up in 1995, the charts are littered with Manifesto hits such as David Morales' Needin' U and Josh Wink's Higher State Of Consciousness. Now in 2005, Manifesto is back, with a new website (www.manifestorecords.com), a new look and a celebration of 10 years as one of dance music's most loved and successful labels. Across the summer, Manifesto will be



Summer dance smashes: Paul Johnson. Spooky

releasing a string of big records, and throwing a big Manifesto 10th anniversary party to say thanks to all the people that have made the label a success. The party will feature many of the hits and the famous faces from Manifesto past, present and future.

Jupiter Ace – 1000 Years
Judge Jules called 1000 Years "one of the biggest funny house tracks of the year". It twice hit the top spot in the Cool Cuts and Buzz Chart, and has been supported by everyone from Pete Tong to Paul Van Dyke. Manifesto snapped up this uplifting track



coverage and sponsorship, while below we look at three top labels' plans for the coming months

scorching summer

in the back room - we've had Loose Cannons, Captain Comatose, Outpost - and we noticed that the room started to get bustier when the band came on.

"Ibiza has been so successful with dance that people think that's all it can do, but in fact what we're doing now is what people were doing 20 years ago. Live music has a real place in the future of dance - and we think dance is actually enjoying a resurgence this year."

Hed Kandi boss Mark Doyle - who has just announced his departure from the imprint to set up his own Tokyo Project venture - concurs that live events will be increasingly important for dance.

"We're everywhere - if you're having a party, we'll gatecrash it," he jokes about the brand's high-visibility strategy. "Festivals are part of the mix now. I'd like to see more dance at events like Glastonbury, not just a couple of crossover acts on stage, but a dance tent as such, like they do at Mysterylands in the Netherlands."

Media coverage of this year's events is proving enthusiastic. As well as Radio One's busy live schedule, Kiss FM sponsored the recent dance-focused Park Live in London's Brockwell Park, MTV backed Dublin's Oxegen Festival and will be featuring broadcasts with Zane Lowe from Ibiza Rocks, while T4 is covering London's Wireless festival, the Isle of Wight festival and the V festival, another mixed-genre event. And there is

no shortage of brands looking to get involved with sponsorship. Active music sponsor Barcardi was behind B Live and present at this year's Homelands. Smirnoff has hooked up with Hed Kandi at Creamfields, *Evening Standard* sister publication *Metro* is involved with South West Four and vodka brand Finlandia hosts a cocktail bar at The Big Chill.

Ed Wyrwill of Wildfire Events, organisers of B Live, admits to having doubts when Live8 was announced as taking place on the same weekend, but describes the weekend as "fantastic".

"We figured we had a different market," he says. "Our Latin Splash day on Friday is quite community-based; Saturday was the house day, with Paul Oakenfold headlining, and was about three-quarters full; and Sunday featured Jamiroquai, the biggest draw of the event, and was sold out. You have to evolve with your sponsors and we may cross over to rock. It's a matter of seeing who's available at the time. The line-up is very important now; people are getting more choosy because they can afford to be with so many festivals on offer."

Arguably this summer's most active sponsor brand is the Strongbow Rooms. With presences at Homelands, V, Lovexox Weekender, Bestival, Creamfields and The Big Chill among a busy 33-day schedule for 2005, it will be hard to miss. Using Radio One DJ and Sunday Best boss Rob Da Bank as creative consultant, the Strongbow

People are getting more choosy because they can afford to be with so many festivals on offer

Ed Wyrwill, Wildfire Events

Rooms are broadly DJ- and dance-based, although Jade Garrow, senior account manager at RPM - creators of the Initiative - describes the brand more as "providing entertainment that's relevant to each festival". He adds, "We're not a dance brand as such. We're always listening to new music and are open to any genre."

"Everybody wants to run a dance festival now," says Garrow. "But at first we were laughed out of boardrooms. The sheer volume of events this year is astounding - our requests for sponsorship have quadrupled."

Having recently linked up with media partners Kiss FM and Galaxy Radio to broadcast from events - digital channels offer the capability to broadcast entire festivals - Garrow senses a change in what events are offering.

"Homelands is shifting away from being pure dance, for instance," she says. "We were a man with a CD player when we started and we've moved on to using residents and now live acts, which work really well."

Garrow warns of a (perhaps inevitable) shake-down in the number of festivals, but that is unlikely to mask the increased demand for live music experiences.

"Ticket sales for the dance events have been very positive this year," says a spokesperson for ticketing outlet Ticketmaster. "The market seems to have expanded." The dance scene is adapting fast, it seems.



Shapeshifters

Plastic Dreams - Fuse (Move Your Body)

A house track with real pop sensibilities, this is set to be an Ibiza anthem. Featuring the classic Move Your Body vocal hook, the band (Pip on vocals, with musicians Travis and Stubby) have added a full vocal of their own to create a dancefloor anthem supported by the likes of Pete Tong and Deep Dish. It is set for release at the end of the summer.

Sex On Monday - Hold Me Down Hold Me Down first originated on cool Italian house label Oxyd and, after creating a commotion on UK dancefloors, was snapped up by Manifesto. Now with a new vocal, it has the national charts in its sights. It will be released in September.

Black Fax - Moving Into Light Moving Into Light is already a firm Pete Tong favourite. Simple of the week in DMC/Update, it was described as "Everything But The Girl meets Roger Sanchez's *Another Chance*". Building over the holiday season, it is targeting crossover towards the end of the year.

Positiva Records

Positiva is launching its new and improved website in the next few weeks, and will be making much of its catalogue available as downloads too. It doesn't have any events of its own planned through the summer, since all of its artists are very busy with their own tours/shows. It will of course be heavily supporting these events with marketing and promotion.

Deep Dish - Say Hello Released last week (July 11), after being A-listed at Radio One and building a buzz through the clubs for several months, this is a worthy follow-up to the top three smash *Flashdance*. The new album, *George Is On*, is released on July 25 and includes a stunning new version of Fleetwood Mac's *Dreams*, re-vocalised by Stevie Nicks herself. The act played to a sold-out Ministry Of Sound on July 9, and headlined the dance tent at the Oxegen festival in Ireland the following day. Their residency at Pacha in Ibiza continues through to September, and they are back in the UK for Global Gathering at the end of the month.

M.V.P. - Roc Ya Body (Mic Check 1,2)

This Radio One B-listed tune spent a third week in the Top 10 last week and continues to bed in as a genuine summer hit. After five shows with Nelly just before the single release, the act are back in the UK this week for a couple of support shows with Snoop Dogg, before heading off to Europe for more promotion.

Paul Van Dyk - The Other Side The German producer/DJ's new single is getting plenty of specialist support, including four plays already from Pete Tong on Radio One. It is taken from his forthcoming compilation, *The Politics Of Dancing Vol. 2*, which is released on September 12. Van Dyk's legendary residency at Cream in Ibiza is up and running for another year, and he'll be in the UK to make his eighth appearance at Global Gathering and Creamfields during the summer.

Speedy Pete, Lumidee - Sientelo As reggaeton is about to explode in the UK, Positiva releases Sientelo at the end of August. Already a Top 10 hit in France,

Spain, the Netherlands, Belgium and soon to be in Germany. Sientelo looks set to blow up in the UK too. The video has already been supported by Channel U, Kiss TV, MTV Base and The Box, and radio promotion begins this week.

Casadio & Jorna - Lil Love Already a huge club anthem across the UK, Lil Love is now beginning to pick up substantial radio support too. The reworking of Coldcut & Lisa Stansfield's *People Hold On* has been a record of the week on nearly all relevant specialist radio shows and looks set to be one of the big crossover dance hits of the summer.

Shapeshifters - Incredible Following the Top 10 success of *Back To Basics*, Simon & Max are nearing completion of the album and forthcoming single *Incredible*. Their residency at Amnesia in Ibiza is off to a great start and they will also be making appearances at Global Gathering and Creamfields. Also look out for their remix of the Source feat. Candy Staton classic *You Got The Love*.

Ten tomes for the summer

Green Day: American Idiots & The New Punk Explosion

By Ben Myers, Independent Music Press (ISBN 0-9539942-9-5).

Out now
UK Journalist Myers charts the growth of the Californian pop-punkers, currently riding a career peak with *American Idiot*. Impeccably-written and researched and featuring first-hand interviews by the author, this is a cut above the usual cuttings-based biogs.

I Hate Myself And Want To Die: The 52 Most Depressing Songs You've Ever Heard

By Tom Reynolds, Sanctuary Publishing (ISBN 1-86074-628-4). Out now

As featured in *The Guardian* and *The Times*, Reynolds stitches together 52 songs around melancholy and death. Covering Love Will Tear Us Apart, Ruby Don't Take Your Love To Town and most points in between, it is frequently hilarious. The analysis of Bruce Springsteen's *The River* is particularly spot on.

Magical Mystery Tours: My Life With The Beatles

By Tony Bramwell with Rosemary Kingsland (Robson Books, Chrysalis ISBN 1-86105-894-5). Out now

As childhood friend of John, Paul and Ringo, and later confidante of the entire band, Bramwell is better placed than most to add to the growing shelf of Beatles-related titles. This lengthy memoir is packed with stories of the Swinging Sixties and offers a unique Fab's-eye view. It could well be the best book about the band since Ian MacDonald's *Revolution In The Head*.



Magical Mystery Tours

Rock Around The Clock: The Record That Started The Rock Revolution!

By Jim Dawson. Backbeat Books (ISBN 0-87930-829-X). Out now
Bill Haley's perennial classic, cobbled together from two unusable takes, went on to sell 25m units. Dawson (who also wrote *What Was The First Rock'n'Roll Record?*) traces the song's history and emerges with a light-hearted

tone full of hitherto unknown facts. Tom Hanks is reported to be directing a biopic about Haley in 2006.

Tori Amos: Piece By Piece

By Tori Amos & Ann Powers Flexus Publishing (ISBN 0-85965-377-3). Out now

Coinciding with her ninth album, *The Beekeeper*, and a UK and Irish tour, *Piece By Piece* offers an extensive and unique insight into Amos' creative processes. Mostly transcribed in the form of conversations between the artist herself and Powers, it is already on the *New York Times* bestseller list.

True Faith: An Armchair Guide To

New Order, Joy Division, Electronic, Revenge, Monaco and The Other Two.

By Dave Thompson (Helter Skelter Publishing ISBN 1-900924-94-3). Out now



Doing exactly what it says on the tin, Thompson's train-spotter's guide gives a potted year-by-year analysis of every single Joy

Division/New Order-related release up to 2004. Targeted at those who care about tracking down obscure Monaco B-sides, it makes for an essential read for completists and an interesting dip, if not satisfying whole, for others.

Dear Boy: The Life Of Keith Moon

By Tony Fletcher (Omnibus Press ISBN 1-84449-807-1). Out now



Omnibus deliver an updated print of Fletcher's universally acclaimed biography which has already sold 30,000 copies in the UK alone. Now with a 23-page afterword, The Who's mercurial drummer is revealed as a complex, explosive and ultimately tragic figure. Extensive and full of top-draw interviewees, rock books don't come much better than this.

Complicated Shadows: The Life And Music Of Elvis Costello

By Graeme Thomson Canongate Books (ISBN 1-84195-665-1). Out now

An updated paperback version of Thomson's well-received bio (the hardback print run sold out in six weeks) that attempts to unravel the Costello myth by interviewing old school friends and pre-Attractions musicians, as well as a cast of jour-

nalists, producers and collaborators. Described as "a cracker" by the *Observer Music Monthly*.

The Wu-Tang Manual

By The RZA (Flexus Publishing ISBN 0-85965-367-6). July 30

The Wu may be no more (certainly, founder-member ODB died last November), but the RZA's step-by-step guide lifts the lid on one of hip hop's most mysterious and influential groups. It includes tips on recording, chess, fashion and kung fu, as well as deconstructions of Wu classics such as *Protect Ya Neck*.

Frank Zappa: The Biography

By Barry Miles. Atlantic Books ISBN 1-84354-092-4. August 18

This first-hand account of Zappa's life from one who was there and knew him intimately is now available in paperback. Having run the Indica bookstore and written highly regarded biogs on Paul McCartney and The Beatles, Miles is something of a counterculture icon himself and, consequently, the ideal person to capture Zappa's enigma. The hardback edition has already sold 4,000 copies.



Barry Miles



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Inventive marketing must not undermine a chart which is growing in credibility

Evolving rules can protect charts

EDITORIAL
MARTIN TALBOT



Electricity will have to go some to rank in the sales annals alongside Sir Elton John's very biggest hits.

But it has already generated plenty of heat - all because of Mercury's clever ruse to bump it up the singles chart by attaching it to a text competition with the prize of a trip to Las Vegas.

There are several reasons why the record has caused so much excitement. One is the use of a competition to entice fans to buy a single. Another is that buying a PIN to redeem for a piece of music is not, to many, the same as buying that piece of music; it is akin to buying a voucher.

