

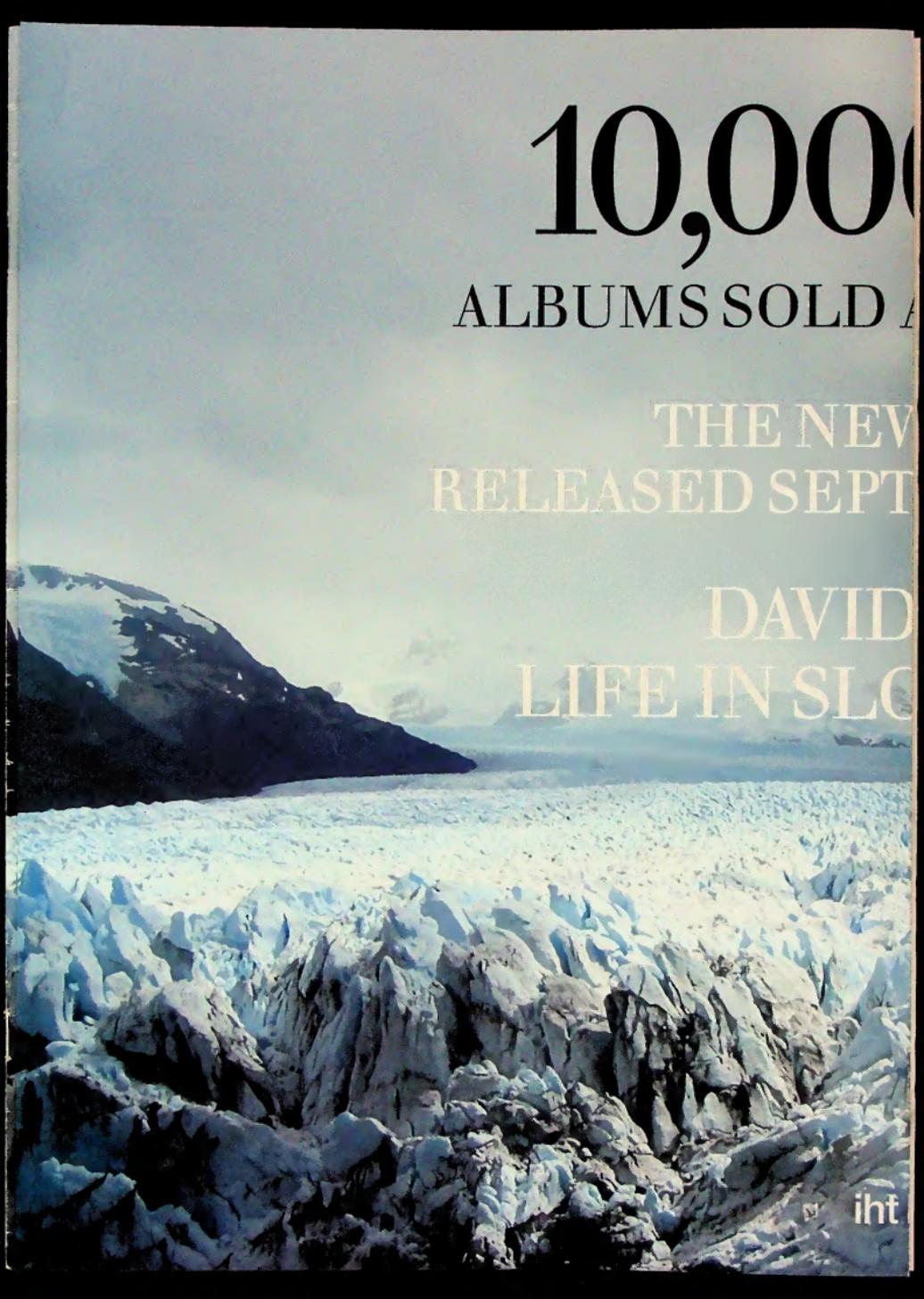


**In this week's issue: Retailers in digital face-off;  
Bard launches conference Plus: the charts in full**

# MUSICWEEK





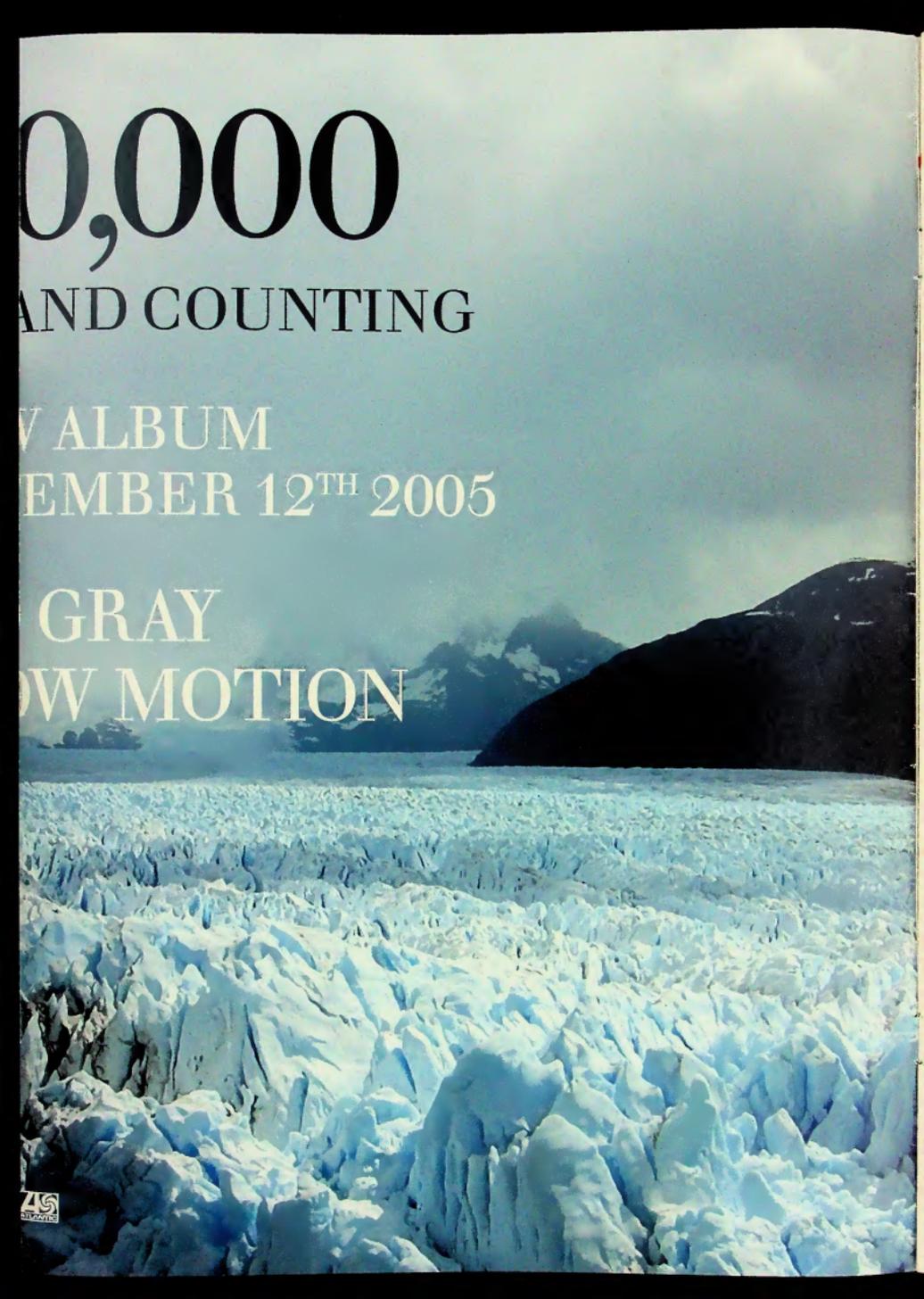


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A photograph of a vast glacier landscape. The foreground is filled with a dense field of jagged, blue-tinged ice blocks. In the background, dark, snow-dusted mountains rise against a pale, overcast sky. The overall scene is desolate and majestic.

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AND COUNTING

W ALBUM  
EMBER 12<sup>TH</sup> 2005

GRAY  
OW MOTION

06.08.05 Robbie Williams Gang Of Four The Go! Team Stephen Fretwell

# MUSICWEEK

CMP  
Critical Music Business Media

Chains in face-off, as Virgin pips arch rival HMV at post in dash to launch digital services

## Retailers in online clash

### Retail

By Paul Williams

Virgin Retail has set up an online face-off with HMV by cueing up its new digital service for launch just days ahead of its rival's offering.

In what represents the digital clash of the high street music heavyweights, Virgin will push the button on its digital music store on September 2, three days before HMV plans to roll out its own new service on September 5.

The two launches are expected

to have the biggest impact on the UK's rapidly-growing digital music market since the launch of the combined singles chart in April, marking the full arrival to the sector of two of music retail's most successful names.

Virgin Retail's marketing and e-commerce director Steve Kincaid says the timing of Virgin's launch, which has been revealed three weeks after HMV declared its hand, was not deliberately designed to be so close to its rival's, as it originally planned to start the service in July. Virgin made a decision to delay until September

because it felt it needed more time to prepare the offering before launch, he says.

"It is an important start for us, because we'll be in that market and then, the following week, HMV will be in the market, which is a good thing," says Kincaid. "It creates more noise and awareness about digital. It means it's not just technology companies driving the market, but people whose core business will always music."

HMV has reacted cautiously to Virgin's timing with head of digital Mark Bennett noting, "HMV has been upfront about its digital plans

for a while now, but what matters more to music buyers is getting the basic offer right - working with labels to ensure that the service is great to use and has a wealth of specialist content on it."

The two services will launch with digital download offerings and monthly subscription services, with both using MusicNet to handle back-end functions.

Neither party is yet offering pricing details for their services, although Virgin is initially expected to follow the standard market practice by offering a common price for all individual tracks, while

HMV has previously indicated it will take a flexible approach. Both are indicating pricing flexibility for selling album bundles.

As part of the launch, Virgin has split its new media team into two areas, respectively covering online and digital. Kathryn Leek is overseeing the online team, while appointed as head of digital is Rudy Tambala, who previously ran his own business, Copycat Software. Dan Wilkinson, previously MVCS online integration manager, joins this week as digital manager.

pa2lw@musicweek.com  
● See Digital, p6



### New talent gets festival boost

Vanessa Brown (pictured) was among a string of new acts performing as Universal Music staged its own "festival" for new talent last Friday afternoon.

The Universal New Music Festival, held in Shepherd's Bush, featured performances from Kubik, Lady Sovereign, Beulah, Robert Post, Lucie Silvas and Love Bytes, with a guest appearance from Ms Dynamite.

Universal UK chairman and CEO Lucian Grange says the event represents the beginning of

Universal's quarter four set-up campaign. "I started to talk to people at the end of last year, asking if we could work with all our producers and artists to see if we could get as many of our records as we could delivered by early summer," he says. "And it has worked. Every big record is in the can and that has made a difference

in how early we have been able to prepare this year."

The "festival" event will be followed this coming Thursday by Polydor's Evening Of Live Music at Riverside Studios in Hammersmith, which will feature Ms Dynamite, Kaiser Chiefs, The Cardigans, Stephen Fretwell, Alex Parks and Vanessa Brown.

### Bard cues indie conference

Retailers' association aims to hook indies up with major music suppliers this autumn, at new, MW-supported event p3

### Best unsigned talent exposed

MW and the Diesel-U Awards highlight nine of the UK's hottest unsigned acts, including Chalk and Genetics p7

### Is this the sound of the summer?

MW reports on the meteoric rise of Reggae-ton overseas, and weighs up its potential impact on the UK charts p8

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Incorporating *NME*, *MusiC*, *Future Hit*, *Great Street*, *Hi Music*, *Record Mirror* and *Tunes Report*

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## Digest

### Bottom line

# Parlophone hits US albums chart

Parlophone has furthered its credentials as the UK's most successful exporter of music to the US by simultaneously landing two albums in the US Top 10. The EMI company's act Coldplay hold at four on the Billboard 200 this week with *X&Y*, while fellow Parlophone signings Gorillaz return to the Top 10, with *Demons Days* moving 14-9.



Gorillaz: back in US Top 10 album chart

The British and Japanese governments have reached an agreement which will result in labels setting up Japan receiving 10% more income per CD sold. Japan has agreed to do away with the withholding tax system, through which the government retains 10% of royalty income. The change in law, which comes into effect today (Monday), coincides with a BPI this week on the Japanese market. See viewpoint, P13

Woolworths has told the City that, while sales are down for the first half of the year, there are reasons for optimism following a store refurbishment programme. Main chain sales for the 24 weeks to July 16 were down 16.1%, compared with the equivalent period last year.

New research has suggested that people who download illegally spend four times as much on legitimate downloads as the average fan. The result, by The Leading Question Consortium, indicates that those who regularly download or share unlicensed music also spend on average £5.52 each month on legally sourced digital music, compared with £1.27 for an average fan.

A strategic research report published this month indicates that the value of audio-based mobile music services will double in the next five years. The report, by Informa Telecoms & Media and Brands2Life, concludes that the value of the mobile music service will break \$1bn.

Motorsola's Moto Now event, held last Monday in Shamburg, Illinois, failed to feature the highly anticipated presentation of an iTunes-enabled

mobile device. Reports indicate the phone may be unveiled by Virgin Mobile at this month's V Festival.

A report questions over-regulation of collecting societies. P4

Franz Ferdinand became caught up in US radio payola probe P4

Metropolis Studios is extending its services by introducing a mastering facility, allowing its customers to securely transfer digital music online so tracks can be mastered within days.

James Purnell faces licensing act issues. P4

The War Child music charity was last Friday set to auction a rare and exclusive commemorative 1997 Candle in the Wind disc from Sir Elton John. The disc was donated by music PR and management agency Coalition, which handled all the media relations for the single.

EMI Red promotes a debate on public domain recordings. P9

### People

# Universal boss changes team

Lucian Grange has announced a series of changes to the structure of his team at Universal Music Group International (UMGI). Max Hole becomes president of a new Asia-Pacific Region, Pascal Neigre is made president of a new Mediterranean and South America Region, while reporting to the new UMGI chairman and CEO Grange will be Theo Roos (Benelux/Nordic), Frank Briggans (Germany), Chris Roberts (Classics & Jazz International), Bert Cloeckert (strategic marketing & commercial affairs), Richard Constant (general counsel) and Adam White (communications), as well as the managing directors and executive directors of Universal Music UK.

HMV Group is on the hunt for a new non-executive chairman following the exit of Robin Miller. He is resigning "due to commitments on current and future business interests". Non-executive board director David Kapper will fill the role until a permanent successor is found.

British rhythm and blues star Long John Baldry has died aged 64 following a severe chest infection. Baldry worked with the likes of Rod Stewart and Elton John and played a significant role in the development of the British rhythm and blues scene.

Chrysalis Radio has promoted Mike Cass, programme director for Manchester's Galaxy 102 and Yorkshire's Galaxy 105, to Galaxy brand programme director.

Motorsola's Lenovo Kilmister is to be honoured with the *Lying Lapped Award at Classic Rock* magazine's new award ceremony. The ceremony takes place on Tuesday October 4 at London's Cafe de Paris.

MTV Networks International has appointed Gautam Ramp, formerly vice-president of mergers and acquisitions at parent

It is incumbent on all suppliers to recognise those small chains that helped give acts their breaks' - Editorial, p12

## MUSICWEEK text poll

It's time to vote again in *MW's* industry poll. This week we ask: With Bard announcing plans for its first indie conference, do major record companies do enough to support independent record stores?

a. Yes  42% **●●●●●●**  
b. No 58%  **●●●●●●**

Poll operated by STARRC. Votes cost 25p, with all profits going to Nordoff Robbins. To vote, readers must text the letters "MW" to 60123.

StarTec  
The verdict on last week's question - Is it appropriate for a high street store like Virgin to sell second-hand records? - was:

a. Yes 42% **●●●●●●**  
b. No 58% **●●●●●●**

company Vinco, as senior vice-president of strategy and business development.

Organisers of Carling's Reading Festival and internet service provider Tiscali have announced a partnership to webcast the August bank holiday event from a free microsite.

MTV is launching an online magazine to encourage readers to get started on a media career.

MTV's *starcade* is being launched with a view to finding the magazine editors of tomorrow.

### Sign here

# Daddy Yankee inks EMI deal

EMI Music Publishing has signed a deal with Reggaeton artist Daddy Yankee. The deal, put in place by EMI Publishing managing director Guy Mool and EMI Latin America



Daddy Yankee: current-album agreement

### Exposure

# UK trio up for MTV awards

Coldplay, Gorillaz and U2 are the only UK-signed acts nominated for this year's **MTV Video Music Awards**, taking place in Miami on August 29. Coldplay lead the way with four nominations, while Gorillaz have two nominations, with Peel Good Inc. competing against U2's Verigo in the best breakout category.

Organisers of Carling Reading and Leeds Festivals have announced the line-up for the August Bank Holiday weekend events dance tent. It will include performances from Audio Bullys, Bedouin Soundstretch and Four Tet.

The Queen & Paul Rodgers tour is headed for the US for two dates in October, marking their first time the band have played there since 1982.

The annual **In The City Urban Unplugged** event has extended its deadline for demos to August 22. Interested parties should send a three-track demo, biography and image with contact details to A&R Co-ordinator, ITC Urban Unplugged 2005, Home@TheDaily Studios, 43-45 Tunstall Road, London SW9 6BZ.

Radio One has made its *Chris Moyles* breakfast show available as a podcast. A free download will be posted each Thursday on its website ([www.bbc.co.uk/radio1](http://www.bbc.co.uk/radio1)) featuring highlights from the week's shows.

regional managing director Nestor Casaru, covers the artist's current album, *Barrin' Fero*.

Panasonic is linked with O2 over Lodevye to launch an online store to coincide with the launch of two of its new digital music players.

Panasonicmusicstream.com will sell single-track downloads for 49p for a trial period of 10 days.

TuneFibre is to offer online content from Rob Da Banks' Festival, following the full launch of the download service last week. The service, which is a web and mobile-based portal for independent music, will offer exclusive live streamed content from Festival, which takes place on September 9-11.

Former Thee and Cargo staff will open the doors to a new distribution company on September 1, supported by a 2,000 square foot warehouse in Hertfordshire. *Forfe Distribution* has been set up by one-time Thee and Cargo Records employee Scott Stewart and Simon Keeler, who also worked for Cargo.

Cherry Red Records is to sponsor the Combined Counties football league for the forthcoming season. The company has been involved in football sponsorship for 12 years.

Radio Forth has agreed a three-

## New retailers' association event aims to place indies at the heart of major music suppliers' plans **Bard launches event to support indies**

### Retail

by Martin Talbot

Record retailers' association Bard is launching the first conference in its history this autumn, in a bid to bring indies together with the major music suppliers.

The first Bard Indie Conference – subtitled ‘It’s all about the music’ – will take place at Birmingham’s Britannia Hotel on September 21.

The day-long event – for which *Music Week* will be the official media partner – will feature presentations of the autumn release plans of EMI, Sony BMG, Warner and Universal, as well as Pinnacle and Vital Distribution.

In addition to the suppliers' presentations, 7 Digital Media will outline the options for independent retailers in the digital age, while *Music Week* editor Martin Talbot will make a presentation on the nature of independent retail today.

Bard secretary general Kim Bayley, who describes the reaction from the various suppliers to the event as very positive, says their presentations will effectively be cut-down versions of the ones which will be made at the companies' various autumn conferences.

‘With our indies survey last year we highlighted how tough it is for independent retailers at the moment and this is an effort to address that,’ she says. ‘These guys are very important to the UK music scene and we wanted to acknowledge that.’

Bayley adds that the event – which will follow the day after Bard's AGM in London – has been organised to span just one day to make it as cost-effective for retail-

ers as possible, allowing them to travel on the day without the additional cost of an overnight stay. The schedule kicks off at 10am, with the close of the event to be followed by drinks just after 5pm.

