

Inside: Rachel Stevens Elvis Presley Madeleine Peyroux James Blunt

# MUSICWEEK



Download data to join physical sales

## Combined chart set for April

**SINGLES DOWN, BUT NOT OUT?**

by Paul Williams

The Official UK Charts Company has named April 17 as the publication date for the first combined physical and digital singles chart.

The long-anticipated launch will mark the start of a new era for the UK singles market, which has been hit over the past few months by new lows in physical sales on the high street but rapid growth in download sales online.

The new-look chart will bring the UK in line with the US, after *Billboard* announced that it was incorporating digital sales into the Hot 100 countdown for the first time earlier this month. The move will also finally reflect a dramatic change in the way the singles sector now operates, with individual download sales (342,000 a week ago) rapidly closing the gap on the shrinking physical market (396,000 units in the same week).

BPI executive chairman Peter Jamieson says, "It will be the most significant change in the way the chart is made up for many, many years and it reflects the way consumers are now buying music."

Although everything is now technically in place to deliver the new combined rundown, the

launch has been delayed from an originally proposed launch on March 20 because of BPI concerns that indie repertoire is under-represented in the digital market compared to its physical equivalent.

Of the 24 independent releases featured in the physical singles Top 75 a week ago, six were not available on any of the leading iTunes, OD2 and Napster services, seven were only on one and 10 tracks were on two.

The Official Charts Company had been looking at a launch by the end of the first quarter of this year, but OCC charts director Omar Maskatiya notes, "It became clear over the first couple of months of this year the indies wouldn't be reflected as they are in the physical chart at the moment."

OCC board member Steve Mason believes the delay will be helpful for indies. "Every week that goes by can make a difference and hopefully this gives us the time to emphasise to iTunes and others how important this is for the industry," he says.

The OCC has addressed retailers' concerns by agreeing that any release can only qualify for the combined chart if it is available as a physical single. This tackles issues raised by Bard chairman and HMV Europe managing director Steve Knott that singles might appear in the chart while they are available only as a download, causing racking problems for retailers.

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## New Order hear advertising call

New Order are to become the first act to utilise ground-breaking interactive technology which allows consumers to sample music clips from interactive posters.

Warner Brothers has teamed up with HMV and Hypertag for the campaign behind the March 28 release of their new studio album *Waiting For The Sirens Call*.

A week prior to the album's release, window displays will be

built into HMV's London Oxford Street and Manchester flagship stores, which incorporate Hypertag technology transmitting data to mobile phones using infrared and Bluetooth. Consumers who choose to interact with the technology will receive clips of tracks from the album, as well as ringtones and wallpapers.

Warner Brothers domestic repertoire marketing director Matt Thomas says, "We are always looking at new ways to promote artists and Hypertag's technology, together with HMV's

participation, has created a unique way of getting exciting content into the hands of music fans."

Although it will be the first time the technology has been used to market a music release, it has previously been used as part of ad campaigns for Procter & Gamble, O2 and Hewlett Packard.

Meanwhile, New Order have confirmed a live date for London's Hyde Park on June 24, the day before their Saturday night main-stage slot at Glastonbury, where they are due to play second on the bill to expected headliners Coldplay.

## Faces a mother would love

Releases from artists such as Michael Bublé (pictured) are being cued up for Mother's Day via supermarket promotion p5



## EMI tops 2004 publishing shares

Peter Reichardt's company celebrates a 10th uninterrupted year at the top of the publishing tree p7

## Nokia links up with Microsoft

Global giants join forces in a move that will shake up the mobile music sector, as Motorola cues up deal with Apple p8

This week's Number 1s Albums: Doves Singles: Nelly Airplay: U2



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# MUSICWEEK

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## Your guide to the latest news from the music industry

### Bottom line

#### Apax must make offer for Woolies

● The battle for control of Woolworks took a new twist last week when The Telegraph Panel ordered the private equity firm Apax to make a firm offer for the high street retailer by March 21.

● MTV owner Viacom has blamed a record \$13.0bn (£6.8bn) operating loss for adjusting the valuations of its radio and outdoor businesses. Viacom reports a net loss of \$15.1bn (£7.2bn) from continuing operations for the year ended December 31, 2004, compared to \$2.2bn (£1.2bn) net earnings for the previous year.

● The successors to the Jimi Hendrix estate, Experience Hendrix, have won a High Court battle against Purple Heart Records over its release of the CD The Jimi Hendrix Experience's Stockholm Concert In 1969. Mr Justice Hart ruled that the label had not owned any of Hendrix's copyrights, so was not authorised to release the CD. Owner Laurence Miller has been ordered to hand over infringing Hendrix material and pay £25,000 costs.

● Apple has further extended the iPod range by unveiling a third product launch in just under two months with new versions of the iPod Mini. The second generation iPod Minis come with increased memory space with a 6GB version, as well as a 4GB version. Meanwhile, the EU has begun its investigation into Apple selling iTunes tracks at different prices in the UK and the rest of Europe.



He may not be commonly renowned for his interest in urban music, but that did not prevent Prince Charles stopping by West London's Star Studios to catch up on a work shop on the subject. The workshop was being held in advance of the New Urban Music Festival from April 16-17, which is being organised by the Prince's Trust. He was

joined by producer Trevor Horn and the two of them sat in the drum booth of Studio One to chat with Estelle (right) and some of the young people taking part in the project. This will be the second urban festival held by the trust following a successful debut last year. Its aim is to promote paths to success through the urban scene.

### Sign here

#### Barât signs deal with Vertigo

● Mercury imprint Vertigo has confirmed the signing of ex-Libertines frontman Carl Barât as a solo artist. Barât will be A&R'd by Alan McGee, who initially managed The Libertines prior to the departure of Pete Doherty.

● Geri Halliwell has been reunited with former Virgin Records UK president Paul Conway after signing a management deal with his company Adventures in Music.

● Leeds councillors have approved Meas Fiddler's application to stage the Carling Weekender: Leeds Festival at Leeds Bramham Park in August.

● Digital radio station Capital Disney has joined forces with Sunday Times sector, the Sunday Times, to launch an interactive children's receipt card, running between 12 and 1pm every Saturday on the station.

### People

#### Ember lands Virgin press job

● Virgin Records has filled its long-awaited head of press position by hiring **Ember** from Mercury PR. **Ember's** roster at Mercury included The Hives and Supergroups.

● **Channel Four** has secured the rights to the filming of the March 24 British Asian Music Awards at London's Circle venue in Leicester Square. The show will be produced by Zeel Television and broadcast on March 27.

● Radio One is due to announce tomorrow (Tuesday) **Coldplay's** UK tour dates as part of the promotion for their forthcoming third album, **Big Question 10**.

● **Empowered Mojo magazine** has teamed up with Barfly venues across the UK to stage Mojo club nights which, during April, feature Kristen Hirsch and Willard Grant Conspiracy. In May, Mojo is linking up with Vice cinema to launch a two-day music film festival, while it has joined forces with the Barbican to deliver a Memphis-themed film festival.

#### Labour rep Lord A's second bid for Virgin Radio has been rejected by its owner Scottish Media Group, after stakeholder ITV refused to back the plans. In its latest move All, with the backing of private equity firm 3i, had made a bid for the entire SMG group.



Stone: album sales have doubled

● **US sales of Joss Stone's** latest album have almost doubled in a week on the back of her performance at this year's Grammy Awards. The EMI artist's *Mind Body & Soul* moves 87-42 on the Billboard 200, while there were also strong gains for Universal-signed winners U2 and Donnie's triple no-nines Franz Ferdinand.

● **Rank Group** has decided to sell its CD and DVD manufacturing business **Deluxe Media** and is in discussions with interested parties.

● **Kelvin MacKenzie's** attempts to take the **Wireless Group** private have been hit by talks collapsing with his

private equity backers. The radio group's chairman and chief executive has been trying to mount a £100m bid for the company.

● A **Bollywood DVD** counterfeit was last week jailed for three years after running an illegal operation which was earning him up to £26,000 a month. The sentence followed a seven-day trial at Harrow Crown Court where Jaganti Amarshi Bodech was found guilty of two trademark offences after an investigation by the BPI and trading standards officers.

● **The EC** is fast tracking Impala's case against the Sony BMG merger. p4

● **The first Creative Commons** schemes are launching in the UK. p4

● **Alabama's** famous recording studios, **Muscle Shoals**, which has played host to artists such as Aretha Franklin and Bob Dylan, has closed following the sale of the building to film company Cypress Motion. The closure coincides with the closure of Record Plant in New York.

● **Aim** is hosting a finance fair for indie labels. p5

● **Packaging specialist Modo Production** has expanded beyond London and set up a production and sales office in Brighton. **Made makes CD, DVD and vinyl** packaging.

### Exposure

#### Fastrax offers service upgrade

● Digital delivery specialist **Fastrax** has embarked on an upgrade of its music distribution service. The improved service, which will launch next Monday, includes swifter broadcast-quality video delivery, an internet-based desktop service and Outlook-style functionality to the current range of features.

● **Woolworth's** last Friday launched the first download sale on its website by selling individual tracks for 67p, in

an offer lasting six weeks. The website will carry VAT-free tracks accompanied by the sale of digital albums for £2.80.

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Goldie Lookin Chain: nominations

● **Goldie Lookin Chain**, **Lostprophets** and **Funeral For A Friend** have received multiple nominations in the **Welsh Music Awards** ahead of the ceremony next Monday at Cardiff's City Hall.

● **Radio One** and under-18s club brand **ulculturalure** have reached the semi-finals of their search for a teenage DJ with eight contestants left. Semi-finals will take place on March 22 with the grand final planned for May 31.

● **Ronnie Scott's** has a new owner. p5

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

Hike in travel grant fuels record UK presence at event

## Brits' SXSW turnout boosted by funding

### International

by Jim Larkin

The Government is doubling its support for the British delegation attending next month's South by South West, with 56 companies receiving financial assistance to attend the showcase event.

As a result, a record number of UK acts will be performing in Austin from March 11 to 20, including Bloc Party, Hot Chip, The Dears and The Czars. Each of the act's record companies are receiving a travel grant of £500 each from UK Trade & Investment to support the trip.

The bands are attending as part of a British delegation organised by Aim, the BPI, British Music Rights, British Underground, PPL and UK Trade & Investment, with additional support from the MMF.

The extra financial support is widely attributed to the increased government emphasis placed on the creative industries and an

improved dialogue between music and Government.

"If you said five years ago we'd be getting this kind of help from the Government I'd have laughed at you, because four or five years ago the Government didn't realise the creative industries needed this kind of help," says Phil Patterson, who is employed by Aim but seconded to UKT&I. "Meanwhile, we've worked to raise awareness to the industry of what support is available, so it's a learning curve from both sides."

Additional assistance for many of the acts and labels is being provided by regional arts associations such as the Scottish Arts Council, Welsh Music Foundation, Northern Ireland Music Industry Commission, Merseyside Music Development Association and Manchester City Music Network. South by South West, which was first held in 1987, has served as a launchpad for UK acts including The Darkness, Franz Ferdinand, Joss Stone and Jamie Cullum.

The UK mission to the event is

now in its third year, with the number of participants growing from 15 in 2003 to 28 in 2004 to this year's 66. There are 31 independent labels receiving support from the Government as well as 10 artist management companies, seven publishers and eight companies from other sectors including press and PR.

The amount each company receives has increased from £350 just two years ago. The figure is determined by government guidelines regulating the amount of funding which UK companies are allocated for overseas visits, regardless of the industry.

UKT&I is also backing music industry trips to India, Japan, New York and Los Angeles this year.

The official British showcase at South by South West, which is being organised by the BPI under the title "sUKonthis", will feature Embrace, The Music, Idlewild, The Magic Numbers, Nine Black Alps, Dogs Die In Hot Cars and The Go! Team.

BPI international manager Matt Glover says, "South by South West is the most important show for acts looking to break the US. The government support comes as a combination of factors. The lobbying the BPI is doing is having a huge effect and people in Government are sitting up and taking notice."

The showcase will be featured on both BBC Radio Two and 6 Music, while MTV2 will televise many of the performances for the first time.

Meanwhile, PPL is using the event to meet US bodies to address concerns over royalty enforcement in the States – an issue recently highlighted by several UK trade associations.

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Bailey: TV star of Never Mind The Buzzcocks and Black Books

## Buzzcocks comic hosts Music Week Awards

Top TV comic Bill Bailey has been lined up to host the Music Week Awards in Austin at the event, staged at London's Whitfield Street Studios, *Music Week* unveiled the shortlists in the eight judged categories. The shortlists for all of the awards have now been published and are available at [www.musicweekawards.com](http://www.musicweekawards.com).

*Music Week* editor Martin Talbot says, "Because of the shortlist launch event, there seems to be more anticipation for this year's awards than any other I can remember. Thursday night promises to be a great evening for all concerned."

The event – which will be followed by an aftershow party hosted by Guilty Pleasures – will see several new awards. In categories for best digital service, best TV concept marketing campaign and best venue.

The lead-up to the event was marked two weeks ago by the

first shortlist launch event in the awards' history. At the event, staged at London's Whitfield Street Studios, *Music Week* unveiled the shortlists in the eight judged categories. The shortlists for all of the awards have now been published and are available at [www.musicweekawards.com](http://www.musicweekawards.com).

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Bloc Party: part of record UK turnout at South by South West

### THE MUSIC WEEK PLAYLIST



**ROOSTER**  
*You're So Right For Me* (Brightside)  
This highlight from their recent top three album will be a massive early summer radio hit (single, April 25)



**THE KILLERS**  
*Smile Like You Mean It* (Lizard King)  
A year on from their breakthrough *Music Week* cover, the singles are still rolling off Jim seller Hot Fuss (single, April 25)



**RACHEL STEVENS**  
*Crazy Boys* (C9/Polydot)  
Richard X starts the electroclash revival with this city production (from forthcoming album)



**THE BRAVERY**  
*The Bravery* (Loose)  
Hot on the heels of Bloc Party and Kaiser Chiefs, this is the best band on its way into the Top Five (tracks to this great debut (album, March 14)



**JEM**  
*They (ATD)* (Sony BMG)  
The buzz continues to build on this UK singer-songwriter, who should make inroads with her strong debut (single, March 14)



**THE GLITTERATI**  
*Back In Power* (Atlantic)  
Highlight from the UK's upcoming debut album, produced by legendary Guns N' Roses man Mike Clark (from album, May)



**BEN ADAMS**  
*Sorry* (Phonogenic)  
Quality mainstream pop, with enough identity to stand out from the pack (single, May 16)



**I AM KLOOT**  
*No Direction Home* (Echo)  
British opener to the band's third album, Gods N' Monstros, this takes the trio to another level (from album, March 21)



**BROKEN FAMILY BAND**  
*Welcome Home, Loser* (Track and Field)  
Dark melodies and twisted lyrics on the new album, which is a lot less country and more rock-n-roll (album, out now)



**THE KILLS**  
*No Wow* (Domino)  
An album of dirty blues, with basic guitar licks, heavy bass and Patti Smith-style vocals. Never loses the sharp edge of cutting edges (album, out now)

**RPI AWARDS**  
**ALBUMS**  
 Macy's Vibe + DeLoused In  
 the Comatorium  
 (Universal) (silver);  
 Various + Urban  
 Links (EMI  
 Virgin) (silver);

Various + Smash  
 Hits Let's Party  
 2005 (EMI Virgin)  
 (silver); Hamii  
 League + Best Of  
 Capri (Island) (silver);  
 Rory Gallagher +  
 Calling Card (BMG/  
 Capri) (silver); Rory

Gallagher + Photo  
 Finish (BMG/Capri)  
 (silver); Rory  
 Gallagher + Top  
 Priority (BMG/  
 Capri) (silver); Rory  
 Gallagher + Stage  
 Seven (BMG/Capri)  
 (silver); Rory

Gallagher + Jinx  
 (BMG/Capri) (silver);  
 Rory Gallagher +  
 Defender (BMG/  
 Capri) (silver); Rory  
 Gallagher + Frisco  
 Evidence (BMG/  
 Capri) (silver); Rory  
 Gallagher + Ethical

In Blue (BMG/Capri)  
 (silver); The Music  
 + Welcome to the  
 North (BMG/Capri)  
 (silver); The  
 Trobri (Universal  
 Island) (gold);  
 Various + Best  
 Secret Party, Ever

(EMI Virgin) (gold);  
 Various + The Bands  
 05 (EMI Virgin/  
 Sony BMG) (gold);  
 Various + Love  
 Songs (EMI Virgin)  
 (gold); Rory  
 Gallagher + Rory  
 Gallagher (BMG/  
 Capri) (gold); Rory

Capri) (gold); Rory  
 Gallagher + Deuce  
 (BMG/Capri) (gold);  
 Rory Gallagher +  
 Live In Europe  
 (BMG/Capri) (gold);  
 Rory Gallagher +  
 European (BMG/  
 Capri) (gold); Rory

## Project launch in Reading receives mixed reaction

# Creative Commons takes first UK step

### Retail

by Robert Ashton

The controversial Creative Commons (CC) licence will take its first major foray into the UK music industry next month when a new project is launched in Reading.

