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**In this week's issue: BPI to step up file-sharing action;
In-depth MW Awards coverage Plus: the charts in full**

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Inside: Pure Reason Revolution Emanuel Tony Christie KT Tunstall

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United Business Media

BPI vows to ramp up its fight against illegal file-sharing with wide-ranging series of lawsuits

Payouts are just the start

Downloads

by Martin Talbot

The BPI is to continue stepping up its actions against serial file-sharers over the coming months, after announcing its first 23 settlements last week.

BPI executive chairman Peter Jamieson says the latest set of new actions will mark the beginning of a new programme, as it looks to hammer home the message that internet pirates will be subject to the rule of law.

The labels association followed

the news of its 23 settlements by applying to the High Court, seeking orders for the identities of 31 further file-sharers. It is understood that more UK actions will be announced within weeks, as part of a series of international lawsuits.

Further actions are expected later in the year, too, as the BPI begins to treat such activity as a natural part of its ongoing anti-piracy strategy.

Jamieson says, "This is not about suing individuals, it is about getting some awareness out there that it is wrong to do this," he says.

"All the time that people are doing this on a significant scale, that it is a fact of life, we are going to continue the lawsuits."

BPI sources have highlighted the broad backgrounds of the individuals targeted as particular cause for concern.

The individuals included people from every walk of life, including a student, a local councillor and an IT director, from every corner of the UK, with four hailing from Scotland, one from Wales and one from England, including one from London.

Although none of the actions

were against teenagers – the 23 were made up of 17 men and six women, aged between 23 and 58 – it is understood that at least five of the households included children. Each of the individuals targeted were distributed between the high hundreds and many thousands of files through peer-to-peer services; 15 of them were using KaZaA, two Grokster, three iMesh and one WinMX.

The higher number of actions within the latest announcement is partly explained by the fact that they represent a broadening of the BPI's actions, spanning activity on

eight different file-sharing networks, including KaZaA, eDonkey, Grokster, Soulseek, DirectConnect, LimeWire, BearShare and iMesh.

Jamieson says the settlements underline the strength of the BPI's case; the individuals agreed to pay, on average, sums of more than £2,000, with two paying up to £4,500.

The three outstanding cases remain the subject of ongoing discussions, adds Jamieson, who says the BPI will take court action if necessary.

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Publisher wins MWA double

Madness frontman Suggs was on hand to pay a tribute to Peter Reichardt at this year's Music Week Awards in association with Vodafone live!, as the publisher won the prestigious Strat Award.

The EMI Music Publishing UK chairman and CEO followed in the footsteps of the likes of Richard Branson, Maurice Oberstein and Paul McGuinness in winning the honour at last Thursday's event at London's Grosvenor House Hotel.

It capped an excellent night for Reichardt who earlier that evening had collected the top

publisher award for EMI Music Publishing for an unprecedented 10th successive year.

Handing over the Strat to Reichardt, Suggs, whose famous band's catalogue is with EMI Music, joked, "He's gracious and charming and loyal – not words I would associate with most of you in this room."

Reichardt's boss, EMI Music Publishing global chairman and CEO Marty Bandier, was joined in a video tribute to the executive by such figures as Diane Warren, Rob Dickins and Paul Conroy, the latter commenting, "He's about team building and all the people who work with him love him."

Industry input shapes live policy

Organisations from across the industry are urged to join the Government's consultation on the live music sector p3

Music gets right royal welcome

Buckingham Palace builds links with music business by hosting high-profile reception and launching new award p5

Bands support instant live CDs

Bands such as The Pixies are beating the bootleggers by offering live recordings of gigs for sale on the same night p9

This week's Number 1 Albums: G4

Singles: Stereophonics
Airplay: Nelly



And we should all prepare ourselves for the PR battle to get tougher and tougher' - Editorial, p16

12.03.05

Digest

Your guide to the latest news from the music industry

MUSICWEEK

Incorporating *Music Week*, *Future Music*, *Green Street*, *UK Music*, *Record Mirror* and *Tomorrow*

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Bottom line

EMI chief eyes digital future

EMI strategy chief Adam Klein predicted at a media conference that as much as 25% of all music sales will be in digital form in five years. EMI's executive VP of strategy and business development told the 18th annual Warner Bros Stearns conference in Florida that new music platforms, such as video games, would also drive growth in the market for digital downloads.

A spokesman for Rank Group, which recently revealed it is in discussions with Parlophone to sell its CD and DVD group Deluxe Music, has ruled out a management buyout. The spokesman says the front-runners include Technicolor and venture capital groups.

● **NeedtobRobbins** is targeting £2m in fund-raising this year. p5

● **KarnaDownload** successfully launched in the US last week, opening up another channel for US consumers to discover new UK music. The site has been customised, with pricing in dollars and the addition of some US specific services. p6

● The Government is backing industry training. p5

● The EC has delayed its recorded copyright review. p5

● **Sony Ericsson** has announced details of its first Walkman-branded phone, which will be released in the autumn with the ability to store around 12 albums. The first model to be launched is the W800.

● **Buckingham Palace** opens its doors to the industry. p5

● **Franz Ferdinand** have won an IFPI Platinum Europe Award for 3rd pan-European sales. **Sony BMG's DJ Divo** also figure in the IFPI accolades for the first time, with their **DJ Divo** album reaching seven figures across Europe, the same level reached by Muse with their Taste Media-issued **Absolution**. In turn, **George Michael's 1996 EMI album Older** reaches 5m European sales.

● The BPI says it will no longer publish trade delivery figures. p8

People

AOL boss quits after two years

AOL Music UK executive director Blair Schoof has left the company after two years; he has not yet announced his next move. An AOL spokesman reveals that the position has not been filled.

● Universal Music International head of commercial affairs **Ross Foster** has been promoted to commercial affairs vice president. He will oversee all commercial affairs relevant to UMI's global business.

● Longstanding Warner Music employee **Cero Caccia** has been named chief operating officer of

Warner Music International. He will handle legal and corporate, HR, finance and new business affairs, across all European territories except the UK and France, which will continue to report to WMI chairman and CEO Paul-Rene Albertini.

● London-based Capital FM is to replace its long-serving weekday drivetime presenter Neil Fox with **Richard Bacon**. Bacon, who has been a presenter for sister Capital station Xfm, will replace Fox this spring, after the Pop 100 judge decided to quit to concentrate on TV commitments. Bacon will also cease broadcasting for BBC Five Live.



Bacon: leaving Xfm for sister station

● EMI Publishing has named venture capitalist **Leo Corbett** as its executive vice-president and chief financial officer of the company's worldwide operations. Corbett will be based in New York and will report to worldwide president and COO Roger Foxon.

● Universal Music Publishing UK's long-serving **Sarah Levin** has been elevated to general manager of the company. Levin will retain her current title of head of legal and business affairs, which she has held since 1999 when MCA and PolyGram merged.

● Radio One executive producer of dance music **Matt Priest** is leaving the station to join Bob Geldof's media company Ten Alps, where he will oversee a move into music events.

Exposure

Shows herald Coldplay return

Coldplay will return in the summer with five live shows, as they prepare for the release of their third studio album in June. The shows at London's Crystal Palace athletics stadium, Glasgow's Bellahouston Park and London's Reebok stadium will be the Parlophone-signed act's biggest shows to date. The band prevented their live set to Parlophone staff last Friday.

The Chemical Brothers and The Prodigy have been named as main-stage headliners at this year's 10th anniversary V festivals. Franz Ferdinand and Scissor Sisters have also been confirmed for the two-day event.

● **Digital radios** sold twice the number of analogue ones throughout January, according to UK electrical goods retailer Dixons.

● **U2** have added another date to their UK tour, for the City of Manchester stadium on June 15. The 26,000 tickets for the rest of the UK dates sold out in under five hours.

● **Craig David** is to make a live return as part of the line-up for April 16 and 17's **Nokia Urban Music Festival**. David is joined in an initial line-up for the Prince's Trust event at Landau's Earls Court by artists including Estelle, Jay Sean and Terri Walker.

● **Tribal Gathering** is to return this summer after an eight-year break. It will take place on July 16 in woodland near Leeds. More than 30 acts have been confirmed, including Groove Armada, Audio Bullys, Danny Rampling and Mike Pickering. All the funds raised from the event will go to the Disasters Emergency Committee to support the tsunami relief effort.

● Metal veterans **Megadeth** have chosen this year's Download festival to make their final UK appearance. The band are joined on the bill for the June 10 to 12 event at Donington Park by Dinosaur Jr.

● The **Earfly** is launching in the US. p5

● Contenders for this year's **Sony Radio Academy Awards** will be unveiled at a ceremony at The Music Room in Mayfair on April 5, while the awards will be presented at London's Grosvenor House Hotel on May 9.

● The **BBC** is told to support new British music. p8

● **Chris Evans** will make a return to the awards over Easter when he will present two shows for Radio Two. The shows air on March 25 and 28 and are being described by the BBC as "music-based" but with Evans' "own inimitable stamp" on them.

Sign here

Snocap inks deal with Sony BMG

● **Snocap**, the company set up by original Napster founder Shawn Fanning, has signed a deal with Sony BMG to provide digital identification and copyright technologies. The deal is the second of its kind, after Snocap sealed an agreement with Universal last November.

● **Vodafone** says that the catalogue of tracks on its 3G Vodafone live service has reached 500,000. It went live with 3,000 songs last November, but deals with Sony BMG, EMI and Warner have pushed that figure up. Vodafone will also roll out an enhanced service to eight European countries, including the UK and Germany.



Barris signs deal with Sony/ATV

● Sony/ATV Music Publishing has signed **Dylan Brown**, singer and songwriter of Mercury signings **Bodycookers**. The publisher's managing director **Charles Pinder** says, "2005 is going to be huge for this band." Pictured are repertoire manager **Simon Aldridge**, Burns, Pinder and deputy managing director **Rakhi Singhvi**.

● **Unshield** has consolidated its partnership with Sub TV, the student union TV network, by appointing a division head to co-ordinate the business. **Alastair Brown**, former head of music at student radio network **SUB**, will oversee the music content supplied to Sub TV for broadcast on its student union television network.



George Michael will be one of the artists showcasing their talents tomorrow (Tuesday) at advertising agency TBWA's third Stream Sessions event. Following reveals with Universal Music and EMI Records, this week's event will be held in conjunction with Sony/ATV Music Publishing. Along with KT Tunstall, the showcase will feature a performance from Dieffenbach, a screening of a film to accompany

the new **Leamon Jelly** album 6-9-05 and a DJ set from **Howie B**. "It's a good way of showcasing some of our key acts to the people at the agency and also their clients," says Sony/ATV director of synchronisation and marketing **Rachel Yew**. Tunstall's current single **Black Horse And The Cherry Tree** is continuing to win fans at radio, last week climbing into the top five on airplay.

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

Music industry's views on developing live music sector will be outlined to government minister

Live consultation could shape policy

Live

by Robert Ashton

The music industry could directly shape Government policy, through a comprehensive new consultation on the UK's live music sector.

At least 40 industry organisations, including the BPI, AIM, the Concert Promoters Association and the Musicians Union, will be quizzed by the Live Music Forum in a three-month consultation on how they feel live music can be developed in this country.

When the consultation is over, Forum chairman Feargal Sharkey, whose group was founded last year to promote live music and foster new talent in the year the Licensing Act comes into force, expects to be able to recommend a range of new proposals that can be implemented by the Department of Culture, Media and Sport and other Government departments.

"We want to discover how Gov-

ernment can work to promote, develop and expand live music, and the music industry itself is probably the best at suggesting these things," says Sharkey. He adds that the terms of reference for the consultation will be wide, "to encourage people to think as broadly as possible".

He adds, "We want people to come up with wish lists. The limit of our recommendations will be defined by the limit of the imagination of the industry".

Sharkey says there are already examples of the Government and music industry working together to promote live music, such as the £130m pumped into 270 schools a couple of years ago under a sports and arts project. This released equipment and finance to schools so long as the local community could use the facilities.

Similarly, he adds that the Government could be persuaded to provide tax assistance for tour support. Currently, record companies are left to pick up the tab, but Sharkey



The Carling Academy Brighton: call for Government to give tax assistance for touring

argues that if the Government gave tax incentives on rock tours the result is likely to be more gigs.

He also believes the Olympic bidding process could provide an opportunity for live music. "Some people have complained that London lacks a first-class music arena," he says. "God forbid that if we stage the Olympics we are not left with a world-class stadium for music concerts."

Ideas that can be implemented immediately will be fast-tracked

by the Forum and put into practice without delay. However, Sharkey accepts that some suggestions may need a longer gestation period to formulate a policy for delivery or find the right backing from a Government department.

Arts minister Estelle Morris Morris is expected to sit in on some of the consultation meetings and Sharkey says that any parties who are not initially invited will have an opportunity to offer their ideas through a variety of other

means. "We want everyone from the Glastonbury organisers to the bloke around the corner selling guitar strings," he adds.

Sharkey was originally due to accompany Morris to Archbishop Michael Ramsay Technology College in London's Camberwell this Wednesday to launch the consultation, but this has now been postponed because the minister has to vote in the House of Commons.

The consultation follows the first extensive survey of the health of the UK music scene. That resulted in the Impact Of The Licensing Act On Live Music report, which the Forum and DCMS released last year.

Sharkey expects the Forum to produce another research survey after the Licensing Act comes into force in November and many pubs, clubs and venues will have committed to staying gigs. He expects this will conclude the Forum's activities, which will be wound up around summer 2006. robert@musicweek.com

Polydor leads the way in slashing long run-ins for singles



Labels are looking to unify their radio, download and physical release dates for selected tracks ready for the new, combined singles chart.

In what could be the first such move, Universal's Polydor operation plans to selectively abandon the industry practice of giving its singles lengthy upfront, media exposure and instead will make certain titles available to

buy online and in stores as soon as they are serviced to radio.

Polydor joint managing director David Joseph says that a flexible release approach will need to be adopted for the April 17-launched chart, which will automatically exclude any download track if it does not have a comparable physical release.

"There will be certain records by acts such as The Bravery that we will make available as soon as they go to radio," he says.

"Consumers have two choices - download it legally or illegally - and we want to direct them to the legal route. But there are other records where maybe a chart

position is more important, so you hold back for a specific date."