The event will also be open to all independent retailers – not just Bard members – in an effort to throw the net as wide as possible.

The event has been put together by Bayley in tandem with Bard deputy chairman Paul Quirk, who has been advocating such a conference since the early Nineties. He says discussions began 18 months ago, followed by active planning at the beginning of the year.

‘An event like this is critical for independent retailers,’ he says.

### This sends the message that the indies are important in the overall make-up of music retail

Richard Sefton, Vital Distribution

‘Most indies aren't invited to the record company sales conferences, so this will be the first opportunity most indies will get to hear about everything that is coming out.’

Quirk says the initiative has received a positive reaction from the key suppliers, too. Indeed, representatives from all four majors and independents Vital and Pinnacle confirmed that they are delighted to be backing the event.

Mike McMahon, commercial director, sales, for EMI Music – which is staging its annual autumn presentation at Abbey Road on September 5 – says, ‘This is an excellent way to reach out to Bard members and it will keep them informed of all key releases for the

2005 peak season and meet up with each other and label executives. We have been liaising very closely with Bard and look forward to a successful event.’

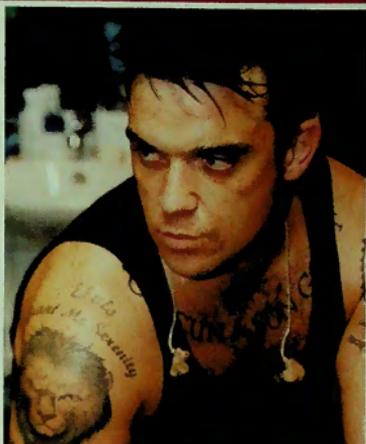
Universal Music group sales director Brian Rose – whose conference is scheduled for September 7 – adds, ‘The indie retail sector continues to play an integral part of UK retail strategy. We are delighted to be part of this initiative and welcome the opportunity to share our quarter four plans.’

Warner Music commercial director Alan Young says, ‘By presenting at the forthcoming conference, Warner wants to show how seriously we value the independent's ability to retail music.’

Pinnacle commercial director Chris Maskery says he has already started asking his labels for details of the products which they would like to see featured. ‘It think it is a really good idea,’ he says. ‘When Paul [Quirk] rang I said straight away that we were up for it.’

Richard Sefton, Vital Distribution sales director, said the company was keen to support what he described as ‘an important initiative’. ‘For Vital, the indie stores have always been key in breaking new acts and getting behind new labels,’ he says. ‘So the opportunity to present to a significant group of indie stores is one we welcome.’

‘The conference also sends the message that indies are important in the overall make-up of music retail, which is crucial. The value of the indies is that they can give the consumer more choice and a more informed service. To be a back-up part of our role is to back this up with good information and background detail on our music.’  
martin@musicweek.com



Williams: T-Mobile deal to help drive campaign for singer's sixth album

## T-Mobile helps launch Robbie's new album

Robbie Williams' partnership with T-Mobile will form a core part of the launch of his forthcoming sixth studio album, the follow-up to 2002's *Escapology*.

The as-yet-untitled album, which is due for release in October, has been recorded with Stephen Duffy who co-wrote *Radio and Misunderstood* with Williams.

EMI Records marketing and creative director John Leahy says the deal will ensure the maximum exposure for Williams. ‘Mobile is becoming much more important and this is a great opportunity to partner with a Europe-wide company to help take the new album to market,’ he says.

The 18-month tie-up will see T-Mobile giving its customers access

to exclusive content such as audio downloads and live concert streaming, while ringtones, realtones, wallpaper and loops of the artist will be made available.

The partnership will also take in TV advertising campaigns.

‘We're relying on T-Mobile to motivate sales using their methods, while we focus on the traditional avenues,’ says Leahy. EMI will, however, be plugging into T-Mobile's databases and stores across Europe, where Williams' profile will be raised. ‘We're talking with T-Mobile about how we can best work together territory by territory,’ says Leahy.

The album will spawn two singles this year, including one targeted at the Christmas market.

### THE MUSIC WEEK PLAYLIST



**ROLL DEEP**  
*Shake A Leg* (Rentalless)  
A definitive highlight from Roll Deep's debut album, *Shake A Leg*, promises to build on radio fav. *The Avenue* (single, Sept. 26)



**MS DYNAMITE**  
*Father (Polydor)*  
The tipsy of Ms Dynamite's forthcoming double *A-Is an edgy, brilliantly produced track* (single, Sept. 26)



**ASAH**  
*Jailer (51 Lex/Q-Mark)*  
This Nigerian artist, who will be here for a fleeting visit in September, shows off her talents with this brilliant track (sic)



**LOVE BITES**  
*You Broke My Heart (Island)*  
The debut single from this Midlands four-piece is an apt introduction to the girls who look set to give labelmates McFly some competition (single, Oct. 3)



**JAMIE CULLUM**  
*Get Your Way (UCJ)*  
This Dan The Automator collaboration from Cullum's upcoming third studio album *Catchup Tales*, represents a strong return (single, Sept. 12)



**PARA BEATS**  
*FEET, CARMEN REDE U Got Me (OneTwo)*  
This is a catchy pop song that connects on first listen. Para beats is a libel interest combines (single, Oct. 15)



**THE RIFLES**  
*Local Boy (demo)*  
Local Boy is a cool rock song that further showcases the breadth of this band's talent. This track is a likely single contender as label interest combines (single, Oct. 15)



**KATIE MELUA**  
*Just Like Heaven (Drama/Fico)*  
Melua's crack at this Cure classic looks set to raise her profile. Stateside thanks to its inclusion in a forthcoming movie, (album, Sept. 26)



**CRANEBUILDERS**  
*Public Space (Skinny Dog)*  
This 6-5 indie outfit from Liverpool were one of Pirella's favorites – this new track is a hymn of heart-breaking despair (single, Sept. 15)



**PURE REASON**  
*REVOLUTION*  
Cautionary Tales For The Brave (Sony BMG)  
These Londoners cross musical-genera, pioneering alarming songs (album, Sept. 26)

Investigation into US radio reveals improper practices

# Franz Ferdinand cited in US payola probe

## Industry

by Paul Williams

Franz Ferdinand have found themselves caught up in New York state Attorney General Eliot Spitzer's year-long investigation into US radio's pay-for-play practices.

It emerged last week that the bands breakthrough US hit Take Me Out was subject to efforts by their American label Epic Records to influence airplay by offering free trips in return for radio support.

Tracks by other acts including Audioslave, Good Charlotte and Gretchen Wilson also figured, which resulted in the artists' record group Sony BMG agreeing to pay \$10m (£5.7m) as a settlement.

Franz Ferdinand's manager Chris Canning says it is disappointing the band's name emerged, although he notes radio was "only a part of the picture" for their Stateside success, with strong MTV exposure, live performances and press coverage all helping their debut album to around 1M US sales.

He adds, "Compared to the Fifies, Sixties and Seventies, anything that goes on now is tame. It doesn't surprise me, but I think procedures will change now. All companies pretty much do the same thing to gain an advantage."

Long-time Sony promotion executive Joel Kleinman has exited the major, while lesser disciplinary action has been taken by Sony BMG against other staff members.

Spitzer's study found the major and independent promoters on its behalf used a variety of "improper"



Franz Ferdinand: their US record label offered free holidays in return for radio support.

methods to influence airplay for its artists, including paying for holidays for radio programmers and offering stations lucrative prizes for listeners in exchange for plays.

In the case of Franz Ferdinand, Epic's promotions department paid more than \$4,000 (£2,300) for a trip to Miami for Buffalo station WKSS's then programming director Dave Universal and three friends for playlisting Take Me Out. The investigation highlighted similar free trips which were given to Universal - who was fired from the station in January - for backing releases by Jennifer Lopez and Good Charlotte.

Efforts to influence Franz Ferdinand's radio profile were among a catalogue of examples exposed by Spitzer of the major trying to secure airplay in return for everything from holidays to laptops. In the case of

Audioslave, an e-mail from someone at Epic Records to a programmer at Clear Channel radio station WKSS asked, "What do I have to do to get Audioslave on WKSS this week?" It promised, "Whatever you can dream up, I can make it happen."

Spitzer says Sony BMG has agreed to hire a compliance officer to monitor its promotion practices. Spokesman John McKay notes, "Sony BMG acknowledges that various employees pursued radio promotion practices for the company that were wrong and improper, and apologies. Sony BMG looks forward to defining a new, higher standard in radio promotion."

EMI, Universal and Warner are also part of Spitzer's investigation, although the attorney general is not commenting on when his findings for these will be revealed. paul@musicweek.com

## THE GO! TEAM

UK independent

Memphis

Industries

has concluded a joint

venture deal with

Sony BMG, which

will see The Go!

Team's debut

album Thunder,

Lightning, Strike

released via the

major label on

October 3.

The album,

which received a

soft release last

September, has

sold more than

60,000 units

worldwide.

Memphis

Industries

manager and

founder Ollie

Jacob says the

album has enjoyed

a word-of-mouth

build that he

hopes to take to

the next level via

Sony BMG's

support. "Plugging

into the Sony

BMG framework

will enable us to

drive the project

forward" he says.

While Sony

BMG will release

the album in the

UK, the major's

Columbia

operation has

licensed the album

for the US, while

V2 will release it

across Europe.

Sony BMG head

of A&amp;R Mike

Pfeiffer says the

deal - finalized

following the

band's nomination

for the

National

Mercury Prize -

was a big result

for the label. "I

saw them play

about nine months

ago and it was one

of the gigs of

the year of

2004," he adds.

Butterfield

will precede the

album's release

on September 24

and the album will

be featured as part

of the Mercury

Prize racking at

retail. The major

will make

available copies

of the album as

well.

COST LIST: A&amp;R: Ollie Jacob, Memphis

Industries and Mike Pfeiffer, Sony BMG

Management; Memphis Industries, Press

David Cooper, In House Press; the

plugging Matt Webb, Publishing

EMI Music Agent; Mick Griffiths, Argard.

## SNAP SHOT



# Industry fights EC regulation

Over-regulation of collecting societies by the EC could "dampen" the growth of the music industry, according to a new report.

The 50-page *Music Collecting Societies: Evolution or Regulation?* report - a PPL-commissioned study by PricewaterhouseCoopers - makes a powerful argument for the future of collecting societies.

Delivered days before last Thursday's deadline for the music industry to respond to last month's working document on cross-border collective management of online services, it suggests that over-regulating the music industry could affect the way it competes with other forms of entertainment. It says, "Any regulation should be based on requiring collecting soci-

eties to meet guiding principles, rather than tightly prescribing how these principles should be met."

PPL chairman and CEO Fran Nevrika says that the interest Brussels has shown in collecting societies prompted him to "participate in the debate" and he has already shipped the report to the EC policymakers. He adds, "This is our measured response to Brussels. If people are debating the rationale for your existence, then you should be around the table, too."

Nevrika argues that the report is an attempt to show Brussels that legislation is not always necessary and that collecting societies have the ability to put in place their own controls for good governance.

Similarly, the PPL director of

government relations Dominic McGoignall suggests the key to good governance is accounting to rights holders. "We are a service, we are not forcing people, so we don't need regulation," he says. "This is a big time for us. We are keen to get it right and that others should get it right, too."

The report also suggests that collecting societies may need to exploit new commercial opportunities to survive in a more competitive marketplace in the future. McGoignall accepts this, citing the case of PPL's Catco database as a recent business opportunity. And in the future, one new commercial venture PPL could explore is a move to play a role in the licensing of film and TV.

# Pressure on minister over Licencing Act

The pressure was cranked up on music minister James Purnell last week, as he attempted to keep the Musicians Union conference on side with his plans to implement the new Licencing Act.

At his first meeting with top MU executives, Purnell told delegates at the three-day event in Winchester that more than 50% of the 200,000 eligible artists that could apply for a new licence had done so by the beginning of July. He was expecting around 85% to be on board by the August 6 deadline, which allows clubs, pubs and venues to retain "grandfather rights" - to continue with their existing licensing regime unchanged.

But with only days to go before the key deadline, cracks between the DCMS and MU could be beginning to appear. Although the MU is currently supporting the minister's plans, the association's general secretary John Smith - who played a pivotal role in pressing musicians' concerns during the framing of the Licencing Act - says the MU is monitoring the situation carefully in case the uptake does not improve markedly or the new regime does

not work, his union will have no hesitation in trying to overturn it.

Although the MU supported the Licencing Act after insisting on some compromises, Smith says, "We will continue to co-operate with things like the Live Music Kit [a guide for premises promoting live music], we won't swear and shout, but we'll see next year. We will not be jumping until then."

Smith says his opinion of the Licencing Act moves from "optimistic to pessimistic and, at the moment, I am slightly more pessimistic". He adds that a second round of research will follow the implementation of the Act on November 24 and that the MU will do its own research; if the latest findings indicate that the new regime is unworkable, the MU will move to overturn it, he says.

Other speakers at Sparsholt Agricultural College included PPL chairman and CEO Fran Nevrika and Radio Three controller Roger Wright, who covered issues ranging from music's role within the BBC and whether the DCMS will switch resources from music and arts to sport in the approach to the Olympics.



## New Mercury label chief reunited with A&R director

### Companies

by Stuart Clarke

Paul Adam will be reunited with his former Island Records Group colleague Jason Iley and two former members of the now-defunct group Busted as he steps into a new role as Mercury senior A&R director this week.

The former Universal label managing director, who is credited with bringing both McFly and Busted to Island Records during his three years heading up the operation, worked closely with Iley at Island before they quit his general manager role in June to become Mercury's new managing director. The pair also worked together at Polydor, where as A&R director Adam signed acts including Cast and Ian Brown.

Iley believes Adam's arrival at Mercury is a real coup for his company. "I want Mercury to be a broad company with a breadth of repertoire and records that appeal to audiences," he says. "That's what I've got in the A&R department now and I'm thrilled. There's an excitement within the company

about what the future holds for us." Adam will head Mercury's senior A&R team of Richard O'Donovan and Mike Sault.

"Paul is an all-round player," adds Iley. "He's been more known for pop in recent years, but he has a very rounded A&R history and has a great 360-degree vision that he will bring to Mercury." The team will also be joined by Scott MacLachlan, who has been appointed senior A&R manager. MacLachlan previously held A&R roles at Multiply and Jive, where he signed Groove Armada.

"In the space of two months, I've managed to secure two of the



New team: (l-r) MacLachlan, Iley, Adam

best A&R executives in the industry," says Iley. "We have a complete breadth of A&R talent now. Both Mike Sault and Richard O'Donovan are incredibly talented, experienced A&R men – and alongside Scott and Paul we have a broad wealth of talent. A&R is the lifeblood of any label, so I'm delighted to have the team completed."

Among the projects the A&R team will be working on will be the first solo offerings from former Busted members Matt Willis and James Bourne, who will be reunited with Adam after being newly signed to Mercury. Both artists are working on solo albums with Bourne's album expected this year while Willis's debut solo outing is due for release in 2006.

While Adam is not expected to be replaced directly at Island, Louis Bloom is expected to take on additional responsibility for the roster, which includes recent signings The Feeling and Love Bites.

Matt Jagger, who has held the title of Mercury executive vice president, is currently in talks with chairman/CEO Lucian Grainge about launching his own label.

stuart@musicweek.com

## PD scheme proposed to help hard-up artists

Independent label pioneer Iain McNay has reignited the debate surrounding the 50-year recording copyright rule, by proposing a new royalty payment system for public domain releases.

Cherry Red Records has issued a series of albums from the likes of Elvis Presley, Bill Haley and Petula Clark, compiled from repertoire now out of recording copyright. And managing director McNay says he wants to pay some form of royalty, suggesting the creation of a fund into which record companies can pay sums which would have gone to the original recording artists.

But instead of attempting to return the money to those artists or their estates, McNay suggests the fund could be a source of financial support for older artists who may have fallen on hard times.

"McNay says, "We want to pay royalties to help those musicians, not necessarily to the ones involved in the original recording, as they may be difficult to pin down and may be comfortably off."

This, McNay argues, would be one way of addressing the fact Britain has shorter sound recording copyright laws than the US or some European neighbours. Those campaigning for an extension say McNay's suggestion is admirable, but a change of the legal framework is what is needed.

"Having known Iain McNay over so many years, I am not at all surprised by his approach,



Elvis affected by UK's copyright laws

which is thoroughly decent and honourable," says PPL chairman and CEO Fran Newkda. "However, it is fundamentally important for the performer community and the entire record industry to make every determined effort to ensure that the term of copyright protection for sound recordings is extended as soon as possible."

Likewise, the BPI – to whom McNay has made the PD proposal – is leading a campaign to persuade the Government to extend copyright life. But McNay believes the BPI's campaign would not be weakened by introducing his proposed fund.

But Newkda stresses the fight to change the law must continue. He says, "It is morally indefensible that British and European performers and record labels continue to suffer inferior treatment. This contrasts with the position enjoyed by composers, songwriters and music publishers everywhere, and compared with the superior term of copyright protection for sound recordings, which now applies in America and many other countries."

Years of planning strengthens UK digital launch

# Virgin confident of download success

## Downloads

by Paul Williams

Virgin Retail has left little to chance in preparing for the launch of its UK digital music service, by road-testing it in the most rigorous way possible.

By the time the site goes live on September 2 its functions will have been put through their paces during a year of live tests as part of a soft launch for a Virgin digital offering in the US.

Add to that more than two years of preparatory work and it is easy to see why the retailer believes it has its offer right.

"The point of this in the US was to test, update and iron out any problems," says Virgin marketing and e-commerce director Steve Kincaid. "It's given us an amazing platform to test all aspects of it."

Like its arch-rival HMV, whose UK service will launch three days after Virgin's, the retailer has played a patient game in fully entering the digital market as a series of largely non-high street music players such as iTunes and Napster have set the initial pace. Kincaid notes that for the past 18 months Virgin has offered a UK digital store powered by OD2, but suggests this presence was largely to test the market. "We always wanted to come in with something reflective of the Virgin brand," he says. "The OD2 platform gave us the opportunity of ultimately setting up something ourselves."

The UK-specific service, whose launch will be followed by a full US



**It demonstrates we're serious about music and if people want that knowledge, it's there**

Steve Kincaid, Virgin

roll-out, will match HMV by offering individual downloads as well as a subscription service, while both retailers' services will allow users to rip and burn tracks to CD from their sites.

Like HMV, Virgin has MusicNet as its back-end partner, but unlike HMV, which is using Microsoft to build the service's front-end functions, Kincaid's company has kept the development in-house.

This has allowed Virgin to build everything to precise specifications, emphasising accessibility and user-friendliness, as well as trying to put across the brand's music retail heritage and expert knowledge. "It's straightforward to use it," he says. "We want to make

it as simple as possible. Plus there's great sound quality, extensive content and a lot of information."

Many of the 1m or so available tracks will be supported by editorial content, including who played on specific albums, a function that will then direct users to other repertoire featuring the same musicians. Radio services will also be accessible. "It demonstrates we're serious about music and if people want that knowledge, it's there," says Kincaid.

Both Virgin and HMV are reluctant to reveal price information until nearer the launch, although their approach on pricing seems to differ in places. While HMV is abandoning the present one-size-fits-all pricing model for individual downloads and album bundles, Virgin is expected to adopt flexibility only for bundles. "You'll find a fixed price for single downloads," Kincaid says. "That could change, but there'll be variable prices on albums."

Virgin's stores' digital sections will be employed to push the services, while its range of in-store MP3 players is expected to grow.

Given its wait in coming to the market with this new service, Virgin is eager to stress what really counts is not the impact at launch, but how things pan out in the months ahead. "It's not a short sprint, it's a long race and we believe there'll be opportunities for growth past Christmas because they'll be more devices out there - it's a long-term game for us," concludes Kincaid.

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New World Records has signed a two-year deal with VitalPias Digital to represent its worldwide digital interests and service a catalogue of 240 records, including compilations such as the Mind, Body And Spirit series and artists such as Terry Oldfield (pictured above), Sally Oldfield, Pia and Stuart Jones, to download stores across the world.