The Berkshire-based Remix Reading, which is claimed to be the first CC project in the UK, will allow musicians and video artists to share and remix each other's work. Already the Brighton-based record label Loca Records and guitarist Roland Chadwick have signed on to participate.

The launch comes as online record label Magnatunes, which is at the forefront of the CC movement in the US and has already released Beastie Boys and David Byrne tracks on a CC compilation, has begun taking steps to advance its philosophy in the UK.

Remix project leader Tom Chance says he hopes to move the CC concept, which derived from the US philanthropy and academic community to enable artists, film makers, writers and musicians to gain exposure for their work without users having to obtain permissions normal copyright requires, from the website into the local community.

As part of this, he will help promote local music nights and gigs around the Reading area. Chance also rejects criticisms from some parts of the music industry that CC undermines



Beastie Boys: track on CC compilation

copyright law and could be potentially dangerous for a young band starting out who release their work as CC only to later find out it could have had a high commercial value. "Creative Commons is not public domain. There are lots of levels and it is all up to the artist as to what type of creative commons they prefer," says Chance. He adds that under his CC licence all users will need to attribute work and that it is not suggesting that all artists release their work under a CC licence, but could offer just one track.

Chance also disputes the charge that artists cannot make money from CC. Instead, he suggests the licence offers a user-friendly contract which specifies attribution, allowing modification to work, making others share alike and whether to allow commercial use.

David Mema, head of Loca Records, also believes the CC licence offered by Remix gives

artists more opportunities and levels of protection between full copyright and no copyright at all. "There are a plethora of different licences," he says. "You don't have to go the whole way. You could simply licence a snippet of sound to be used."

Mema also argues that CC is a good way to find new audiences, especially for labels with limited budgets and that if an act does want to "take back" material from CC it can simply record another version.

However, Mema does concede that CC could possibly contravene a writer's commitment with PRS, which would automatically assign a writer's rights. He says, "It is so new there is little clarification. We will see when the mist settles."

British Academy of Composers and Screenwriters chairman David Ferguson is one of many music industry executives who remains unconvinced that CC offers a valid alternative to copyright. He says CC is "worrying" because he believes it undermines the principles of copyright and also makes it difficult for creators to earn from what they produce. "Creative artists are in danger; this isn't a model that is completely right," he says, adding that copyright still enables others to use works, but with the required permissions. "You don't need CC. Why is there this obsession of physically getting hold of the material?"

Viewpoint, p11  
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### RACHEL STEVENS

### SNAP SHOT

Rachel Stevens' forthcoming second album is the result of a renewed A&R focus by Simon Fuller's 19 Management, which is helping to elevate the singer's career to a new level with a bold musical direction. Although Stevens' debut album Funky Dory delivered a handful of hit singles, including Sweet Dreams My LA Ex, her appeal outside of the singles market was limited. "The first album was part of the transition from 5 Club to solo artist and it was a very broad album, but the different sound of the singles might have made it a little unclear as to who she was," says 19 Management CEO Geoff About This Goodbye.

CAST LIST: Label: 19 Entertainment Ltd, Major Records, A&R: Simon Fuller, 19 Entertainment, National Radio, Pledge, Artno Music, Poly, Regional Radio, Grant Coon, Poly: TV Promotions, Ian Funnell, Sarah Binks, Poly: Marketing, Ian Funnell, Grant Coon, Poly: Press, Sam Oliver, Henry's House

The musical strategy for the new album, which will be led by new single Negotiate With Love on March 28 through 19/Polydor, is electro-pop, littered with pop hooks courtesy of some of the top contemporary writer/producer teams. "We've been already deluged for the album include Crazy Boys (produced by Richard X), I Said Never Again (Lewins & Strom, Rob Davies), So Good (Pawel) and Secret Garden (Johnny Douglas, Karen Poole), Girls Alone (producer Brian Higgins) is also due to arrive, including the Alexis Stramw-Rachal," says 19 Management CEO Geoff About This Goodbye.



## Impala case to be fast-tracked

The final chapter in the Sony BMG merger story could be written as early as this summer after the Court of First Instance (CFI) fast-tracked Impala's case challenging the European Commission's decision to allow the majors to combine.

Impala has scored a rare victory in its legal proceedings - started earlier this year - to unravel the merger by persuading the Luxembourg court to "expedite" case number T464/04.

Now the Brussels-based indie trade body is expecting imminent notification from the CFI on the date for a court hearing and is hoping that the case can be put before judges by the summer recess in July.

Impala deputy secretary general Helen Smith says the fast tracking

of its case against the EC decision means the procedural process will be slashed by months, if not years. Since the CFI began its fast-tracking procedure in 2000, only around a dozen of about 2,000 cases it has processed since then have been moved to the top of the pile. The CFI says it will only expedite if the party applying demonstrates it is an "extremely urgent" case. "We are delighted," it's good news," says Smith. "It's a good sign that the court sees it as an urgent case and is treating it as a top priority."

Impala, whose move to challenge the EC decision was entered in the CFI official journal on January 8, has already submitted its application and arguments to challenge the June 2004 decision allowing Sony and BMG to merge. The EC has also issued its defence,

but Smith says she is unable to comment on that. Under normal procedure a reply from Impala and rejoinder from the EC would follow, but these stages are now redundant to move more quickly to the hearing stage. Also, third parties such as Sony and BMG can apply to intervene, but their natural right to submit written material in the normal CFI court is now at the discretion of the presiding judge.

Impala's legal challenge of the EC's ruling is based on issues such as collective dominance and online sales, which the trade association believes were overlooked or not addressed correctly. If proven, the CFI could theoretically unravel last year's EC decision to allow the merger, which could open up a raft of scenarios, including Sony and BMG having to re-apply.

## Indies offered a new financial route at fair

The indie sector is attempting to provide labels with an alternative route to finance by inviting a raft of top-flight venture capitalists and business angels to its first Finance Fair.

The AIMP-sponsored event is designed to give independent labels alternative sources of finance from outside of the industry and reduce the reliance smaller labels traditionally have had on major-funded growth and signings.

Leading players from the City are lined up for the University of London-hosted event on March 9 with one venture capitalist which says it has £1m to invest in the sector. Indie labels, publishers, managers and other companies are invited, with HSBC Bank, Barclays Squo Square, Music Business Angels, Frya UK Capital, Coutts Bank and Chelver Corporate Finance already confirmed.

Aim chief executive Alison Williams says finance has been a problem for the indie sector, because the only place to get cash in the past has been the majors.

Asking a larger music company for cash can often mean an indie label sacrificing some of its independence and equity, she says.

Wenhams adds that many venture capitalists, business angels and other finance houses are "finally realising that the creative industries are worth investing in". She says that, unlike the majors or other companies within the music business, partners from outside the business tend to be more "benign" as long as they see a return on their investment and will not have any issues over conflict of interest.

Wenhams concedes that many indies wanting capital investment for growth have not successfully attracted finance from outside of the industry because they "don't know the rules of engagement". She adds, "Some small companies are unfamiliar with finance. But things like loan guarantees can unlock the problem."

Wenhams is promising a series of workshops, presentations, seminars and meetings at the event to accommodate the different needs of labels.

Gallagher - Tattoo (BMG/Capitol) (gold)  
Rory Gallagher - Irish Tone (BMG/Capitol) (gold)  
Rory Gallagher - Against the Grain (BMG/Capitol) (gold)  
Athlete - Tourist

(Parlophone) (platinum)  
Keanee - Pipes and Fears (Universal Island) (seven times platinum)  
The White Stripes - Under Blackfoot

Lights DL Recordings (gold)  
Various - The Work of Director Spike Jonze (Palm Pictures/Lablife) (gold)  
Via - The Work of Director Chris

Cumington (Palm Pictures/Lablife) (gold)  
Various - The Work of Director Michael Godwin (Palm Pictures/Lablife) (gold)  
Atomic Kitten - Be With Us

(Innocent) (gold)  
Blue - A Year in the Life (Innocent) (gold)  
Blue - Once Upon a Time (Innocent) (platinum)  
Blue - One Tree Live Tour (Innocent) (platinum)

LEADING MOTHER'S DAY COMPILATIONS  
BEST ALBUMS  
Michael Buble - It's Time (RCA)  
Lionel Richie - Love, Royalty, Rock 'n' Roll  
Collection (DMG)

TVI G4 - G4 (Sony BMG) (11 Divo)  
- I Give (Sony)  
Katherine Jenkins - Second Nature  
UC2, Jennifer Lopez - Rebirth  
EJ: Jay-Z  
Rock 'n' Roll Collection (DMG)

Off The Search (Bones DVD Edition)  
Orangetop, Matt Murray - The Ultimate (EMI)  
Lionel Richie - Love, Royalty, Rock 'n' Roll Collection (Mercury)  
Robbie Williams -

Greatest Hits (Chryslis)



## Fresh look pledge as new owner buys Ronnie Scott's

Legendary jazz club Ronnie Scott's is being dragged into the 21st Century by a new owner with a fresher look, a younger bill and the possibility of a regular radio programme recorded at the venue.

Sally Greene, owner of the Old Vic theatre, has bought the London club from its co-founder Pete King for an undisclosed sum. Negotiations took 18 months, with King - who had run the club solo since Scott's death eight years ago - remaining at the venue as an advisor and booker.

The club is to be officially relaunched as a more "comfortable" venue in the autumn, with a new menu and a bar area upstairs to give customers a place to talk. However, Greene intends to keep the character of the club as it is. She says, "Ronnie Scott was a man imbued by jazz. He had it in his heart and tummy and head and toes. You feel that in there, I go in there and smile. I love jazz and I went to every other jazz club in the world before buying Ronnie Scott's and they can't touch it for atmosphere - even Blue Note."



Izzard: hosted one-off cabaret show

Although the club has struggled financially in the past, Greene insists Ronnie Scott's can make money. "I wouldn't have bought it if I didn't think it could," she says.

Various initiatives are planned, such as increasing the number of CDs of performing acts on sale at the venue. Greene, who is the wife of millionaire property tycoon Robert Bourne, says she wants to bring in more young British acts to play alongside the icons of jazz to bring in a new generation of customers. She has also approached Woody Allen and Bill Clinton and is confident they too will perform at the club. "These guys want to play there because it's the church of jazz," she says.

Acts booked for the future

include Amy Winehouse, Bruce Herbert, Clint Eastwood's son Kyle and 17-year-old US star Chanté.

The club's profile may also be raised with a long-term radio link-up. A one-off cabaret show was recently recorded at the club and is to be broadcast on Easter Saturday. It was hosted by Eddie Izzard and combined comedy and music from the likes of Guy Barker, Pete Townshend, Jerry Hall and Joe Jackson, who performed in front of a capacity audience.

The show was produced by Unique, whose director of programmes Phil Critchlow says, "It was a one-off, but we certainly intend to pitch the idea of a long-term series to Radio Two. We have a strong relationship with Sally and she was incredibly helpful during the process."

Greene's acquisition also gives King a chance to enjoy retirement. Greene says, "I think he thought the club would be in good hands with me and he trusted me enough not to change it too much. It means he can take his wife out on a Saturday night for the first time in 45 years."

## Retailers set for their best trade period apart from Christmas Mum appeal to boost sales

by Jim Larkin

The Brits may claim all the glitz and the headlines, but when it comes to boosting album sales only the Christmas market can put Mother's Day in the shade.

Come this weekend and retailers will be expecting another significant lift to their turnover as a plethora of appropriate artist albums and suitably-themed compilations makes music an obvious gift option.

In the equivalent week last year, Asda saw an 80% week-on-week jump in album sales - a rise on the 60% increase seen in 2003 - and the supermarket expects another upsurge this year. The CDs widely tipped to benefit from the Mother's Day effect are a mixture of themed compilations as well as artist albums by the likes of Michael Buble, Il Divo, Robbie Williams, Jennifer Lopez and Lionel Richie.

"Apart from Christmas, it's the biggest event of the year for us," says Asda music buyer Adam Cox. "There are a number of albums already in the market that are perfect for Mother's Day - Michael Buble and Il Divo for example - and we'll be pushing these heavily both in the CD section and in the special Mother's Day shops we're setting up at the front of the store." Cox says Asda increased its market share by two percentage points at the time of the last Mother's Day.

The traditional high street sector is also looking to capitalise on the event this year.

While Christmas used to be the only event for which HMV would devote themed campaigns, its creative department has this year developed a co-ordinated strategy involving Nipper the dog artwork, which is being used in a generic in-store campaign and in press advertising. The albums it promotes in store will be dictated largely by record company support for particular releases.

Record companies, too, are becoming more creative in their Mother's Day campaigns. Sony BMG is releasing a compilation called World's Best Mum, featuring Dido, Will Young and Elvis Presley, which is targeted at fathers and sons. Consequently, it is using football matches as a marketing platform, taking out adverts in match programmes and on radio stations.

EMI is also upping the ante this year with the release of three compilation albums with specific Mother's Day appeal: I Love Mum, New Woman and Memories Are Made Of This Part 2. Previous versions of the latter two franchises claimed the top two spots in the compilations chart revealed on Mother's Day last year.

Universal will also have a strong presence in the compilation market. Last week, UCI released Over The Rainbow - The Songbird Collection, which features 40 tracks from the likes of Eva Cassidy, Katie Melua and Dusty Springfield. It also has the Ultimate Chick Flick Love Songs on UMTV, which is being promoted in stores.

But Mother's Day also encourages artist album sales. The top 10 albums in the equivalent week last year all had traditional "mum appeal", with George Michael topping a list including acts such as Katie Melua, Engelbert Humperdinck and Barry Manilow.

Warner is confident Michael Buble will be its star seller this week. "The plan with albums like this is to release ahead of Valentine's Day and we'll be maintaining sales with television exposure including BBC's Greatest Ever Love Songs and a Parkinson slot," says product manager Emma Newman.

Likewise, EMI catalogue director Steve Davis says the Matt Monro greatest hits set The Ultimate will be an important Mother's Day album for the company. jim@musicweek.com



Michael Buble: tipped to be one of the winners from the Mother's Day effect



Presley chart placings with the series of releases have been gained with a little more than 20,000 sales a week

In the first of a new series of features on the single, Paul Williams examines how Sony BMG's Presley campaign has underlined problems facing the market

## Elvis' success reflects ailing singles market

**SINGLES DOWN, BUT NOT OUT?**

For all his standing as the all-time chart champ, Elvis Presley's current domination of the singles countdown has taken even his record company by surprise.

In what has now turned into a weekly retail soap opera, the King has become immersed in chart-topping battles with such modern superstars as Eminem, Jennifer Lopez and U2. By yesterday (Sunday), he had landed eight singles in the top two chart positions in as many weeks, six of which are among the year's 20 biggest-selling singles so far.

It all adds up to a superbly-executed marketing campaign by Sony BMG's commercial division. But with chart placings being achieved through sales which have—in some cases—barely topped 20,000 the exercise has, to many observers, only further highlighted the current weaknesses of the singles chart.

"It's a very clever piece of marketing, but it does expose the fact with the singles chart it's easier than it's ever been to get a number one," says Woolworths head of entertainment Jim Batchelor. "What we've not had this year is

any other single that has come out and dominated the chart."

Sony BMG commercial division senior vice president Richard Story, whose division was responsible for devising and delivering the re-issue campaign to mark what would have been Presley's 70th birthday in January, recognises this. However, he stresses that chart domination was never the original intention.

"An idea came up at the back

**Never in our wildest dreams did we think that we'd get the reaction we did**

Richard Story, Sony BMG

end of last year when [Sony BMG commercial marketing VP Darren Henderson] and everyone thought it was a good idea at a quiet time of year to celebrate a significant event for Elvis and maybe in our minds we could get the 1,000th number one, but never in our wildest dreams did we think that we'd get the reaction we did," says Story.