Warner Bros managing director Korda Marshall says he will be flexible in how to time release dates, including on some occasions issuing a track to radio, releasing it digitally and physically at the same time. "The only rule where I come from is that there are no rules," he adds.

Other labels are examining their release policies ahead of the combined chart launch, although EMI Recorded Music chairman and CEO Tony Woodworth says his group's release strategy for singles is already examined on a weekly basis.

He adds he is disappointed the

new chart will not count download sales if a physical CD is not available. "I hope we move on from that," he says.

Some single releases are already made available as downloads as soon as a track goes to radio, but it has been the typical industry practice not to make an equivalent physical version available until a number of weeks later to maximise the track's pre-release exposure on radio and TV. This has long been a bug-bear of high street retailers, who believe that by the time a single is commercially available interest has often already peaked.

Any potential narrowing of the

radio window has been welcomed by retailers, who believe having simultaneous release dates could help to stabilise the singles chart.

Woodworth's head of entertainment Jim Batchelor says, "We've always been very clear as retailers we want the radio window reduced. Anything that reduces it is good news."

"If we can combine the radio, digital and physical release date that would probably be the best place to be."

HMV product director Steve Gallant says having simultaneous release dates would be like going back to the old days when records were first played on the radio only a week or two before release.

THE MUSIC WEEK PLAYLIST



THE CORAL
In The Morning (Delatonic)
The scooters' finest work to date, with production by Perthhead (single, May)



RAZZLIGHT
Somewhere Else (Mercury)
A brand new track that could possibly give the UK its first biggest chart hit to date (single, April 28)



BASEMENT JAXX
The Singles (XL)
This retrospective makes for a cracking dance album that is hard to turn off (album, March 21)



NATALIE IMBRUGLIA
Counting Down The Days (Right/Island)
With single Silver exploding at radio, there should be much interest in the quality mainstream album (album, April 4)



OPTIMO
Psyche Out (Eskimo)
Another great mix album from the Scottish DJs famous for their eclectic no-holds-barred approach to mixing (album, April 25)



JEM
They (ATO/Sony BMD)
This cool debut is building nicely into a bona fide radio hit (single, March 21)



PEDRO
Early Pedro (Melodic)
Collection of much sought-after early releases including his collaborations with Kathryn Williams (album, April 4)



NEW ORDER
Waiting For The Sirens' Call (London)
A welcome return from Manchester's finest, who are clearly back on form (album, March 28)



BRITISH SEA POWER
Open Season (Rough Trade)
Classic-sounding set from one of our most exciting live bands. This could be their breakthrough into the mainstream (album, April 4)



LCD SOUNDSYSTEM
Yr City's A Sucker (DFA)
This Talking Heads-style groove stunner there's much more to come from James Murphy (US import, out now)

NORDOFF-ROBBINS MUSIC THERAPY FUNDRAISING DATES 2005
January 19 Rugby Dinner, Hotel Inter-Continental
March 8 Berry

Berry & Reid Wine Evening, Berry Bros & Road
March 22 HMV Football
Exaggerate, Glasgow Arena, HMV
April 22 Race Day

Sundown
May 18 Clay Pigeon Shoot, Royal Docklands
October 1
Anniversary Silver Cliff Live, Hotel Inter-Continental
September 20

2005 Golf
November 2 Music
November 13 Music
November 19 Truists
November 24 Pop Quiz
November 28

Tennis Tournament, Wimbledon
November 23 Women of the Year, Park Lane Hotel
December 19 Carol Service, St Luke's Church, Chelsea

THE BPI AWARDS ALBUMS
Various - I Love Alan (EMI Virgin)
Various - Silver
Various - Monkeys Are Made of The 2 (EMI Virgin) (New)
Various - Silver

Woman Spring Collection 2005 (EMI Virgin/Sony)
BMG (gclid)
Jennifer Lopez - Rebirth (Epic) (gclid)
Matt Moran - The Ultimate (EMI Virgin) (gclid)
Various (gclid)

Karl Jenkins - The Armed Man (EMI Classics) (New)
Various - Sheet Reunion: The Soloists (EMI Virgin) (gclid)
G4 - G4 (Sony) (gclid)

Charity therapy to raise record funds as it celebrates 30th anniversary

Nordoff aims for £2m mark

by Martin Talbot

Charity workers are aiming to mark the 30th anniversary of Nordoff-Robbins Music Therapy by topping the £2m mark through this year.

Fund-raising committee chairman Brian McLaughlin has set the ambitious target, aiming to raise a record £700,000 at this June's Silver Cliff lunch and £500,000 at the HMV Football Dinner later this month.

The March 29 HMV football dinner, the second biggest event of the Nordoff-Robbins fund-raising year, will this year honour Manchester United manager Sir Alex Ferguson. By topping £500,000, the dinner would become the world's largest fund-raising football event, says McLaughlin.

McLaughlin says he is determined to ensure that the 30th anniversary Silver Cliff lunch is the 'best yet', with the £700,000 target twice that of any previous sum raised at the event. The lunch will also celebrate the long-standing contribution to Nordoff-Robbins from the music industry, which has raised more than £20m over the past three decades through a string of annual events, which kicked off on January 19 with an annual rugby dinner (see events timetable above).

McLaughlin says, "The 30th anniversary is a platform for communicating a lot better with people about the charity and we feel that, because of that, we have a better chance of raising more money."

The year's activities will be supported by the most comprehensive Nordoff-Robbins PR campaign yet: LD Communications has signed up to raise profile for the various fund-raising activities through the year, with director Claire Singers targeting consumer magazines and newspapers, as well as TV, in a bid to increase awareness of the charity.

As well as raising profile outside the business, a series of roadshows to labels and industry organisations is also being discussed, in a bid to make a new generation of executives aware of the charity's activities.

McLaughlin says, "The record business has been absolutely magnificent over the past 30 years in supporting the charity, and we want to broaden the number of people who participate. The vast majority of people in the business don't come to the big events, like



the Silver Cliff or the HMV Football Dinner, and we want to give them an opportunity to get involved." One option being investigated is the possibility of launching a gift aid campaign, encouraging individuals to make a regular donation tax-free, he says.

The ambitious fund-raising activity will also coincide with a year of increased activity for the music therapy charity, Nordoff-Robbins Music Therapy managing director Pauline Edkin says it will this year start work building a new music therapy unit at the Brit School Of Performing Arts in South London, as well as at the Performing Arts, Conference and Education Centre of the Mary Hare School for the Deaf in Newbury.

Nordoff Robbins - which already operates regional units in Manchester and Dorset, as well as running 21 outreach programmes through the UK - is also looking to further spread its influence across the country.

The charity's main north London centre - which sees 200 children and adults every week - issues the charity's research unit and manages the Masters degree programme, with Nordoff-Robbins becoming the first provider of a PhD in music therapy, as validated by the City University, this year.

Nordoff-Robbins Music Therapy was first established in the US by composer Paul Nordoff and special education teacher Clive Robbins in the late Fifties, as a form of creative therapy. Sybil Berezford-Peirse organised a first Nordoff-Robbins Music Therapy training course in the UK in 1974, leading up to the first Silver Cliff Awards in 1976, which raised £12,000 to fund Nordoff-Robbins Music Therapy at the Goldie Leigh Hospital; it became a registered charity four years later, in 1980, before its first permanent centre was opened in 1982.

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Dome owner targets UK with launch of new division

Millennium Dome owner Anschutz Entertainment is set to ramp up its UK activity following the recruitment of Rob Hallett to run a newly-launched division.

The former Mean Fiddler executive has been put in charge of the newly-formed AEG Live, a London-based operation of the touring and promotions agency, as part of a bid by AEG to become a leading player in the UK's live entertainment business.

It is the first time that the company has set up home in the UK, having only previously entered into one-off partnerships with Marshall Arts and Harvey Goldsmith over the past 10 years.

The creation of the agency, which has brought US R&B star Van Hunt to the UK over the past week and will oversee Usher's 2006 European and UK tour, coincides with the formal launch later this month of the company's plans for London's Millennium Dome complex, which it acquired in 2004. Building work is scheduled to begin within days, while completion is due in spring 2007.



Dome: conversion to music complex

The new entertainment complex will focus on music, offering a 22,000-seater arena and smaller venues housing different genres of music from rock through to jazz. The site will carry a 2,000-capacity nightclub and 12 restaurants.

Hallett's appointment is central to Anschutz's strategy in the UK. Formerly head of touring at Mean Fiddler, he has brought the likes of US superstars Britney Spears, Justin Timberlake and Usher to the UK in the past two years.

"We have numerous plans," says Hallett. "However, a promoter is only contracted for one tour, so nothing is ever definite. What I do know is that artists get being looked after by the same person and having the same people around them."

Anschutz's increased presence in the UK was marked last September with the company's acquisition of the Manchester Evening News Arena with P&O, which previously held a 50% interest in the venue. The venue was formerly owned by Scottish Media Group, which will continue to lease and manage the 21,000-capacity arena.

Anschutz has built a large portfolio in the US with ownership of Ocasus venues the Los Angeles Staples Center, a touring agency which looks after Elton John and Celine Dion and various sports franchises. It is also co-owner of the London Arena with SMG which, subject to planning permission, is set to be demolished to make way for new homes, offices and a hotel.

PURE REASON REVOLUTION

SNAP SHOT

Modest Management, home to Lenny and Brian McFadden, is branching out into alternative music, having signed Pure Reason Revolution to Sony BMG via its new Holograph imprint.

Having released a limited-edition single *us Popstones in 2004*, the experimental prog outfit will have a second single released through the new venture on April 4. But their epic 12-minute track, *The Bright Ambassadors of Morning*, is not being aimed at the mainstream radio playlists. "It is a great statement of what this band is about," says Modest's Richard Griffiths. "They are a very leftfield

act, but as happens with many successful acts of today, whether it is The Streets or Dizzee Rascal, it is about letting the mainstream move towards the left to discover it."

The band are currently recording their debut album with producer Paul Northfield, who has previously worked with the likes of Hole, Marilyn Manson and Gnostic Ghost. The band has recently completed a number of tours supporting the likes of Secret Machines, The Dears and Hope Of The States.

Bright Ambassadors Of Morning will be released as a CD and as limited 10-inch vinyl.



CAST LISH Product Manager: Jo Power, Sony BMG. Radio: Nicola Carson, Craig McInlay, Sony BMG. Press: Mel Brown, Jenny Myles, Impressive PR. Regional Radio: Dave Rajan, Sony BMG. Publisher: A&R: Richard Griffiths, Harry Maguire. Modest Music: A&R: Michael Cousins. Or Music: New York Management. Jonathan Cooke. Label: Holograph/Modest Music, Sony BMG.

Albino - Vehicles & Animals (Pavlova) (guitar)
Pha Cutlers - Love Songs (EMI Virgin) (double platinum) DVD
Genesis - The Video Show (EMI Virgin) (top)
Various - Now 2005 (EMI Virgin) (top)
The Pinks - The Pinks (A&R) (Beggars Banquet) (top)

David Bowie - Best Of Bowie (EMI Virgin) (double platinum)

SOME OF THE PEOPLE AT THE PALACE
Riz Shiregier, Sony SMC
Tony Craigworth, GMT
Lucas Grainge, Universal

Nick Phillips, Warner Music
Peter Jameson, BPI
Alison Wrenham, AIM
Peargal Sharkey, Live Music Forum
John Dower, Blueprint

Management
Gail Colson, Gallforce
Management
Pauline Eburn, Nordoff-Robbins
Music Therapy
Simon Fisher, J9 Management

Fran Neville, PPL
David Ferguson, BACS
Chris Green, BACS

Channelfly backs label and production arm

Multi-faceted music group Channelfly is continuing the expansion of its venues-to-magazine publishing business with the fully-fledged branch of a production company and record label.

The organisation is relaunching its Best Before Records imprint with the focus on developing, recording, marketing and promotion of new talent. It has already made its first signing, an as-yet unnamed band from Wales.

The new division will be run by Anthony Shaw, who has previously worked with bands such as Muse and Serafin for production company Taste Media.

"We hope to develop a number of artists and license them to labels on a territory-by-territory basis," he says.

Shaw is also aiming to increase the profile of new UK music with the launch of a series of showcases under the NY2LON banner (standing for NY to London). Channelfly has teamed up with US promoter +1

for the showcases, which will be held in London and New York, and also at US festivals such as SXSW.

"It's a new brand of event that was conceived to introduce artists from the UK and US music industry and vice-versa. It's a reaction to the stale showcases in which a band is flown all the way to the US to play to only select A&R people, all with their arms crossed and standing 25 feet from the stage," says Shaw.

The inaugural NY2LON will be staged at this month's SXSW in conjunction with *Fader* magazine and will feature performances from Hard-Fi, 22-20's, Graham Coxon, Ash, Benzos, The Ordinary Boys and The Longcut.

Channelfly's artist management division Supervision currently counts Franz Ferdinand, Kaiser Chiefs and Junior Senior among its clients.

The group's Barfly chain of live venues also has plans to expand in the next 12 months, adding to its current count of five successful sites across the UK.

Queen courts music industry with high-profile reception

New award crowns Palace's music push

Awards

by Jim Larkin

Buckingham Palace is cementing its newly-forged friendship with the UK music industry through a new music award.

Details of the Queen's Medal for Music were unveiled before a high-profile reception for the industry at the Palace last week and will be presented for the first time this autumn. It will honour figures who have had a significant influence on the UK's musical life.

The initial recipient will be announced on November 22, a date chosen because it is the saints day of St Cecilia, the patron saint of music, and will be chosen by a committee overseen by avant-garde classical composer Sir Peter Maxwell Davies, the Master of The Queen's Music.

The honour marks a further step forward in relations between the industry and the Palace after an evening reception last Tuesday attended by more than 500 guests spanning the entire UK musical landscape. The guest list was a Who's Who of the industry, with major label bosses, heads of trade associations, government representatives, senior BBC figures, high-profile artists and even street buskers present.

Among the guests was Live Music Forum chairman Peargal Sharkey, who says, "It's a sign Britain is waking up to the significant



Palace reception: Jamie Cullum and Joos Holland meet the Queen

role music plays in everyone's life. There's a growing appreciation of the agony and the hard work that goes into making music. This is another good step for the music industry."