New World's deal with the VitalPias service follows phenomenal success with iTunes in the US, which last year generated 20% of the label's global sales.

New World managing director Jeff Stewart says, "After our US success, we knew we had to reach the European market. We shopped around for a company that could cope with the differing royalty statements and give us a document that is easy to understand and reduces administration time. VitalPias Digital came across as the ideal people."

VitalPias Digital managing director Adrian Pope adds, "VPD is well focused on new releases but we've also added emphasis to digital catalogue marketing."

## TOP 20 RINGTONES

THE LAST ARTIST TITLE	WEEKS ON CHART
1 <b>BOC YA BODY (MIC CHECK 1 2) MVP</b>	10
2 <b>YOU'RE BEAUTIFUL JAMES BLUNT</b>	2
3 <b>GHETTO BONGOL 2PAC FEAT ELTON JOHN</b>	3
4 <b>WE BELONG TOGETHER MARGARET CARREY</b>	3
5 <b>SHOT YOU DOWN AUDIO BULLIES FEAT NANCY SINATRA</b>	5
6 <b>CRAZY CHICK CHARLOTTE CHURCH</b>	7
7 <b>FEEL GOOD INC GORILLAZ</b>	9
8 <b>JUST A LIL' BIT SO CENT</b>	13
9 <b>SINCE U BEEN GONE KELLY CLARKSON</b>	9
10 <b>WAKE ME UP WHEN SEPTEMBER ENDS GREEN DAY</b>	10
11 <b>POISON GROOVE COVERAGE</b>	11
12 <b>I LIKE THE WAY EDOYROCKERS</b>	10
13 <b>INSOMNIA FAITHLESS</b>	15
14 <b>AXEL F CRAZY FROG</b>	14
15 <b>NASTY GIRL INAYA DAY</b>	16
16 <b>HOLLABACK GIRL GWEN STEFANI</b>	17
17 <b>(IS THIS THE WAY TO) AMARILLO TONY CHRISTIE FEAT PETER DINKlage</b>	18
18 <b>ASS LIKE THAT EMINEM</b>	17
19 <b>SPEED OF SOUND COLDFPLAY</b>	18
20 <b>WHY DJ SAMMY</b>	19

© The UK Official Singles Chart. Compiled by BACC. Covers posted from June 6 to June 12, 2005.

Janya Day's Nasty Girl (AA7W), Eminem's Ass Like That (Interscope) and DJ Sammy's Why (Datsi) have all appeared on this week's ringtones chart as new entries. All tracks are receiving airplay on both BBC and commercial radio.

Otherwise, on a largely static chart, MVP's Roc Ya Body (Positive) has overtaken James Blunt's Beautiful (Atlantic) after cradling it at the top spot from number six. Other climbers include 50 Cent's L.U.R.I. (Interscope).

# Bard focuses on digital sellers

The British Association Of Record Dealers (BARD) is actively targeting digital retailers for the first time after signing up 7 Digital Media as a member last week.

Bard secretary general Kim Bayley says that the organisation's council agreed to pursue retailers in the download and mobile space just before Easter and since then has been in discussion with companies such as Napster, iTunes and Sony Connect.

Although mobile operator O2 has been a member for more than a year, Bayley describes 7 Digital as Bard's first "pure" digital retailer - and adds she is keen to recruit more.

Bayley says that the move is unavoidable for the association.

"We should represent all retailers, whether they are specialist music retailers, supermarkets, or internet retailers, and digital retailers are no different. All of the issues that we are facing are the same."

She adds that many of the "traditional" retailers are launching their own digital services too - with Virgin and HMV both launching their digital offerings this autumn (see above) - making it all the more difficult for such services to be excluded as members.

7 Digital's Ben Drury says he was encouraged to join Bard to

help contribute to the process of setting up chart policy. Drury, who is also making a presentation at Bard's Indie Conference on September 21, adds, "We've been to help independent retailers get involved with digital so that they can adapt as the business changes."

Many of the digital retailers now supply data for the UK's sales charts, Bayley says. By joining Bard, digital retailers can benefit from income for the supply of data for the charts, with the revenue generated then split according to share of the overall market; although these sums will currently be relatively small, they will grow as the digital market expands.

Music Week joins forces with Diesel-U-Music to present a nine-track CD supporting the best unsigned, unsigned and underground acts in the UK right now

# Welcome to music's next big things

**1. Infadels - Reality TV**

Infadels were victorious in the Diesel-U-Music electronic category last year and went on to sign with Wall Of Sound. Reality TV, lifted from their forthcoming debut album, is a fitting introduction to this act, who could be described as the bastard child of Primal Scream and Gang Of Four, with uptempo beats fusing with guitars and synths. Hailing from Hackney, Infadels pen electro-rock with a punk attitude.

**2. Chalk - Dirty Little Billy**

This year's electronic winners, Chalk's Dirty Little Billy is a cool mid-tempo song driven by an infectious synth loop. Based in East London, this electronic trio cite everything from Nine Inch Nails to Tortoise as influences. Their live show incorporates drums, synths and vocals and their recent performances have been alongside the likes of Tom Vek and Metro Riot.

**3. Hordes - Trauma**

Standing out from the rest of the pack, Trauma is a cool rock-pop song that drips with Eighties' sensibility. Hordes were victorious in the rock category in 2003 and this catchy track certainly has potential to invigorate interest in the band.

**4. Shuffle - My Friend's Girlfriend**

Uptempo rock-pop with a hint of Eighties favourites Madness about it, My Friend's Girlfriend features a clever lyrical hook and memorable guitar stab that keeps the pace

throughout. The clean production adds to the song's energy. This act have an Xfm unsigned victory, a recent Acoustic Ladyland support and the love of Tim "Love" Lee under their belts already. They've also released two EPs on their own Bloodlust Records. Watch this space.

**5. Aphletik - Let's Do This**

Aphletik, real name Jacob Oshinowo, first came to study in London in 1996 from Longbeach, California. Let's Do This, produced by the Bone Idols, is a catchy R&B/hip-hop tune that sounds custom made for radio. With a distinctly British vibe, the song is a strong introduction to the talented MC who has developed a strong fanbase in Scandinavia.

**6. The Pistolas - Listen Listen**

Energy, attitude and an ability to knock out a fiery guitar riff or two, The Pistolas' track Listen Listen, has received radio support from the likes of Xfm's John Kennedy and Radio One's Huw Stevens and Steve Lamacq. The Norwich-based four-piece also scored best live act at this year's awards, judged by ITB. Listen Listen showcases everything that's good about this band and as the chorus hook - Listen, Listen/Ppy attention - kicks into gear, you can't help but sit up and take notice.

**7. Riddla - Fully Loaded**

A respected name on the UK drum & bass scene, Riddla has an ability to deliver rolling rhymes that grab the listener instantly. Originally

from Iran, he has made a name for himself on the underground circuit as a drum & bass MC, with a show on Kool FM. His recent material leans far more towards hip hop with an album titled Troublesome Waters already recorded. Riddla's tour bus hits the road later this month with appearances in Germany, Reading, Luton and Canada.

**8. Absent Kid - Static Soul**

Triumphant in the rock category at the 2004 awards, Absent Kid released their debut mini-album I Burnt Down The Family Business through Fierce Panda in July. Static Soul is a cool, indie rock song with an undeniable commercial sensibility that promises to keep the band on the radio map for some time to come.

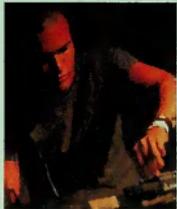
**9. Genetics - Tribeca Grande**

Born and bred in London, 24-year-old Genetics' sound comes from a history of old-school hardcore, jungle and modern day drum & bass. Winning this year's drum & bass category hands down, Tribeca Grande is energetic, in your face and sure to evoke plenty of club attention.

For more information on Diesel-U-Music and the winners please contact Think Espionage on 020 7251 8448 or snowy@thinkespionage.com



Talent exposed by Diesel-U-Music (top to bottom, left to right) Shuffle, Chalk, Genetics, Riddla, Infadels



## The Diesel-U-Music vision

Diesel-U-Music is an international network supporting unsigned, unsigned and underground talent. Working with key organisations in the music industry, Diesel-U-Music promotes real creativity and

offers real opportunities to unsigned artists.

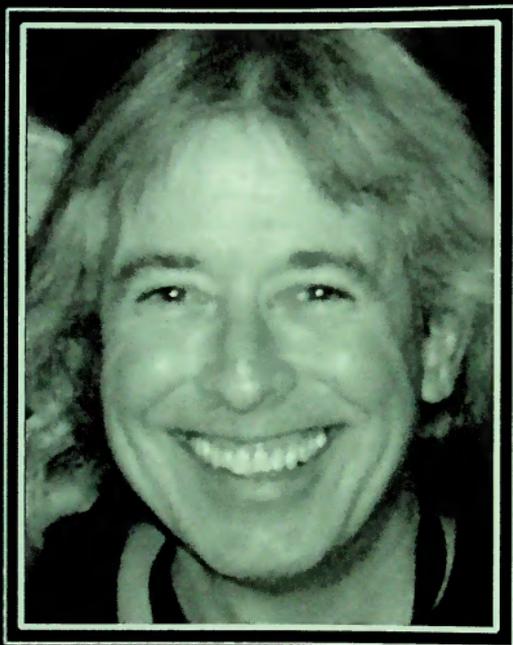
As an invaluable A&R resource, Diesel-U-Music is proven to work, with early on-covers of artists such as Mylo and Tom Vek in their former State Trooper and Souvenir guises. 2005 has seen the best year yet, following four months of demos pouring into Diesel HQ, decisions were made by network partners and July 22 saw

the finest unsigned artists presented with their accolades. This year's DJ winner is Luke Ashworth and the VJ winner is Inside-U-All.

Management, label deals, press coverage, radio play, agency contracts and gigs are just some of the things on offer to the winners through the support network of partners. For musicians obsessed with music

and not fans, this is an opportunity not to be missed. For those keen to spot the next big thing, you could do worse than to start right here.

[www.diesel-u-music.com](http://www.diesel-u-music.com)  
The enclosed CD is a taster of this year's selection and - to give you an idea of where Diesel-U-Music has come from - offers some of the previous winners too.



# ART COLLINS

June 3rd 1953 - July 27th 2005

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TEN ESSENTIAL REGGAETON ALBUMS

1. **Daddy Yankee - Barrio Fino** (E) Cartel/Machete Music, Out July, UK, Barrio Fino Live (E) Cartel/Machete

Out returns, US and UK.  
2. **Various - Channel U Urban Lullaby - The Real Sound Of The Barrio** (Long Lost Brother), Out September, UK.  
3. **Ivy Queen - Real**

(Perfect Image/Imperial), Out now, US.  
4. **Don Omar - The Last Day** (V) Music/Machete), Out now, US, October, UK.  
5. **Tego Calderon -**

**El Abayarde** (White Lion), Out now, US; El Sobremano (White Lion), Out September, US.  
6. **Verbal - 100% Reggaeton** (Virgin/EMI), Out July, UK.

7. **The Chosen Few - El Documental** (Virgin/EMI), Out August, UK.  
8. **Luny Tunes - Mas Flow 2** (Flow music), Out now, US.  
9. **Demstar & Bigman - El Pure**

(Discos Funest), Out now, US.  
10. **Tory Touch - Reggaeton Album** (EMI Latino), Out now, US.

Features are edited by Adam Webb

After Reggaeton's meteoric rise into the US mainstream in 2004, it is now making waves in the UK. Sarah Bentley examines the power and longevity of the sound of the summer

# Landing big hits with reggaeton

## Daddy Yankee: growing into a global force

If there was an award for reggaeton hustler of the year, then Daddy Yankee would win it hands down. Since his appearance on *MTV's* reggaeton pop anthem *Oye Mi Canto* in summer 2004, the Puerto Rican rapper has become a global phenomena.

Through his own independent label *El Cartel/Las Cangri Inc* and a Universal records distribution deal, Yankee has already sold 1.5m copies of his fifth album *Barrio Fino*. The album made history after becoming the first reggaeton album to debut at number one on *Billboard's* Latin chart and proceeded to remain in the Top 10 for 29 weeks in a row.

After blowing up in the US and Latin America at the beginning of 2005, Yankee's Luny Tunes-produced Gasolina single hit the Top 10 in France, Germany, Spain, Japan and now the UK.

Continuing the entrepreneurial theme, Yankee was the official face of P Diddy's Sean John's summer 2005 clothing line and has recently finished filming the lead role in forthcoming movie, *Straight From The Barrio*. From humble beginnings in the early Nineties as a two-man operation based in Yankee's apartment in his home barrio Villa Kennedy, *El Cartel* now employs eighteen staff, including his elder brother Nonair Ayala and manager. To this day it remains independent.

Before *Barrio Fino*, Yankee released gold- and platinum-selling albums *El Cartel De*



Yankee I. *El Cartel De Yankee II*, *El Cangri* and *The Momerun-es*. Meanwhile, this year will see him as a pivotal figure in crossing reggaeton deeper

into the mainstream, after high-profile collaborations with Sean Paul, Elephant Man and salsa group, *The Puerto Rican Allstars*.

Daddy Yankee: big hitter

Anyone with the faintest interest in street music couldn't have failed to notice reggaeton's enormous impact in the US and its recent proliferation into the UK. EMI/Virgin has its 100% Reggaeton compilation scheduled for release at the end of July; Channel U, The Box, MTV Base and Kiss have all started playing reggaeton videos; specialist media have run enthusiastic articles; and, on July 24, Daddy Yankee's *Gasolina* single debuted at number five in the UK singles chart.

Yet, despite this exposure, many in then UK industry still know relatively little about the genre. Quite simply, reggaeton is a Puerto Rican street culture; what Daddy Yankee describes as "music from the barrio" [ghetto]. "In the early Nineties, underground artists in Puerto Rico were rapping over US hip-hop and Jamaican dancehall beats," he explains. "We mixed those sounds with Latin culture and got reggaeton. It's a pumping, electronically-produced rhythm based on the 'dem-bow... pam-ka-pum-ka, pam-ka-ka. Reggaeton can be singing or rapping, but there has to be the 'dem bow'."

Because of many of the artists' explicit lyrics, the Puerto Rican government initially attempted to ban this new music. "It came from *la calle*, the streets," adds Yankee. "We spoke about guns, drugs, beefs, women. Like gangster rap, it was raw in the early years."

A pivotal moment in the genre's history came in 1997, when DJ Coyote launched *The Mix 107.7*, Puerto Rico's first 24-hour-a-day reggaeton station. Within three months of going on air, *The Mix* had 2m listeners - more than half the population of the island. Reggaeton had officially overtaken salsa as the sound of the people.

One of the first legitimate operations to invest in reggaeton was Anthony Perez's Miami television production company *Perfect Image*. "When I went to Puerto Rico in the late Nineties, reggaeton was a street movement. The artists' bosses were all gangsters," says Perez. "It's changed now. The original independents - White Lion, Pina, VI - run like mini-majors. The artists have taken down their lyrics and started their own clothing lines and record labels."

In the US, the Hispanic community supported reggaeton from its inception - particularly in New York and Miami. However, the sound only crossed over to an English-speaking audience when mainstream hip hop artists began making guest appearances on reggaeton tracks. Giancarlo Ciammachello, marketing and promotions for Intelligent Music, a Latin street music label, was a close observer.

"Until 2003, reggaeton was played in Latin

## Speedy: Hispanic star crosses over

In Puerto Rico, no-one can believe it was Speedy who achieved the first Top 10 reggaeton hit on European soil. Although a respected artist in his home country, his status was resolutely underground compared to such reggaeton luminaries as Daddy Yankee, Tego Calderon and Don Omar. With a high-pitched rap tone, his distinctive style sounds naturally like he's spitting down a vocoder.

Still, that didn't stop his Sintelto single attracting the attention of Wolfgang Boss, CEO of Ministry Of Sound Germany's joint venture label MACH 1. He signed Speedy and re-produced Sintelto with a feature performance from Lumidee, an American-Puerto Rican English-speaking artist, already known to the European market for her 2003 hit 'I'll Never Leave (Uh Oooh Uh Oooh).

The single – a girl-meets-boy, girl-threatens-boy-he-better-live-up-to-his-front



ghetto love ballad delivered in Spanish and English – sold 200,000 copies in France and stayed in the Top 10 of the national sales charts for two months. Elsewhere in Europe, it spent 10 weeks in the Belgian Top 10, hit the number two spot in Holland, number 10 in Switzerland and has spent seven weeks in Germany's Top 20. To date the single has sold

approximately 550,000 copies across Europe, with its UK release via Positiva still to come on August 22.

The album Ministry Of Sound Germany signed in 2004, *Hueva Generacion*, has already been independently released in Puerto Rico in 2002. This, and Speedy's follow-up, *Dando Cocotazos*, are his only album releases.

Speedy (right) and Lumidee: European chart-lugger heading for UK chart

clubs. Then N.O.R.E got involved. He collaborated with Gemstar and Bignato on *Toma Reggaeton* – the first reggaeton track played on Hot 97, New York's biggest street music radio station. His follow-up single *Oye Mi Canto*, with Nina Sky, Daddy Yankee and Tego Calderon, took it to the next level. People liked the Spanish – the English/Spanish combination.

"And after that the sound exploded," adds Ciampiachello. "Reggaeton artists are selling out Madison Square Garden, Hot 97 has a weekly reggaeton show and new radio stations are switching to *Hurban* [Hispanic-urban] formats every week. It's a dramatic change."

Recent US sales figures confirm reggaeton's rising status. Don Omar's debut album *The Last Don* and follow-up *The Last Don: Live, Vol 1* have sold 745,000 copies combined. Yankee's *Barrio Fino* has topped 1.5m sales. And Tego Calderon, a Puerto Rican rapper with probably more bootleg mixtapes in NYC than any other artist, has sold an estimated 250,000 copies of his 2002 debut *El Abayarde*. Not surprisingly, the US record industry is capitalising on the new market.

"It was initially regarded as a fad," says Ciampiachello. "Up to 2003, the majors were doing distribution-only deals with reggaeton, but now they're opening Urban Latin Divisions: Bad Boy Latino, Wu-Tang Latino, Roc La Familia and Universal's offshoot, *Machete*. Tego Calderon has just signed to Atlantic. As far as the US is concerned, reggaeton's here to stay."

And when the US sneezes, it is not long before the UK catches a cold, particularly when it comes to street music. Radio One's dancehall DJ Chris Goldinger describes how he first came into contact with the sound.

"I work with Massive B, a reggae/dancehall DJ from New York. Last summer he kept telling me reggaeton was massive. He played it in his guest mixes for the show and I liked it. It's party music, but I didn't think it could work in the UK. Now I

play Gasolina every week.

"I'm interested to see what reggaeton does at Notting Hill Carnival this year. It could be a major sound, like soca in 2004, or it could just be one or two tunes."

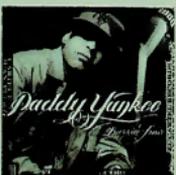
A conservative outlook on the immediate potential for reggaeton in the UK is perhaps understandable. For a start, the UK's Hispanic community is a fraction of that in the US – some 300,000 in London, with a further 150,000 elsewhere in the country. For the majority of music buyers, the tracks are coming from an unknown pool of artists, from an unknown genre, rapping in an unknown language – something the UK has never traditionally warmed to.

The job of convincing club and radio DJs to overcome the language barrier with regards to Daddy Yankee's *Gasolina* single fell to Matt White, urban club DJ and head of specialist urban promotions at Polydor Records.

"When I spoke to DJs about *Gasolina*, I used Panjabi MC's *Mundian To Bach Ke* as an example [of how a track can crossover]," says White. "A good record should be played regardless of language. If a track has the right energy it will hit."

"I did a lot of face-to-face meetings. I also got people informed about reggaeton as a scene and sent other reggaeton records out so DJs could feel where it was coming from and build it into their

Reggaeton's biggest international sellers: (l-r) Daddy Yankee's *Barrio Fino*, Don Omar's *The Last Don*, Tego Calderon's *El Abayarde*



Radio stations are switching to *Hurban* [Hispanic-urban] formats every week. It's a dramatic change

Ciampiachello, Ciampiachello, Intelligent Music



sets. We had to break a sound not just a record."