In fact, while a handful of Top 10 placings were the target of Sony BMG for the vintage recordings, the currently low levels of physical singles sales are such that in one week just 20,463 over-the-counter sales of One Night/I Got Stung was enough to score the number one

position; this occurred as this Presley track also lifted the much-trumpeted 1,000th number one prize. In addition, the re-issues' chart exploits have occurred despite each release initially being limited to 30,000 units, a policy ultimately changed because the demand from Presley fans for the releases far outweighed original expectations.

While the campaign has delivered "fantastic PR" to Sony BMG, HMV product director Steve Gallant believes that operationally it has been less than perfect. "First of all it was limited edition and people weren't able to get the stock they wanted," he says. When they became unlimited the change wasn't communicated properly."

Gallant is also concerned that, at a time when many people believe the contemporary music scene is the strongest it has been for a long time, the singles chart is this year being regularly headed by decades-old tracks. "It's a really unhealthy situation to have re-issues going to number one," he says. "For the 1,000th number one single I'd have much preferred The Killers than Elvis Presley."

Gallant's views are echoed by Woolworths' Batchelor, who notes the singles chart has largely always been about new music, but he believes the bigger issue here regarding the industry is trying to re-engage lapsed buyers to buy new singles, whether through two-track

**THE PRESLEY SCHEDULE**  
Rock-A-Hula Baby—today (Monday)  
Good Luck Charm—March 7  
She's Not You—March 14  
Return to Sender—March 21  
(You're The) Devil In Me—March 28  
Crying In The Chapel—April 4  
The Wonder Of You—April 11  
Way Down—April 18

A Little Less Conversation—April 25

The above shows the first set of singles in Sony BMG's re-issues campaign.

### How Presley shook the chart

Artist/Track	First-week sales	Position
Jalisse Rock	25,242	1
I Got Stung/One Night	20,463	1
A Fool Such As I	20,002	2
It's Now Or Never	21,887	1
Are You Lonesome Tonight?	28,550	2
Wooden Heart	28,377	2
Bernadette	24,429	2

SOURCE: IRI

In pure statistical terms, Sony BMG's Elvis Presley campaign has been the most successful re-issues programme in the 52-year history of the UK singles chart. The first eight chart exploits which releases in the series have all entered at either one or two in the chart with the most recent—(Mama's The Name) His Latest Flame—yesterday (Sunday) battling with Holly featuring Tim McGraw's Gaur moment all the singles would go in at one or two—Sony BMG commercial division senior

vice president Richard Story has been overwhelmed by the response to the campaign, with hundreds of Presley fans having e-mailed him desperately to get hold of the releases which originally were made limited edition. "We initially thought the limited edition of 20,000 to 25,000 would be enough, but that has been about 10,000 to 15,000 below demand," he says. "We did not think for a moment all the singles would go in at one or two—maybe during the first week or two

of the year when it's quiet, but not into February and March." There are now nine singles remaining in the series, beginning today (Monday) with Rock-A-Hula Baby/Cart Heip Failing In Love and ending on April 25 when A Little Less Conversation, which topped the chart in remix form in June 1977, is released. Such has been the impact of the singles that since the campaign began Sony BMG has beaten the weekly market share of Universal, traditionally the leading singles group. In



one week, six of the Top 40 singles were Presley tracks. Such a chart domination by re-issues has not occurred since 1983 when 13 Jan singles re-appeared in the Top 75 following the group's demise, while Presley himself had only retired singles in the 50 in September 1977 in the wake of his death. This has happened around 18 months after five Beatles hits re-entered the chart after the revived the Fab Four's entire singles back catalogue in green sleeves.

singles, ringtones on singles or something else.

"In some ways the singles chart is always about new music, so the negative thing with this campaign is having 40-year-old songs every week at number one or two," he says. "That's more to do with a change in public habits in terms of how they consume music, and what the industry has failed to do is find a route to people who used to buy singles to get back into buying them."

Without Presley re-issues, though, the singles market would be even more depressed than it is. For all its critics, the Elvis campaign has to date brought an extra 250,000 unit sales into a market which is already down 38% year-on-year. By its conclusion, that figure will be closer to 500,000. And, without Elvis the Manic Street

**It does expose the fact with the singles chart it's easier than it's ever been to get a number one**

Jim Batchelor, Woolworths

Preachers' Empty Souls would have his number one with the lowest yet sale of 17,723.

"It's been a good thing in the sense that it has really sparked customer interest," says Virgin Megastores head of music Joe McNicholas. "Certainly it has bolstered the singles chart since January and demonstrates there is still consumer interest in good singles."

The campaign has also further highlighted the growing influence of fan bases on the singles chart, emphasising how a track can now make a significant dent on its countdown because of a loyal set of followers.

While such buying activities have long existed in the market, falling sales across the whole singles sector means that the same number of sales for a particular release these days will deliver a much higher chart position than previously.

Given the success of Sony BMG in activating Presley's loyal fan base into buying recordings they probably already own many times over, this campaign could well prompt other labels into mounting similar projects for their own biggest acts. A similar Beatles campaign could potentially have an even bigger impact or, if EMI wanted to engage Cliff Richard's many fans, it could spend the next 119 weeks re-activating all his Top 40 hits by one.

Sony BMG's Story says his own group has yet to contemplate repeating the Presley strategy for another act, but adds that he would consider deliberately making the re-issues ineligible for the charts to avoid a repeat of The King's current Top Ten activities if it did.

In some cases, the re-issue programme has resulted in new Sony BMG releases by artists such as Chaka Jennifer Lopez having to fight the same major Presley revivals for the number one spot. "If we strip away our own self-interest, in the interests of the industry it is better to have the chart freed up for new artists," says Story.

In the meantime, Presley's chart domination is on course to continue unabated until May when the campaign's last re-issue, A Little Bit Of Conversation, is scheduled to make its re-appearance on the chart. By then all conversation of a singles market may be used up.

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# Publisher outpaces rivals, commanding more than a quarter of 2004's market

## EMI's lead reaches three-year high

### Publishing

by Paul Williams  
EMI Music Publishing had plenty of successful albums during 2004, but none was more appropriately titled than Ronan Keating's retrospective 10 Years Of Hits.

This Thursday, the publishing company's chairman and CEO Peter Reichardt will make his now familiar walk to the Music Week Awards stage for a 10th uninterrupted year to pick up the honour of music publisher of the year.

Most of the MWA winners remain a secret until the night itself. But Reichardt's long-frustrated rivals have become so used to the sight of yet another acceptance speech from the flamboyant character that a non-appearance would be the biggest surprise.

And, to really rub the point in, EMI romped to this latest victory with one of its most convincing performances yet in 2004.

Having had its lead narrowed a year earlier, EMI pulled ahead on the combined singles and albums table to claim its biggest share in three years with 25.4%. On the separate singles rankings, its 26.5% total was the highest since 2001, while on albums it controlled a quarter of the market for the first time to date.

The company's obvious stars on albums were Scissor Sisters, who signed on the dotted line early last year as their self-titled debut album

### U2 publisher Blue Mountain climbs top companies list

U2's (pictured) *How To Dismantle An Atomic Bomb* album gave Blue Mountain an unbeatable 14.7% share of the independent market during the first three months of the year, nearly twice that of its closest challenger and enough to lift it into second place with 9.2% on the indie table for the year.



But even so, the backing of the mighty U2 was not enough to see off Chrysalis which, a year after losing its year-end

independent title to Catalyst, bounced back with a combined 11.5% of the indie market on the back of such

was beginning to take off; by the year's end, the release had become 2004's highest seller. Another deal inked at the tail-end of 2004 guaranteed EMI nearly two-thirds of Eminem's *Encore* album, which finished 18th for the year.

Although Robbie Williams had famously dispensed with Guy Chambers' services a couple of years ago, EMI cashed in on the collaboration one more time with nearly 40% of the singer's Greatest Hits, which finished third for the year. Among a string of other interests, EMI also had claims on albums by the likes of Anastacia, Norah Jones, Ronan Keating, Usher and Joss Stone to give it 25.1% of the albums market.

A year ago, Universal was celebrating a rare victory over EMI as top singles publisher of the year, but a dip in form here in 2004

successes as the *OutKast* album *Speakerboxxx/The Love Below*. *Big Life* took third spot with 8.9%, mainly because it had almost exclusive control of Snow Patrol's *Final Straw* album, while *Windswept's* fourth place with 5.7% followed 40% of the Usher hit *Yesh*.

The 2003 mount its all-important combined market share declined slightly to 18.0%, although that was still good enough to retain second spot. However, on albums the company, thanks to some smart signings such as Franz Ferdinand, powered to its best performance since 1999 when it had come close to topping EMI overall. Alongside the Franz album (20th top seller of the year), Universal also claimed 100% control of *The Streets'* chart-topping *A Grand Don't Come For Free* (15th).

In a year when it resumed a policy of signing writers, Warner/Chappell suffered a disappointing dip in form with its annual combined share dropping from 20.1% in 2003 to 14.4% the following year. But the re-appearance of Do They Know It's Christmas, whose writers Bob Geldof and Midge Ure's shares are both signed to the publisher,

- INDEPENDENT SHARES OF 2004**
1. Chrysalis 11.5%
  2. Blue Mountain 9.2%
  3. Big Life 8.9%
  4. *Windswept* 5.7%
  5. Catalyst 5.6%

6. *Notting Hill* 4.2%
7. *IMG* 3.6%
8. *Columbia* 2.8%
9. *Perfect* 2.1%
10. *Big 21's*
- The listing (left) shows share of the combined independent market

combined share uncharacteristically dropped to just 6.9%, BMG has improved each subsequent year and last year took 14.4% of business across singles and albums. Against this, Sony/ATV's share had rallied to 9.3% in 2002, then fell to 7.7% in 2003, before dropping further in 2004 to finish on 5.5%.

Last year started off brightly for Sony/ATV, thanks largely to Katie Melua's *Call Off The Search*, but that album's decline in sales as the year progressed mirrored the performance of the publisher. As such, the company could claim just a 6.4% annual total on albums, while its singles share dropped to 3.3% to be overtaken by independent Chrysalis. In turn, another indie, *Notting Hill*, finished less than one percentage point behind.

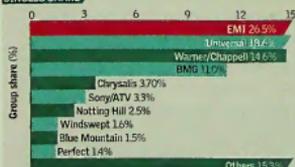
There were far better times for BMG, which again repeated the benefits of a policy of signing acts early on as it sat Keane large in the year's second-top album with *Hopes And Fears*. BMG also controlled all of Maroon 5's *Songs About Jane* (fourth of the year) and had the leading shares in albums by *The Diva* and Robbie Williams where the artist is now signed.

For its part, the former publisher EMI who will be singing while they are winning at this year's MW Awards, while Peter Reichardt is no doubt already dreaming of picking up a 20th successive year in 2015.

patw@musicweek.com

### Publishing shares 2004: annual performances

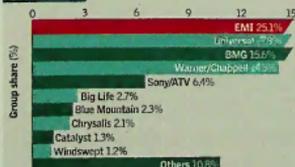
#### SINGLES SHARE



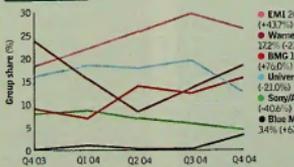
#### COMBINED SHARE



#### ALBUMS SHARE



#### QUARTERLY SHARE



Figures refer to first quarter; bracketed figures represent year-on-year change

### Top 10 singles for 2004

- | Rank | Title (Writer)   | Artist                      | Label                                  |
|------|--|-----------------------------|--|
| 1    | DO THEY KNOW IT'S CHRISTMAS? Geldof/Ure                    | Warner-Chappell             | 100%                                   |
| 2    | F*CK IT (I DON'T WANT YOU BACK) Doyle/Robinson/Passy       | Notting Hill 20/0/Ryanmusic | 20%/BMG 60%                            |
| 3    | CHA CHA SLIDE  | Thompson                    | Universal 100%                         |
| 4    | CALL ON ME Prydz/Winnwood/Jennings                         | EMI                         | 31.2%/Windswept 40%/C and others 28.4% |
| 5    | YEAM Smith/Garrett/Smith/Bridges                           | EMI                         | 31.2%/Windswept 40%/C and others 28.4% |
| 6    | ALL THIS TIME MacFadden/Tennant                            | Universal                   | 33.3%/Chrysalis 33.3%/Rokstone 33.3%   |
| 7    | LEFT OUTSIDE ALONE Anastacia/Ballou/Austin                 | Warner-Chappell             | 100%                                   |
| 8    | MYSTEROUS GIRL Andrew/Jacobs/Jacobs/Goldsmith/Bubbler Rank | EMI                         | 33.3%/Universal 66.7%                  |
| 9    | TOXIC Demko/Karlsen/Wimberg/Jonack                         | EMI                         | 22.5%/Perfect 77.5%                    |
| 10   | F.U.R.B. (I F U RIGHT KICK) no credit                      | Universal                   | 50%/EMI 50%                            |
|      |  |                             | BMG 20%/Notting Hill 20%/BMG 60%       |

### Top five albums for 2004

- | Rank | Title (Artist)                  | Label   |
|------|---------------------------------|---|
| 1    | SCISSOR SISTERS Scissor Sisters | EMI   |
| 2    | HOPES AND FEARS Keane           | BMG 95.0%/Chrysalis 5.0%                                  |
| 3    | GREATEST HITS Robbie Williams   | EMI 38.4%/Universal 8.7%/BMG 43.9%                        |
| 4    | SONGS ABOUT JANE Maroon 5       | EMI 33.3%/Universal 66.7%                                 |
| 5    | CALL OFF THE SEARCH Katie Melua | Warner-Chappell 38.7%/Sony-ATV 66.7%/IMG 8.3%/Others 8.3% |

Giants' tie-up signals start of battle to dominate mobile music

# Microsoft and Nokia bid to call mobile tune

## Mobile

By Adam Woods

While mutual incompatibility is the law of the online jungle, the mobile industry has always maintained a reputation as a model of maturity and co-operation. But when Nokia and Microsoft announced that Windows Media Audio (WMA) files will soon play on Nokia handsets, it gave notice that hostilities have spilled over from the warlike online territory into the domain of its apparently peace-loving neighbours.

The deal, which was made public at the 3GSM mobile industry conference a fortnight ago, may be the most significant one the mobile music world has heard. Overnight – or rather, in the coming months, when Nokia produces

its first Windows-compatible devices – the two formerly bitter rivals will conjure up a bridge between the web and the mobile world.

Also at 3GSM, Motorola previewed its mobile version of iTunes, while Sony Ericsson announced a plan to bring the Walkman brand to its handsets. Suddenly, the mobile music landscape has begun to resemble a miniature version of its torrid online equivalent, in which consumer-friendly compatibility runs a poor second to corporate gamesmanship.

Indeed, the deadlock between web-based download platforms is one of a number of factors which have driven Microsoft and Nokia together, despite their very public rivalry. At a stroke, the Nokia deal gives Microsoft infinitely more

**In mobile, there is something very like the mess in the PC world, but even more so**

Mark Mulligan, Jupiter Research

penetration in the mobile market than it could ever have managed to conjure up with its own handsets and increases the size of the download battleground at a time when Apple is taking a beating from Nokia on the web.

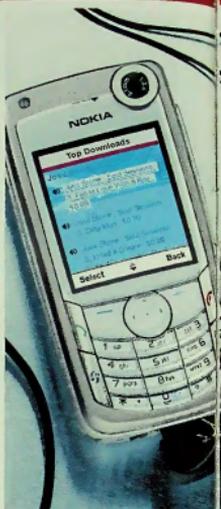
Nokia announced several new music-enabled smartphones at 3GSM, including the 6690 and the 6681, and aims to put music players in more than half of its product range by the end of this year. Some, if not all, of these phones will be compatible with the white-

label download service Microsoft and Loudwire announced last year and, in a flash, Microsoft appears to have found another key element in its quest for the seamless digital experience.

For consumers, exclusive links between software giants and handset manufacturers will essentially mean our choice of phone is capable of driving our choice of download format. That could consequently influence our choice of portable music player and even ultimately dictate whether we buy a PC or a Mac, which is clearly Microsoft's goal.

"In mobile, you already have something which is very analogous to the mess you have got in the PC world, but even more so, because the mobile gate-keepers are so much stronger," says Mark Mulligan, senior analyst at Jupiter Research. "On your mobile, you don't even have the option of downloading an iTunes or a Napster, because your handset manufacturer has already done it for you."