Also on the guest list was BPI executive chairman Peter Jameson, who was part of an exclusive handful of people invited into a private reception with the Queen during the evening. "I was privileged to be in the reception line-up in between Tessa Jowell and Dame Vera Lynn, which was quite wonderful," says Jameson. "It's our job to try to promote and raise awareness of the industry, its abilities, its creative qualities, what it does for Britain and naturally most of our focus is on the Government in other areas.

"The monarchy is not normally

on our radar. It was not our initiative, it was the Palace's initiative. It made us feel very good we were in the Palace."

Ain CEO and chairman Alison Wrenham welcomes the breadth of the industry on show at the Palace. "It brings together people from every sector," she says. "If you take the word 'music' and all it means in its fullest sense, all of it is represented here."

In a separate daytime event attended by various Royals, two of Sir Maxwell Davies' pieces were performed at the Palace by students from the Royal Academy of Music. Katie Melua also performed as a representative of the Brit School for Performing Arts and Technology.

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● Big Question, p17

Extra time in copyright case



The music industry has been given extra time to gather its case for an extension of the 50-year revised copyright rule, with the EC shifting its timetable reviewing legislation covering copyright and related rights.

The EC has told the IFPI that the term of protection, one of several directives it announced last summer that it would consult on and possibly re-examine, is now not likely to be focused on until at least the end of this year.

Already nearly 140 European artists, managers and trade organ-

isations - including the BPI, Music Business Forum, U2 manager Paul McGuinness and PPL - have addressed their thoughts and comments on the EC's plan. But an IFPI spokeswoman says the EC is concentrating on other areas of copyright and has pushed back any action over the term directive, which currently sees recordings subject to only 50 years of copyright. This means that many of the earliest rock'n'roll recordings, including tracks from Elvis Presley, have now slipped into the public domain.

"The term of protection timetable has been shifted back a bit," says the IFPI spokeswoman. "It now means we have more time to influence. The advantage is we have a longer period to prepare, but we don't want to exhaust all the possibilities immediately."

The IFPI is now planning a high-profile media event in Brussels in April or May and will invite many of the "relevant household name" artists who are affected by the current length of copyright: Cliff Richard and Charles Aznavour were two acts who personally wrote to the EC asking for an extension to the 50-year term.

However, it is unlikely that the music industry is likely to forge a single coalition, even though the MBF did offer a brief statement in support of lengthening the term of copyright supported by a cross-section of the industry.

David Strups, chairman of the Music Managers' Forum copyright and contracts sub-committee, says it will continue to press for an extension to copyright over the next year, but it also wants "revisions".

Awards first, as major retains best company trophy

Universal leads nods at Music Week Awards

Awards

By Paul Williams

Universal and Domino rounded off a banner 2004 for both companies by collectively grabbing a quarter of this year's Music Week Awards in association with Vodafone live! at London's Grosvenor House Hotel last Thursday.

As Domino claimed two honours (see below), Universal topped a haul of four honours on the night by being named record company of the year for an unprecedented second successive time.

"It gives me great pleasure to be on stage here to accept this award on behalf of all the managing directors and senior management team," the major's chairman and CEO Lucian Grainge told the event before reflecting on what had been an incredible year for UK-record music in general.

"We would like to share this award with everybody who is

involved in the making, A&R and creation of music," he said. "We believe passionately in music. The UK music industry has come back right to the forefront of the global music business."

Polydora's Sundraj Sreenivasan was among Universal's individual successes, winning best PR campaign for Sissler Sisters five years after taking the same honour for Lolly. Universal Music's Daryl Eastlea and Silvia Montello won best catalogue marketing campaign for The Summer of Motown project, while UMTV's Karen Meekings, Jess Ryan and Eddie Ruffett completed the major's haul on the night by picking up the newly-introduced best TV concept marketing campaign for the Pop Party 2 compilation. UMTV had also previously been announced as the top compilations company.

Sony and BMG marked their first Music Week Awards as a joint entity by claiming two awards on the night: best regional promotions

team and best UK marketing campaign for Jo Power for Kasabian. Two weeks ago, BMG was presented with the top singles and top albums company market share awards, with MoS named top independent label. At last Thursday's event, EMI Music Publishing won best music exploitation for the use of the Zutons' Confusion in an ad.

Just as EMI Music Publishing made it a decade of uninterrupted wins as best publisher, EMI Distribution claimed the best distributor prize for a 10th successive year. The major's Parlophone emerged as best promotions team and EMI Virgin compilations as company of the year.

The Zutons were also contributors to Coalition Management being named manager of the year after 12 months in which the company reached number one on the singles and albums charts with The Streets and re-established Cambridge as a chart-topping albums act.

Pinnacle took the best music sales force category for a fifth year in a row. Similarly, HMV continued its domination of the best retail music chain category, while Derby-based Reveal was named best independent store.

Less than a year after launching, Emap's West Midlands rock station Kerrang! 105.2 won best radio station. Napster captured another one of the night's new awards by winning best digital music service, while the re-introduced best venue award went to Shepherd's Bush Empire. Anglo Plugging won best independent promotions team.

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Universal team: CEO Lucian Grainge receives best record company MW award

Franz deliver Domino effect

They may not have been up for any trophies themselves, but Franz Ferdinand's knack for winning awards rubbed off in three categories.

Most notably, Domino Records was named independent company of the year thanks largely to the huge success of the Scottish band, whose signing to the label took place amid a bidding war and was a gamble for the independent.

But other players in the band's ascent were also honoured. Ture Johansson was named producer of the year for his work on the 3m-selling eponymous debut album, while Mirella Davis and Caroline Butler of Domino and Brian Cellar of Epic US won the international marketing campaign title.

Franz Ferdinand were not present in person but pre-recorded a

number of video messages expressing gratitude for the people involved in their success.

"In the words of Edwyn Collins, we're simply thrilled, honny" said Domino managing director Laurence Bell. "I didn't even realise there was an award for best independent company, but it is fantastic to win it."

The Franz Ferdinand story highlighted the ability of an independent to compete on a global scale against the majors. And Bell says that, despite its new-found riches, Domino will retain its indie philosophy and not grow ahead of its natural pace.

"We just want to grow organically," says "It's not our style to change things, despite existing in an industry where change is hap-

pening so dramatically. It's hard to be independent these days, but that's the way we want to keep it."

Domino was founded from Bell's house in Sheffield during 1993 with a roster of highly-acclaimed US acts such as Pavement, Royal Trux and Sebadoh. Franz Ferdinand launched Domino into the big league last year and were perhaps the first Domino band for whom commercial success matched critical acclaim.

The international marketing campaign was awarded to the Domino/Epic team for a combination of care and creativity, ranging from the use of the album's artwork and the way "Super Fantastico" was pulled out for local ads in Germany, to the work with indie retailers on positioning and pricing.

EMI Music Publishing boss picks up Strat

In picking up the prestigious Strat Award, Peter Reichardt racked up his record 19th Music Week Award at last Thursday's ceremony.

With the 2005 trophy making his 18th Publisher of The Year award, Reichardt is aiming to make it a round 20 next year – a record for the Music Week Awards.

Reichardt had flown back from an EMI Music Publishing management conference in New York especially to be at the Grosvenor House and said he had no idea about the award.

"I'm so honoured to have this. I've sat here so many times and applauded the people who have won this award and I hope I wear it well."

"When I look at all the people who have won this down the years, it truly is an honour," he said. "I remember that Ron White was the first winner (in 1987) and to be the only publisher to win it is amazing."

From the stage, Reichardt had told the audience, "I have been coming here for so many

years. This is the business we've chosen and I think we love it. We do. We've done these hard times. We've had five years of hard times, but we have a knack of bouncing back."

From the stage, he also paid tribute to previous recipient Mike Batt, who had picked up the UK Achievement Award on behalf of Dramatico Recordings, for its success in breaking Katie Meila.

"He mortgaged his fucking house for Katie Meila," he said. "Who would do these days? That's the business we're in."

Batt was equally surprised to pick up the award. "This is such a surprise to me," he says. "I nearly didn't come here tonight – I wasn't feeling well. Now I feel great."

He added, "We've got all the team here who work for Dramatico, which is seven with me. When we made Katie's record I thought we made a good record, it's sea what we can do with it and something happened, which was extraordinary."



The woman who discovered both Keane and Coldplay, BMG Music Publishing's Caroline Ellery, picked up the prestigious A&R Award. Ellery was clearly surprised by the honour – having travelled down from her Manchester base to be at the awards. "It's funny because you come to awards ceremonies all

the time but you don't realise what it's like until you win one yourself; my heart was pounding away," says Ellery. "It is amazing. I still can't quite believe it." Ellery picked up the award after video messages were relayed from both Coldplay and Keane. Pictured with her award is Ellery with Keane's PR consultant Sarah Pearson (front) and the team from BMG Music Publishing.

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Blondie (pictured), Todd Rundgren and Gary Moore will feature among an initial line-up of titles being issued next month on a brand new combined CD and DVD format. On April 25, Silverline – part of the 5.1 Entertainment Group – will release five titles on the new DualDisc format, including Rundgren's *Lars* and *The Curse Of Blondie*. DualDisc, given a limited US

roll-out in November where it sold more than 1m units in three months, features a normal audio album on one side with the flip DVD side potentially containing features such as 5.1 surround sound, videos, interviews and photos. Silverline expects to have up to 100 DualDisc titles in UK stores by the end of the year.

Music sector will put training to the fore

The music sector is being urged to outline its training needs ahead of the formal creation of a Government-supported initiative designed to improve education and training in the creative industries.

The new Sector Skills Council, entitled Creative & Cultural Skills (CCSkills), is expected to receive a licence to operate in April, unlocking funds totalling £4m to be spent over three years for the benefit of training and education within the creative industries.

In advance of the expected launch, Tom Bewick, CEO of the sector skills council for the creative and cultural industries, will address the Music Business Forum (MBF) meeting this coming Wednesday.

At Tickell's a representative on the MBF for Community Music/Sound Connections and director of skills, music, for CCSkills, is also aiming to put together a music advisory board to lead discussions on the unit's activities. She says she wants to create a handful of pilot programmes, perhaps in the form

of industry-supported "apprenticeship"-style initiatives.

Tickell says, "There is a great opportunity here to bridge the gap between education provision and what the industry needs. We want to look at what education is offered across the board and establish whether this matches what is needed by the industry."

The Sector Skills Council concept was established as an employer-led initiative, actively involving trade unions, professional associations and other stakeholders; more than 20 of the councils currently exist, licensed by the Secretary of State of Education and Skills to tackle the skills and productivity needs of their relevant sectors throughout the UK.

CCSkills, whose board members include EMI Group chairman Eric Nicol and AIM chief executive Alison Wenham, was launched before Christmas as a unit covering sectors ranging from music and the performing arts, to design, advertising, publishing and the heritage (or museum) sector.



BPI changes its statistics policy

The BPI is abandoning a policy dating back to 1979 by halting the broad publication of its quarterly trade deliveries for UK record sales.

The organisation will no longer widely publish the three-monthly figures covering the unit numbers and value of album and singles shipments, but instead will make the data available to members only.

The rethink addresses what the BPI says is a confusing message, as the Official Charts Company's data for over-the-counter unit sales is published immediately after the end of every quarter, only for BPI shipment

figures covering the same period to follow six weeks later. Unlike the trade deliveries, the OCC figures cover unit sales only and give no information about the revenue value of the UK recorded music market.

The last published set of BPI figures, covering Q3 2004, showed albums rising by 3.0% year-on-year in units, but falling 1.8% in value. Singles unit sales dropped by 11.7% and fell 17.9% in value, although had downloads been included unit sales would have improved 9.4% of the year.

In the latest available annual shipment figures, the UK record industry fell in value for a second

successive year in 2003 to £1.177bn, a decline largely explained by a sharp fall in singles business.

The change of policy will put the UK music industry out of step with other leading music territories, including the US, which publish sales figures covering both the number of units sold and the value of the market on a quarterly, half-yearly and annual basis.

BPI trade delivery figures for the year will still be available on March 22 via the IFPI, when the international organisation publishes its annual round-up of territory-by-territory worldwide sales.

Government orders backing of homegrown talent BBC told to support new British artists

Media

by Jim Larkin

The BBC has been told by the Government that its music radio services must place a heavy emphasis on supporting new British repertoire, backed by tighter regulation.

A Green Paper published last week on BBC Charter Renewal identified the Corporation's "vital contribution" to broadcasting homegrown new music via radio stations One, Two and Three but stressed that this role had to be maintained.

The Corporation's support of new music was highlighted in the report, which was launched by Secretary of State for Culture, Media and Sport Tessa Jowell, as the main aspect of the BBC's cultural purpose of fostering creativity and nurturing new talent.

The Government bases its arguments largely on evidence supplied by the BBC itself, which shows the Corporation's radio output has a commitment to new music, making it sufficiently different to commercial rivals to justify its publicly funded status.

Radio Two has enjoyed a huge ratings upsurge, which has led many in the commercial sector to protest against what they see as a populist format change towards a young audience.

However, research cited in the Paper, which was compiled after consultation with the public and dozens of industry bodies, shows that the average listener is aged 50, and that in one monitored period, six in six tracks came from a new album, 52% had not entered the



Jowell: evidence provided by the BBC

Top 20 singles chart and 66% of the tracks were not played by commercial stations.

Radio One has been criticised by the music industry recently for not playing enough UK material in its daytime output. The Paper says that the commercial sector played 15% of the tracks Radio One did during the period. It adds that despite the BBC station's reputation for "ratings by day, reputation by night", during the daytime the overlap was only 21%. It also played more live music and more UK music than any other station, the Paper says.

And the Paper further argues that Radio Three complements Classic FM, with the BBC network playing more live music and

whole compositions rather than popular extracts.

However, there is to be tighter regulation to ensure this commitment to new UK music is maintained at all times through the creation of a BBC Trust, a body it proposes should be established to monitor the Corporation's public service performance.

The Trust will assess peak-time radio output to assess its excellence or distinctiveness and to ensure no format changes are made without regulatory supervision.

