

Inside: Katie Melua Stereophonics Coldplay Long-view Terri Walker

# MUSIC WEEK

CMP  
Controlled circulation publication

OFT vows action on ticket business

## U2 hit by internet touts

### Live

by Jim Larkin

Tickets for U2's tour appeared on internet auction sites within minutes of going on sale last Friday – just days after the Office of Fair Trading promised a crackdown on the ticket resale market.

Pairs of tickets, originally costing £60-plus each for the June dates, were being offered for sale on eBay for up to £500, flagrantly breaching pricing rules by not advertising the face value, seat location or other information from the ticket.

The online resellers have further highlighted a growing problem in the live sector of individuals using sites such as eBay to make vastly-inflated profits on tickets and come in the week that the OFT has vowed to clean up the business.

National Arenas Association chairman and Wembley Arena sales and marketing director Peter Tudor has called for tighter controls on tickets being resold on the site.

"I've got no issue with someone who buys a ticket for a show and finds he can't go and then sells it for £35 or whatever the face value was," he says. "But if I go on eBay I'll find tickets for Queen going for £300 apiece. I appreciate eBay can't look at every single seller, but there needs to be tighter control finding out what the origi-

nal price was and also a tightening-up of multiple selling."

Following the conclusion of a six-month investigation into the service provided by ticket agents to consumers, the OFT says it will work with enforcement partners such as trading standards to scrutinise activity on eBay. Its concerns here relate to breach of resale regulations, rather than the vastly inflated prices being charged.

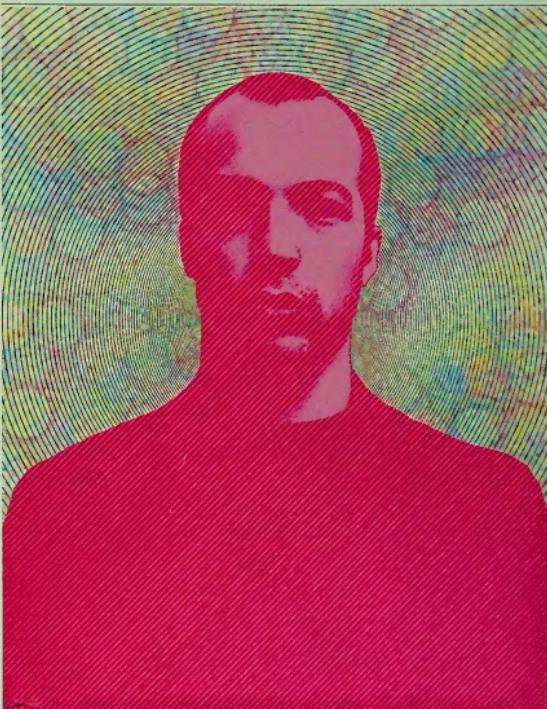
The OFT also recommends that the Committee for Advertising Practice (CAP) amend policy so that all press ads for concert tickets include full pricing details and that the Society of Ticket Agents (Star) produces model terms for its members.

Star secretary Jonathan Brown says, "I want real action addressing the secondary market as that's where we see the most rip-offs, and that's what taints the public's perception of us all."

Brown says it believes it is difficult to legislate against the sale of hugely inflated tickets online, as some people are willing to pay any amount for them. But he says he hopes the report helps address dishonesty among online touts.

eBay would not make anyone available for comment, but issued a statement supporting the report. It says it simply supplies a service for individuals who have bought tickets and can no longer attend.

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### Mylo heads for the mainstream

Having emerged as one of the independent breakthrough artists of 2004, Mylo is poised to reach further into the mainstream during the months ahead after signing a deal with Sony BMG.

The major has struck a joint-venture deal with Glasgow indie Breastfed Records, which has itself already taken sales of Mylo's

Destroy Rock & Roll to gold status (100,000 units) in the UK with distribution via Pinnacle.

Breastfed first issued Destroy Rock & Roll in May 2004, with initial interest in the album being driven by acclaim from the music press, driven by a campaign by PR company Darling Department.

The lo-fi marketing campaign used striking artwork by designer David Ross – who has created this exclusive image for Music Week – through street advertising, which

helped fuel word of mouth.

The latest single from the album – the Radio One A-listed title track – was yesterday (Sunday) on course to win a Top 20 placing.

The next single to be released will be what is perhaps the album's most controversial track, In My Arms, which will be issued in May. Sony BMG will now market and distribute the album, with Breastfed retaining artistic and commercial control.



### Crunk rocks the UK charts

Ciara's recent UK chart-topper underlines the global crossover potential of the US South's crunk sound p11

### Revisiting the Rats' heritage

To mark 30 years since the Boomtown Rats' foundation and Bob Geldof's Brits award, MW pays tribute to the band p15

### Midem focuses on technology

Digital issues were at the fore as the industry gathered for the Midem conference in Cannes last week p6

This week's Number 1s  
Albums: Chemical Bros  
Singles: Elvis Presley  
Airplay: Athlete



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**MUSIC WEEK**

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ABC

Alternative weekly

circulations 1 July

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Major re-affirms working relationship with digital partner after months of tense talks

## Universal clinches new Loudeye deal

### Downloads

by Nicola Slade

Universal and OD2 owner Loudeye have re-affirmed their commercial relationship after seven months of intense negotiations.

The talks, which were concluded last week, are understood to have seen the major push for new pricing terms. An original deal, struck between the pair in November 2002, concluded last June, leaving Universal and Loudeye initially to continue working together under the terms of a day-by-day rolling contract.

It is understood Universal issued Loudeye with a revised contract at the beginning of December which did not meet the approval of the OD2 owner. Consequently, the major, whose artists Gwen Stefani and Eminem filled the top two slots on the new UK Download Chart a week ago, is then believed to have issued take-down notices to OD2 and some of its larger online retailers after Loudeye failed to sign Universal's agreement.

According to sources, negotiations broke down over pricing in regard to OD2's range of around

70 retail partners across Europe, while Universal was also pushing for OD2 to improve its customer offering by having iTunes-style ease-of-navigation on the websites it supplies such as MSN, Tiscali, Virgin, myoekomusic and HMV.

Universal vice president of eLabs Barney Wragg, who declines to go into any details about the new deal, says, "The online music market in Europe obviously became incredibly competitive last year, with new services and various consumer offerings from different retailers. We took a lot of time discussing and exploring this aspect of the business with Loudeye because the whole market benefits when the offerings become even more consumer-friendly than before."

A source at one of the retail partners confirms it was faced with the possibility of not being able to access Universal's repertoire via OD2 as normal. "We received notification that we would no longer be able to access Universal content through the OD2 pool and that if we wanted their music we would have to approach them directly. However, given our resources, that isn't an easy thing to accomplish - for us or anyone," he adds.



Gwen Stefani: among a string of Universal artists hugging the Download Chart's peak

However, relations between the two companies now seem to have reached an understanding and a deal was finally reached two days before the beginning of Midem. As a result, Universal has fulfilled a goal of achieving a uniform wholesale price across the whole of OD2's European outlets, while ensuring that its 300,000-strong digital catalogue remains available to purchase on the sites.

Universal plans to increase the availability of its repertoire to the OD2 service to include deleted

and catalogue tracks. Wragg concludes, "We are pleased to reaffirm our commitment to Loudeye's OD2 services and its customers with this agreement. Our original licence represented an important step in helping to develop the first phase of the legitimate online music market. Now both companies look forward to the next phase, with consumers served by innovation and a greater choice than ever."

Meanwhile, OD2 could lose a number of key retail clients in the

coming months; existing partner HMV planning to launch a digital service in conjunction with Microsoft later this year, while Playlouder is expected this week to unveil a new service away from OD2 and fellow OD2 customer Virgin Retail is planning a new European site, although there are no firm details at present. However, the company hopes to maintain a relationship with these clients as a distributor.

OD2 says it also continues to boast a range of European customers including MSN Music Club, myoekomusic.com, Wanadoo, Tiscali Music Club and Packard Bell.

OD2-Loudeye unveiled a new service at Midem, giving independent labels access to the operator's more than 70 retailers worldwide. The Indie Source service will enable independent labels to place their repertoire across the range of retailers which OD2 has deals with in Europe, Australia, South Africa and the US. The service will be launched in parallel with Indie Track, which allows independent labels to track the activity on their catalogue, highlighting in which stores and in which countries their repertoire is being offered.

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## Debut shortlist fuels anticipation for Music Week Awards

The countdown to the Music Week Awards 2005 in association with Vodafone! will begin in two weeks' time with the launch of the first shortlist announcement in the event's history.

At the reception, *Music Week* will announce and honour 2004's market share victors, while also unveiling shortlists for the eight judged categories.

The early evening event, which will take place at Whitfield Street

Studios on Tuesday, February 15, will include awards presented for the top artist albums company, top singles company, top compilations company and top independent company.

The evening will also see shortlists announced for the judged categories for best radio station, best digital service, best music exploitation, best PR campaign, as well as the key marketing awards, for best UK marketing campaign, best TV

concept marketing campaign, best catalogue marketing campaign and best international marketing campaign.

The event will mark a first for the Music Week Awards, bringing detailed focus on the shortlisted campaigns for the first time in the event's history.

*Music Week* editor Martin Talbot says, "We have had almost 100 entries for this year's judged categories and, as ever, the standard has been staggering. We

are very keen to bring more attention to the many excellent campaigns which are shortlisted for our awards and will use our new launch event to focus on these, both on the evening and through the magazine the following week."

The judges have been drawn from right across the business, including representatives from Universal, Sony BMG, HMV, Emap, MVC, Fopp, NME, MTV and Virgin Retail.

The headline sponsor for this year's event is Vodafone! Live!, while a string of companies is also sponsoring individual categories. Sponsors secured to date include premium sponsors MTV, PPL and AOL and standard sponsors Sanctuary Studios and Nielsen Music Control.

Ticket sales for the awards, which take place at the Grosvenor House Hotel, are now open; e-mail JamesS@musicweekawards.com for a reservation form.

### THE MUSIC WEEK PLAYLIST



**THE SUBWAYS**  
Oh Yeah  
(Infected)  
Wilson Garden  
City's answer to  
The White  
Stripes are sure  
to win over fans  
with this major  
debut  
(single, tbc)



**THE FADERS**  
No Sleep Tonight  
(Polydor)  
A cracking debut  
from a girl trio  
who will fill the gap  
between  
alternative and  
pop (single, tbc)



**BLOC PARTY**  
Silent Alarm  
(Wichita)  
Heading for the  
mainstream with  
retaining their  
cool, this year's  
most buzzed  
about albums 2005 has  
delivered so far  
(album, February 14)



**WHITEY**  
The Light At The  
End Of The  
Tunnel Is A Train  
(Parlophone)  
Twisty, analogic  
dance music with a  
knowing pop wit  
— East London's  
own Richard X  
(album, March 7)



**ATHLETE**  
Tourist  
(Parlophone)  
Finally to airplay  
smash Waves, this  
album is set to fly  
in its first week  
on sale  
(album, out now)



**THE YOUNG  
KING**  
Weekends &  
Black Days  
(unsigned)  
This is a track from  
an accessible  
unsigned  
Oxfordshire three-  
piece who recently  
supported the Gaia  
Of Four (demo)



**GIRLS ALoud**  
Wake Me Up  
(Polydawn)  
Brian Higgins and  
the girls deliver  
another slice of  
hooky electro pop  
(single, February 21)



**GORILLAZ**  
Dare  
(Parlophone)  
The animated ones  
are poised to  
return with this  
funked-up number  
(track)



**NINE BLACK  
ALPS**  
Shot Down  
(Island)  
This Manchester  
buzz band look set  
to make strong  
inroads with this  
group's second  
single (single, February 20)



**DIEFENBACH**  
Re-make Your  
Mind EP (Wall  
Of Sound)  
Dieffenbach hand  
the highlight of their  
fun Trip Fall  
album to Hot  
Dog, who  
remixes it with  
style (single,  
March 7)

Sale of Universal's mail-order arm highlights shifts in retail landscape

# Moving out of the core

## Mail order

by Adam Woods

It is a simple business approach, but a highly effective one for the new owner of Universal's UK and French mail-order operations. Within the confines of M&A giant Platinum Equity, an entire team of people is understood to operate with the sole purpose of cold-calling big companies, asking if they have any non-core divisions they wish to dispose of.

However it came about, their latest deal saw it pick up Universal Group Direct, whose interests include the long-established Britannia Music Club and Britannia's French sister company Dail.

Platinum Equity is an enormously wealthy private specifier which focuses on non-core companies of all kinds, particularly in the technology field.

In this sense, it believes that its latest acquisition offers some exciting challenges. Ross Young, one of the Platinum Equity operations executives tasked with managing the company's transition under its new ownership, believes there is plenty of life yet in the physical technology field.

"We recognise that the business does have some challenges in terms of a changing product mix," he says. "But we see positive things which make this an interesting opportunity for us. There is an audience there and there is a well-honed supply chain. These companies are the confirmed market leaders and that always excites us, when we see that presence and leadership."

Universal's sale of UGD is the latest example of the once multi-functioning majors streamlining their operations. In recent years, such policies have seen EMI's closure and subsequent sale of its Hayes manufacturing plant in 2001 and Universal's sale of its manufacturing facilities to Discronics in 2002. Sony's sale of its Whitfield Street Studios in 2003 and Sony and Warner's disposal of Ten to Cimran last year.

That even a merged, consolidated giant such as Universal continues to shed bulk points to a further trend: that in shaping up for a nebulous digital future, record companies are attempting to limit their exposure to businesses which lean too heavily on the old models.

"There has been a growing trend for record companies to



Britannia: mail-order losing out to internet

offload non-core businesses, and I think that is partly due to the fact that the money they were previously able to make out of [physical] distribution is harder for them to make now," says Mark Tasker, a partner at Fox Williams who led the legal team for Cimran in the acquisition of Ten.

While the two newly-combined, club-based music marketers have 1.5m active customers and annual revenues of €170m, the mail order wave which Britannia and its sister brands have surfed since the late Sixties is undergoing dramatic change. The emergence of the internet has prompted big changes in the way consumers who choose to shop from their own homes and wait for their goods to land on their doorstep.

Although the "doorstep" has been replaced by the "hard-drive" in the download world, the continuing success of players such as Amazon, CDNow, Play.com and, even, the traditional retailers own internet-driven retail services have maintained turnover in the business of physical mail order.

TNS's Audio Visual Trak Survey indicates that, while traditional mail order has declined in favour of internet-based mail order, "home delivery" sales have remained stable in the past five years, at around 11.5% of total expenditure on albums.

In 1999, mail order and club business - in which Britannia was by far the market leader - accounted for 10.6% of all expenditure on albums, while internet orders accounted for 1.0%. By 2003, mail order/clubs had fallen to 3.9%, with internet up to 7.5%. And TNS suggests that figures for 2004 will show a further decline for traditional mail order, in favour of the internet.

Although these internet figures do not yet include download expenditure, the download boom is expected to further erode traditional home delivery sales.

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# Melua launches US press assault

Dramatico is launching a fresh assault to break Katie Melua in the US by trying to emulate the success of a UK TV-led campaign that took her to multi-platinum status.

Having scored the fifth biggest-selling album in the UK last year with Melua's *Call Off the Search*, Mike Batt's label has now taken out a series of full-page colour ads in the *New York Times* to coincide with monthly visits to the city by the artist for promotional gigs. Each ad is in the style of a letter addressed to "Everyone in America", updating readers on the artist's progress. A similar campaign has also started on the West Coast using ads in the *LA Times*.

"If we tried to launch Katie through TV in the US like we did in the UK it would cost millions of dollars a week, which we don't have," says Dramatico founder Batt, who has joined forces with Melua for US distribution of Melua's debut.

"We thought about what we could do to generate a similar element of interest-grabbing and realised that press ads like these are much under-used by major record companies so there is a

strategy, which incorporates showcase gigs and TV appearances, is intended to give Melua an apparently constant presence in the States, while allowing her time to fit in visits to Japan, Europe, South Africa, Australasia and Asia.

Following her first concert in New York on January 19 and subsequent appearances on A&E Breakfast With The Arts and CBS Early Show, *Call Off The Search* achieved a jump from 154 to 12 in the sales rankings on Amazon's US site. A TV special on Melua, filmed on her UK tour last year at Croydon's Fairfield Hall, will be broadcast in the New York area in February by WLW, one of the most powerful PBS stations in the States, with a possible roll-out nationally if it is deemed to be a success. She was also a last-minute addition last Friday to CBS's Late Show.

"We're being realistic about things. It's still at the very beginning and the first six months is about preparing the ground and working from the roots upwards," says Batt. "Americans like to see you paying your dues, which is what we're doing."



Melua: aiming to seize US limelight

certain surprise element involved in seeing a full-page colour advertisement," he adds. "We hope it will be as effective as a TV ad was in the UK campaign, but much cheaper."

"It sends out the message that we are not acting like the rest of the majors, and it is already raising a few eyebrows with key people such as TV bookers who have made enquires about Katie on the strength of seeing the ads."

Melua's once-a-month visit

## SNAP SHOT

**STEREOPHONICS**

**Stereophonics** kicked off the promotion for their fourth studio album last week with a short tour of intimate venues. Details of their UK dates follow. Manchester, Glasgow, Cardiff, London and Dublin were rewarded with fans on the mornings of each performance.

The tour shows emphasised the back-to-basics theme of their never-new music, which has a more laid-back feel and signs a departure from their previous mainstream rock sound and the recent slew of Kelly Jones' solo tracks predominately aimed directly from the band's first two albums, plus a generous smattering of songs from the new album.

## STEREOPHONICS

The gigs precede the single *Dakota*, due on February 28 through to March 1, which is already B-listed at Radio One and last week became the highest-selling pre-commercial release track for download through iTunes Music Store.

*Dakota* was yesterday (Sunday) on course to make its debut inside the Top 50 of the airplay chart.

March 14 will see the release of the EP *Latin American Languages*. See Violence, Other?, with new drummer Jason White, a Brazilian who the band met while putting together the first 10 demos for the record.

It is also their first album since parting company with long-term manager John Brand.

**CAST LIST** *Late V2*: Product manager, Conn Moan; V2, TV: Robin Duffy; Meakin, V2; Radio: Ned Addy, Chris Young; V2; Regional: Russell Hayward, V2; Regional: Robbie Neil Adams; V2; College: Revograde; Agency: Scott Thomas; ITB: Press: Kas Mercer; Memorandum



**THE BPI AWARDS**

ALBUMS	Nice Urban Club (Silver) (WSMI)
Vinyl Projects	Love Songs 2 (Sanctuary) (silver)
Love Songs 2	The Decline of British Sea Power (Rough Trade)
(Sanctuary) (silver)	Push The Buttons (Virgin)
The Game: The Documentary (Polydor) (silver)	Freddie Pusk The Senses (Erola) (gold)
Various: Twice As Bite & Sebastian	Roxette: Roxette

DEBUT ALBUMS	Dave Gahan & The Sisters Of Mercy: Rough Trade (gold)
ARTISTS	British Sea Power: The Decline of
ARTISTS	Push The Buttons (Virgin)
ARTISTS	Freddie Pusk The Senses (Erola) (gold)
ARTISTS	Roxette: Roxette

Albums from Coldplay, Idlewild and Athlete highlight imprint's commitment to the long haul

# Parlophone's strategy bears fruit

## Talent

by James Roberts

As far as record labels go, few can match Parlophone's reputation for long-term commitment and artist development. It is also no secret that the label's artist-friendly ethos makes them one of the most admired in the UK.

After a relatively quiet 2004 in which the label's activity was largely focused on turning Jamelia from being an R&B pop hopeful into a household name, plus the introduction of a handful of development acts such as The Departure and Clor, Parlophone is now in the process of preparing for one of its busiest periods for key UK-developed frontline product.

Perhaps the most telling sign of how the label is performing is that none of its key albums for 2005 – which includes Athlete, Idlewild, Coldplay and Gorillaz – is a quick-fix signing. All have developed gradually over a series of records.

It is almost already a given that Coldplay will become the UK's

biggest band on a worldwide scale with the release of their third album in the summer, with a number one album in the US not out of the question.

Coldplay gave many key media representatives their first chance to hear some of the new songs that will comprise the album at an intimate performance last Thursday at London's Whitfield Street Studios. Parlophone managing director Miles Leonard says, "This is probably the most anticipated album of the year. I for one feel this is going to be their best album yet. The songs are stronger than ever."

Also presenting new material at the event were Scottish act Idlewild, who are fast becoming veterans of the alternative market as they approach the release of their fifth studio album – another remarkable example of long-term development.

A&R manager Matthew Ruinold – who has worked with the band since their second album through Parlophone's Food imprint (their first was issued via indie Deceptive in 1998) – says the



Coldplay: first airing of new material at Whitfield Street Studios

reason the label has remained committed to developing the act over such a long period is simple. "Each time they keep delivering a new set of songs that are better than the last," he says.

Wozencroft, who oversees activities at both Parlophone and EMI Records, says Idlewild are a good illustration of how all artists develop in different ways and speeds. "The band do sell records –

their last album shifted 250,000 in the UK and they have strong bases in places like Japan and France. They were very young when they were signed and they have enhanced their songwriting and arrangements with every album," he says.

"We make a commitment to an artist when we sign them and if they're clearly moving forward there is no reason not to continue."

Another act which excelled last Thursday was Athlete. The release today (Monday) of their second album Tourist looks set to see the group reach new sales heights. Athlete are currently mimicking Snow Patrol's rise by reaching from indie-dom into the heart of the mainstream with a breakthrough commercial radio record. The album's sales potential is highlighted by lead single Wires, which has already hit number one on the airplay chart.

Although their 2002 debut album Vehicles & Animals eventually reached platinum, the process of establishing the band was no easy ride, as the label looked to overcome initial resistance from some sectors of the media.

"From the first album it was clear that we had a strong, inventive band with lots of creativity, even though some people perhaps never quite knew where to place them," says Capitol boss president Keith Wozencroft. "They've now made the natural step that you hope any artist you sign will make." [james@musicweek.com](mailto:james@musicweek.com)

## Investment turns round Sanctuary

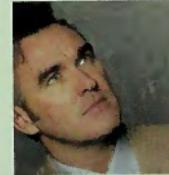
**Heavy investment in "core businesses" such as the management sector helped Sanctuary recover from the first profits warning in its history to post full-year revenues up 45% to £220.9m.**

Although Sanctuary caught the City by surprise last week, when its auditors uncovered a £2.1m loss at the book publishing division, the group's pre-tax profits for the 12 months ended September 30 2004 were only slightly down at £16.1m (£17.0m).

Over the financial year, the group poured £24m into beefing up its management businesses, signings and publishing catalogues. Executive chairman Andy Taylor says the move was designed to "build up areas of our business that we felt were below critical mass, in particular artist management".

The acquisition of Tony Davis' management group saw artists such as Nelly join the group and the act immediately delivered a US number one album to the two-year-old Sanctuary urban division. Recently installed group CEO Merck Mercuriadis says that, with another four Top 20 US singles from the urban division, he is delighted with the results.

"I'm very happy to achieve what we have done in such a



Morrissey: album success

short period and now have acts like Jadakiss and D-12," he says.

Slipknot, Russell Watson, The Datsuns and The Departure also came under the group's management umbrella during the period and the division now boasts more than 130 acts. The strategy of beefing representation paid off in both turnover and profit increases, with the artist management and live side of the company seeing sales almost double to £31.8m (£18.0m) with profits up from £5.3m to £9.0m.

At the same time, Sanctuary has continued to invest in proven acts, with Lou Reed and Tom Petty signing to the label in the past 12 months and Robert Plant is also due to deliver an album this year. Mercuriadis believes the release of Morrissey's album

You Are The Quarry and his world tour optimised this investment strategy and the "greatest example of 360° management", which sees Sanctuary fulfilling the role of manager, label, merchandiser and live agent.

The former Smiths singer's success, combined with more recent joint ventures with Rough Trade and Drive Thru Records which have produced The Libertines and Something Corporate, means the recorded product division delivered a strong set of figures for the period: £18.9m (£16.0m) profits on £127.3m (£78.0m) sales. Mercuriadis now believes the group has successfully transformed itself into a music company that does not simply trade on stars of yesteryear.