In theory, what mobile has that the web lacks is a digital rights management standard, which is supposed to ensure that the platform rises above these compatibility issues. The Open Mobile Alliance DRM, soon to be on its second version (OMA 2), has theo-



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retically been designed to unite all formats. Microsoft and Nokia have pledged to work to develop a Windows Media Player plug-in to handle music files in OMA and AAC (Advanced Audio Coding) formats. OMA files are being used by Sony Music among others, while AAC is currently the format of choice for Apple's iTunes Music Store.

However, OMA 2 is not yet with us and, in the meantime, the mobile industry's own adventures in downloads have seen them develop a whole new set of formats, which may or may not prove compatible with the eventual standard.

For the network operators and their download products, a relationship between Nokia and Microsoft is both an opportunity and a threat.

On the one hand, the potential migration of web-based services into the mobile space inevitably damages the prospects of the operator-branded download offerings. On the other hand, it levels the technological playing field and gives them a route onto desktops and into consumers' actual music collections.

Out in Cannes, mobile operator 3 announced that it had sold 10m music video downloads, and 3 marketing director Graeme

Oxby believes the instant appeal of the branded download is a closer fit to our existing mobile habits than an application which shares content with our computers.

"What we are doing is providing access to video when they want it," says Oxby. "It is quite different to downloading 50,000 or 100,000 audio tracks and picking the several thousand that are your personal favourites."

"There is a significant space for people downloading music on a three-and-then basis because they want to show it to their friends. That is not about building your own personal archive and it co-exists quite nicely."

Just as 3's service has done, the Microsoft-Nokia tie-up will undoubtedly drive mobile music sales. Rolling out in parallel with an incompatible mobile iTunes service and a similar one from Sony Connect, however, the outlook for a harmonious market is poor.

In among all this competition, some observers suggest a DRM-free mobile music market is a dark-horse option, albeit not one which is likely to win favour with labels. But certainly a standard of one kind or another has to emerge if mobile music is to rise above the status of a novelty product.

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## TOP 20 RINGTONES

THE LAST WEEK	ARTIST/TITLE	WEEKS ON CHART
20	1 EMINEM - LINE TOY SOLDIERS	10
1	2 GWEN STEFANI FEAT. EVE RICH GIRL	1
2	3 UNITING NATIONS OUT OF TOUCH	1
4	15 ASHANTI ONLY U	1
5	4 SECESSION SISTERS FILTHYHORSCUS	1
6	58 DESTINY'S CHILD LOVE MY BREATH	1
7	6 THE CHEMICAL BROTHERS GALVANIZE	1
8	7 ERIC PRYDE CALL ON ME	1
9	9 CIARA COOCHIES	1
10	63 NELLY FEAT. TIM MCCRAW OVER AND OVER	1
11	13 EMINEM JUST LOSE IT	1
12	10 THE KILLERS SOMEROBY TOLD ME	1
13	21 CINDY LAUPER I DROVE ALL NIGHT	1
14	23 USHER CAUGHT UP	1
15	39 RLI CANTRELL FEAT. SEAN PAUL BREATHE	1
16	5 DYE OPENER HUNGRY EYES	1
17	8 DANIA ROMER OBJECT OF MY DESIRE	1
18	12 GREEN DAY BILLOWARD OF BROKEN DREAMS	1
19	2 JENNIFER LOPEZ GET RIGHT	1
20	2 BRIAN MCFADDEN & DELTA GOODREM ALMOST HERE	1

It is a tale of samples and ravouring of previous tracks in the upper reaches of the rundown this week, with the top three times all claiming success on the back of revived hits. Eminem's Like Toy Soldiers holds its ringtone chart crown for another week, reflecting a strong showing for the Marital-sampling track both at radio and in the physical singles chart last week. Meanwhile, Gwen Stefani's Rich Girl, which cheekily samples Fidlar On The Roof, is catching up fast with a new entry at number two, as Uniting Nations' Hat & Dates-sampling Out Of Touch refuses to budge at three. Further down the chart, Ashanti's Only U moves 15-4 as Destiny's Child romp ahead 49 places to put Lose My Breath at number six.



## Sell your Music Downloads from your website now!!!

- \* Simple to use
- \* Accept payment by sms text or credit/debit card
- \* Earn royalty of between 50p and 60p per track
- \* Receive monthly royalty cheque
- \* See sales as they happen
- \* Make available up to 50 songs for only £10 per month
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Combining charts will encourage labels to co-ordinate their physical and digital releases

# Breathing new life into the single

EDITORIAL  
MARTIN TALBOT



It is easy to forget how remarkable the rate of growth of the download has been.

Little more than a year ago, singles remained an almost-exclusively physical concept in the legitimate world; today, the number of individual downloads sold every week are on par with physical singles. And suddenly, here we are, at the landmark moment of seeing downloads about to enter the Official Singles Chart.

Initially, however, the move is unlikely to materially alter the face of the Top 40. The relatively low number of sales which even the biggest-selling downloads can snare – with the high volumes of download sales spread across a far larger range of titles than in the physical singles market – means that few tracks will be catapulted towards the top of the chart on digital sales only.

And the most popular downloads also achieve their biggest sales in the period when, under the new charts' rules, they won't count towards the chart – in the weeks prior to their physical sales release.

But combining the chart is sure to change the landscape. It will make sense for labels looking to maximise chart position to co-ordinate their physical and digital releases.

This could result in delayed download release dates

– which are often timed to coincide with radio release dates – or a contraction of radio windows.

Whatever it is also certain to encourage labels to promote download single releases more comprehensively than we have yet seen. This is likely to further fuel download sales and, perhaps inevitably, steal physical sales away from the traditional retail space. The demise of the physical single will inevitably accelerate.

That would be certain to encourage retailers – led, most probably, by the non-specialists – to ditch the single, leading to a further decline in the physical singles market. Under such a doomsday scenario, the CD and vinyl single would begin a slippery downward slide.

Of course, that it is only one of many possible scenarios which present themselves, as the singles market continues to evolve.

Over the coming weeks, in a series of occasional features under the Singles: Down But Not Out? tagline, *Music Week* will look at the singles market, how it is likely to change and how those changes will impact on various different sectors of the business.

Singles will play a key role for many years to come; what shape they will take is an other matter. There are plenty more twists and turns to come yet.

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## Cheaper singles could give a vital lifeline to the charts

VIEWPOINT  
MIKE READ



Once upon a time gentle readers, singles used to have iconic status and have to sell 50,000 a day to chart while 17m thrilled to them on the "must see" Top of the Pops. The industry thrived on the gut reaction of the men who mattered at record companies, publishing companies; men with commercial cars, a sense of adventure and a nose for a hit.

Maybe we shouldn't be trying to drag out more than the 50 years of the golden age and the short years and let it be as a unique period to be studied by future musicologists.

### You hear the same songs so much that you don't need to buy them

If we want to survive though, record companies must, as they used to, sell singles at a fifth of the price of an album. They appear to have become less leaders anyway and are ridiculously cheap to make, so singles should be sold at a more realistic £1.99, while album releases shouldn't come so hard on the heels of a hit single, thus giving the single a longer shelf-life. Most buyers of chart singles are aware that a "Now..." album will be in the shops

before the track is even out of the chart, these compilations out-selling everything else by a mile.

Another problem is the tight rotation system practiced on the commercial stations across the country. That means that you hear some songs so much that you don't need to buy them, while many potentially good songs and artists go unheard, or simply aren't signed due to a lack of a shop window.

Singles sales for one week in January 2000 was 800,000, in 2004 it was 400,000 while in 2005 it was 265,000, with Elvis reaching the top with an all-time low of just over 20,000.

OK, downloading is a contributory factor in the declining sales of copies and if all singles began hitting No 1 with just 20,000, then maybe it's time to call it a day, but every now and then a million seller comes along, proving that people will buy singles if the desire is there.

Oh, and when it moves to its new Sunday slot, Top of the Pops should move on and become the album chart show, with major artists mixed in with nostalgic clips for compilation stuff – that would revive the nation instantly. Mike Read is a composer and broadcaster and was originally behind the launch of the Guinness British Hit Singles book.

## What can be learned from Goldplay's success?

The big question

With the launch of their third album, Goldplay are poised to become a bigger global phenomenon than any British band in recent memory. What can the industry learn from their success?

Paul Hitchman, *PlayLoud*

"I think it is down to good songwriting and catchy tunes. I'm not sure there are any great lessons for the industry because I don't think there were any short cuts. They are not manufactured and they are serious. They have also had commitment from the record label and sometimes all of that connects. It is rare these days that an artist makes it in America and perhaps that is because of inter-label co-operation."

Vic McGlynn, *BBC 6Music*

"The industry can learn that good music doesn't need to be enveloped in tight pants, too much hair gel and a doling of make-up. Honestly and integrity will always prevail."

Nick Blackburn, *See Tickets*

"I think Goldplay have succeeded because they have always considered quality to be the driving force behind what they do in terms of touring and their music. They also have a good awareness of what the public is looking for from them."

Andy Ashton, *Xfm*

"Parlophone has an amazing record of

developing artists in line with their natural pace of evolution. It's fantastic that this approach is still alive in a time where the majors are often criticised for not giving enough time and space or commitment to proper development. I'm sure a huge amount of the approach comes from the strength of character within the band, but in my opinion Parlophone as a label is to be commended for its ability to spot the potential of and work so effectively with and on behalf of such huge-selling and long-serving artists."

Jay Crawford, *Real Radio Scotland*

"I think that the reason for Goldplay's success is in three areas. Ability. Credibility. Talkability. Their ability is obvious, well-crafted songs, great production. Their credibility comes from being able to captivate a live audience and give a good account of themselves in an interview. The crossover into mainstream comes from the column inches across all press due to M5 Paltrow and Apple, which is Talkability to the max."

Ricky Durkin, *Real Radio Wales*

"The industry can learn that simplicity works. Bands such as Goldplay produce real music. It doesn't matter what the current trend is, there will always be a need for true musicianship. Their music moves from the studio to the stage effortlessly and we know that when we see them live, they'll sound like the CD. They provide a consistent sound, we know exactly what they're about."



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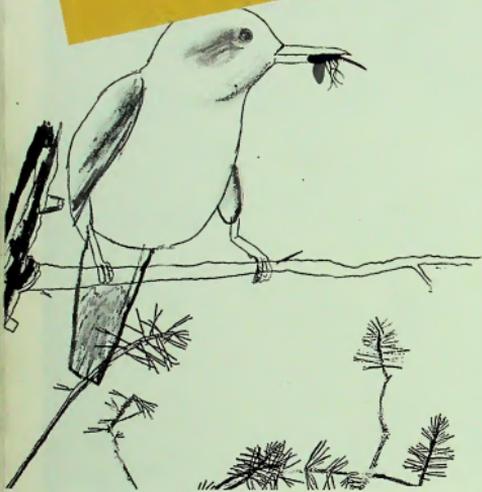
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# Club Charts 05.03.05

## The Upfront Club Top 40

Rank	Artist	Label	Position	Last Week	Upfront Club	ADDITIONAL	WEEKS ON CHART
1	<b>STUDIO B</b> / SEE GIRLS	Mercury	1				1
2	STEREO SNAKE WITH MIA JUTOPFA (WHEN I WANT TO BE)	Mercury	2	1			2
3	SHAPESHIFTERS BACK TO BASICS	Mercury	3	1			3
4	MOHO TO FEAT. HOWARD JONES SILEP AWAY	Mercury	4	1			4
5	TRIP WALKER WHOOPISIE DASTY	Mercury	5	1			5
6	BASEMENT JAXX OH MY GOSH	Mercury	6	1			6
7	MOBY LEFT ME UP	Mercury	7	1			7
8	BRAND NEW HEAVIES FEAT. NICOLE RUSSO SURRENDER	Mercury	8	1			8
9	SOLSONIK FEAT. SARKYMAH POPE IN LOVE AGAIN	Mercury	9	1			9
10	SUNSET STRIPPERS FALLING STARS	Mercury	10	1			10
11	SUN WITH/OUT LOVE	Mercury	11	1			11
12	SKYLAB 9 FEAT. CHRISTABEL COSSINS NAKED IN THE RAIN	Mercury	12	1			12
13	RICHARD ESMANMATH STOCKS LET THE SUNSHINE THRU	Mercury	13	1			13
14	LANA PROJECT FEAT. BONNIE BALLEE EVERYWHERE	Mercury	14	1			14
15	U2 VERTIGO	Mercury	15	1			15
16	USHER CATCH UP	Mercury	16	1			16
17	FATBOY SLIM THE JOKER	Mercury	17	1			17
18	SLIK HYPE HYPE	Mercury	18	1			18
19	DMX IN NYZZARILLA EVERBODY'S FREE 2005	Mercury	19	1			19
20	ETHAN IN MY HEART	Mercury	20	1			20
21	LOST WITNESS FEAT. TIFF LACEY HOME	Mercury	21				1
22	PORTOBELLA WITH LA DIFFERENCE	Mercury	22				1
23	PRAYSE CATS FEAT. AMBERA LOVE SHINED ON ME	Mercury	23				1
24	GRIMS FUNK THE SWITCH	Mercury	24				1
25	GIRLS AGAIN WAKE ME UP	Mercury	25				1
26	OFFBEAT IF I EVER SEE YOU AGAIN	Mercury	26				1
27	PETER PRESTA FEAT. BONSE TOTALLY HOOKED	Mercury	27				1
28	JULIET AWALON	Mercury	28				1
29	BRITNEY SPEARS DO SOMETHIN'	Mercury	29				1
30	ELECTROHEADZ OUT OF ASIA	Mercury	30				1
31	DJ JOSE HEADLINE	Mercury	31				1
32	BEVERLY KNIGHT KEEP THIS FIRE BURNING	Mercury	32				1
33	LINDSAY LOHAN RUMORS	Mercury	33				1
34	GROOVE CUTTERS WE CLOSE OUR EYES	Mercury	34				1
35	TYLER JAMES FOOT LISH	Mercury	35				1
36	SOLDATINE YOU GOT THE LOVE	Mercury	36				1
37	ALSOUL ALWAYS ON MY MIND	Mercury	37				1
38	TEARS FOR FEAR CLOSEST THING TO HEAVEN	Mercury	38				1
39	FISHERMONGER JUST LET GO	Mercury	39				1
40	TALL PAUL GOT IT	Mercury	40				1

### Studio B rule the charts

by Alan Jones

An underground anthem going overground in a big way. I see Girls by Studio B rockets 8-1 on the Upfront Club Chart and 20-1 on the Commercial Club Chart this week. Originally a smooth R&B track featuring So Solid Crew's Remon, it peaked at a lowly number 52 in the OCC sales chart in December 2003. When it was released by the now defunct Telstar imprint Multiple, But Tom Neville's bass-driven house remix of the track has become something of a club staple in the interim and the track is about to be re-released on Liverpool's "course house" label Boss under its deal with Ministry Of Sound. Ahead of that release, the new promo for the single features mixes by mJAVE, Mike Di Scala and Alex K-plugs of course the Tom Neville mix, which is primarily responsible for the record's 18.7% commanding lead on the Upfront Club Chart, and only slightly less commanding 14.5% Commercial Club Chart advantage.

The Upfront and Commercial Club Charts also lead the same number one last week - Shapeshifters' Back To Basics - but although there are times when they concur, the two charts reflect very different activity over the course of a year, as our annual club chart rankings for 2004, published in January, showed. The top five Commercial Club Chart tracks on that list were (1) LMC Vs U2 - Take Me to the Courts Above, (2) Britney Spears - Toxic, (3) Sugababes - In the Middle, (4) Sugababes - One Step Closer, (5) Five Star - System Addic. Only DJ Carlos' track also put in an appearance in the list of the top 40 Upfront Club hits of the year, and even then only by the skin of its teeth, at number 40.

Back to the present, and onto the Urban Chart, where there is a sensational debut at number one for 50 Cent's Candy Shop, which wins a remarkable, close battle with Jennifer Lopez' Marlo. The Game and Ciara to become the second single to debut at number one this year. The first? Why, that would be 50 Cent's last single Disco Inferno, which spent five weeks on top in January/February and slips 5-9 this week, as attention switches to Candy Shop, which has also had mercurial rise in the US Hot 100 singles chart, where it is currently ranked number two behind Marlo's Let Me Love You.