Other DJs also encountered struggles in winning support, according to *Galaxy 102.2FM's* R&B and hip hop DJ *Prezley*: "I played *Gasolina* on my specialist shows," he says, "but thought it should be daytime playlist. That's a hard sell – unknown artist, Spanish lyrics – but I convinced my bosses after I played it four times in one night at *Facha* in Ibiza. Each time the crowd went mad – it's been daytime playlisted ever since."

But, as couples find a new anthem to *perreo* [doggy-style grind] to, it remains to be seen whether Yankee's star will fade as soon as *Gasolina* leaves the charts. Karen Simmonds, director of marketing at Polydor, says it won't be easy keeping him in the limelight.

"The challenge now is to sell LPs," she says. "Getting listeners to tune into a different language is a big thing in the UK, but in other European territories it's normal. However, out of all the reggaeton artists, Yankee is the most able to transcend the genre: he speaks English, looks great and his stories are interesting to UK kids."

Reggaeton's background has been a plus point in building UK awareness. Even for those who don't care for the music, the genre has a juicy history to sink musicalogical teeth into and a plethora of broadsheets – including *The Times*, *The Observer* and *The Guardian* – have all covered it. *Who* Weekly has even discussed the genre on *Radio One* and, ahead of the pack, *Seani B* did a *1Xtra* reggaeton megamix on April 25, inviting listeners to text or e-mail their feedback.

Outpost Media has been working a forthcoming compilation, *Power 96 Presents Dancehall And Reggaeton for the Sequence* label. *Faz*, PR at the company, has found responses so far to be varied: "The specialist media are already clued up," he says. "They know reggaeton is an interesting story. But mainstream press want accessible hooks. For those titles, we pitch it as 'the new sound of the summer'."

The Chosen Few is a reggaeton documentary DVD and CD package with English language subtitles, due for August release on Virgin/EMI. In addition to using more conventional promotional channels, product manager Rupert Davies has also enlisted help from the UK's grassroots urban Latin scene.

"Our initial thought was to link this to the mainstream, so we serviced the usual urban track breakers – pirates, Channel U and rave DJs. We're now working in conjunction with *Candela*, a collective at the forefront of the urban Latin scene. This is a new audience for us so they're knowledge is invaluable."

"They've given us direct access to the heart of the movement, clubs, pirate radio, events and *The Reggaeton Cartel* – the UK's only urban Latin street team of DJs, artists, producers and dancers. We're going to use them at the Notting Hill Carnival, so it is a big opportunity to cross reggaeton over into non-Spanish speaking audiences."

*Candela* CEO Jose Luis has promoted Latin music in the UK for the past decade. In addition to *The Chosen Few*, he will also be plugging the Speedy single *Sintelto* featuring Lumidee, which is due out on August 22 via *Positiva*.

"Latinos are not perceived as a 'race,' like black or Asian people, so we tend to be invisible," he says. "The first wave of Latino immigrants brought salsa, but now there is a new breed of Latinos born here. They're influences are hip hop, R&B, dancehall, salsa and reggaeton. They have their own clubs and artists. They are the future. The scene is a tight network of associates - success is based on trust and reputation."

In January 2005, Luis launched [www.reggaeton.co.uk](http://www.reggaeton.co.uk), the UK's first reggaeton website. "The site is a nucleus for UK reggaeton artists and DJs to promote themselves and is an English-language portal to learn about reggaeton," he says. "Most people know Oye Mi Cante and Gasolina and that's it. At first, the website was getting a few hits a day, but now it's up to 2,000. Interest is growing."

However, says Catherine Gledhill, product manager for Virgin/EMI's 100% Reggaeton compilation, to become a stand-alone genre in the UK market, reggaeton needs to be championed outside of the underground.

"Grassroots are important," she says, "but it can't only come from there. We used Trevor Nelson for the voiceover on our adverts, so the genre was introduced from an authority on mainstream urban music. I'm also hoping people will come back from their holidays in America and Europe familiar with the sound and not feel it is too specialist."

DJ Lubi Jovanovic, who has represented and promoted reggaeton in the UK for the past decade, believes genre-fusing remixes will prove most fruitful in opening doors. "R&B and commercial hip-hop reggaeton remix tracks will do the best long term," he says. "It was N.O.R.E.'s Oye



DJ Lubi Jovanovic: believes genre-fusing remixes will open doors for reggaeton in the UK

Mi Canto that kicked down the door in the first place. Unless it's a sensational track like Gasolina, you need English language lyrics to hold the attention of non-Spanish speakers.

"Collaborations between Puerto Rican reggaeton artists and US hip hop and R&B acts are the way forward," he adds. "It's watered-down reggaeton, but it's what will do well in the charts."

Leading the way on this front is dancehall/reggae imprint Jamdown Music. In February 2005 it became the first label to release a white label, pure reggaeton track in the UK - a version of Gasolina by Dominican reggaeton group La Fabrica. Since then, Othman Mukhlis, Jamdown's CEO, has established a relationship with Dominican label Silvertop Records to provide beats and remixes for English artists.

"The UK industry has been slow on the uptake with reggaeton. It's massive across Europe, but has only just got going in England," says Mukhlis.

"In the autumn, we're releasing the first UK reggaeton/pop single, Be My Lover Boy by Janeé feat. Sunycle. We've also just done a reggaeton remix of MIA's new single URAQT."

"In the past few weeks, UK labels' interest to do reggaeton releases has snowballed. A&Rs are doing them so if something big happens they're ready, but we'll put our single out regardless. It's injected new life into dancehall and it's a sound we're supporting."

Not that this makes the potential of reggaeton's UK success any more predictable. Certainly, Ricky Bleu, music promotions manager at Channel U, makes a telling comment on this issue. "Most of the music we support on U bubbles up from the underground," he says. "But reggaeton came from the top, from the labels and media. We're feeling it, but the fanbase will have to come quick if there's going to be more hits."

Machete already plans to service Polydor UK with purist Reggaeton artists Don Omar, Wison y Yandel, Hector El Bambino and Adassa releases until the end of the year, but what then? Do we need a grime artist to Anglo-centrifize the sound? Or can the young UK reggaeton scene take up the mantle? The team behind London's only Urban Latin pirate station, Latino FM 95.10FM think they can, on one proviso.

"A big radio stations needs to take on a young Latin DJ. We're Latinos raised in the UK surrounded by American and Caribbean musical influences. All that goes into our sound. Unless you're from our community, you can't emulate that. You can relate to it, dance to it, but you can't play it. A station has to take a risk on a DJ from our scene. That's the missing link right now."

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Bard conference could be used to focus suppliers' minds on the importance of indie retailers

## Spirit of indies is as vital as ever

EDITORIAL  
MARTIN TALBOT



There has always been an essential logic about the idea of a national sales conference for dealers.

Today, after a decade of change in music retail, it makes more sense than ever. Increasingly, as the key suppliers have focused more of their attention on the supermarkets – whose power simply cannot be avoided any more – their focus on independents has waned.

If Bard's excellent conference concept achieves nothing else, it will hopefully help bridge an information gap that has – as a result of these market changes – been widening by the year.

But it could also help re-establish, in the minds of those suppliers who need reminding, quite how important independent retailers are.

Supermarkets are highly efficient vehicles for shipping product by the pallet, in many cases to sectors of the music-buying audience who would never dream of entering a specialist store. But they don't help nurture acts at a low level, providing an access point for niche music fans across the country, thus giving releases with initially limited turnover some air to breathe.

It is, perhaps, no coincidence that during the period in which supermarkets have exploded – and a direct, high-volume route to the mainstream has been

established – that the industry's reliance on short-term projects has accelerated.

In such a market, the independent retail sector provides a perfect environment for new talent to be developed outside the glare of the media spotlight. This is an essential ingredient in the music industry eco system, but one that is often overlooked.

It is always important that both sides understand each other's positions. There was an inevitability about Tesco ordering 6,000 units of Antony & The Johnsons' *I Am A Bird Now* after it was shortlisted for the Mercury Prize last month. But indie retailers must recognise that when an act begins to break through, the bigger chains will always get a slice of the action – no supplier can turn down access to such a huge audience of potential consumers.

Yet it is also incumbent on all suppliers to recognise those small chains that helped give acts their first break at retail and make sure they are rewarded appropriately, whether through advantageous terms or continued support of other kinds.

It is tough enough for independent retailers today – over the coming years, a strong, well-supported independent retail conference can only help them.

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## Japanese event only start of a major global campaign

VIEWPOINT  
PAUL BIRCH



By the time you read this I will be in Tokyo with BPI chairman Peter Jamieson and 35 British companies in a unique attempt to raise the bar of achievement for British music in the world's second-biggest music market.

This co-ordinated sales drive includes briefings on the Japanese market, presentations by UK labels, a reception at the British Embassy and performances by hot UK acts such as Gol Team, Macdonald Park, The Magic Numbers and Futureheads. It also marks the start of a four-month promotion of

from the Japanese industry. More than 275 Japanese executives are set to take part. Significantly, none of this is linked to a trade show or pre-existing event.

The UK music industry has long been a leader in international sales promotion. We were among the first to approach trade shows such as Midem and PopKomm in a co-ordinated way. While I am delighted to take the credit for creating the British at Midem stand, which has done so much to create a critical mass out of the huge, but formerly under-appreciated, UK delegation, in truth it has been a team effort.

But the competition has caught up, and, increasingly, we need to look beyond the traditional events. The new BPI International Committee, which I am honoured to lead, is committed to trying new and creative approaches to the promotion of UK music overseas.

We will still support Midem, PopKomm & SXSW and try to make them work even harder. But you can expect to see more and newer approaches to our task of selling UK music internationally. Japan is just the beginning.

Paul Birch is managing director of Receiver Records and a BPI council member

### Increasingly, we need to look beyond the traditional events

the Best of British music by HMV in Japan.

Taken together, this amounts to the biggest co-ordinated push for UK music in Japan for at least a decade.

We are pleased we have been able to assemble a broad coalition of players with the all-important financial support of UK&I.

But we are even more pleased that we have been able to attract such an enthusiastic response

## Is a majors' regional sales conference a good idea?

### The big question

What do you think of Bard's idea of the majors holding a combined one-day sales conference in Birmingham specifically for independent retailers?

**Mike Winch, Gatefield Sounds, Whitstable, Kent**

"Birmingham is a nice mid-point in the middle of the country so I would make every effort to be there. It certainly seems to be a step in the right direction and I would welcome the opportunity to put our views across to the majors, because we used to have far more contact with them a few years ago."

**Alan Farrar, A&A Music, Congleton, Cheshire**

"I want to know what's coming out in the autumn, but can I afford a day away from the shop to find out, or could I just read it in *Music Week*?"

Having said that, I'm involved in another side of the business, which is musical instruments, and once a year we go to a show to see new equipment and that sounds like a similar thing. If it gives me information that I can't get elsewhere then it would definitely be useful."

**Chris Lowe, Acorn Records, Yeovil, Somerset**

"I'm in favour of it and I hope it's well supported, but I probably won't go myself. After 32 years I've done my bit and been to enough sales

conferences that I don't know if I care enough. I don't mean that in a dismissive way, but I'd rather use the limited time I have away from the shop for purely personal activities."

**Paul Siffert, Cardiff Music, Cardiff**

"It is a good idea, especially for companies like us that are a long way west of London, because it is a long old trek to get there. So companies from the provinces will probably welcome the move."

**Ian Gadsby, Jack Records, Sheffield**

"I'm certainly considering going. I never went down to any of the London ones, but that's because we've only been selling new releases since September – we were purely a second-hand dealer before this. But I'll more than likely go along to Birmingham. I've been talking to a few local people about getting a car together and driving down."

**Tim Ellis, What Records, Birmingham**

"It is an excellent idea. It is something that Paul Quirk has worked hard to arrange. Every company is giving a presentation, which is great; it is going to be a major plus for any indie to see what is coming out and have a listen. Any independent that doesn't come along ought to contemplate getting out of the music industry. It is a fantastic opportunity and if it works, who knows where it is going to lead?"

With many acts citing Eighties influences, Simple Minds' **Jim Kerr** believes the band's new album makes them as relevant as they ever were

## Quickfire

**Many contemporary bands seem to be inspired by the period when you were at your height. How do you feel about that?**

We were influenced ourselves by bands, some of whom are still around, so it's really down to the cyclical nature of music. I got excited when I hear something that reminds me of Simple Minds. It feels nice.

**Do you think this makes your new album sound quite contemporary?**

The new album is pretty contemporary anyway. We set ourselves a task that sounds easy but was right on impossible, which was to make an album that was completely Simple Minds. But something happened and the band clicked. This album is the sound of a band on form.

**Why are you living in Italy now?**

It's in Sicily, actually, in Taormina. We've been coming here for more than 20 years. I first came here on tour, so in a sense it was music that brought me here. I've always loved it and thought it would be a great place to work from. I can speak the language and I feel really integrated. The move has reinvigorated me and that's had a beneficial effect on the music.

**You've signed to Sanctuary – why then and what's it like working with them?**

They were keen to sign us and they're a company we've been watching. It mainly came down to the job they did with Morrissey where they took him to a new level, which made us realise that Sanctuary wasn't just a catalogue label. It's also because of a guy called John Williams in A&R there. It's a funny thing to say, but it's nice to talk to someone in the music industry who knows about music. He's a complete joy to work with.



**Is there still a political edge to your work? If so, what are your current concerns?**

We always want to write about the themes that surround us. A number of the tracks on the album are written from a more internal perspective, but songs like *Black And White* certainly deal with more external themes. Not in an overt way, but I think that's me looking around at the world we live in. **Does playing live still give you the same buzz?**

We're first and foremost a live band and we'll be on the road next year. Before that there's talk of doing a few media gigs in September. It's something I love. Every time you step on stage you've got to prove yourself. **Of which record are you most proud?**

If someone who didn't know any of our music asked what they should check out first, I'd say *New Gold Dream*, as many think it's our classic record. There's also *Empires And Dance*, which is a big favourite with me as there's something special about the imagination behind it. In terms of the political side you mentioned

earlier, with things like *BeFest Child*, *Street Fighting Years* would be the one to go for. But a concentration of all of them would be the new one. Rarely do you make the record you really set out to make – it's happened two or three times with us – but with this one there's a real feel that it's among the best things we've done. I know everyone probably says that, but we really feel that way about it. **What do you feel is the biggest change in the industry since the Eighties?**

There have been colossal changes. We started in the days before MTV existed, never mind the Internet. It's different in so many other ways – marketing didn't seem so huge as it is now, for example.

**Which acts do you like these days?** I really like The Killers. And I can understand why *Coldplay* are the biggest band in the world. On a less mainstream level, I also picked up the *Antony & The Johnsons* record recently and it was captivating.

The new Simple Minds album, *Black & White 050055*, is released on September 12 on Sanctuary Records

## Crib Sheet

**Ofcom introduced its first Broadcasting Code last week, dictating terms for content of all radio and television programmes, a move that could well start a debate over standards in music video programming.**

**Why has Ofcom introduced the code now?**

Ofcom came into power at the end of 2003 as a single regulator to replace the Independent Television Commission for commercial television, the Radio Authority for commercial radio and the Broadcasting Standards Committee, which oversees matters of taste, decency, fairness and privacy. The Broadcasting Code was one of the first things on its agenda, and it springs from in-depth consultations, which concluded last October.

**What's the gist of the new Code?**

As far as television is concerned, the new code has a similar set of concerns to the ITC programme code that it replaces, which itself was last updated in 2002. Broadcasters must take care with depictions of things like drug abuse, sex, violence, religion or anything else that might cause offence. There are also regulations relating to fairness, privacy and commercial matters.

**So what's new?**

Well, although the new code deals with similar concerns, there appears to be an increased emphasis on the protection of under-18s and, in the code defines as anyone under 15.

**So that presumably means an end to raunchy videos before the watershed?**

Well, this is what remains to be seen. The code has been in effect for less than a week, so no one quite knows how tough Ofcom will be when it

comes to enforcing it. But you're right, the Code does make particular reference to the watershed and says scenes suggesting sex, violence or drug abuse – which are not exactly unknown in the world of promos – should only be used in an appropriate context when screened before 9pm and after 5.30am.

**What do music stations say?**

"By placing increased emphasis on the protection of minors, the new code will inevitably focus attention on the content young people are viewing, and, of course, music video is a part of that," they say a vast increase in the number of complaints is not anticipated, although they admit they are on a learning curve themselves over how strictly the new regulations will be enforced. But the key question is: if music channels are more strictly censored, will this affect the business of promos at the creation stage? Watch this space.

## DOOLEY'S DIARY



### Universal beat about the Bush

**Remember where you heard it:** There were plenty of retail faces at *Universal's New Music Festival* last Friday, which went ahead despite a bristly water main at Old Deer Park in Richmond forcing Universal to switch the event to Shepherd's Bush Pavilion at the final hour. It didn't stand in the way of a pretty strong selection of performances though, Robert Post and Lady Sovereign being among the highlights. Universal are not the only company in fine fettle for the forthcoming autumn season. **James Blunt** and **Daniel Powter** were yesterday (Sunday) battling to provide Warner with the UK's top two singles for the first time since **Nick Phillips** succeeded **Rob Dickins** as chairman at the start of 1999. And, with albums on the way from the likes of **David Gray**, **Craig David**, **Madonna**, **Enya** and **The Streets**, it seems Warner is on a roll... Adding to those rare chart achievements, **EMI's** achievement in landing simultaneous US Top 10 albums this week with **Coldplay** and **Gorillaz** makes it the first major since 1997 to achieve such a feat with UK-sourced albums. The last time it happened it was **EMI** again, with the **Spice Girls** and **Paul McCartney**. In other news from **Brook Green**, look out for the revival of a **divine brand** at **EMI**... **Franz**

**Ferdinand** and their manager **Cerrie Canning** picked the right time to be in New York last week – just as the state's Attorney General Eliot Spitzer unveiled the first results of his payola investigation. The band were over there for promotional work ahead of their second album, including for an October MTV special. Anyone wanting clues about who are the anointed ones in Universal Music UK now that **Lucian** has his global role will get one from his international management committee. Overseeing the development, communication and implementation of UMG's strategy and meeting quarterly, the team includes three London-based execs – UMG's **Richard Constant**, new elevated UK exec **Clive Fisher** and **Polyor** joint MD **David Joseph**. East Sussex was absent on Tuesday night with the A&R committee out in force to set-up-and-coming band **Mumma Ra**. The audience included representatives from **V2**, **Sony BMG**, **Chrysalis**, **Vertigo**, **Lizard King**, **Sony/ATV Publishing** and **Parlophone**. Sanctuary has signed former S Club 7 member **Jo O'Meara** and will release her debut single, **What Hurts The Most**, on September 26. Expect a couple of big digital announcements over the coming weeks, as two of the biggest names in mobile and indie link up, and then one of the big four franchises a pioneering P2P deal... **Groove Armada's Tom Findlay** was having a good time last Thursday night at the launch of **TunetrIBE**, the download site he co-owns with entrepreneur John Strickland – he delivered **Lionel Richie's All Night Long** with a swing in his hips... Last Friday, **Virgin Retail's Simon Dorman** left the retailer in style after 13 years by taking over the airwaves of its UK-sourced radio station. The PR manager offered punters the likes of **The Verve's** **James**, **Alan Campbell's Wichita Lineman** and, appropriately, **REM's It's The End Of The World As We Know It** in his two-hour stint...



When **David Gray** opens the doors to his **Crouch End** studios to the media and record executives you can expect it will be for something special. And **Gray** and his band certainly delivered over two sessions last Monday and Tuesday evening with spectacular performances to showcase tracks from his forthcoming album **Life In Slow Motion** and a few old favourites. Dropping into the Tuesday night session, which doubled up as a rehearsal for a US

tour this month, were some of the great and the good from Warner who were no doubt left thrilled by the results. Pictured, left to right, are Warner Music International COO **Caro Caccia**, **Gray's** manager **Rob Holden**, Atlantic MD **Max Lousada**, **Gray**, Warner UK chairman **Nick Phillips**, **WMI** chairman/CEO **Paul-René Albertini**, Atlantic marketing director **Richard Hinley** and Atlantic international marketing VP **Torsten Luth**.