"We have now proved we can deal with the greatest superstars to the youngest acts," he says.

Mercuriadis concedes that the disappointing book publishing result was a "bit of a blip" because every other division produced a profit, but says the group will persist with books because it makes commercial sense.

Highlights of 2005 will include new releases from The Strokes, Babyshambles, Earth Wind & Fire, Lou Reed and Antony & The Johnsons.

Kennedy's keynote speech receives warm response from delegates

## IFPI boss talks of future and Biem

by Martin Talbot

Midem 2005 provided an opportunity for John Kennedy to come out into the open for the first time as IFPI's new CEO and chairman.

Setting aside the IFPI's digital services press conference in London the previous week, Kennedy made his first high-profile appearance in the role as he delivered a keynote speech as part of last Saturday's MidemNet event.

But it was not his only reason to be in Cannes. Kennedy also took the chance to meet Reinhold Kreile, president of international organisation for mechanical rights association Biem and German mechanical rights association Gema, in a bid to kick start negotiations on the IFPI/Biem agreement.

"We have had a couple of discussions," says Kennedy. "They are ongoing and feel as though they will be for a while." He confirmed that building a relationship with the publishing community would be one of his priorities this year, including the Biem/IFPI discussion. "It is not great that we are seen to be on different sides," he adds.

Kennedy received a positive reception from the MidemNet audience for a speech which saw him ponder the shape of the industry in the future, but remain firm on the IFPI's programme of legal actions over the past year.

Kennedy insisted that the industry had only reluctantly pursued litigation - "we must be the nicest litigators in the world," he suggested, referring to the programme of education, information, instant messaging and media briefings which prefaced the legal process. "We tried to educate, we tried to raise aware-

ness and then, only as a last resort, did we commence proceedings and only then against the worst offenders," he said.

Kennedy voiced confidence that, when the US supreme court considers who bears responsibility for file-sharing next month, that "it will see that many of these networks are not simply used occasionally for illegal purposes - their predominant purpose is infringing use".

The next 12 months will see the issue of "filtering" attract a lot of attention, he suggested. With filtering of licensed and unlicensed tracks now possible, Kennedy suggested that legislation could encourage peer-to-peer services to encourage the use of tracking music use on such systems and pay rights holders.

Kennedy voiced doubt that the global music industry may have "turned the corner", even if the coming year may be "much less gloomy than in recent years". "My guess is that there will be no fall in sales in 2004, if you take digital revenues into account," he continued.

"However, while it seems likely that physical sales have bottomed out, I don't know whether there is much hope for real growth in the short term in the physical world, but those academics among you should go and look at the predictions that were made in the late Nineties about where the physical market would be now. A part of history was the prediction. The physical market has been more resilient than expected."

"The sales in 2004 were promising for the music business, he added, with 10m iPods sold worldwide, 200m tracks sold through iTunes. Napster achieving \$450m-plus digital revenues and the likes of Snocap raising the prospect of legitimate P2P."

"There is no doubt that the future growth for the industry is coming in the non-physical world," he said. "Revenues from public performance and broadcasting income grow incrementally every year. Increasingly, on a more general basis, record companies will become major licensors as well as manufacturers."

China also offered a huge opportunity, he added. "Perhaps in 2006, we will see \$1bn of digital revenues in China," he said. "China has 290m mobile phones to Japan's 85m and Japan already has that \$1bn. Will Chinese consumers be so different from the Japanese?" The Chinese market might even skip the CD, moving straight on to digital sales, he suggested.

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Only as a last resort,  
did we commence  
proceedings and only  
then against the worst  
offenders

John Kennedy, chairman IFPI

### LINE UP

#### Acoustic

Line-up: Jon Allen, Gregor, Nino Jaye, BMG, Rob Reynolds, Invisible Hands Music, Boublis, UCL.

Evening event: The Infadels, Dead At

Thirty Records, Gwyneth Herbert, Universal Jazz Skin, EMI Grand National, Sunday Bed

Skin was the big international draw when the annual British At Midem showcase event was staged at the Martinez Hotel last Monday night. Giving a worldwide debut to songs written with her new band, the former Slant! Ananise frontwoman drew an extremely positive reception from the international crowd.

Other acts which performed included the hotly-tipped The Infadels, young jazz singer Gwyneth Herbert and up and coming act The Grand National.

The acts were selected by an organisational committee spanning Aia, the BPI, Bacs, British Music Rights, MCPS, MME, NPA, PPL, PRS, UK Trade and Investment and the Welsh Music Foundation.

The main showcase followed a live performance showcasing Guy Chambers' new Iris Project at the luncheon reception for Government minister Alexander Douglas.

BMR director general Emma Pike says, "Once again this year, the British showcases demonstrated the breadth of UK talent, ranging from a beautiful performance by Sophie Hunter and Guy Chambers at the minister's reception through to Beulah and Skin."

The show was Skin's first live performance in over a year. She is currently working on material for her next album which is expected to be out later this year, although a label deal has yet to be finalised.



## There will be no room at the inn again next year for non-delegates

Midem organisers are planning to extend their initially controversial policy of barring non-delegates from key Cannes hotels for next year's event after chalking up record attendance figures this year.

Delegates were up 5% on 2004, topping the 9,300 mark for the first time, as the number of registered companies rose 4% to 4,266, predominantly due to the increase in the presence of technology firms. There were also 5% more stands and 1% more stand space booked inside the Palais.

Midem director Dominique Leguern believes the anti-parasite policy is likely to have had an effect on these figures. She says, "The increase may be down to the number of technology companies attending. However, I am optimistic that [the policy] did help."

Of the anti-parasite policy, she adds, "Of course we will repeat it. And maybe we will extend it to other hotels, as it allows delegates to work more comfortably."

She says the reaction to the policy was overwhelmingly favourable among delegates. "It worked out very well," says



The Brits: high profile in the Palais

says there was also focus on the independents and the live sector.

However, there was some criticism that the show had allowed the focus on technology to detract from music itself. Leguern disputes this, saying, "I come from the record industry and to see the labels suffer is not pleasant. I'm really concerned with the way they're struggling with pricing. Fortunately we have new technology showing them light at the end of the tunnel."

UK representation at the show was strong, with a large Brits at Midem stand in the Palais. BPI executive chairman Peter Jamieon says, "It was great to see a 5% year on year increase as it shows Midem is flourishing. And it's great to see that within this the British presence flourished. I think it's fair to say it dominated it, which was heartening and bodes well for British sales in the next year."

Preparations are already underway for next year's landmark 40th Midem conference. Leguern says talks are underway to establish how to recognise the landmark, although she says no details have yet been finalised.



## Napster To Go to hit the UK by this spring

Napster is kicking off a year in which it will hope to massively raise its profile in Europe by confirming first details of the launch of Napster To Go in the UK.

Napster used Midem to announce the creation of only its second market-focused site in Europe – for Germany – which will launch by the end of this year. When it debuts, it will also be the first to do so with Napster To Go in place.

Napster To Go will launch later this spring in the UK, synchronised with the US.

The service will be priced at £14.95 a month, 50% higher than the US price and the existing, PC-bound Napster offer, according to Napster's global chairman and CEO Chris Gorog.

The launch of Napster To Go will be backed by an aggressive marketing programme, he adds, with the company able to spend the proceeds from the recent sale of its software company, as well as a new round of funding which has raised \$50m. It leaves the company with a current cash surplus of \$230m.

Gorog describes the imminent

arrival of NTG as hugely important, although he says that the existing Napster service is already driving subscriptions; the company last month announced it had secured 270,000 subscribers for the UK service and that massive growth had been achieved in the final quarter of 2004.

By offering subscribers the potential to transfer tracks to portable devices, Napster To Go will create an offer far superior to that of legitimate download services.

"We are able to say that if you had 10,000 songs on your iPod, it would cost you £10.00 to fill it using iTunes," says Gorog. "Who the hell is going to do that? We now have a product where you can put 10,000 new songs on a player for £14.95 a month. That's staggering."

While Gorog concedes that the Napster-unfriendly iPod has driven sales of portable players to date, projections suggest the market will explode over the coming years: projections suggest that the number of players in the market will expand by four times by 2008, he says.

ROB FROHMAN

More majors set to follow Snocap's Universal deal

## Firms line up to launch file sharing offerings

### Downloads

by Martin Talbot

Legitimate peer to peer may be a matter of just weeks away, with alternative offerings from both sides of the Atlantic confirming launch plans at Midem.

UK-based service Playlouder MSP last week confirmed that it was set to launch before the end of April with founders Paul Sanders and Paul Hitchman voicing confidence that they would have their first major label deal by then.

The company already has all of its indie deals in place, as it aims to create a 'walled garden' in which subscribers can share files; sharing will be tracked and revenues paid on the relevant tracks.

In turn, Tennessee-based Pas-Salong Networks founder and CEO Dave Jaworski confirmed that it would have an offering up-and-running by sometime this autumn.

But perhaps most interest was generated by Snocap, which used Midem to unveil details of its plan to the European industry.

With one major – Universal – already signed up, negotiations are progressing with the other majors and 12 independents are on board, with beta testing due to start in a fortnight ahead of a full launch by the end of March, business development director Alex Rofman said.

Rofman's visit to Midem was only the second trip to Europe by representatives from the Shawn Fanning-founded company, after initial discussions with labels and



Rofman: offering control over content

trade associations in December. An Avid deal is currently being negotiated, he confirmed, as talks also continue with other European indies.

While the name Snocap has already become synonymous with legitimate peer-to-peer, Rofman stresses that this is not all that can offer. "P2P is the low hanging fruit," he says. "But in five years' time, the model might be totally different."

Snocap will be able to power a traditional download store, as well as a P2P service, says Rofman. Where Snocap differs from traditional download operators, such as OD2 Loudey, Rofman says, is that it offers rights holders full control over all the content in our system.

"We are offering retailers the benefit of accessing all of our content, but offering rights holders a lot more control."

What differentiates Snocap from the rest of the P2P operators is its founder Shawn Fanning, the 24-year-old who, as a teenager,

founded Napster and as a result brought P2P to the wider world.

Rofman acknowledges that Fanning's name alone has helped open doors at the highest level to Snocap, but that he does not run the company; as chairman of the board and chief strategy officer, Fanning comes into the company's San Francisco offices every day and steers strategy.

But he does not handle everyday licensing negotiations, leaving that to Rofman and his team. The company is also looking for a CEO; the former incumbent stepped down, after closing its first licence deal – with Universal in December – and closing its latest round of funding.

The company can boast a particularly young team – with eight of its first 10 employees having worked with Fanning on the first incarnation of Napster – and Rofman points out, "but there is no 20-year veteran of peer to peer".

As for establishing a European presence, there are no immediate plans for this, says Rofman. As Snocap simply offers a back-end licensing service for any P2P service aspiring to legitimacy, and rights management can be managed via the internet, there is no need for a massive international network.

The next step in the expansion – perhaps by the end of this year – is more likely to see it offer a complete retail solution, in the form of a P2P 'shop in a box' service, which may require it to partner with another operator, says Rofman.

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## CC creates industry concern

The music business is casting a wary eye over the imminent arrival of a UK's a new licence scheme for creators.

The Creative Commons (CC) licence, which has its roots in the US philanthropic and academic community, is designed to enable artists, film makers, writers, programmers and others to gain maximum exposure for their work without users having to obtain the time-consuming permissions that normal copyright requires.

CC, which was the subject of a seminar at Midem, emanates from the US' prestigious Stanford Law School, which issued its first licences in the US in 2002; a draft licence has been drawn up by the University of Oxford's media and law department ready for it to be launched in the UK.

It is feared by some in the music business that musicians and songwriters may unwittingly turn to CC when it is launched here; a web-based record label, Magnatune, has already been set up based on CC principles and David Byrne and The Beastie Boys have had tracks featured on a CC compilation album.

MPA chief executive Sarah Faulder voices concern that young acts could "give up everything for no money and irrevocably" in their keenness to be heard.

Patrick Rakow, barrister at Stretches Law, believes the CC licence is totally unnecessary. "This is not an alternative to copy-

right," he says. "If people want to give their work away they have always been able to do that."

Once a work has passed into the public domain it can never be retrieved, which Faulder and others believe would be disastrous if a new group signed its first single away to the public domain with a CC licence and then discovered it had the potential to become a worldwide hit.

British Academy of Composers & Songwriters chairman David Ferguson says that the CC model may work in the US, but European copyright law operates for the creators as much as big business.

"In certain areas like academia I think it is fine, but not in music or the audio visual world," he says.

● Viewpoint, p26

05.02.05 MUSIC WEEK 7

# Key news and views from Midem 2005

## Launches

### Indies to form global group

Independent labels voted unanimously at Midem to create a formal organisation to represent the sector on a global scale. Impala vice president and Aim chief executive Alison Wenham says the new organisation, which will be a coalition between current trade associations such as Aim, Australia's ARI, New Zealand's IMNZ and Europe's Impala, is intended to turn the independent sector into a "virtual major", acting to address issues such as access to market. The coalition will also include the American Association of Independent Music, which is currently being established.

Leaders of the UK's main industry associations took part in a luncheon Midem meeting with minister of state for trade, investment and foreign affairs Nick Alexander. Representatives from all sites said the meeting was highly productive. Associations including the BPI, AIM and British Music Rights were represented. Issues arising included the importance of copyright and the barriers that exist to overseas trade, particularly the US.

Some of the key dates in the international music industry calendar were announced, including The City, which will take place in Manchester

from September 30 to October 3. In turn, Popkomm in Berlin will take place from September 14 to 16.

## Deals

### Acts join Kobalt royalty system

Kobalt Music Group has signed six acts to its new royalty accounting and collection system, including Tears For Fears and Wet Wet Wet. Kobalt co-founder and Willard Adriitz announced the new deals at a Tuesday press conference, also revealing that Teddy Riley, Reid Foster and Dennis Matkowsky had struck deals to use the system, which allows artists to track all royalties through one, easy-to-use online system.

UK independent Snapper Music announced a deal at Midem to release a compilation of underground music into the Brazilian market. A link-up with Brazil's ST2 will see the release around March or April there of Bring Your Own Poison, which features tracks from artists including Babyshambles, The Libertines and The Rocks.

The Mobile Entertainment Forum announced the launch of the second official ringtones chart, this time for the German market. It comes a year after the MEF unveiled the UK's first ringtones chart, as a fortnightly rundown. The German market is the biggest in Europe for ringtones,

accounting for more than one out of every six ringtones sold across the continent.

Fintage Music announced a publishing and neighbouring rights administration deal with Rick Wakeman, covering the administration of Wakeman's rights outside of North America, among other services.

Muziplugger used the MidemNet platform to launch the first product which allows the digital distribution of broadcast quality music videos. The service gives labels the opportunity to send music videos on a fast and secure network to TV channels without having to change internet service providers.

## Awards

### U2 hailed with another award

U2 added to their haul of international honours with a special achievement award at Saturday's NRJ Awards in Cannes. Blue flew the flag by winning the best international group or duo prize, while there were two prizes for Maroon 5, who took home honour for the best international breakout act and had This Love named best international song. For This Love, Other winners included Usher as best international male, Avril Lavigne in the equivalent female category and Black Eyed Peas,



Midem's Personality Of The Year Bruce Lundvall (pictured) hit out at labels who take a short-term view on A&R. The EMI Classics & Jazz US-based president - who was honoured with a dinner on the Monday night of the conference - told a press briefing that not enough emphasis was put on developing "real artists". "There

are always very special and gifted artists out there," he said. "I think many of the larger record companies are looking for instant gratification rather than long-term artists." Lundvall suggested there was "no crisis in terms of talent" in the industry, but the business "is not in the best of shape".

whose Elephunk was named best international album.

Kate Melua, Damien Rice, The Raveonettes and Benny Benassi were among the winners of the European Border Breakers awards which were presented at Midem. Melua

represented the UK with her Dramatic album Call Off the Search, while Damien Rice won for Ireland with his DRMA/14th Floor album O. Raveonettes won representing Denmark, while Benny Benassi and The Biz won for Italy.

## Digital debate

### Ericsson predicts mobile boom

Ericsson is predicting revenue from mobile services including music will grow three-fold in the next five years. The sector was worth around \$2bn in 2004, but Ericsson marketing vice president Johan Bergendahl told a Midem briefing that projections suggest it will grow to around \$390bn by 2009.

Publishers and collection societies came under fire from Universal Music International's Barney Wrenn for holding back the online music market from creating new business models with a "take it or leave it" approach to licensing in the digital world. UMI's etabs vice president used a Midem panel discussion of publishers, record labels, online and mobile operators on the future of licensing in the digital world for more competition among collection societies so labels and



Midem: Napster ads helped to send digital music's profile sky high

artists could "shop around".

AIM CEO Alison Wenham told a Midem panel that the dispute between Apple's iTunes and the UK's independent labels was born of a misjudgment, rather than disregard for the UK's independent industry. Wenham told the assembled crowd, "Apple finds Europe very different to the US. To them we are series of federal states, with so many

organizations to strike deals with. I suspect that the misjudgment was simply failing to understand what a US model just simply won't work here."

Sony's corporate chief technology officer Phil Wiser admitted that the company made serious errors in its interoperability when it launched its first Internet-enabled Minidisc players. Interviewed as part of MidemNet, Wiser said the issue had been dealt

with and that Sony's Hi-MD sold as many units as the iPod over the Christmas break in the UK.

MSN Marketplaces general manager Mike Conte told MidemNet it was not driven by a desire to simply catch up with rival Apple's iTunes. "iTunes has a lion's share at the moment. It is our aim that in the next year or two we can get on the shortlist, so that when people talk about the top three services, that we are on there," he said.

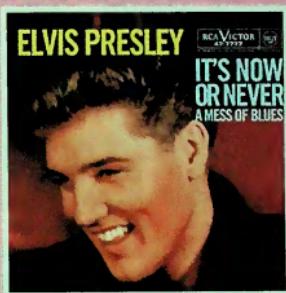
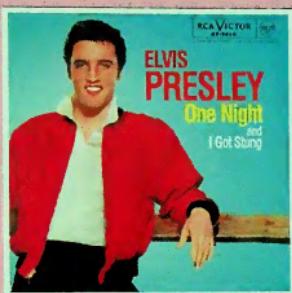
Beggars Banquet UK managing director Martin Mills told MidemNet that the rise of P2P had made it "voluntary to pay for music", but he also asserted that "online piracy is not the same as stealing from your local tower records". In a keynote speech, he said, "I would like to see a collectively licensed peer-to-peer network. I like seeing people talk about music; it is what builds our business on." Mills added that more than ever India had to act, "collectively to ensure their interests were fairly represented."

Vodafone executive Guy Laurence

attacked the music industry over its "bickering" about doing digital deals for its repertoire. In a keynote speech, the mobile phone operator's consumer global marketing director said the industry had to "sort out the mess it's left with publishers and labels". "We sat through industry meetings with two representatives from the same company who are arguing in front of us over who was in charge of what," he said. And he urged industry players to embrace and invest in the mobile sector quickly or risk being left behind.

Chrysalis Group CEO Richard Huntingford used a Midem debate to question whether phone companies should play such a central, all-encompassing role in the mobile music value chain, from marketing through to retail and distribution. Orange's Gerard Grech argued that such operators have played an important role in pushing the sector forward. "The CD has been around for 20 years, but there has been no innovation around the CD." Within 12 months, he has seen a raft of new products in the mobile space."

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It's a byword for cool in the US and, with Ciara's number one Goodies marking its crossover over here, 2005 is being billed as the year that crunk conquers the UK. By Hattie Collins

# Crunk: lots more goodies in store



"We went platinum on the drink alone," grins Jonathan "Lil Jon" Smith. The Atlanta-based producer and rapper has good reason to be cheerful. An ear for a hit records and a brilliant business brain has earned Lil Jon not only a million dollar-making energy drink called Crunk Juice, but album sales upwards of 4m, Grammy nominations, eight US Top 10 hits, his own record label and a long line in endorsements from Oakley sunglasses to a porn DVD series.

The reason for the sales, accolades and awards is thanks to the ex-radio DJ So So Def A&R's involvement in the new US pop phenomenon crunk. Whether producing for himself as part of Lil Jon & The Eastside Boyz or for numerous other artists, Jon is both the music's figurehead and its biggest fan. "In Atlanta we live and die to go crunk," he says.

Crunk – a singular shortcut between the words crazy and drunk – is one of hip hop's most onto-

matopoic offshoots. With its 808 bass thumps, screeching synths and incredibly catchy choruses, crunk is fantastically loud, outrageously puerile and enormously exciting. First formed in Atlanta strip clubs during the early Nineties, producers and artists including Three 6 Mafia drew inspiration from Miami bass, New York electro and call and response-style hooks steeped in West African heritage. Soon, the rap sub-genre spread around the US's Southern states and each region began to refine

Hanging tough:  
Lil Jon &  
The Eastside Boyz  
(left); crossover  
star Ciara (below)

Crunk is a culture, the way we live our lives

Lil Jon, producer

its own flavour. "Crunk is a term that's been used in the South for as long as I can remember," says Jon. "Atlanta crunk is different from Texas crunk, but regardless, it's high-energy rap music strictly designed for the clubs. It makes you wild out, throw them bows, moshpit. It's like black punk-rock music because of the release of the energy. And it's not just some motherfucking screaming on a record," he adds. "It's a culture, the way we live our lives."

While it may have initially been created consciously for Southern strip-clubs, thanks to Jon the crunk ethos has since saturated both the *Billboard* charts and US mainstream consciousness. With his platinum-plated teeth, diamond encrusted pimp cup and predilection for shouting "Okkkaaaaay" at deafening decibels, Jon has transformed himself from producer to pop icon. Regularly featured on talk shows, caricatured in comedy sketches and the subject of numerous magazine features, both Jon and crunk have become a cultural tour de force.

Four years ago, neither producer nor genre were particularly well known outside of the Southern states, but the 5'8" producer was determined to change that. By visiting each state in turn, performing live with his group the Eastside Boyz as often as possible and doing all available media meant crunk enjoyed a snowball effect. In fairly quick succession, Bone Crusher's crunk classic Never Scared and Lil Jon & The Eastside Boyz' Get Low, featuring the Ying Yang Twins, exploded onto the *Billboard* charts. Almost instantly, the rest of the US awoke to a sound that the South





had been partying to for years. "Music had gone completely leftfield, but we got the dancefloor rocking again," says Jive/Sony BMG artist Pete Pablo, who enjoyed a top three *Billboard* hit last year with the Lil Jon-produced 'Freak-A-Leek'. "Hip hop was tired and we woke it back up."

Indeed, so far-reaching is crunk's influence and popularity, *Hip Hop Connection* editor Andy Cowan notes that the term has subsequently become somewhat ambiguous. "What has happened is that the word 'crunk' has become a standalone piece of pop culture slang, much like 'bling' before it," he says. "While Southern rap now dominates US radio and charts, that doesn't mean that all crunk music does. The use of the word has far surpassed the actual amount of



Bursting out of the South: Pete Pablo (left) and The Ying Yang Twins

music released within its ambit."

However, Channel U music and promotions manager Ricky Bleau sees the blurring of lines as inevitable. "It can be confusing. You've got Ciara and Elephant Man both doing crunk – but it's all the same thing, really. It just comes under a different name. If you have that crunk beat, you have a crunk hit!"

Whether the uncut crunk of Lil Scrappy, R&B offshoot crunk&B, the loud refrains of crunk rock or the dancehall flavoured remixes, the sound has captured the ears of US rock, pop and urban fans alike. "It's moved the whole musical climate here," says Steve Gottlieb, CEO of TVT Records, the label to which Lil Jon & ESB, his protégé Pitbull and The Ying Yang Twins are signed. "There

are only a few moments in music where you can feel a wave of change and I think you're seeing a movement that is going to be with us for a while. The way music sounds and the way beats are made has been altered significantly. Such is Jon's sonic sway that those artists wishing to collaborate are forced to fit his requirements.

"While Jon's worked with the world and his wife, everyone has had to come round to his way of thinking," says journalist Angus Batey, who recently interviewed the producer. "Eminem on the Lil Jon remix of 'Lean Back' sounds like Eminem on a Lil Jon track, rather than Jon producing something that Eminem would do."