Tom Neville's remix has fuelled Studio B's success

50 Cent: Straight in at urban top spot

### TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Label
1	STUDIO B / SEE GIRLS	Mercury
2	STEREO SNAKE WITH MIA JUTOPFA	Mercury
3	SHAPESHIFTERS BACK TO BASICS	Mercury
4	MOHO TO FEAT. HOWARD JONES SILEP AWAY	Mercury
5	TRIP WALKER WHOOPISIE DASTY	Mercury
6	BASEMENT JAXX OH MY GOSH	Mercury
7	MOBY LEFT ME UP	Mercury
8	BRAND NEW HEAVIES FEAT. NICOLE RUSSO SURRENDER	Mercury
9	SOLSONIK FEAT. SARKYMAH POPE IN LOVE AGAIN	Mercury
10	SUNSET STRIPPERS FALLING STARS	Mercury

### MUSICWEEK

Rank	Artist	Label
1	STUDIO B / SEE GIRLS	Mercury
2	STEREO SNAKE WITH MIA JUTOPFA	Mercury
3	SHAPESHIFTERS BACK TO BASICS	Mercury
4	MOHO TO FEAT. HOWARD JONES SILEP AWAY	Mercury
5	TRIP WALKER WHOOPISIE DASTY	Mercury

### COMMERCIAL POP TOP 30

Rank	Artist	Label
1	50 CENT / CANDY SHOP	Aftermath
2	JENNIFER LOPEZ / MARLO	A&M
3	THE GAME / THE LEMON TREE	Mercury
4	CIARA / OVER MY HEAD	Mercury
5	DISCO INFERNO / 50 CENT	Mercury

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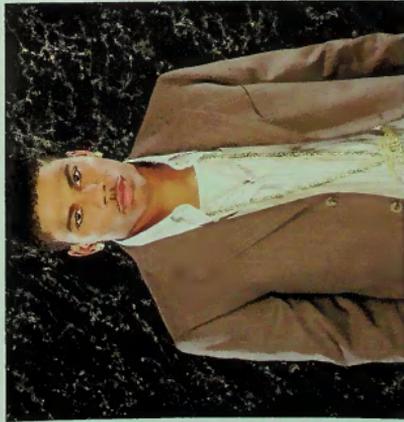


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2	THE WASH UP MIX - CUT UP BOYS	Mercury/Sony
3	THE VERY BEST OF EUPHORIC FUNKY HOUSE	Mercury/Sony
4	NEW WOMAN - SPRING COLLECTION 2005	EMI/Sony Blue TV
5	THE MELODY LINGERS ON	Y&V
6	WORLD'S BEST MIMM	Sony BMG TV
7	I LOVE MUM	Virgin/EMI
8	THE WAY WE WERE	Sony BMG TV
9	BRIT 25	Sony BMG TV
10	MEMORIES ARE MADE OF THIS - PT 2	Virgin/EMI
11	NUMBER 1'S	EMI/Warner/Universal
12	R&B ANTHEMS 2005	Sony Music TV
13	STREET BEATZ	Sony BMG TV
14	POP PARTY 2	Universal Virgin/EMI
15	CLUBLAND 6	UMW/UMTV
16	BRIDGET JONES - THE EDGE OF REASON (OST)	Island
17	BEST BANDS 2005	EMI Music TV
18	CLUBBERS GUIDE 05	Mercury/Sony
19	THE ANNUAL 2005	Mercury/Sony
20	DISCO HEAVEN	Red Head

20	MAXIMO PARK APPLY SOME PRESSURE	Warp
21	JAY-Z/LINKIN PARK NUMB/ENCORE	RCA
22	UNITING NATIONS OUT OF TOUCH	Gothic
23	ANGEL CITY SUNRISE	Data
24	CIARA FEAT. PETEY PABLO GOODIES	LaFace
25	RAGHAY ANGEL EYES	669/2
26	ATOMIC KITTEN CRADLE	Innocent
27	THE CHEMICAL BROTHERS GALVANIZE	Virgin
28	KT TUNSTALL BLACK HORSE AND THE CHERRY TREE	Real Gone
29	KEISHA WHITE DON'T CARE WHO KNOWS	Waves/Real Gone
30	ASHANTI ONLY U	The Inc
31	CHARLOTTE HATHERLEY BASTARDO	Dublin Dragon
32	ATHLETE WIRES	Perception
33	GREEN DAY BOULEVARD OF BROKEN DREAMS	Nabla
34	DOGS SHE'S GOT A REASON	Reprise
35	PROJECT FT ANDREA BRITTON WINTER	Data
36	DOGS SHE'S GOT A REASON	Island
37	DOVES BLACK AND WHITE TOWN	Honesty
38	D BEDINGFIELD WRAP MY WORDS AROUND YOU	Polydor
39	EMBRACE LOOKING AS YOU ARE	Independent
40	TEARS FOR FEARS CLOSEST THING TO HEAVEN	Cap



NELLY: SINGLES CHART BATTLE WITH ELVIS

20	THE CHEMICAL BROTHERS PUSH THE BUTTON	Real Gone
21	M PEOPLE FEAT. H SMALL ULTIMATE COLLECTION	Sony Music
22	THE GAME THE DOCUMENTARY	Universal
23	THE MARS VOLTA FRANCES THE MUTE	Universal
24	TORI AMOS THE BEEKEEPER	Virgin
25	MATT MONRO THE ULTIMATE	EMI
26	PHIL COLLINS LOVE SONGS	RCA
27	KASABIAN KASABIAN	BMG TV
28	C LANDSBOROUGH A PORTRAIT OF - THE ULTIMATE	Universal
29	AKON TROUBLE	Universal
30	ELVIS PRESLEY LOVE ELVIS	RCA
31	SNOW PATROL FINAL STRAW	Fiction
32	EMBRACE OUT OF NOTHING	Independent
33	RAY CHARLES GENIUS LOVES COMPANY	Liberty
34	DAMIEN RICE O	polygram/4four
35	EMINEM ENCORE	Interscope
36	SNOOP DOGG R & G - THE MASTERPIECE	Culter
37	KT TUNSTALL EYE TO THE TELESCOPE	Real Gone
38	WILLY MASON WHERE THE HUMANS EAT	Virgin
39	USHER CONFESSIONS	Arca
40	NATASHA BEDINGFIELD UNWRITTEN	BMG



DOVES: THIRD ALBUM HITS THE TOP SPOT

FORTHCOMING

KEY SINGLES RELEASES	ANASTAGIA HE AWAY ON MY HEART EPIC	FEB 28
	BECK TBC GEFREN	FEB 28
	ELVIS PRESLEY ROCK-A-HULA BABY RCA	FEB 28
	50 CENT DISCO INFERNAL IN TROSCOPE	MARCH 7
	ELVIS PRESLEY OOOO LUCK CHARM RCA MARCH 7	FEB 28
	MO'NLY ALL ABOUT YOU YOU'VE GOT A	MARCH 7
	THE SHAND	MARCH 7
	NATASHA BEDINGFIELD I BRUCE EASY	MARCH 7
	QUEENS OF THE STONE AGE LITTLE SISTER	MARCH 14
	ELVIS PRESLEY SIES NOT YOU RCA	MARCH 14
	MUS JUST A MOMENT SONY	MARCH 14
	ELVIS PRESLEY RETURN TO SENGERRICA	MARCH 21
	ELVIS PRESLEY YOU'RE THE DOLL IN	MARCH 21
	DISCOUSE RCA	MARCH 21
	ELVIS PRESLEY CRYING IN THE CHAPEL RCA APR 4	MARCH 28
	ELVIS PRESLEY THE WARRIOR OF YOU RCA APR 11	MARCH 28
	KEY ALBUMS RELEASES	
	BECK TBC GEFREN	FEB 28
	CA 4 SONY BMG	FEB 28
	JENNI FEEL LOPEZ REBIRTH EPIC	FEB 28
	THE FEATURES EXHIBIT A TEMPTATION	FEB 28
	DAVID WILD WARNINGS & PROMISES	MARCH 7
	ROBERT WALSHWRIGHT WHAT TWO POLYDOR	MARCH 7
	THE CORERS TBC ATLANTIC	MARCH 14
	AUDIO BULLYS YOU JUST CANT CONTROL IT	MARCH 14
	VERGIN	MARCH 21
	DAFT PUNK HUMAN AFTER ALL VIRGIN	MARCH 21
	QUEENS OF THE STONE AGE LULLABIES TO	MARCH 21
	NEW JARVIS PAVANE POLYDOR	MARCH 21
	ELVIS PRESLEY CRYING IN THE CHAPEL RCA APR 4	MARCH 28
	ELVIS PRESLEY THE WARRIOR OF YOU RCA APR 11	MARCH 28

5. **PAUL & SHARON** MY HERO  
6. **THE AMIGOS** BORDERTOWN  
7. **HARNESS** I'VE GOT MY OWN WAY  
8. **ESTELLE** COLORED GIRL  
9. **THE AMIGOS** MY OWN TOWN  
10. **BODY BOODLES** LIKE THE NEW BOYS  
11. **THE AMIGOS** BORDERTOWN

**PRE-RELEASE AIRPLAY TOP 20**

1. **MARCO** LET ME LOVE YOU  
2. **NILETAY** TIM MCGRAW OVER AND OVER  
3. **SMILEY STRIPPER** FALLING STARS  
4. **LIAM** PROJECT FEAT. BONNIE BALLEW OVERWHELMED  
5. **SHARON** STRIPPER SACK TO SACKS  
6. **PASQUINI** JAZZ ON MY OWN  
7. **KYLE** MINDIE COLORED GIRL  
8. **BIRTHDAY** SPREADS SO SWEET  
9. **STRETT** STAY UP LATE WHEN I WANT TO BE  
10. **LEAH** CHEW SUGAR TO ROLL  
11. **EMMA** IN MY HEART  
12. **ESTELLE** COLORED GIRL  
13. **ESTELLE** COLORED GIRL  
14. **STUDIO 5** FEAT. BONO & BONES 1 (GET COOL) COMPANY  
15. **RED** CARPET A BRIGHT  
16. **PAQUINI** JAZZ ON MY OWN  
17. **AMIGOS** BORDERTOWN  
18. **AMIGOS** BORDERTOWN  
19. **AMIGOS** BORDERTOWN  
20. **PAUL & SHARON** MY HERO

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



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21-30 songs: 2000.00  
31-40 songs: 2500.00  
41-50 songs: 3000.00  
51-60 songs: 3500.00  
61-70 songs: 4000.00  
71-80 songs: 4500.00  
81-90 songs: 5000.00  
91-100 songs: 5500.00  
101-110 songs: 6000.00  
111-120 songs: 6500.00  
121-130 songs: 7000.00  
131-140 songs: 7500.00  
141-150 songs: 8000.00  
151-160 songs: 8500.00  
161-170 songs: 9000.00  
171-180 songs: 9500.00  
181-190 songs: 10000.00  
191-200 songs: 10500.00



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the official UK charts

**COOL CUTS CHART**

1. **PAUL & SHARON** MY HERO  
2. **THE AMIGOS** BORDERTOWN  
3. **HARNESS** I'VE GOT MY OWN WAY  
4. **ESTELLE** COLORED GIRL  
5. **THE AMIGOS** MY OWN TOWN  
6. **BODY BOODLES** LIKE THE NEW BOYS  
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19. **THE AMIGOS** BORDERTOWN  
20. **THE AMIGOS** BORDERTOWN

**URBAN TOP 30**

1. **50 CENT** FEAT. OLIVIA OLIVIA SHIP  
2. **JENNIFER LOPEZ** FEAT. RIGHT  
3. **MARCO** LET ME LOVE YOU  
4. **THE COME FEAT. SO CHICKEN** FEAT. DAVIS  
5. **CHINA** FEAT. MISSY ELLIOTT 1, 2, 3  
6. **USHER** CLOUTIER  
7. **ARON** LONDON  
8. **SMOOR** DADDY FEAT. LEFT BLOWN  
9. **50 CENT** FEAT. MISSY ELLIOTT  
10. **MARCO** LET ME LOVE YOU  
11. **JOHN** LEGEND  
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19. **JOHN** LEGEND  
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19. **JOHN** LEGEND  
20. **JOHN** LEGEND

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# Datafile

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Week 09

TV & radio airplay p16 >> Cued up p20 >> New releases p22 >> Singles & albums p24

## KEY RELEASES

### ALBUMS

**THIS WEEK**  
Death From Above Ibc (579); The Features Exhibit A (Temptation); Beck Ibc (Geffen); Rolling Stones Singles Collection Box Set Vol 3 68-71 (Universal); Jennifer Lopez Rebirth (Epic); G4 G4 (Sony BMG)

**MARCH 7**  
Annie Lennox (679); Idlewild Warnings & Promises (Parlophone); The Futureheads The Futureheads (679); Rufus Wainwright Went Two (Polydor)

**MARCH 14**  
The Corrs Ibc (Atlantic)

**MARCH 21**  
CherryFalls Winter/Writer (Island); Audio Bullys You Just Cant Control It (Virgin); Mariah Carey Ibc (Mercury); Queens Of The Stone Age Lullabies To Paralyze (Polydor); Michel Buble Ibc (Riviera); Daft Punk Human After All (Virgin)

### SINGLES

**THIS WEEK**  
Lucadaris Get Back (Def Jam); Shania Twain Dont (Mercury); Anastacia Heavy On My Heart (Epic); The Thrills The Irish Key Gate-Crashing (Virgin); Annie Lennox Heartland (579); Elvis Presley Rock-A-Baby (RCA); The Bravery Honest Misdeed (Polydor); Stereophonics Dakota (V2); Fightstar They Liked You Better When You Were Dead (Island); Moby Lift Me Up (Wate)

**MARCH 7**  
50 Cent Disco Inferno (Interscope); Elvis Presley Good Luck Charm (RCA); New Order Krafty (London); Avril Lavigne He Wasnt (Sony BMG); Moby All About You (You've Got A Friend (Island); Jess Stone Spoiled (ReRelsst)

**MARCH 14**  
Beverly Knight Keep This Fire Burning (Parlophone); Elvis Presley She's Not You (RCA); Beck E-Pro (Polydor); Gwen Stefani Rich Girl (Interscope); Queens Of The Stone Age Little Sister (Polydor); Natasha Bedingfield I Brake Easily (BMG); G4 Bohemian Rhapsody/Everybody Hurts (Sony BMG)

**GET MUSIC WEEK ONLINE**  
Musicweek.com lists extended key releases for the next eight weeks

## The Market

### Lucky seven for top ten sales

Alan Jones  
With a record equaling seven debuts in the Top 10, the singles market improves for the sixth time in seven weeks, to reach a new 2006 high of 427,985. Sales climbed week-on-week by 7.45%, and were 61.4% above the low level they plunged to at the start of January. And, having broken a cycle when the number one single failed to reach the 25,000 mark for four weeks in a row in January, this week sees the top three singles all topping that mark.

Nelly & Tim McGraw's Over And Over registers the year's second highest tally, debuting at number one, with sales of 41,528, while Jennifer Lopez's Get Right - which scored 2005's top total last week - sold a further 29,406 copies to take its overall sales to 79,337, enough for it to move to the top of the year-to-date rankings. Meanwhile, after scoring three number ones and four number twos in the last seven weeks, Elvis Presley has to settle for third place with latest reissue (Marie's The Name) His Latest Flame, despite the fact it sold a respectable 27,441 copies - nearly 7,000 more than sufficed for his One Night/I Got Stung to reach number one in January.

Album sales understandably slipped a little last week. The tally for the previous two weeks was artificially high because of the Brits



Doves: New album Some Cities debuts in pole position this week with sales of 59,819

and Valentine's Day. But the effect of the latter collapse, which dips to number two, the Doves album enjoyed a 39.3% margin over its rival. Anything above 50,000 is an acceptable tally for a number one album at this time of the year but it must be hard for the record industry not to cast an envious sideways glance at the numbers turned in by the top videos - the DVD and VHS releases of Bridget Jones Edge Of Reason makes its expected debut at number one on the video chart with a phenomenal but far from unprecedented tally of 522,674 sales in less than 48 hours, having been released only last Friday morning.

The artist album chart welcomes its sixth different number one in as many weeks, with the Doves' new album Some Cities debuting in pole position with first week sales of 59,819. Ending the Scissor Sisters' fourth

stint at number one with their self-titled debut, which dips to number two, the Doves album enjoyed a 39.3% margin over its rival. Anything above 50,000 is an acceptable tally for a number one album at this time of the year but it must be hard for the record industry not to cast an envious sideways glance at the numbers turned in by the top videos - the DVD and VHS releases of Bridget Jones Edge Of Reason makes its expected debut at number one on the video chart with a phenomenal but far from unprecedented tally of 522,674 sales in less than 48 hours, having been released only last Friday morning.