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# MUSICWEEK

# Club Charts 06.08.05

## The Upfront Club Top 40

Rank	Artist	Title	Label
1	ONE HIT WONDERS	GRACE OF GOD	Capitol
2	PAUL VAN DYK FEAT. WAYNE JACKSON	THE OTHER SIDE	Mercury
3	SUPREMACY FEAT. FASHROUN	LET'S GET DOWN	Empire
4	MILO FERRARI	MILANO SOUND MACHINE	Doctor Pressure
5	PSYCHE	SPECIAL SAMBRODY	Mercury
6	HEADSTRONG FEAT. TIFF LACEY	CLOSE YOUR EYES	Mercury
7	JAMIROQUAI	SEVEN DAYS IN SUNDAY JUNE	Mercury
8	MAURO PILOTTO	L'IZARD	Mercury
9	MOBY	DEEMAY ABOUT ME	Mercury
10	DJ PETER PRESTA FEAT. DAVID HASSELHOF	YOU'RE NOT GUILTY	Mercury
11	SARA JORGE	DIRECT BUSINESS	Mercury
12	LEE CABRELA FEAT. MIMI I WATCH YOU		Mercury
13	PEYTON	I.L.I. RISE A HIGHER PLACE	Mercury
14	LES RYTHMES DIGITALES	JACQUES YOUR BODY	Mercury
15	LOVE TO INFINITY	LOVE TO INFINITY	Mercury
16	THOMAS SCHWARTZ	MORE THAN A FEELING	Mercury
17	FREEMANS FEAT. AMANDA WILSON	LOVE ON MY MIND	Mercury
18	LIT. LOU	LITTLE LOVE	Mercury
19	LATE NIGHT ALUMNI	EMPTY STREETS	Mercury
20	PAUL JOHNSON	SHE GOT ME ON	Mercury

### TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Title
1	FROM MUSCLE INDIANA	4th Street
2	FRANKIE FEARL	BEACH BOSSON
3	INSTRUMENTAL	FROM HEARS TO BEHOLD
4	PAULINES	INSTRUMENTAL
5	DO DECKEN	GOOD FEELER

Rank	Artist	Title	Label
21	LEFT WAINES	WAR OF THE WORDS	The Eye of the War
22	MINT ROVALE	SINGIN' IN THE RAIN	Mercury
23	CRAG DAVE	ALL THE WAY	Mercury
24	THE ALLEN PROJECT FEAT. DAWN ROBINSON	EV	Mercury
25	AXWELL	FEEL THE VIBE (TIL THE MORNING COMES)	Mercury
26	STUNT	RAINBOWS	Mercury
27	GOLDRAPP	OOH LA LA	Mercury
28	SOUL SEEKERZ	TURNU ME UPSIDE DOWN	Mercury
29	SUMMERFUNK	FEAT. GENAMA J I F YOU STILL CARED	Mercury
30	EL PRESIDENTE	WITHOUT YOU	Mercury
31	ARON BELTY DANCER (BANAANZA)	ROUBLE NOBODY	Mercury
32	LADY SOVEREIGN	9.5	Mercury
33	FALLEN ANGELS	CITY LIFE	Mercury
34	AARON SMITH	FEAT. LUYLI DANCIN'	Mercury
35	PUSYCAT DOLLS	FEAT. BUSTA RHIMES	DONT CHIA
36	GIRLS ALIQUO	LONG HOT SUMMER	Mercury
37	WIP	WAITING FOR A GIRL LIKE YOU	Mercury
38	AAMAR	JUST BEING FRIENDLY	Mercury
39	NATE JAMES	UNIVERSAL	Mercury
40	TEXAS	ON JANUARY	Mercury



Lee Cabrera, bubbling under



Payton, upfront debut

### Summer hits reach top

by Alan Jones  
After a period of unprecedented convergence, which saw the same records topping the two charts for five weeks in a row, the Upfront and Commercial Pop Charts on their own ways again this week, with One Hit Wonders' *Grace of God* taking the trendy title and Love To Infinity's finally rocketing to the top of the mainstream list.

Both are covers: One Hit Wonders' track is a version of the old Machine song that was a number one club and number 32 sales chart hit for Fire Island in 1994, while Firefly puts a new slant on Ce-Ce Peniston's 1991/2 hit, which was also a club chart topper and was only denied top billing on the sales chart by Shakespears Sister's long-running runner *One Step*.

There's always a possibility, of course, that the two charts will elect the same leader next week, but for the moment only two songs are in both Top 10s - Let's Get Down by Supatny Vs. Fishbone and Your're Not Guilty by DJ Peter Presta featuring actor David Hasselhoff.

Although Paul Van Dyk's *The Other Side* is runner-up on the Upfront Chart for the second straight week, it is beginning to wobble slightly, and suffered a 4% fall in support in the week. Every other record in the Top 10 made progress in the right direction, making for an unusually solid top tier. As a result, the Hittin' Higher Place - have to settle for debuts at 12 and 13 respectively, even though the exposure they received last week would ordinarily have secured them Top 10 debuts.

Daddy Yankee's reggaeton riddler *Casolina* stretches its run atop the Urban Chart to three weeks, but it appears to be leading a charmed life, and barely survives under pressure from *America's Tenth*. R. Kelly's *Playa's Only*, *The Game's* *Fifth Season*, *Memorized*, and *Aaron's* *Belly Dancer*, all of which are within 10% of *Casolina's* support slipped by 4% last week, but all the others increased, with Fall In Evans single improving by more than 52% to jump 11-5.

### COMMERCIAL POP TOP 30

Rank	Artist	Title
1	ONE HIT WONDERS	GRACE OF GOD
2	LOVE TO INFINITY	LOVE TO INFINITY
3	FROM MUSCLE INDIANA	4TH STREET
4	FRANKIE FEARL	BEACH BOSSON
5	INSTRUMENTAL	FROM HEARS TO BEHOLD
6	PAULINES	INSTRUMENTAL
7	DO DECKEN	GOOD FEELER
8	TEXAS	ON JANUARY

MUSICWEEK.com

# MUSICWEEK

## The Official UK charts 06.08.05

### SINGLES

		Labels
1	<b>JAMES BLUNT YOU'RE BEAUTIFUL</b>	Warner Brothers
2	<b>DANIEL POWTER BAD DAY</b>	Interscope
3	<b>2PAC FEAT. ELTON JOHN GHETTO GOSPEL</b>	Interscope
4	<b>EMINEM ASS LIKE THAT</b>	Interscope
5	<b>MARIAH CAREY WE BELONG TOGETHER</b>	Def Jam
6	<b>KELLY CLARKSON SINCE U BEEN GONE</b>	RCA
7	<b>DADDY YANKEE GASOLINA</b>	Nachete
8	<b>MVP ROC YA BODY (MIC CHECK 1 2)</b>	Perlon
9	<b>LEE RYAN ARMY OF LOVERS</b>	Brightside
10	<b>CRAZY FROG AXEL F</b>	Gaib
11	<b>CHARLOTTE CHURCH CRAZY CHICK</b>	Sony BMG
12	<b>ROLL DEEP THE AVENUE</b>	Real Gone
13	<b>MISSY ELLIOTT LOSE CONTROL</b>	Arista
14	<b>BANANARAMA MOVE IN MY DIRECTION</b>	A&G Productions
15	<b>UNITING NATIONS YOU AND ME</b>	Gaib
16	<b>AUDIO BULLYS FEAT. NANCY SINATRA SHOT YOU DOWN</b>	Sony
17	<b>CORILLAZ FEEL GOOD INC</b>	Perigee
18	<b>DANCING DJS V ROXETTE FADING LIKE A FLOWER</b>	BMG
19	<b>GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS</b>	Reprise
20	<b>NINE INCH NAILS ONLY</b>	Island
21	<b>KANYE WEST DIAMONDS FROM SIERRA LEONE</b>	Roc-A-Fella

### ALBUMS

		Labels
1	<b>JAMES BLUNT BACK TO BEDLAM</b>	Arista
2	<b>COLDPLAY X&amp;Y</b>	Parlophone
3	<b>FAITHLESS FOREVER FAITHLESS - THE GREATEST HITS</b>	Cosy
4	<b>KAISER CHIEFS EMPLOYMENT</b>	8 Discs/Parlophone
5	<b>CRAZY FROG CRAZY HITS</b>	Gaib
6	<b>MICHAEL JACKSON THE ESSENTIAL</b>	Eric
7	<b>JEFF WAYNE THE WAR OF THE WORLDS</b>	Decca
8	<b>GORILLAZ DEMON DAYS</b>	Parlophone
9	<b>GREEN DAY AMERICAN IDIOT</b>	Reprise
10	<b>KEANE HOPES AND FEARS</b>	Island
11	<b>MARIAH CAREY THE EMANCIPATION OF MIMI</b>	Def Jam
12	<b>ALANIS MORISSETTE JAGGED LITTLE PILL - ACOUSTIC</b>	Universal
13	<b>EDITORS THE BACK ROOM</b>	Kelantan
14	<b>OASIS DON'T BELIEVE IN YOUR HONOR</b>	Epic/Bethel
15	<b>FOO FIGHTERS IN YOUR HONOR</b>	RCA
16	<b>THE KILLERS HOT FUSS</b>	Luca/King
17	<b>KELLY CLARKSON BREAKAWAY</b>	RCA
18	<b>THE MAGIC NUMBERS THE MAGIC NUMBERS</b>	Harmony
19	<b>SAM COOKE PORTRAIT OF A LEGEND</b>	Universal TV
20	<b>EMINEM ENCORE</b>	Interscope
21	<b>GWEN STEFANI LOVE ANGEL MUSIC BABY</b>	Interscope



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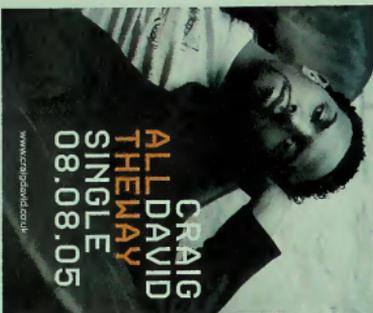


Rank	Artist	Album
6	50 CENT	50 CENT
7	THE CLASH	THE CLASH
8	CELEBRATE	CELEBRATE
9	THE CLASH	THE CLASH
10	THE CLASH	THE CLASH

### PRE-RELEASE AIRPLAY TOP 20

Rank	Artist	Album
1	THE CLASH	THE CLASH
2	THE CLASH	THE CLASH
3	THE CLASH	THE CLASH
4	THE CLASH	THE CLASH
5	THE CLASH	THE CLASH
6	THE CLASH	THE CLASH
7	THE CLASH	THE CLASH
8	THE CLASH	THE CLASH
9	THE CLASH	THE CLASH
10	THE CLASH	THE CLASH
11	THE CLASH	THE CLASH
12	THE CLASH	THE CLASH
13	THE CLASH	THE CLASH
14	THE CLASH	THE CLASH
15	THE CLASH	THE CLASH
16	THE CLASH	THE CLASH
17	THE CLASH	THE CLASH
18	THE CLASH	THE CLASH
19	THE CLASH	THE CLASH
20	THE CLASH	THE CLASH

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### COOL CUTS CHART

Rank	Artist	Album
1	BEATLES	THE BEATLES
2	THE CLASH	THE CLASH
3	THE CLASH	THE CLASH
4	THE CLASH	THE CLASH
5	THE CLASH	THE CLASH
6	THE CLASH	THE CLASH
7	THE CLASH	THE CLASH
8	THE CLASH	THE CLASH
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16	THE CLASH	THE CLASH
17	THE CLASH	THE CLASH
18	THE CLASH	THE CLASH
19	THE CLASH	THE CLASH
20	THE CLASH	THE CLASH

### URBAN TOP 30

Rank	Artist	Album
1	THE CLASH	THE CLASH
2	THE CLASH	THE CLASH
3	THE CLASH	THE CLASH
4	THE CLASH	THE CLASH
5	THE CLASH	THE CLASH
6	THE CLASH	THE CLASH
7	THE CLASH	THE CLASH
8	THE CLASH	THE CLASH
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16	THE CLASH	THE CLASH
17	THE CLASH	THE CLASH
18	THE CLASH	THE CLASH
19	THE CLASH	THE CLASH
20	THE CLASH	THE CLASH

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Rank	Artist	Album
1	THE CLASH	THE CLASH
2	THE CLASH	THE CLASH
3	THE CLASH	THE CLASH
4	THE CLASH	THE CLASH
5	THE CLASH	THE CLASH
6	THE CLASH	THE CLASH
7	THE CLASH	THE CLASH
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18	THE CLASH	THE CLASH
19	THE CLASH	THE CLASH
20	THE CLASH	THE CLASH

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Week 31

Upfront p18 TV & radio airplay p21 Singles/albums p24 New releases p28

## FAST CHART

### SINGLES

**NUMBER ONE**  
JAMES BLUNT YOU'RE BEAUTIFUL  
Atlantic

The first Warner Music single to spend three weeks at number one since Eiffel 65's Blue (Da Ba Dee) in 1999, You're Beautiful has physical sales to date of 205,352 and 62,707 downloads.

### ARTIST ALBUMS

**NUMBER ONE**  
JAMES BLUNT BACK TO BEDLAM  
Atlantic

Matching the four-week run of Coldplay's X&Y, which is dethroned, James Blunt's Back To Bedlam album has the longest run at number one for an album by a male solo artist since Robbie Williams' Escapology ruled the roost for six weeks in December 2002/January 2003.

### COMPILATIONS

**NUMBER ONE**  
VARIOUS NOW 61 EMI/Virgin/UMTV  
Opening with a staggering sale of 310,230, Now 61 has made a 2.6% superior start to Now 60, a 4.5% better beginning than its 2004 equivalent, Now 58 and provides only the third instance yet of the series opening with a sale north of 300,000.

### AIRPLAY

**NUMBER ONE**  
JAMES BLUNT YOU'RE BEAUTIFUL  
Atlantic

Charlotte Church's Crazy Chick caxes in after four weeks at number one. Her conqueror is James Blunt, who has moved 52-38-24-32-16-13-12-5-4-4-2-1 with You're Beautiful after failing to make the Top 200 with previous singles.

## THE SCHEDULE

### ALBUMS

**THIS WEEK**  
Madness The Dangerous Sessions Vol. 1 (V2); Beta Band Greatest Hits (Regal); Juliette Random Order (Virgin); Faith Hill Freebies (A&E); Daniel Powter Daniel Powter (WEA); Various Now Is The Winter Of Our Discontent: Tents Twisted (Novel); Lee Ryan Lee Ryan (Brightside)

**AUGUST 8**  
No Hope In New Jersey Steady Diet Of Decline (Atlantic); Stained Chapter V (Atlantic); El Presidente Elected (Sony BMG)

**AUGUST 15**  
The Mitchell Brothers A Breath Of Fresh Air (679); Supergroup Tour To Rouen (Parlophone); Affie Crying At Teatime (Regal); Massive Attack Unleashed (Meridian)

**AUGUST 22**  
Super Furry Animals Love Kraft (Epic);

## The Market

### Album sales in summer sales hike

by Alan Jones  
James Blunt continues to dominate the charts with You're Beautiful spending a third week as the number one single and Back To Bedlam topping the artist albums chart for a fourth straight week.

Sales of both records reached another peak last week, with You're Beautiful enjoying an 11.3% expansion and an eighth straight week of growth, with sales of 51,671. Meanwhile, Blunt's Back To Bedlam album improved its sales for the 14th time in 15 weeks, selling 122,827 copies - a 10.7% increase week-on-week.

Blunt is the first artist to be number one on singles and albums charts simultaneously for more than a fortnight since Robbie Williams topped with the single Something Stupid - a duet with Nicole Kidman - and the album Swing When You're Winning in December 2001/January 2002.

Sales of the Back To Bedlam album since its release 42 weeks ago are 887,369, while You're Beautiful tallies 268,059 in nine weeks.

Their continued growth last week was all the more remarkable given that You're Beautiful also helped Now That's What I Call



James Blunt: album posts sales rise for the 14th time in 15 weeks

Music! 61 to a sparkling first-week sale of 310,230. The tally is the second highest in the Now! series' 21-year history, being surpassed only by the 334,435 opening of Now 57 at Easter 2004.

Now! 61 claimed a 36.25% share of the compilation market last week, and outsold the rest of the Top 50 compilations added together, while enjoying a 9-1 advantage over the number two compilation, Gatecrasher Classics. Although, as noted above, Warner Music's James Blunt single is among seven number ones on Now! 61, the compilation is again dominated by Now! partners EMI, Virgin, Universal and their indie friends, with Warner Music providing just two of the 43 tracks, and Sony BMG surrendering six.

With Blunt and Now! helping to stimulate a market which also benefited from end-of-month salary payments and the start of the school summer holiday, the overall album market rocketed by 22.6% to 3.08m sales - its highest level for six weeks, and its fourth highest level in 30 weeks so far this year. With Now! 61's help, the multi-artist compilation sector's contribution of 856,180 was its highest for 18 weeks, while compilations' share of the market - 27.8% - was at its highest level for 49 weeks.

The singles market enjoyed a similar boost, with combined physical and download sales of 793,829 lifting it to a three-week high, as James Blunt secured the first sale of more than 50,000 in the sector for four weeks.

## KEY INDICATORS

### SINGLES

Sales versus last week: +1.7%  
Year to date versus last year: +25.1%

### MARKET SHARES

Universal	32.2%
Warner	23.9%
Sony BMG	15.9%
EMI	10.4%
Others	17.6%

### ALBUMS

Sales versus last week: +11.2%  
Year to date versus last year: +1.7%

### MARKET SHARES

Sony BMG	25.4%
Universal	24.6%
Warner	21.6%
EMI	15.7%
Others	12.7%

## COMPILATIONS

Sales versus last week: +67.4%  
Year to date versus last year: -12.7%

### MARKET SHARES

Universal	40.6%
EMI	36.9%
Sony BMG	10.2%
Warner	0.9%
Others	11.6%

## RADIO AIRPLAY

### MARKET SHARES

Universal	30.0%
Warner	20.5%
EMI	19.0%
Sony BMG	17.5%
Others	13.0%

## CHART SHARE

Origin of singles sales (Top 75): UK: 56.0% US: 42.7% Other: 1.3%  
Origin of albums sales (Top 75): UK: 56.0% US: 42.7% Other: 1.3%

For fuller listings see [musicweek.com](http://musicweek.com)

## NEW ADDITION



The Rolling Stones will release their new single, Streets Of Love, on August 22. Aired exclusively on BBC Radio Two's The Ken Bruce show on July 22, it is the first track from their upcoming, as-yet-united studio album and will be released as a double A-side with the track Rough Justice. The band return to the five arena on August 21, kicking off a world tour that will bring them to Europe in 2006.