This was welcomed by the commercial sector, although it still wants more to be done. "Regulation doesn't go as far as we would like, but then nothing ever does," says Commercial Radio Companies Association chief executive Paul Brown.

He also argues that simply playing pop music is not enough to justify public funding. "The BBC does a lot to support the UK music industry, but if you're going to skew a market by putting state money into radio to play music that in most other countries is played on a commercial basis, the values of those stations must be different and there should be other elements to the programming, such as religious or financial output."

But the Paper is not good news for all types of new British music. It says that covey shows and those designed purely as ratings winners do not have a place on the BBC, with many widely tipping Fame Academy to be one of the first victims of the policy.

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An increasing number of acts are beating the bootleggers by recording their gigs themselves, and selling limited-edition live discs shortly after the house lights go up. Adam Woods reports

Bands muscle into bootleggers' instant market



From the Grateful Dead onwards, certain bands and their more fervent fans have maintained a proud tradition of legitimate bootlegging. On their comeback tour last year, the Pixies went a step further, recording the gig themselves and selling it straight back to the fans right after the show.

Each of the 15 gigs on the initial spring leg of the band's comeback tour of the US and Canada was recorded and mixed live by a company called DiscLive, which burnt and packaged the CDs on site for collection virtually as soon as the lights came up.

Fans could pre-order a copy for collection or delivery, buy it after the show or, if there were any left, order it afterwards online. But, given that the Pixies designated that a strictly limited

Pixies: last year's comeback tour saw each leg accompanied by a limited-edition live recording

edition of 1,000 CDs was to be produced for each gig, long-term storage of overstock was never going to be a problem.

Over the years, bands have frequently expressed their astonishment at the speed with which bootleggers can turn bootlegs around, particularly at festivals, where fans do not immediately disperse. But with the advent of increasingly reliable CD burning technology, the resurgence in the live sector and the need for artists and labels to investigate new areas of revenue, the time for so-called legitimate bootlegs has unquestionably arrived.

The Pixies were neither the first nor the most recent band to turn to their own advantage the enormous demand for handmade documents of

the live experience. DiscLive's first commission, in New York in March 2003, was for Afrobeat band Antibalas, and other clients have included such evergreens as Kenny Rogers, Devo, Billy Idol and, in the UK, The Levellers.

Clear Channel's Instant Live offshoot opened its own account in February 2003 with a band called Machinery Hall, recorded in Boston, MA. Artists who followed suit included Jewel, the Allman Brothers Band, George Clinton & Funkadelic and Kiss.

And, since last summer, the technology has also come to these shores. DiscLive last year launched a UK division, run by producer Andy Scarth, which brought the Pixies' cottage manufacturing operation to one of the band's Brixton gigs and handled The Levellers' acoustic tour.

In the UK, Instant Live has worked with Wet Wet Wet, Pop Will Eat Itself and Lloyd Cole & The Commotions, as well as recording bands from last year's Download Festival. And, over the past fortnight another British player, Live Here Now, has embarked on the first significant test of its own operation, recording and selling live documents of virtually every gig on Erasure's sold-out tour of the UK and Ireland. The company, a commercial enterprise in its own right but owned by Mute Records with technical assistance from FX Rentals, cut its teeth on a Throbbing Gristle release last year.

Needless to say, most of the companies which have sprung up to take advantage of this new merchandising opportunity steer clear of referring to the practice as bootlegging at all, legitimate or otherwise. Clear Channel talks about Instant Live CDs; DiscLive describes its product as "live discs offered to fans immediately after a concert"; Live Here Now refers to "official live recordings".

Indeed, in terms of the quality of the product, there is no comparison with illegitimate bootlegs. Most official live recordings have artwork of their own, prepared in advance, and the mixing and mastering itself is handled by professional engineers, in sharp contrast to bootleg product. Theoretically, if the new model takes off, the only remaining avenue for bootleggers will be to fulfil excess demand.

Typically, larger bands commission around 1,000 CDs from any one gig, charging fans upwards of £15 in the UK and \$25 in the US, although the Pixies raised the ship to 2,000 for their Coachella festival appearance in California in May. The standard arrangement is for half to be made available for order in advance, with the remainder reserved to sell on the night.

While the concept itself might seem like a simple one, the mechanics are inevitably rather more complicated. For instance, Live Here Now send a team of seven people out on the road to handle the procedure of recording, burning and packaging the CDs. In the truck at the early dates on the Erasure tour, project manager MJ reports that he spent "the most intense two hours of my life, and I have been to some places in the world".

Given that most gigs last for longer than a CD will record, the typical live recording runs over two discs, giving the producer the opportunity to start burning the first disc 70-or-so minutes halfway through the show. The second disc is usually shorter and can be turned around quickly, as soon as the band come off.

Even so, the speed is impressive. DiscLive's mobile mastering and manufacturing facility can press 500 CDs in 20 minutes, with the first 200 units available fewer than five minutes after the last note has been played. Instant Live advertises a turnaround of seven or eight minutes for the first batch of discs. Set lists are generally made available on the band's website, so no printing takes place on the night.

As with anything which challenges the available

technology and the prevailing business models, the rise of the instant live CD has not been without a hitch.

Instant Live attempted to claim ownership of the entire budding industry last year when it asserted that its patented technology gave it exclusive rights. In response, DiscLive cited pre-existing patents dating back to 1994 and revealed that most of its own technology comes off the shelf and the matter appears to have rested.

DiscLive's UK managing director Andy Scarth reports that the amount of licensing and royalty administration took one or two early adopters by surprise. "A lot of people did it on a bit too much of a budget to begin with and got their fingers burned with MCPS. To do it properly, there is quite a lot of paperwork involved."

The manufacturer of the CDs is responsible for negotiating an API agreement with the MCPS. The split with the venue, the promoter and the band is negotiated on a case-by-case basis. Just as different venues take slightly different cuts of merchandising sales, so some will wield a bigger stick in negotiations over live CDs recorded and largely sold on their premises, while others may not push for a cut at all.

Edinburgh's Usher Hall, where Erasure played the second of their recorded gigs on the current tour, waived the facilities fee it would have charged a band which was recording a normal live album and instead took a percentage of the CD sales, finding that the two worked out very much the same.

"That kind of added value for the audience is coming and we have got to think a bit more laterally than just 'we will take a rental for the show' or

'we will take a percentage of the income from a show,' says John Stout, manager of commercial programme development at the venue. "Traditionally, we look at what can be taken behind the bar or from the catering. Then there is the traditional cut of merchandising and I suppose this comes under that."

Generally, the artist or their management and, where relevant, the label, are the first points of contact for the suppliers. However, DiscLive reports that it is in talks with several festivals for next summer and, if fruitful, the discussions will then lead on to individual labels and managers.

It does not take eagle eyes to note that most of the bands who are taking advantage of the technology are mature acts, many of whom do not have a rolling record deal. For those that do, the



'In about two years' time, people are going to be walking out of gigs saying "where's my CD or DVD"'

Dougie Souness, Wet Wet Wet manager

Wet Wet Wet: first UK band to use DiscLive technology for comeback tour last December

royalty terms for items such as these vary from contract to contract, but clearly the figures are most compelling when there is no label with which to split the bulk of the proceeds.

Wet Wet Wet were the first band to use the technology on an arena tour in the UK when they played their comeback dates last December. Because the band owns its own rights, manager Dougie Souness says the deal was a simple two-way negotiation with Clear Channel.

"We found ourselves in a really unique position where we had the rights to the live performances," says Wet Wet Wet manager Dougie Souness, of No Half Measures in Glasgow. "We didn't have any of the re-recording restrictions you are usually tied up with when you are signed to a major label, so it was really easy for us to strike a deal with Clear Channel."

The main requirement, as far as Souness is concerned, is greater awareness of the concept. "I think in about two years' time, maybe five years' time, you are definitely going to be walking out of a gig going, 'where's my CD, where's my DVD?'"

More progressive recording contracts, such as the low-fat, short-form template introduced by Beggars early last year, will already contain provisions for sales of this kind. "It is something that we have written into our contracts so that we have that option and it is discussed at the beginning of our relationship with the artist," says Beggars Group head of legal affairs Rupert Skellett. "The way we work is that, if the artist wants us to, and if we think it makes sense, we will do it."

Skellett recalls that Beggars tested the medium with now-defunct Welsh rockers McCluskey, with only limited success. "Logistically, we found that it

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is quite tricky to put together, but I imagine it would work quite nicely for some artists," he says.

Certainly, while there is great excitement about such developments in certain quarters, the model will clearly not work for just any band. The recording overheads call for a minimum amount of demand and an over-ambitious operation could easily find itself running at a loss.

"I don't think it would be suitable for every concert," says John Stout. "Some concerts are more likely to be economically viable than others. With Ensurce, it was a sold-out concert with the standing format, so it was the maximum capacity and we were drawing on the biggest possible audience."

Usher Hall has a standing capacity of 2,737, and Stout says if the demand for recordings had been any stronger after the gig, the venue would have found it difficult to cope, given its own space restrictions. "If we have got anything to learn by that first experience, it would probably be how to handle that demand in the physical space we have here," he says.

Where a given recording is particularly successful, the limited edition nature of the CDs also means there is also a limit to their profitability. A limited run may keep the fans begging for more, but it also increases the pressure on all concerned to ensure one profitable release does not end up subsidising another which ends up only half-sold.

"The trick really is in getting the edition size right so you don't massively undersell," says Scarth. "For me, the fact that numbers are limited is part of the appeal. It is a difficult position to put yourself in as a business, to limit your potential sales, but I think it makes it more special for the

fans and they are ultimately the people you have got to please."

Or perhaps they are not quite the only ones. The notion of a thriving CD business building up around venues and band websites is certain to ruffle feathers at retail, where shops expect to do good business on the back of bands who pass through their town.

The suggestion that the sale of a purpose-made live recording might replace a sale of an official product through traditional channels is a moot one, but it might account for some reticence on the part of larger labels who enjoy significant retail support.

"If your bands are going round the country, and certainly in terms of mainstream acts, then of course the retailers quite rightly will be trying to



'For me, the fact that numbers [of live discs] are limited is part of the appeal'

Andy Scarth,
DiscLive UK
managing director

Ensurce:
Edinburgh's Usher
Hall venue waived
the usual fees for
a live recording
and opted for cut
of CD sales
instead

get behind the tour," says John Benedict, a partner at law firm Benedicts Grant. "To that extent, the last thing they want you to do is sell 200 copies in Oxford that would otherwise have been sold through the local HMV or Virgin."

From an artistic point of view, a concern for some is that the rapid turnaround of the recordings means the band has no opportunity to check the finished article before it is turned over to the fans.

"The problem we have found is that our artists tend to want to OK their recordings before they get too close to the public," says Beggars Group head of legal affairs Rupert Skellett, who raises the possibility of a nearly-live version which is ordered at the gig and mailed out the following day, after the artist has signed off the mix.

"The whole idea is that you capture the atmosphere and energy of the performance," says MJ at Live Here Now. "Bands who want to have supervision and change everything so it is perfect will never go for something like this. Bands have got to be competent enough and confident enough to let the whole thing happen."

Time will tell whether the practice becomes part of the typical mainstream touring schedule. In the meantime, the concept is a clear vote-winner among the burgeoning sub-section of the industry which makes a tidy living out of the catalogue and fanbases of artists whose best chart years are probably behind them.

"I am certainly in love with the idea and everybody I have mentioned it to, from managers to fans, has just said, 'what a fantastic idea,'" says Scarth. "In terms of where we see it going, it is going to run and run."



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(Friedrich Wilhelm Nietzsche)

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As the complexity of artists' live shows increase, so do the risks – and the accompanying insurance arrangements. By *Joanna Jones*

Taking stock in a risky business



As a sector of the music industry which has long weathered the storms raging in the recorded music world over recent years, the live sector has seen its fair share of challenges from unexpected quarters.

While audiences' appetite for live music seems to continue unabated, events such as the outbreak of the SARS virus, the on-going effects of terrorism, post-September 11, as well as the more recent threat of a "bird" flu have continued to take their toll on touring artists and DJs around the world.

Many of these one-time extraordinary, but now seemingly ever-present global risks are now classed as "exclusions", but it is these alongside the daily difficulties that can beset any tour, with anything from personal injury to missing equipment keeping insurance brokers and underwriters occupied day and night. Britney Spears' current claim after cancelling her recent European tour because of a knee injury is a case in point.

The figures involved for the very largest international tours can be astronomical, but can range from as little as £2,000 to up to \$120m.

Martin Goebbels director of Robertson Taylor, whose company claims to have pioneered the concept of cancellation insurance in the late Sixties and early Seventies and employs more than 100 staff in four offices in the UK and US, has seen its largest placement for a single show exceed \$20m and has been involved in several claims in the region of \$10m over the years.

"Over the years, productions have become larger, more elaborate and, to many bands, far more vital to their overall performance. They can include special effects, pyrotechnics, video screen,

moving parts of stages and consequently far larger crews, and truck loads being transported around the world," says Goebbels.

And, as the risks become larger, so do the premiums, he adds, especially if an artist is not relying purely on the health of the band but also on the moving parts of a massive stage production which are essential to the performance.

Goebbels, whose company has dealt with claims including anything from REM's tour cancellation due to their drummer's brain aneurysm to Keith Richards' cut finger, says the world of insurance is becoming a more complex landscape – with many events now classed as "inevitable" rather than "possible" by insurers.

"The insurers are becoming tougher to deal with, mainly in view of the increase in claims experience over recent years and, while some insurers may be attracted to the 'glamour & tinsel', the fun can quickly wear off once a couple of large or rather contentious claims occur," says Goebbels.

Meanwhile, for Gordon Devlin and Rick Inglessis of Swinglehurst – a relatively recent player to emerge in the UK and international live music insurance market – says insurers have a role to play in terms of education.

"We've prided ourselves on a very personal service and our mission is to explain and educate the media and entertainment industry," says Gordon Devlin, who adds that the company is in discussion with the BPI about participating in courses and workshops for its members.

Inglessis says, "Particularly in light of the Britney situation, there needs to be clarification when it comes to the client filling in proposal forms as

that will determine what they are covered for. We are also trying to get tour managers to think about providing the crew with health insurance."