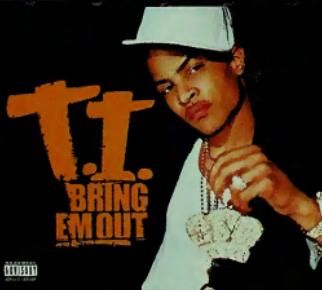
The question now is whether crunk will enjoy similar success on these shores. The US's largest independent label, TTV, clearly thinks so. Following a number of Lil Jon and Ying Yang Twins hits around Europe, the label widely considered to be the home of crunk recently opened a UK operation that will represent both urban and rock artists. TTV UK's managing director Jonathan Green is confident that crunk will translate to a UK audience. "I think we'll gradually see the sound being embraced by UK mainstream media, UK radio and UK TV," he says. "I think in a year crunk will be a term that everyone knows; it's going to be something that will be adopted into the mainstream."

The crunk cause has been helped significantly on this side of the Atlantic by two key R&B-based releases produced by Lil Jon – Usher's 'Yeah!' and Ciara's 'Goodies', both US and UK number ones. These slightly softer records have helped pave the way for the harder end of crunk to filter through. Occasional crunk collaborator Trick Daddy's new

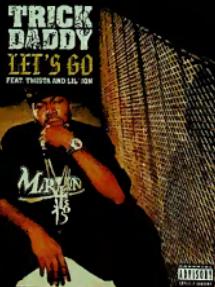
Hip hop was tired and we woke it back up  
Pete Pablo, artist

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JACKIE-O  
POE LITTLE RICH GIRL  
OUT APRIL 2005

album *Thug Matrimony: Married To The Streets* is currently nearing platinum sales in the US, in part propelled by the relentless refrains of the Lil Jon-produced track *Let's Go*. Over here, the single has had significant support from MTV Base, Kiss and Channel U and has just been C-listed at Radio One. "The Ciara record has been a great record for Radio One; I think she has made it easier for the more aggressive records like *Let's Go* to come through," says Rhys Hughes, executive producer of specialist music for Radio One. Hughes also believes 2005 could be a good year for crunk in the UK.

"I think both Ciara and Trick Daddy are going to make a big difference," he adds. "We're also doing two Westwood shows live from Atlanta in March, so I think these guys are going to have a good year. I think the focus is very much on the South at the moment, because it's a great new musical sound coming out."

Atlantic Records marketing manager Cookie Pryce, who looks after both Trick Daddy's and TI's campaigns, agrees support is shaping up steadily. "The radio and press has been fantastic, with features in the *Guardian*, *i-D* and *Touch*, among others. I was worried that it might slow down after Christmas, but it seems to be kicking in great in the right areas."

Crunk certainly has *Hip Hop Connection's* support. "In terms of Southern rap as a whole, we've stepped up our coverage over the past couple of years as it's the most vital and cutting edge form of hip-hop at the moment," says editor Andy Cowan. Similarly, the new issue of *Touch* magazine features Lil Jon as its cover star, with an accompanying covermount crunk CD. "We've realised the potential of the new style and, because it's getting so much play in the clubs and on the radio, we thought we should reflect its importance," says deputy editor Chris Blenkarn.

The next phase is to unleash crunk's many sounds to help seed it into the minds of the UK audience. Jon's most recent album, *Crunk Juice*, features rock outfit Bad Brains, while Trick Daddy's single samples Ozzy Osbourne's *Crazy Train*. "For 14-year-old boys, this music is perfect because they can really annoy their parents with it like they did years ago with pink rock," says Angus Batey of the proliferation of lewd lyrics and screaming rock guitar on display. On the pop front, Britney Spears has worked with the Ying Yang Twins, Missy Elliott is featured on Ciara's next single *I 2 Step* and Destiny's Child's new single *Soldier* boasts Atlanta's TI and New Orleans'

**MUSIC WEEK'S  
TOP FIVE CRUNK  
TRACKS**

- 1. Lil Jon feat. Ying Yang Twins: *Let's Go* (TVT)
- 2. Trick Daddy: *Let's Go* (Atlantic)
- 3. Trick Daddy with
- 4. Pitbull: *Candy* (Sony/BMG)
- 5. Petey Pablo: *Vibrate* (Jive/Sony/BMG)

Lil Kim & Cee Lo: *Sugar* (Atlantic)

4. Pitbull: *Candy* (Sony/BMG)

5. Petey Pablo: *Vibrate* (Jive/Sony/BMG)

TI: King Of The South with global ambitions

Trick Daddy looks set for a strong year in 2005: with his Ozzy Osbourne-sampling *Let's Go* already C-listed by Radio One and plans to bring him to the UK in motion, it looks like the Miami rapper could go far. However, the smart money must also be on his Atlantic labelmate TI.

Born Clifford Harris, the 24-year-old has featured on the cover of urban bible *Vibe* magazine and is being hailed as "the Jay Z of the South". 2002's *Trap Muzik*, featuring production from Kanye West and David Banner went platinum while his latest, *Urban Legend*, fuelled by the Swizz Beatz lead single *Bring 'Em Out* is also set to reach platinum status soon.

Labelling himself the King Of The South, TI is determined to make it work. "This is serious to me," he says. "I dropped out of school, I stopped hustling, I gave up a major record deal with Arista and I invested my own money. It's been a lot of sacrifices. So I wanna see how much I can get. I think I got just as much of an opportunity and

**The more mainstream artists that get hold of crunk, the bigger I see it becoming**

Two Elizas, Choice FM

Trick Daddy: set to spread the word to the UK



Talent and just as much of a shot as anybody else that ever made it in this industry."

Partnered with good looks, buckets of media savvy and guest spots on Brandy's last album and the forthcoming Destiny's Child single, *Soldier*, TI is fast becoming

hip hop's hottest star.

On/off disputes with artists including Ludacris and Lil Flip have not hurt TI's profile. However, hopefully it will be artistic merit rather than ongoing arguments with MCs that will secure him a spot in hip-hop history.

TI: guest spots with Brandy and Destiny's Child have raised profile

Lil Wayne. "It wouldn't surprise me if you had someone like Limp Bizkit do something with Lil Jon," says Choice FM programme controller Ivor Etienne, whose station has heavily playlisted crunk. "The more mainstream artists that get hold of it, the bigger I see it becoming."

TVT UK's main concern, however, is ensuring things are secured at base level. "Our marketing strategy is really based around street promotion," says TVT UK marketing manager Martin Moulton. "It's one of the truest ways of promoting; you'll get who they like, why they like it and how you should promote. So that means a lot of club promotion, street marketing and getting into youth clubs and community centres, because it's really down to them to drive it."

Another crucial factor, believe TVT's Jonathan Green, is the correlation between crunk and the UK's burgeoning grime scene. "Crunk is steadily dispersing across the Atlantic because there are elements of punk, party and rebellion and rock," he says. "It's completely fresh in much the same way as the grime scene is."

Whether closer links will materialise remains to be seen, although it is reported Dizzee Rascal and Lil Jon are anxious to collaborate. Rising grime star Kano is certainly open to suggestions. "I think it could be a great thing for both sides," he says. "There would be so much energy, you wouldn't be able to ignore it."

Interestingly, though, it is not the UK which is waiting for handouts. Both Ja Rule and Eminem-affiliate Stat Quo have recorded over Lethal B's 4Ward Riddim, while US DJs are said to be desperate to get hold of a copy of the record. "They've seen how it affects youth culture here and they want to be a part of it," says IXTRA DJ Semtex, who is currently recording a crunk and grime mixtape. "But I hope it's not going to be a brain-drain situation. You need to get some really good managers to reach out and get a good thing going."

Potential partnerships and media support are all very well, says Angus Batey, but the hard work could be for nothing unless labels with crunk artists approach UK promotion the same way Lil Jon treated each individual state in the US.

"Southern artists need to come over here, they need to tour and they need to work on Britain as a country rather than an adjunct to the States that they'll do when they get round to it," he says. Kanye West, Usher and Beyoncé have all proven that, by working the UK, rewards can be plentiful. By coming to Britain and doing live dates, numerous press and radio interviews and as many TV spots their respective labels could secure, each of those artists has secured platinum UK sales.

With this in mind, Atlantic marketing manager Cookie Pryce is keen to see much more of crunk-based artists this year. "We really want to get TI over here as soon as we can and Trick Daddy is also ready to come," she says. "I want to get US Atlantic acts over here as much as possible this year; I want to see them in this marketplace because it makes such a big difference." TVT has already put the wheels in motion, with Lil Jon and Pitbull hosting a London album launch for *Crunk Juice* at the end of the month. "You can't work the music without the artist's presence to help blow things up big time."

So far we have seen but the tip of the iceberg, it seems. Sony BMG have forthcoming releases from Ciara and Petey Pablo and Universal could well decide to push crunk-based artists such as Bone Crusher and 8Ball & MJG should the likes of Lil Jon lead the way. While caution is being exercised, many industry taste-makers are confident that with the right amount of support and artist visibility, crunk can make a big impact in the US this year.

"Lil Jon is probably the number two artist in the world, after Eminem," says Radio One's Tim Westwood. "He's real exciting, an incredible artist and an incredible personality, so I think his records will become real big, providing radio embracement them properly."

"There's a lot of hits on Crunk Juice and there's a lot of different sounds that will appeal to students, the urban crowd and the mainstream," adds Semtex. "It's undeniable that Lil Jon is going to blow up this year. I think for artists from the South in general, it's going to be a big year."





## BOOMTOWN RATS TIMELINE

**Summer 1975:**  
Dubliners Gerry Cott, Pete Briquette, Johnnie Fingers, Gary Roberts and Simon Crowe form a band. They enlist a then 18-year-old Bob Geldof to be their manager. He soon assumes the role of singer and

frontman, despite early doubts about his singing ability.

**October 31 1975:** The group of musicians play their first live gig at the Bolton Street Technic College. In the middle of the set, they change their name from The Nitwits Thugs to The Boomtown Rats.

**Summer 1976:**  
Having critics at a huge bust in their home town Dublin, the Rats become the subject of a bidding war among UK record labels.

Regal Crafts, London's R&B section at PolyGram and founder of newly created label Ensign, swoop up the band from under the noses of Virgin. The



# The Rat pack are back

Universal is re-releasing The Boomtown Rats' albums to mark 30 years since their formation, as Bob Geldof is also lined up to receive the Brit Awards' prize for Outstanding Contribution To Music. By Hamish Champ

In his book *The Irish Male At Home And Abroad*, Joseph O'Connor recalls the last live performance by the Boomtown Rats in Dublin, May 1986.

"They came back to play at a charity event, featuring Van Morrison, U2, The Pogues, all the great and the good of the Irish rock world," recalls O'Connor. "The Rats blew everyone away. After the main set, Geldof strolled up to the microphone for an encore. He seemed taken aback by the warmth of the crowd's affection. At first he didn't seem to know what to say. 'Well, it's been a great 10 years,' he muttered. Then, 'So, rest in peace.' The thundering drum roll began. The opening riff pounded out. The familiar chords, D, A, G, E. The last song The Boomtown Rats played in public was their first song, Geldof's hymn to snout-nosed anarchy and adolescent attitude, Looking After No. 1."

It was a fitting end for a band which had taken the attitudes to rock'n'roll that prevailed at the time and had given them a darn good shake. Some 14 hit singles, two number ones in the UK, hundreds of thousands of album sales worldwide; the Boomtown Rats were, for a time, the most successful band in the UK. And now it was over.

With hindsight, the choice of the last song to be played live by the Rats was double-edged. Sure, Looking After No. 1 was their first hit and therefore a favourite with Rats' fans. But there was something else: originally conceived as an almost nihilist rant about self-preservation and self-interest, it was now being sung by a man who, through his extraordinary drive and passion to end hunger in the poorest parts of the world, had come to symbolise for millions of people the very essence of a generous, unselfish spirit.

All this was a far cry from the band's tentative steps towards stardom, 11 years earlier in a garage behind Geldof's flat on Clyde Road in Dublin.

"Bob wasn't originally going to be our singer, he was going to be our manager," says keyboard player Johnnie Fingers. "He was more media savvy than the rest of us, although initially we doubted his singing ability. He'd worked on a music paper in Canada, so he'd been out in the world, while we all lived at home."

The band came together as bands often do, through friends wanting to play together. Bassist Pete Briquette recalls, "Me, Gerry Cott and Johnnie - who is my first cousin - we were all at architectural college in Dublin and Simon [Crowe] was at art school, while Gary [Roberts] was into photography, his father being a photographer. Bob had just come back from Canada where he'd been doing a bit of work for a music paper and he was doing the odd thing for NME from Dublin. Myself and Gerry wanted to form a band and Johnnie was friends with Gary and they wanted to start a band. We eventually all got together in early 1975 and that became the core of the Boomtown Rats."

Initial rehearsals were rather haphazard, as Geldof quickly took control. "It was Geldof who focused us in on the old R&B stuff," says Briquette, "like what was happening in London at the time, the pub rock scene with bands like the Kursaal Flyers and Dr Feelgood. This was our thing, so we went in that direction. We also did reggae stuff, Bob Marley covers and so on."

The band members didn't just see themselves as anti-establishment, they saw themselves as anti-everybody: establishment, record business, society, the lot. They hated the disco scene, indeed they hated much of the music around at that time.

"When we were thinking of forming the Rats, we went to see buzz band Eddie & The Hot Rods in Dublin," says Briquette. "We thought we were a million times better than them and it was this kind of thing that spurred us on."

Having reached a certain standard, the band desperately wanted to play to an audience. A gig was duly booked for October 31 1975, an end-of-

## Rats return: Universal bundles rare material on reissued catalogue

As the Brits Awards prepare to honour Bob Geldof with its Outstanding Contribution To Music Award on February 10, Universal Music is re-releasing all six of the Boomtown Rats albums on CD on February 7. Some will appear on the format for the first time, all re-mastered and all featuring bonus material, some of which includes the band's earliest demo material plus live recordings from their first live performances at the famous Moran's Hotel in Dublin. Universal is also repackaging their previously released Best Of album.

Together with the unreleased material, much of it unearthed by Rats bassist Pete Briquette, the new-look albums will feature previously unseen photographs, chosen by Geldof and Briquette using fans' archive material as well as their own.

Each album, re-mastered by John Astley - who has worked on releases with The Who, among others - will also feature liner notes written by famous fans of the band: ex-NME journalist Charles Shaar Murray looks at the Rats eponymous debut; Uncut editor Alan Jones examines Tonic For The Troops; Rolling Stone editor David Fricke writes about The Fine Art Of Surfacing; The Pogues' Phil Chevron comments on Mondo Bongo; The Independent's John Walsh revisits V Deep; while Peter Paphides does In The Long Grass.

Universal's head of catalogue publicity Daryl Easlea believes a reassessment of the Rats material is long overdue. "I was very interested - as was I Bob - to go back and remember when the Boomtown Rats were a term part at Bolton Street Technical College, where Briquette, Fingers and guitarist Cott had been studying architecture. "We still didn't have a name," says Briquette. "We played it as The Nitelife Thugs and then, halfway through, we changed our name to the Boomtown Rats. We got an enormous response and we all looked at each other and thought, 'This is pretty good.'"

It is little wonder the punters were in raptures. Ireland in the mid-Seventies was lacking new and exciting music. It was, as Briquette remarks, "a dry environment, musically". The Rats knew they had to create their own thing and they also needed an outlet to show what they could do. "We managed to get a regular gig in Moran's Hotel, about once a month. Very quickly, it began to get packed out and there would be people queuing up around the corner. It now has a plaque outside it saying that's where we started."

The band got a reputation in Dublin and decided to take the plunge. "We worked out a plan of staying in Dublin for a year, then we'd get a record contract in London; we planned to have our first record within 16 months," says Briquette.

The band, which had been looking after itself to this point, then took on a full-time manager in the form of journalist Faena O'Callaghan. The next step was to record some material. The band booked some time in the eight-track Eason Andrews studio in Dublin, where they recorded a couple of R&B covers including Barefootin', plus a couple of self-penned numbers, (She's Gonna) Do

band move to a large rented house in Clogherhead and began recording material for their first album, to be produced by Robert "Mutt" Lange.

**August 1977:** The band release their first single, Lookin' After No. 1. The record is the first new wave track to be played by the BBC and the band

becomes the first new wave act to play Top Of The Pops. The record spends nine weeks in the UK charts, peaking at number 11.

**September 1977:** The Rats release their debut album, *Tonic For The Troops*. It peaks at number 11 in the UK albums chart. Capital Radio name

the band the most promising of the year.

**November 1977:** Mary Of The 40s Form is released from the album as a

single. It reaches number 15.

**March 1978:** The band release She's So Modern, a track from their forthcoming album

titled Tonc For The Troops. The single reaches number 12 in the UK.

**June 1978:** Like Clockwork is released, also from



phenomenally successful group. When you think back to 1978 and 1979, they were enormous. It's a case of trying to locate the latent pop fans out there who've maybe just forgotten just what a great band they were. Bob's presence towers over everything now and people have probably forgotten how important the group was."

Important at the time and hugely successful, the Rats sold more albums than Clash and the Pistols combined in the UK. "With these new re-releases, people will be able to pick up on the different influences that pervaded what the Rats did," says Easlea. "If you listen to all the albums, but the first album especially, and take away the hits and just listen to the album tracks,

I think people will be genuinely surprised at how good it all is."

This was certainly the experience of Pete Briquette, as he trawled through the vaults looking for material to go with the remastered versions of the albums. "Listening back to all the really old stuff, I was expecting it to be OK, but the thing that surprised me during that process was that listening back to it we were much better players than I recalled at the time."

There was no "fat" being recorded at the time, as fans new and old will hear when they listen to the now-sounding old material, says Easlea. "What's great is that the attitude, the briskness of their material and the economical melodies were all there right from the beginning."

At the same time as releasing the albums, the DVD Someone's Looking At You, will also be released, featuring all the band's promos, plus concert footage from their 1984 concert at London's Hammersmith Odeon and a whole chunk of extras, including footage of their performances on The Tube, Top Of The Pops, 655 Special and, perhaps best of all, the legendary film of the band's 1977 gig at the Music Machine in Camden, north London, where a disgruntled punk clambered onto the stage and clobbers Geldof to the floor. "He got back up again and carried on the song to the end, blood pumping out of his face," recalls Briquette.

Both re-masters and DVD will generate interest in newcomers to You In And Do The Rat.

O'Callaghan and Geldof then arrived in London to see if they could get a record deal. With the help of Thin Lizzy's management team - Chris O'Donnell and Chris Morrison - they went to see Nigel Grainge. The A&R man was on the point of leaving Phonogram to set up his own company, Ensign, along with business partner and friend Chris Hill.

"So in walks Bob and Faena," recalls Grainge. "They played me their demo - the most amazing melody I'd ever heard sent to me - and while it was on, Bob went round stapling Rats posters to the walls of my office using a bloody great staple gun."

Grainge decided then and there that he wanted to see them play live. "Chris and I flew over to Cork to see them and they were fantastic," he recalls. "We were up all night drinking with them and I think they liked us. They knew that signing to a new label with someone who had a track record meant we'd be prepared to go completely out on a limb for them, which we were."

Virgin Records, which had seen the band in Dublin the night before, was also in the hunt and kept upping the ante, financially. "But, as time went on I think Brian's team talked themselves out of a deal," says Grainge.

Grainge brought the band over to England and based them in a large house near Cheshington Zoo, just outside London, in early 1976. There they rehearsed the band's worth of material they had demoed in Dublin some weeks earlier. South African producer Mutt Lange, a relative unknown

**They played me their demo - the most amazing demo I'd ever had sent to me - and while it was on, Bob went round stapling Rats posters to the walls of my office using a bloody great staple gun"**

Nigel Grainge  
Former Ensign  
A&R

the band as well as tap into old Rats followers, Easlea says. "The objective is to locate those lapsed Boomtown Rats fans or enable people to hear them perhaps for the first time in a different way. There are lines that can be drawn between bands of now and the Rats, that's there's more to the Rats than Feed The World and I Don't Like Mondays. Johnnie Fingers' piano work, the guitar playing, all of it. You hear it, it's well played, but it's never slick."

When it comes to press and promotion, Mercury senior product manager Shane Murray - who will oversee the campaigns for the DVD and Best Of releases - says there is significant coverage in the pipeline, especially so given the band split more than two decades ago, plus they are aiming for a wide retail take-up. "We'll be feeding these through more and broader retail accounts, customers such as supermarkets and so on, since we feel there will be widespread interest in these releases," he says. "We've got five page interviews in Q, Mojo and Uncut, plus a piece in Classic Rock. Then we've got a two-page piece in the Sunday Times' Review section coming up, plus there's going to be some high-profile TV."

The TV exposure will, of course, include the Brits, where Geldof is expected to perform a 10-minute set as a climax to the ceremony, while two days later on February 12 he will be interviewed on Michael Parkinson's prime time Saturday evening slot, where he will also perform a number of Boomtown Rats hits alongside Rats bassist Pete Briquette.

at that time, was drafted in by Grainge to hone the songs and produce the debut album.

According to Grainge, the band was initially resistant to the choice of Lange as producer. "He criticised some of their playing and that didn't go down well, but he was a stickler for perfection," he recalls. "But the production was amazing; much more commercial than punky."

This is an important point, for although the Rats burst onto the scene just as punk was making its presence felt across the UK, they never really saw themselves as punk rockers. They had too much musical savvy for that. But they got labelled as punks all the same, which caused no end of problems. "It was very uncool to mention in favourable terms a band such as The Rolling Stones, for instance, or David Bowie, whereas we openly acknowledged them as influences," says Briquette.

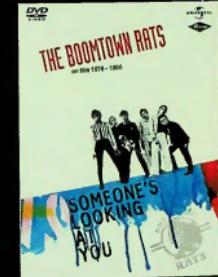
Still, they did look like punks, after a fashion, and they had the punk attitude. They just didn't sound like a punk band, like Chelsea or 999 did. Johnnie Fingers says, "We didn't feel like we were part of the punk movement. We didn't have any angst against Capital Radio or about being on Top Of The Pops. When we came over to the UK, we were regarded as undesirable punks. We became branded as a punk band and then later, because we had a keyboard player and because our songs were slightly different from the other stuff that was going on at the time, we got labelled as a mainstream rock band."

"We were the first band from that rush of bands

that followed the Rats."

TONY WOODWARD

# THE BOOMTOWN RATS



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# The Boomtown Rats: six albums and one of new wave's biggest bands

**The Boomtown Rats**

Released: September 1977  
Highest UK chart position: 18



By the time The Rats debut album came out in the late summer of 1977, it had already been preceded by the Top 20 hit, 'Lookin' After No. 1.'

Both album and single caught the mood of the time, with a new generation of punk and new wave fans finally given the chance to embrace the band's recorded material following months of relentless gapping across the UK.

Produced by Robert "Mutt" Lange, himself a relative newcomer to the UK music scene in 1977, the album is as intelligent as it is energetic and angry. Despite being released at the height of the punk boom it offers plenty of evidence that the Rats were going to be more than just another thrashy punk outfit.

This is not to say it didn't have punk credentials, with Geldof's soaring vocals and plenty of fast beats and choppy guitar work, but it also neatly showcased the band's myriad musical influences, particularly the Dr Feelgood-esque Never Bite The Hand That Feeds and (She's Gonna) Do You In: Close As You'll Ever Be from The Rolling Stones a run for their money, with Geldof on top Jagger-sounding form, while Joey's On The Street Again has all the observational qualities of Springsteen, not to mention a tremendous Clarence Clemens-soundalike sax solo. The album also spawned the band's second Top 20 hit, Mary Of The 4th Form.