## SINGLES

### THIS WEEK

Lemar Don't Give Up (Sony BMG); Alfie Your Own Religion (Regal); Turin 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); Noise Next Door Iba (Warner Bros); Supergrass St. Petersburg (Parlophone); Gorillaz Dane (Parlophone); Lady Sovereign 9 To 5 (Island); Amerie Touch (Sony BMG); The Magic Numbers Love Me Like You (EMI); Akon Belly Dancer (Bonanza) (Island); The White Stripes My Darkest (XL); Goldfrapp Oh La La (Mute)

### AUGUST 15

Garbage Run Baby Run (Warner Bros); The Subways Iba (WEA); John Legend

Number 1 (Sony BMG); Athlete Tourist (Parlophone); Jamiroquai 7 Sunny Days In June (Sony BMG); Snoop Dogg Ups And Downs (Polydor); McFly I'll Be OK (Island)

### AUGUST 22

Girls Aloud Long Hot Summer (Polydor); Coldplay Fix Your Hands (Parlophone); Simon Webbe Lay Your Hands (Virgin); Kaiser Chiefs I Predict A Riot (Polydor); Oasis The Importance... (Big Brother); Jennifer Lopez Cherry Pie (Sony BMG)

### AUGUST 29

Mylo Doctor Pressure (Broadside); Dandy Warhols Smello (Parlophone); David Gray The One Love (East West); Owen Stefanou Cold (Polydor); Jessica Simpson These Boots Are Made... (Sony BMG)

### SEPTEMBER 5

Black Eye Peas Don't Lie (Polydor); The Duke Spirit Ours Across The Land (Loosq); Shaggy Wild Tonight (Island)



**BTI AWARDS ALBUMS**  
Kaiser Chiefs - Employment Two (Virgin)  
Jam - Finally (Virgin)  
When Patrick (Mercury)  
Stephen (Mercury)  
Kingsley (Virgin)

Various Artists - In the Mix (Island)  
**SINGLES**  
James Blunt - You're Beautiful (Columbia)  
Chris Brown - Run It Up (A&M)

resources to make brain tingling melodies. Although some tracks are skewed by the hangover from his electronic after-glow, overall, it's a gloriously gratifying listen.

## Hal Don't Come Running/I Sat Down (Rough Trade)

JOHNNY DEE, JOURNALIST, Q MAGAZINE, THE GUARDIAN

"Remember that scene in High Fidelity when shop owner John Cusack puts on a CD and says to his assistant, 'I will now sell five copies of Beta Band's 3 EPs.' Stick Hal's new single on in your office and you'll notice a similar effect among your colleagues. Their mood will lighten, they will notice the honeyed vocals, warm arrangements and sweet sensation of time being frozen moments around May 1975,

they will start dreaming of sun-filled afternoons and they will inevitably ask you, 'What's this?' Tell them to buy their own. Hal are the medicine to soothe our stressful times."

## The Mitchell Brothers Excuse My Brother (The Beats)

ANDY CONNOR, EDITOR, HIP-HOP COWBOY

"If it's not third time lucky for Teddy and Tony as they put and job at the nation's hit parade, then something is seriously amiss. This drunken morality tale finds the boys getting into an everyday scrape after more than ogling the merchandise in one of the capital's less salubrious nightspots. Mike Skinner's unfussy, moody production ladies on the encroaching drama as his protégés nail the classic British laid aesthetic to a tee. A cut above."

## My Top 10

JAMES HYMAN DJ/Broadcaster, Xfm

1. REV RUN MIND ON THE ROAD (RCA)
2. DEVEDRA BANHART I FEEL LIKE A CHILD (D) (DEE DEE)
3. SEVENTH MAN ON CONSTANT SORROW (GALAXY)
4. MAXIMILIAN HECKER LADY SLEEP (KICKSTART)
5. LADY SLEEP TANGO (ISLAND)
6. WARRIORS RACING BALL (SWEETWATER) (EMI)
7. YING YANG TWINS WANT (DECCA) (VY)
8. RANDI KANE SWEET WALK (D2)
9. PRESIDENT KILLS FEEL BUSTA RHYMES DONT CHA (INTERSCOPE)
10. PENDULUM HOLD YOUR COLOUR (BREKERSHAT) (RCA)

"Lady So's Tango is great, as is Kanob's album. Skeeewiff's Man Of Constant Sorrow samples On Brother Wiersa Art Thou? Ying Yang Twins' club banger, Wait, has Busta on the remix, who also brands a Sussys Dols' Don't Cha' into a summer sizzler. I love this Devedra Banhart track, with its nursery-rhyme simplicity. Rev Run's Mind On The Road combines Joan Jett riffs with a Beatrice Boyer/DJ Jam style. Maximilian Hecker's Lady Sleep album delivers powerful piano and masses of melancholy.

## Vibe 101 Top 10

1. Pussycat Dolls/Busta Rhymes Don't Cha (Playboy)
2. Gorillaz Dave (Parlophone)
3. Promised Frazz Amanda Wilson Love On My Mind (Loose) (A&M)
4. Armand Van Helden When The Lights Go Down (Southern Field)
5. Black Eyed Peas Don't Lie (A&M)
6. Mylo Vs Miami Sound Machine Doctor Pressure (Brazil Feet)
7. Pras Michel feat. Shari McQueen Haven't Found (Universal)
8. Bob Sinclair feat. Gary Pine Love Generation (Defected)
9. Missy Elliott feat. Tony Danza (Atlantic)
10. KC & The Light Krazy (Verve)

made great progress on the station."  
Vibe 101 part of the portfolio of Scottish Radio Holdings stations being acquired by Emap, enjoys an open communication with its

## We believe we've set up a brilliant balance - all the presenters have their own unique style

sister station in Bury St Edmunds, although Thomson says they maintain their individuality. "We do our own thing from a programming point of view. Our TSA alone is very varied due to the South Wales & the South West divide, giving us a unique situation to focus on," he says.

Networking is yet to play a part in the station's schedule, Thomson citing the need for a strong local presence as a key reason. "Both stations have a good line-up at the times where other stations might

choose to network. There are no plans to change this," he notes.

Research is playing an increasing part in the programming decisions of major radio stations, but Thomson says: "Most of the music played is based on gut reaction and trends from previous research. I use Music Control and other tools such as club/listeners reaction, other resources such as Shazam and also the TV music channels.

"These days I feel TV plays a more important part in the initial stages of promotion for a track than radio," he says. "I follow the TV impact as part of what I look for when considering a track." Address: 26 Baldwin St, Bristol, BS1 1JE. Tel: 0117 901 0101. Website: www.vibe101.co.uk

## IN-STORE NEXT WEEK



Single of the week Craig David Instore - Lulu, Daniel Power, Longview, Best Ever Cinema Classics, Ibiza Annual Summer 2005;

## BORDERS



Instore - Lee Ryan, Kirsty MacColl, Chris Rea, Madness, The Standes, Clor, Fairport Convention; Music Meltdown CDs from £399 campaign

Albums of the month - Antony And The Johnsons, Cagedabye, Envelopes, Shortwave Set, Field Music, Herbert, Superhiller, Black Mountain



Windows - CDs You Must Own from £499; In-store Richard Thompson, Bob Marley, Deep Purple, Yardbirds, Billie Piper, Nevermore, Status, The Proclaimers, My Awesome Compilation, Field Music, Nine Black Alps, Supergass, Steve MCA, Oritena, Goldfrapp



Albums of the week - Longview, Green Day, Instore - Daniel Power, The Proclaimers, Great OST, Ibiza Annual 2005, Renaissance Classics, In The Mix - Revival, Stephen Fretwell, The Game



Windows - Sale: Instore - Lee Ryan, Madness, Public Enemy, Chris Rea, Acoustic 05, Festival; Recommendations - Dogs, Kirsty MacColl, Power Up Antlres, Pop Rocks, Landisfire, Beach House



Mojo listening posts - Aidan Smith, Brigitte, The Time Flys, Because of Winn Dixie, Al Kooper, My Adam; Selects listening posts - Devil Sold His Soul, Adam Freeland, Nate James, Björk, Houston Calls

## Safeway

Instore - Longview, Green Day, Daniel Power, Ibiza Annual 2005

## Sainsbury's

Instore - Lulu, Longview, Daniel Power, Great OST, Ibiza Annual Summer 2005; Album Of The Week - Daniel Power; Compilation Of The Week - Great OST

## TESCO



Singles - Clor, Goldfrapp, The Magic Numbers, Supergass, Maxwell, Akon, Craig David, Longview, Maffia; Albums - Ibiza Annual 2005, Great OST, Lulu, The Proclaimers, Daniel Power, Frank Sinatra Collection, Cliff Richard

Instore - Daniel Power, The Proclaimers, Richard Thompson, Chimaira, Ibiza Annual, Supergass, Craig David, Maxwell, Nine Black Alps, Longview, Frankie J, No Hope In New Jersey, Mitchell Brothers, Epoxexores, Akon; Press ads - Jamiroquai, Robert Post, BRMC, Snogoo Dog

## WHSmith

Deals of The Week - Longview, Daniel Power; Album Of The Week - Great OST; Instore - Now! 61, Best Ever Cinema Classics, Eminem Anger Management DVD, Lulu

## WOOLWORTHS

Albums of the week - Great OST, Ibiza Annual 2005; Single of The Week - Craig David, Instore Albums - Great OST, Ibiza Annual 2005, Longview, Chris Rea, Chris Rea, Tony Christie

Travis: *On Par*, Supergrass: *St Petersburg*, The Streets: *The Streets When The Night Falls* Is...  
**5** Benmantra Move In My Direction, Craig David: *All The Way*, "Ella Clayton Love Comes To Empower, Lucie Silvas Don't Look Back, Natalie Imbruglia Counting Down The Days, The Magic Numbers Love Like You, The Rolling Stones Streets of Love, Tony Christie Always And Always, Willie Nelson feat. Toots Thelma In A Warm Bed, Wine Dishes That's That, ...  
**4** U2: *How To Succeed In Business Without Really Trying*, Goldfrapp: *Oh La La*, Heather Small: *John Legend*, Number One: *Jay Z*, "I Want To Be", Kaiser Chiefs: *I Predict A Riot*, "Kubrick", Lee Ryan: *My Home*, Nate James: *Universal*, Paul Walker: *From The Floodwaters Up*, Tavin Beales: *Our And Over*.

**CAPITAL**  
**A LIST**  
"New" DJ: *Dancer Banhart*, "A Back Award" feat: *Banhart*, "Banhart" Move In My Direction, *Black Eyed Peas*, Don't Lie, *Charlotte Church*, *Chick*, *Chris Brown*, *Don't Lie*, *Wiggy*, *Daniel Power*, *Don't Lie*, *David Gray*, *The One*, *I Love Me*, *Presidents*, *When You Faith Exams*, *Madness*, *Green Day*, *Waka*, *Me Up With*, *Sepember*, *Eric*, *Impa Day*, *Kidz*, *James Blunt*, *You Beautiful*, *Jeopardy*, *Seven Days*, *In A Sunny Day*, *John Legend*, *One Step*, *Jesus*, *Sean Paul*, *Chris Brown*, *Healy*, *Charlotte*, *Seven Years*, *Our Game*, *Lee Ryan*, *My Home*, *Lee Ryan*, *Lemar*, *Don't Give It Up*, *Longview*, *Sepember*, *Eric*, *Impa Day*, *Kidz*, *James Blunt*, *You Beautiful*, *Jeopardy*, *Seven Days*, *In A Sunny Day*, *John Legend*, *One Step*, *Jesus*, *Sean Paul*, *Chris Brown*, *Healy*, *Charlotte*, *Seven Years*, *Our Game*, *Lee Ryan*, *My Home*, *Lee Ryan*, *Lemar*, *Don't Give It Up*, *Longview*, *Sepember*, *Eric*, *Impa Day*, *Kidz*, *James 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**ALSO OUT THIS WEEK**  
**SINGLES**  
Edinburgh and a C-listing from Radio One. This is sure to appeal to their fanbase. I'll Be OK should only accelerate that process.

Daughters - *Time The Last Girl* (Domino); Tony Yayo - *So Red* (Motorcycle Club - Ain't No Easy Way (Epic); Broadcast - *America's Boy* (War); Sons &

**ALBUMS**  
Eric Benet - *Hurricane* (Jive); Ripnick - *Friday/Ripnick*; Frankie - *The One* (Sony BMG); Lewis - *The Angels Test* (Island); Aidan

Smith - *Early As The Trees* (Atlantic Baroque)

Records released 15.08.05

**SINGLE OF THE WEEK**

**McFly  
I'll Be OK**

Island MCST40428  
The lead single from McFly's second album sticks close to the "if it ain't broke, don't fix it" maxim. Still heavily in debt to any number of Sixties beat groups (particularly The Beatles and Herman's Hermits), they now seem less a Busted clone than a Junior Oaks. However, following successful Live 8 appearances in Japan and Edinburgh and a C-listing from Radio One, this is sure to appeal to their fanbase. I'll Be OK should only accelerate that process.



**ALBUM OF THE WEEK**  
**Supergrass**  
*Road To Rouen*

Parlophone 333342  
Five albums in and Supergrass finally take a breather from their hi-octane pop poms. That's not to say Road To Rouen finds the quartet succumbing to a life of dradrock - far from it - but there is a noticeably relaxed, inventive atmosphere and maturity at work here that the band have only previously touched on. Their knack for a killer melody and playful twist remain intact - this is a great album which looks likely to cause a positive shift in their audience demographic.



**Singles**

**Atletide**  
Parlophone CDATH1009  
The title track from Atletide's new album is a typically emotional slice of mid-tempo rock pop that appeals for the same reasons that airplay hits Wires and Half Light did. A gentle beat keeps the pace for a musical fusion of piano and guitar while wailing, melodic vocals will appeal to a broad audience indeed.

**Babysambles**  
Fuck Forever (Rough Trade RTRADSDCD210)  
This is a defiant anthem to elegantly wasted abandon, which may leave some wondering where traditional concepts like choruses and singing in tune have gone. Either way, fans at Babysambles shows have been singing along word-for-word for over a year now and there is enough of a following to send this Top 10 at least.

**Broadcast**  
America's Boy (Warp WAP193)  
This track represents a fresh, stripped-down return for Broadcast, who have taken the rougher edges of electro-pop and perverted it for their own gains. Broadcast are known for their love of deadpan vocals, but far from standing still, their sound has become more beautifully twisted with every release.

**British Whale**  
This Town Ain't Big Enough For Both Of Us (Atlantic ATUK011CD)  
Fans despondent for that difficult second Darkness album will lap up Justin Hawkins' karaoke Sparks cover. Although hardly earth shattering, it is good clean fun and C-listed by Radio One. Darts champion Phil "The Power" Taylor appears in the video.

**Crazy Frog**  
Popcorn (Gusto CDGUS21)  
You have to admire the evil genius behind this record. By grafting the Frog's trademark vocals onto Hot Butter's 1979 hit single, someone has managed to surpass Crazy Frog's previous number one Axel F in the Irish one week. This is precisely why it will sell by the bucketloads, with children of

all ages buying it to annoy the neighbourhood.  
**Doves**  
Sky Starts Falling (Heavenly HMV152CD)  
This typically expansive and anthemic song is another slab of quality Doves material. Although at top class single and one the trio's fanbase will love, whether it will cross them over to the mainstream market they deserve is debatable.

**Jamiroqal**  
7 Days In Sunny June (Sony Music PG600642)  
The second single from the reinvigorated lead wearer's current album Dynamite captures the mood of summer with its brilliant lyrics and funky basslines. Although already played by Capital and Kiss 100, the song's commercial appeal suggests more stations will follow in the run up to release, while his September UK tour will keep Dynamite in the public eye.

**José González**  
Play In The Shade EP (Peacefrog PF6099CD)  
Another Nordic talent to make waves on these shores, González's rise will continue with this beautiful five-track set. The material here is of his usual high standard, but the track destined to steal all the attention is his cover of Kylie's *Hand On Your Heart*, which transforms the song from a frothy romp to an affecting, heart-felt ballad.

**Lil' Love**  
Little Love (Positiva CDTV1222)  
Italian producer Axel Gaudino's reworking of Coldcut Feat. Lisa Stansfield's 1989 hit *People Hold On* recently reached number three in *M1X's* Upfront Club Chart, while Kiss 100 has offered airplay support. Another potential high flyer for Positiva, the song comes with mixes from Soul Avengers and Pete Heller.

**Magnet**  
Hell On (Atlantic ATUK010)  
This luster for Norwegian Even Johansen's new album *The Tournequet* is a swirling and atmospheric thing, coming on like a cross between a Southern ballad

and Coldplay at their most anarchic. Debut album *On Your Side* was a critical success, but if this single is anything to go by, the follow-up should do very nicely at retail level.

**Mint Royale**  
Singing In The Rain (Faith & Hope xxx)  
Without the continuing support of the 'VW Golf' TV ad this was the soundtrack to, Mint Royale's breakbeat-lite Gene Kelly update fails to raise itself above novelty status. Although released some time after the ad has left our screens, it does stand a chance of commercial success.

**Robert Post**  
Got None (Mercury 9872349)  
This Scandinavian talent has been a favourite on the *M1X* playlist and others are beginning to catch on. Got None, his debut single, entered the UK Airplay Top 60 last week and should find further footing in the UK market when it hits retail. Stylistically the song has echoes of Aimee Mann although the appeal is of a broader, commercial nature. This is an intelligent, memorable tune which promises to be one of the year's sleeper hits.

**Snoop Dogg**  
Ups And Downs (Polydor 9883732)  
Already played at Galaxy and Kiss 100, Ups And Downs - featuring a sample of the Bee Gees' track *Love You Inside Out* - is one of Snoop Dogg's more relaxed releases. The flowing lyrics and relaxed beats are well-crafted to create a different sound to Snoop's previous songs, but it is equally as enjoyable nevertheless.

**Super Furry Animals**  
Lazer Beam (Sony BMG 6760111)  
Released a week before their seventh album, *Love Kick*, this superonic slice of retro-futurist rock is a typically invigorating SFA offering. Surprisingly, only Xfm have picked up on the track so far, but the band's small but ever-ardent fanbase won't let that stop it from cracking the Top 30.

**Weezer**  
We Are All On Drugs (Geffen 9833495)  
A commercial highlight from

Weezer's latest album *Make Believe*, the follow-up to Beverly Hills is an energetic, guitar-driven rock song with a massive hook. Although the song's strong anti-drug message could be misinterpreted by some as something of a novelty anthem to accompany a boozey night, this will, of course, only add weight to its commercial appeal.

**Yell!**  
Keep Pushin' On (Moshi Moshi MOSHI23)  
The second single from Libertines bassist John Hassall's new band is another promising sign that there is life away from the shadows of the charismatic, but troubled, Doherty/Barkis partnership. Keep Pushin' On is an unashamedly upbeat and optimistic piece of trucker-rock, sales of which should benefit from their intense recent live activity.

**Albums**

**Aife**  
Crying At Teatime (Regal REG125CD)  
Bouncing a thick Seventies production, Aife's fourth album finds the Manchester five-piece at the top of their game. The single *Your Own Religion* has found support at Radio 2 and Xfm and fans of *The Flaming Lips* and whimsical English folk will find much to please them here.

**Beulah**  
Mabel And I (UCJ UCJ 9871142)  
The debut album from hoely-titled singer-songwriter Beulah arrives sounding like nothing much else around, thanks to Kate Bush producer John Kelly's stripped-down simplicity. Aimed squarely at an older Radio Two demographic, this has a very strong chance of following the likes of Norah Jones into the supermarkets and up the charts.

**Syd Mattews**  
Will We Will Foresee Obstacles (V2 VWR1031832)  
The second album from this 29-year-old Parisian singer fuses folk singer-songwriting - in perfectly English - with an electronic tinge of good effect. But with its use of brass and strings,

this is no bodacious folktronica laptop album, but harks back to the classic Canterbury sound.  
**Pras**  
Win Lose Or Draw (Island PRASCD1)  
This second album from Puyseg's founder member Pras Michel contains another brace of commercial pop bop. The forthcoming single, the U2-based *Haven't Found*, is as lightweight as it gets, although tracks including the reggae-influenced, *Wyclef Jean* Feat. Angel Sings inject a little maturity into the proceedings.

**The Rakas**  
Capture/Release (V2 VWR1032762)  
This is an accomplished debut from the skinny guitar four-piece which, for all the craft that has gone into it, is not afraid to fall off the rails occasionally. It hangs on to a punk sensibility, but the lyrics are sharp enough to avoid sounding like mere Seventies revivalism.

**Stars**  
Set Yourself On Fire (City Slang SLANG1033792)  
More compelling indie music from Canada, this time from sometime Broken Social Scene members and their friends. Set Yourself On Fire is a potent, inventive album, coated in mournful strings and digital touches, with fragile yet witty lyrics from vocalists Torrey Campbell and Amy Millan. With the right support, this quintet could soon be scolding fellow Canadians *The Arcade Fire's* spotlight before long.