## FAST CHART

### SINGLES

**NUMBER ONE**  
NELLY FEAT. TIM MCGRAW  
OVER AND OVER (duo/Universal)  
McGraw's first hit but Nelly's third number one. Over And Over sold 41,528 copies last week. Nelly's first number one Dilemma - a collaboration with Kelly Rowland - opened with sales of 207,960 in 2002, while his second, My Place/Flap Your Wings sold 54,729 on its maiden voyage last September.

### ARTIST ALBUMS

**NUMBER ONE**  
THE DOVES  
SOME CITIES (Heavenly)  
The Doves' first number one album. The Last Broadcast held pole position for two weeks in 2002 before being dethroned by Moby's 18. New set Some Cities will have to hang on at least one week more if it is to hand over its title to Moby's new album Who, which will be looking to check in to the penthouse suite when it is released on March 14.

### COMPILATION ALBUMS

**NUMBER ONE**  
CUBMIX 2005 AATWUMTV  
New compilations aimed at the Mother's Day market flood onto the chart in fourth, fifth, sixth, seventh and eighth place but dance music rules the entire top three for the first time in - well, who knows how long? - with Cubmix 2005 continuing on top, but with a slender lead over the Cut Up Boys' Mash Up Mix album which debuts at number two, with The Very Best Of Euphoric House holding at three.

### SCOTTISH ALBUMS

**NUMBER ONE**  
THE DOVES  
SOME CITIES (Heavenly)  
A good solid debut at the top of the Scottish chart for the new Doves album, 52.5% ahead of the Killers' Hit Fess album, which vaults 5-2, while the Scissor Sisters slip 13, trailing the Killers by 13%.

## MARKET INDICATORS

### SINGLES

Sales versus last week: +5.2%  
Year to date versus last year: -33.9%

Market shares  
Universal 37.2%  
Sony BMG 27.5%  
Others 16.4%  
EMI 11.1%  
Warner 7.4%

### ALBUMS

Sales versus last week: +2.2%  
Year to date versus last year: 0

Market shares  
Universal 35.7%  
EMI 22.8%  
Sony BMG 17.5%  
Others 14.2%  
Warner 9.8%

### COMPILATIONS

Sales versus last week: +1.1%  
Year to date versus last year: -15.0%

Market shares  
Sony BMG 28.5%  
McS 25.8%  
Universal 20.4%  
EMI 17.3%  
Others 7.8%

### THE BIG NUMBER: XX

Substanced here with data for airplay and that stuff over two lines

### RADIO AIRPLAY

Market shares  
Universal 38.3%  
Sony BMG 31.0%  
Others 14.5%  
EMI 14.2%  
Warner 5.0%

### UK SHARE

Origin of singles sales (Top 75): UK: 52.3% US: 28.0% Others: 14.7%  
Origin of albums sales (Top 75): UK: 50.0% US: 34.7% Others: 5.3%



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## Simple plan to boost Peyroux

### The Plot

TV and press push, backed by link-up with cosmetics brand, aims to build on UCJ artists early set-up



**MADÉLINE PEYROUX CARELESS LOVE (UCJ)**  
Since the initial release in 2004 of her debut album, Madeline Peyroux has slowly been winning over mainstream record-buyers, selling nearly 20,000 copies in the UK to date, driven by early press and radio support.

But the Universal Classics & Jazz artist is poised for huge boost in profile over the coming weeks. The first coup comes this Saturday (March 5) when Peyroux will play on Michael Parkinson's ITV show. "He has been championing her on his Radio Two show for a number of weeks," says Universal Jazz label manager Tom Lewis, who is preparing a marketing campaign to follow the TV appearance. "There will be a TV and press campaign to follow through to all the people that have seen her."

A potentially even bigger commercial boost also arrives in March courtesy of a sync deal with Simple Cosmetics, which was

brokered by Universal Music's in-house synchronization team, led by head of film, TV and advertising Tracie London-Rowell. Peyroux's track Don't Cry Baby is the soundbed for the brand's massive TV ad campaign, which will be driven by a 21m UK spend in March alone.

"There has been a nice level of awareness about Madeline so far, with a good press and radio set-up, but things should really explode in March when these things kick in," says Lewis. A further track from the album, titled Don't Wait Too Long, will be released on March 21 and will further add to the momentum of the campaign.

### CAMPAIN SUMMARY

**Label Manager:** Tom Lewis, UCJ  
**Synchronisation:** Tracie London-Rowell, Universal  
**Product Manager:** Buffy Du Fon, UCJ  
**TV:** Becky Rink, UCJ  
**Radio:** Jude Miller, UCJ  
**Press:** Steela Bates, Air/Linda Valentine, UCJ

### Tipsters

A selection of UK tastemakers select their favourite upcoming releases

**Paul Aaron, TOC 88.5 FM, Los Angeles**

**BLAZE FEAT. BARBARA TUCKER MOST PRECIOUS LOVE (DEFECTED)**



"This has an infectious bassline and gospel vocals care of diva Barbara Tucker. It's a monster track in the clubs and is being played three or four times a night. In 1987, Larry Levan kickedstartd Blaze's notoriety at the Paradise Garage. The underrated act are behind mad 3m copies of this, which sold 30,000 in 1993. A real soulful classic."

**Annie Nightingale, Radio One**

**INFUSION GIRLS CAN BE CRUEL (JOYLAN)**

### RHYMES REMIXED (DECONSTRUCTION)



"Australian breaks outfit Infusion are building a reputation. They follow the inspired one of Adam Freeland's best-kept remixes, with Girls Can Be Cruel, which is wide enough in its appeal to have crossover possibilities and has a great Dylan Rhymes remix."

**Jon Newey, Jazzwise magazine**

**POLAR BEAR HELD ON THE TIPS OF FINGERS (BABEL)**



"Along with sister group Acoustic Ladyland, Polar Bear are firing up audiences far beyond the jazz spectrum with a widely creative mix of cutting-edge jazz improv, jagged rock and jungle beats and an oddball punk attitude. Their new album pushes the warp factor even further with dark electronic squalls, haunting melodies that snake and snap and a solitary fornal vocal which brings to mind Robert Wyatt."

### Dorian Lynskey, journalist

**JONATHAN RICE EXTENDED PLAYER 24/26 (ONE LITTLE INDIAN)**



"As heard on The OC, and soon to be seen as Roy Orbison in the Johnny Cash biopic, this 21-year-old Scottish-American joins Connor Oberst and Wiley Mason in the ranks of 2005's odd-before-their-time wonderkids. Rivetingly intense songwriting, dry wit and doe-eyed charm."

**Andy Ashton, Xfm**

**BECK & PRO (INTERSCOPE)**



"It's a fantastic example of a single that creeps up and bites you on the ankles, then doesn't let go. Its incredibly infectious guitar hook is as subtle a trap as nature has ever managed to conjure. It's also managed to convince tasties as diverse as Lauren Lavigne and Christian O'Connell, who have both made it a record of the week on their respective shows at Xfm."

### RADIO PLAYLISTS

#### RADIO 1

**A LIST**  
Adapted Only 12, Athlete Wives, Basement Jaxx On My Mind, Deadlights Child Soldier, Goves Black And White, Sade's Favourites Like My Soldiers, Green Day Holiday, Gwen Stefani, Love, Rich Girl, Kaiser Chiefs On My Mind, LL Cool J Hot 7, Aerosmith, Heidi, Marlo Let Me Love You, Phantom Planet California, Stemonopholis Dakota, Sunset Strippers Falling Stars, The Chemical Brothers Galactic, The Killers Somebody Told Me, U2 Sometimes You Can't Make It On Your Own, Usher Caught Up, Warburtonious Don't Play Nice, Xhibit Hey How (Simon Margulies)

**B LIST**  
50 Cent, Candy Shop, Akon Locked Up, Girls Around Whole Me Up, Idelwild Love Steals Us From Lennox, Jam'Thy, Kaababbi Child, Fred, KT Tunstall Black Horse & The Cherry Tree, McFly All About You, Moby L16 Me Up, Nathan Come Into My Room, Neffie feat. Tim McGraw, Over And Over, Defeat feat. Bethine Bass Needs To Feel Love, Shapeshifters Back To Basics, Terri Walker Whoopie Day, The Browney An Honest Melodie, The Fatheadz Hey You'll Love, The Game Rock 100, How We Do

**C LIST**  
"Beverly Knight Keep This Fire Burning, Britney Spears Do Somethin', "Dancin' Rice Widespread, "John Legend Used To Love You, Jess

Stane Spoiled, Kano Typical Me, "Lemar Time To Grow", "Natalie Imbruglia Shared Heaven Of The Stone Age, Little Sister, "Betsi Manwa You Cold, "Studio B I See Girls

#### RADIO 2

**A LIST**  
Beverly Knight Keep This Fire Burning, James Blunt Whenver, Jam'Thy, KT Tunstall Black Horse & The Cherry Tree, "Natalie Imbruglia Silver, New Order Krafty, REM Ducton Blue, Tears For Fears Closest Thing To Heaven, Tyler James Foolish

**B LIST**  
Embrace Looking As You Are, Ham Rejoice, Jess Stone Spoiled, "Madelaine Peyroux Don't Wait Too Long, "Nate James Get The Tone, Ocean Colour Scene Free My Name, Phantom Planet California, Shapeshifters Back To Basics, "The Fin Brothers Strike Flowers, U2 Sometimes You Can't Make It On Your Own

**C LIST**  
Crosby & Nash Lay Me Down, Damien Rice Wekiva, Danny Omen Keep Her In Mind, Emilliano Teresi Sunny Road, Erasure Don't Say You Love Me, "Bethany Sims The Judas, "Jack Johnson In Between, "John Legend Around Where It's Cold Outside, Kings Of Convenience Real, "Rishi Kumar, "McFly All About You, "McFly You've Got A Friend, Ray LaMontagne, "Robin Thicke Twin Don't, Stemonopholis Dakota, Tony Christie (It's This Way)

The Way To America, "Terri Ann Steps With Butterflies

#### CAPITAL

**A LIST**  
Akon Locked Up, Athlete Wives, Atomic Kitten Croak, Avril Lavigne He Wasn't, Beverly Knight Keep This Fire Burning, "Cable Crew Star To Fall, "Damian Rice The Blower's Daughter, "Daniel Bedingfield Waps My Words Around You, "Destiny's Child Soldier, Embrace Looking As You Are, "Fetty Blue The Joker, "Girls Aloud Whole Me Up, "Green Day Boulevard Of Broken Dreams, "Groovechangers We Close Our Eyes, "Gwen Stefani Rich Girl, "Gwen Stefani Wind You Waiting For, "James Blunt Whenever, "Jam'Thy, "Jennifer Lopez Get Right, "John Legend Used To Love You, "John Stone Spoiled, "Kanye West It's The Real Thing, "Lemar If There's Any Justice, "Lemar Time To Grow, "LL Cool J Just, "Marlo Let Me Love You, "Marek S Smolny Morning, "McFly All About You, "Natalie Imbruglia Silver, "Natalie Imbruglia Uninvited, "Nefie Tim McGraw Over And Over, "Sizzler Soldiers Filthy Gorgeous, "Shapeshifters Back To Basics, "The Game Rock 100, "How We Do Your Own, "Usher Caught Up, "Warburtonious Don't Play Nice, "Will Smith Swish

\* Add:

Andre Bouchard, "Dart Punk Robot, "Ricki-Li An Act, "Usher Layens & Friends, "Will Smith Swish

#### XFM

CherryPills My Drop, "Fishersonper, "Just Let On Carbage, "Why Do You Love Me, "Marek S Smolny Free My Name, "Nate James Get The Tone, "Ray LaMontagne, "Robin Thicke Twin Don't, "The Features Blow B'D, "The Gifted! You Got

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### TOP 10 RADIO GROWERS

THE ARTIST TITLE	Tracks	Spins	Rate
1 MCFLY ALL ABOUT YOU	820	341	
2 GWEN STEFANI RICH GIRL	1082	287	
3 NATALIE IMBRUGLIA SHIVER	701	284	
4 JESS STONE SPOILED	395	261	
5 KYLIE MINOQUE GIVING YOU UP	115	236	
6 USHER CAUGHT UP	1284	193	
7 BEVERLY KNIGHT KEEP THIS FIRE BURNING	476	172	
8 GIRLS ALONG WAKE ME UP	1112	154	
9 KT TUNSTALL BLACK HORSE & THE CHERRY TREE	736	152	
10 FRANZ FLEIDERMAN TAKE ME OUT	297	144	

\* Based on UK air

### Adds

**BIG CITY**  
Bismillah, Jesse On My Cash, Shapeshifters Back To Basics

### CAPITAL

Avril Lavigne He Wasn't, "Green Day Boulevard Of Broken Dreams, "Lemar Time To Grow, "Will Smith Swish

### GALAXY

Black Rock/Debra

# TV Airplay Chart

Top Airplay  
Last Week  
Peak Pos.

Rank	Artist	Title	Label	Points
1	Gwen Stefani	Rich Girl	Interscope	509
2	Usher	Caught Up	LaFace	427
3	Eminem	Like Toy Soldiers	Aftermath	419
4	Will Smith	Switch	Polygram	392
5	Nelly Feat. Tim McGraw	Over And Over	Capitol/Columbia	374
6	Britney Spears	Do Somethin'	Jive	369
7	Green Day	Holiday	Reprise	368
8	Mario	Let Me Love You	J	367
9	Jennifer Lopez	Get Right	EPIC	365
10	Stereophonics	Dakota	V2	364
11	The Killers	Somebody Told Me	LED ZEPH	354
12	Girls Aloud	Wake Me Up	Polygram	331
13	Avril Lavigne	He Wasn't	Arista	310
14	U2	Sometimes You Can't Make It On Your Own	Island	299
15	Fightstar	Palahnuj's Laughter	Island	285
16	Scissor Sisters	Filthy/Gorgeous	Polygram	250
17	Destiny's Child Feat. Ti & Lil Wayne	Soldier	Columbia	245
18	Fatboy Slim	The Joker	Salt	239
19	Natalie Imbruglia	Shiver	Big World	229
20	50 Cent	Candy Shop	Interscope	224
21	The Futureheads	Hounds Of Love	679	220
22	Estelle	Go Gone	Y&J	217
23	Snoop Dogg	Let's Get Blown	Capitol	211
24	Lil Cool	J Hush	Def Jam	210
25	The Bravery	Honest Mistake	U2	204
26	The Chemical Brothers	Galvanize	Virgin/EMI	191
27	Beverly Knight	Keep This Fire Burning	Polygram	193
28	Ashanti	Only U	The Inc.	192
29	McFly	All About You	Island	190
30	Verbalicious	Don't Play Nice	All Around The World	189
30	Shapeshifters	Back To Basics	Postfalia	189
32	Sunset Strippers	Falling Stars	Capitol	187
33	The Game Feat. 50 Cent	How We Do	Aftermath	186
34	Tyler James	Foolish	Island	182
35	Daniel Bedingfield	Wrap My Arms Around You	Polygram	181
36	Anastacia	Heavy On My Heart	EPIC/World	180
37	The Lovefreekz	Shine	Postfalia	179
37	Green Day	Boulevard Of Broken Dreams	Reprise	179
39	Lemar	If There's Any Justice	Sony	176
40	Ciara Feat. Petey Pablo	Goodies	LaFace	174

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**WEDNESDAY**

Gwen Stefani leaps above Usher to replace him at number one as Will Smith jumps 89 places to race into the Top Five.