Bonus tracks on re-master:  
On Yeah (unused 1975 demo)  
My Blues Away (unused 1975 demo)  
Sad Boys (unused 1975 demo)  
Fanzine Hero (unused 1975 demo)  
Bare Foolin' (recorded live in Morans Hotel Dublin 1975)  
Mary Of The 4th Form (single version)

**A TONIC FOR THE TROOPS**  
Released: July 1978  
Highest UK chart position: 8

The combination of sham, intelligent and catchy pop songs came together with a vengeance on the Rats second album. The old R&B influences are still there in abundance, on tracks such as Blind Date and Can't Stop, but newer territory is being explored too: the Shanghai-sounding (I Never Loved) Eva Braun mixes pop with edgy politics - few pop acts would have toyed with putting someone such as Adolf Hitler at the forefront of a pop song and believe they could get

way with it - the Rats did. The punk sensibility is here in spades too; the album's opener, Like Clockwork, tapped the monotony of modern life, while She's So Modern is pure thrash pop. But the jewel in the crown was Rat Trap, the album's closing track. The band's first UK number one single, it eschewed the usual three-minute pop hit formula, instead taking the listener on a five minutes-plus journey through the back streets of Dublin - or any environment where hope could only be found in very small doses - and passionately revealing the lives and lot of the characters who lived there. Perhaps another nod to Springsteen, Rat Trap was punk music on the surface, but with a lot more below it.

Bonus tracks on the re-master:  
Neon Heart (John Peel radio session)  
Do The Rat (B-side and number one in Holland)  
DUN.L.O.G.H.A.R.E. (B-side in Ireland)  
Rat Trap (recorded live in Stoke)

**THE FINE ART OF SURFACING**

Released: October 1979

Highest UK position: 7

Regarded by many as the Rats' finest hour, The Fine Art Of Surfacing features the track which has become synonymous with the band, I Don't Like Mondays, a five-minute epic about a young girl who takes umbrage at the first school day of the week and shoots dead a number of her fellow citizens to brighter things up.

Of course, there is more than...Mondays, which give the band its second UK number one. The music on the album was more

the soon-to-be-released album, and makes number six on the UK chart.

**JULY 1978:** The long-awaited follow-up album to

their debut, *Tonic For The Troops* is released and makes number eight in the UK. The album spends more than 44 weeks on the UK chart. Geldof and

Fingers spend more than a month travelling throughout America to promote the album.

**OCTOBER 1978:** The

album's final track, Rat Trap is released as a single. It becomes the band's first number one single and spends 15 weeks on the chart. Geldof

wanted to play saxophone on the song's video and subsequently appears on This Is My Room, with its near-operatic themes.

The album had pop music aplenty, but increasingly Geldof's political observations were coming more to the fore. Another Piece Of Red was a bitter sarnyara to the worst aspects of the British Empire, while the Number Three single, Banana Republic, a reggae tinged attack on the socio-political state of Ireland with Geldof splitting out lyrics that rallied against "Black and blue uniforms/Police and priests". The album, which also spawned another Top 30 single with The Elephant's Graveyard, was the last to feature guitarist Gerry Cott, who left the band in March 1981.

Bonus tracks on re-master:  
Don't Talk To Me (B-side)  
Arnold Layne (by Syd Barrett - recorded for TV)  
Another Piece Of Red (recorded live in Portsmouth)

Gone was the youthful energy of the earlier records; instead the album explored more intricate musical directions, as exemplified on This Is My Room, with its near-operatic themes.

The album had pop music aplenty, but increasingly Geldof's political observations were coming more to the fore. Another Piece Of Red was a bitter sarnyara to the worst aspects of the British Empire, while the Number Three single, Banana Republic, a reggae tinged attack on the socio-political state of Ireland with Geldof splitting out lyrics that rallied against "Black and blue uniforms/Police and priests". The album, which also spawned another Top 30 single with The Elephant's Graveyard, was the last to feature guitarist Gerry Cott, who left the band in March 1981.

Bonus tracks on re-master:  
Don't Talk To Me (B-side)  
Arnold Layne (by Syd Barrett - recorded for TV)  
Another Piece Of Red (recorded live in Portsmouth)

**V DEEP**

Released: March 1982

Highest UK chart position: 64



Produced by Tony Visconti, Mondo Bongo was the highest charting album of the Rats' career. It saw the band at its eclectic best, with a mix of the remnants of the best that punk had to offer, blended in with pop and, increasingly, a modern take on progressive rock.

It wasn't especially well

received by the band's new record company, who referred to it rather unflatteringly, according to bass player Peter Briquette, as "VD". Incidentally, the title actually refers to a Japanese sexual technique describing a sure-fire way to bring a woman to orgasm.

Musically complex and lyrically challenging, it merely bemused a UK public, which only managed to thrust it into the disappointingly lower reaches of the album charts. It spawned the band's last Top 30 single in House On Fire, which reached number 24.

Some of the material sounds rather dated more than 20 years on, but listening to tracks such as The Bitter End - redolent of songs such as The House Of Love - tends to come up with suggests that the Rats were ahead of their time by about a decade.

Bonus tracks on re-master:  
Say Hi To Mick For Me  
No Hiding Place (B-side)  
House On Fire (2-CD dub version)  
Up All Night (long version)

**IN THE LONG GRASS**

Released: December 1984

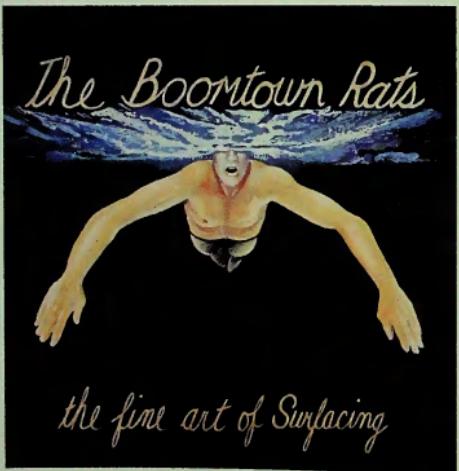
Highest UK chart position: did not chart



By the time the Rats released what was to become their final - and self-produced - album, a series of external events had overtaken their career.

Geldof's involvement in Band Aid meant that much of his time was taken up with promoting the charitable cause for which he was to become famous throughout the world, rather than available to promote the record; this, together with the album's diverse range of musical styles, meant it failed to chart in the UK, a first for a Rats' long player. Yet another challenging record, its diversity does not mean it is devoid of Rats classics: the track Dave was voted as one of the band's best recordings in a poll of Rats fans and Drag Me Down shows the kind of maturity one would expect of a band on its sixth album and well-honed in the art of songwriting, while A Hold On Me, with its plaintive cry from the heart, is a natural development of the sort of song the band was recording some six years earlier. However, Drag Me Down only got to number 50 in the UK singles chart, a position that could not really be improved given the lack of promotion it received.

Bonus tracks on re-master:  
Dave (single download)  
Walking Down (B-side)  
Precious Times (B-side)  
She's Not The Best (Bob Geldof's unused home demo)



Career high:  
The Rats' third album, The Fine Art Of Surfacing, achieved the highest chart position in the UK in 1979 when it peaked at seven

**BOB GELDOF**  
YOU HAVE MADE  
THE WORLD A BETTER  
PLACE TO ROCK

STEREO  
**30 YRS**  
BRITS25  
**A**

*Bill H. Roedy*  
BILL ROEDY AND ALL AT  
MTV NETWORKS INTERNATIONAL





Promotional poster (left): the Rats' artwork was edgy, while their keyboards and sax offered a broader sound



who was on TOTP, who had a hit record, we were maybe the acceptable face of punk," says Briquette. "And, in Bob, we had a frontman with a certain understanding of lyrics and they were pretty good from day one. We never said we were a punk band, we just happened to arrive at the same time. We nodded towards bands who came before us, like the Stones, T-Rex, Bowie, Marley."

They certainly had more of a commercial slant than their peers which, according to Grainge, was down to Geldof. "Bob had a very good sense of commercial appeal and how to get through at the time. He knew he needed to sort the image out. It was his idea to get Fingers to wear the pyjamas. Everybody in the band had a look and he really drove the thing. We always got on because we came in right in any way."

The band didn't screw up either, despite being labelled undesirables by the highly demanding audiences of the capital. "When we arrived in London proper, with a deal under our belts, we had no following other than a bunch of punks who'd turn up and throw bottles at us," says Briquette. "Scotland took us to first. Inside the M25 has always been a very cool and hip and if you're not that don't survive. It's a very difficult audience to break, to satisfy. Still is."

The animosity they stirred in the punk community in London is best summed up by an incident at a Rats gig at the Music Machine in Camden, early 1977. One member of the sparse audience that night took offence to what he was seeing and hearing. He clambered onstage, went up to Geldof - who was still singing - and punched him in the face, before walking off.

"Bob Geldof fell to the floor with blood pumping out of his face and very dramatically got up and continued the song 'til the end," remembers Briquette. "That got us our first national press; Bob had a soapbox to stand on."

But, in August of that year, the animosity changed to adulation. Looking After No. 1 was released and made number 11 in the UK. The eponymous debut album followed a month later and made number 18 in the UK. The band had arrived. Then in November came the second hit from the album, *Mary Of The 4th Form*.

Released in November 1977, *Mary...* made number 15 in the UK and the band was booked to support American rocker Tom Petty and his Heartbreakers. The punk attitude in the band

surfaced pretty quickly, recalls Briquette.

"The first night we hung out with them, Gerry wanted to take a photo of him with them and they said no photographs," he says. "They were too big and important for that, which pissed us off. So we did all sorts of things, like we'd try and get the crowd on our side while we were on. Petty would take off his coat around the third number and hang it on a microphone stand to the side of the stage and we'd pin about 100 Rats badges to the inside of it. We were just a pain in the arse and pretty much explains why we lasted less than a week on the tour."

A more satisfactory outing was to follow with a UK tour accompanying US punksters The Ramones and the then little-known Talking Heads, with the three acts rotating as headliners each night. "It was a really great tour to be on from our point of view," recalls Briquette. "We felt a kinship with both those bands, we got on very well and remained friends with them from then on."

March 1978 saw the release of a single, *She's So Modern*, from the band's forthcoming album, to be called *Tonic For The Troops*. *She's So Modern* reached number 12 and was followed by *Like Clockwork*, which peaked at six, while the album made number eight.

But the album's greatest achievement was giving the band its first number one with *Rat Trap*. Few who saw the Rats performing the song on *Top Of The Pops* will forget the close up shot of the John Travolta/Olivia Newton-John photograph being torn up by a snarling Geldof as the band ripped into the song - Travolta and Newton-John had been number one the week before with *You're The One That I Want*.

For the next two years, the Rats couldn't put a foot wrong, certainly in the UK, where they became one of the most successful bands in the country. Ireland, however, still couldn't make them out. "Back home, the mainstream was still afraid of us," says Briquette. "We came back to do a triumphant return gig but no-one would put us on because we were regarded as punks. Eventually we got a gig at Leixlip Castle where we played in front of 17,000 people."

The band had also begun to play all over the world by now; indeed they were keen to play countries and regions usually eschewed by pop acts at the time. "We played places like the Far East and India," says Johnnie Fingers. "We were

of Surfacing. The single gives the band its second number one in the UK, as well as the domestic charts for 12 weeks, selling more than 1m

copies. It wins the single of the year category at the 1979 British Pop & Rock Awards. It is also number one in South Africa, number six in

Germany and 60 in the US despite being banned.

**November 1979:** Duran Duran make a debut in the UK in the UK

**Early 1980:** The Rats undertake a world tour, taking in Europe, the Far East, Australia and the US.

**January 1980:** Someone's Looking At You is released and spends nine weeks on the UK chart, peaking at number four.

**November 1980:** Banana Republic's *Banana Republic* is released and reaches number three in the UK, spending 11 weeks on the chart.

more successful than many other bands in places like Japan and Australia, we seemed to pick up fans in those places quite easily. They weren't so fashion-orientated, in the sense of what was supposed to be popular. They picked up on bands who had good albums, good songs, good visuals and were fun to go see."

After a trip to Japan - where Fingers now lives and works, promoting festivals including the famous Fuji Rock - the band got the travel bug. "We really enjoyed it and went off and played places like Bangkok, Singapore and India, where no other band did," he says. "Rock music is so international. We played to a sea of turbans in Bangalore - it was no different other than in the way they dressed; the reaction was the same."

The US wasn't so accommodating, however, although this had much to do with Geldof's "couldn't give a fuck" attitude. Touring the US, Geldof managed to offend virtually every radio station on which he was asked to do a PA and every radio industry executive he encountered. Not to mention fans. He badmouthed - albeit ironically - Bruce Springsteen at a Rats gig in New York and, while supporting Aerosmith, he naturally bad-mouthed Aerosmith.

Things got a little better when he wrote a song while touring in the States after seeing news reports of a schoolgirl who'd woken up in a bad mood one Monday morning and decided to take out her frustration by shooting a number of people in a school near her home. I Don't Like Mondays - the schoolgirl's explanation for her murderous actions - became the second of the Rats UK number ones, but did little to endear the band to a US audience, such was the country's sensitivity to the incident.

The Rats third album, *The Fine Art Of Surfacing*, was released in October 1979, a few months after the success of its lead single, *I Don't Like Mondays*. The album went to number seven in the UK, spawning two more singles, *Diamond Smiles*, which made 13, and *Someone's Looking At You*, which reached number four.

The following year saw the band deciding to break its ties with Ensign and Messrs Grainge & Hill. "They left us," says Grainge. "It just ended. I always said to Bob 'you break the links in the chain.' It was a case of let's cut out the middleman - ie, me - and sign to the main company. They left us in the top five with Banana Repub-



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but for us, there was nothing before Geldof!**

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## Johnnie Fingers' top Rats singles



**1. I Don't Like Mondays**  
"I used to joke with fans saying the track was originally called I Don't Like Monkeys. But it is the story of a tragic event that took place in San Diego where a girl shot up her school. We demoed it at first as a ska track, but I suggested we do piano and voice so we could play it on our first American tour. I worked out a piano part and we played it as the encore. Matt from King Unique recently told me it is probably the most distinctive piano part of the Eighties. God bless him (red face)!"

**December 1980:**  
The Rats release the Tony Visconti-produced album *Mondo Bongo*. It peaks at number six on the UK album chart, the best UK

albums chart position the Rats will achieve.

**January 1981:**  
The Elephant's Graveyard is released and hits

UK number 26.

**March 1981:**  
Gerry Goffin leaves the band, which decides to continue as a quartet.

**September 1981:**  
Grateful and Player's "Don't Like Mondays" at the Secret Policeman's Other Ball in aid of Amnesty International

**November 1981:**  
The band release *House On Fire*, from V Deep, which peaks at 26 in the UK. New album *V Deep* is recorded.

**March 1982:** The band release *House On Fire*, from V Deep, which peaks at 26 in the UK. New album *V Deep* is recorded.

**August 1982:** The band release *House On Fire*, from V Deep, which peaks at 26 in the UK. New album *V Deep* is recorded.

**August 1982:** The band release *House On Fire*, from V Deep, which peaks at 26 in the UK. New album *V Deep* is recorded.

life. We'd heard *Mondo Bongo*, which we didn't think much of, but there was this one track, which we got Bob to sort out, which was *Banana Republic*."

Long negotiations followed. As the band parted company with Ensign, the Rats had a hit single with *Banana Republic*, while the album reached six.

Then the first crack appeared. "Gerry left," says Briquette. "After one Far East tour, he turned round and said he'd had enough and that was it, he was off. We decided not to replace him and so we continued as a five-piece. We carried on because we loved doing it. We continued to make what I considered to be interesting records."

Another studio album, *V Deep*, followed in March 1982 and while it was creative, its chart performance was disappointing, reaching 64 in the UK. According to Briquette, Mercury referred to the album as *VD*, "they hated it that much".

The next year saw the band take a break from recording and when they returned to make what would be their last album, *In The Long Grass*, in 1985, events had already caught up with them.

"I remember thinking when the *Band Aid/Live Aid* thing came along, 'well, that's the end of the Rats,'" says Briquette. "Bob wanted to move on and things had become fractious within the band. Suddenly that close-knit sense of group loyalty didn't seem to be there anymore. Once that happens, it's usually the end. Being in a band is a bit like being in a relationship; you wake up one morning and you don't fancy her anymore. Fingers has his own view on the break-up.

Collectible Items: *Banana Republic* Rats badge \$10 a time on some internet sites



RAT TRAP  
LONDON RECORDS  
HITS/ZOMBIA  
Produced by  
BRIQUETTE & LANGE  
THE BOTTOMLINE  
RAT TRAP  
MULLIGAN  
MCA 1978  
MC 255  
LNU 717  
SUEZ 244

*".....On a night like this,  
you deserve to be kissed  
at least once or twice....."*

© 1979 Someone's Looking At You  
(Bob Geldof)



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# Bob Geldof

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# MUSICWEEK

# Club Charts 05.02.05

## The Upfront Club Top 40

### Praise Cats find top spot

by Alan Jones

There's a sense of déjà vu about the top two records on the Upfront Chart this week - *Sinned On Me* by **Praise Cats** and *Love & You Get The Love* by **Sofitalite** – as both have held their current positions before.

Jumping 14-1, *Sinned On Me* previously topped the chart in September 2002. Released on Pias, it was one of that year's top club hits, although it did not get much exposure from radio and failed to dent the Top 40 of the OCC sales chart, peaking at number 56. Now on All Around The World, it looks set to be a much bigger hit this time around, and apparently there is even a cute cartoon video which should help it to earn TV exposure.

Shined On Me's return means that for the second time in four weeks, *Love & You Get The Love* by Sofitalite is number two. The work of Lewis Dene – a former Music Week researcher and writer – is indeed a remake of the Cardi Siston hit and its 4-2 climb this week is reward for a record which improved support by 54% week-on-week and scored more points from our DJ panel than most number ones. It's 2-7-14-12 progress since the start of the year reflects the fact that it was serviced in new *Soul Seeker* mixes when it was at its nadir and has since rebounded strongly. By coincidence, it also equals its Commercial Pop Chart peak this week, returning to the number eight slot it held four weeks ago. New mixes are also responsible for *Lam Project's* 3-5-11 bounce with *My God*.

Elsewhere, *In My Heart* by **Ethan** (Sophie Ellis-Bextor) got her break through clubs, guesting on Sophie's Groovejet monster, but seems somewhat shyer about her involvement with *Busface's* Circles (just My Good Time), which leaps 14-1 on the Commercial Pop Chart this week, with a solid lead over *C-Sky Four's* *On A Good Thing*. The record credits her as *Maddison EB*. The reason for this becomes clear on her own official website where she explains that she is currently working on her third album, and to avoid confusion about whether or not the track was taken from it, (it is not) she thought it would be better to use a pseudonym.



Position	Artist	Title	Label	Weeks In Chart	Avg. Position
1	PRAISE CATS FEAT. ANDREA LOVE	SHINED ON ME	Upfront	1	1
2	SOFTALITE	LOVE & YOU GET THE LOVE	Upfront	1	2
3	TALL PAUL	PUT IT ON	Upfront	1	3
4	ALSO ALWAYS ON MY MIND	ALSO ALWAYS ON MY MIND	Upfront	1	4
5	TEARS FOR FEARS	CLOSEST THING TO HEAVEN	Upfront	1	5
6	FATBOY SLIM	THE JOKER	Upfront	1	6
7	GROOVE CUTTERS	WE CLOSE OUR EYES	Upfront	1	7
8	FREELONDERS	FEAR THE REAL THING SO MUCH LOVE TO GIVE	Upfront	1	8
9	C-SIXTY FOUR	ON A GOOD THING	Upfront	1	9
10	DTB PROJECT FEAT. ANDREA BRITTEN	WINTER	Upfront	1	10
11	LAM PROJECT FEAT. BONNIE BAILEY	EVERWHERE	Upfront	1	11
12	TYLER JAMES FOULSH	LET ME TALK TO YOU	Upfront	1	12
13	MYO DESTROY	ROCK & ROLL	Upfront	1	13
14	ETHAN	IN MY HEART	Upfront	1	14
15	CERRONE	IF THIS IS MUSIC	Upfront	1	15
16	24	THE LONGEST DAY	Upfront	1	16
17	PORTOBELLA VIVA	A DIFFERENCE	Upfront	1	17
18	REFLECT FEAT. DELLINE BASS	FEAT. REFLECT	Upfront	1	18
19	PHUNK NOUVEAU FEAT. NEELE TERNE'S	WHATEVER	Upfront	1	19
20	COMMANDER TOM	ATTENTION!	Upfront	1	20
21	SANDY LAMB	EASY NO MAN	Upfront	1	21
22	PEYTON CELEBRA	KEEP THE FAITH/HIGHER PLACE/FIND MY WAY	Upfront	1	22
23	BUSFACE FEAT. MADEMOISELLE B.	CIRCLES JUST MY GOOD TIME	Upfront	1	23
24	CUT UP BOYS	WANTS	Upfront	1	24
25	PLANET FUNK	THE SWITCH	Upfront	1	25
26	HERCIE GIRL	HAT MAKES A GIRL FIERCE	Upfront	1	26
27	THE LOVERFEEKS	SHINE	Upfront	1	27
28	STONERIDGE FEAT. THERESE	TAKE ME AWAY	Upfront	1	28
29	CARLOS ADALFO DOMINGUEZ	BOSTONES	Upfront	1	29
30	ANGEL CITY FEAT. LARA MCALLEN	SUNRISE	Upfront	1	30
31	SCISSOR SISTERS	SCISSOR CENTRAL/S STRINGS OF LIFE (IS RONGER ON MY OWN)	Upfront	1	31
32	SKYLAR 9 FEAT. CHRISTABEL COSSINS	SAKED IN THE RAIN	Upfront	1	32
33	MOTUB FEAT. ODEMY BROWN	BROWN RIDING ON THE WINGS	Upfront	1	33
34	DAVID GUETTA	IT'S MY LIFE	Upfront	1	34
35	VERBALICIOUS	DONT PLAY NICE	Upfront	1	35
36	SCISSOR SISTERS	FILTH/GORGEOUS	Upfront	1	36
37	AKON	LOCKED UP	Upfront	1	37
38	SUNHATCH	CANT GET BETTER THAN THIS	Upfront	1	38
39	DESTINY'S CHILD	SOLD	Upfront	1	39
40	DEE YAH	PLAN OF MY OWN	Upfront	1	40

### TOP 10 UPFRONT CLUB BREAKERS

LAST WEEK

1 FRIDAY NIGHT POSSSE

2 NELLIE TIM, THE INCARNATION, OUT AND OVER

3 THE BIGGEST FEW FEARS

4 JENNIFER T

1 JENNIFER T (SUPPORTED)

2 JENNIFER T

3 JENNIFER T

4 JENNIFER T

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6 JENNIFER T

7 JENNIFER T

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39 JENNIFER T

40 JENNIFER T

### COMMERCIAL POP TOP 30

LAST WEEK

1 BUSTIN' FEAT. NAKED SISTER

2 C-SKY FOUR

3 PEYTON CELEBRA

4 SOFTALITE

5 SOFTALITE

6 SOFTALITE

7 SOFTALITE

8 SOFTALITE

9 SOFTALITE

10 SOFTALITE

11 SOFTALITE

12 SOFTALITE

13 SOFTALITE

14 SOFTALITE

15 SOFTALITE

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28 SOFTALITE

29 SOFTALITE

30 SOFTALITE



Produced in co-operation with the BPI  
and Bart, based on a sample of more  
than 4,000 record outlets  
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# MUSIC WEEK

## The Official UK Charts

As used by Top Of The Pops and Radio One

### SINGLES

1	ELVIS PRESLEY IT'S NOW OR NEVER	RCA
2	ASHANTI ONLY YOU	The Inc.
3	CLARA FEAT. PETE PABLO GOODIES	L.A. Love
4	ONE WORLD PROJECT GRIEF NEVER GROWS OLD	One World
5	THE CHEMICAL BROTHERS GALVANIZE	Virgin
6	THE LOVEFREEKZ SHINE	Psycle
7	ATHLETE WIRES	Psycle
8	FREFFALER DO THIS! DO THAT!	Velocity
9	XZIBIT HEY NOW (MEAN MUGGIN)	Columbia
10	HANSON PENNY & ME	Crash Veil
11	ASHLEE SIMPSON LALA	Geffe
12	LUCIE SILVAS BREATHE IN	Mercury
13	UNITING NATIONS OUT OF TOUCH	Guido
14	GREEN DAY BOULEVARD OF BROKEN DREAMS	Rise
15	MYLO DESTROY ROCK & ROLL	Bentfield
16	ROOSTER STARING AT THE SUN	Brightside
17	JAY-Z/LINKIN PARK NUMB/ENCORE	WEA
18	THE KILLERS SOMEBODY TOLD ME	Lizard King
19	PHIXX STRANGE LOVE	Cocord
20	ELVIS PRESLEY A FOOL SUCH AS I NEED YOUR LOVE...	RCA
21	LEMON JELLY THE SHOWTY TRACK	EMI