Inglessis' long previous working association on the management side of the business with IE Music's David Eastwood continued when Swinglehurst insured Robbie Williams' massive Knebworth concerts in the summer of 2003.

The show required insurance on a considerable scale with everything from Robbie's entrance onstage dangling upside-down from a wire to terrorism cover included in the discussions with insurers.

"The Knebworth shows set the standard for what is possible and we managed to get very good terms for them. Coming from a management background, it does make it easier to understand what their needs are from a management point of view," says Inglessis. "Gordon's [Devlin] and my job is to make sure clients are aware of what they are insured for – many managers and artists don't have the time or don't want to read through pages and pages of insurance policy."

Devlin adds, "With the increasing regulation insurance brokers are under, it places a greater burden of responsibility to fully advise clients of the detail of the insurance policy."

The changing technological landscape and its encroachment on the world of live music is throwing up new challenges of its own for insurers – gigs beamed live to cinema screens (as in the case of David Bowie's 2003 Reality tour) or more recently to mobile phones present their own risks, not least bringing the failure of a satellite to perform into the equation.

Sheena Williams, an underwriter for Sirius International Insurance Corporation, whose company is regularly asked to underwrite event cancellation for events such as the Download Festival, says more than 65% of their business in the live music sector relates to live performances being captured successfully.

"Certain promoters are beginning to leverage the live performance by capturing the show on DVD," says Williams. "This should increase the profit revenue and as such we would look to protect this revenue income together with any costs and expenses incurred for the recording."

Williams believes the underwriter, alongside the insurance broker, has an increasing responsibility to clarify such risks as the artist or tour manager upfront.

Robb Sandler, owner and managing director of Albemarle Insurance, which has most recently insured tours for The Darkness, Duran Duran and Muse, says, "The really massive tours don't happen as much any more with the huge stage sets and a lot of pop bands don't tour live."

But the 20-year-old company – whose business might range from insuring splinter acts for smaller bands moving their gear around to insuring millions of pounds worth of risk in one phone call – has seen an upturn in many areas of the business including home studios and recently took on a new business manager.

"Where we lose on the roundabout, we pick up on the swing," adds Sandler.

Swinglehurst's Devlin also believes the future looks bright, despite an emerging trend for more stripped down stage shows.

"The underwriters we work with are creative and find ways to make things work, even down to bands just starting out who can't afford huge premiums," he says.

"Things are a little more stripped down at the moment, but there will always be a few big tours – like Coldplay and U2 going out this year. And with plans to broadcast gigs via mobile phones, which will certainly involve some kind of insurable risk, who knows what will be available in five years' time."

Robbie Williams: special arrangements required to cover 2003's Knebworth concerts

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Hyperion's case against copyright decision to be heard Label ready for court fight

by Andrew Stewart

Hyperion Records is steeled itself for a High Court appeal which is scheduled to run from March 15 to 18 at the Royal Courts of Justice. The company is contesting last year's judgement that it breached the musical copyright claimed by Dr Lionel Sawkins for editions of works by the French Baroque composer, Michel-Richard de Lalande, used for a Hyperion recording by Birmingham-based early music group Ex Cathedra.

Sawkins opted to sue Hyperion after the label's founder and director, Ted Perry, rejected the scholar's requests that he should be paid for his editorial efforts. Although Perry died more than a year before the case reached court, his son and successor Simon is determined to defend the company against Sawkins's copyright claims. Several senior figures in the classical music industry, composer John Rutter and musicologist Peter Holman among them, argued that Sawkins could not claim copyright for works demonstrably created by another author. Sawkins, mean-



Simon Perry: succeeded label founder

while, claimed that he had invested around 300 hours in preparing each of the editions used for the Hyperion recording.

Following last May's hearing, Mr Justice Patten concluded copyright existed in a musical work based on an existing score where the new work was sufficiently original in terms of the skill and labour used to produce it, for example, as in the case of Sawkins's Lalande editions, by correcting the original score and recreating missing parts. Judgement was in favour of the plaintiff. Hyperion's appeal is

based on an interpretation of the nature of Sawkins' work, particularly the extent of his involvement in preparing the continuo base line of his editions.

Given the complexity of the arguments for and against Sawkins's position, it has been suggested that a specialist copyright classification committee be established to assess and mediate in such cases without the need for costly court actions.

A pre-appeal statement issued by Hyperion explains the company's position. "Fundamentally, Hyperion's firm view is that an edition of an existing musical work that is a faithful reproduction of Lalande's music cannot itself be an original musical work," it says.

If Sawkins wins, Hyperion must pick up the financial liability for the case, thought to be around £1m. "At best," says Hyperion, "the consequences [of losing] will be a drastic reduction of the company's investment both in important recording projects and in prestigious artists."

AndrewStewart1@iscall.co.uk

JS Bach

Cantatas Vo.26. Bach Collegium Japan/Suzuki (BIS BIS-CD-1401)
Japanese tenor Makoto Sakurada is not the least of the revelations in the latest in



Masaaki Suzuki's continuing Bach cantata cycle. His singing is technically accomplished and emotionally unrestrained. The sheer tonal richness and imagination of Bach's writing also shine out from these performances.

Various

British Light Classics 2 - Including Mexican Hat Dance, The Water Mill, Bell's Across the Meadow. RPO/Wardsworth (Warner Classics 2564 62020-2).



British Light Classics 1 was a winner last year for Warner Classics, singled out by

Gramophone as a definitive album of its kind. The second set, magnificently played and recorded, contains such favourites as The Water Mill by Mantovani's arranger, Ronald Binge, and Ketèlbey's Bells Across the Meadow.

Bruckner

Symphonies; Helgoland. Berlin Philharmonic/Barenboim. (Warner Classics 2564 61891-2 (9CD)).



As Bruckner symphony cycles go, Daniel Barenboim's 1990s survey of

the works for the best. Teldec is up there with the best. Warner Classics have repackaged the series in space-saving cardboard, retaining the original set's programme notes and impressive performance of the Austrian composer's Helgoland. The reissue appears at budget price, making it unbeatable value for such classy performances.

Cowell

Quartet for flute, oboe, cello and harpsichord; songs and piano pieces, etc. Continuum. (Navos 8.559192)



Henry Cowell has a cult following among modernists. The California-born musician

explored note clusters, complex rhythms and radical techniques of piano playing in the 1910s. Jailed for being a homosexual in the 1930s, Cowell went on to concoct a mix of worldwide musical styles. Continuum's



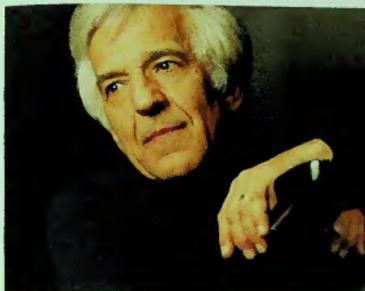
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ALBUM OF THE WEEK

Rachmaninov

Moments musicaux, etc. Ashkenazy (Decca 475 6198 (SACD))
 Mercurial, poetic, eloquent and expressive, Vladimir Ashkenazy's latest Rachmaninov recording takes the breath away. The 67-year-old has lived with these pieces for most of his performing life and is fully in command of their technical demands. He is alive to the fluctuating emotional register of each of the Moments musicaux, some of the most powerful miniature masterpieces in the piano repertoire. Extensive marketing in the specialist classical press supports Decca's key mainstream release for QL.

Michael Haydn

Requiem: Missa in Honorem Sanctae Ursulae. The King's Consort/King. (Hyperion CDA67510 (2CD)).

This twofers set is, artistically speaking, a triumph. Robert King and his musicians create exceptional performances of two majestic choral works by Michael Haydn, brother of the more famous Joseph. Hyperion at its best.



Various

Overtures - Music For The Homburg Opera - Works by Schürmann, Erlebach, Kiser, Händel, Schieferdecker. Akademie für Alte Musik Berlin. (Harmonia Mundi HMC 901852).



Hamburg's commercial wealth and independent status helped in the creation of the north German city's hugely influential opera house. It was here that Handel learned his trade as player and composer. Berlin's iconoclastic Akademie für Alte Musik blast away the cobwebs from a handful of pieces written for the Hamburg Opera during its first four decades. Superbly well played, recorded and packaged, this plugs several gaps in the early music catalogue.

Rameau

Les Cyclopes: Pièces de clavecin. Pinnock (Avie AV 2056).



Trevor Pinnock scoped a Gramophone Award a few years ago for his acclaimed recording of Bach's keyboard Partitas. His latest release of Rameau harpsichord pieces on

Avie is every bit the prize-winner's equal and often its superior. The title track, a wild French character piece, yields a performance that appears to engender the fabric of the 1764 instrument used by Pinnock for this disc. Elsewhere, his feeling for Rameau's dance rhythms and melodic flourishes throws fresh light on the composer's genius. Prepare for a flood of five-star reviews for this outstanding title.

Rutter

Gloria; Magnificat, etc. Choir of King's College, Cambridge/Cleobury. (EMI Classics 5 57896 2).



King's College Choir topped the classical album chart with its recording of John Rutter's Requiem. The follow-up disc is every bit as uplifting as its predecessor and no less marketable. Rutter says, "I believe music should be performed in its proper setting and at King's there is a wonderful match between the singing of the choir and the building it is in." The Walton-esque fanfares and flourishes of the composer's Gloria highlight the virtues of voices and venue in this key March release from EMI Classics.

compelling disc, the first of two issued on Naxos's American Classics line, is a first-rate introduction to his multi-faceted musical character.

4 + Four

Various works. Turtle Island String Quartet; Ying Quartet. (Telarc SACD-60630 (SACD))



To mark its new recording deal with Gramophone's label of the year, the Turtle

Island String Quartet joins forces with the groundbreaking Ying Quartet to create a celebratory album of jazz classics, classics inspired by jazz, Lennon sans McCartney, Milhaud's La Création du Monde and a world more besides. Although aimed squarely at the TISQ's healthy US following, 4 + four could strike lucky on this side of the Atlantic if this March 21 release scores prominent airtime on Classic FM and Radio 3.

Karl Jenkins Requiem

World Premiere Recording of a brand-new Requiem which draws on Western and Oriental traditions

Plus, *In These Stones, Horizons Sing* featuring Bryn Terfel

West Kazakhstan Philharmonic Orchestra
 Cér Caerdydd · Serendipity · Catrin Finch, Harp
 Nicole Tibbels, soprano · Clive Bell, shakuhachi

Out on CD 21st March



557 9662

The previous album by Karl Jenkins
The Armed Man - A Mass for Peace (CORO) has now sold 100,000 copies in the UK

www.emiclassics.com

We should all be prepared for the PR battle to defend and protect music and its worth

Fighting for the value of music

EDITORIAL MARTIN TALBOT



It has been said before and it bears saying again. Nobody entered the music industry with the ambition of suing members of the public.

But if someone walks out of HMV with an armful of unpaid – for CDs, they know that they run the risk of having their collar felt. The same logic should apply in the digital world.

The arguments are never going to be easy, but that does not mean that they don't need to be made. And we should all prepare ourselves for the PR battle to get tougher and tougher.

Over the past two decades, the cost of physically manufacturing a CD and the inherent value of that disc have often been muddled by consumer organisations. The value of the music itself is often undervalued, or overlooked altogether.

Some argue that the industry has only itself to blame, as another weekend goes by when the national newspapers hand out millions of free CDs full of music. But two wrongs don't make a right. Anyone who thinks that any kind of government is wrong has a legitimate argument, but it does not excuse theft.

Trends suggest that the level of confusion over the value of music is likely to grow, especially against the

backdrop of a fast-developing digital world. And, as interest in digital music expands, so will the potential for misunderstanding and misrepresentation.

Even those who still buy CDs from traditional record shops are becoming increasingly familiar with the concept of digitising – or ripping – their music. Increasingly, large numbers of consumers are dealing with "files" rather than "records", loading digital versions of the music they have bought onto their PC hard-drives and then onto music players.

In such an environment, the argument about the value of music is going to become increasingly complex. But it is a battle which has to be fought, on behalf – and by – anyone who makes their living from music rights.

But, as anyone who was at MW's awards show last Thursday night will attest, there is plenty to celebrate in the business right now. 2004 was an amazing year for British music. Thanks to our sponsors for joining us in recognising all of our winners, especially our first headline sponsor Vodafone level.

And, above all, congratulations again to all our winners, but also to all of those shortlisted. To excel in a year of such excellence is truly special.

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Influence the Government: let us hear your views

VIEWPOINT FEARGAL SHARKEY



It's no accident that this year's Brit Awards were dominated by three acts who all cut their teeth on the live circuit. The Scissor Sisters, Franz Ferdinand and Joss Stone have proved what many of us in the music industry already knew – that we have one of the most vibrant music scenes in the world and live music is at the heart of it.

The public's hunger for live music is arguably greater than it has ever been. You only need to look at the speed with which tickets for new bands such as Bloc

and promote live music. The Forum's final act will be to report to the Government and tell them how to help the music industry – and we want your ideas.

There are no rules. Make your thoughts as broad as you can. No idea will be too sensational. For the first time you are getting the opportunity to influence Government policy – and I wholeheartedly recommend you use it.

Over the next few months we will be inviting a wide range of people from the industry to talk to us and hear your views. Not just the great and the good, but individuals and organisations working at a grassroots level across the country. If you have a burning issue you want to discuss, get in touch. But we're not going to be able to talk to everyone so if you have an idea send us an e-mail to LiveMusicForum@culture.gov.uk

Live music isn't just something we like to listen to. It's way more than that. It's vitally important to our culture and it can make a massive contribution to a local economy. It's essential that you take up this golden opportunity – so come and tell us what you think.

We're inviting you to tell us what you think the Government should be doing to help, nurture

What does the Buck Palace reception say about us?

The big question

What does it say about the UK music industry that it has had an official reception at Buckingham Palace?

Fran Newkirk, PPL

"I hope that it reflects the Government's recognition of the industry and underlines that, it's great we are recognised by the Government and the royal establishment. I thought it was a fantastic evening and completely special for me, but we still have our work out with a number of issues."

Gail Colson, Gaiforce Management

"We're becoming respectable. I was fortunate enough to start working in the industry with Tony Stratton-Smith at Chrysalis in the early Seventies. A lot of people won't remember him, but there is a Music Week award named after him [the Strat]. Back then, the music industry was really frowned upon by the Establishment and now we're at the Palace. I think Tony was probably turning in his grave."