It doesn't help that such concerns appear to be confirmed by the fact that many of those who "bought" the download by paying £1.50 to enter the competition had not bothered to redeem their PIN for their digital single by the end of last week.

But, despite such issues, the OCC's decision on Friday was probably unavoidable. There is nothing in the chart rules to prevent anyone giving entry to a competition as an enticement to buy a single, so long as the chance of winning is modest. Meanwhile, the PIN-based, reverse SMS payment method is well established in the digital world.

martin@musicweek.com
Martin Talbot, editor, Music Week
OMP Information, Eighth Floor,
Ludgate House, 245 Blackfriars Road,
London SE1 9UR

We must put consumers' interests before our own

VIEWPOINT
RICHARD KIRSTEIN



The music industry recognises on an intellectual level that it has to change, but what's interesting is the level of emotion generated by this "changing of the guard".

The entry to market has changed. The notion that "one-size-fits all" and that music intellectual property (IP) is the sole preserve of traditional labels and publishers is totally antiquated.

The two constants in this period of change are the musical talent and the consumer. Everything in between is in flux. The resulting land-grab has created a turf war between the traditional music

for short term, non-exclusive deals with a broad spread of strategic partners on a project basis. This is the long-adopted model of brands with their various creative, digital, PR, media and CRM agencies. Talent is used to functioning within a radial rather than linear model, with themselves at the centre (rather than the front) of the structure. They demand transparency in all their dealings and the successful strategic partners offer this.

The point is simple. New companies in the music "space" will look and smell different. They will upset purists who still believe that music should be found, developed and distributed in certain ways.

While all music companies - old and new - have to responsibly manage IP on behalf of their talent, the customer is still king. Consumers only care that the music they want is constantly available, in their format of choice at a competitive price. They don't care that the music industry is in total flux. We must listen to their hearts before our own. They are the market and, without them, there will be no coronation.

Richard Kirstein is managing director of Leap Music, a publishing company he set up as a joint venture with advertising agency BBH two years ago.

Emerging talent now has many new routes to market

rights companies on one side and new entrants such as portable device manufacturers, mobile networks, and clothing, fragrance and soft-drink brands on the other. The balance of power has irrevocably changed and emerging talent now has many new routes to market.

Emotions run high when traditional models are challenged. We saw this during Leap Music's launch two years ago.

In the new order, talent can opt

And, you can't move the goalposts after a penalty has been kicked.

But the entire issue has flagged up just how important it is to continue reviewing chart rules in this era of rapid change; not just those governing digital releases, but those which were set up to govern the physical business and may now be outmoded.

Nobody, for instance, has previously exploited the "competition rule" so cutely in the physical world. But digital opportunities - particularly those of text-voting - change all that.

As things stand, if the team behind Live8 had decided to give away a track to everyone who entered its SMS ballot last month, they would have had a number one single. And any marketing manager, could take his marketing budget for a new band, attach it to a text contest to win a car and send them to the top of the chart.

We can't blame Mercury or Sir Elton for their ingenuity. Inventive marketing will always have a place.

But, thanks to sustained, "real" hits from acts such as James Blunt and Audio Bullys, the singles chart was beginning to make some sense again.

That progress should be protected.

Should Elton's single have been barred from charts?

The big question

Should the downloads of Sir Elton John's new single sent out to fans who entered a text competition count towards chart position or is this an unfair means of boosting official sales?

Mark Gouffier, Wise Buddha

"Even though people have entered a competition, if they didn't care about the music they wouldn't download the tune. If you download it, that's relevant. But it does seem to me the chart committee needs to have some rules on this. If a really big pop act came out with something like that you could get a 200,000 sales at least."

William Hughes, Music Choice

"If 20,000 people went to see Coldplay and were given a free seven-inch single, would that count towards sales? Are fanclub-only singles counted towards sales? No, because they are free and people are not paying money for the single, but for something else. You should be paying for the song you want, otherwise what was the point of cutting down the number of tracks on a CD single?"

John Chuter, Echo

"Ally's fair in love, war and stealing a march on the singles chart. It's a loophole that I presume will be closed off very soon - if not we'll all

be at it. Fair play to the claps at Mercury if they get away with it."

Ben Cook, Ministry Of Sound

"Elton has circumnavigated chart rules and normal retail channels to reach number one with a clever ruse. If rules aren't stringent enough to penalise sales that are so heavily incentivised beyond just the music, then that's tough and they should absolutely count. Hits off to him and his management."

Terrri Anderson, Aim

"The music industry is going through a process of re-assessment of its business models and it will have to try all sorts of new routes to see what works because the old routes are being eroded. They will inevitably get some things right and some things wrong, but that will only become apparent in retrospect. However, I feel the industry is reaching for a truth here."

Simon Long, hit40UK

"A download is a download is a download. The track is, in essence, being 'bought' by those that enter Elton's competition because of the charges incurred through text-voting. You can also enter the competition without downloading the single - the site makes it clear that there is a choice. We buy various products everyday because of 'incentives' whether it's two-for-one or because you get something free with it. Does that mean the sale isn't relevant? I don't think so."

Oscar and Grammy-nominated film composer Danny Elfman talks to *Music Week* about his score for Tim Burton's *Charlie And The Chocolate Factory*

Quickfire

This is your 11th collaboration with Tim Burton. What is it that you particularly like about working with him?

It's the crack session they use for their production – the way they do things and the resources they have is so much better than anyone else. And I like the food. They're just wonderful movies that are a treat to be involved with. I don't know why anyone wouldn't want to be involved.

What did you make of the music in the original?

Very Broadway. Which is probably why it never really connected with me in the first place, because I'm not a Broadway person. I haven't liked anything that came out of Broadway since West Side Story. It was great in the Thirties, but they lost it in the Sixties. I think I liked Gene Wilder's performance, but the music didn't do much for me. It's still a charming, lovely Broadway show, but the first thing Tim told me was that the new film would be going 180 degrees the other way – he wanted the songs to be Bollywood and that got me excited. In the original the *Onna-Loompa* songs all use the same tune,

whereas one of the most noticeable things about the new film is the huge variety of styles between each of the songs. What was the thinking behind that?

I wrote the Augustus Gloop song first, thinking the rest would be along the same lines, but Tim wanted to surprise the audience with each song, which I thought was a bold move because by doing that you're not going to get one songs that drills into people's heads.



But he thought my vocals in each song would be enough to link them together – that was very brave of him.

What did you make of the finished result?

I only saw it three days ago. When I see a film at a premiere I always think how things could have been done differently. I never get a sense of objectivity until six months later or when I see it on DVD, because it's so hard to be completely removed. When I saw it I spent most of the movie rewriting bars in my head.

How did the transformation from fronting a band (California new wave act *Oingo Boingo*) to film scoring come about?

It was just luck. I scored a cult film for my brother Richard called *Forbidden Zone* that somehow one to the attention of Tim. It'd been a huge fan of film music since seeing things like *Jason And The Argonauts* and the work of Bernard Herrmann, so it was like a fan of a sport being thrown into a sport they never thought they would be. It was thrown the ball and told to run with it. Tim asked me to do *Preh-Wee's Big Adventure* and at the time I actually asked him, "Why me?" I'm

going to fuck up your film." But he stuck with me and things grew.

How does being in a band compare with scoring films, in terms of lifestyle and your relationship with the music industry?

They couldn't be more different. Work in a band can be hard – you're touring and you're under pressure to record albums, but it's essentially not a very disciplined job. Working in films is so much more disciplined – to a degree I never thought I was capable of. It was so fucking hard. I was working 16 hour days, seven days a week, but I really wanted to do it so I worked. I did both – the band and film scoring – for ten years, and when I was in the middle of a film score I'd want to go out and play live and get all that physical expression out, and when I was on the road I'd want to be working on a film. Whatever I was doing, I wanted to do the other. I must have quit about 30 times.

In an age where technology is used to do incredible things in film, is music as important as it ever was?

It is to me, but not to film-makers any more. Since the Eighties, film music has taken a back seat. I think if you were to trace it historically, the adoption of Dolby stereo would be when it happened. You never see films or rarely do, because there are still some independent films that surprise you – that use music in a way that *Hitchcock* did, and that's a shame.

Danny Elfman has composed music for films including *Beetlejuice*, *Edward Scissorhands* and *Men In Black* and he also wrote the theme music for *The Simpsons*, *Charlie And The Chocolate Factory* and *The Christmas*. He is a Tony Award-winning composer and has worked on *Preh-Wee's Big Adventure* and *At The Time* I actually asked him, "Why me?" I'm

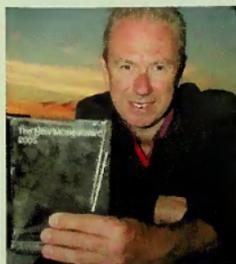
DOOLEY'S DIARY



Schmoozing with the big wigs

Remember where you heard it: The close-run battle to top yesterday's (Sunday) UK singles chart was making extremely interesting reading for 21st Artists – the Sanctuary-owned management team look after both Sir Elton and James Blunt. The BPI's long-serving director Maggie Croves might have topped Peter Jamieson would have chosen his words a bit more carefully during last Thursday's AGM. Firstly he told the meeting she'd "been around for a while", and then minutes later called her a "real BPI veteran". Still, he did concede he'd be collecting his bus pass before she will. Dooley has now volunteered to undertake a ponytail count of the music industry, after Jamieson used his AGM speech to attack the "clickbait" reporting of the press in reference to such hair-stylings. Send any 2005 evidence to Dooley, please. A survey of several hundred print journalists on industry issues – as unveiled by the BPI's Steve Redmond at the AGM – made rather interesting reading. The study found only 21% thought UK record companies were efficient and business-like, 90% agreed they were slow to adapt to change and 63% reckoned CDs were still too expensive. But, more positively, 70% agreed the UK music industry was a world leader and 61% backed legal action against P2P users. BBC

director general Mark Thompson was in fine form at the AGM. Recounting the furore that followed the commissioning of *The Teletubbies*, in which the BBC was accused of dumbing down the English language, he said, "Now as you know, we are always looking for new and inventive ways of lowering standards, but it takes a pretty sick organisation to dumb down a programme that was aimed at two-year-olds in the first place". Is Mercury about to get a new senior exec? And word is Holly-Tipped for Alex Jones-Dovey's Radio One job... You have to admire PPL's persistence. After a lengthy search trying to track down now US-dwelling Trueman Ullman to reunite her with unpaid royalties from the society, she was finally spotted in a health food store in London. The very next day she was in the PPL offices collecting her dosh. As the industry mourns the passing of former EMI, CBS and MCA exec Derek Everett, his long-time associate David Howells notes that just before he died, Everett did get to see the Live 8 concert and Peter Kay leading a sing-along of *Amarillo*. It was Everett's MCA which originally issued the Tony Christie recording in 1971. Expect to hear details soon of a new festival to be added to next year's calendar, intended to match *Glastonbury* in size... Expect also to hear details about a show of unity from the majors planned for September which is designed to help independent retailers... Word reaches us that the four cities of *Frederick Mac* together: Jeremy Spencer, who play together under the name Jynx, have signed a deal with Halo Records. Ironically, the signing took place in London's Marquee, which their dad was banned from due to an episode in which he took to the stage along with some condons filled with beer. Still, if he'd used them for their proper purpose then maybe the world wouldn't have Jynx in it...



Founder member of The Pogues Peter Finner picked up a cheque for £50,000 last week at a swanky evening spent at the top of London's City Hall, as he became the first person to receive The PIRS Foundation's New Music Award, in which the winner is given 50 big ones to stage a performance of groundbreaking and innovative music. The concept Finner will be putting into action is called *Score For A Hole In The Ground* and will use hoes and pickaxes to manipulate water to create the sounds. Dooley, for one, is curious to see it in action.

We all know George Bush has an iPod but does anyone seriously think he transfers tracks onto it himself? Tony Blair, on the other hand, proved himself to be at the cutting edge of music consumption last week when he downloaded a new single from hot new act MP4 straight to his computer. Well, we say "hot" – MP4 are actually four MPs (can you see what they've done there?) who have just released a Beatles cover on EMI. Pictured behind Blair, left to right, are MP4 keyboard player Pete Wickard, the BPI's Clava Fyfe and Steve Redmond, MP4 guitarist Kevin Brennan, drummer Greg Knight and bassist Ian Casway. Two of the MPs are Labour, one is a Tory and one is in the SNP, which must make for unusual band squabbles.



Ask the barista at Sony BMG and they'll tell you the man who fills the best pair of breeches is this Colin Firth. But the actor also fills a mean coffee pot. Mr Darcy tipped up at the record company last week to turn the flogging A&Rs into an alternative pop up – the Fair Trade Progresso range of coffee. While staff busied with their lattes and cappuccinos laced with 100% Arabica organic beans, Firth ran down how he persuaded Sony BMG's café to become the first supplier of the Progresso in Britain after taking music president Ged Doherty and Dido on a trip to Ethiopia to check out the coffee growing co-op.