### ALBUMS

1	THE CHEMICAL BROTHERS PUSH THE BUTTON	Frontline
2	THE KILLERS HOT FUSS	Island
3	ROOSTER ROOSTER	Brigadoon
4	SCISSOR SISTERS SCISSOR SISTERS	Flystar
5	KEANE HOPES AND FEARS	Island
6	GREEN DAY AMERICAN IDIOT	Reprise
7	THE GAME THE DOCUMENTARY	Delsarte
8	KASABIAN KASABIAN	RCA
9	DAMIEN RICE 0	Domino
10	MAROON 5 SONGS ABOUT JANE	J
11	LUCIE SILVAS BREATHE IN	Murray
12	SNOW PATROL FINAL STRAW	Fiction
13	FRANZ FERDINAND FRANZ FERDINAND	Domino
14	EMINEM ENCORE	Interscope
15	GWEN STEFANI LOVE ANGEL MUSIC BABY	Interscope
16	MERCURY REV THE SECRET MIGRATION	V2
17	U2 HOW TO DISMANTLE AN ATOMIC BOMB	Island
18	JAY-Z & LINKIN PARK COLLISION COURSE	WEA
19	EMBRACE OUT OF NOTHING	Indigozone
20	LCD SOUNDSYSTEM LCD SOUNDSYSTEM	EMI
21	JANE McCARDLE YOU BELONG TO ME	EMI

# MUSIC WEEK

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## COMPILATIONS

- |     |                                     |                                |    |
|-----|-------------------------------------|--------------------------------|----|
| 20  | CD SOUNDTRACK                       | LOVESHOW                       | 10 |
| 21  | JANE MCDONALD                       | YOU BELONG TO ME               | 10 |
| 22  | KYLIE MINOGUE                       | ULTIMATE KYLIE                 | 10 |
| 23  | BRIGHTEYES                          | I'M A WIDE AWAKE IT'S MORNING  | 10 |
| 24  | NATASHA BEDINGFIELD                 | UNWRITTEN                      | 10 |
| 25  | THE ZOTONS                          | WHO KILLED THE ZOTONS?         | 10 |
| 26  | THIRTEEN SENSES                     | THE INVITATION                 | 10 |
| 27  | ERASURE                             | NIGHTBIRD                      | 10 |
| 28  | KATHERINE JENKINS                   | SECOND NATURE                  | 10 |
| 29  | BRIAN MCNAUL                        | IRISH SON                      | 10 |
| 30  | KINGS OF LEON                       | AHA SHAKE HEARTBREAK           | 10 |
| 31  | ASHANTI                             | CONCRETE ROSE                  | 10 |
| 32  | CLARA GOODIES                       | REGGAE LOVE SONGS              | 10 |
| 33  | IL DIVO                             | IL DIVO                        | 10 |
| 34  | LEMAR                               | TIME TO GROW                   | 10 |
| 35  | ROBBIE WILLIAMS                     | GREATEST HITS                  | 10 |
| 36  | RAY CHARLES                         | RAY (OST)                      | 10 |
| 37  | USHER                               | CONFessions                    | 10 |
| 38  | DESTINY'S CHILD                     | DESTINY FULFILLED              | 10 |
| 39  | BRITNEY SPEARS                      | GREATEST HITS - MY PREROGATIVE | 10 |
| 40  | ASHLEE SIMPSON                      | AUTOBIOGRAPHY                  | 10 |
| 1   | R&B ANTHEMS                         | 2005                           | 10 |
| 2   | SOFT ROCK ANTHEMS                   |                                | 10 |
| 3   | CLUBBERS GUIDE 05                   |                                | 10 |
| 4   | REGGAE LOVE SONGS                   |                                | 10 |
| 5   | CLUBLAND 6                          |                                | 10 |
| 6   | BEST BANDS 2005                     |                                | 10 |
| 7   | RUSH HOUR 2                         |                                | 10 |
| 8   | NOW THAT'S WHAT I CALL MUSIC 59     |                                | 10 |
| 9   | THE ANNUAL 2005                     |                                | 10 |
| 10  | GREASE (OST)                        |                                | 10 |
| 11  | POWER BALLADS III                   |                                | 10 |
| 12  | JUNGLE DRUM & BASS ANTHEMS          |                                | 10 |
| 13  | TWICE AS NICE - URBAN CLUB CLASSICS |                                | 10 |
| 14  | POP PARTY 2                         |                                | 10 |
| 15  | THE BEST OF R&B - HIT SELECTION     |                                | 10 |
| 16  | DANA RAYNE                          | OBJECT OF MY DESIRE            | 10 |
| 17  | STEVE BROOKSTEIN                    | AGAINST ALL ODDS               | 10 |
| 18  | SOUL CENTRAL/NATHY BROWN            | STRINGS OF LIFE...             | 10 |
| 19  | DARIUS LIVE TWICE                   |                                | 10 |
| 20  | AMSTERDAM/RICKY                     | THE JOURNEY/STOP KNOCKING...   | 10 |
| 21  | Houston                             | AIN'T NOTHING WRONG            | 10 |
| 22  | ICE CUBE FEAT. MACK 10 & M.S.       | TO YOU CAN DO IT               | 10 |
| 23  | KYLIE MINOGUE                       | I BELIEVE IN YOU               | 10 |
| 24  | HAL                                 | WHAT A LOVELY DANCE            | 10 |
| 25  | ERASURE                             | BREATHE                        | 10 |
| 26  | IAN BROWN                           | TIME IS MY EVERYTHING          | 10 |
| 27  | IRON MAIDEN                         | THE NUMBER OF THE BEAST        | 10 |
| 28  | ELVIS PRESLEY                       | ONE NIGHT/ GOT STUNG           | 10 |
| 29  | BRIGHTEYES                          | THE SHOUTY TRACK               | 10 |
| 30  | COMMANDER FEAT. THERESE             | TAKE ME AWAY                   | 10 |
| 31  | SCISSOR SISTERS                     | FILTHY/GORGEOUS                | 10 |
| 32  | FEEDER                              | TUMBLE AND FALL                | 10 |
| 33  | DANA RAYNE                          | INCENSE                        | 10 |
| 34  | STEVE BROOKSTEIN                    | SIGNE ME                       | 10 |
| 35  | HOLLY                               | DETACHED                       | 10 |
| 36  | GWEN STEFANI                        | WHAT YOU WAITING FOR           | 10 |
| 37  | LEMAR                               | IF THERE'S ANY JUSTICE         | 10 |
| 38  | DARIUS                              | LIVE TWICE                     | 10 |
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| 43  | HAL                                 | WHAT A LOVELY DANCE            | 10 |
| 44  | ERASURE                             | BREATHE                        | 10 |
| 45  | IAN BROWN                           | TIME IS MY EVERYTHING          | 10 |
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| 53  | STEVE BROOKSTEIN                    | SIGNE ME                       | 10 |
| 54  | HOLLY                               | DETACHED                       | 10 |
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| 63  | ERASURE                             | BREATHE                        | 10 |
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| 71  | DANA RAYNE                          | INCENSE                        | 10 |
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| 73  | HOLLY                               | DETACHED                       | 10 |
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| 92  | HOLLY                               | DETACHED                       | 10 |
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| 300 | STEVE BROOKSTEIN                    | SIGNE ME                       | 10 |
| 301 | HOL                                 |                                |    |

## FORTHCOMING

NEW EVIDENCE FOR VENOUS ANGIOMAS DISEASES



**CHEMICAL BROTHERS: TOP RESULT FOR DUO'S COMEBACK**

DESTINY'S CHILD SOLDIER COLUMBIA FEB 7 50 CENT THE VALENTINES.. INTERSCOPE FEB 14

## 6. THE HUSTLER MAKING LOVE TO ME

7. CASH STAR - SIT STAY

8. SILVERBULLE - SET BACK

9. SAKI - PUPPIE PIE

10. JENNIFER LOPEZ - GET RIGHT

11. RAY PARK

12. ALEXIE - ILLUMINATE

13. URGENT - CALL UP

14. ASHANTI - DAZU

15. ALEX - LOOKED UP

16. MARIO - LET ME LOVE YOU

17. ULICORN - JUSH

18. NEILY FEAT. TOM MCGOWAN - OVER AND OVER

19. RUSTIN'S CHILD - SUDER

20. SNOOKY DOG - SONGS

21. NEILY FEAT. TEAN - DELLINE BASS NEED TO FEEL LOVED

22. ANGEL CITY - SUNRISE

23. VENIBLATIONS - DON'T PLAY ME

24. THE GAME - HOW MELO

25. KOSHIA WHITE - SOFT AS A WHISKEY

26. GROOVE CUTTERS - I LOC & I RITES

27. DIA PROJECT - FEAR ANGEL CITY WINTER

28. SNOOKY DOGZ - GET DOWN

29. SHON - SNOWY ANGEL EYES

30. DAVID GUTHA - THE WORLD IS MINE

31. STINED STAR - TIGRA (WHITE YAWA SE)

32. CLOTHES LINE - I DON'T WANT TO BE

33. CLOTHES LINE - I DON'T WANT TO BE

34. CLOTHES LINE - I DON'T WANT TO BE

36. CLOTHES LINE - I DON'T WANT TO BE

37. CLOTHES LINE - I DON'T WANT TO BE

38. CLOTHES LINE - I DON'T WANT TO BE

39. CLOTHES LINE - I DON'T WANT TO BE

40. CLOTHES LINE - I DON'T WANT TO BE

41. CLOTHES LINE - I DON'T WANT TO BE

42. CLOTHES LINE - I DON'T WANT TO BE

43. CLOTHES LINE - I DON'T WANT TO BE

44. CLOTHES LINE - I DON'T WANT TO BE

45. CLOTHES LINE - I DON'T WANT TO BE

46. CLOTHES LINE - I DON'T WANT TO BE

47. CLOTHES LINE - I DON'T WANT TO BE

48. CLOTHES LINE - I DON'T WANT TO BE

49. CLOTHES LINE - I DON'T WANT TO BE

50. CLOTHES LINE - I DON'T WANT TO BE

## PRE-RELEASE AIRPLAY TOP 20

1. 100% REFRESHING

2. UNUSUAL JUICE

3. ASHANTI - DAZU

4. ALEX - LOOKED UP

5. MARIO - LET ME LOVE YOU

6. NEILY FEAT. TOM MCGOWAN - OVER AND OVER

7. RUSTIN'S CHILD - SUDER

8. SNOOKY DOG - SONGS

9. NEILY FEAT. TEAN - DELLINE BASS NEED TO FEEL LOVED

10. ANGEL CITY - SUNRISE

11. VENIBLATIONS - DON'T PLAY ME

12. THE GAME - HOW MELO

13. KOSHIA WHITE - SOFT AS A WHISKEY

14. GROOVE CUTTERS - I LOC & I RITES

15. DIA PROJECT - FEAR ANGEL CITY WINTER

16. SNOOKY DOGZ - GET DOWN

17. SHON - SNOWY ANGEL EYES

18. DAVID GUTHA - THE WORLD IS MINE

19. STINED STAR - TIGRA (WHITE YAWA SE)

20. CLOTHES LINE - I DON'T WANT TO BE

21. CLOTHES LINE - I DON'T WANT TO BE

22. CLOTHES LINE - I DON'T WANT TO BE

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October 2004

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Week Nine

**January 1984:** The band releases "Bring Down the Sons-to-be-released new album, *In the Long Grass*. It reaches 73 in the UK.

**May 1984:** "Drag Me Down" is released on the IFPI, and peaks at number 50 on the UK singles chart.

**October 1984:** Geldof watches a TV news item on the BBC by Michael Buerk about the famine crisis in Ethiopia and is moved to act. He

contacts friend Midge Ure and together the two write a song "Do They Know It's Christmas?" to raise funds for a relief

mission to be known as Band Aid. **November 1984:** Michael Buerk and the UK's top musicians and pop stars, including Sting, U2's

Bono, George Michael, Duran Duran and the Rats gather in London to record "Do They Know It's Christmas?". The single is released in

time for Christmas and tops the UK charts. The Rats' new single, "Dove," goes to No. 1. The Band Aid charity, as what is to become the Rats'

"During the Band Aid/Live Aid period, Simon and I got into computer programming and we wanted to pursue that. During those two years, we didn't work as a band and we wanted to go off and do solo stuff, as did Bob. That would have been the direction of the band if we'd stayed together."

Despite the friction at this time, the Rats continued to tour post-Live Aid, with a successful UK outing which saw the band close their set with "Do They Know It's Christmas?" and collection buckets going through the crowd. Briquette says he recognised that their days selling huge numbers of albums were over, but he felt they could still make a healthy living playing gigs, festivals and the like.

But in reality it was all over bar the shouting. In May 1986, the group gathered in Dublin alongside the greats of Irish music including U2 and Van Morrison, to play what would be their last gig.

"Afterwards I thought 'God, now what do I do?'" says Briquette. His initial answer came when Geldof asked him to join up again on some solo work he was putting together, while drummer Simon Crowe and Fingers got together with their own project entitled Gung Ho, and Garry Roberts went into the financial sector.

For obvious reasons, Geldof had the world at this feet, meeting world leaders and pressing the case for aid, particularly rallying for Africa, which needed it most. John Kennedy, now chairman of

the IFPI, then a lawyer at Phonogram, recalls a conversation he had with Geldof around the time of Live Aid.

"He was one of the most famous people in the world and I was having a chat with him. I said because of his profile he could do anything he wanted: TV chat shows all over the world, spending six weeks at a time in places like the US, Australia, Europe and so on, and earn a fortune. He looked at me and said, 'You don't understand – all I want to do is play music.' And he meant it. I think that remains the case today. I don't think people appreciate just how much Bob's music means to him; that's why it's fantastic he's going to get this [Brit] award for Outstanding Contribution To Music, rather than anything else."

It is a salient point. Friends cite that, for all the awards and plaques which have come Geldof's way in recognition of his charity and political efforts, the three trophies which take pride of place in his home are his four Noddy Awards.

Ironically, too, the Rats' standing over the years may even have been hindered by their commercial success. Nigel Grainge says, "They had too many hits. They became so successful that they're not seen with credibility, which is a shame. And the biggest shame was that the US was such a disaster."

Yet, as he readily acknowledges today, Hill, himself and the Rats had had a great run. "There were lots of highlights. That band, more than any other, were the exact epitome of everything being right. Right label, right A&R, pluggers, promoters. I still see Bob reasonably regularly. Bob is absolutely fantastic live. He loves to perform. He'll have a career as a live act for years, because he has great control and rapport over the



**Bob Geldof** (center) was originally lined up as The Boomtown Rats' lead vocalist but took over as lead vocalist despite initial reservations about his singing abilities

audience, much as Ray Davies does."

Others recall collective strengths that are perhaps lost on people today. BP Fallon, the band's one-time publicist, says, "A point that I would make very loudly – and what people sometimes forget – is that they were a fucking good live band."

Asked to recall his most memorable experience with the band, Fallon says, "I had planned to drop dead rate on the crowd at the Reading Festival, but I didn't go through with it. It would have been very bad taste. What made me want to do that? A lack of spiritual direction."

With the imminent re-release of all the Rats' albums, all re-mastered and featuring bonus material, he and many others may yet be saved.

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# 'At 53, I now realise I was in a great band'

Bob Geldof talks to *MW* about his time in The Boomtown Rats, his daughters' musical tastes and his forthcoming Brits recognition for his outstanding contribution to music

**Did re-mastering *The Rats'* back catalogue teach you anything new about the band?**

"At the age of 53, I now realise that I was in a great band. Seriously, I think the Rats were an amazing band, musically. I'm really astounded by the songs' complexity and the ability of these guys to play. I mean, the guys in the Rats played their fuckin' asses off. [A big part of] it was boredom. Once you've done I Don't Like Mondays, it's like, 'Oh, that's what a hit is, is it? OK, I can write fuckin' piano tunes 'til they're coming out my hole.' But the Rats didn't like anything that sounded like what wed done before. I played the original version of Do They Know It's Christmas? to the Rats and they didn't really like it on the basis that wed done something like it before."

Which Rats album has aged the best?

"Obviously I love the first one, because when I listen to that I just think, 'There is nothing gonna stop these guys - nothing.' V Deep is the one that I really love. I just think, 'Here's a band who know that the public won't accept them as The Boomtown Rats anymore.' When I heard the song He Watches It All, I thought, 'That's fuckin' cool.' And Never In A Million Years is that scream of 'fuck you.' It marks its moment very well."

**The Boomtown Rats were never accepted as part of the punk London orthodoxy.**

"We didn't know what the word punk was when we started doing stuff in Dublin. They were just utterly confused that when we showed up in the storm of punk in 1976 - which was a wholly London phenomenon, there were no punks from Derbyshire or Cornwall that I remember - they couldn't get with our programme at all. We'd do slow songs like I Can Make It If You Can and if we didn't actually have sax, we'd do sax riffs and organs. If you look at the first photographs, we look Feelgoods-ish, the pub rock thing. I heard Dr Feelgood and Marley one afternoon - this would've been the tail end of the summer of 1975 - and it fuckin' blew my head away. Marley's great cathedral of music with his rhetoric of revolution in this patois, I thought it was extraordinary and beautiful, and then the Feelgoods were recording on four-tracks and saying you can be a mega rock star in your pub. So gradually our hair got shorter just to distinguish ourselves. And when Pete [Briquette] started suggesting we write our own songs, the first thing I wrote was Do The Rat as a joke, this hideous pun, because the music press at the time was still full of crap puns and I was still a stringer for the *NME*. And punters started doing this ridiculous dance and we'd give out pounds of fresh liver as a prize?"

**When did it all start to go wrong?**

"By The Fine Art Of Surfacing, it was very heady heights. We were a massive fucking band; I mean people kind of forget that. There were hits everywhere save America, big gigs, big records



and it was getting to me a bit. There was a feeling of isolation within the band because I was writing all the songs and I had no fucking wish to because the strain was becoming really intense. I was keeping a big organisation going, I was keeping the guys and their dependents, the crew and their dependents, the office, big staff."

First studio album  
In The Long Good  
bye, which is released in  
December.

February to June  
1980: The Rats  
release Three

singles. A Hold On  
Me, Toxic In The  
Sun and Drag Me  
Down, None chart.

July 13 1985: Live  
Aid takes place.  
Performers on both

sides of the Atlantic  
play to hundreds of  
thousands of fans -  
and millions more  
on TV across the  
world - to raise still  
more money for the  
Band Aid famine

relief initiative,  
established by  
Geldof.

May 1986: The  
Rats play their final  
gig in Dublin. They  
split soon after.

"The money came from making records and doing gigs and if I didn't write the songs there were no records and gigs. But, financially of course, because you're writing the songs, you're better off, so that does become an issue, even if it's not articulated. And also I kept thinking, 'Where do we go from here?' And every step, the next step is failure. It wasn't a nice period. I was really doubting anything I thought or believed in and that record is fucking full of that. This art of surfing, we're up there, but how do you stay afloat? In Fall Down, which is a song I like, it says, 'I might storm and rage and thunder/But Christ later in the incinerator/Something falls asunder/I need to scream every now and again/But try to understand that me/Not only cripples have no crutches/And if they ever take you away from me, I'd fall down.' And that's Paula, y'know?"

In that respect, a song like Diamond Smiles must be quite difficult to revisit.

"Some journalist wrote that that's bizarrely prescient. And now when I fuckin' do it, that's all that's in my mind. While doing interviews yesterday, a guy brought it up and said, flatteringly, that probably his favourite couplet in rock is 'The girl in the cake/Jumped out too soon by mistake'. He was talking about Paula in the context. And possibly she was in my head as a model for the girl. The girl was real, but it was just a tiny little story in the paper, but sad. That and the song Dave are the songs that are shouted out most frequently... it's really odd, even the little chorus, 'She did it with grace/She did it with style/She did it all before she died/I remember Diamond Smiles'. Yeah, I'm sad when I do it."

How do your daughters cope with having an ex-pop star for an old man?

"I give them plenty to kick against me. I'll do the whole thing about, 'Body piercings and studs are so naff and vulgar' and they'll say, 'God you're so lame' and, 'You haven't a clue,' and all that sort of stuff. The problem with music is it's a hard one for them, because generally I'll listen to anything and say, 'That's not bad - what's that?' One of them likes The Strokes, The Thrills, The White Stripes, The Pistols, The Ramones, The Kinks, The Who. The other one is far more broad church, so it'll be Eminem and Britney, both of whom she's obsessed with. The eldest one would be of her generation I guess - Nirvana, a lot of hip hop, Counting Crows, either the song end of stuff or hip hop. And the little one just likes any old bollocks."

What does the Brits Lifetime Achievement Award mean to you?

"In terms of me insisting that all I've ever been is a player, that's it. Music is something I must do, business is something I need to do and Africa is something I have to do. That's the way it breaks down in my life."

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Napster's sponsorship of the Cannes event shows how quickly the business can turn around

# Midem highlights pace of change

**EDITORIAL**  
**MARTIN TALBOT**



G+

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## Creative Commons licences undermine copyright

**VIEWPOINT**  
**DAVID FERGUSON**



There has been a lot of talk about a new idea for copyright from across the Atlantic from the US. We are told this is an idea that will revolutionise both culture and commerce on the internet and will create a new huge "public domain" of ideas from which will spread a new renaissance. Sounds good? Not if you are involved in the music business.

Originated by Stamford law professor Laurence Lessig, Creative Commons is a new series of licences that creators can attach to their work for internet distribution. But where is the commerc-

### 'A Creative Commons licence is for ever and you will never earn publishing royalties'

element? The answer is there isn't any – the creator puts the work up for free and the only real right which he or she tries to enforce is the right to have their name attached to the work.

OK, I've pressed up 200 copies of my band's demo and we're looking for a deal, so I'm giving them away to everyone and I'll stick a Creative Commons licence on them for our webpage and then

when we get a deal we'll cancel the licence, get an advance from "Super Publishing inc" and put out the album.

Sorry, no. A Creative Commons licence is not just for Christmas – it's forever. You and the band will never earn one penny in publishing royalties from your creation.

Worse still, in 2012 when President Jeb Bush is running for re-election, he is going to use your anthem for world peace in his adverts to demonstrate how the world needs saving from snivelling pinkos like you and there is nothing you can do about it. Period.

Professor Lessig has not done enough research. His theories have some sort of value in the world of Academia, where a creator's sole aim is to distribute his ideas as widely as possible without any money changing hands. For the world of music they are a pointless and damaging distraction which undermine the concept of copyright and create huge difficulties for music writers now and in the future. Worst of all, they play into the hands of the big Telcos and ISPs who are all too happy to give away our music when they can.

David Ferguson is chairman of the British Academy of Songwriters and Composers.

There is always an inevitable sense of *déjà vu* about Midem. It is, strangely, this backdrop of familiarity which accentuates the changes. And the changes at this year's convention were in evidence for all to see.

There was the Napster brand, plastered across every delegate's bag and, 10 feet high, across the front of Cannes' Palais Des Festivals. This, as myth has it, is the image of the original file-sharing pioneer Shawn Fanning, as depicted by a college friend.

Five years ago, the company bearing that image would most likely have been ejected from the Palais. This year it was one of Midem's premier sponsors.

Napster, of course, is legit these days and preparing to begin offering Napster To Go in the UK, a £15-a-month service which takes the "as much as you can eat" model to its extreme.

It is the musical equivalent of an "all you can eat" pizza joint allowing you to not only scoff until you are full, but take home as many doggie bags as you can carry to feed the rest of your family for weeks ahead. It is a compelling consumer offer, but it is hardly surprising that some have questioned whether it could compensate rights-holders adequately. Only time will tell.

What was most striking about Midem 2005 was the way it illustrated how far things have moved in just 12 months, as the most speculative concepts have become the accepted, the everyday.