Nico Kopke, Kodime

"With a wedding coming up in the next few months, the Monarchy will need all the music they can get, inside and outside the palaces – we're working on royal tones already."

Chris Green, Bacs

"It was a stone occasion recognising something of significance happening

in society. And I have to say it was an incredibly well put together event and it gathered a very impressive collection of people – it was one of the best networking opportunities I can remember. So I think it's a statement about the cultural and economic importance of the music industry."

Tony Wilson, In The City cofounder

"I think it was fantastic news and showed the triumph of punk by the fact that the Queen, the wonderful woman she is, didn't recognise who any of these old bosses were. I thought the music industry had come of age 20 years ago when Magpie Thatcher denied the film industry tax breaks, saying the music industry got along perfectly well without them, but the Queen not recognising who any of those old rockers were was great."

Sam Kelly, Intaroute

"I can't imagine the topic of underground electro or the new Daft Punk album coming up over tea with Her Majesty. But then again, when the Queen calls you don't say no."

Pauline Elkin, Nordoff-Robbins Music Therapy

"It says it is being recognised for the enormous impact music makes in society. Particularly at a time when there is so much trauma in the world, it's important to remember the healing impact of music and all types can have. It was also the most wonderful event – I thought it was vibrant and glorious."

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WHAT THE CLIENTS SAY...
Mick Kluczynski, producer, Brits
2004: "It feels like home to me. It gets easier year on year."

Andy Redhead, producer/Chris York, promoter, SJM (Morrissey
2004): "A very enjoyable time. It seems to be getting easier

each time. Keep up the good work."

Andy Redhead, SJM (Redhead
2003): "Keep on doing what

you're doing. It's a good, well-run team."

Mark Ward, Solo (Madonna
2004): "The thing about Madonna

like Rolling Stones and U2) is that everyone sits up and takes notice. It's the performance of Earls Court for Madonna is the

benchmark that they have set for themselves, then they are the best team in the country. Customer services team did

a great job."
Joel Smith, producer/promoter/Capitol Radio (Capitol Christmas Live
2003): "They were

fantastic. Compared with other venues it's one of the cleanest, tidiest and easiest venues that we work at."

Phil Bowdler, Clear Channel (Jive/Mac
2003): "My experiences of EC are very good ones. It helps that everything is

ready when we get there."

Earls Court: legendary venue that continues to make history

There cannot be many sites in the world that have played host to both Buffalo Bill and Bob Dylan, that link Tarzan, Louis Armstrong, Muhammad Ali, Pink Floyd and Justin Timberlake.

Earls Court is such a place.

Back in 1887, when William Cody (aka Buffalo Bill) shipped over his Deadwood stagecoach, Annie Oakley and a hundred Native Americans for his world-renowned Wild West show, the site was effectively a reclaimed 12-acre triangle of wasteland hemmed in by railway sidings and the Warwick Road.

It was not until 1937, with the opening of Earls Court One, that the venue we think of today was completed. Essentially 43,000 sq m of exhibition space located in the heart of west London, it has become one of the capital's most significant buildings – synonymous with such annual events as the Royal Tournament and the Ideal Home Exhibition.

And it has also played a significant part in the UK's musical culture. Capable of hosting up to 20,000 concert-goers, Earls Court has long held a reputation of hosting some seminal musical events. Bowie, Zappella, Floyd, Rod Stewart and Queen filled the venue in the Seventies; George Michael and Aida came in the Eighties; U2,



Justified success: Justin Timberlake plays at a packed Earls Court, December 2003

Prince, Oasis and the Spice Girls in the Nineties.

In 2005, EC2 has already hosted the Brit Awards, while Kylie Minogue, the Prince's Trust Urban

Music Festival, Rod Stewart, Bryan Adams, Neil Diamond and Destiny's Child are all coming to EC1 in the first half of the year.

"It's definitely a prestigious venue," says Solo's John Giddings, who promoted last year's Madonna concerts. "You're definitely on the way up if you're playing Earls Court."

"Over the past five years, we have really transformed the place," says current group venues director Jon Sellins, "physically, in terms of the investment we made in the building.

"We've also got a workforce who totally understand how to keep the customers happy at all levels – whether it's the paying public, an exhibitor or a promoter. We've worked really hard on that."

Other key factors contributing to

the organisation's success include: an extensive outsourcing programme for all essential aspects of the venue's business and the creation of a network of service partners; the consolidation of front-of-house and back-of-house duties, in what Sellins

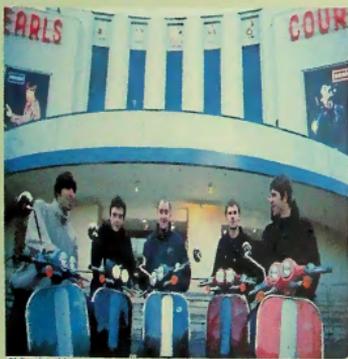
It's definitely a prestigious venue. You're definitely on the way up if you're playing Earls Court
John Giddings, Solo

describes as a "pincer movement", and the employment of staff with experience of the live music industry who understand the language of promoters and the changing world of live music.

The aim was to create an environment that was conducive to the live industry and that made the process of staging live concerts flexible and attractive to both promoters and paying public alike.

Certainly, both Sellins and Rachel Parker, EC&O's customer services director, agree that devolving key elements of the business through

the creation of service partnerships has been integral in creating high service levels. Employing experts in



Riding into history: Oasis outside Earls Court, November 1995



Putting a smile on their face: fans enjoy Coldplay

their field such as Showsec for security, Arena Seating for seating, Unusual Rigging for rigging, Blackout for drapes and SeeTickets for the box office has resulted in a gold standard service, both front-of-house and behind the scenes.

The exchange of knowledge wrought by these partnerships has also been mutually beneficial, says Parker, and helped create a sense of continuity.

"It is one of our biggest challenges to make sure we don't have to reinvent the wheel every time we put a concert on," she says. "We've tried to build partnerships with companies that are the experts and, having gone down the road of doing that, we've also learned a lot about what they do and are able to respond to their challenges and work together with them."

Equally fundamental has been the appointment of key personnel such as Q Willis, Suzie Pollock and Mark Rodol. All have a wealth of music and technical experience and an insider's knowledge of the live industry's requirements.

"Earls Court is primarily an exhibition space and the staff were, through no fault of their own, exhibition people," says SM's Andy Radhead. "It is now a lot easier logistically and also on the technical side because they understand what a concert requires."

The result, says Parker, is a better company, has become a stronger host. "We've made it easier for promoters," she says. "For instance, we'll build a backstage village for them if they require it, we have a technical manager to



View of Earls Court, April 2003

Anthony Lyons

Earls Court is one of the most historically interesting venues in London – what is so special about it for you?

"We wanted to buy Earls Court and I'm not because they are iconic venues. I have visited them throughout my entire life, being a fan since from birth – to own something as special as these two landmark venues was a childhood ambition realised."

Live music has always turned me on. This year we could have between 35 and 45 nights of music – that means we could be attracting around 750,000 people to come to our venues and enjoying legends like the Stones."

Did you note any obvious hidden potential as a live venue before last year's acquisition?

"The thing that we have got in our blood is that acts love to play at Earls Court – it is often considered a real achievement and we know the last that bands feel they've made it when they know they can pack Earls Court, 20,000 seats, if we make them and their fans

welcome enough and give them a great time, we hope they will want to come back to Earls Court."

Do you intend to incorporate live music at EC into a wider entertainment strategy?

"We are working closely with promoters to develop innovative partnerships and new ways of transforming the venues for live music. We also want to develop the business in terms of merchandising, food and beverage and other commercial sponsorship opportunities. A run of big summer concerts are also on our target list."

You've now put together a new team for live music, including the likes of Mark Rodol. What is the strategy behind it?

"In terms of planning and logistics we have an excellent team of staff



Just Listen Music Festival

Mark Rodol and I worked together at leisure property specialists Dean & Cullen for 10 years. Ten years ago he left to gain diversity of sound. His knowledge of the music industry is second to none. With his ideas and effort, we believe we can build on our brand even further.

Specifically under his brief, we're also considering creating a smaller arena to complement the main arena in Earls Court One. For some arts, 20,000 seats is too big, so we are considering the creation of a 10,000 seater arena in Earls Court 2 to provide an alternative."

Who know how to get the best out of these venues. The plan is to continue to attract world-class acts, as well as sporting events who's hot right now by pre-booking up and coming talent at events like The Prince's Trust Listen Music Festival.

What advantages does EC have for promoters, agents and managers compared to other arena-sized venues in the capital?

"The main advantage of Earls Court was always and still is. It's a location. Earls Court is right in the heart of London – on the Underground line and it's got the underground rail, bus and road networks too."

How are you planning to enhance the concert-going experience for your customers?

"We continue to invest in the welfare of our staff who are our ambassadors. We are also improving parking facilities, upgrading our food and beverage with both household names and specialist operators, and making all the way to make certain services are second to none."

What's your vision for EC in 2010?

"I want Earls Court to become the absolute first choice for all acts. I want the likes of U2, the Rolling Stones and Beyoncé to come back and play, but also new bands."

deal with that side – and it seems to work.

"They needed someone that knew how the production side worked and knew about the venue and also who had the power to make decisions. So again, both the technical manager and the event manager are empowered. The technical manager is directly responsible for things like the rigging contract. They all

know what they're doing and again there's a sense of continuity there."

With the venue changing hands in May 2004, following St James Capital and Nomura's acquisition, this sense of continuity now looks set to remain in place.

"The CEO Anthony Lyons and COO Simon Conway have brought in skills from the leisure world and from the property world in particular and so they're looking at the way we use our buildings – especially the peripheral and disused areas," says Sellins.

"They'll be looking to see if they can latch on and attach any functions that complement what we do with our core business, whether that's looking at unused corners of Olympia or adding pubs or restaurants."

The company is already looking to bring in more food and drink outlets (the Pizza Express in Olympia is open 364 days a year) and is currently in talks with everyone from gym operators to casinos – all partners that could complement the core business, enhance the live music experience and increase Earls Court's profile as a destination venue.

Areas already targeted for development include the vast Earls

Court basement, some of the venue's smaller rooms such as the 2,000- to 2,500-capacity Brompton Hall and Earls Court 2 (where the Brits is held). Additionally there is Mark Rodol's joint venture with St James Capital, Trend & Culture, which promises to explore whole new concepts in terms of exhibitions and events.

"We've already got the location and the infrastructure in place in terms of catering and toilet facilities," adds Sellins, "so if we get an appropriate-sized venue which we can service properly and get the gear and production in and out of, then we're more than happy to do that."



Quary man: Maroon5 played Earls Court last December

**THANK YOU FOR
THREE DECADES
OF LIVE MUSIC**

1975 Led Zeppelin – May
17/18/23/24/25
1973 David Bowie – May 12
Pink Floyd – May 18/19

May 21/22/23/25/26/27
1977 Rod Stewart – Jan 14/15
Queen – June 5/6/7/8
Genesis – June

23/24/35
Bad Company – July 2/3
Emerson Lake & Palmer – Sept 15/16/17/18/19/20
1978 Bob Dylan – June

15/16/17/18/19/20
David Bowie – June 29/30 & July 1
Rod Stewart – December 21/22/23/28/29/30

1980 Pink Floyd – August 8/9/10
1981 Pink Floyd – June 13/14/15/16/17
Bob Dylan – June 26/27/28/29/30

& July 1
1983 Rod Stewart – June
25/26/27/29/30
& July 1
1984 Roger Walters –

June 20/21
Neil Diamond – June 23/24/25/26/27/28
Stevie Wonder – June 30
1988 George Michael –

June 10/11/12/14/15/16
Aida – June 26/27/28/29/30
& July ...
1989 Carmen – June 5/6/7/8/9/10/11

1991 Tosca – June 23/25/27/28/29
1992 U2 – May 31
Dire Straits – June 3/4/5/6/7/8

Jon Sellins

For Jon Sellins, group director of EC&O, the biggest challenge to staging a show at Earl's Court is always going to be making the arena show-ready.

"It's a massive challenge," says Sellins. "It's a massive challenge to do it for the first time, but we've got a lot of experience in it. It's a massive challenge to do it for the first time, but we've got a lot of experience in it. It's a massive challenge to do it for the first time, but we've got a lot of experience in it."

Sellins, who brings with him a wealth of experience in the arena, says that the show will be a big success. He says that the show will be a big success. He says that the show will be a big success. He says that the show will be a big success.

Sellins is confident that the show will be a big success. He says that the show will be a big success. He says that the show will be a big success. He says that the show will be a big success.



"When the venue rocks and 20,000 people are on their feet, this place is a great place to be"

Working with the client...
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It's a massive...
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It's a massive...
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When the venue...
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The client...



Programming successes: programmes from some of the high-profile shows that have taken place at Earl's Court.

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MUSICWEEK

Club Charts 12.03.05

The Upfront Club Top 40

Pos	Track	Label	Pos	Track	Label
1	2	3	4	5	6
7	8	9	10	11	12
13	14	15	16	17	18
19	20	21	22	23	24
25	26	27	28	29	30
31	32	33	34	35	36
37	38	39	40		
1	1	1	1	1	1
2	2	2	2	2	2
3	3	3	3	3	3
4	4	4	4	4	4
5	5	5	5	5	5
6	6	6	6	6	6
7	7	7	7	7	7
8	8	8	8	8	8
9	9	9	9	9	9
10	10	10	10	10	10
11	11	11	11	11	11
12	12	12	12	12	12
13	13	13	13	13	13
14	14	14	14	14	14
15	15	15	15	15	15
16	16	16	16	16	16
17	17	17	17	17	17
18	18	18	18	18	18
19	19	19	19	19	19
20	20	20	20	20	20
21	21	21	21	21	21
22	22	22	22	22	22
23	23	23	23	23	23
24	24	24	24	24	24
25	25	25	25	25	25
26	26	26	26	26	26
27	27	27	27	27	27
28	28	28	28	28	28
29	29	29	29	29	29
30	30	30	30	30	30
31	31	31	31	31	31
32	32	32	32	32	32
33	33	33	33	33	33
34	34	34	34	34	34
35	35	35	35	35	35
36	36	36	36	36	36
37	37	37	37	37	37
38	38	38	38	38	38
39	39	39	39	39	39
40	40	40	40	40	40

TOP 10 UPFRONT CLUB BREAKERS

1. THE WALKERS TAKE THE MOJO AWARDS
2. BOW WALKERS I LIKE THE WAY
3. RICHIE CANTOR GETTING LOOSE
4. CHAIN RIVER '59/60 2 PART

MUSICWEEK



Terri Walker: Two days ahead of rivals

Rachel Stevens: Highest Commercial entry

Walker races to the top

by Alan Jones

Shortlisted for both the Mercury Music Prize and the Mojo awards in 2003, and seen as one of Britain's most promising soul/R&B singers, Terri Walker is in uncharitable territory this week, with new single Whoopie Daisy (out 14 March) catapulting to the top of the Upfront Chart and moving 10-2 on the Commercial Pop Chart. However, in her more natural home, the Urban Chart, she fares less well, holding at number 15.