Classified

Contact: Maria Edwards, Music Week
Classified Sales, CMP Information,
8th Floor, Ludgate House,
245 Blackfriars Road, London SE1 9UR
T: 020 7921 8315
F: 020 7921 8372
E: maria@musicweek.com

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MUSICWEEK

Club Charts 23.07.05

The Upfront Club Top 40

Rank	Artist	Track	Label
1	LES RHYTHMS DIGITALES	JACOUES YOUR BODY	Atlantic
2	PAUL JOHNSON	SHE GOT ME ON	Mercury
3	LIL' LOVE	LITTLE LOVE	Mercury
4	SOULASSO V. BANANARAMA	BEALY SAVING SOMETHING	Mercury
5	SUMMERFUNK FEAT. GEMMA J	IF YOU STILL CARED	Atlantic
6	JEFF WAKES	WAR OF THE WORLDS: THE END OF THE WAR	Mercury
7	PAUL VAN DYKE	FEAT. WAYNE JACKSON: THE OTHER SIDE	Mercury
8	SOUL SEEKER	TURN ME UPSIDE DOWN	Atlantic
9	LATE NIGHT ALIUMNI	EMPTY STREETS	Atlantic
10	AXWELL	FEEL THE VIBE (TILL THE MORNING COMES)	Mercury
11	KNIGHTS IN SHINING ARMOUR	THE NIGHT	Mercury
12	AARON SMITH	FEAT. LUVI DANCIN'	Mercury
13	MALE JAMES	UNIVERSAL	Mercury
14	SARA JAGGER	DIRTY BUSINESS	Mercury
15	PASCAL V. BRYAN ADAMS	RUN TO YOU	Mercury
16	LADY SOBEREIGN	9-5	Mercury
17	DIGITAL DOG	CL.OT.HES.OFF	Mercury
18	EL PRESIDENTE	WITHOUT YOU	Mercury
19	SUPREMY VS. FISHBOWL	LET'S GET DOWN	Mercury
20	JAMCAX	FEAT. DAVID LEE ANDREWS: MUSIC 'N' YOU	Mercury

Rank	Artist	Track	Label
21	KASIADE	STEPH' OUT	Mercury
22	CIARA	FEAT. LUDACRIS: OH	Mercury
23	SYSTEM F	ONLY	Mercury
24	MARSH CREEK	WE BELONG TOGETHER	Mercury
25	DEEP DISH	SAV' HE'LO	Mercury
26	TONY DI BART	L.I.F.E. FOR YOU	Mercury
27	FISHERSPONNER	NEVER WIN	Mercury
28	HOT4U	GHOST SUPERMAN	Mercury
29	DISCO BROTHERS	TIME STILL DRIFTS AWAY	Mercury
30	ROLUDEP	THE AVENUE	Mercury
31	PERFECTO	ALISTARZ: THE CLUB THEME	Mercury
32	KENNY HAYES	JAVIERAKER	Mercury
33	PSYCLE	SPECIAL SOUNDBODY	Mercury
34	VERONICA STAR	YOU'RE A STAR	Mercury
35	CRAIG DAVID	ALL THE WAY	Mercury
36	MELANIE C	BETTER ALONE	Mercury
37	UNITING NATIONS	YOU AND ME	Mercury
38	UD CITY	OF BLINDING LIGHTS: ALL BECAUSE OF YOU	Mercury
39	FALITH EWANS	MESMERIZED	Mercury
40	REMIXOMATOSIS	YOU'RE GONE/BETWEEN YOU AND...	Mercury

TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Track	Label
1	LES RHYTHMS DIGITALES	JACOUES YOUR BODY	Atlantic
2	ANDREW HUNTER	THE OTHER SIDE	Mercury
3	RESONANCE	LET'S GET DOWN	Mercury
4	PAUL VAN DYKE	FEAT. WAYNE JACKSON: THE OTHER SIDE	Mercury

Jacques takes control

By Alan Jones
Eight years to the week after its original release – it peaked at number 100 on the OCC sales chart – Jacques Your Body Made Me Sweat by Les Rhythms Digitales storms to the top of both the Upfront and Commercial Pop charts in new mixes.

The fourth shared number one in a row for the two charts, following Bananarama's Move In My Direction, Axwell's Feel The Vibe and most recently Soul Seekers' Turn Me Upside Down and Jungs & Switch and Ritz & Ritz, as well as Les Rhythms Digitales's Gallic alias of Stuart Price, who actually trails from Reading, France also records and mixes under several other aliases, including Zoot Woman, Jacques Le Cant and Thin White Duke, but Jacques Your Body is perhaps his best-known work, especially at the moment, as it is currently featured as the soundtrack to the Citroen C4 advert in which the car is transformed into a dancing robot.

Jacques Your Body was one of the earliest releases on Wall Of Sound to make an impression and the reissue finds the record released jointly with the Ministry Of Sound's Data imprint. Its Upfront Chart success comes at the expense of another Data release – She Got Me On by Get Down Intruder Paul Johnson, which moves 5-2. Meanwhile, on the Commercial Pop Chart, the three records immediately behind Jacques Your Body are all releases from prolific Blackburn label All Around The World, which is behind Soullasso and Pascals' reworkings of Bananarama's Really Saying Something and Bryan Adams' Run To You – up 23-2 and 8-3 respectively – as well as Soul Seeker's Turn Me Upside Down, which was number one last week and now drops to four.

After just one week at the Urban Chart summit, Marsh Creeks's We Belong Together is dethroned by Daddy Yankee's Gasolina. The Puerto Rican is one of the prime movers behind the new reggaeton movement, blending dancehall, reggae, hip-hop and Spanish language lyrics, and Gasolina has made some work of climbing to the top of the Urban Chart, where it has progressed 22-4-1. Although only just catching on here, Gasolina has been a success in the US where it climbed to number 32 on the Hot 100, and made several other charts earlier this year.



Marsh Creeks' dethroned

Daddy Yankee Urban Chart crown

COMMERCIAL POP TOP 30

Rank	Artist	Track	Label
1	LES RHYTHMS DIGITALES	JACOUES YOUR BODY	Atlantic
2	ANDREW HUNTER	THE OTHER SIDE	Mercury
3	RESONANCE	LET'S GET DOWN	Mercury
4	PAUL VAN DYKE	FEAT. WAYNE JACKSON: THE OTHER SIDE	Mercury

As used by Top Of The Pops and Radio One

MUSICWEEK

The Official UK Charts 23.07.05

SINGLES

	Artist	Release
1	3	JAMES BLUNT YOU'RE BEAUTIFUL
2	1	2PAC FEAT. ELTON JOHN GHETTO GOSPEL
3	2	MARIAH CAREY WE BELONG TOGETHER
4	10	ELTON JOHN ELECTRICITY
5	4	CHARLOTTE CHURCH CRAZY CHICK
6	5	KELLY CLARKSON SINCE U BEEN GONE
7	7	MVP ROC YA BODY (MIC CHECK 1 2)
8	6	CRAZY FROG AXEL F
9	11	INAYA DAY NASTY GIRL
10	9	AUDIO BULLYS FEAT. NANCY SINATRA SHOT YOU...
11	8	KANYE WEST DIAMONDS FROM SIERRA LEONE
12	11	MISSY ELLIOTT LOSE CONTROL
13	15	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS
14	13	DEEP DISH SAY HELLO
15	14	GORILLAZ FEEL GOOD INC
16	12	BOBBY VALENTINO SLOW DOWN
17	10	RACHEL STEVENS SO GOOD
18	16	EDITORS BLOOD
19	18	MARIO HERE I GO AGAIN
20	19	BODYROCKERS I LIKE THE WAY
21	18	50 CENT JUST A LIL BIT

ALBUMS

	Artist	Release
1	1	JAMES BLUNT BACK TO BEDLAM
2	2	COLDPLAY X&Y
3	3	FAITHLESS FOREVER FAITHLESS - THE GREATEST...
4	4	KAISER CHIEFS EMPLOYMENT
5	10	CHARLOTTE CHURCH TISSUES AND ISSUES
6	7	JEFF WAYNE THE WAR OF THE WORLDS
7	8	MARIAH CAREY THE EMANCIPATION OF MIMI
8	9	RAZORLIGHT UP ALL NIGHT
9	10	FOO FIGHTERS IN YOUR HONOR
10	11	THE KILLERS HOT FUSS
11	15	GREEN DAY AMERICAN IDIOT
12	5	KEANE HOPES AND FEARS
13	6	HARD-FI STARS OF CCTV
14	16	JOSS STONE MIND BODY & SOUL
15	21	GWEN STEFANI LOVE ANGEL MUSIC BABY
16	12	JEM FINALLY WOKEN
17	18	REM IN TIME - THE BEST OF - 1988-2003
18	20	OASIS DON'T BELIEVE THE TRUTH
19	24	THE OFFSPRING GREATEST HITS
20	22	JOHN LEGEND GET LIFTED
21	30	JACK JOHNSON IN BETWEEN DREAMS

05

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21	30	JACK JOHNSON IN BETWEEN DREAMS	Various
22	17	JAMIROQUAI DYNAMITE	Sony Music
23	28	2PAC LOYAL TO THE GAME	Interscope
24	39	THE MAGIC NUMBERS THE MAGIC NUMBERS	Reprise
25	24	KT TUNSTALL EYE TO THE TELESCOPE	Reprise
26	19	PINK FLOYD ECHOES - THE BEST OF	DML
27	38	SAM COOKE PORTRAIT OF A LEGEND	Universal TV
28	20	BASEMENT JAXX THE SINGLES	XL
29	26	GORILLAZ DEMON DAYS	Parlophone
30	13	ROYKSOPP THE UNDERSTANDING	Walt Disney
31	25	SCISSOR SISTERS SCISSOR SISTERS	Capitol
32	6	GIPSY KINGS THE VERY BEST OF	Capitol
33	40	50 CENT THE MASSACRE	Interscope
34	31	ELO ALL OVER THE WORLD - THE VERY BEST OF	Capitol
35	32	R.KELLY TP 3 RELOADED	Capitol
36	15	THE WHITE STRIPES GET BEHIND ME SATAN	XL
37	36	STEREOPHONICS LANGUAGE SEX/VIOLENCE/OTHER?	Capitol
38	27	SNOW PATROL FINAL STRAW	Island
39	34	U2 HOW TO DISMANTLE AN ATOMIC BOMB	Island
40	33	MISSY ELLIOTT THE COOKBOOK	Atlantic

1	1	CATERPILLAR CLASSICS	Mercury/Universal
2	3	RENAISSANCE - THE CLASSICS	Reprise
3	6	IN THE MIX - REVIVAL	Virgin/EMI
4	2	CLUBLAND 7	UMI/ATV
5	4	ESSENTIAL R&B - SUMMER 2005	Sony BMG TV/Universal
6	6	KISS PITS HIP HOP CLASSICS	Universal TV
7	8	THE LATIN MIX	Sony BMG TV/Universal
8	5	THE BANDS 05 - II	Virgin/EMI
9	6	HAIRBRUSH DIVAS PRESENTS SING-A-LONG SUMMER	Universal TV
10	7	POP JR	Universal TV
11	8	NOVELTY NO 'S	Virgin/EMI
12	9	HAPPY SONGS	Virgin/EMI
13	12	NOW THAT'S WHAT I CALL MUSIC! 60	EMI/Virgin/Universal
14	13	MASSIVE R&B	Sony BMG TV/Universal
15	6	ANGEL BEACH - THE FOURTH WAVE	Island
16	11	DRIVING ROCK BALLADS	Virgin/EMI
17	10	CLUBBERS GUIDE SUMMER 2005	Mercury/Universal
18	14	SOUL LOVE	WGLI
19	15	INCH 80'S VOL. 2	EMI/Virgin/Universal
20	19	INCH 80'S VOL. 2	EMI/Virgin/Universal