The debate surrounding mobiles has, in particular, moved on dramatically. A year ago, the talk was about the potential for handsets – could they offer sufficient storage capabilities or battery power – and the importance of partnerships between the worlds of music and of technology.

This year, the debates about "what" or "how" continued, but they became overshadowed by a simple "how big?" – the debate is now not about whether mobile music can work, but how big the market can become.

And, while PC download sales are hinting towards a catalogue-focused business, as consumers build a digital library on their hard-drives, the growing consensus among those in the know is that music on mobiles will be more impulse-orientated, centring on hit repertoire.

It is an image of two complementary businesses, serving different demands. It is an image which can only hearten rights owners across the business.

## What would cap Midem's 40th birthday celebrations?

### The big question

How should Midem organisers mark the 40th event next year?

**Dominique Lequern, Midem**

"We have many options, but have not chosen which route to take. Rather than getting in big acts, the main thing we'll be thinking about is how to improve the profitability of our customers. It's an important birthday, but what I'd really like to be celebrating is an improvement in the fortunes of the music industry. If we can celebrate both, though, that would be fantastic."

**Helen Smith, Impala**

"I would suggest a flat €40 earlybird registration fee to thank the industry which has supported the event over all these years. Also, a 40-year retrospective of the highlights and lowlights would be good."

**Peter Thompson, Vital**

"It's important to remember that other than technology companies, Midem is basically supported by indies. So it would be nice to see the organisers emphasise the fact that Midem is for indies and vice versa."

**Andy Lowry, Orrigo**

"By recognising the fact that so many people give so much time to bring us great music, so they should give us a platform to make sure it gets heard. The core of the

event shouldn't be stands, but a big stage where new acts can play."

**Stuart Worthington, MMF**

"There's an opportunity to explore more genres of music as opposed to the technology-based themes. Midem was great, but there's also a danger technology is taking over from the music itself. It would also be good if they could encourage more young people to visit. In the UK, there's a perception that Midem is for a middle-aged audience, whereas in other countries like Ireland you can find a lot of the visitors are youngsters."

**Keith Ames, Musicians Union**

"Midem is one of the occasions when the international music industry comes together and its 40th anniversary would definitely justify a special event. Perhaps a series of live performances by artists who, having performed at Cannes in previous years, have gone on to mainstream success. I think it should be about the live side."

**Mark Lehman, Song Protector**

"It would be great if they got some big names in to play in all the little bars throughout Cannes. It probably won't happen because the security issue would be a nightmare, but it would be fantastic to see."

**Sarah Faulder, MPA chief executive**

"I definitely think they should have an anniversary do – they're pretty good at those things."

## DOOLEY'S DIARY



### On the Midem grapevine...

**Remember where you heard it:** As the Midem exhibition sprung into life last Sunday, one of the busiest areas was the massive **British Village** stand. The number of delegates milling around the stand was particularly impressive given the difficulties which many experienced even getting to Cannes. Problems at British Airways saw dozens of prospective delegates told they couldn't get onto the flight they had booked because of overcrowding, with many forced to either take a later or diverted flight or stay overnight near Heathrow. Some had the good fortune to find themselves in the company of delegates from the UK Trade & Investment – a division of the Department Of Trade And Industry – allowing them to play the "but we're from Government" card...

Congrats to all involved organising the British at Midem showcase. Dooley favourites were **Gwyneth Herbert** (pictured inset, left), **Bebulah** (pictured inset, middle) and **The Infadels**. One of the big questions of the event was which operator **Snapac** had struck a deal with to take its peer-to-peer management service. Snapac's

In one of the few non-Midem events of last week, Purophone staged a live event at the Whitfield Studios featuring some of its biggest acts including Coldplay and Athlete. There was also a playback of some now Gorillaz material and, although they didn't play live, the band were there to celebrate. Pictured (l-r) are vocalists Damon Albarn, Purophone managing director Miles Leonard, Capitol Music UK president Keith Wozencroft and fellow-Gorilla Jamie Hewlett. Spare a thought for EMI boss Tony Wadsworth, who endured a long day-trip to Midem the previous day, but who still made it along to the aftershow at trendy club venue Perthouse.



Last year will be remembered for the sight of lycra-clad, super-toned hotties shaking their stuff around a studio to the sound of infectious house music. But enough about Dooley's private life – there was also a smash hit single and video from Eric Prydz and its global success was celebrated by Ministry of Sound at Midem, with an international disc presentation at Cannes' oldest restaurant, The Auberge Provençal. Pictured (l-r) are international marketing manager Nicola Heyes, A&R director Ben Cook, MoS Australia managing director Tim McGee, Prydz, MoS group managing director Lohan Prescener, A&R manager Dave Dollimore and MoS Germany managing director Konrad Von Loeyneheisen.

business development chief Alex Rofman dropped the hint at the event's Superdistribution panel. For the record, the Mashboxx deal is not quite yet inked, so it isn't there. But, who is it? Dooley knows, but he's sworn to secrecy... A true community service was performed at a panel on the challenges facing the mobile music industry. A show of hands by the audience decided that the digital manifestation of the ringtone should be known, not the trustee, or the masterton, but – wait for it – **the real tone**. There so that's decided then... MCPS PR's new boss Adam Singer started midem for a short low key visit after his appointment last week. His first stop? To a legal update. And very interesting it was, too, apparently... Singer is set to enjoy a rather memorable first day – he starts in the office on February 9, spending the evening as a guest of BPI boss Peter Jamieon at the Brits... Midem UK representative

Peter Rhodes set his tough negotiating face to one side, waiting outside the Bruce Lundvall press conference in a bid to meet **Leonard Cohen's** son Adam Cohen, who was in the house to pay tribute to EMIs classical and jazz chief and Midem personality of the year. Rhodes was preparing to hand over a copy of his first novel to Cohen, which

centres on his father's famous song **So Long Marianne**. Rhodes has kept his novelist career a bit of a secret, writing under his pen name Alex Wilde. The name of the book: **I Can Sleep For The Rest Of My Life**. Dooley always knew that **Chuck D** was a secret Music Week fan, but was impressed to hear that the Public



The Minister's reception at Midem was an awful lot like the Ambassador's reception in those Ferrero Rocher adverts – full to bursting with soft focus elegance, style and charm. Or, at least, the music from the house band was at any rate. The event acted as the venue for the launch of Guy Chambers' Iris Project, featuring his protégé vocalist Sophie Hunter. For the curious, we can reveal it is a very far cry indeed from a Robbie Williams gig, although the Cannes weather outside did bring hints of Stole-On-Trent. Pictured brightening up one wet Monday luncheon are (l-r), guitarist Paul Stanborough, Hunter and Chambers on keyboard duties.

Every man approached Proper Music Distribution bods at their Midem stand clutching a copy of this august organ in his hand. "I've been reading about you guys and we should talk," said the hip-hop legend, after spotting our promotional supplement on the company... There are a few anniversaries coming up next year – the 20th SXSW and, of course, the 40th Midem conference. Congratulations also to **MV's Hostess with the mostest**: Rosemary Delodder, who marked 30 years at the conference this year, including 28 with MV... Some negotiations go better than others. When **Sony BMG**'s top digital bods Jon David and Paul Brown were holding talks with **Cable & Wireless** in the glorious Caribbean on the terrace of the Carlton, the technology company's **Andrew Wilding** (pictured, inset right) found himself the target of a passing bird. Don't worry too much Andrew, apparently

it's supposed to be lucky... Back in London, **Idlewild** frontman Roddy Woomble used a Purophone media showcase last Thursday to reveal just how eager the band are for their forthcoming album to be a big hit. As

they preceded labellmates **Athlete** onto the Whitlefield Street Studio stage, he let all hell loose records so

we can buy a keyboard like Athlete's. Ours is straight out of a school production of **Annie**... The event's bill headliners **Coldplay** are hardly likely to struggle to shift copies of their next album – due later this year – but the bands **Cloris Martin** warned the influential crowd not to draw any conclusions from the material he and bar-mate Will Champion were playing them: "The point is (the album) is going to be good, but don't judge it on what you hear tonight because we're playing track 12, which is very obscure, this is the only one we can do at the moment," he warned, before going into what he will be firing in the direction of the music industry roundies to see.

In a shock outburst of the music industry coming together and speaking with one voice, leaders of all the main music associations were present for a luncheon Midem edition with minister of state for Trade, Industry And Foreign Affairs Douglas Alexander (pictured fifth from the right). "It was extremely constructive," enthused BPI executive chairman Peter Jamieon, Alexander may also make a claim for being Minister of indie rock, as he was happy to point out that his constituency is home to Franz Ferdinand. Quite what darts of pleasure he will be firing in the direction of the music industry roundies to see.

**Coldplay** are hardly likely to struggle to shift copies of their next album – due later this year – but the bands **Cloris Martin** warned the influential crowd not to draw any conclusions from the material he and bar-mate Will Champion were playing them: "The point is (the album) is going to be good, but don't judge it on what you hear tonight because we're playing track 12, which is very obscure, this is the only one we can do at the moment," he warned, before going into what he will be firing in the direction of the music industry roundies to see.

**The Beatles' White Album** and **Jay-Z's Black Album**, but its creator **Danger Mouse** is clearly still welcome through the major's doors. He's been busy producing the second album from **EMI's Gorillaz**. Expect plenty of action from former **Spice Girls** in the coming months. Along with Geri, **McL B** is bouncing back on her own label Red Girl Records in April, and **McL B** has apparently taken more of an MOR direction for her comeback album, also expected around the same time...





# Classified

## BUSINESS TO BUSINESS

### TENDER

#### THE COUNTY COUNCIL OF THE CITY AND COUNTY OF CARDIFF APPOINTMENT OF CONTRACTOR TO THE PLASNEWYDD ANTI-FLYPOSTING INITIATIVE

As a result of its Plasnewydd Anti-Flyposting Initiative, the County Council of the City and County of Cardiff are seeking expressions of interest from companies interested in providing, maintaining and managing a number of advertising drums in the City Road/Albany Road (Plasnewydd) area of Cardiff.

The County Council will facilitate the successful company in identifying suitable sites, however it will be the contractor's responsibility to provide, maintain and manage the drums and obtain the necessary Planning Permission and Highways Consent.

The last date for receipt of responses to the above is 12:00 noon on Monday 21st February 2005. Requests received after this date will NOT be accepted.

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# Datafile

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Week 05

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## KEY RELEASES

### ALBUMS

FEBRUARY 7

Tears For Fears Tears Fall Down (Mercury); Elvis Costello The Delivery Man (Vertigo); Hanson Underneath (Cooking Vinyl); Michael Bublé Its Time (143/Reprise);

FEBRUARY 14

The Tenderfoot Vale Industrial (Sony); Bloc Party Silent Alarm (Wichita); 50 Cent The Valentines Day Massacre (Interscope); Electric Six the (Rough Trade); Scritti Politti Early (Rough Trade);

FEBRUARY 21

Tori Amos The Beekeeper (Sony); Boom Bip Big Eye In The Red Room (Lex); Doves Some Cities (Heavenly); The Kills No Wow (Domino);

### SINGLES

FEBRUARY 7

Destry's Child Solid (Columbia); Brandy Who Is She 2? (Atlantic); Shania Twain I'm (Mercury); U2 Sometimes You Can't Make It On Your Own (Island); Daniel Bedingfield Wrap My Words Around You (Polydor); Doves Black And White Town (Heavenly); Alicia Keys Karma (J); The Kills The Good Ones (Domino); Elvis Presley Wooden Heart (RCA);

FEBRUARY 14

Razorlight Keep The Right Profile (Vertigo); Green Day Holiday (Reprise); Keltie In Power (Virgin); Nelly C (Island); Elvis Presley Surrender (RCA); Jennifer Lopez Get Right (Sony);

FEBRUARY 21

Anastacia Heavy On My Heart (Epic); The Earlie Bring It Back Again / Ride My See-Saw (6579); Idlewild the (Parlophone); Girls Aloud Wake Me Up (Polydor); Elvis Presley (Marie's The Name) His Latest Flame (RCA/Sony BMG); Gwen Stefani Rich Girl (Interscope); Usher Caught Up (Arista); Snoop Dogg Lets Get Down (Polaris);

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## The Market

### Sun shines on formats' sales figures

Alan Jones

With seven new entries to the singles Top 10 for the second week in a row and The Chemical Brothers and Rooster delivering the first of the new year's significant albums, sales of both formats enjoyed gains last week.

Singles sales improved for the third week in a row, climbing by 11.3% week-on-week to 333,857, their highest level for five weeks, although 31.5% fewer than in the same week last year. Meanwhile, albums improved 7.3% week-on-week to 2,412,789, up 8% on the same week last year.

With introductory single Galvanine remaining in the Top 50, The Chemical Brothers' new album, Push The Button, becomes their fourth number one album – a record for a change act.

It sold 58,654 copies last week, an 18.2% lead over "The Killer's Hot" Fives, which slipped to number two with its sales down just 44 units on the previous week to 49,389.

Push The Button's first-week sales are higher than the Chemical Brothers' last number one, Come With Us, which arrived exactly one year ago and opened with 49,611 sales – but fewer than Dig Your Own Hole which sold 62,753 copies the week it was released in 1997, and Surrender, which holds the Chemical Brothers' one-week record for selling 70,043 copies in



The Chemical Brothers: dance duo score their fourth number one album this week

its first frame in 1999.

Meanwhile, Erasure, who put together a run of five successive number one albums between 1988 and 1994, have to settle for a number 37 debut for their latest set, Nightbird. Despite the fact that introductory single Breathe reached number four on the singles chart a couple of weeks ago to become their highest charting single in 11 years, Nightbird sold only 9,467 copies last week.

The Great British public have contributed already more than £200m to the Disasters Emergency Committee's tsunami appeal, £70m to Oxfam's and a great deal more through other direct giving, and the success of

the tsunami charity single Grief Never Grows Old – written by Mike Reid and performed by stars like Cliff Richard and Boy George under the One World Project banner – underlines the public's commitment to this cause. The record managed to shift 16,354 copies last week debuting at number four and giving the relief effort a further boost.

Meanwhile, Jay-Z & Linkin Park's "mash-up" Numb/Encore continues to be a perennial teen star, having now logged 10 straight weeks bouncing around in a narrow range between 14 and 19. Moving 14-18-19-18-17-16-17-14-17, it has sold 53,807 copies so far.

## FAST CHART

### SINGLES

#### NUMBER ONE

ELVIS PRESLEY IT'S NOW OR NEVER (RCA)

This is the fifth number one in a row for BMG, thanks to Steve Brookstein, Clara and Presley. An impressive run perhaps, but EMI had seven in a row in 1963, in a run ended by – who else? – Elvis Presley with (You're The) Devil In Disguise.

### ARTIST ALBUMS

#### NUMBER ONE

THE CHEMICAL BROTHERS PUSH THE BUTTON (Virgin)

This is the first number one album by a dance act since The Prodigy's Always Outnumbered, Never Outgunned last September. It comes three years after the Chemicals' last album of new material – Come With Us – took over at number one from the Stereophonics' Just Enough Education To Perform.

### COMPILATIONS

#### NUMBER ONE

VARIOUS R&B ANTHEMS 2005 (BMG/Sony)

While artist albums sales enjoyed a double digit surge last week, compilations declined for the fourth week in a row. With no significant new releases in the marketplace, BMG/Sony's R&B Anthems 2005 enjoys a fourth week at number one, even though its sales slid by a further 9.5% to 15,192.

### RADIO AIRPLAY

#### NUMBER ONE

ATHLETE WIRES Parlophone

Athlete continue to give the rest the runaround, with Wires enjoying a 20.4% lead on its second week at number one, ahead of chasing Polydor trio Sosster, Gwen Stefani and Eminem.

### BUDGET ALBUMS

#### NUMBER ONE

VARIOUS LOVING YOU Crimeon

Valentine's Day is just two weeks away and will doubtless provide the record industry with a much-needed boost. Love is already in the air in the compilations chart, where several early and inexpensive contenders are selling well, none better than Loving You, which enjoys its second week at number one.

### MARKET INDICATORS

#### SINGLES

#### ALBUMS

#### Sales versus last week:

+11.3%

#### Market share:

50.7%

#### Last year:

-50.7%

#### Sales versus last year:

+10.2%

#### Year to date versus last year:

-4.4%

#### Market shares:

31.0%

#### Market shares:

23.2%

#### Market shares:

17.5%

#### Market shares:

9.7%

#### Market shares:

11.2%

#### Market shares:

18.6%

### COMPILATIONS

#### Sales versus last week:

-3.5%

#### Year to date versus last year:

-11.9%

#### Market shares:

34.3%

#### Market shares:

20.5%

#### Market shares:

19.9%

#### Market shares:

11.8%

#### Market shares:

11.2%

### THE BIG NUMBER: 37,935

Number of copies sold by Ciara's Goodies in the past two weeks – enough to top year-to-date singles chart.

### RADIO AIRPLAY

#### UK SHARE

#### Market shares:

32.7% Universal

32.2% Sony BMG

16.5% EMI

2.3% Warner

16.2% Others

#### Origin of singles sales:

(Top 75) UK 53.9%

(Top 40) US 44.2%

(Other) 1.9%

#### Origin of albums sales:

(Top 75) UK 60.4%

(Top 40) US 39.6%

(Other) 0%

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## Label sharpens focus for long view

### The Plot

UK band Long-view are primed for a renewed mainstream push with the relaunch of their debut album Mercury

**LONG-VIEW MERCURY (14TH FLOOR RECORDINGS)**

Having first released their debut album, Mercury, in mid-2003, Long-view are holding off from working on album number two as the band's label 14th Floor Recordings dedicates its resources to breaking the band's debut to a mainstream audience.

Having overseen the breakthroughs of David Gray and Damien Rice, 14th Floor managing director Christian Tattersfield is as best placed as any in the music industry to know how long campaigns work. Both Gray and Rice broke over relatively long periods of time. "Tracks such as David Gray's Babylon were out more than once before they happened, sometimes it just takes time for artists to connect with the public," says Tattersfield.

Since the original release of Mercury, the group's core fanbase has been kept active thanks to touring and a series of limited singles, plus a remix album featuring mixes from the likes of



Elbow, Mogwai and Andy Votel.

Alongside the renewed UK effort, Long-view (who were recently forced to add a hyphen to their name after confusion with a US band named Longview) are currently enjoying their first taste of Stateside exposure after recently signing a deal with Sony BMG's Columbia label.

The single Further is currently number one on alternative specialist radio in the US, while they have also become number one on the website tripwire.com.

"Since the album first came out in 2003, the band have done an incredible amount of live work, they have earned the right for this level of attention," says Tattersfield.

#### CAMPATION SUMMARY

MANAGER Ben Diring

A&R: Christian Tattersfield, Alex Gilbert

MARKETING Elkie Brooks, 14th Floor

RADIO TV: Laura Ohioro, Warner Bros TV

PRESS Peter Hall, Warner Bros

REGIONAL PRESS: APB

REVIEW: Mylo Destroy Rock & Roll Soldier

Sister: Daniel Bedingfield - I'm Gonna Make You Love Me

Twista & Lil' Jon Let's Go Willy Nilly

Shine: Ciara feat. Petey Pablo Goodies

Music: David Gray - Babylon

Artist: Elbow - Further

Artist: Mogwai - Rave Tapes

Artist: Mogwai - R



Athlete remain on top with Wires, as Daniel Bedingfield and Embrace make moves down below. Meanwhile, Mark Joseph bags the chart's highest-climber honour

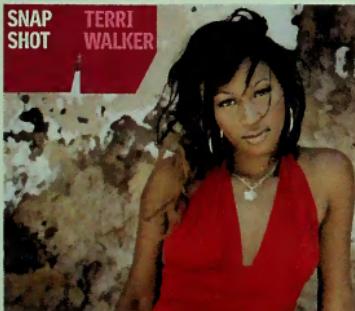
RADIO ONE

DATE	ARTIST / TITLE	PEAK	LAST WEEK
1	THE CHEMICAL BROTHERS FEAT. GALVANIZE FREESTYLE DUST	29	30
2	ATHLETE WIRELESS MICROPHONE	30	28
3	EMINEM LIL' TOY SOLDIERS (INTERVIEW)	28	27
4	KID KILLER HEY NOW MEAN MUGGINS COLUMBIA	27	27
5	SCISSOR SISTERS FIDDLYFINGEROOS POLYDOR	27	26
6	DESTINY'S CHILD FEAT. TI & LI WAYNE SOLDIER COLAVERA	13	24
7	SOU'L CENTRAL FEAT. KATHY BROWN STRINGS OF LIFE	26	23
8	KYLIE MINOGUE BELIEVE IN YOU PHONOGRAPH	20	23
9	THE KILLERS SOMEBODY TOLD ME LIZARD KING	16	22
11	CARON STEFANI WHAT YOU WAITING FOR INTERSCOPE	16	22
8	MYLO DESTROY ROCK & ROLL BREASTED	21	22
12	CHARA FEAT. PETE PABLO GOURDES LATATE	23	21
13	THE LOVEWRENCH SWEET INSITIVA	16	20
14	STONEBRIDGE FEAT. THERESE TAKE ME AWAY HERZKIND	16	19
15	FEEDER TUMBLE AND FALL ECHO	18	18
17	DANIEL BEDINGFIELD WRAP MY WORDS AROUND YOU POLYDOR	14	17
18	ASHANT'I ONLY U IN THE	15	15
19	USHER CALUGHT UP UFACE	7	15
20	GOOD CHARLOTTE I JUST WANNA LIVE LIVE	11	14
21	STEREOPHONICS DAKOTA '92	6	13
22	GREEN DAY BOULEVARD OF BROKEN DREAMS REPRISE	12	13
24	U2 SOMETIME YOU CAN'T MAKE IT ON YOUR OWN ISLAND	11	13
25	ASHLEE SIMPSON LA LA GIGH	10	13
26	DOVER BLACK AND WHITE TOWN HEAVENLY	11	13
28	KEANU THIS IS THE LAST TIME ISLAND	12	12
29	VERBALICIOUS DON'T PLAY NIKE ALL AROUND THE WORLD	6	11
30	MAROON 5 SUNDAY MORNING 2	13	11
31	ROOTS MANUVA COLOSSAL INSIGHT INDIA	12	11
32	GREEN DAY BASKET CASE REPRISE	3	10
33	NATASHA BEDINGFIELD THESE WORDS INDONESIAN	8	9
34	EMBRACE LOOKING AT YOU INDEPENDENT	4	10
35	AKON LOCKED UP GLOBAL VISION	8	10
36	FRANZ FERDINAND TAKE ME OUT ODEON	7	10

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The return of British soul star Terri Walker already being received by specialist radio with the first single off her forthcoming

already playlisted on Choice and Xtra eight weeks upfront. Whoopsie Daisy will precede the March 28 release of Walker's follow-up to her 2003 debut,

shortlisted for the Mercury Music Prize and nominated for four Mobo awards. The new album, L.O.V.E., mixes Walker's trademark soul of a crossover appeal courtesy of producers Gutfather & Joe, who were also responsible for Jamelia's commercial breakthrough

**CAST LIST:** Radio: Rob Pascoe, Mercury Records; Urban Promotions: Tumai Salih, Mercury Records; TV: Glastra Murphy, Mercury Records; Marketing: Marium Raja, Mercury Records; Press: Caroline Cabral, Mercury Records