The introductory single from Walker's upcoming *Love* album, Whoopie Daisy was endorsed by the *Billboard* *Favorite* and *Hit* & *Run* and has been getting support from influential DJs like Pharis & Small K. Class. CJ Mackintosh. It has a clear 10% margin over runner-up Brand New Heavies' new single Surrender on the Upfront Chart and was only 3% away from wresting control of the Commercial Pop Chart from veteran campaigner Britney Spears' Do Somethin'.

A new recording from Spears, which caught her fans by surprise when it was delivered to her record company shortly after she announced she would be taking a sabbatical, Do Somethin' arrives at the Commercial Pop Chart summit exactly a year after *Toxic*, and provides her fourth consecutive number one hit on the said chart in 12 months, as *Everytime* and *My Prerogative* also reached pole position on the list last July and October, respectively. It has been a week of frantic activity on the chart, with 10 new entries and one re-entry dotted around the Top 30. The highest new entry is Rachel Stevens' *Negotiate With Love* at number nine, but wild child actress Lindsay Lohan registers a re-entry at number six with the previously serviced *Rumors* being bolstered by the newly added *Over*. The addition of the latter track - in full *Plunk* boxes - also rears rewards on the Upfront Chart, where the record rebounds 33-12 this week.

Meanwhile, after debuting at number one last week, in a pulled five-way battle for chart honors, 50 Cent's *Candy Shop* has gained 32% ahead of nearest challenger Jennifer Lopez's *Get Right* on the Urban Chart, where the entire top five give a equal performance, save for Mariah's *I'll Be Love You*, which slips 5-6. Its place in the upper echelon being taken by Mariah Carey's *It's Like That*.

COMMERCIAL POP TOP 30

Pos	Track	Label
1	1	1
2	2	2
3	3	3
4	4	4
5	5	5
6	6	6
7	7	7
8	8	8
9	9	9
10	10	10
11	11	11
12	12	12
13	13	13
14	14	14
15	15	15
16	16	16
17	17	17
18	18	18
19	19	19
20	20	20
21	21	21
22	22	22
23	23	23
24	24	24
25	25	25
26	26	26
27	27	27
28	28	28
29	29	29
30	30	30

LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
5	10	LOMA LANE THE DROW	5	ESTRÉE DOZON
6	10	ESTRÉE DOZON	6	ESTRÉE DOZON
7	10	SILVERSTEEL STEP BACK	7	STEP BACK
8	10	THE MUSIC BELAYITO	8	THE MUSIC BELAYITO
9	10	THE MUSIC BELAYITO	9	THE MUSIC BELAYITO
10	10	PARASITIC DOOM SAW YOU'D UNIC	10	PARASITIC DOOM SAW YOU'D UNIC

PRE-RELEASE AIRPLAY TOP 20

LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	SUNSET STIMMERS FALLING STARS	1	FALLING STARS
2	1	MARSDO THE LOVE YOU	2	THE LOVE YOU
3	1	WELLFACED THE MCKAYBAY OVER AND OVER	3	THE MCKAYBAY OVER AND OVER
4	1	BUCKRAMER JACK ON MY OSH	4	JACK ON MY OSH
5	1	SPARKSPITTERS BACK TO BRITAIN	5	BACK TO BRITAIN
6	1	BROTHER SPAINDS NO SQUEAKIE	6	NO SQUEAKIE
7	1	WARRI UP THE PUP	7	UP THE PUP
8	1	LANE PLOTTER FEAT BOMMIE BALLELY EVERYWHERE	8	EVERYWHERE
9	1	REBELSLEY KNEEL FIRST THIS IS THE BURNING	9	THIS IS THE BURNING
10	1	WANO TYPICAL UK	10	TYPICAL UK
11	1	KITTE WINDMILL GUNNS YOU UP	11	GUNNS YOU UP
12	1	MARSDO OVER THE TIDE	12	OVER THE TIDE
13	1	ETERNAL IN MY HEART	13	IN MY HEART
14	1	STUDIO 5 FEAT RIMMO & BROOKS I SEE GUNS GOING	14	I SEE GUNS GOING
15	1	ESTRÉE DOZON	15	ESTRÉE DOZON
16	1	LOAF FROM ECUADOR ROCK	16	FROM ECUADOR ROCK
17	1	STRIDES BACK TO BRITAIN I WANT TO BE	17	I WANT TO BE
18	1	FEEL BARRIED THE DEEP	18	THE DEEP
19	1	FEEL BARRIED THE DEEP	19	THE DEEP
20	1	SCALTIMBER UNO UNO UNO UNO	20	UNO UNO UNO UNO

These charts are also available online at musicweek.com



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PRE-RELEASE AIRPLAY TOP 20

1. SUNSET STIMMERS FALLING STARS
2. MARSDO THE LOVE YOU
3. WELLFACED THE MCKAYBAY OVER AND OVER
4. BUCKRAMER JACK ON MY OSH
5. SPARKSPITTERS BACK TO BRITAIN
6. BROTHER SPAINDS NO SQUEAKIE
7. WARRI UP THE PUP
8. LANE PLOTTER FEAT BOMMIE BALLELY EVERYWHERE
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13. ETERNAL IN MY HEART
14. STUDIO 5 FEAT RIMMO & BROOKS I SEE GUNS GOING
15. ESTRÉE DOZON
16. LOAF FROM ECUADOR ROCK
17. STRIDES BACK TO BRITAIN I WANT TO BE
18. FEEL BARRIED THE DEEP
19. FEEL BARRIED THE DEEP
20. SCALTIMBER UNO UNO UNO UNO

COOL CUTS CHART

1. BLACK BIRD FEAT DEBRA MUMFORD BLUE WATERS
2. HOKI AND THE BROTHERS
3. HOKI AND THE BROTHERS
4. HOKI AND THE BROTHERS
5. HOKI AND THE BROTHERS
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18. HOKI AND THE BROTHERS
19. HOKI AND THE BROTHERS
20. HOKI AND THE BROTHERS

URBAN TOP 30

1. 50 CENT FEAT OLIVIA DORNO SHOP
2. JAY-Z
3. 50 CENT FEAT OLIVIA DORNO SHOP
4. 50 CENT FEAT OLIVIA DORNO SHOP
5. 50 CENT FEAT OLIVIA DORNO SHOP
6. 50 CENT FEAT OLIVIA DORNO SHOP
7. 50 CENT FEAT OLIVIA DORNO SHOP
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9. 50 CENT FEAT OLIVIA DORNO SHOP
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19. 50 CENT FEAT OLIVIA DORNO SHOP
20. 50 CENT FEAT OLIVIA DORNO SHOP

LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	BLACK BIRD FEAT DEBRA MUMFORD BLUE WATERS	1	BLUE WATERS
2	1	HOKI AND THE BROTHERS	2	HOKI AND THE BROTHERS
3	1	HOKI AND THE BROTHERS	3	HOKI AND THE BROTHERS
4	1	HOKI AND THE BROTHERS	4	HOKI AND THE BROTHERS
5	1	HOKI AND THE BROTHERS	5	HOKI AND THE BROTHERS
6	1	HOKI AND THE BROTHERS	6	HOKI AND THE BROTHERS
7	1	HOKI AND THE BROTHERS	7	HOKI AND THE BROTHERS
8	1	HOKI AND THE BROTHERS	8	HOKI AND THE BROTHERS
9	1	HOKI AND THE BROTHERS	9	HOKI AND THE BROTHERS
10	1	HOKI AND THE BROTHERS	10	HOKI AND THE BROTHERS
11	1	HOKI AND THE BROTHERS	11	HOKI AND THE BROTHERS
12	1	HOKI AND THE BROTHERS	12	HOKI AND THE BROTHERS
13	1	HOKI AND THE BROTHERS	13	HOKI AND THE BROTHERS
14	1	HOKI AND THE BROTHERS	14	HOKI AND THE BROTHERS
15	1	HOKI AND THE BROTHERS	15	HOKI AND THE BROTHERS
16	1	HOKI AND THE BROTHERS	16	HOKI AND THE BROTHERS
17	1	HOKI AND THE BROTHERS	17	HOKI AND THE BROTHERS
18	1	HOKI AND THE BROTHERS	18	HOKI AND THE BROTHERS
19	1	HOKI AND THE BROTHERS	19	HOKI AND THE BROTHERS
20	1	HOKI AND THE BROTHERS	20	HOKI AND THE BROTHERS

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1. STUNDO B SET GUNZ
2. LINDSEY LOHAN MONDOLFO
3. THE MUSIC BELAYITO
4. BROTHER SPAINDS NO SQUEAKIE
5. WARRI UP THE PUP
6. LANE PLOTTER FEAT BOMMIE BALLELY EVERYWHERE
7. REBELSLEY KNEEL FIRST THIS IS THE BURNING
8. WANO TYPICAL UK
9. KITTE WINDMILL GUNNS YOU UP
10. MARSDO OVER THE TIDE
11. ETERNAL IN MY HEART
12. STUDIO 5 FEAT RIMMO & BROOKS I SEE GUNS GOING
13. ESTRÉE DOZON
14. LOAF FROM ECUADOR ROCK
15. STRIDES BACK TO BRITAIN I WANT TO BE
16. FEEL BARRIED THE DEEP
17. FEEL BARRIED THE DEEP
18. SCALTIMBER UNO UNO UNO UNO
19. BLACK BIRD FEAT DEBRA MUMFORD BLUE WATERS
20. HOKI AND THE BROTHERS
21. HOKI AND THE BROTHERS
22. HOKI AND THE BROTHERS
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27. HOKI AND THE BROTHERS
28. HOKI AND THE BROTHERS
29. HOKI AND THE BROTHERS
30. HOKI AND THE BROTHERS

Prince - June 15/16/17/18/20/21/23/24
 Del Leopard - June 26/27
 Chris de Burgh - Sept 23/26
 The Cure - Nov 26/27/28/30 & Dec 1/2
 Smash Hits Awards - Dec 6 1993
 Elton John - May 12/13
 Peter Gabriel -

May 31 & June 1
 Paul McCartney - Sept 11/14/15
 Whitney Houston - Nov 5/6/7
 1994
 Faloutz - March 11/12

Billy Joel - May 7/9/11
 Amblob's Backcham - June 4
 Pink Floyd - Oct 12/13/14/15/16/19/20/21/2

1996
 The Brit Awards - Feb 19
 The Cure - May 31 & June 1
 Metallica - Oct 12
 The Who - Dec 6/7

1997
 The Brit Awards - Feb 24
 Celine Dion - June 14/15
 Oasis - Sept 25/26/27
 Phil Collins -

Dec 13/14/16/17/13/16
 Genesis - Feb 27
 Aida - April 23/24/25
 Eric Clapton - Oct 15/16/17
 Rod Stewart -

Dec 9/11/12/13/16
 1999
 Springsteen - May 18/19/21/23
 Backstreet Boys - June 16/17

Luciano Pavarotti - June 19
 REM - July 22/23
 Bruce Springsteen - Dec 8
 Spice Girls - Dec 11/12/14/15



Profile: Suzie Pollock

The appointment of Suzie Pollock as EC&O's entertainment & sales manager in May 2004, highlights how Ears Court has attempted to bring in experts in the live music industry.

With more than 17 years' experience working for Harvey Goldsmith, Pollock knows as well as anyone what is involved in staging concerts at this venue. The first show she worked on in the venue was Pink Floyd's infamous brick-by-brick performance of The Wall in August 1980.

Having since worked on both sides of the fence at a further 100 shows, she truly appreciates how unique a venue Ears Court is.

"Within the industry, its reputation as a live music venue has grown enormously," she says, particularly over the past five years.

And the approach to live music has changed beyond all

recognition, especially with the new owners being so keen on bringing new music events to Ears Court.

"Everybody is really geared-up and co-operative and has a real understanding of music."

Pollock now plays a key role in booking bands, scheduling them into the packed Ears Court calendar and generally liaising with promoters in a language that they understand.

"Working with promoters and on shows is pretty much all I've ever done," she says. "So when I came



"Now everybody is really geared-up and has a real understanding of music"

here I already knew most of the promoters, knew what they were looking for and totally understood what they need to work - because it's in my background I think that's really helped them."

Pollock expects her job remit to expand as previously unused parts of the building are developed to their full potential and an increasing number of multi-media events, such as last year's Urban Music Festival, are booked.

"There are different areas in this venue that have never been used

for music or entertainment," she says. "We're now starting to use them for parties and dinners and we've got areas such as the Brompton Hall.

"So, yes, we are hoping to attract a different kind of artist and, with shows such as the Urban Music Festival (which returns to Ears Court on April 16 and 17), we can start to attract a different audience."

To sell out the biggest arena in London is a prestigious achievement which puts you on a par with those whose footsteps you are following - the Dynamos, the U2s and the Pink Floyds.

Combining that sense of history with a renewed sense of purpose is a winning combination for those who work at Ears Court.

"I just love working here," she says, "and I want to bring in as many big name bands as possible."