COMPILATIONS

KEY ALBUMS RELEASES

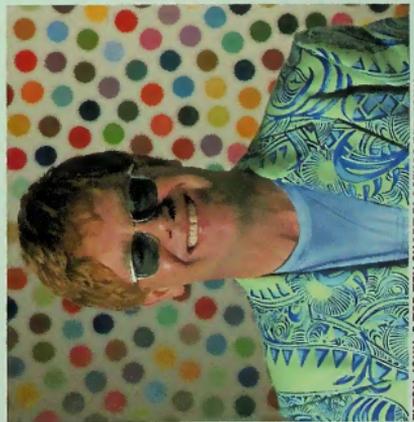
BLACK EYED PEAS DONT LIE	SEPT 5
SHAGGY WILD THOUGHT ISLAND	SEPT 5
THE DOME SPIRIT GOS.ROCKS. LOGS	SEPT 5
DAVID BROW THE ONE LOVE EAST WEST	AUG 29
OWEN STIMPSON COOL POLYUR	AUG 29
JESSICA SIMPSON THESE BOOTS ARE MADE FOR WALKING	AUG 29
COLTRANE 2X YOU	AUG 29
CHICK COOPER THE SINGLES	AUG 29
KAISER CHIEFS PRESIDENT ARBITRATOR	AUG 22
DAISY THE IMPERIVANCE OF BIG BROTHER	AUG 22
SIMON WEBB BELAY YOUR HANDS VIRGIN	AUG 22
ATHLETE THE FIRST EP	AUG 15
JAMIROQUAI I SWEET DREAMS	AUG 15
JOHN LEGEND NUMBER ONE	AUG 15
MICKEY TILL DE UK ISLAND	AUG 15
GODIE LOOKIN CHAINS THE ATLANTIC	SEPT 12
DANDY WARRIORS WARRIORS OF PARIS	SEPT 12
WORLDWIDE	SEPT 12
DAVID BROW THE ONE LOVE EAST WEST	SEPT 12
ALEX PARKS HONESTY POLYUR	SEPT 5
ELBOW THE 12	SEPT 5
IAN BROWN THE GREATEST POLYUR	SEPT 5
ANDREW BULLYS GENERATION VIRGIN	AUG 29
MICKY TILL ISLAND	AUG 29
THE GREAT MISTAKE ANTI	AUG 29
CHRIS WOODSON THE GREAT MISTAKE	AUG 22
CHRIS WOODSON THE GREAT MISTAKE	AUG 22
KAYE WESTI LATE REGISTRATION	AUG 22
ROCKAFELLA	AUG 22
SUPER FURRY ANIMALS LOVE KRAM EPIC	AUG 22
MITCHELL BROTHERS A BREATH OF FRESH AIR	AUG 15
ANTHONY AND JOAN MARCUS	AUG 15
ANTHONY AND JOAN MARCUS	AUG 15

FORTHCOMING

KEY SINGLES RELEASES

BLACK EYED PEAS DONT LIE	SEPT 5
SHAGGY WILD THOUGHT ISLAND	SEPT 5
THE DOME SPIRIT GOS.ROCKS. LOGS	SEPT 5
DAVID BROW THE ONE LOVE EAST WEST	AUG 29
OWEN STIMPSON COOL POLYUR	AUG 29
JESSICA SIMPSON THESE BOOTS ARE MADE FOR WALKING	AUG 29
COLTRANE 2X YOU	AUG 29
CHICK COOPER THE SINGLES	AUG 29
KAISER CHIEFS PRESIDENT ARBITRATOR	AUG 22
DAISY THE IMPERIVANCE OF BIG BROTHER	AUG 22
SIMON WEBB BELAY YOUR HANDS VIRGIN	AUG 22
ATHLETE THE FIRST EP	AUG 15
JAMIROQUAI I SWEET DREAMS	AUG 15
JOHN LEGEND NUMBER ONE	AUG 15
MICKEY TILL DE UK ISLAND	AUG 15

20	10	BOYCE WALKER I LIKE THE WAY	Mercury
21	18	50 CENT JUST A LIL BIT	Interscope
22	22	GWEN STEFANI HOLLABACK GIRL	Interscope
23	17	AKON LOVELY	Universal
24	16	THE BLACK EYED PEAS DONT THINK WITH MY...	Interscope
25	14	BACKSTREET BOYS INCOMPLETE	Warner Brothers
26	6	THE RAVEONNETTES LOVE IN A TRASHCAN	Capitol
27	15	REM WANDERLUST	Parlophone
28	24	COLDPLAY SPEED OF SOUND	Capitol
29	16	ROOSTER DEEP AND MEANINGLESS	Brightside
30	23	TONY CHRISTIE FEAT. PETER DINKlage (IS.) AMARILLO	Universal TV
31	25	AMERICA I THINK	Capitol
32	6	THE PADDINGTONS 50 TO A POUND	Parlophone
33	13	LEMON JELLY MAKE THINGS RIGHT	XL
34	27	FOO FIGHTERS BEST OF YOU	BMG
35	4	KOOKS EDDIE'S GUN	Virgin
36	20	JESS STONE DONT OHA WANNA RIDE	Reprise
37	26	HARD-FT HARD TO BEAT	Nonesuch
38	28	WILL SMITH SWITCH	Interscope
39	6	IDLEWILD EL CAPITAN	Parlophone
40	29	KAISER CHIEFS EVERYDAY I LOVE YOU LESS...	Blanton/Polygram



ELTON JOHN: 2 TOP-TEN CHART PLACINGS FOR JOHN



CHARLOTTE CHURCH: TOP-TEN DEBUT FOR SONY BMG ARTIST

- 2 THE SCORER AND 1. HEAL, MARIKALL, SPINELLI & MARIKALL (WIRE) 16. JONAS MEYER
17. HANNO (PLOT) 17. DODD
18. JONAS MEYER
19. COULMERS (REAL) 18. DODD, MARIKALL, SPINELLI & MARIKALL (WIRE) 16. JONAS MEYER
20. COULMERS (REAL) 18. DODD, MARIKALL, SPINELLI & MARIKALL (WIRE) 16. JONAS MEYER

PRE-RELEASE AIRPLAY TOP 20

Rank	Artist	Label
1	BOBBY VALENTINO (SON) DOWN	Mercury
2	MARLIN SINGER (FEAT. LEE PETERS) ENERGY	Mercury
3	BOUL (DEP) THE MUTE	Mercury
4	UNITING NATIONS (YOU AND I)	Mercury
5	CHICKA BEAT (LUDMIGS) OH	Mercury
6	MISSY FELL (LUDMIGS) OH	Mercury
7	DADVOY (VANNE) CASOLINA	Mercury
8	CHAD DAVID (ALL THE WAY)	Mercury
9	JAMHODRA (STARS) DIES IN SUNDAY JUNE	Mercury
10	BLACK EYED PEAS (DON'T LET ME GO)	Mercury
11	LET LOVE (LITTLE LOVE)	Mercury
12	POWER PETERS (SON) DOWN	Mercury
13	AYANMI (FEEL THE VIBE)	Mercury
14	COLLABORAY (OH I AM)	Mercury
15	LAWY (SON) DOWN	Mercury
16	MATE JAMES (UNIVERSAL)	Mercury
17	XAVIER (ONE OF THE NIGHT)	Mercury
18	LES PISTONS (DROITS) (MATE) (SON) DOWN	Mercury
19	E. PRESIDENT'S (WITHOUT YOU)	Mercury
20	JEFF WAIN'S (WAVE OF THE WORLD) (SON) DOWN	Mercury

These charts are also available
online at musicweek.com



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COOL CUTS CHART

Rank	Artist	Label
1	ROB SHINDLER (LOVE) DEGRADATION	Mercury
2	FRENSTOY (BY) (SON) DOWN	Mercury
3	HEPHEMIST (FEAT. AMMON) WILSON (LOVE) (SON) DOWN	Mercury
4	WANDU (LOVE) (SON) DOWN	Mercury
5	IN ELECTRIC (LOVE) (SON) DOWN	Mercury
6	JAMHODRA (STARS) DIES IN SUNDAY JUNE	Mercury
7	BLACK EYED PEAS (DON'T LET ME GO)	Mercury
8	LET LOVE (LITTLE LOVE)	Mercury
9	POWER PETERS (SON) DOWN	Mercury
10	AYANMI (FEEL THE VIBE)	Mercury
11	COLLABORAY (OH I AM)	Mercury
12	LAWY (SON) DOWN	Mercury
13	MATE JAMES (UNIVERSAL)	Mercury
14	XAVIER (ONE OF THE NIGHT)	Mercury
15	LES PISTONS (DROITS) (MATE) (SON) DOWN	Mercury
16	E. PRESIDENT'S (WITHOUT YOU)	Mercury
17	JEFF WAIN'S (WAVE OF THE WORLD) (SON) DOWN	Mercury

URBAN TOP 30

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Week 29

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

FAST CHART

SINGLES

NUMBER ONE

JAMES BLUNT YOU'RE BEAUTIFUL
Atlantic

On their seventh week in the shops, James Blunt's debut single *High and Dry* followed *Wisemen* had sales of three and 63 respectively. *You're Beautiful* has gone from strength to strength, however, and tops the chart on its seventh week, with sales of 38,951, giving it a very comfortable margin over runner-up and former number one *Ghetto Gospel*, which sold 28,669 copies last week.

ALBUMS

NUMBER ONE

JAMES BLUNT BACK TO BEDLAM
Atlantic

Singer/songwriter James Blunt is the first Warner Music artist to top the singles and albums charts simultaneously for nearly 10 years. The last artist from the Warner Music stable to do the double was Simply Red, who held top position on the singles chart with *Fairground* and led the album list with *Life* in September 1995.

COMPILATION ALBUMS

NUMBER ONE
CATERPILLAR CLASSICS
Ministry Of Sound

Dance compilations tighten their grip on the compilation chart, where they now account for the top four, leading the way for the second straight week. *Caterpillar Classics* increased its sales by 74% to 34,899 last week, to finish 86% ahead of nearest challenger, *Renaissance - The Classics*.

The Market

Double whammy for Blunt

by Alan Jones
James Blunt achieves a notable chart double this week, with third single *You're Beautiful* completing a seven week climb to number one, while the former public schoolboy and soldier's *Back To Bedlam* massively extends its lead at the top of the album chart.

In an era when few singles reach number one unless they debut there, *You're Beautiful* is the first to take more than six weeks to top the chart since *Januar* (1989), when Steps' *Heartbeat* (Tragedy) took the title at its eighth attempt, having moved 2-5-5-8-8-6-4-1. *You're Beautiful*'s progress was less erratic - with just one glitch, as it moved 12-6-2-3-3-3-1 - and it increased sales every week along the way, culminating in a 35.6% increase to 38,951 last week, to bring its cumulative sales to 199,946.

While that's the lowest sale for a number one single since U2's *Somebody Can't Make It On Your Own's* winning tally of 30,359 some 22 weeks ago, Blunt's success will be cause for celebration at his record company, Warner Music.

Of the four major record companies - the others are Universal, Sony BMG and EMI - they had gone by far the longest



JAMES BLUNT: BEAUTIFUL AND BACK TO BEDLAM NETS DOUBLE FOR ATLANTIC

without a number one, having last topped the list with Peter Andre's *Mysterious Girl* reissue in March 2004, since when some 40 other records have topped the chart. The last new Warner Music release to top the chart before Blunt's single was *Blazin' Squad's* *Crossroads*, in August 2002.

Back To Bedlam also had its biggest sales week to date last week, enjoying a 12.3% boost to 109,735 in a week when album sales overall suffered a steep 12.5% dip to 2,965,397. *Back To Bedlam* has now sold 653,610 copies, of which the bulk - 648,861 have been sold this year, making *Back To Bedlam* the second biggest seller of 2005, trailing only Coldplay's *X&Y*.

The singles market also

suffered a double digit dip last week, with total sales of 756,852 representing an 10.5% decline week-on-week. Physical sales fell 8.8%, to 397,895, while digital sales eased by 11.2% to 418,957. The only part of the singles market to show growth week-on-week was the 7-inch sector, which more than doubled from 13,005 sales to 26,283, with 17 new entries in the 7-inch Top 20, including a new number one in the form of Green Day's *Wake Me Up When September Ends*. Selling 2,491 copies, the Green Day 7-inch - a picture disc - was released four weeks after the 2 CD versions of the single, and provide it with a sufficient boost in sales for it to rebound 15-13 on the UK combined singles chart this week.