**THE AMP NUMBER ONE**  
Stereophonics  
Dakota  
**HIGHEST CLIMBER**  
The Beatles  
Dickens  
Playboy  
**HIGHEST NEW ENTRY**  
R&M  
Dickens Blue

## MTV MOST PLAYED

Rank	Artist	Title	Label
1	The Futureheads	Hounds Of Love	679
2	Stereophonics	Dakota	V2
3	Gwen Stefani	Rich Girl	Interscope
4	Athlete	Wires	Interscope
5	Eminem	Like Toy Soldiers	Aftermath
6	The Killers	Somebody Told Me	LED ZEPH
6	U2	Sometimes You Can't Make It On Your Own	Island
6	Scissor Sisters	Filthy/Gorgeous	Polygram
9	Usher	Caught Up	LaFace
9	Moby	Lift Me Up	Arise

## THE BOX MOST PLAYED

Rank	Artist	Title	Label
1	Nelly Feat. Tim McGraw	Over And Over	Capitol/Columbia
2	Six Viper	Hypes	Ministry Of Sound
3	Tyler James	Foolish	Island
4	50 Cent	Candy Shop	Interscope
4	Sade	Jorge Sade To The System	Parade City
6	John Stéfani	Yvivi Core	Interscope
6	Girls Aloud	Wake Me Up	Polygram
6	Sunset Strippers	Falling Stars	Capitol
9	Usher	Caught Up	LaFace
9	Britney Spears	Do Somethin'	Jive

## KERRANG! MOST PLAYED

Rank	Artist	Title	Label
1	Stereophonics	Dakota	V2
2	My Chemical Romance	I'm Not Ok (I Promise)	Reprise
3	Fightstar	Palahnuj's Laughter	Island
4	Kings Of Leon	Four Kicks	Meridian
5	The Killers	Somebody Told Me	LED ZEPH
5	Good Charlotte	I Just Wanna Live	EPIC
5	Eminem	Like Toy Soldiers	Aftermath
5	Simple Plan	Shut Up	Meridian
9	Avril Lavigne	He Wasn't	Arista
10	Green Day	Boulevard Of Broken Dreams	Reprise

## MTV2 MOST PLAYED

Rank	Artist	Title	Label
1	The Killers	Somebody Told Me	LED ZEPH
2	Green Day	Holiday	Reprise
3	The Bravery	Honest Mistake	U2
4	The Futureheads	Hounds Of Love	679
5	Kasabian	Club Foot	BMG
6	Kaiser Chiefs	Oh My God	BMG
7	Doves	Black And White Town	Mercury
8	Feeder	Feeling A Moment	EPIC
9	The Mears	Volta The Window	Island
10	Kings Of Leon	Four Kicks	Meridian

## MTV BASE MOST PLAYED

Rank	Artist	Title	Label
1	Mario	Let Me Love You	J
2	Snoop Dogg	Let's Get Blown	Capitol
3	Lil Cool	J Hush	Def Jam
4	Usher	Caught Up	LaFace
5	The Game Feat. 50 Cent	How We Do	Aftermath
6	50 Cent	Candy Shop	Interscope
7	Ashanti	Only U	The Inc.
7	John Legend	Used To Love U	Columbia
7	Natasha	Come Into My Room	V2
8	Anon	Locked Up	Island

**FLAUNT NUMBER ONE**  
Will Smith  
Switch  
**HIGHEST CLIMBER**  
Lil Cool  
J Hush  
**HIGHEST NEW ENTRY**  
Will Smith  
Flaunt

**KISS TV NUMBER ONE**  
Will Smith  
Switch  
**HIGHEST CLIMBER**  
Gwen Stefani  
Rich Girl  
**HIGHEST NEW ENTRY**  
Nas  
Just A Moment

**QUEEN ONE**  
Queen Of The Stone Age  
Little Sister  
**HIGHEST CLIMBER**  
Do Me Back Things  
What's Hottest?  
**HIGHEST NEW ENTRY**  
Hitt Hard  
Alive By Love

**THE HITS**  
NUMBER ONE  
Sunset Strippers  
Falling Stars  
**HIGHEST CLIMBER**  
Will Smith  
Switch  
**HIGHEST NEW ENTRY**  
50 Cent  
Candy Shop

**TMF**  
NUMBER ONE  
Daniel Bedingfield  
Wrap My Arms Around You  
**HIGHEST CLIMBER**  
The Lovefreekz  
Shine  
**HIGHEST NEW ENTRY**  
Jan Tim

**MTV2**  
NUMBER ONE  
Killer  
Somebody Told Me  
**HIGHEST CLIMBER**  
Feeder  
Feeling A Moment  
**HIGHEST NEW ENTRY**  
Tom Wyl  
Saying My Goodbyes

Highest climber and new entry refer to the Top 50.





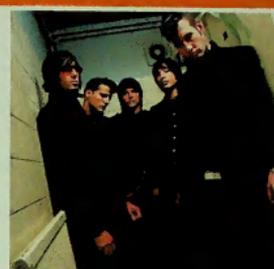




## SINGLE OF THE WEEK

Gwen Stefani  
Rich Girl

Interscope 9890219  
This second single is one of the strongest tracks on Stefani's platinum-selling album *Love.Angel.Music.Baby* and is a dead cert to give Brit winner Stefani another big hit in the UK. Produced by Dr Dre and featuring Eve (a partnership that has already delivered big time), A-listed at Radio One, supported by ILR stations and on heavy rotation at MTV Hits, The Box and MTV, Stefani is assured of adding to her considerable lustre.



## ALBUM OF THE WEEK

The Bravery  
The Bravery

Loog 9880261  
Tipped by *Music Week* last year (while unsigned) as a key act to watch for 2005, The Bravery's debut album arrives with press, radio and TV taping it up. The catchy lead single *An Honest Mistake* has made strong progress up the airplay Top 50, and their UK shows are selling out fast. The Bravery mix an "indie" aesthetic with early-Eighties pop and the result has spawned a set rich with potential singles, most notably *Fearless* and *Swollen Summer*.

## Singles

Beck  
E-Pro (Interscope 9880052)

Beck continues his quiet album/found album cycle with this plugged-in taster from the March 21-released *Guerro*. Produced by The Dust Brothers, E-Pro harks back to the rifa-rock of *Devil's Haircut* – admittedly not a bad thing, some may feel this is a slightly retrograde step from the usually inventive Hansen. A Slynola-directed video will ensure TV exposure in the run-up to release.

Cherryfalls  
My Drug (Island CD1831)

This is a sensitive soft-rock number that manages to sound more like Damien Rice than any of the genre's current heavyweights, such as labelmates Keane. It is a single that lacks the menacing undercurrent of previous releases, but Radio Two is likely to embrace it. The debut album, due at the end of March, promises more depth.

G4  
Everybody Hurts/Bohemian Rhapsody (Sony BMG)

The X Factor co-favourites release their two most popular songs from the show. Not to everyone's taste, but judging by the response to their TV performances and ecstatic reception they got on the X Factor tour, this should reach at least the Top Five.

The Gitteresti  
Get No Nothing On Me (Atlantic ATLK0050CD)

Having earned their live stripes with support slots for the likes of Jet and Kings Of Leon, this is the final single from the Leeds five-piece before the band leave the debut album. The release has certainly raised their game in recent months, having hooked up with renowned Guns 'N Roses producer Mike Clark.

Jem  
They (ATO/Sony BMG 82876685162)  
This UK singer-songwriter has been widely tipped in recent

weeks as the next artist likely to "do a Dido" and cross over. Sounding like Beth Orton with trip-hop production, with this debut single Jem looks set to replicate her current Stateside buzz on home turf.

Beverly Knight  
Keep Your Fire Burning (Parlophone CDRX6657)

The third single from current album *Affirmation* blends snappy beats with Knight's gift for a tune to create an urban "I'll-be-there-for-you"-style anthem. The fact that Estelle adds her vocal talents to a brilliant Full Fat remix gives fans an extra reason to buy it.

John Legend  
Used To Love U (Sony BMG6758021)

The infectious first cut from Legend's sparkling major label debut album *Get Lifted* blends a hip-hop beat, luscious soul vocals and little bit of Latin flavour but still manages to add up to far more than the sum of its parts. A-listed by Capital, the single reveals a significant soul talent and is a taste of much more to come from this singer songwriter who deserves all the attention he is getting Stateside.

Queens Of The Stone Age  
Little Sister (Interscope 9880670)

Despite the (temporary) departure of bassist Nick Oliveri, Josh Homme and crew take up where they left off on this hard-rocking track from their new album *Lullabies To Paralyze*. Built around a simple yet powerful riff, it will delight fans and is already C-listed at Radio One. Although Homme's illness forced a hiatus for the poststone Europeans, later this week, the release of the album a week later will be eagerly awaited.

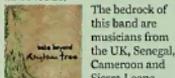
Shapeshifters  
Back To Basics (Positiva DTV1216)

Shapeshifters enlist a string and brass section which they chop up for their pleasure and slam beats and a vocal over the top which culminates in a rousing chorus reminiscent of George Michael's *Outside*. It is already a clubland smash and has picked up support from the dance contingent on Radio One, so is likely to repeat the chart success of Brit-nominated *Lola's Theme*.

Boss Stone  
Spoiled (Renless RELCD16)  
Fast out of the blocks after her Brits double, this is another strong track from the multi-million-selling *Mind, Body and Soul* album. B-listed at Radio Two and C-listed at Radio One, it is sure to win the approval of many new fans.
TI  
Bring 'Em Out (Atlantic AT019CD)  
Atlanta's latest crunk exponent – recently featuring on Destiny's Child's *Soldier* single and in the accompanying video – brings his own high energy take on the genre to the fore. The first track to be lifted from his *Urban Legend* album, 'Bring 'Em Out' has seen initial support from Choice FM and 1Xtra.
Terri Walker  
Whoopsie Daisy (Def Jam UK9867467)

The return of the Mercury-nominated Walker finds the British urban scene in rude health, but she has lost none of her freshness here. This stomping piece of R&B pop is C-listed at Radio One and, with early backing from Choice FM, is a promising taster for her new *LOVE* album later this month.

## Albums

Baka Beyond  
Rhythm Train (March Here MAHACD20)

The bedrock of this band are musicians from the UK, Senegal, Cameroon and Sierra Leone. Several of the featured musicians are from the Baka tribe itself. The results are admittedly mixed, but the overall effect of the album is beautiful, spiritual and inspiring, with a percentage of the royalties going back into the Baka community.

Brendan Benson  
The Alternative To Love (V2 WR1031212)

This is a troubling second-rate album from Benson, whose previous effort, *Lapalaca*, was sublime. Unfortunately, this a

ALSO OUT THIS WEEK  
SINGLES  
Eko's Friday – She's Not You (RCA)  
Rilo Kiley – Partisans For Foes (Warner Bros)  
Max Seeligly – Devil Inside (Runday)  
Be:11  
ALBUMS  
Jon B – Stronger  
Everyday (E2)

Records released 14.03.05

rather dull affair delivering predictable melodies laced in Beach Boys and Beatles nostalgia.

Everything But The Girl  
Adapt Or Die – 10 Years Of Remixes (Virgin CDV2994)

A huge range of effects including sporific beats, expansive string sections and driving rhythms are added to this collection of well-known Everything But The Girl tracks which serve to make this an altogether more leftfield and compelling collection of tracks than the originals. New dimensions are added at every stop. From Detroit house to affecting piano, which should extend the appeal of the band to fans of almost any genre.

Jose Gonzalez  
Venet (Pacifiro/Agenda PFG066)

The debut album from this Swedish troubadour with a delicate touch is a stripped-down collection, recorded simply to allow his haunting vocals and intricate guitar to shine. While he is unlikely to match the Top 10 status he has in his homeland, this has all the makings of a word-of-mouth success.

Seu Jorge  
Cru (Ehr Music BZACD004)

City Of God and Life Aquatic actor Jorge suggests he has as much to offer in the field of music with this raw, energetic album. The follow-up to his Mario Caldato-produced solo debut, it features blues, political rock and gentle covers of songs by Serge Gainsbourg and Elvis Presley.

Lanz  
Reinterpretations (Gorland CDRGN 12)

This two-disc release features the original Lanz album and a second CD containing remixes. The original experimental, ambient tracks lend themselves well to remixes, and an array of artists excel themselves. Highlights include reworkings by Elbow, Adem and Lloyd Cole.

Moby  
Hotel (Mute CDSTUMM240)

Moby displays his admirable multi-tasking abilities by playing the majority of instruments on *Hotel*, as well as singing

throughout the album. However, this simple-free effort perhaps unfocused and the multi-million-selling success of *Play* may well be tough to match.

Monica Queen  
Return of the Sacred Heart (Vertical/Sanctuary VRTCD010)

One-time member of Thrush and Belle & Sebastian collaborator this album sees Queen teamed up with Scottish writer James Grant with additional help from the wonderful Jim White. The result is an ambient treat, although it is there is a one-dimensional quality to the album that requires listening. It is somewhere in the same area as *Flation 70*. Warning but, sadly, lacking some of the off-kilter beats.

Stereophones  
Language Is Violence. Other? (V2 WR1031055)

There is a marked difference to the 'Phonics sound on this, their fourth studio album. A more modern, muscular and poppy direction permeates most of the cuts, particularly on the single *Dabota* and the midtempo *Devil*. There is still a couple of classic rockers to satisfy their fanbase – the opener *Superman* and the manic *Doorman* – and sales should be traditionally strong.

Various  
Quality Releases Rides Again (Sony BMG 5195722)

The follow-up to the hugely popular easy listening/soft rock/Seventies pop collection, follows in much the same vein with delights from Clout, Andrew Dabota and the midtempo *Devil*. Released in time for Mother's Day, this one should at least equal the sales of volume one.

Various  
The Rough Guide to Boogooloo (Rough Guide Music RNET09700)

Boogooloo is a fusion of salsa and US soul music that lights up the US South and this album features incendiary performances from the likes of the Fania All Stars, Ceia Cruz and Willie Colon captured at the very peak of their powers.

This week's reviewers: Diigitl Buidl, Phil Brooks, Joanna Jones, David Keir, J. Jen Lamb, Owen Llanerch, James Roberts, Nicola Stock, Nick Tocco and Simon Ward.







# Singles Chart

Pos	Week	Artist	Title	Label
39	11	EMBRACE	LOOKING AS YOU ARE	Capitol
40	11	TEARS FOR FEARS	CLOSEST THING TO HEAVEN	Independent (CD) (RSD) (UK)
41	24	ELVIS PRESLEY	WOODEN HEART	Capitol (CD) (UK)
42	22	XZIBIT	HEY NOW (MEAN MUGGIN')	Capitol (CD) (RSD) (UK)
43	23	WILLY MASON	OXYGEN	Mercury (CD) (RSD) (UK)
44	NEW	SIMPLE PLAN	SHUT UP	Mercury (CD) (UK)
45	26	TRIP	DADDY FEAT. TWISTA & LIL' JON LET'S GO	Capitol (CD) (UK)
46	3	THE NOISE NEXT DOOR	CALENDAR GIRL	Atlantic (CD) (RSD) (UK)
47	40	ELVIS PRESLEY	ARE YOU LONESOME TONIGHT?	Capitol (CD) (UK)
48	NEW	THE ENGINEERS	FORGIVENESS	Mercury (CD) (UK)
49	NEW	DAVID GUETTA FT. JD DAVIS	THE WORLD IS MINE	Virgin (CD) (UK) (UK)
50	32	THE LOVERFEKZ	SHINE	Mercury (CD) (UK)
51	4	SCISSOR SISTERS	FILTHYGORGEOUS	Capitol (CD) (UK)
52	6	LUCIE SILVAS	BREATHE IN	Mercury (CD) (UK)
53	50	ASHLEE SIMPSON	LALA	Capitol (CD) (UK)
54	24	GOOD CHARLOTTE	I JUST WANNA LIVE	Capitol (CD) (UK)
55	3	FREZZELLAR	DO THIS! DO THAT!	Mercury (CD) (UK)
56	12	KYLIE MINOUGE	I BELIEVE IN YOU	Capitol (CD) (UK)
57	NEW	LOW CALIFORNIA	BEAT UP ALRIGHT	Capitol (CD) (UK)
58	NEW	THE TOKYO DRAGONS	WHAT THE HELL	Capitol (CD) (UK)
59	30	ROOSTER	STARING AT THE SUN	Capitol (CD) (UK)
60	39	BLOC PARTY	SO HERE WE ARE/POSITIVE TENSION	Capitol (CD) (UK)
62	2	BIFFY COYNE	ONLY ONE WORD COMES TO MIND	Capitol (CD) (UK)
63	33	DEATH FROM ABOVE 1979	BLOOD ON OUR HANDS	Capitol (CD) (UK)
64	46	STEVE BROOKSTEIN	AGAINST ALL ODDS	Capitol (CD) (UK)
65	35	HANSON PENNY & ME	THE FUTURE	Capitol (CD) (UK)
66	42	LEMAR	IF THERE'S ANY JUSTICE	Capitol (CD) (UK)
67	NEW	WHITEY NON STOPPA	WALK IN THE DARK	Capitol (CD) (UK)
50	13	ICE CUBE	FEAT. MACK 10 & MS T TO YOU CAN DO IT	Capitol (CD) (UK)
69	58	RONAN KEATING & YUSUF FATHER AND SON	THE FUTURE	Capitol (CD) (UK)
70	36	MARK JOSEPH	LADY LADY	Capitol (CD) (UK)
71	62	ERIC PYZD	CALL ON ME	Capitol (CD) (UK)
72	NEW	CLIPZ	SLIPPERY SLOPES/NASTY BREAKS	Capitol (CD) (UK)
73	NEW	MANDO DIAO	YOU CAN'T STEAL MY LOVE	Capitol (CD) (UK)
74	54	SOUL CENTRAL	FEAT. K BROWN STRINGS OF LIFE (STRONGER...)	Capitol (CD) (UK)
75	41	DANA RAYNE	OBJECT OF MY DESIRE	Capitol (CD) (UK)

Sales increase  Highest New Entry  Return Number 1  Silver (100,000)  
 Sales near 150K  Biggest Chart  Gold (100,000)

COOLTOPS: 1. ELVIS PRESLEY WOODEN HEART, 2. ELVIS PRESLEY ARE YOU LONESOME TONIGHT?, 3. ELVIS PRESLEY WOODEN HEART, 4. ELVIS PRESLEY ARE YOU LONESOME TONIGHT?, 5. ELVIS PRESLEY WOODEN HEART, 6. ELVIS PRESLEY ARE YOU LONESOME TONIGHT?, 7. ELVIS PRESLEY WOODEN HEART, 8. ELVIS PRESLEY ARE YOU LONESOME TONIGHT?, 9. ELVIS PRESLEY WOODEN HEART, 10. ELVIS PRESLEY ARE YOU LONESOME TONIGHT?