**Supertriller**  
Supertriller 1 (Mint CD0051)  
This six-piece London-based act have attracted the attention of Beck, who asked them to remix his *Go!* It Alone. This is not surprising, since this track is a strong debut and fits right in the pocket of the chief cognoscent who rate the Scleros Slayers, Beck and, the daddy of them all, Prince. This is fresh-sounding, classy and wonderfully cool.

This week's reviewers: Ben Coker, Stuart Clarke, Adam Dawson, Jim Larkin, Owen Jones, Simon Jones, Nicola Sliney, Nick Tacks, Simon Ward and Adam Wells.



James Blunt dethrones Charlotte Church from the chart's summit, as Craig David, Robert Post, Goldfrapp, Gorillaz and Coldplay make the strongest gains

# The UK Radio Airplay Chart

RADIO ONE		Weeks on Chart	Peak	Last	Artist
1	5	MARTIN SOLVEIG EVERYBODY (REPEATED)	15	27	181.5k
2	14	JAMES BLUNT YOU'RE BEAUTIFUL (ATLANTIC)	17	25	187.6k
3	12	HARD-FI HARD TO BEAT (ATLANTIC)	18	25	177.7k
4	1	ROLL DEEP THE AVENUE (RELIENTLESS)	27	23	172.9k
5	9	KAISER CHIEFS I PREDICT A RIOT (BIRDHOUSE)	16	23	167.9k
6	19	KANYE WEST DIAMONDS FROM SIERRA LEONE (RCA/REPLICA)	18	23	161.5k
7	9	KAISER CHIEFS I PREDICT A RIOT (BIRDHOUSE)	14	22	161.4k
8	3	INAYA DAI NASTY GIRL (ALL AROUND THE WORLD)	13	22	153.5k
9	7	THE GAME DREAMS (INTERSCOPE)	15	21	153.0k
10	5	2PAC FEAT. ELTON JOHN Ghetto GOSPEL (INTERSCOPE)	23	20	149.2k
11	6	THE MAGIC NUMBERS LOVE ME LIKE YOU (HEAVENLY)	15	20	146.0k
12	7	JOSS STONE DONT CHA WANNA RIDE (REPUBLIC)	16	19	139.7k
13	0	OASIS THE IMPORTANCE OF BEING IDLE (REPRODUCTION)	9	18	139.7k
14	0	GORILLAZ DARE (REPUBLIC)	4	18	139.2k
15	3	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS (REPUBLIC)	24	18	132.0k
16	22	AKON BELLY DANCER (BANANAZ) (ISLAND)	13	18	131.0k
17	16	02 CITY OF BLINDING LIGHTS (ISLAND)	15	16	111.4k
18	14	JAMIROQUAI SEVEN DAYS IN SUNNY JUNE (SONY BMG)	17	16	109.6k
19	9	MARIO HERE I GO AGAIN (J)	16	16	99.2k
20	7	DEEP DISH SAY HELLO (POSTAL)	16	16	95.0k
21	6	DADDY YANKEE GASOLINA (REPUBLIC)	15	15	91.1k
22	0	DANIEL POWTER BAD DAY (WARNER BROS)	7	14	89.2k
23	0	GOLDFRAPP OOH LA LA (MUTE)	4	14	89.2k
24	24	MAXIMO PARK GOING MISSING (WRAP)	12	14	81.5k
25	0	MATIFEAQ BIG CITY LIFE (BUCKLE UP PUNK)	6	14	79.0k
26	0	THE BLACK EYED PEAS DON'T LIE (INTERSCOPE)	6	13	82.5k
27	0	NATALIE IMBRUGLIA COUNTING DOWN THE DAYS (BIRDHOUSE)	4	12	74.6k
28	0	RIHANNA PUN OF REPLY (DEF JAM)	9	10	52.0k
29	12	FOO FIGHTERS BEST OF YOU (J)	18	9	6.9k
30	9	THE WHITE STRIPES MY DOORBELL (J)	18	9	6.6k

↑ This week  
↓ Last week  
New to chart  
Re-entries  
MUSIC TITLE

Rank	Weeks on Chart	Artist	Title	Label	Peak	Last	Value	Change
1	5	JAMES BLUNT	YOU'RE BEAUTIFUL	ATLANTIC	2572	8	74.45	-7
2	1	CHARLOTTE CHURCH	CRAZY CHICK	SONY BMG	2249	11	58.45	40
3	6	DANIEL POWTER	BAD DAY	WARNER BROS	1637	35	46.92	6
4	22	CRAIG DAVID	ALL THE WAY	WARNER BROS	1382	35	41.75	82
5	5	GREEN DAY	WAKE ME UP WHEN SEPTEMBER ENDS	REPUBLIC	1950	11	41.75	-6
6	4	MARIAH CAREY	WE BELONG TOGETHER	DEF JAM	1543	8	40.00	-13
7	10	TEXAS	GETAWAY	MERCURY	1375	18	38.68	5
8	3	JOSS STONE	DONT CHA WANNA RIDE	REPUBLIC	1423	34	37.39	-41
9	8	2PAC	FEAT. ELTON JOHN GHETTO GOSPEL	INTERSCOPE	1304	17	36.46	-7
10	14	NATALIE IMBRUGLIA	COUNTING DOWN THE DAYS	BIRDHOUSE	1421	35	36.39	33
11	17	LEMAR	DONT GIVE IT UP	SONY	1339	51	35.60	39
12	9	INAYA DAI	NASTY GIRL	ALL AROUND THE WORLD	1222	2	34.13	-13
13	15	LEE RYAN	ARMY OF LOVERS	BIRDHOUSE	1424	32	30.14	11
14	7	COLDPLAY	SPEED OF SOUND	PARLOPHONE	1791	9	27.91	-53
15	23	THE MAGIC NUMBERS	LOVE ME LIKE YOU	HEAVENLY	435	31	27.67	22
16	13	ROLL DEEP	THE AVENUE	RELIENTLESS	676	22	27	-2
17	18	JAMIROQUAI	SEVEN DAYS IN SUNNY JUNE	SONY BMG	764	31	26.20	8
18	12	STEPHEN FRETWELL	EMILY	FICTIOX	688	6	26.81	4
19	21	MARTIN SOLVEIG	EVERYBODY	DEFECTED	512	22	25.98	11
20	9	ROBERT POST	GOT NONE	MERCURY	439	29	23.91	67
21	19	GOLDFRAPP	OOH LA LA	MUTE	305	37	23.60	114
22	29	HARD-FI	HARD TO BEAT	ATLANTIC	442	5	23.48	16
23	37	NATE JAMES	UNIVERSAL	CHERRY	31	49	23.46	27
24	14	BODYROCKERS	I LIKE THE WAY	MERCURY	1093	17	22.87	19
25	23	KAISER CHIEFS	I PREDICT A RIOT	BIRDHOUSE	317	82	22.73	3

■ Highest for 50 Entry ■ Highest increase in audience ■ Audience increase ■ Highest Top 50 Chart ■ Biggest increase in plays ■ Audience increase of 50% or more

## INDEPENDENT LOCAL RADIO

Rank	Weeks on Chart	Artist	Title	Label	Peak	Last	Value
1	1	JAMES BLUNT	YOU'RE BEAUTIFUL	ATLANTIC	2237	280	43.84
2	2	CHARLOTTE CHURCH	CRAZY CHICK	SONY BMG	386	214	34.82
3	5	GREEN DAY	WAKE ME UP WHEN SEPTEMBER ENDS	REPUBLIC	155	118	27.60
4	3	COLDPLAY	SPEED OF SOUND	PARLOPHONE	189	107	24.48
5	11	DANIEL POWTER	BAD DAY	WARNER BROS	121	158	23.07
6	4	MARIAH CAREY	WE BELONG TOGETHER	DEF JAM	510	80	24.83
7	15	LEE RYAN	ARMY OF LOVERS	BIRDHOUSE	137	173	23.75
8	18	NATALIE IMBRUGLIA	COUNTING DOWN THE DAYS	BIRDHOUSE	94	159	23.59
9	10	TEXAS	GETAWAY	MERCURY	116	137	23.43
10	7	CRAIG DAVID	ALL THE WAY	WARNER BROS	1010	134	24.42
11	6	JOSS STONE	DONT CHA WANNA RIDE	REPUBLIC	502	137	23.93
12	22	LEMAR	DONT GIVE IT UP	SONY	830	140	22.80
13	7	2PAC FEAT. ELTON JOHN	GHETTO GOSPEL	INTERSCOPE	1376	122	23.67
14	11	THE CORAL	IN THE MORNING	GLADSTONE	113	143	23.86
15	9	INAYA DAI	NASTY GIRL	ALL AROUND THE WORLD	312	134	19.41
16	20	KT TUNSTALL	OTHER SIDE OF THE WORLD	RELIANTISS	930	126	15.80
17	21	BODYROCKERS	I LIKE THE WAY	MERCURY	600	159	18.88
18	13	THE BLACK EYED PEAS	DON'T THINK WITH MY HEART	INTERSCOPE	1184	96	19.68
19	14	ROB THOMAS	LONELY NO MORE	ATLANTIC	209	168	16.47
20	16	KELLY CLARKSON	SINCE U BEEN GOIN	SONY BMG	324	169	17.47
21	8	JEM	JUST A RIDE	SONY	130	82	16.47
22	13	LUCIE SILVAS	DONT LOOK BACK	MERCURY	718	843	16.82
23	19	GORILLAZ	FEEL GOOD	SONY	807	1393	13.93
24	25	ATHLETE	HALF LIGHT	PARLOPHONE	734	788	12.95
25	30	JAMIROQUAI	SEVEN DAYS IN SUNNY JUNE	SONY BMG	560	701	13.70
26	29	STEPHEN FRETWELL	EMILY	FICTIOX	460	651	10.62
27	26	MARIO	HERE I GO AGAIN	J	461	602	10.09
28	0	SIMON WEBBE	LAY YOUR HANDS	THROCKY	292	460	10.57
29	0	ROLL DEEP	THE AVENUE	RELIENTLESS	457	589	10.16
30	0	MVP	ROC YA BODY (MIX CHECK L 2)	POSTAL	620	389	10.36



**1 James Blunt**  
With 2.572 plays and an audience of 184,559, *You're Beautiful* by James Blunt finally secures the airplay throne its extraordinary retail popularity deserves. With 14% more plays and a 27% bigger audience than any other record, *You're Beautiful*

has taken 13 weeks to reach the summit and was aired by 97 of the 111 stations on the Music Control panel last week, with top tallies of 179 plays from Core and 54 from 96.3 Ane FM. Radio One barely played the record until it was number one and aired it 25 times last week, providing more than a quarter of its audience as a result.

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**4 Craig David**  
Warner Music has its best week to date on the airplay chart, with four of the top

five, including new signing Craig David. David's last single, *You Don't Miss Your Water*, reached number

43 on sales but fared a little better on airplay, peaking at number 20 in January 2004.

## KISS

Rank	Weeks on Chart	Artist	Title	Label	Peak	Last	Value
1	2	MARIAH CAREY	WE BELONG TOGETHER	DEF JAM	1543	8	40.00
2	2	DANIEL POWTER	FEAT. ELTON JOHN GHETTO GOSPEL	INTERSCOPE	1304	17	36.46
3	2	INAYA DAI	NASTY GIRL	ALL AROUND THE WORLD	1222	2	34.13
4	5	BOBBY VALENTINO	SLOW DOWN	DEF JAM	1543	8	40.00
5	6	MVP	ROC YA BODY (MIX CHECK L 2)	POSTAL	620	389	10.36
6	9	ROLL DEEP	THE AVENUE	RELIENTLESS	676	22	27
7	10	AKON	BELLY DANCER (BANANAZ)	ISLAND	131	18	131.0k
8	16	RIHANNA	PUN OF REPLY	DEF JAM	9	10	52.0k
10	11	MARIO	HERE I GO AGAIN	J	16	16	99.2k

## XFM

Rank	Weeks on Chart	Artist	Title	Label	Peak	Last	Value
1	5	LONGVIEW	FURTHER	WITH FLOORS/NO FLOORS	15	12	15.0k
2	4	PAUL WELLS	FROM THE DOORBOARDS UP	JL	12	12	15.0k
3	2	THE WHITE STRIPES	MY DOORBELLS	BUITLIE	31	31	22.73k
4	2	HARD-FI	HARD TO BEAT	ATLANTIC	442	5	23.48k
5	7	MATIFEAQ	GOING MISSING	WRAP	12	14	81.5k
5	9	THE MAGIC NUMBERS	LOVE ME LIKE YOU	HEAVENLY	435	31	27.67k
7	7	JACK JOHNSON	GOOD PEOPLE	ISLAND	14	14	74.6k
7	10	GOLDFRAPP	OOH LA LA	MUTE	305	37	23.60k
9	11	KAISER CHIEFS	I PREDICT A RIOT	BUITLIE	317	82	22.73k
10	1	HOT HOT HOT	MIDDLE OF NOWHERE	SKYE	1	1	1.0k

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# irplay Chart

music control

	LAST WEEK	WEEKS ON CHART	PEAK POSITION	WEEKS AT NO. 1	ARTIST/TITLE	Label	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	PEAK POSITION	WEEKS AT NO. 1
27	54	0			<b>OASIS THE IMPORTANCE OF BEING IDLE</b>	ISG BROTHER	288	55	22.55	72	
26	28	4	34		<b>LUCIE SILVAS DON'T LOOK BACK</b>	MERCURY	873	14	21.98	3	
28	20	16	73		<b>THE CORAL IN THE MORNING</b>	DELAGO	1240	-2	21.28	-11	
29	37	7	73		<b>MARIO HERE I GO AGAIN</b>	J	739	-7	20.23	-16	
40	41	1	0		<b>THE BLACK EYED PEAS DON'T LIE</b>	INTERSCOPE	505	57	20.21	87	
31	31	5	21		<b>KANYE WEST DIAMONDS FROM SIERRA LEONE</b>	ROCA FELLA	306	-5	20.19	3	
32	56	1	0		<b>LONGVIEW FURTHER</b>	IMPACT FLOOR/WARNER	438	51	20.17	54	
33	57	1	0		<b>AKON BELLY DANCER (BANANZA)</b>	ISLAND	462	6	18.73	36	
34	24	11	57		<b>U2 CITY OF BLINDING LIGHTS</b>	ISLAND	659	-38	18.69	-19	
35	39	6	6		<b>KELLY CLARKSON SINCE U BEEN GONE</b>	SONY BMG	1025	6	18.55	5	
36	98	1	0		<b>CORILAZ DARE</b>	PARLOPHONE	297	143	18.30	165	
37	48	2	0		<b>THE GAME DREAMS</b>	INTERSCOPE	354	-1	17.41	22	
38	71	1	0		<b>COLDPLAY FIX YOU</b>	PARLOPHONE	307	26	17.19	80	
39	16	17	17		<b>CORILAZ FEEL GOOD INC.</b>	PARLOPHONE	917	-25	17.12	-54	
40	40	15	0		<b>ROB THOMAS LONELY NO MORE</b>	ATLANTIC	1016	-8	16.30	-7	
41	27	4	37		<b>DEEP DISH SAY HELLO</b>	POSTITUM	373	-14	15.96	-29	
42	55	6	67		<b>KT TUNSTALL OTHER SIDE OF THE WORLD</b>	LEGEND	1154	-19	15.88	21	
43	0	1	0		<b>THE ROLLING STONES STREETS OF LOVE</b>	VERIGN	39	0	15.84	0	
44	32	16	15		<b>THE BLACK EYED PEAS DON'T PRUNK WITH MY HEART</b>	INTERSCOPE	3029	-11	15.33	-27	
45	49	19	42		<b>SNOOP DOGG FEAT. C WILSON &amp; J TIMBERLAKE SIGNS</b>	GOWEN	481	-21	15.15	8	
46	51	1	0		<b>THE STANDS WHEN THE NIGHT FALLS IN</b>	EDM	46	0	15.02	9	
47	44	7	16		<b>UNITING NATIONS YOU &amp; ME</b>	GUT	488	-11	14.44	-9	
48	51	7	7		<b>DADDY YANKEE GASOLINA</b>	RECOR	341	23	14.34	29	
49	61	13	0		<b>SCISSOR SISTERS TAKE YOUR MAMA</b>	RECOR	428	26	14.26	40	
50	36	2	0		<b>THE WHITE STRIPES MY DOORBELL</b>	XL	423	30	14.17	-31	

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on the **LIVE** VENUE MAP 2005

His Warner Music debut, All The Way, beats that peak this week, catapulting 22-4 a week ahead of

its commercial release. It hoped support from 37 stations with a total of 1,392 plays.



21. Goldfrapp Ooh La La is by some distance, Goldfrapp's most successful record in attracting

airplay and rerecited 59-21 with 305 plays from 47 stations. Its main beneficiaries are Radio One and Radio Two, which provided 14 and nine plays last week, respectively. And a massive 84.3% of its audience. Lord's's first was the week's end to debut at number 61 on the airplay chart. It was aired most by Capital Gold.



61. Paul McCartney's forthcoming single, First Love, accumulated 37 plays from 15 stations and an audience of more than 11.75m by the week's end to debut at number 61 on the airplay chart. It was aired most by Capital Gold.