KEY INDICATORS

SINGLES

Sales versus last week: +10.6%
Year to date versus last year: +22.1%

MARKET SHARES

Universal	39.3%
Sony BMG	17.6%
Warner	17.5%
EMI	15.1%
Indies	10.0%

ALBUMS

Sales versus last week: -20.4%
Year to date versus last year: +1.3%

MARKET SHARES

Sony BMG	27.9%
Universal	25.7%
Warner	21.8%
EMI	17.6%
Indie	7.1%

COMPILATIONS

Sales versus last week: -4.2%
Year to date versus last year: -13.9%

MARKET SHARES

EMI	28.1%
Universal	25.6%
MoS	20.4%
Sony	20.2%
Warner	5.7%

RADIO AIRPLAY

MARKET SHARES

Universal	34.3%
Sony BMG	23.1%
Warner	16.1%
EMI	14.4%
Indie	6.4%

CHART SHARE

Origin of singles sales (Top 75):
UK: 49.3% US: 44.0% Other: 6.7%
Origin of albums sales (Top 75):
UK: 61.3% US: 37.3% Other: 1.3%

For fuller listings, see musicweek.com

THE SCHEDULE

ALBUMS

THIS WEEK

The Raveonettes *Pretty In Black* (Sony); Matthew Herbert *Plat Du Jour* (Accidental); Orange Juice *The Glasgow School* (Domino); Cleo Carr (Parlophone); Gomez *Out West* (Independent)

AUGUST 1

Madness *The Dangerous Sessions Vol. 1* (V2); The Beta Band *Greatest Hits* (Regal); Juliet Random Order (Virgin); Faith Hill *Fireflies* (WEA); Daniel Powter *Daniel Powter* (WEA); Various *Now Is The Winter Of Our Discontent*; Various *New Is (Twisted Nerve)*; Lee Ryan *Lee Ryan* (Brightside)

AUGUST 8

Staind *Chapter V* (Atlantic); El Presidente *Elect* (Sony BMG)

AUGUST 15

The Mitchell Brothers *A Breath Of Fresh Air* (679); Supergrass *Road To Ruin*

(Parlophone); Allie Oxyring *At Testtime* (Regal); Massive Attack *Unleashed* (Meridian)

AUGUST 22

Super Furry Animals *Love Kraft* (Epic); Craig David *10* (Warner Bros); Magnet *The Tourment* (Atlantic); Kanye West *Late Registration* (Roc-A-Fella); Tyler James *Unlikely Land* (Atlantic); Black Rebel *Motorcycle Club Howl* (Epic)

AUGUST 29

Audiu Bully *Generation* (Virgin); Dierbach *Set And Drift* (We Love You); Maffia *The* (Island); Sean Paul *3* (Atlantic); Architecture *In Helsinki In Case We Die* (Moshi Moshi)

SEPTEMBER 5

Elbow *12* (V2); Ian Brown *The Greatest* (Polydor); Alex Parks *Howless* (Polydor)

SEPTEMBER 12

David Gray *Life In Slow* (East West); Dandy Warhols *Warhols...* (Parlophone)

NEW ADDITION



Island Records will release *Sugababes* fourth album on October 10. The currently untitled set has been entirely written and produced by renowned hit-maker Dallas Austin and its release will be preceded by lead single *Push The Burton* on September 26. Both of the trio's last two albums achieved triple-platinum status in the UK.

SINGLES

THIS WEEK

Tony Christie *Avenues And Alleyways* (UMTV); Common *Go* (Island); Babyshambles *Fuck Forever* (Rough Trade); Destiny's Child *Destiny's Child 2* U (Columbia); Natalie Imbruglia *Counting Down The Days* (Brightside); Eminem *As I Am* (Interscope)

AUGUST 1

Lenar Dori *Give Up* (Sony BMG); Allie You *Own Religion* (Regal); Torin Brakes *Over And Over* (Source); The Mitchell Brothers *Excuse My Brother* (679); Texas *The Getaway* (Mercury)

AUGUST 8

Super Furry Animals *Lazer Beam* (Epic); Craig David *All The Way* (Warner Bros); Nines *Next Door* (The Warner Bros); Supergroup *St Petersburg* (Parlophone); Gorillaz *Dare* (Parlophone); Lady Sovereign *9 To 5* (Island); Amerie *Touch*

(Sony BMG); The Magic Numbers *Love Me Like You* (EMI); Akon *Black Diamond* (Bonzai); Island; White Stripes *My Doorbell* (XL)

Babyshambles *Fuck Forever* (Rough Trade); Destiny's Child *Destiny's Child 2* U (Columbia); Natalie Imbruglia *Counting Down The Days* (Brightside); Eminem *As I Am* (Interscope)

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AUGUST 8
Super Furry Animals *Lazer Beam* (Epic); Craig David *All The Way* (Warner Bros); Nines *Next Door* (The Warner Bros); Supergroup *St Petersburg* (Parlophone); Gorillaz *Dare* (Parlophone); Lady Sovereign *9 To 5* (Island); Amerie *Touch*

AUGUST 22
Girls *Along Long Hot Summer* (Polydor); Coldplay *Yes* (Parlophone); Simon Webbe *For Your Hands* (Virgin); Kaiser Chiefs *Predict A Riot* (Polydor); Oasis *The Importance...* (Big Brother); Jennifer Lopez *Cherry Pie* (Sony BMG)

AUGUST 29
Mylo *Doctor Pressure* (EastWest); Dandy Warhols *Sneak It* (Parlophone)



Singles

Alfie
Your Own Religion (Regal
REG124CD)



The first single from Alfie's fourth album *Crying At Teatime* (August 15) is a

somewhat lacklustre soft-rock track saved by a memorable guitar hook, but unfortunately may not be enough to build on the good response they got from the press that greeted their last album in 2003. A C-listing at Radio Two may help matters.

Faith Evans

Mesmerized (EMI, CDEM665)
This is another slice of classy R&B from the soul diva and fuses a bit of Aretha Franklin with James Brown on a bed of funk-up guitar-lines and gospel backing. Perhaps a little too sophisticated to scale the heights of her previous single Again, it is nevertheless a great taster for her dynamic album *The First Lady*.

The Game

Dreams (Interscope
0062298537122)
This third single from the 2004, 200-million-selling debut album is *The Game's* most commercial track to date. Produced by Kanye West, this head-nodding old school cracker is powered by a nagging violin motif and manic conga loop on top of the heaviest of beats. A-listed at Radio One, *The Game* has just completed his first sold-out tour of the UK.

Ciara feat. Ludicris

Oh (Sony BMG 82876711372)
This third single from the excellent *Goodies* album sees the Atlanta star joined by local boy Ludicris for this ballad. The *Kardinal Beats* radio edit makes the track really come alive and, if this is the version going to radio, it will be as successful as her last two releases. B-listed at Radio One, it looks sure to be a hit.

Joy Zipper

1 (Vertigo 9872947)
Lifted from the US duo's excellent second album *The Heartlight*, Set,

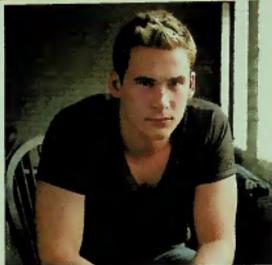
SINGLE OF THE WEEK

Texas

Getaway

Mercury 9872946

The Glaswegians return with a storming pop-rocker that harks back to their golden White And Blonde period and is the perfect taster for their forthcoming Red Red album due in October. A feisty guitar and chiming synth affair topped off with a skyscraping chorus with vocalist Shaheen Spieteri in stunning form throughout, it should put the Scots back in the Top 10. A-listings at Radio Two and Capital will no doubt help their cause.



Yung Young Twins

Wait (the Whisper Song) (TVT
TVTKUD16)

Crunk stars Trick Daddy and Fabolous guest on this deliciously deejay outburst featuring whispered vocals with some choice X-rated lyrics over a minimal bass groove. Busta Rhymes, Missy Elliott and Lil' Scrappy join the party on the excellent remix. This former US number one has already received daytime plays on Radio One and looks set to be a smash over here.

this blissful love song captures all their warm-sounding charm. With Vinny Cariso taking his turn on vocals, it shows that both he and co-writer Talib'itha Tindale have talent to spare.

Lady Sovereign

9-5 (Island C1DX898)

This single reveals a talent in the young grime MC that suggests there is more to Lady Sovereign than meets the eye. Funny, inventive and as British as alecrops and chips, it is hard to see profile not building further in the wake of this single.

Lemar

Don't Give It Up (Sony676045/1)
Currently enjoying number one position in the French airplay chart, Lemar returns with the second single from his double-platinum second album, *Time to Grow*. Seasoned with string arrangements and horns, it is more soul than urban, oozing popish and soul pop appeal.

Melanie C

Better Alone (Red Girl CDRE2G)
This is the first release from Mel C's newly established label. This rock ballad offers lavish production and should enjoy mass appeal. The singer's imminent third solo album should underline her longevity.

The Mitchell Brothers

Excuse My Brother (The Beats/Warner Music BEATS17)
Mike Skinner appears on guest vocal duties to help out his protégé on what is a very Streets-esque tale of overindulgence. It doesn't quite capture the humour the duo are capable of live, but it could still set them on course to emulate Skinner's success.

Morning Runner

One Up in Flames
(Parlophone/Faith & Hope CDPR6669)

Having just supported Coldplay on their recent tour, this second single from Morning Runner sees them staking their own claim to stadium size live ventures. There's nothing complicated about this, with its three minute dash for glory arrangement. But it is infectious, big hearted and a

perfect tonic to the growing tide of introspective bands.

Mother & The Adicts

Oh Yeah, You Lack Quite Nice (Chemikal Underground CHEM079)
Like the BS2s' snotty nephews who have just discovered their instruments in the back of a cupboard, this single barrels out of the speakers with an urgency that compels you to move. The Glasgow act are currently touring with Sons & Daughters.

The Stands

When the Night Falls in (The Echo Label RADDCL177)

The Stands boasts a new line-up, have regrouped to Los Angeles and nailed the production services of Tom Rothrock (Beck, Badly Drawn Boy). This lazy, sun-drenched elegy to girls and boys out on the town has feelgood hit written all over it.

Turin Brakes

Over the Top (Source SOURCD114)
Perfect for the summer, this pretty, breezy indie popper from the Brakes' JackInABOX album comes complete with mixes by Tony Hoffer and Plantlife and coincides with their V festival appearance. It is A-listed at Xfm and C-listed at Radio Two.

New Rhodes

From the Beginning (Moshi Moshi MOSH124CD)
Bosh Party's former labelmates release the follow-up to February's *You've Given Me Something That I Can't Give Back*. This urgent slice of guitar pop has a memorable chorus and should help take the Hackney four-piece to the next level.

WIP

Waiting For A Girl Like You (Unit4/EMG 82876719762)

Already getting major support from MTV, *The Box* and Smash Hits, this pop dance number - which heavily samples Foreigner's 1981 Top 10 hit - makes all the right moves in the production, with lots of builds, filtering and breakdowns. But it is the video that is getting all the interest, as it is based on a schoolboy's fantasy of falling in love with a teacher, and this - coupled with tabloid interest - should make it a hit.

ALBUM OF THE WEEK

Lee Ryan

Lee Ryan

Brightside 82876/19152

A major leap forward from his years spent in Blue, this first solo album from the singer is full of potential hits. First single *Army Of Lovers* is already doing the business at radio and TV and has hit written all over it. The mid-tempo swayer *Turn Your Car Around* is another, and the soulful *When I Think Of You*, the pretty ballad *Parking* and the compelling introspection of *In The Morning* will earn respect from his peers. All in all, an excellent debut.

Juliet

Random Order (Virgin CDVU5265)

Following a Top 90 hit for her debut single *Availon*, 25-year-old American Juliet Richardson delivers a good, solid, thankfully song-based, dance album. This is its very modern music, sounding not a million miles from Madonna's work with Mirwais. Stand-out cuts are the rocking authentic Newland, the bass-pounding and guitar-riffing *On The Dancefloor* (crying out to be a single) and the weird but wonderful opener *AU*.

Madness

The Dangerman Sessions (V2
V2P10332320)

Madness's first studio long-player for six years is also their debut for new home V2. This album is a compilation of covers from the band's favourite ska records with a few readings of classic tunes thrown in. Standouts include their versions of the Bob Marley classic *So Much Trouble In The World*, Prince Buster's *Gid Wildy Don't You* and a particularly dynamic version of the Kinks' immortal *Lola*. Great fun.

Various

Now Is the Winter Of Our Discontent (Twisted Nerve TW060)
Manchester based Indie Twisted Nerve can always be relied on to deliver an intriguing compilation and this is no exception. Alongside stalwarts such as Sirotecan and Rebecki, there are promising newcomers such as Aidan Smith and Team LG. Available at mid-price and containing more than a few gems, this is an excellent indication of the health of the UK indie scene.

Various

Cafe Mamba Ibiza 2005 (ITH
MAMBO02CD)

Selected by veteran DJ Pete Gooding, this double CD set marks his decade at the Ibiza bar. It includes sun-drenched tracks from the likes of Lonnie Liston Smith, Sebastian Tilleri and Afterlife, alongside gentle house from acts such as Phurry Breaks and Sydenham & Pherry.