# The UK Radio Ai

	Artist	Title	Label	Ranking	Peak Pos.	Weeks on Board
1	5 6 7	<b>ATHLETE WIRES</b>	PARADISE	1102	21	59.79
2	2 8 14	<b>SCISSOR SISTERS FILTHY/GORGEOUS</b>	POLYDOR	1957	35	49.65
3	8 16 29	<b>GWEN STEFANI WHAT YOU WAITING FOR</b>	INTERSCOPE	1877	10	47.70
4	5 5 0	<b>EMINEM LIKE TOY SOLDIERS</b>	AFTERHOURS	1446	23	47.56
5	3 4 0	<b>U2 SOMETIME YOU CAN'T MAKE IT ON YOUR OWN</b>	ISLAND	1308	23	46.78
6	4 13 15	<b>KYLIE MINOGUE I BELIEVE IN YOU</b>	PARLOPHONE	1800	9	45.24
7	18 2 0	<b>DANIEL BEDINGFIELD WRAP MY WORDS AROUND YOU</b>	PONYTONE	1001	44	43.71
8	12 6 12	<b>LUCIE SILVAS BREATHE IN</b>	MERCURY	1435	18	41.21
9	14 17 12	<b>UNITING NATIONS OUT OF TOUCH</b>	GOVTD	2043	9	39.97
10	7 15 10	<b>LEMAR IF THERE'S ANY JUSTICE</b>	Sony	2138	4	39.57
11	6 28 0	<b>SOUL CENTRAL FEAT. KATHY BROWN STRINGS OF LIFE</b>	DELETED	1220	3	39.24
12	10 13 17	<b>NATASHA BEDINGFIELD UNWRITTEN</b>	PROHIBITION	2008	3	38.50
13	4 0 0	<b>BRIAN MCFAADDEN &amp; DELTA GOODREM ALMOST HERE</b>	MONUMENT	1125	43	38.27
14	15 14 0	<b>KEANE THIS IS THE LAST TIME</b>	ISLAND	1669	8	35.28
15	9 8 18	<b>THE KILLERS SOMEBODY TOLD ME</b>	UMTA KING	1278	17	34.84
16	11 12 0	<b>MAROON 5 SUNDAY MORNING</b>	J	1717	10	34.59
17	22 5 6	<b>THE LOVEFREAKZ SHINE</b>	POSITIVE	1350	22	33.21
18	17 14 0	<b>GREEN DAY BOULEVARD OF BROKEN DREAMS</b>	REPRISE	1433	7	32.25
19	12 1 0	<b>EMBRACE LOOKING AS YOU ARE</b>	INDEPENDENT	247	65	29.84
20	16 8 3	<b>CIARA FEAT. PETEY PABLO GOODIES</b>	LATATO	1050	29	29.52
21	21 5 27	<b>STONEBRIDGE FEAT. THERESE TAKE ME AWAY</b>	RED MONSTER	975	12	29.10
22	19 5 5	<b>THE CHEMICAL BROTHERS GALVANIZE</b>	FIRESTYLE DUST	647	31	28.01
23	20 4 0	<b>DURAN DURAN WHAT HAPPENS TOMORROW</b>	EPIC	348	46	27.87
24	24 2 0	<b>DESTINY'S CHILD FEAT. TI &amp; LI WAYNE SOLDIER</b>	COLUMBIA	622	31	26.59
25	26 18 12	<b>MICHAEL GRAY THE WEEKEND</b>	EYE INDUSTRIES	1122	8	25.28

RADIO TWO

WEEK	ARTIST/TITLE	LAST WEEK
1	LUCIE SILVAS BREATHE IN	MICHAEL
6	EMBRACE LOOKING AS YOU ARE	INDEPENDENT
12	B MCFADEAN & D GOODMAN ALMOST HERE	MICHAEL
18	U2 SOMETIME YOUS CAN'T MAKE IT ON YOUR OWN	ISLAND
24	DANIEL BEDINGFIELD WRAP MY WORDS AROUND YOU POLYDOR	ISLAND
30	DURAN DURAN WHAT HAPPENS TOMORROW	EMI
3	ATHLETE WIRE	PARADISE
18	MARY JOSEPH LADY LADY	14TH FLOOR
24	JAY CHARLES & NORAH JONES HERE WE GO AGAIN	14TH FLOOR

GALAXY

LAST NAME	ARTIST/TITLE	Label
2	ARMANDO VAN HELDEN MY MY MY	SOUTHERN FIRE
2	GWEN STEFANI WHAT YOU WAITING FOR	HARDCORE
5	JAY-Z & LINCOLN PARK NUMBER/ENCORE	WARNER BROS.
4	UNITING NATIONS OUT OF TOUCH	DISNEY
4	DESTINY'S CHILD LOSE MY BREATH	COLUMBIA
5	EMINEM LIKE TOY SOLDIERS	AFTERMATH
7	THE LOVEBEATZ SHINE	POSITIVE
2	MICHAEL GRAY THE WEEKEND	EPC INDUSTRIES
13	LEMAR IF THERE'S ANY JUSTICE	THE JEWEL
2	ASHANTI OMWJU	THE JEWEL

VIBF 101

LAST WEEK	THIS WEEK	LAW
1 36 THE LOVEGREENZ SHINE		POSITIVE
2 1 UNITING NATIONS OUT OF TOUCH		GHOST
3 27 EMINEM LIKE TOY SOLDIERS		AFTERSHOW
4 1 SOUL CENTRAL FEAT. MATT BROWN STRINGS OF LIFE		DETERRED
5 24 CLARA FEAT. PETER PABLO GOODIES		LAFAYE
6 5 STONEBRIDGE FEAT. THESENE TAKE ME AWAY		HED KAVILA
7 18 ASHANTI ONLY U		THE INC.
8 7 LEMAR IF THERE'S ANY JUSTICE		SORRY
9 18 USHER CAUGHT UP		LAFAYE
10 5 NATHAN BEDINGFIELD UNWRITTEN		PROVINCIAL

CHRYsalis Group

LAST WEEK	ARTIST/TITLE	LAST WEEK
1	LEMON IF THERE'S ANY JUSTICE	SCREW
2	UNITING NATIONS OUT OF TOUCH	GUSTO
3	EMITMENT LINE TOY SOLDIERS	AFTERSHOCK
4	MICHAEL GRAY THE WEEKEND	EYE INDUSTRIES
5	GIVEN STEPHAN WHAT YOU WAITING FOR	INTERSCOPE
6	DESTINY'S CHILD LOSE MY BREATH	COLUMBIA
7	CIARA FEAT. PETE WENTZ GOODIES	LAFACE
8	SOUL CENTRAL FEAT. KATHRYN BROWN STRINGS OF LIFE	EXPECTED
9	NATASHA BEDINGFIELD UNWRITTEN	PHENOMENON
10	JAY-Z & LINKIN PARK ENCORE	WARNER BROS
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## HIGHEST NEW ENTRIES

**CITYBEAT 96.7FM**  
Nelly/T McGraw  
Over And Over  
**LENCS FM**  
Feeder Tumble & Fall  
©2000 LENS FM

**BRMB**  
McFadden/Dead-  
ream Almost Hero  
**KERRANG DIGITAL**  
Feeder Tumble & Fall

Whistle Doby

**HALLAM FM**  
D Bedingfield Wrip  
My Words Around...

**RADIO CITY**  
D Bedingfield Wrip...

**TFM**

# play Chart

 Last Week  
 New  
 Weeks in Chart  
 Weeks in Top 100  
 ARTIST TITLE

Rank	Artist	Title	Label	Total Plays	Play % w/ Last Week	Avg Audience Pts	Play % w/ Last Week	Avg Audience Pts
26	ZHU	4	9	COLUMBIA	241	45	25.28	45
27	DESTINY'S CHILD	LOSE MY BREATH	COLUMBIA	1256	2	24.59	9	
28	FEEDER	TUMBLE AND FALL	EMI	758	33	24.10	7	
29	MARK JOSEPH	LADY LADY	MONSTER	247	127	23.60	73	
30	ASHANTI	ONLY U	THE RBC	610	44	22.32	23	
31	ROOSTER	STARING AT THE SUN	BRIGHTSIDE	1308	14	20.62	4	
32	USHER	CAUGHT UP	UMFAC	573	80	20.55	55	
33	MAROON 5	SHE WILL BE LOVED	J	788	9	20.05	23	
34	STEREOPHONICS	DAKOTA	EMI	488	56	17.30	59	
35	ERASURE	BREATHE	MADE	346	3	17.21	37	
36	NELLY FETTY	TIM McGRAW OVER AND OVER	COLUMBIA/INTERSCOPE	659	47	16.82	101	
37	GOOD CHARLOTTE	I JUST WANNA LIVE	EMI	486	32	15.85	9	
38	JENNIFER LOPEZ	GET RIGHT	EMI	694	56	15.81	113	
39	SCISSOR SISTERS	MARY	POLYDOR	674	-11	15.56	20	
40	NATASHA BEDINGFIELD	THESE WORDS	PARADISE	369	0	15.57	48	
41	LL COOL J	HUSH	DEF JAM UK	374	34	15.27	101	
42	JAMELIA	SUPERSTAR	INTERSPiN	286	42	15.25	123	
43	RAY CHARLES & NORAH JONES	HERE WE GO AGAIN	EMI/LIBERTY	62	19	15.18	1	
44	DARIUS	LIVE TWICE	MERCURY	450	-13	15.01	1	
45	U2	VERTIGO	ISLAND	849	-4	14.85	11	
46	MYLO	DESTROY ROCK & ROLL	EMI	99	38	14.60	42	
47	JAMELIA	STOP	PARADISE	724	3	14.58	1	
48	ASHLEE SIMPSON	LA LA	EMI	557	7	14.15	6	
49	MICHAEL MCDONALD	STOP, LOOK, LISTEN TO YOUR HEART	INTERSONG	35	75	14.1	54	
50	NELLY & CHRISTINA AGUILERA	TIFF YAH HEAD BACK	ISLAND	443	-21	13.77	43	

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# Cued up

05/02/05

Profile

## IN-STORE NEXT WEEK



**Single** - Doves - Album - Judy Garland; **In-store** - Joss Stone, Keane, Franz Ferdinand, Natasha Bedingfield, The Streets, McFly, Eminem, Usher



**Windows** - Lord of the Rings: Two Towers; **In-store** - Elvis Presley **Listening posts** - Lemon Jelly and any album in stock in digital stores



**In-store** - Bright Eyes x2, Amon Tobin, Matt Sweeney and Bonnie Prince Billy, Lou Barlow, Little Barrie, The Beat Up, Lauren Garnier, Roots Manuva, Lemon Jelly

**Windows** - Biffy Clyro, Campaign, Valentine's Day, In-store - Snopp Dogg, Funkadelic, Brian McKnight, Ray Charles, Elvis Costello, Clubmix 2005, Andrew Gold, Little Barrie, Judy Garland, Downset, Boomtown Rats, Hanson, Tears For Fears, Street Beatz, Amon Tobin, Bob Geldof, Fat Joe, Lil Jon, Nightwish, Hank Roberts, Open Hand; **Press ads** - Daniel Bedingfield, Very Best Of Funky House Breakdown, Playlist, NME Awards, Biffy Clyro, Glen Hughes



**Albums** - Green Day, The Streets, Franz Ferdinand, Brits 2005, Hanson, Main promotion - five CDs for £20; **Offer of the week** - Brian McFadden & Delta Goodrem; **Listening posts** - Ashanti, Ja Rule, Jojo, Ludacris, Westwood, Kanye West



**Selecta listening posts** - Gruff Rhys, Feeder, Midnight Movies, Salsoul 30th Anniversary, The Ga-Ga's; **Mojó recommended retailers** - For The Kids Too, Josh Rouse, Lunz, Walter Trout, The Wedding Present

## TASTEMAKERS



DJ/producer

- 1 MARCO CIGNO THE BEAST (SONX MUSIK)
- 2 NATHAN FAIRIE THE SKY WAS PINK (BORDERS)
- 3 ANDREW DAVIS PLACE OR LIKE IT (GOSTLY INTERNATIONAL)
- 4 SKAT WHITE LABEL (KARAT)
- 5 AS WE FALL (DE SCHWEISER & CHOLE REWORKS)
- 6 CHUCK D/LUDACRIS STREAK & CHICK
- 7 GEORGE GALLI MINIMAL RMX (ELETTRONICA ROMANA)
- 8 ANIRE KRAMAN SUGAR (LADENHOLD MUSIK)
- 9 VARIOUS FULL COOL (NICKOLAY) (GET PHYSICAL)
- 10 COCONUTS LA MAISON DE MON REVÉ (TOUCH & GO)

"These tracks are some I really play and listen to at home. I especially love the Nathan Fairie tune, which is a big track; it brings my mind a quiet, far and very deep atmosphere. Marco Cigno is a great deep electro track. I love to play it end of parties. I've been listening a lot to Coconuts. A few months ago I was a bit bored with music and couldn't find anything interesting. I thought that everything was too serious, but when I heard this I was very surprised with the naivety of their singing and the way they use children's instruments. It just goes to prove that you don't need a big studio to make big music. Also there's the Georgia Jeffs second EP - I think he's going to be a big artist in the future."



DJ/producer

- 1 K-OS CRABBIEST (VIRGIN)
- 2 DUSTY BASTARD POP SHOTS (SURESHINE)
- 3 ALL CITY
- 4 DUBJAMMER THREE FEET DEEP (DENON/PIAS)
- 5 BLAK ROCK SURVIVING ELEMENTS (GOD MACH)
- 6 THE CHEMICAL BROTHERS GALAVANTE (VIRGIN)
- 7 ROOTS MANUVA AWFULY DEEP (SIG DADA)
- 8 TURBO (DUBJAMMER/PIAS)
- 9 AMEXIE ONE THING (WHITE LABEL)
- 10 QUASIMOTTO THE BRIGHT FACTOR (STONES THROW)

"K-Os sounds a bit like the Fugees for 2005 - mixed with soul and crossover appeal, while maintaining underground credibility. The first posthumous single from GDB is produced by hip-hop pioneer DJ Premier, and is sure to succeed in the clubs. DJ Format teams up with MCs Abdominal and D-Slice from Canada to provide a stripped-down and funky mini-masterpiece. Blak Twang is one of the UK's best rappers and is back on form with a track produced by KR, teaching the kids about safe sex. Thanks to Q-Tip, Galvanize is getting as much play in hip-hop clubs as mainstream dance nights. It's been the world's wait for Roots Manuva's latest epus, Awfully Deep. The Game is the hot new hip-hop talent on everyone's lips - Dr Dre's latest protégé heralds the return of West Coast gangsta rap."



head of music, Head 106

- 1 JENNIFER LOPEZ GET RIGHT (COLUMBIA)
- 2 LL COOL J HUSH (DEF JAM)
- 3 LIL WAYNE AND OVER (UNIVERSAL)
- 4 JAY-Z (THE MILL ALBUM 2005)
- 5 THE CHEMICAL BROTHERS GALAVANTE (VIRGIN)
- 6 PETE ROCK SURVIVING ELEMENTS (BEE)
- 7 ROOTS MANUVA AWFULY DEEP (SIG DADA)
- 8 TURBO (DUBJAMMER/PIAS)
- 9 AMEXIE ONE THING (WHITE LABEL)
- 10 QUASIMOTTO THE BRIGHT FACTOR (STONES THROW)

"2005 starts on fire with plenty to get excited about. Jennifer Lopez goes back to the clubs, samples James Brown and produces a winner - it's certainly one of her best songs to date. Meek Mill, Nelly goes country and shows how versatile his style can be by teaming up with superstar Tim McGraw. John Legend has been around for a while as a producer, but his album is what we've been waiting for - what a talent. Michael Bublé reinvents himself with a song that will see him cross over without a doubt - Home is a must-listen. And U2's next single is just stunning."



**Deals of the week** - Hanson, Judy Garland, Street Beatz, Breakdown - Very Best Euphoric Funky House



**In-store** - Boomtown Rats, Hanson, KT Tunstall, Judy Garland, Michael McDonald, Funky House Breakdown, Streetbeatz



**Singles** - Doves, Daniel Bedingfield, Destiny's Child, Elvin Bishop, U2, Raghn, Noise Next Door, Albums - Brits 2005, Street Beatz, KT Tunstall, Boomtown, Boomtown Rats, Hanson, Duran Duran, Clubmix 2005, Stonebridge; **Promotions** - exclusive boxed sets at £9.87, budget CDs three for £12, double compilation CDs at £9.97, offer of the month CDs from £5.97, CD best sellers at £9.77



**Windows** - Mega Deal, Music Campaign, Brits, Valentines; **In-store** - Athlete, Michael Bublé, Eric Clapton, Feeder, Lemon Jelly, Matt Monro, Ocean's 12, Roots Manuva, The Others



**Deals of the week** - Hanson, Delta Goodrem, Katie Melua, Songs Album - Brian McFadden, Classical - Sir Simon Rattle, Music DVD - Metallica; **Display panel** - The Music



**Single of the week** - Doves; **Deals of the week** - Franz Ferdinand, Green Day, Scissor Sisters, Robbie Williams, Kylie Minogue, Jamie Cullum, Joss Stone, Keane, Anastacia, Phil Collins, Love Songs, This Love, Reggae Love Songs, Michael Bublé, Katie Melua, Elvis Presley, That Loving Feeling, School Reunion Smooches, Everlasting Love, Daniel Bedingfield

## TV LISTINGS

**CDUK**  
Avalanche Over You  
Artist Linings Party So  
Here We Are: Brian McFadden & Delta Goodrem Almost  
Here, David Lee

**Debut**  
Doves  
Black Acid White  
Tour, U2 Somewhere  
You Can't Make It On  
Your Own, Will Smith  
Switch

**GMTV**  
Michael McDonald  
(live)

**HIT 40 UK**  
Avalanche Only You  
Ashley Simpson La  
Li Brice  
nonstop! Elvis  
Presley It's New Or  
Never, The Chemical  
Brothers Concert  
Xbiz Pay Tonight

**POP OF THE  
WEEK**  
Adam & Li  
Doctors Child  
Sister, Elvis Presley

It's Now Or Never,  
Green Day Hollis  
Song, Michael Bublé  
and Mr. Fly By, Nelly

Over & Over

**TOP OF  
THE POPS  
SATURDAY**

Angel City Sunrise,  
Atomic Kittens Confid  
Dancing Queen  
West My Way  
Around You Darkness  
Only You, Destiny's Child  
Sister, Seline, Girls  
Always Be My Baby  
McFly All About You  
The Noise Next Door  
Calendar Girl

**T4 SUNDAY**

Athlete Tread,  
Doves Back And  
White Town

**THE BOX**

Avalanche The  
Hush, Fightstar  
Polishman's Lapdog  
James Blunt Wise  
Kevin Mark  
Troy Thomas, Mario  
Let Me Go  
ReBreed Need To Be  
Loved, Simple Plan  
SNL Up! Xer Walker  
Whitney Houston, The

**CHANNEL 4**

500 More-Fit  
4-Music - Pirat  
Sonicboom (fri)  
SNL 200 Greatest  
Pop Videos (sun)

**CHANNEL 4**

500 More-Fit  
4-Music - Pirat  
Sonicboom (fri)  
SNL 200 Greatest  
Pop Videos (sun)

**RADIO LISTINGS**

**RADIO ONE**  
Newcomer Of The Week  
Jo Whiley - Fr

Freshmond (sat)  
Morit (mon) The Zutons  
guest (tue) Keziah  
Janet (wed) Keziah  
Stone in the Live  
Lounge (thu)

**MARY ANN**

Annex Mix (tue)  
The Annex (wed)  
The Annex (thurs)  
guest (fri) The  
Editors session (wed)  
Mike Davies - My  
Chemical Romance in  
session (thu)

**ROSS KWEWA**

Kweka Sway  
Live (wed)  
Annex Mix (thu)

**ROB DA BANK**

Love Swinderman  
Showcase (thu)

**ANNE HINGSTON**

Breakfast (tue)  
Now Show sauna Co  
Mike Davies - My  
Chemical Romance in  
session (thu)

**LAUREN LAVERN**

Recorded off the week  
Low California

**RADIO TWO**

Courtney Love & Jack  
Crusade - Big Ayers  
guests (mon)

**THE REAL LIFE OF BOB**

Marley (tue)

**BOB MARLEY**

Bob Marley Spirit in

session (wed)

**PETE & GOLF'S**

track of the week - Driv

Black & White Town

**ROOFTOP**

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## MEDIA INSIDER



### Beach rules local airwaves

**Paul Carter**

head of music, The Beach

One of seven stations in the small but highly successful media owned Tindle Group, The Beach serves a potential audience of 145,000 adults in Suffolk and Norfolk, in a mixed area which includes fishing communities, seaside resorts and countryside.

The Beach first came on air on September 29 1996, and recently received Ofcom approval to remain on air until at least 2011. It is the most popular station in its reception area, beating by some distance the audiences of both IRL and BBC competition. The latest RAJAR figures, published last year, suggest that the three months to December 2004 it reached 66,000 listeners (39%) and had a 19.3% share of the audience. These represent an improvement on the 52,000 listeners (36%) and 15.0% share it had a year earlier.

We steer away from extremes. Last year we got firmly behind Joss Stone

"The golden rule is to keep it local," says head of music and drivetime DJ Paul Carter. "All the features that we do on the shows are local and our competitions are about the local area. We have a dedicated news team and do a lot of outside broadcasts."

"As far as the music is concerned, we are broadly aiming at listeners in the 25-54 age group, but we focus on 35-year-old females. Consequently we have a blend of classic hits from the Sixties through to the Nineties and the best of the current music."

"We play Motown, David Bowie, the Eagles, Eurythmics, U2, M People and a lot of old school club classics. From the current scene, our A-list includes Kylie, Maroon 5, Michael Gray, Blue, Scissor Sisters, Athlete, Lucie Silvas, Uniting Nations and Atlantic. We steer away from extremes. Last year we got firmly behind Joss Stone very early, and have played all of her singles. This year, we're going to play with Lucie Silvas and Rootstein."

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## Singles

### Billy Cryo

Only One Word Comes To Mind  
(Beggars Banquet BB0384)

This is the third single from the third album by Beggars' Glaswegian "popcore" trio, who are solid MTV2 and Kerrang! favourites. They are out in support of their Infinity Land album around the UK from mid-February onwards.

### Gardens

An Introduction To (Trial & Error TNE02)

Erstwhile Siiman frontman Simon Lord marks his return to the fold with this exemplary four-track EP of exquisite modern folk. Never lapsing into the genre's usual formulae, Garden instead leans towards the future, with elements of Krautrock and digital music adding to the brew.

### Death From Above 1979

Blood On Our Hands (679 L078CD)

Death From Above 1979 offer a more leftfield take on the choppy guitar/beats sound, with beefed-up riffs and alarmingly vocal creating a big sound which also dips its toes into Seventies prog rock territory. Blood On Our Hands was originally released in July 2004 and coincides a string of UK dates during February.

### Dogs

She's Got A Reason (Island CID882)

Dogs are another band looking to seize the current wave of enthusiasm for discordant guitar bands such as The Libertines, Razorlight and The Others. This is their second single and begins like a Buzzcocks-style punk pop song, but then turns into an engagingly chaotic final minute. They are supporting the Rawneve tour on an extensive UK tour in March and an album is due in early summer.

### Ed Harcourt

Longevity (Heavily HVN149)

Harcourt just seems to get better and better, and it is reassuring to see that he is being allowed to progress creatively even though

his sales remain relatively meagre. Loneliness is a pounding affirmation of his talent and the recognition will surely come, whether it's this time, next time or the time after that.

### The House Of Love

Love You Too Much (Art & Industry 2ARTCD)

The House Of Love make a welcome return with this pleasing track, which echoes their sound from around 1990, with its radio-friendliness coming to the fore. This single precedes the band's first new album Days 24-hour Run Away is released on February 28.

### Sara Jorge

Shock To The System (Purple City/Universal CDPCITY101)

This is the debut single from a new London-born pop contender. All the right boxes are ticked: sparkling production, sweet vocals and even a rap breakdown. It is radio-friendly and without doubt chart-bound, but perhaps the raihbook has been followed too closely as there isn't an awful lot to make this sound particularly distinctive.

### Low

California (Rough Trade SCD221)

Highly regarded alt-rock band Low have dispensed with their trademark sensitive, intense style, to embrace the time-honoured cause of fusing lovely harmonies with infectious hooks. The first single from their album The Great Destroyer, this is excellent, with echoes of Simon & Garfunkel.

### The Mystery Jets

Zoo Time/Lizzie's Lion (Trangressive TRNS003)

This is not your usual group - frontman Blaine Harrison has enlisted his dad on guitars and vocals while, and the curious mix sounds rather raunchy, a little like The Libertines taking on a jittery Zutons, there is energy and excitement in these tracks.