### GALAXY

WEEK	ARTIST/TITLE	Label
1	<b>GROOVE COVERAGE POISON</b>	ALL AROUND THE WORLD
2	<b>GADJO SO MANY TIMES</b>	MANIFESTO/REPUBLIC/ALL AROUND THE WORLD
3	<b>50 CENT JUST A LIL BIT</b>	INTERSCOPE
4	<b>MVP ROCA YA BODY (MIC CHECK 1 &amp; 2)</b>	POSTITUM
5	<b>KELLY CLARKSON SINCE U BEEN GONE</b>	SONY BMG
7	<b>2PAC FEAT. ELTON JOHN GETHTO GOSPEL</b>	INTERSCOPE
8	<b>DANCING Q'S V ROXETTE FADING LIKE A FLOWER</b>	ATM
9	<b>MILO FEAR MIAMI SOUND MACHINE DOCTOR PRESSURE</b>	RECOR
10	<b>INAYA DAY NASTY GIRL</b>	ALL AROUND THE WORLD
11	<b>MISSY ELLIOTT LOSE CONTROL</b>	ATLANTIC

### VIBE 101

WEEK	ARTIST/TITLE	Label
1	<b>50 CENT JUST A LIL BIT</b>	INTERSCOPE
2	<b>JESS STONE DON'T CHA WANNA RIDE</b>	ALL AROUND THE WORLD
3	<b>MARIAH CAREY WE BELONG TOGETHER</b>	SONY BMG
4	<b>ROBBL VALENTINO SLOW DOWN</b>	SONY BMG
5	<b>KELLY CLARKSON SINCE U BEEN GONE</b>	SONY BMG
6	<b>DEEP DISH SAY HELLO</b>	POSTITUM
7	<b>UNITING NATIONS YOU &amp; ME</b>	GUT
8	<b>AXWELL FEEL THE VIBE (TIL THE MORNING COMES)</b>	DEFA
9	<b>KANYE WEST DIAMONDS FROM SIERRA LEONE</b>	ROCA FELLA

## PRE-RELEASE

ARTIST/TITLE	Label
1 <b>CRAIG DAVID ALL THE WAY</b>	WARNER BROS
2 <b>TEXAS GETAWAY</b>	MERCURY
3 <b>LEMAR DON'T GIVE IT UP</b>	SONY
4 <b>THE MAGIC NUMBERS LOVE ME LIKE YOU</b>	HEAVENLY
5 <b>JAMIROQUAI SEVEN DAYS IN SUNNY GLEN</b>	SONY BMG
6 <b>ROBERT POST GOT NINE</b>	MERCURY
7 <b>GOLDFRAPP OOH LA LA</b>	VAUTE
8 <b>KAISSER CHIEFS I PREDICT A RIOT</b>	BUNDOLE
9 <b>OASIS THE IMPORTANCE OF BEING IDLE</b>	ISG BROTHER
10 <b>THE BLACK EYED PEAS DON'T LIE</b>	INTERSCOPE
11 <b>LONGVIEW FURTHER</b>	IMPACT FLOOR/WARNER
12 <b>AKON BELLY DANCER (BANANZA)</b>	ISLAND
13 <b>CORILAZ DARE</b>	PARLOPHONE
14 <b>THE GAME DREAMS</b>	INTERSCOPE
15 <b>COLDPLAY FIX YOU</b>	PARLOPHONE
16 <b>THE ROLLING STONES STREETS OF LOVE</b>	VERIGN
17 <b>THE STANDS WHEN THE NIGHT FALLS IN</b>	EDM
18 <b>THE WHITE STRIPES MY DOORBELL</b>	XL
19 <b>ATLETT TOURIST</b>	ATLANTIC
20 <b>BRITISH WHALE THIS TOWN AIN'T BIG ENOUGH</b>	ATLANTIC

## RADIO GROWERS

ARTIST/TITLE	Peak	Label
1 <b>LEMAR DON'T GIVE IT UP</b>	1139	451
2 <b>DANIEL POWTER BAD DAY</b>	1637	425
3 <b>SIMON WEBBE LAY YOUR HANDS</b>	625	371
4 <b>NATALIE IMBRUGLIA COUNTING DOWN THE DAYS</b>	1421	369
5 <b>CRAIG DAVID ALL THE WAY</b>	1382	361
6 <b>LEE RYAN ARMY OF LOVERS</b>	1424	348
7 <b>ROBERT POST GOT NINE</b>	439	247
8 <b>COLDPLAY FIX YOU</b>	307	217
9 <b>CHARLOTTE CHURCH CRAZY CHICK</b>	2248	214
10 <b>TEXAS GETAWAY</b>	1375	212

## RADIO TWO

ARTIST/TITLE	Label
1 <b>NATE JAMES UNIVERSAL</b>	OVENIO
2 <b>ROBERT POST GOT NINE</b>	MERCURY
3 <b>STEPHEN FRETWELL EMLY</b>	FLECTION
4 <b>TEXAS GETAWAY</b>	MERCURY
5 <b>TONY CHRISTIE AVENUES &amp; ALLEYWAYS</b>	UNIVERSAL TV
6 <b>SUPERGRASS ST. PETERSBURG</b>	BRANDHEIM
7 <b>THE STANDS WHEN THE NIGHT FALLS IN</b>	EDM
8 <b>WILLIE NELSON/TOTS HIBBERT I'M A WORRIED MAN</b>	LAST HARBOR
9 <b>ROLLING STONES STREETS OF LOVE</b>	VERIGN
10 <b>MADELINE PEYRONX YOU'RE GONNA MAKE ME</b>	ROUYER
11 <b>LONGVIEW FURTHER</b>	IMPACT FLOOR/WARNER
12 <b>DANIEL POWTER BAD DAY</b>	WARNER BROS
13 <b>THE MAGIC NUMBERS LOVE ME LIKE YOU</b>	HEAVENLY
14 <b>CRAIG DAVID ALL THE WAY</b>	WARNER BROS
15 <b>NATALIE IMBRUGLIA COUNTING DOWN THE DAYS</b>	VAUTE
16 <b>GOLDFRAPP OOH LA LA</b>	MAGNET
17 <b>BANANARAMA MOVE IN MY DIRECTION</b>	A&G
18 <b>WIDEORAISSA FAITH THAT HURTS</b>	TRANSGLORIOUS PROJECT
19 <b>ELTON JOHN ELECTRICITY</b>	ROCKET
20 <b>JAMES BLUNT YOU'RE BEAUTIFUL</b>	ATLANTIC

## ON THE RADIO THIS WEEK

**RADIO ONE**  
Lamaux Live - The Parris (cont.) (M&P)  
Jo Whalley - live from Newcastle, Riverside 1st (FM)

**RADIO TWO**  
Mark Radcliffe - Richard Thompson in session (Mark)  
BBC Radio 2 - Casualty Play Festival (BBC)  
Paul Jones - To Mahal guests (BBC)

**The Power Of Love**  
- A Tribute To Lady In Red (S&P)  
Jonathon Ross - The Magic Numbers (S&P)  
Record of the week - Paul McCartney: Fine Line

**Album of the week**  
- Lee Ryan: Live By Sea

**RADIO THREE**  
Twenty Minutes - Ben Shearer (BBC)  
Jazz Record - Randy Weston (FM)  
Mixing It - Burk (BBC)

**From 31 - Bobbi McFerrin & Friends (S&P)**

**6 MUSIC**  
Steve Lamacz - Name at the Door (Project Music)  
Tom Robinson - Scissors Sister & Billye guest: Alie in session (BBC)  
Mark Ryley - Hat Guest (S&P)  
6 Mix (Lamb)

**BBC XTRA**  
New shows - Alycia (S&P)  
Lamb (S&P)

**XFM**  
Chris/O'Brien's Record of the Week - KT Tunstall: Suburban Light

**Lauren Laverne's Record of the Week** - Goldfrapp: Ooh La La

**Virgin**  
Breakfast Show  
Track of the Week - Inaya D:  
Nasty Girl For The South Cat

## GET MUSIC WEEK ONLINE

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# Singles Chart

WEEK 30  
100 Weeks  
Last Week  
Peak  
WEEKS ON CHART  
WEEKS IN CHART  
WEEKS IN CHART  
WEEKS IN CHART

Pos	Artist	Title	Label	WOC
39	30	<b>COLDCPLAY</b> SPEED OF SOUND	Parlophone (20)SAB (4)	1
39	19	<b>WILL SMITH SWITCH</b>	Interscope (18)SAB (4)	1
41	35	<b>HARD-F! HARD TO BEAT</b>	Interscope (18)SAB (4)	1
42	<b>BRIGHT EYES EASY/LUCKY/FREE</b>	Nonesuch (18)SAB (4)	1	
43	37	<b>FOO FIGHTERS BEST OF YOU</b>	Island (18)SAB (4)	1
44	30	<b>AMERIE I THING</b>	Columbia (18)SAB (4)	1
45	11	<b>KAISER CHIEFS EVERYDAY I LOVE YOU LESS AND LESS</b>	Island (18)SAB (4)	1
46	3	<b>KAISER CHIEFS I PREDICT A RIOT</b>	Island (18)SAB (4)	1
47	<b>LETHAL BIZZLE UH OH (I'M BACK)</b>	Island (18)SAB (4)	1	
48	29	<b>RACHEL STEVENS SO GOOD</b>	Island (18)SAB (4)	1
49	<b>TROPHY BOYZ DU THE DUKE</b>	Island (18)SAB (4)	1	
50	2	<b>MAXIM PARK GOING MISSING</b>	Island (18)SAB (4)	1
51	22	<b>ELTON JOHN ELECTRICITY</b>	Island (18)SAB (4)	1
52	34	<b>BACKSTREET BOYS INCOMPLETE</b>	Island (18)SAB (4)	1
53	40	<b>RAZORLIGHT SOMewhere ELSE</b>	Island (18)SAB (4)	1
54	32	<b>HEATHER SMALL PROUD</b>	Island (18)SAB (4)	1
55	41	<b>JEM JUST A RIDE</b>	Island (18)SAB (4)	1
56	1	<b>OASIS LYLA</b>	Island (18)SAB (4)	1
57	8	<b>U2 CITY OF BLINDING LIGHTS</b>	Island (18)SAB (4)	1
58	42	<b>STEPHEN FRETWELL EMILY</b>	Island (18)SAB (4)	1
59	18	<b>BLOG PARTY THE PIONEERS</b>	Island (18)SAB (4)	1
60	57	<b>FAITHLESS INSOMNIA</b>	Island (18)SAB (4)	1
61	43	<b>JOSS Stone DONT CHA WANNA RIDE</b>	Island (18)SAB (4)	1
62	14	<b>SNOOP DOGG FEAT C WILSON/ JIMMERLAK SIGNS</b>	Island (18)SAB (4)	1
63	8	<b>PONDIFIFE RING DING</b>	Island (18)SAB (4)	1
64	7	<b>NELLY N DEY SAY</b>	Island (18)SAB (4)	1
65	18	<b>STUDIO B I SEE GIRLS</b>	Island (18)SAB (4)	1
66	43	<b>EDITORS BLOOD</b>	Island (18)SAB (4)	1
67	12	<b>KIT UNSTALL OTHER SIDE OF THE WORLD</b>	Island (18)SAB (4)	1
68	8	<b>JOHN LEGEND ORDINARY PEOPLE</b>	Island (18)SAB (4)	1
69	<b>VHS OR BETA NIGHT ON FIRE</b>	Island (18)SAB (4)	1	
70	64	<b>THE KILLERS SOMEBODY TOLD ME</b>	Island (18)SAB (4)	1
71	69	<b>JAMIROQUAI FEELS JUST LIKE IT SHOULD</b>	Island (18)SAB (4)	1
72	61	<b>THE GAME FEEL 50 CENT HATE IT OR LOVE IT</b>	Island (18)SAB (4)	1
73	12	<b>THE CORAL IN THE MORNING</b>	Island (18)SAB (4)	1
74	36	<b>INME 7 WEEKS</b>	Island (18)SAB (4)	1
75	78	<b>JAMES BLUNT WISEMAN</b>	Island (18)SAB (4)	1

■ Sales increase ■ Sales increase -50% ■ Hybrid Music Only ■ Platinum (600000) ■ Silver (200000) ■ Gold (100000)

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

Chart compiled from actual sales last Sunday by Chartlogic across a sample of more than 4,000 UK shops.



**14. Bananarama**  
Two veteran acts at their peak in the Eighties return to the Top 40 for the first time in 21st Century this week. Bananarama register their 24th Top 40 entry with Move In My Direction, while Madonnas go one better, chalking up their 25th Top 40 hit with Shame & Scandal. Ending respective absences of 12 years and six years.

Bananarama debut at number 14 with sales of 7571, while Madonna's debut at 38 on sales of 2,875.

Compton's two of the eightiest, a timely kebab Woodward and Sarah Dallin.



**26. Tony Christie**  
Tony Christie's million-selling seven week chart-topper (Is This The Way To Amara) is in the Top 40 for the 20th week in a row, and is joined this week - just as it was **WREX**'s - by fellow popsters **Avril Lavigne** & **Alligatory**'s "A power101" song which served as the theme to the cult TV series The Protectors.

Avril and Alligatory's were newbies only a minor hit 32 years ago, peaking at number 37. It tops the UK charts, debuting at number 26 on 4.57 million.

## HIT 40 UK

Pos	Artist	Title	Label
1	<b>JAMES BLUNT</b> YOU'RE BEAUTIFUL	Atlantic	
2	<b>DANIEL POWTER</b> BAD DAY	Warner Bros	
3	<b>2PAC FEAT ELTON JOHN</b> GHETTO GOSPEL	Interscope	
4	<b>EMINEM</b> ASS LIKE THAT	Interscope	
5	<b>MARIAH CAREY</b> WE BELONG TOGETHER	Def Jam	
6	<b>KELLY CLARKSON</b> SINCE U BEEN GONE	Sony BMG	
7	<b>DADDY YANKEE</b> GASOLINA	Parlophone	
8	<b>MVP RICK YA BODY</b> (MUSIC CHECK 1, 2)	Parlophone	
9	<b>LEE RYAN</b> ARMY OF LOVERS	Capitol	
10	<b>CRAZY FROG</b> AXEL F	Capitol	
11	<b>SHERYL COLE</b> CHURCH CRAZY CHICK	Sony BMG	
12	<b>GREEN DAY</b> WAKE ME UP WHEN SEPTEMBER ENDS	Reprise	
13	<b>RAVE</b> DEEP THE AVENUE	Interscope	
14	<b>NATALIE IMBRUGLIA</b> COUNTING DOWN THE DAYS	Capitol	
15	<b>INARIA DAY</b> NASTY GIRL	All Around The World	
16	<b>GORTLAZ</b> FEEL GOOD INC	Parlophone	
17	<b>MISSY ELLIOTT</b> LOSE CONTROL	Atlantic	
18	<b>BOWWIE</b> ROCKERS (I LIKE THE WAY YOU DANCE)	Mercury	
19	<b>UNTING NATIONS</b> YOU & ME	Capitol	
20	<b>COLDCPLAY</b> SPEED OF SOUND	Parlophone	
21	<b>BANANARAMA</b> MOVE IN MY DIRECTION	Atlantic	
22	<b>AUDIO BULLS FEAT NANCY SINATRA</b> SHUT YOU DOWN	Sony	
23	<b>DANCING QUEENS</b> WE BROSSETT FADING LIKE A FLOWER	All Around The World	
24	<b>MARTIN SOLVEIG</b> EVERYBODY	Decca	
25	<b>JOSS Stone</b> DONT CHA WANNA RIDE	Interscope	
26	<b>KANYE WEST</b> DIAMONDS FROM SIERRA LEONE	Capitol	
27	<b>THE BLACK EYES</b> PEAS DONT PLINK WITH MY HEART	AMM	
28	<b>BOBBY VALENTINO</b> SLOW DOWN	Def Jam	
29	<b>CRAIG DAVID</b> ALL THE WAY	Warner Bros	
30	<b>LUCIE SIMMONS</b> DONT LOOK BACK	Mercury	
31	<b>MARIE PERE</b> I GO AGAIN	J	
32	<b>NINE INCH NAILS</b> VESPER	Island	
33	<b>LEMON</b> DONT GIVE UP	Sony	
34	<b>TEXAS</b> GETAWAY	Mercury	
35	<b>50 CENT</b> JUST A LIL BIT	Interscope	
36	<b>THE CORAL</b> IN THE MORNING	Parlophone	
37	<b>DEEP DISH</b> SAY HELLO	Decca	
38	<b>KAT TUNSTALL</b> OTHER SIDE OF THE WORLD	Reprise	
39	<b>PAUL WELTER</b> FROM THE FLOODGATES UP	Mercury	
40	<b>ROB THOMAS</b> LONEY M MERE	Atlantic	

## DANCE SINGLES

Pos	Artist	Title	Label
1	<b>MARTIN SOLVEIG</b> EVERYBODY	Decca (17)E	
2	<b>EDY RUSH</b> & OPTICAL REECE	Virgin (1)	
3	<b>AUDIO BULLS FEAT NANCY SINATRA</b> SHUT YOU DOWN	Sony (4)	
4	<b>DEEP DISH</b> SAY HELLO	Decca (1)	
5	<b>LETHAL BIZZLE</b> UH OH (I'M BACK)	Island (1)	
6	<b>ROMI</b> SIZE BROWN PAPER BAG	Island (1)	
7	<b>IT</b> TAKE ECSTASY WITH ME (GET UP)	WIP (1)E	
8	<b>THE CHEMICAL BROTHERS</b> THE BOXER	Emotive (1)	
9	<b>MIKE &amp; FITZ</b> JUST CAN'T GET ENOUGH	Sublimed (1)E	
10	<b>PENDULUM</b> & FRESH FEAT SPYDA ASCENDING YOUR SEATBELT	Reprise (1)E	

## R&B SINGLES

Pos	Artist	Title	Label
1	<b>2PAC FEAT ELTON JOHN</b> GHETTO GOSPEL	Interscope (1)	
2	<b>MARIAH CAREY</b> WE BELONG TOGETHER	Def Jam (1)	
3	<b>EMINEM</b> ASS LIKE THAT	Interscope (2)	
4	<b>DADDY YANKEE</b> GASOLINA	Parlophone (3)	
5	<b>RAVE</b> DEEP THE AVENUE	Parlophone (4)	
6	<b>MISSY ELLIOTT</b> LOSE CONTROL	Atlantic (5)E	
7	<b>KANYE WEST</b> DIAMONDS FROM SIERRA LEONE	Capitol (6)	
8	<b>BOBBY VALENTINO</b> SLOW DOWN	Def Jam (8)	
9	<b>50 CENT</b> JUST A LIL BIT	Interscope (9)	
10	<b>MARID</b> HERE I GO AGAIN	Island (10)	

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# New releases

06/08/05

84/95

## REVIEWS CATALOGUE

## Albums

### FRONTLINE RELEASES

#### DANCE

- 1 **THE DANCE** *Various Artists* (Various) CD 1570 000
- 2 **DAVID BERRY** *Live* (Various) CD 1570 000
- 3 **THE DANCE** *Various Artists* (Various) CD 1570 000
- 4 **THE DANCE** *Various Artists* (Various) CD 1570 000
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#### JAZZ

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#### OTHER

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### The Fool (Rev-Ola CRREV 116)

Odd but endearing and highly sought after, this is the 1968 album by the avant-garde Amsterdam design collective who found favour with The Beatles and came up with the murals for their Apple Boutique. This, their only album, fluctuates between folk, flower pop and strolling, psychedelic soundscapes with sound effects, hymnal sections and wisdom such as 'It is dark but also not: it is still but also moving.' Unavailable since See For Miles went out of business, and digitally remastered, it also includes both sides of their only single.

### Various (Castle CMTD 1110)

A fascinating compilation taking an in-depth look at the year which signalled the beginning of the rock era, this three-CD set has a generous 93 tracks, covering not only the emergent rock'n'roll of Elvis Presley, Bill Haley, the Big Bopper and their ilk, but also the related area of black R&B and even some more traditional white performers. Taking full advantage of the fact that the material is more than 50 years old and in the public domain (apart from four Presley tracks), it is as comprehensive as it could possibly be, with remastered sound and a useful 12-page booklet.

### Various (Salsoul SALSACD 022)

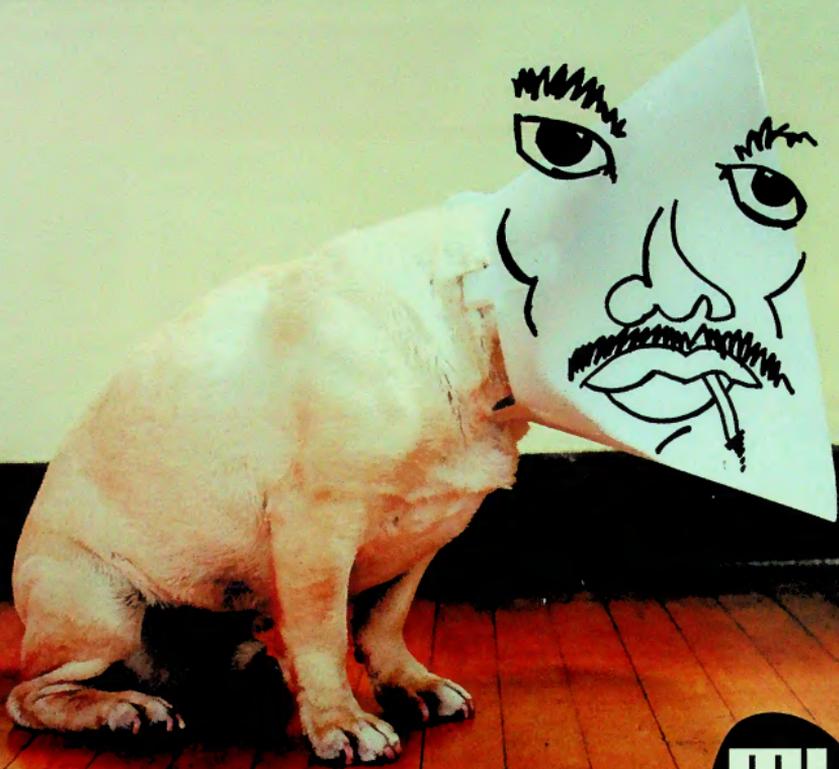
The latest in an impressive ongoing series of compilations of the legendary disco label is a collaboration with popular club Queen Nation and reprises the Salsoul classics likely to be heard there, including pedigree cuts of the album's First Time Around by Stevie Nicks. My Mind Made Up by Instant Funk and First Choice's Let No Man Put Asunder, all mixed together. Salsoul complicitos will also applaud the inclusion of several exclusive contemporary remixes.

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