This week's reviewers: Duggi Baird, Phil Brooks, Jenny Brown, Ben Cardew, Jimi Lockwood, Steve Lawless, Nicola Shind and Mark Tress

23/07/05

TV Airplay Chart

Rank	Artist	Title	Label	Weeks on Chart	Peak
1	1	MARIAH CAREY WE BELONG TOGETHER	DEF JAM	463	
2	2	EMINEM ASS LIKE THAT	INTERSCOPE	421	
3	4	2PAC FEAT. ELTON JOHN GHETTO GOSPEL	INTERSCOPE	412	
4	0	AMERIE TOUCH	COLUMBIA	368	
5	10	CRAIG DAVID ALL THE WAY	WARNER BROS	319	
6	1	DESTINY'S CHILD CATER 2 U	COLUMBIA	368	
7	3	GWEN STEFANI HOLLABACK GIRL	INTERSCOPE	324	
8	18	CIARA FEAT. LUDACRIS OH	LAFACE	315	
9	5	FOO FIGHTERS BEST OF YOU	ROA	313	
10	11	CHARLOTTE CHURCH CRAZY CHICK	SONY BMG	309	
11	18	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	REPRISE	289	
12	50	FAITH EVANS MESMERIZED	CAPITOL	287	
13	204	BRITISH WHALE THIS TOWN AIN'T BIG ENOUGH FOR THE...	ATLANTIC	282	
14	17	DADDY YANKEE GASOLINA	POLYGRAM	274	
15	9	JAMES BLUNT YOU'RE BEAUTIFUL	ATLANTIC	273	
16	14	GORILLAZ FEEL GOOD INC.	PARLOPHONE	257	
17	23	MVP ROC YA BODY (MIC CHECK 1, 2)	ROCKAWAY	257	
18	21	KANYE WEST DIAMONDS FROM SIERRA LEONE	ROC-A-FELLA	250	
19	8	BOBBY VALENTINO SLOW DOWN	DEF JAM	247	
20	15	NATALIE IMBRUGLIA COUNTING DOWN THE DAYS	BRIDGEWATER	243	
21	13	THE BLACK EYED PEAS DON'T PHUNK WITH MY HEART	INTERSCOPE	241	
21	19	THE GAME DREAMS	INTERSCOPE	241	
23	80	LEMAR DON'T GIVE IT UP	STW	231	
24	7	COLDPLAY SPEED OF SOUND	PARLOPHONE	228	
25	12	LEE RYAN ARMY OF LOVERS	BRIDGEWATER	226	
26	10	JOSS STONE DON'T CHA WANNA RIDE	REDWHEELS	215	
26	23	RACHEL STEVENS SO GOOD	DISCORUSION	215	
28	34	KELLY CLARKSON SINCE U BEEN GONE	SONY BMG	210	
29	17	ROLL DEEP THE AVENUE	REDWHEELS	209	
30	4	TEXAS GETAWAY	VERMONT	201	
31	25	MARIO HERE I GO AGAIN	J	200	
31	11	SNOOP DOGG UPS AND DOWNS	GETEM	200	
33	0	AMERIE 1 THING	COLUMBIA	199	
34	39	AXWELL FEEL THE VIBE (TTL THE MORNING COMES)	DEANAMINISTRY OF SOUND	185	
35	40	50 CENT JUST A LIL BIT	INTERSCOPE	179	
35	40	50 CENT JUST A LIL BIT	PARLOPHONE	172	
36	0	DEEP DISH SAY HELLO	COLUMBIA	160	
37	18	JOHN LEGEND ORDINARY PEOPLE	COLUMBIA	159	
38	33	DANCING DJS V ROXETTE FADING LIKE A FLOWER	ALL ABOUT THE WORLD	157	
39	0	THE WHITE STRIPES BLUE ORCHID	XL	157	
39	26	INAYA DAY NASTY GIRL	ALL ABOUT THE WORLD	157	

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3. Snoop Dogg
Ups & Downs, rockets 104-31 on the list, after attracting exactly 200 plays last week. Using samples from the *Eye Candy* LP, Snoop's support for the track is still in its infancy - it moves 168-148 on that week's chart. The video was aired 179 plays, attracting a total audience of 4.6m.



4. Amerie
Touch this capily increased 22ing on play lists. The video was aired 350 times last week, getting support from 11 of the 21 stations on the Music Control panel, to secure a number four debut on the chart. *Ohrt Show* TV, *Filant* and *The Box* are its biggest supporters, with play totals of 92, 72 and 46 for last week. The attention has paid off - Amerie's album, which rebounds 171-54 this week, with sales up more than 37%.

Mariah edges to number one while a new entry from Amerie, Craig David and Ciara all break the top ten.

ON THE BOX THIS WEEK

CD-UK
Alicia Keys *Karma*
Blink 182 *The Reason*
Feeder *Feedor*
Tina Turner *Aut & Fall*
Lucie Silver *Breakin' In*
The Lovebirds *Sticks*
U2 *Somebody's New*
Corky Laik *It's On Your Own*

MTV MOST PLAYED

Rank	Artist	Title	Label
1	8	CHARLOTTE CHURCH CRAZY CHICK	SONY BMG
2	4	2PAC GHETTO GOSPEL	INTERSCOPE
3	1	EMINEM ASS LIKE THAT	INTERSCOPE
4	6	U2 CITY OF BLINDING LIGHTS	ISLAND
5	3	GORILLAZ FEEL GOOD INC.	PARLOPHONE
5	8	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	REPRISE
7	10	MARIAH CAREY WE BELONG TOGETHER	DEF JAM
7	1	FOO FIGHTERS BEST OF YOU	ROA
9	0	THE CORAL SOMETHING INSIDE OF ME	OLYMPIAN
10	6	THE WHITE STRIPES BLUE ORCHID	XL

THE BOX MOST PLAYED

Rank	Artist	Title	Label
1	5	CHARLOTTE CHURCH CRAZY CHICK	SONY BMG
1	1	EMINEM ASS LIKE THAT	INTERSCOPE
3	16	MIKEY CLARKSON SINCE U BEEN GONE	SONY BMG
3	2	MARIAH CAREY WE BELONG TOGETHER	DEF JAM
3	5	MVP ROC YA BODY (MIC CHECK 1, 2)	ROCKAWAY
3	0	AMERIE 1 THING	COLUMBIA
7	7	2PAC GHETTO GOSPEL	INTERSCOPE
7	2	DADDY YANKEE GASOLINA	ROCKAWAY
9	4	KANYE WEST DIAMONDS FROM SIERRA LEONE	FOCUS
9	30	SNOOP DOGG UPS AND DOWNS	GETEM

KERRANG! MOST PLAYED

Rank	Artist	Title	Label
1	8	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	REPRISE
2	6	MY CHEMICAL ROMANCE (I'M NOT OK (I PROMISE))	REPRISE
3	1	THE WHITE STRIPES BLUE ORCHID	XL
3	7	THE OFFSPRING CAN'T REPEAT	COLUMBIA
5	1	EMINEM ASS LIKE THAT	INTERSCOPE
5	3	FOO FIGHTERS BEST OF YOU	ROA
6	5	SLIPKNOT BEFORE I FORGET	REPRISE
7	06	BRITISH WHALE THIS TOWN AIN'T BIG ENOUGH	ATLANTIC
9	7	QUEENS OF THE STONE AGE IN MY HEAD	INTERSCOPE
10	11	TENACIOUS D TRIBUTE	EPIC

MTV2 MOST PLAYED

Rank	Artist	Title	Label
1	1	FOO FIGHTERS BEST OF YOU	ROA
2	8	THE WHITE STRIPES BLUE ORCHID	XL
3	2	QUEENS OF THE STONE AGE IN MY HEAD	INTERSCOPE
3	5	INTERPOL SLOW HANDS	REGGAE BROTHER
3	27	WEezer WE ARE ALL ON DRUGS	POLYGRAM
6	0	THE CORAL SOMETHING INSIDE OF ME	OLYMPIAN
7	7	THE FUTUREHEADS RECENT DAYS AND NIGHTS	BMG
8	7	MAXIMO PARK GOME MESSING	WARP
11	ARCADIC FIRE BEIGHARD BOBBOY #3 (POWER OUT)	BULLETPROOF	
10	4	GORILLAZ FEEL GOOD INC.	PARLOPHONE

MTV BASE MOST PLAYED

Rank	Artist	Title	Label
1	1	MARIAH CAREY WE BELONG TOGETHER	DEF JAM
2	2	BOBBY VALENTINO SLOW DOWN	DEF JAM
3	11	CIARA FEAT. LUDACRIS OH	LAFACE
4	4	AMERIE 1 THING	COLUMBIA
5	9	THE GAME FEAT. 50 CENT HATE IT OR LOVE IT	INTERSCOPE
6	7	MISSY ELLIOTT LOSE CONTROL	ATLANTIC
6	17	YANG YANG TWINS WAIT (THE WHISPER SONG)	TOY
8	8	EMINEM ASS LIKE THAT	INTERSCOPE
10	13	DESTINY'S CHILD CATER 2 U	COLUMBIA
10	9	2PAC GHETTO GOSPEL	INTERSCOPE

VACANCY

Singer needed to front world famous rock band **INXS**.
No pressure.

Fifteen talented singers compete for one of the toughest jobs in rock.
Sunday nights at 8pm.

Singles

James Blunt finally reaches the singles summit after seeing off Elton, whose Electricity debuts at four. Inaya Day and Deep Dish head the rest of the new entries.

PHYSICAL SINGLES TOP 40

WEEK	ARTIST TITLE	Label/Genre
1	JAMES BLUNT YOU'RE BEAUTIFUL	Atlantic
2	MARIAH CAREY WE BELONG TOGETHER	Def Jam
3	2PAC FEAT. ELTON JOHN GHETTO GOSPEL	Interscope
4	KELLY CLARKSON SINCE U BEEN GONE	RCA
5	CHARLOTTE CHURCH CRAZY CHICK	Sony BMG
6	MVP ROC YA BODY (MIC CHECK 1 2)	Positiva
7	INAYA DAY NASTY GIRL	All Around The World
8	MISSY ELLIOTT LOSE CONTROL	Atlantic
9	DEEP DISH SAY HELLO	Positiva
10	AUDIO BULLYS FEAT. NANCY SINATRA SHOT YOU DOWN	Sledge
11	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	Reprise
12	KANYE WEST DIAMONDS FROM SIERRA LEONE	RCA/A&R
13	ELTON JOHN ELECTRICITY	Rocket
14	EDITORS BLOOD	KTone/UMG
15	BOBBY VALENTINO SLOW DOWN	Def Jam
16	GORILLAZ FEEL GOOD INC	Parlophone
17	RACHEL STEVENS SO GOOD	Phonogram
18	MARIO HERE I GO AGAIN	J
19	50 CENT JUST A LIL BIT	Interscope
20	BEEM WANDERLUST	Warner Bros.
21	AKON LONELY	Universal
22	BACKSTREET BOYS INCOMPLETE	Jive
23	THE PADDINGTONS 50 TO A POUND	PopMatters
24	LEMON JELLY MAKE THINGS RIGHT	XL
25	THE RAVEONETTES LOVE IN A TRASHCAN	Columbia
26	ROOSTER DEEP AND MEANINGLESS	Empire
27	BLACK EYED PEAS DON'T PHUNK WITH MY HEART	ADM
28	GWEN STEFANI HOLLABACK GIRL	Interscope
29	THE KOONS EDDIE'S GUN	Merch
30	TOLENTILLO EL CAPITAN	Parlophone
31	BODYROCKERS I LIKE THE WAY	Mercury
32	TONY CHRISTIE FEAT. PETER KAY (IS THIS THE WAY TO) AMARILLO	UMG
33	THE CHEMICAL BROTHERS THE BOKER	Interscope/Dust
34	CLOR OUTLINES	NRG
35	AMERIE I THING	Def Jam
36	QUEENS OF THE STONE AGE IN MY HEAD	Interscope
37	JOSS STONE DON'T CHA WANNA RIDE	Real Gone
38	PONDIFLIFE RINGING BELL	GIT
39	COLDPLAY SPEED OF SOUND	Parlophone

The Official Charts Company 2005

DOWNLOADS

WEEK	ARTIST TITLE	Label/Genre
1	PAUL MCCARTNEY & U2 SGT PEPPERS LONELY HEARTS CLUB BAND	Universal
2	JAMES BLUNT YOU'RE BEAUTIFUL	Atlantic
3	2PAC GHETTO GOSPEL	Interscope
4	CHARLOTTE CHURCH CRAZY CHICK	Sony BMG
5	PAUL MCCARTNEY THE LONG AND WINDING ROAD	Def Jam
6	MARIAH CAREY WE BELONG TOGETHER	Sony
7	AUDIO BULLYS FEAT. NANCY SINATRA SHOT YOU DOWN	Sledge
8	RAZORILIGHT SOMEWHERE ELSE	Mercury
9	GORILLAZ FEEL GOOD INC	Parlophone
10	KANYE WEST DIAMONDS FROM SIERRA LEONE	RCA/A&R
11	BODYROCKERS I LIKE THE WAY	Mercury
12	MVP ROC YA BODY (MIC CHECK 1 2)	Interscope
13	KATSER CHIEFS EVERYBODY I LOVE YOU LESS AND LESS	Blissful
14	COLDPLAY SPEED OF SOUND	Parlophone
15	PINK FLOYD WISH YOU WERE HERE	EMI
16	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	Reprise
17	RAZORILIGHT GOLDEN TOUCH	Mercury
18	PINK FLOYD COME ON (BORN TO RAIN)	EMI
19	KILLERS SOMEBODY TOLD ME	Leaf Label
20	KELLY CLARKSON SINCE U BEEN GONE	Sony BMG

The Official Charts Company 2005. Charts compiled from Sun 7 July to Sat 9 July 2005.