### Elvis Presley

Surrender (RCA 8278666692)

Elvis's fourth consecutive number one, originally released in 1961, this bittersweet shuffle displays him in full smouldering glory. Clocking in at less than two

**ALSO OUT THIS WEEK**  
**SINGLES**  
Akon: Locked Up  
(Universal; Green Day: Hollister  
(Sony/BMG);  
Tyrone M: (G79);  
Razorlight: Keep Th

Right Profile  
Nirvana  
**ALBUMS**  
Josh Ritter:  
Nashville (Rykod);  
Various: Fabriclive  
20 - Joe Ramm  
(Fabrik)

Records released 14.02.05



## SINGLE OF THE WEEK

### Atomic Kitten

#### Cradle

Innocent SINCD72

Providing rare evidence that "taking a break" doesn't always mean splitting up in the world of pop, Atomic Kitten offer a return of sorts with this McFadden-less re-recording of a song from their first album Right Now. Released to mark World Vision Day's 24-hour famine fundraiser, this ballad will attract radio because of the worthiness of the charity involved. Growing TLR airplay is backed by strong support on The Box and MTV Hits.

minutes, this reissue hardly represents value for money, but that won't stop his fans from continuing his amazing current chart run. Barlow's a strong showing from Jennifer Lopez, this is likely to extend Presley's record-breaking run of chart-toppers.

### Readers' Wives

Scumpp (Bear Cage BCAGE001)

Produced by the mighty Steve Severin (Banshees) this wonderful track by these Duckie stalwarts evokes a joy in pop music so sadly missing these days. The three-track single moves effortlessly through the musical highpoints of the Eighties without ever sounding dated.

### Refekt Feat. Deline Bass

Need To Feed (Positive COTIV21/23)

Reports of the death of dance music have been greatly exaggerated if this new single from the partnership of Seb Fontaine and Jay P is anything to go by. It is an impossibly smooth and seductive house track with a dreamy vocal contribution from new artist Deline Bass, all built around a strong sample from the film Road To Perdition.

### Six By Seven

Ocean/Clouds (Saturday Night Sunday Morning SNSM005)

An atmospheric double A-side apparently based on geographical features, this sees the Nottingham band move into a new direction reminiscent of latter-era Jesus & Mary Chain. It shows an admirable progression but is unlikely to trouble the charts.

### SLK

Hyde Heel! (Snooze/MoS SMOOVE01/CD)

Riding a garage-style rhythm but underpinned by a grime bassline, this debut from the north west London four-piece should have plenty of crossover appeal. Released on Ministry of Sound's new urban imprint, it is attracting attention on specialist radio and heavy play on MTV Base.

### Tegan & Sara

Speak Slow (Vapor/Sanctuary SANXS343)

These Canadian twins signed to Neil Young's label offer class

guitar pop with an edge. There is a wonderful raw quality that belies the polish of their material.

### James Yorkston & The Athletes

Shipwreckers (Domino RUG193CD)

Remixed for radio by producers Bacon and Quarmby, this is a stormy tale using shipwrecks as a motif. Lifted from Yorkston's excellent second album Just Beyond The River, it deserves strong airplay support.

## Albums

### Electric Six

Smile Smoke (Warner 256-4621532)

Album number two from Electric Six might struggle to live up to their Top 10 debut Fire, which spawned hits such as Danger! High Voltage and Gay Bar, simply because an ironical joke can only be taken so far unless it ups the ante. Queen cover Radio Ga Ga and its video certainly hit the spot and, while there is much to credit on this set, it is hard to care.

### John Frusciante

Curtains (Record Collection 936240592)

The sixth album in his Record Collection series, and his seventh in around eleven months, is a moderate departure for the Chili Peppers man. The same themes are there - mostly the calm contemplation of death, in fact - but the music this time is largely acoustic, having been recorded in Frusciante's living room and adorned with the help of various guests, including the Mars Volta's Omar Rodriguez Lopez.

### The Kingsbury Manx

Afternoon Owls (Cooking Vinyl COOKCD321)

Since their 1999-released debut The Kingsbury Manx have been quietly working away and this fourth album looks to continue that trend. A warming batch of autumnal Americana, Afternoon Owls introduces a layer of analogue keyboards to the mix which brings a welcome extra layer to their sound.

## ALBUM OF THE WEEK

### Bloc Party

#### Silent Alarm

Wichita WEBB075CD

Things really changed for Bloc Party after their support slot for Franz Ferdinand at London's Electrowerkz in October 2003 and, now their debut album has finally arrived, they look poised to follow in the Scots' footsteps. Choppy guitars and dance beats are the order of the day, with slower songs, such as current Single So Here We Are, giving diversity. Early singles She's Hearing Voices and Banquet also feature on this perfectly formed debut.

### Aster Pizzolla

The Rough Guide to... (Rough Guide RGTL146CD)

Pizzolla remains the greatest tango musician of all time, bar none. Without his wonderful ground-shaking relentless of the genre there would be no Gato Project or their ilk. This compilation highlights the man's prodigious talents. There's more to this music than a rose between the teeth and here the whole range of musical emotion is on fervent display.

### Various

Rebel Futurism - Session 2 (Crossroads Rebels CRMCD002)

City Rockers founder Damian Lazarus gives a quirky two-fingered salute to those秉承ing the current state of dance music on this selection of chunky, innovative machine funk. Including tracks from the likes of Steve Bug, Anthony Roth and Superpitcher. Session 2 demonstrates that while clubland's creative forces may not be as commercially viable these days, there is still excitement for those who seek it.

### Various

Breakfast Elite - Aid For Sudan (Shut Up & Dance SUADCOMP3)

All proceeds from the sale of this CD will go to Oxford's Sudan fund, so that alone makes it attractive. Breakfast is an ever-growing musical phenomenon in the UK at the moment and this double CD brings together some of the genre's biggest names, like Stanton Warriors, Aquasquid and Rennie Pilgrem.

### Various

Salsoul Presents: Salsoul 30th Anniversary (Suss/d/Salsoul SALSCD010)

This collection of all things funky and disco from the home of dance was lovingly compiled by Ian Dewhurst, who invited 30 DJs from around the world to choose their favourite Salsoul track. The likes of Joey Negro, Kenny Dope and Gilles Peterson have chosen tracks by the likes of Letticia Holloway, Inner Life and First Choice.

This week's reviewers: Douglas Baird, Phil Brooke, Joanna Jones, David Knight, Owen Lawrence, James Roberts, Nicola Stott, Nick Teixeira, Simon Ward and Adam Woods.





# Singles

05/02/05  
Top 75

# The Official UK

Elvis Presley scores another number one earning him three out of four of the top spots this year. Meanwhile, Ashanti and One World Project debut in the Top Five

## HIT 40 UK

100% UK ARTISTS THIS WEEK

- 1 ELVIS PRESLEY IT'S NOW OR NEVER
- 2 ASHANTI ONLY U
- 3 1 CIARA FEAT. PETEY PABLO COOKIES
- 4 5 UNITING NATIONS OUT OF TOUCH
- 5 6 LEMAR IF THERE'S ANY JUSTICE
- 6 34 THE LOVEFREKEZ SHINE
- 7 4 ATHLETE WIRES
- 8 7 GENE STEFANI WHAT YOU WAITING FOR
- 9 9 ONE WORLD PROJECT GRIEF NEVER GROWS OLD
- 10 11 SCISSOR SISTERS FILTHY/GORGEOUS
- 11 3 THE CHEMICAL BROTHERS GALVANIZE
- 12 9 NATASHA BEDINGFIELD UNWRITTEN
- 13 10 LUCIE SILVAS BREATHE IN
- 14 8 KYLIE MINOGUE I BELIEVE IN YOU
- 15 13 GREEN DAY BOULEVARD OF BROKEN DREAMS
- 16 12 SOUL CENTRAL STRINGS OF LIFE/STRONGER ON MY OWN
- 17 19 KEANE THIS IS THE LAST TIME
- 18 17 MAROON 5 SUNSHINE MORNING
- 19 16 ROOSTER STARING AT THE SUN
- 20 20 DESTINY'S CHILD USE MY BREATH
- 21 14 STONEBRIDGE FEAT. THERÈSE TAKE ME AWAY
- 22 1 FREEFALLER DO THIS DO THAT
- 23 24 EMINEM LIKE TOY SOLDIERS
- 24 1 ASHLEE SIMPSON LALA
- 25 22 MICHAEL GRAY THE WEEKEND
- 26 6 XZIBIT HEY NOVA (MEAN MUGGIN)
- 27 15 THE KILLERS SOMEBODY TOLD ME
- 28 1 HANSON PENNY & ME
- 29 21 JAMILIA DU STOP
- 30 25 JAY-Z & LINH PARK NUMB/ENCORE
- 31 30 MAROON 5 SHE WILL BE LOVED
- 32 31 U2 SOMETIME YOU CAN'T MAKE IT ON YOUR OWN
- 33 18 FEEDER TUMBLE AND FALL
- 34 23 ICE CUBE FEAT. MACK 10 & MS TOU YOU CAN DO IT
- 35 29 NELLY & CHRISTINA AGUILERA TILT YA HEAD BACK
- 36 36 SCISSOR SISTERS MARY
- 37 35 U2 VERTIGO
- 38 33 ROBBIE WILLIAMS MISUNDERSTOOD
- 39 36 NELLY FEAT. TIM MCGRAW OVER AND OVER
- 40 1 DANIEL BEDINGFIELD WRAP MY WORDS AROUND YOU

hit 40 UK

UK's Biggest Selling Chart

100% UK ARTISTS THIS WEEK



# Albums

05/02/05  
Top 75

The Chemical Brothers deliver the goods landing in the top spot with comeback album Push The Button, while Rooster score an impressive debut at number three

## TOP 20 MUSIC DVD

Rank	Last Week	Artist / Title	Label / Distributor
1	1	VARIOUS LIVE AID	Warner Music (EU)
2	2	QUEEN ON FIRE - LIVE AT THE BOWL	BMG (EU)
3	5	THE SHADOWS FINAL TOUR	Eagle Vision (EU)
4	3	ELVIS PRESLEY '68 COMEBACK SPECIAL	BMG (US) (H&B)
5	8	QUEEN LIVE AT WEMBLEY STADIUM	Parlophone (EU)
6	1	TUPAC RESURRECTION	CBS (US) (CD)
7	6	THE VIDEO SHOW	Warner (EU)
8	4	ROD STEWART ONE NIGHT ONLY - LIVE AT ROYAL ALBERT HALL	JAD (EU)
9	9	ELVIS PRESLEY ALIVE FROM HAWAII	BMG Video (EU)
10	10	SCISSOR SISTERS WE ARE SCISSOR SISTERS	Polydor (EU)
11	35	DAVID BOWIE BEST OF BOWIE	EMI (EU)
12	11	EVA CASSIOPO SINGS	Blu Shout (EU)
13	12	EVANESCENCE ANYWHERE BUT HOME	EMI (EU)
14	23	VARIOUS ARTISTS NOW 2005 - THE DVD	Warner (EU)
15	13	LIVE CAST RECORDING LES MISERABLES IN CONCERT	Warner Selection (EU)
16	17	ROBBIE WILLIAMS LIVE AT THE ALBERT HALL	Orchard (EU)
17	22	ROBBIE WILLIAMS WHAT WE DID LAST SUMMER	Orchard (EU)
18	16	ELVIS PRESLEY ELVIS - THAT'S THE WAY IT IS	Warner Home Video (EU)
19	14	IL DIVO UNBREAK MY HEART (REGRESA A MI)	Sony Music (EU)
20	19	AC/DC LIVE AT DONINGTON	Epic (EU)

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## TOP 10 R&B ALBUMS

Rank	Last Week	Artist / Title	Label / Distributor
1	1	THE GAME THE DOCUMENTARY	Motown (EU)
2	2	JAY-Z & LINKIN PARK COLLISION COURSE	WEA (EU)
3	3	EMINEM ENCORE	Interscope (EU)
4	1	VARIOUS R&B ANTHEMS 2005	Sony/Timbaland (EU)
5	5	CLARA GOODIES	Label (EU)
6	4	ASHANTI CONCRETE ROSE	Mercury (EU)
7	5	SNOOP DOGG & G - THE MASTERPIECE	Def Jam (EU)
8	6	USER CONFessions	Arista (EU)
9	8	JOHN LEGEND GET LIFTED	Capitol (EU)
10	10	DESTINY'S CHILD DESTINY FULFILLED	Capitol (EU)

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## THE YEAR SO FAR: TOP 20 SINGLES

Rank	Last Week	Artist / Title	Label / Distributor
1	5	CLARA FEAT. PETE PABLO GOODIES	Label (EU)
2	1	STEVE BROOKSTEIN AGAINST ALL COIDS	Summa (EU)
3	9	CHEMICAL BROTHERS CALVANEZ	WEA (EU)
4	2	ELVIS PRESLEY JAILHOUSE ROCK	WEA (EU)
5	3	ELVIS PRESLEY (ONE NIGHT) GOT STUNG	WEA (EU)
6	4	EDWARD MAUDEN THE NUMBER OF THE BEAST	EMI (EU)
7	11	UNITING NATIONS OUT OF TUNE	Guitar (EU)
8	15	ATHLETE WIRES	Philips (EU)
9	7	KILLERS SOMEBODY TOLD ME	Linedrop (EU)
10	6	ELVIS PRESLEY A FOOT, SUCH AS I	WEA (EU)
11	8	SCISSOR SISTERS FILTHYHORIOUS	Parlophone (EU)
12	10	ELVIS PRESLEY IT'S NOW OR NEVER	WEA (EU)
13	10	DANA RAYNE OBJECT OF MY DESIRE	Decade (EU)
14	13	GREEN DAY BOULEVARD OF BROKEN DREAMS	RCA (EU)
15	15	ASHANTI ONLY U	The Inc (EU)
16	10	ROOSTER STARING AT THE SUN	BigCityBeatz (EU)
17	12	ERASURE BREATHE	WEA (EU)
18	14	MANIC STREET PREACHERS EMPTY SICKS	Creation (EU)
19	1	ONE WORLD PROJECT GRIEF NEVER GROWS OLD	One World (EU)
20	19	JAY-Z & LINKIN PARK NAMES/ENCORE	WEA (EU)

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# The Official UK

The Chemical Brothers deliver the goods landing in the top spot with comeback album Push The Button, while Rooster score an impressive debut at number three



3. Rooster

West Londoners Rooster are the first act on the independent roster of record label and boss Hugh Goldstein's new Brightside label and capitalise on their number seven debut single Come Get Some and the number two follow-up Two for Joy. By making an even bigger first impression on the albums chart, where their self-titled and critically acclaimed debut album has been in the top 10 for three weeks, they will find first-week sales of 56,263. The band is currently a third of the way through a punishing tour of the UK and Ireland (27 dates so far in 55 days), which is attracting sell-out audiences.



1. NEW

THE CHEMICAL BROTHERS PUSH THE BUTTON

Label: EMI (UK) 774 774 2

Unit: 100,000

Weeks on chart: 1

Artist / Title

Label / Distributor

50.000

Last Week

Artist / Title

Label / Distributor

Weeks on chart

Label / Distributor

# Albums Chart



Chart compiled from sales of all titles sold Sunday to Saturday 2002-07-27  
- The Official Charts Company 2002. Produced with  
5% BPI and BPI/BPI盤

## TOP 20 COMPILATIONS

Rank	Title	Artist/Cat	Label/Distributor
1	VARIOUS R&B ANTHEMS 2005		Sony Polydor TV (1)
2	VARIOUS SOFT ROCK ANTHEMS		Sony BMG TV/FM (1)
3	VARIOUS CLUBBERS GUIDE 05		Mercury/Universal (1)
4	VARIOUS REGGAE LOVE SONGS		Trojan (1)
5	VARIOUS COUNTRYLAND 6		EMI/Warner TV (1)
6	VARIOUS BEST BANDS 2005		EMI/Warner TV (1)
7	VARIOUS RUSH HOUR 2		Universal TV (1)
8	VARIOUS NOW THAT'S WHAT I CALL MUSIC! 59		EMI/Warner Universal (1)
9	VARIOUS THE ANNUAL 2005		Mercury/Universal (1)
10	VARIOUS GREASE (OST)		Polydor (1)
11	VARIOUS POWER BALLADS III		Virgin/EMI (1)
12	VARIOUS DRUM & BASS ANTHEMS		Virgin/EMI (1)
13	VARIOUS TWICE AS NICE - URBAN CLUB CLASSICS		Icon (1)
14	VARIOUS POP PARTY 2		EMI/Virgin/Universal (1)
15	VARIOUS THE BEST OF R&B - HIT SELECTION		Virgin TV (1)
16	VARIOUS ULTIMATE DISNEY		West End (1)
17	VARIOUS KISS PRESENTS HOT JOINTS 2		Universal TV (1)
18	VARIOUS BRIDGET JONES - THE EDGE OF REASON (OST)		Icon (1)
19	VARIOUS BABY GIRLS		Universal TV (1)
20	VARIOUS THE BEST NO.1 SINGLES IN THE WORLD EVER		EMI/Virgin/Universal (1)

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## TOP 20 INDIE ALBUMS

Rank	Title	Artist/Cat	Label/Distributor
1	THE KILLERS HOT FUSS		Lizard King (1)
2	MERCURY REV THE SECRET MIGRATION		K2 (1)
3	BRIGHT EYES I'M WIDE AWAKE IT'S MORNING		Sub Pop/EMI (1)
4	FRANK FERDINAND FRANZ FERDINAND		Dome (1)
5	BRIGHT EYES DIGITAL ASH IN A DIGITAL URN		Sub Pop/EMI (1)
6	THE GREAT DESTROYER		Rough Trade (1)
7	INTERPOL ICS		Matador (1)
8	FEEDER COMFORT IN SOUND		Edsel (1)
9	THE LIBERTINES THE LIBERTINES		Rough Trade (1)
10	STONEHENGE CAN'T GET ENOUGH		Just FM (1)
11	KATIE MELUA CALL OFF THE SEARCH		Island (1)
12	LOSS PROFITERS START SOMETHING		Visible Noise (1)
13	GRAFF RHYNS YR ATAL GENEDLAETH		Polka Dot (1)
14	FEEDER EDIE PARK		Edsel (1)
15	JANE MCDONALD YOU BELONG TO ME		EMI/TV (1)
16	MATT SWEEENEY/PRINCE BILLY SUPERWOLF		Domino (1)
17	OZZIE RASCAL SHOWTIME		XI (1)
18	THE PRODIGY ALWAYS OUTNUMBERED NEVER OUTGUNNED		XI (1)
19	THE FIERY FURNACES FIERY FURNACES EP		Rough Trade (1)
20	LIL JON & THE EAST SIDE BOYZ CRUNK JUICE		Int (1)

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## TOP 20 COUNTRY ALBUMS

Rank	Title	Artist/Cat	Label/Distributor
1	DANIEL O'DONNELL WELCOME TO MY WORLD		Riverside (1)
2	ALISON KRAUSS & UNION STATION LOVELY RUNS BOTH WAYS		Rounder (1)
3	JOHNNY CASH AMERICAN RECORDINGS TV - THE MAN COMES AROUND		East Highway (1)
4	HAYSEED DIXIE LET THERE BE ROCKGRASS		Cooking Vinyl (1)
5	BETH NIELSEN CHAPMAN LIK		Sundazed (1)
6	JOHNNY CASH AMERICAN III - SOLITARY MAN		Collectors (1)
7	SHANIA TWAIN COME ON OVER		Mercury (1)
8	SHANIA TWAIN UP!		Mercury (1)
9	STEVE EARLE THE REVOLUTION STARTS NOW		Rounder (1)
10	TRIM McCRAW LIVE LIKE YOU WERE DYING		Curb (1)

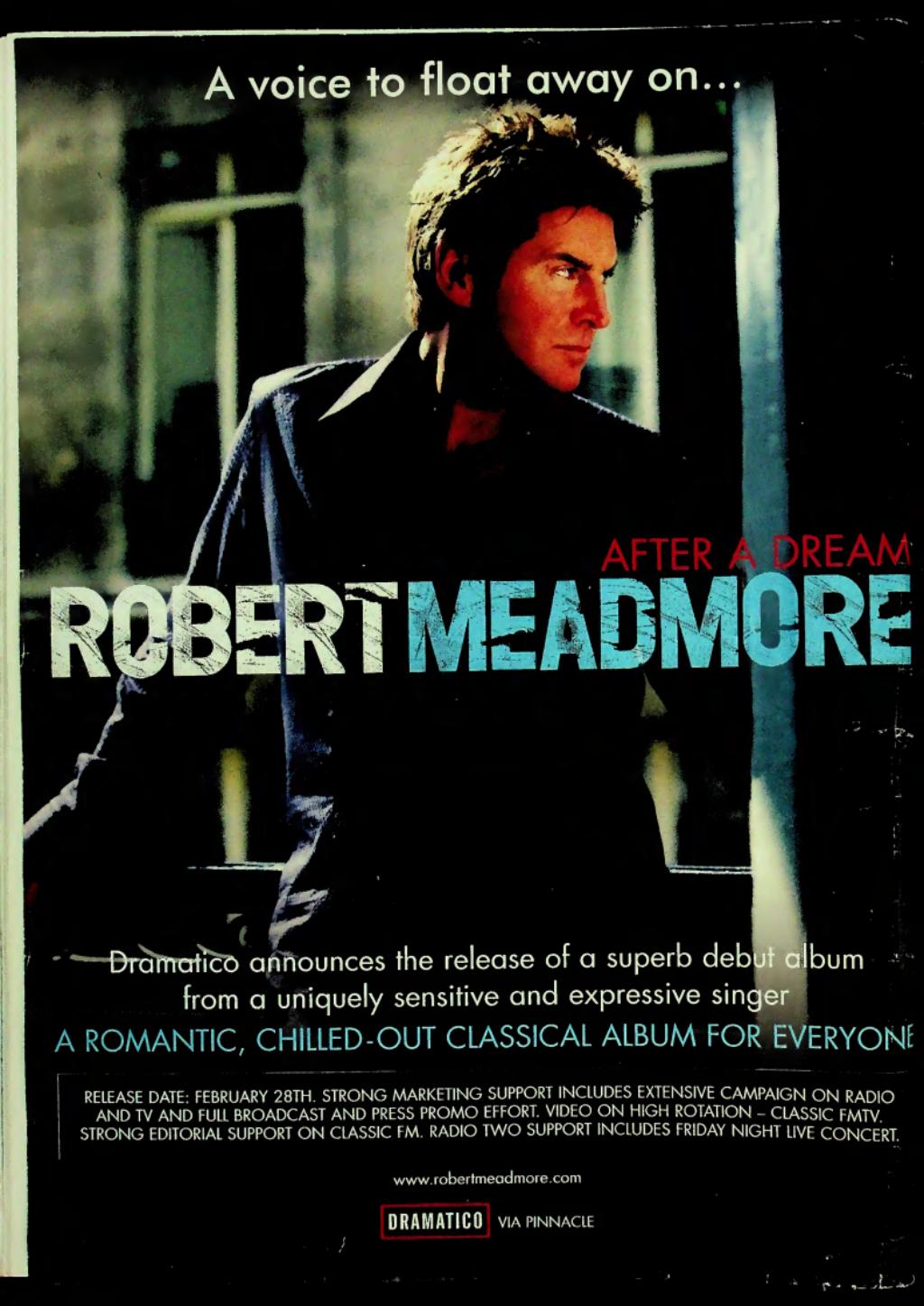
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## TOP 10 BUDGET ALBUMS

Rank	Title	Artist/Cat	Label/Distributor
1	VARIOUS LOVING YOU		Greenroom (1)
2	T REX THE BEST		Music Collection (1)
3	THE MAMAS AND THE PAPAS THE BEST OF		MCA/Int'l (1)
4	THE FIERY FURNACES FIERY FURNACES EP		Rough Trade (1)
5	THE RAM THE BEAT SURVIVOR		Spinefarm (1)
6	AL GREEN THE VERY BEST OF AL GREEN		Music Collection (1)
7	CROWDED HOUSE WOODFACE		Capitol (1)
8	ELO GREATEST HITS		EastWest (1)
9	THE CARPENTERS THE CARPENTERS		Specialty (1)
10	THE KINKS YOU REALLY GOT ME - THE BEST OF		Specialty (1)

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05.07.05 MUSIC WEEK 43



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