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

Chart compiled from about 100 radio stations on Saturday across a range of more than 4,000 UK cities.



**4. Girls Aloud**  
They have kicked a tremendous opening salvo of seven straight top five hits but Girls Aloud's form dips a little this week, with eighth single 'Woke Me Up' having only 10 weeks for a number four debut. In mitigation, it should be noted that it is the fifth single off their second album 'Viva! Viva! The Wigwags' which has itself sold 452,969 copies since its release 13 weeks ago and - despite peaking at number six - has already sold significantly more than their debut album 'Sound of the Girls' which, which reached number two but remains just shy of 500,000 sales.

## THE FUTUREHEADS



**8. Futureheads**  
The only artist to register a hit with a song penned by Iggy Pop is Arctic Ghost - but all that changes this week as Sunderland's SO3 throwbackists 'The Futureheads' cover the title track from Bruce Springsteen's 1985 album 'Hawks & Love', at eight, easily beating the margin. If any of their compatriots, not to mention the number 49 peak of their last single 'Summer', Now being hailed as one of the finest new garage bands to emerge for some time, the Futureheads have their next debut album out week.

## DOWNLOADS

Pos	Week	Artist	Title	Label
1	1	THE CHEMICAL BROTHERS	CALLAWANZE	Virgin (UK)
2	4	STEREOPHONICS	DIABLO	Capitol (UK)
3	2	NELLY FEAT. TIM MCCRAW	OVER AND OVER	Capitol (UK)
4	5	JENNIFER LOPEZ	GET RIGHT	Capitol (UK)
5	6	EMINEM	LIKE TOY SOLDIERS	Aftermath (UK)
6	0	AKON	LOCKED UP	Atlantic (UK)
7	0	FRANZ FERDINAND	TAKE ME OUT	Domino (UK)
8	0	EMINEM	STEFAN: WHAT YOU WANTING FOR	Aftermath (UK)
9	3	ATLITTLE	WIRDS	Interscope (UK)
10	7	MARQUEE HILL	LOVE YOU	J (UK)
11	0	EMINEM	STEFAN: I'VE BEEN GONE	Aftermath (UK)
12	9	GREEN DAY	BOLLEWELL OF BROKEN DREAMS	Reprise (UK)
13	0	GREEN DAY	AMERICAN DIOY	Reprise (UK)
14	0	ICE CUBE	FEAT. MACK 10 & MS T TO YOU CAN DO IT	Capitol (UK)
15	0	SCISSOR SISTERS	FILTHYGORGEOUS	Capitol (UK)
16	0	THE BRUERY	AN HONEST MISTAKE	Capitol (UK)
17	0	LIL' LOOL J	FEAT. 7 Aurelius HUSH	Capitol (UK)
18	0	KEANE	EVERYBODY'S CHANGING	Capitol (UK)
19	0	DANIEL BEDINGFIELD	HEAV'N MY WORDS AROUND YOU	Capitol (UK)
20	0	DOYES	BLACK AND WHITE THING	Capitol (UK)

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## DANCE SINGLES

Pos	Week	Artist	Title	Label
1	0	NEED TO FEEL	LOVE REFLECT FEAT. DELINE BASS	Capitol (UK)
2	0	THE WORLD IS MINE	DAVID GUETTA FEAT. JD DAVIS	Virgin (UK)
3	0	SLIPPERY SLOPES/NASTY BREAKS	FULL CYCLE	Capitol (UK)
4	0	SCISSOR SISTERS	FILTHYGORGEOUS	Capitol (UK)
5	1	THE CHEMICAL BROTHERS	CALLAWANZE	Virgin (UK)
6	2	FELIX DAUMERIE	READY2WAR	Empire (UK)
7	0	MOSKA/STRIPTEASE	DJ MASHKY & XRS	Capitol (UK)
8	3	KINGS OF CONCRETE	HEAD FISH	Capitol (UK)
9	0	MYLO DESTROY	ROCK & SALT	Capitol (UK)
10	0	SOUL CENTRAL	FEAT. K BROWN STRINGS OF LIFE (STRONGER ON MY OWN)	Capitol (UK)
11	0	MISS KITTIN	HAPPY VALENTINE	Capitol (UK)
12	0	BURZ	IN THE ATTIC BOY LALA	Capitol (UK)
13	0	WINTER DTS	PROJECT FEAT. AMANDA BRITTON	Capitol (UK)
14	0	SYDOLMS	MOM THE LOVE BROKE	Capitol (UK)
15	0	ARMAND VAN HELDEN	MY MY MY	Capitol (UK)
16	0	WE CLOSE OUR EYES	CROOK CUTTERS	Capitol (UK)
17	0	WEEKEND	HAIR AND EMANUEL	Capitol (UK)
18	0	DIRTY FUNKER	IMMIGRANT SONS	Capitol (UK)
19	0	STRONG THEORY	SIAMRA	Capitol (UK)
20	0	SHAPESHIFTERS	LOUISA THERE	Capitol (UK)

## R&B SINGLES

Pos	Week	Artist	Title	Label
1	1	OVER AND OVER	NELLY FEAT. TIM MCCRAW	Capitol (UK)
2	1	JENNIFER LOPEZ	GET RIGHT	Capitol (UK)
3	0	AKON	LOCKED UP	Atlantic (UK)
4	2	LIL' LOOL J	FEAT. 7 Aurelius HUSH	Capitol (UK)
5	3	EMINEM	STEFAN: SO HOW HE WE DO	Aftermath (UK)
6	0	CAUGHT UP	USHER	Capitol (UK)
7	0	EMINEM	STEFAN: SO HOW HE WE DO	Aftermath (UK)
8	0	EMINEM	LIKE TOY SOLDIERS	Aftermath (UK)
9	0	DONT PLAY NICE	VERBAL JAGGER	Aftermath (UK)
10	5	DESTINY'S CHILD	FEAT. T & LIL' WAYNE SOLDIER	Capitol (UK)
11	0	DONT CARE	WHO KNOWS KEISHA WHITE	Warner Bros. (UK)
12	6	CIARA	FEAT. PETE D'ARCO	Capitol (UK)
13	9	JAY-Z/LINKIN PARK	NUMB/ENCORE	Capitol (UK)
14	7	ASHANTY	ONLY U	Capitol (UK)
15	8	RICHAY	ANGEL EYES	Capitol (UK)
16	10	TRIP	DADDY FEAT. TWISTA & LIL' JON LET'S GO	Capitol (UK)
17	11	XZIBIT	HEY NOW (MEAN MUGGIN')	Capitol (UK)
18	13	CAM'RON	FEAT. MONA LISA GIZA	Capitol (UK)
19	14	HOUSE OF PAIN	JUST AROUND	Capitol (UK)
20	14	LIL' JON & THE EAST SIDE BOYZ	ROLL CALL/WHAT U GON DO	Capitol (UK)

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## GET MUSIC WEEKLY TOO

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

Doves' third album debuts at one, while Il Divo vault back up 23 places to six and veteran Tony Christie lands his first-ever Top 10 album.

# The Official UK

## TOP 20 MUSIC DVD

Pos	Last	ARTIST TITLE	Label (catalogue)
1	1	METALLICA SOME KIND OF MONSTER	Capitol (504)
2	1	SCISSOR SISTERS WE ARE SCISSOR SISTERS	Polygram (50)
3	5	QUEEN ON FIRE - LIVE AT THE BOWL	EMI (4)
4	3	VARIOUS LIVE AID	World Music (30)
5	4	BOB MARLEY LIVE AT THE RAINBOW	Tuff Gang (4)
6	7	QUEEN LIVE AT WEMBLEY STADIUM	Polygram (4)
7	6	JANE MCDONALD IN CONCERT	Decca (30)
8	17	IL DIVO UNBREAK MY HEART (REGRESA A MI)	Sony Music (30)
9	8	TUPAC RESURRECTION	Capitol (30)
10	9	ELVIS PRESLEY ALICHA FROM HAWAII	BMG Video (30)
11	13	GENESIS THE VIDEO SHOW	Virgin (4)
12	11	ROD STEWART ONE NIGHT ONLY - LIVE AT ROYAL ALBERT	JUNO (4)
13	12	LIVE CAST RECORDING: LES MISERABLES IN CONCERT	Video Collection (30)
14	10	ELVIS PRESLEY 50 COMEBACK SPECIAL	BMG Video (30)
15	15	THE SHADOWS THE FINAL TOUR	Capitol (30)
16	16	OSTS DEFINITELY MAYBE	Capitol (30)
17	14	DAVID BOWIE BEST OF BOWIE	EMI (4)
18	24	ROBBIE WILLIAMS LIVE AT THE ALBERT	Capitol (4)
19	18	VARIOUS THE BEST VIDEOS IN THE WORLD EVER	Virgin (4)
20	20	EVANESCENCE ANYWHERE BUT HOME	Capitol (30)

## TOP 10 JAZZ/BLUES ALBUMS

Pos	Last	ARTIST TITLE	Label (catalogue)
1	1	MICHAEL BUBLE IT'S TIME	Reprise (30)
2	2	RAY CHARLES GENIUS LOVES COMPANY	Legacy (4)
3	3	RAY CHARLES RAY (OST)	Reprise (30)
4	5	NORAH JONES COME AWAY WITH ME	Capitol (30)
5	6	MADELINE PEYROUX CARELESS LOVE	Rounder (4)
6	4	JAMIE CULLUM TWENTYSOME THING	UJ (4)
7	8	NORAH JONES FEELS LIKE HOME	Capitol (30)
8	7	RAY CHARLES THE DEFINITIVE	Reprise (30)
9	9	AMY WINEHOUSE FRANK	Merid (4)
10	10	SADE THE BEST OF	Epic (30)

## THE YEAR SO FAR: TOP 20 ALBUMS

Pos	Last	ARTIST TITLE	Label (catalogue)
1	1	SCISSOR SISTERS SCISSOR SISTERS	Polygram
2	2	KILLERS HOPES AND FEARS	Leaford
3	3	KEANE HOPES AND FEARS	Island
4	4	GREEN DAY AMERICAN IDIOT	Reprise
5	5	FRANZ FERDINAND FRANZ FERDINAND	Parlophone
6	6	ATHLETE TOURIST	Parlophone
7	7	MAROON 5 SONGS ABOUT JANE	Virgin
8	8	CHEMICAL BROTHERS PUSH THE BUTTON	Virgin
9	9	KASABIAN KASABIAN	Island
10	10	UZ HOW TO DISMANTLE AN ATOMIC BOMB	Island
11	11	EMINEM ENCORE	Aftermath
12	12	DAMIEN RICE O	Onyx (30)
13	13	GWEN STEFANI LOVE ANGEL MUSIC BABY	Interscope
14	15	MICHAEL BUBLE IT'S TIME	Reprise
15	20	IL DIVO IL DIVO	Sony
16	16	LUCIE SILVAS BREATHE IN	Ministry
17	14	SNOW PATROL FINAL STRAW	Epic
18	21	JOSS STONE MIND BODY & SOUL	Meridian
19	19	ELVIS PRESLEY LOVE ELVIS	RCA
20	17	ROOSTER ROOSTER	Brightline

## GET MUSIC WEEK ONLINE TOO

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



**1. Doves**  
Shoulders fretted recently about the delay in the release of the new Colclay album but EMI has enjoyed a great start to 2006 and has supplied the charts' list three new number one albums courtesy of the Chemical Brothers, Athlete and Doves. The latter act follow-up their summer's single Black And White: Town by registering their second number one album with Some Cities. Their first, The Last Broadcast, topped the chart in 2002 with first week sales of 52,389 - a tally Sony's Cities eclipsed by a 14% margin last week when it sold 59,919 copies.



**6. Il Divo**  
Featured on the BBC's Greatest Love Songs programme last week: singing Unbreak My Heart (Regresa A Mi), and with new single Mama out today (Monday for the Mother's Day market, Il Divo are back on the charts with their self-titled debut album, which leaps 20-6 this week. The album spent its first eight weeks in the Top 10 but has been absent for the last eight. It was the 10th biggest seller of 2004, selling 958,466 copies in nine weeks. It has since launched that tally to 1,000,259 including 23,949 last week.

Pos	Last	ARTIST TITLE	Label (catalogue)
1	1	DOVES SOME CITIES	EMI (30)
2	1	SCISSOR SISTERS SCISSOR SISTERS	Polygram (50)
3	2	KEANE HOPES AND FEARS	Island (30)
4	6	THE KILLERS HOT FUSS	Leaford (30)
5	5	GREEN DAY AMERICAN IDIOT	Reprise (30)
6	29	IL DIVO UNBREAK MY HEART (REGRESA A MI)	Sony Music (30)
7	4	FRANZ FERDINAND FRANZ FERDINAND	Parlophone (30)
8	2	BLOC PARTY SILENT ALARM	Capitol (30)
9	7	ATHLETE TOURIST	Polygram (30)
10	NEW	TONY CHRISTIE DEFINITIVE COLLECTION	Universal (30)
11	9	JOSS STONE MIND BODY & SOUL	Meridian (30)
12	10	UZ HOW TO DISMANTLE AN ATOMIC BOMB	Island (30)
13	14	MICHAEL BUBLE IT'S TIME	Reprise (30)
14	13	NELLY SUIT	Universal (30)
15	11	GWEN STEFANI LOVE ANGEL MUSIC BABY	Interscope (30)
16	17	LUCIE SILVAS BREATHE IN	Ministry (30)
17	21	THE CARPENTERS GOLD - GREATEST HITS	ABM (30)
18	14	MAROON 5 SONGS ABOUT JANE	J (30)
19	16	LIONEL RICHIE/THE COMMODORES THE DEFINITIVE COLLECTION	Interscope (30)
20	12	THE CHEMICAL BROTHERS PUSH THE BUTTON	Virgin (30)
21	NEW	M PEOPLE FEAT. HEATHER SMALL ULTIMATE COLLECTION	Island (30)
22	23	THE GAME THE DOCUMENTARY	Interscope (30)
23	NEW	THE MARS VOLTA FRANCES THE MUTE	Island (30)
24	NEW	TORI AMOS THE BEEKEEPER	Meridian (30)
25	27	MATT MONRO THE ULTIMATE	Epic (30)
26	18	PHIL COLLINS LOVE SONGS	Island (30)
27	20	KASABIAN KASABIAN	Island (30)
28	30	CHARLIE LADENBOROUGH A PORTRAIT OF - THE ULTIMATE	Island (30)
29	4	AKON TROUBLE	Warner (30)
30	8	ELVIS PRESLEY LOVE ELVIS	RCA (30)
31	21	SNOW PATROL FINAL STRAW	Epic (30)
32	24	EMBRACE OUT OF NOTHING	Island (30)
33	15	RAY CHARLES GENIUS LOVES COMPANY	Legacy (30)
34	10	DAMIEN RICE O	Onyx (30)
35	22	EMINEM ENCORE	Aftermath (30)
36	33	SNAP DOGG R & G - THE MASTERPIECE	Island (30)
37	54	KT MUSTALL EYE TO THE TELESCOPE	Reprise (30)
38	55	WILLY MANSON WHERE THE HUMANS EAT	Virgin (30)



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