23/07/05
Top 75

The Official UK



4. Elton John
The conf-overly about how it got there is covered extensively elsewhere in this week's Music Week, so we will limit our comments here about Elton John's new single Electricity - from the Billy Elliot musical - is the fact it's number four debut on sales of 20,672 makes it DJ's highest charting new solo single by John since 1990 when - after taking starts when released separately - Sacrifice/Heaven Halls reached number one. Every one of John's seven top five entries since then has been a revamped oldie, a collaboration with another artist or a reissue.



9. Inaya Day
With Emma Lambert, Inaya Day went back to Hot n' Dirty and under that name provided the vocals for Argentine T's Hurray... number two hit in 1998. Day reached number 39 the following year with Just Can't Get Enough, and in 2000 she reached number 51 with Feel It. The New Year enjoys her first substantial solo hit this week with Nasty Girl. Debuting at number eight on sales of 11,652, it is a dance cover of the Prince song, which was recorded by his protégé, Janelle Monáe, in 1982, but failed to chart.

WEEK	ARTIST TITLE	Label/Genre
1	JAMES BLUNT YOU'RE BEAUTIFUL	Atlantic
2	2PAC FEAT. ELTON JOHN GHETTO GOSPEL	Interscope
3	MARIAH CAREY WE BELONG TOGETHER	Def Jam
4	ELTON JOHN ELECTRICITY	Rocket
5	CHARLOTTE CHURCH CRAZY CHICK	Sony BMG
6	KELLY CLARKSON SINCE U BEEN GONE	RCA
7	MVP ROC YA BODY (MIC CHECK 1 2)	Positiva
8	CRAZY FROG AXEL F	Phonogram
9	INAYA DAY NASTY GIRL	All Around The World
10	AUDIO BULLYS FEAT. NANCY SINATRA SHOT YOU DOWN	Sledge
11	KANYE WEST DIAMONDS FROM SIERRA LEONE	RCA/A&R
12	MISSY ELLIOTT LOSE CONTROL	Atlantic
13	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	Reprise
14	DEEP DISH SAY HELLO	Positiva
15	GORILLAZ FEEL GOOD INC	Parlophone
16	BOBBY VALENTINO SLOW DOWN	Def Jam
17	RACHEL STEVENS SO GOOD	Phonogram
18	EDITORS BLOOD	KTone/UMG
19	MARIO HERE I GO AGAIN	J
20	BODYROCKERS I LIKE THE WAY	Mercury
21	50 CENT JUST A LIL BIT	Interscope
22	GWEN STEFANI HOLLABACK GIRL	Interscope
23	AKON LONELY	Universal
24	THE BLACK EYED PEAS DON'T PHUNK WITH MY HEART	ADM
25	BACKSTREET BOYS INCOMPLETE	Jive
26	THE RAVEONETTES LOVE IN A TRASHCAN	Columbia
27	REM WANDERLUST	Warner Bros.
28	COLDPLAY SPEED OF SOUND	Parlophone
29	ROOSTER DEEP AND MEANINGLESS	Empire
30	TONY CHRISTIE FEAT. PETER KAY (IS THIS THE WAY TO) AMARILLO	UMG
31	AMERIE I THING	Def Jam
32	THE PADDINGTONS 50 TO A POUND	PopMatters
33	LEMON JELLY MAKE THINGS RIGHT	XL
34	FOO FIGHTERS BEST OF YOU	RCA
35	THE KOONS EDDIE'S GUN	Merch
36	JOSS STONE DON'T CHA WANNA RIDE	Real Gone
37	HARD-FI HARD TO BEAT	Mercury
38	WILL SMITH SWITCH	Interscope

WEEK	ARTIST TITLE	Label/Genre
1	PAUL MCCARTNEY & U2 SGT PEPPERS LONELY HEARTS CLUB BAND	Universal
2	JAMES BLUNT YOU'RE BEAUTIFUL	Atlantic
3	2PAC GHETTO GOSPEL	Interscope
4	CHARLOTTE CHURCH CRAZY CHICK	Sony BMG
5	PAUL MCCARTNEY THE LONG AND WINDING ROAD	Def Jam
6	MARIAH CAREY WE BELONG TOGETHER	Sony
7	AUDIO BULLYS FEAT. NANCY SINATRA SHOT YOU DOWN	Sledge
8	RAZORILIGHT SOMEWHERE ELSE	Mercury
9	GORILLAZ FEEL GOOD INC	Parlophone
10	KANYE WEST DIAMONDS FROM SIERRA LEONE	RCA/A&R
11	BODYROCKERS I LIKE THE WAY	Mercury
12	MVP ROC YA BODY (MIC CHECK 1 2)	Interscope
13	KATSER CHIEFS EVERYBODY I LOVE YOU LESS AND LESS	Blissful
14	COLDPLAY SPEED OF SOUND	Parlophone
15	PINK FLOYD WISH YOU WERE HERE	EMI
16	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	Reprise
17	RAZORILIGHT GOLDEN TOUCH	Mercury
18	PINK FLOYD COME ON (BORN TO RAIN)	EMI
19	KILLERS SOMEBODY TOLD ME	Leaf Label
20	KELLY CLARKSON SINCE U BEEN GONE	Sony BMG

The Official Charts Company 2005. Charts compiled from Sun 7 July to Sat 9 July 2005.

Singles Chart

Pos	Weeks	Artist	Title	Label
39	1	IDLEWILD EL CAPITAN	El Capitan	Capitol
40	29	KAISER CHIEFS EVERYDAY I LOVE YOU LESS AND LESS	Polysteel	Capitol
41	1	THE CHEMICAL BROTHERS THE BOXER	Capitol	Capitol
42	30	RAZORLIGHT SOMEWHERE ELSE	Capitol	Capitol
43	1	CLOR OUTLINES	Capitol	Capitol
44	1	QUEENS OF THE STONE AGE IN MY HEAD	Capitol	Capitol
45	3	JEM JUST A RIDE	Capitol	Capitol
46	36	POND LIFE RING DING	Capitol	Capitol
47	1	OMARION I DON'T WANT NO ONE	Capitol	Capitol
48	35	DJ SAMMY WHY	Capitol	Capitol
49	3	NELLY IN DEE SAY	Capitol	Capitol
50	12	SNOOP DOG/CHARLIE WILSON/JUSTIN TIMBERLAKE SIGNS	Capitol	Capitol
51	1	JUPTER ACE FT SHEENA 1000 YEARS (JUST LEAVE ME NOW)	Capitol	Capitol
52	38	JOHN LEGEND ORDINARY PEOPLE	Capitol	Capitol
53	1	THE MARS VOLTA L'VIA L'VIAQUEZ	Capitol	Capitol
54	34	FAT JOE FEAT. NELLY GET IT POPPIN'	Capitol	Capitol
55	9	ROB THOMAS LONELY NO MORE	Capitol	Capitol
56	6	U2 CITY OF BLINDING LIGHTS	Capitol	Capitol
57	11	THE KILLERS SOMEBODY TOLD ME	Capitol	Capitol
58	41	THE FADERS JUMP	Capitol	Capitol
59	42	BIZARRE ROCKSTAR	Capitol	Capitol
60	49	THE GAME FEAT. 50 CENT HATE IT OR LOVE IT	Capitol	Capitol
61	6	JAMIROQUAI FEELS JUST LIKE IT SHOULD	Capitol	Capitol
62	13	THE CORAL IN THE MORNING	Capitol	Capitol
63	51	STUDIO B I SEE GIRLS	Capitol	Capitol
64	56	OASIS LYLIA	Capitol	Capitol
65	45	BECK GIRL	Capitol	Capitol
66	35	BROOKE VALENTINE GIRL FIGHT	Capitol	Capitol
67	50	KT TUNSTALL OTHER SIDE OF THE WORLD	Capitol	Capitol
68	40	DAFT PUNK TECHNOLOGIC	Capitol	Capitol
69	62	FAITHLESS INSOMNIA	Capitol	Capitol
70	55	EMINEM MOCKINGBIRD	Capitol	Capitol
71	73	JAMES BLUNT WISEMAN	Capitol	Capitol
72	47	THE WHITE STRIPES BLUE ORCHID	Capitol	Capitol
73	4	STEREOPHONICS SUPERMAN	Capitol	Capitol
74	57	STEREOPHONICS DAKOTA	Capitol	Capitol
75	64	JENNIFER LOPEZ FEAT. FAT JOE HOLD YOU DOWN	Capitol	Capitol

■ Sales increase
■ Sales increase +50%
■ Right New Entry
■ Right New Entry

As used by Top Of The Pops and Radio One



27. REM
 Debuting at number 27 on sales of 3,755, WandaLust is the fourth single from REM's latest album, following Leaving New York, Aftermath and Electron Blue, which peaked at five, 41 and 26 respectively. It is their 36th Top 75 entry and their 31st Top 40 hit. The album, which topped the chart last Autumn, has enjoyed a low key revival since WandaLust started getting airplay, and returned to the Top 200. It is now number 118, with sales to date of 240,701, still less than its 2001 predecessor, Reveal, which has sold 364,658.



41. Chemical Brothers
 Falling short of the Top 40 for the first time since their 1295 club debut, The Chemical Brothers sold 2,412 copies of new single The Boxer last week, enough only for a 41 debut. It is the third single from the veteran and latest album Push The Button, following the introductory top three hit Galvanise and the 18 follow-up Believe. Their 14th chart entry in all, it has little effect on the album, which remains outside the Top 200.

42. The Game
 The 41st UK Single Chart to be introduced in co-operation with the BBC and BBC Radio 1, it was the first of six new entries, including Track 12 and the 41st and 42nd singles lists.

HIT 40 UK

Pos	Weeks	Artist	Title	Label
1	3	JAMES BLUNT YOU'RE BEAUTIFUL	Capitol	Capitol
2	1	ZPAC FEAT. ELTON JOHN CHETTO COSPELL	Capitol	Capitol
3	2	MARIAH CAREY WE BELONG TOGETHER	Capitol	Capitol
4	0	ELTON JOHN ELECTRICITY	Capitol	Capitol
5	4	CHARLOTTE CHURCH CRAZY CHICK	Capitol	Capitol
6	5	KELLY CLARKSON SINCE U BEEN GONE	Capitol	Capitol
7	7	MVP DUC VA BOY MIM CHECK 1, 2	Capitol	Capitol
8	6	CRAZY FROG AXEL F	Capitol	Capitol
9	0	INVA DRY NASTY GIRL	Capitol	Capitol
10	9	AUDIO BULLYS FEAT. NANCY SINATRA SHOT YOU DOWN	Capitol	Capitol
11	14	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	Capitol	Capitol
12	12	COLDPLAY SPEED OF SOUND	Capitol	Capitol
13	11	KORILLAZ FEEL GOOD INC	Capitol	Capitol
14	6	MISSY ELLIOTT LOSE CONTROL	Capitol	Capitol
15	8	KANYE WEST DIAMONDS FROM SIERRA LEONE	Capitol	Capitol
16	17	JESS STONE DON'T CHA WANNA RIDE	Capitol	Capitol
17	15	THE BLACK EYED PEAS DON'T PHUNK WITH MY HEART	Capitol	Capitol
18	18	BODYROCKERS I LIKE THE WAY	Capitol	Capitol
19	13	BOBBY VALENTINO SLOW DOWN	Capitol	Capitol
20	10	RAHIE STEVENS SO GOOD	Capitol	Capitol
21	9	DEEP DISH SAY HELLO	Capitol	Capitol
22	1	MARIO HERE I GO AGAIN	Capitol	Capitol
23	23	THE CORAL IN THE MORNING	Capitol	Capitol
24	0	OWEN STERN HOLLABACK GIRL	Capitol	Capitol
25	27	ROB THOMAS LONELY NO MORE	Capitol	Capitol
26	21	JEM JUST A RIDE	Capitol	Capitol
27	22	SNOOP DOG FEAT. A.L.I.B. BIT	Capitol	Capitol
28	50	SNOOP DOG FEAT. CHARLIE WILSON/JUSTIN TIMBERLAKE SIGNS	Capitol	Capitol
29	0	EDITORS BLOOD	Capitol	Capitol
30	24	U2 CITY OF BLINDING LIGHTS	Capitol	Capitol
31	0	ROOSTER DEEP AND MEANINGLESS	Capitol	Capitol
32	0	KT TUNSTALL OTHER SIDE OF THE WORLD	Capitol	Capitol
33	29	AMERIE I THINK	Capitol	Capitol
34	25	BACKSTREET BOYS INCOMPLETE	Capitol	Capitol
35	0	AKON LONELY	Capitol	Capitol
36	0	TEXAS GETAWAY	Capitol	Capitol
37	34	RAZORLIGHT SOMEWHERE ELSE	Capitol	Capitol
38	1	NATALIE IMBRUGLIA SAVER	Capitol	Capitol
39	36	FOO FIGHTERS BEST OF YOU	Capitol	Capitol
40	47	WILL SMITH SWITCH	Capitol	Capitol

DANCE SINGLES

Pos	Weeks	Artist	Title	Label
1	0	DEEP DISH SAY HELLO	Capitol	Capitol
2	2	PENDULUM & FRESH FEAT. SPYDA TARANTULA/FASTEN YOUR SEATBELT	Capitol	Capitol
3	0	THE CHEMICAL BROTHERS THE BOXER	Capitol	Capitol
4	0	APRAX TWIN ANALOG 3D	Capitol	Capitol
5	1	INVA DRY NASTY GIRL	Capitol	Capitol
6	1	DAFT PUNK TECHNOLOGIC	Capitol	Capitol
7	0	SHIMON FEAT. KIMANI JAZZ FREAK/MALICE	Capitol	Capitol
8	0	AUDIO BULLYS FEAT. NANCY SINATRA SHOT YOU DOWN	Capitol	Capitol
9	0	HEND & FITZ I JUST CAN'T GET ENOUGH	Capitol	Capitol
10	0	JUPTER ACE FEAT. SHEENA 1000 YEARS (JUST LEAVE ME NOW)	Capitol	Capitol

R&B SINGLES

Pos	Weeks	Artist	Title	Label
1	2	ZPAC FEAT. ELTON JOHN CHETTO COSPELL	Capitol	Capitol
2	1	MARIAH CAREY WE BELONG TOGETHER	Capitol	Capitol
3	1	MISSY ELLIOTT LOSE CONTROL	Capitol	Capitol
4	1	KANYE WEST DIAMONDS FROM SIERRA LEONE	Capitol	Capitol
5	1	BOBBY VALENTINO SLOW DOWN	Capitol	Capitol
6	1	MARIO HERE I GO AGAIN	Capitol	Capitol
7	0	OMARION O	Capitol	Capitol
8	7	SNOOP DOG FEAT. A.L.I.B. BIT	Capitol	Capitol
9	0	AMERIE I THINK	Capitol	Capitol
10	0	FAT JOE FEAT. NELLY GET IT POPPIN'	Capitol	Capitol

■ Sales increase
■ Sales increase +50%
■ Right New Entry
■ Right New Entry

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Albums Chart

WEEKS ON CHART	LAST WEEK	THIS WEEK	ARTIST TITLE	WEEKS ON CHART	LAST WEEK	THIS WEEK
39	34	42	HOW TO DISMANTLE AN ATOMIC BOMB	1	1	U2
40	33	2	MISSY ELLIOTT THE COOKBOOK	1	1	Missy Elliott
41	37	64	JOSS STONE THE SOUL SESSIONS	1	1	Joss Stone
42	43	7	THE BLACK EYED PEAS MONKEY BUSINESS	1	1	The Black Eyed Peas
43	42	100	COLDPLAY A RUSH OF BLOOD TO THE HEAD	1	1	Coldplay
44	47	34	OASIS (WHAT'S THE STORY) MORNING GLORY?	1	1	Oasis
45	34	3	SNOOP DOGG R & G - THE MASTER PLECE	1	1	Snoop Dogg
46	48	41	KASABIAN KASABIAN	1	1	Kasabian
47	32	2	THE SUBWAYS YOUNG FOR ETERNITY	1	1	The Subways
48	41	304	PINK FLOYD THE DARK SIDE OF THE MOON	1	1	Pink Floyd
49	56	21	THE GAME THE DOCUMENTARY	1	1	The Game
50	46	129	COLDPLAY PARACHUTES	1	1	Coldplay
51	51	31	GREEN DAY INTERNATIONAL SUPERHITS	1	1	Green Day
52	43	23	ROBBIE WILLIAMS GREATEST HITS	1	1	Robbie Williams
53	49	5	BACKSTREET BOYS NEVER ONE	1	1	Backstreet Boys
54	58	8	DAMIEN RICE O	1	1	Damien Rice
55	52	24	ATHLETE TOURIST	1	1	Athlete
56	37	1	ELVIS PRESLEY ELVIS - 30 #1 HITS	1	1	Elvis Presley
57	58	38	AKON TROUBLE	1	1	Akon
58	49	22	MARIO TURNING POINT	1	1	Mario
59	6	1	QUEEN LIVE AT WEMBLEY STADIUM '86	1	1	Queen
60	15	15	ROOSTER ROOSTER	1	1	Rooster
61	63	1	THE BLACK EYED PEAS ELEPHUNK	1	1	The Black Eyed Peas
62	394	184	OASIS DEFINITELY MAYBE	1	1	Oasis
63	20	20	LUCIE SILVAS BREATHE IN	1	1	Lucie Silvas
64	70	70	MARON 5 SONGS ABOUT JANE	1	1	Maroon 5
65	62	62	CIARA GOODIES	1	1	Ciara
66	71	71	U2 THE BEST OF 1980-1990	1	1	U2
67	67	67	EMINEM ENCORE	1	1	Eminem
68	15	15	PRINCE THE VERY BEST OF	1	1	Prince
69	57	8	BOBBY VALENTINO DISTURBING THE PEACE PRESENTS	1	1	Bobby Valentino
70	65	65	UB40 WHO YOU FIGHTING FOR	1	1	UB40
71	72	72	TRAVIS SINGLES	1	1	Travis
72	100	100	U2 THE JOSHUA TREE	1	1	U2
73	61	4	THE JAM COMPACT SNAP	1	1	The Jam
74	64	64	U2 THE BEST OF 1990-2000	1	1	U2
75	63	3	KANO HOME SWEET HOME	1	1	Kano

■ Sales increase
■ Sales decrease
■ Highest New Entry
■ Platinum (100,000)
■ Silver (25,000)
■ RIA Platinum (500,000) or RIA Diamond (1,000,000)

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U2 How to Dismantle an Atomic Bomb



The Black Eyed Peas Monkey Business



The Game The Documentary



Coldplay Parachutes



Green Day International Superhits



Robbie Williams Greatest Hits



Backstreet Boys Never One



Damien Rice O

TOP 20 COMPILATIONS

WEEKS ON CHART	LAST WEEK	THIS WEEK	ARTIST TITLE	WEEKS ON CHART	LAST WEEK	THIS WEEK
1	1	1	VARIOUS GATECRASHER CLASSICS	1	1	Various Artists
2	3	2	VARIOUS RENAISSANCE - THE CLASSICS	1	1	Various Artists
3	5	3	VARIOUS IN THE MIX - REVIVAL	1	1	Various Artists
4	2	4	VARIOUS CLUBLAND 7	1	1	Various Artists
5	4	5	VARIOUS ESSENTIAL R&B - SUMMER 2005	1	1	Various Artists
6	4	6	VARIOUS KISS PITS HIP HOP CLASSICS	1	1	Various Artists
7	5	7	VARIOUS THE LATIN MIX	1	1	Various Artists
8	5	8	VARIOUS THE BANGOS OS - IT	1	1	Various Artists
9	6	9	VARIOUS HAIRBRUSH DIVAS PRESENTS SING-A-LONG SUMMER	1	1	Various Artists
10	7	10	VARIOUS POP JR	1	1	Various Artists
11	8	11	VARIOUS NOVELTY NO 1'S	1	1	Various Artists
12	9	12	VARIOUS HAPPY SONGS	1	1	Various Artists
13	12	13	VARIOUS NOW THAT'S WHAT I CALL MUSIC! 60	1	1	Various Artists
14	13	14	VARIOUS MASSIVE R&B	1	1	Various Artists
15	14	15	VARIOUS ANGEL BEACH - THE FOURTH WAVE	1	1	Various Artists
16	11	16	VARIOUS BASS IN YA FACE	1	1	Various Artists
17	14	17	VARIOUS DRIVING ROCK BALLADS	1	1	Various Artists
18	10	18	VARIOUS CLUBBERS GUIDE SUMMER 2005	1	1	Various Artists
19	15	19	VARIOUS SOUL LOVE	1	1	Various Artists
20	19	20	VARIOUS 12 INCH 80'S VOL 2	1	1	Various Artists

TOP 10 DANCE ALBUMS

WEEKS ON CHART	LAST WEEK	THIS WEEK	ARTIST TITLE	WEEKS ON CHART	LAST WEEK	THIS WEEK
1	1	1	VARIOUS GATECRASHER CLASSICS	1	1	Various Artists
2	3	2	ROYSOPP THE UNDERSTANDING	1	1	Roysopp
3	4	3	FATHERS FOREVER FAITHLESS - THE GREATEST HITS	1	1	Father's Forever
4	2	4	BASEMENT JAXX THE SINGLES	1	1	Basement Jaxx
5	7	5	VARIOUS RENAISSANCE - THE CLASSICS	1	1	Various Artists
6	8	6	VARIOUS CLUBLAND 7	1	1	Various Artists
7	6	7	MYLO DESTROY ROCK N ROLL	1	1	Mylo
8	5	8	VARIOUS IN THE MIX - REVIVAL	1	1	Various Artists
9	9	9	TIEFSCHWARZ EAT BOOKS	1	1	Tiefschwarz
10	10	10	VARIOUS ASIA - FUNDACION	1	1	Various Artists

TOP 10 ROCK ALBUMS

WEEKS ON CHART	LAST WEEK	THIS WEEK	ARTIST TITLE	WEEKS ON CHART	LAST WEEK	THIS WEEK
1	1	1	FOO FIGHTERS IN YOUR HONOR	1	1	Foo Fighters
2	3	2	GREEN DAY AMERICAN IDOT	1	1	Green Day
3	2	3	THE OFFSPRING GREATEST HITS	1	1	The Offspring
4	4	4	GREEN DAY INTERNATIONAL SUPERHITS	1	1	Green Day
5	5	5	TRIVIAM ASCENDANCY	1	1	Trivium
6	6	6	VELVET REVOLVER CONTRABAND	1	1	Velvet Revolver
7	7	7	SYSTEM OF A DOWN MEZMERIZE	1	1	System of a Down
8	8	8	MY CHEMICAL ROMANCE THREE CHEERS FOR SWEEP REVENGE	1	1	My Chemical Romance
9	9	9	FRIEND FOR A FRIEND HOURS	1	1	Friend for a Friend
10	10	10	ALLIANCE TRUE CRIMSON	1	1	Alliance

THE YEAR SO FAR: TOP 20 SINGLES

WEEKS ON CHART	LAST WEEK	THIS WEEK	ARTIST TITLE	WEEKS ON CHART	LAST WEEK	THIS WEEK
1	1	1	TONY CHRISTIE FEAT. PETER KAY (I)S THIS THE WAY TO AMARILLO	1	1	Tony Christie
2	2	2	CRAZY FROG AXEL F	1	1	Crazy Frog
3	3	3	MICKEY ALL ABOUT YOU/YOUVE GOT A FRIEND	1	1	Mickey
4	4	4	AKON LOVELY	1	1	Akon
5	5	5	2RAC FEAT. ELTON JOHN GHEITO GOSPEL	1	1	2Rac
6	6	6	MARCO LET ME LOVE YOU	1	1	Marco
7	7	7	WILL SMITH SWITCH	1	1	Will Smith
8	8	8	JENNIFER LOPEZ GET RIGHT	1	1	Jennifer Lopez
9	9	9	NELLY FEAT. TIM MCGRAW OVER AND OVER	1	1	Nelly
10	10	10	GORILLAZ FEEL GOOD INC	1	1	Gorillaz
11	11	11	JAMES BLUNT YOU'RE BEAUTIFUL	1	1	James Blunt
12	12	12	SNOOP DOGG/WILSON/TIMBERLAKE SIGNS	1	1	Snoop Dogg
13	13	13	50 CENT CANDY SHOP	1	1	50 Cent
14	14	14	OASIS LVA	1	1	Oasis
15	15	15	BOODROCKERS I LIKE THE WAY	1	1	Boodrocks
16	16	16	BLACK EYED PEAS DON'T PHUNK WITH MY HEART	1	1	The Black Eyed Peas
17	17	17	EMINEM LIKE TO SOLO	1	1	Eminem
18	18	18	AMINO BULLYS FEAT. NANCY SINATRA SHUT YOU DOWN	1	1	Amino Bullies
19	19	19	SUN STRIPPERS FALLING STARS	1	1	Sun Strippers
20	20	20	STREKTON KICKS	1	1	Strektion



18. Oasis Don't Believe The Truth



19. The Game The Documentary



20. The Black Eyed Peas Elefunk



21. The Game The Documentary



22. Green Day International Superhits



23. Robbie Williams Greatest Hits



24. Backstreet Boys Never One



05



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