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2000 The Brit Awards – March 3 Ricky Martin – May 12/13 Metal 2000 Iron Maiden June 16 Paul Weller –	Nov 4 Capital Xmas Live – Dec 11 2001 The Brit Awards – Feb 26 The Eagles – June 9/10/12/13/15/16	Madonna – 4/6/7/9/10/12 U2 – Aug 18/19/21/22 Capital Xmas – Dec 10 2002 The Brit Awards –	Feb 20 Westlife – May 28/29/30/31 & June 1 Neil Diamond – July 28/27/28 Capital Xmas – Dec 4/6/9	David Gray (as part of Capital – Dec 7/8 2003 The Brit Awards – Feb 20 Colplay – April 16/17	Paul McCartney – April 18/19/21/22 Radiohead – Nov 26/27 Fleetwood Mac – Nov 29/30 Capital Xmas Party – Dec 3/4	Justin Timberlake – Dec 5/6/7/8 Fleetwood Mac – Dec 10 Janet – Jan 9/10/11 The Brit Awards – Dec 12 Stereophonics – Dec 16/17 Metallica – Dec 19/20 2004 Justin Timberlake – Jan 9/10/11 The Brit Awards – Dec 12 The Prince's Trust	Urban Music Festival – May 8/9 Madonna – August 18/19 Muse – Dec 20 Morrissey – Dec 21	2005 The Brit Awards – Feb 9 The Prince's Trust Urban Music Festival – April 16/17 Kyle Minogue –
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Mark Rodol

Space is the one thing that Earls Court has in abundance. It is actually filling it that provides the greatest challenge. However, says Mark Rodol, for the venue's new owners, space is also considered Earls Court's most lucrative potential asset and the one they are most keen to capitalise on.

The ex-Ministry Of Sound CEO, who joined EC&O last August, is now overseeing a dual role as director of entertainment and head of Trend & Culture, a new and innovative joint-venture with St James Capital. Both roles, he says, will be proactive, with the aim of opening up Earls Court's facilities to a wider audience, utilising untapped areas of the building and creating events steeped in the spirit of the site's history that can both excite and captivate the general public.

"The guys who took this business over are highly entrepreneurial and opportunistic," he says. "They want to be more creative than just being a landlord renting some

space to someone for an exhibition. So they're very excited about the prospect of making events happen that otherwise might not have been able to afford to come here or may have been frightened off by the thought of renting one of the biggest and oldest spaces in London."

As director of entertainment, Rodol's remit is to make this huge building a more attractive prospect for promoters. This has meant financial planning on the one hand, while actively pursuing new business on the other.

"Working with Suzie [Pollock] I think we've already managed a record year in terms of the number of acts we've booked to appear here," he says. "That's because we decided to build an arena for a moment in time, set aside space in the diary and then go to the market to fill it."

The aim, he adds, is to "make the entertainment industry understand this space a little more, make the team who work here understand the entertainment industry a little



"We've managed a record year in terms of the number of acts we've booked to appear here"

more and then marry those two things together."

But it is Trend & Culture that offers the real insight into how Earls Court will develop. On the face of it, the venture will do pretty much exactly what it says on the tin, says

Rodol, "it's looking at trends and cultures and thinking about how people want to entertain themselves and how I can use this venue to do that."

In practice this will mean forming joint ventures with like-minded entertainment partners to create innovative events that exploit the building's potential. Again, this approach marks a break with Earls Court's more reactive past. Trend & Culture will play the role of facilitator in this process – bringing together formerly disparate entities to conceive and host mutually beneficial events.

This ever-evolving, fluid and highly flexible strategy might result in more events along the lines of the Urban Music Festival where a variety of different media players converge under one roof, or possibly an exhibition that incorporates more entertainment-based attractions.

Trend & Culture's first such joint ventures will take place later this year with a sporting event booked

for summer, as well as a student festival and a Christmas extravaganza. All will feature a central music element, but will bring in partners from the wider world of entertainment.

"There are two important points to make," says Rodol. "First of all, that I'm open to all sorts of ideas from anyone. And second, that Trend & Culture's ethos is to work in a collaborative manner in partnership and joint venture with anyone who can bring any value or ideas. It's unlikely that it will ever own 100% of any event – it will nearly always be done in conjunction with the right partners and teams."

What were previously perceived to be Earls Court's challenges are turned into positives. The potential of Trend & Culture, says Rodol, is only limited by the size of the building. "At certain times of the year, the idea is to turn Earls Court from a traditional exhibition centre to a central London entertainment experience with several different things going on at the same time."

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Sam Herd

Earls Court events manager Sam Herd, the Brits are now very much a staple part of the venue's calendar, making laboratory one of the year's most hectic periods. This year marks the eighth time – the sixth in a row – that the awards ceremony has taken place in Earls Court 2.

Herd reiterates how continually coping with changes in EC&O's business structure has made a huge difference in staging the event.

This year the preparations have been great," she says. "It's very much the same process involved in other sets, which was part of the challenge in the past. It's really getting to know the manager and the right people."

"It's been great that MDK Productions have been doing the productions for the past seven or eight years, certainly longer than it has been at Earls Court. They know the set-up and they also know the building."

"It all means that you're not having to re-educate them every year. They know what they're going to do and we are all working together."

With the initial planning for the Brits taking place in July, by October Herd is dedicating an increasing amount of her schedule to the event. By November, it's full speed ahead.

Her essential role is to ensure that the promoter's vision for the event can fit into EC2. Specifically, this involves anything from overseeing the traffic plan to bringing in the appropriate health and safety staff.



"[The service partners] all stick up for each other and so we get everyone gelling together"

"I'm quite intimidating things very much from an Earls Court point of view," she says. "So if the contractors have got requests for rights or loading, or they need it clearer, or they're about to do a pyro test and they need the fire officer here and local authority, then I'll make sure that our team is there and they know exactly what they're doing."

are a team and we are leaning towards the same goal and no one wants to put a spanner in the works.

"We'll all stick up for each other and so we get everyone gelling together. That means I know that I can turn round and ask any of the service partners for something and they will do it for me because they know that I am also looking out for them. It means that you're never left in the lurch."



Credits

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Dooley at
the MW
Awards

DOOLEY'S DIARY



The highlight of the year arrives

Remember where you heard it: The music industry enjoyed another evening of drunken debauchery last week, but news of the Queen's music industry party comes later. First, Dooley wants to highlight the true event of the week – the Music Week Awards, in association with Vodafone Live! No, honestly, it was. Even her Majesty knows when she's beaten. Apparently, her people had initially kept Buck House free for last Thursday night for the music gathering – but they brought the date forward to Tuesday when a bright spark told them that the event would clash with Dooley's favourite do. No, honestly. 'Tis true, Scott's honour... At the MWAs, it was Bill Bailey who hosted proceedings – and he went down a storm. Pete Doherty didn't make it, but Bailey was happy to give his new band a plug. "Have you seen the Babylambles iPod?" he inquired. "No memory – it turns up at the edges. Actually, it's an ashtray..." Bailey was happy, too, to share his sparkling powers. "A few technology companies are here tonight. Or, as they'll shortly be known, record companies". And we're guessing award-winning HMV did not receive Bailey's vote for best retail chain. "Thanks for putting my DVDs at the back of the f***ing shops," he meamed, as MD Steve Knott collected the prize. Bailey's musical skills may have a positive outcome too, with more than three publishers and labels voicing interest in his talents after hearing tunes including an inspired Kraftwerk-style cover of the Hokey Cokey. Who says Keane don't have a sense of humour? Paying video tribute to BMG Music's A&R winner Caroline Ellery, frontman Tom Chaplin observed, "I know Colajoy have done a message, so as usual we thought we'd completely rip them off and do one ourselves". Strat winner Peter Reichardt genuinely had no idea, only discovering afterwards that his wife and kids were in on the surprise... In The City co-founder Tony Wilson was particularly pleased with the result of the A&R Award, but not as pleased it seems as Seymour Stein will be. "I got straight on the mobile to him outside – he has been going on at me for years about how the British music industry should recognise Caroline Ellery, so I think this is like his dream come true". A comfort break nearly missed up Mike Batt's big moment, as he was about to join the Dramatic's UK Achievement Award. As he



Headline sponsor Vodafone Live!'s Graeme Ferguson (that's him with the table sign) hosted one of the headline sponsor's tables, which included a lively lunch of guests from companies including Sony BMG, Warner Music, EMI, Clear Channel and the BBC



MW editor Martin Talbot (left) and publisher Ajax Scott swap quips with Insti Gill Bakky (centre)



BMG's Caroline Ellery was almost as pleased with her win as boss Insti Ramage



The HMV trio of Mike Lynskey, Bron McLaughlin and Steve Knott celebrate another retail victory



Revelers make use of the inflatables supplied by Interotter



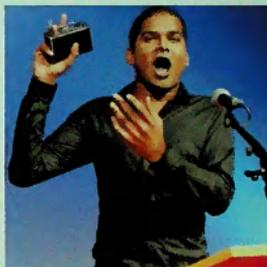
MW's Paul Williams gets out his notebook and sets to work on Universal's Lucian Grainge



Siggs raises a glass with Music Control's Ray Bonik, MW's Matthew Tyrrell and Vodafone Live!'s Charlie Carrington



Mike Batt got over his lurgy to be joined by wife Julieanne to toast Dramatic's UK Achievement Award



Without doubt the most exuberant acceptance of the night – yup, Polydor's Sandra Sreenivasan



Angus Wardle of ad agency Euro RSCG celebrates the success of EMI Music Publishing's Form McBlane



Targeting 20 awards next year, Peter Reichardt celebrated two more trophies with wife Bernadette

Dooley at the MW Awards

Continued from p17 explained to the Grosvenor faithful, "I said to Sue Harris, our wonderful press person, that I was dying for a slash and I wanted to leave the room and she said 'don't,' so I suppose she must have known something." Batt was among a string of award winners who dragged themselves to the event from their sickbeds, one of the others including Sony BMG's Jo Power. Sadly, Katie Melua couldn't be there either because of sickness—but she did take the time to write a personal congratulatory card to Batt... Katie has been in the studio, too—listen to a collaboration with Queen... Talking of which, at Buck House a few days earlier for the benefit for Brenda's Reciprocity for British Music was like that of the Smash Hits. Q and Maja



The Parlophone team partied long into the night, celebrating their promotions team's win

Awards and royal box at Wimbledon rolled into one. One of the more bizarre moments was seeing Mick Jones engaged deep in conversation with the Duke of Kent... Next door in the White Room, one young keyboardist decided to trinkle the ivories of the 300-year-old piano. His verdict? In tune, but the sustain pedal needs replacing... Memories came flooding back for HMV's Steve Knott, who last met the Queen when he was still in shorts—in fact, they had lunch together, along with all the other puppets at his school... There were some culture vultures there, too: Justice B and Jazz

Summers were just two of those impressed by the art on display, while



Sanctuary's Angie Jenkinson, straightfaced, as Suggs and Simon Donald (right) mug for the camera

Letters

Weighting for a combined chart

From Luan Presemer, Ministry of Sound managing director and AIM board member
There is an increasing pressure to include download sales in the national charts. And they certainly should be included. They are already a significant singles format.

But singles chart positions have



MCPS-PRS co-chairman Ellis Rich tests one of Interoitus's inflatable banjos

one Radio One drum & bass jock was seen using his camcorder to snap photos of the Rembrandt and van Dyck masterpieces... And former EMI man Peter Jamieson was reunited with Kate Bush for the first time in a decade... Jamieson found himself in an excited company earlier in the day, invited to a very select gathering of a handful of invites, among them Dame Vera Lynn. "My night was made by the fact Dame Vera reminded the Queen she had seen at her 16th birthday party," he says... On another matter, it could just be a strange coincidence, but Dooley cannot help observing that the less obvious choice of Bolton as part of Coldplay's



Vital's Peter Thompsons, Coalition's Rob Partridge, Vital's Pete Theekle and Pias' Nick Hartley

forthcoming tour just happens to be EMI boss Tony Wadsworth's home town. "I've already had the calls from the family," he owns up... Congrats, by the way, to Wadsworth on being rated as the 10th best boss in the country as part of a *Sunday Times* survey published yesterday (Sunday). EMI ranked as the 37th best company to work for, *Chrysalis Group* ranked 45th as the only other music-related firm in the list... Congrats also to Mick McDonagh, who won the lifetime achievement award at the Irish World awards in north London's Gallymore Ballroom last week...

far-reaching commercial consequences and, in a low volume market, changes in sales figures can have a significant impact. The playing field in respect of downloads is far from level. At this time, a significant majority of sales come from just one store—iTunes. That store, a victim of its own success, has been very slow to conclude deals with independent labels and, even where it has done so, it is often slow to make content available. There are bottlenecks at each stage of the procedure.

In the physical world, although a store may or may not stock any particular title, the chain of busi-

As London's Shepherd's Bush Empire wins the MW best venue award, Academy Music Group head John Northcote discusses the company's plans

Quickfire

How different does the company feel now compared to this time last year, before the MBO?

It's different in that the shareholders are now much more focused on the strategy for the group. What happened was that two of the founder shareholders exited—one's a brewer [of Red Stripe] and because we did the deal with Carling we weren't selling their beer any more. So, not being venture capitalists, they decided to exit. And Ian [McKenzie-Howard], who was the founder and majority shareholder, was then acting as a non-executive director and decided that if the price was right he would exit at the same time. The key shareholders then initially signed up to my strategic plans for the next five years and we went out and did a beauty parade of leading finance houses, picked the one we liked best and did the deal. So the difference is the board is now very focused on fulfilling the plan we have.

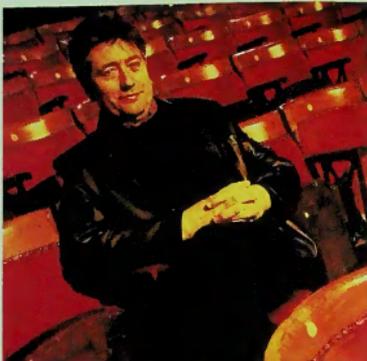
So presumably the rebranding is an attempt to reflect this change of structure?

Jar's middle name was McKenzie so with him exiting and the focus on the Academy as our leading brand, it made sense to rebrand the company Academy Music Group, which we felt reflects what we're trying to achieve. What is your ultimate aim with the group?

The strategic plans are that we should open two venues every three years so we grow a network of Academy venues across the UK in all the significant cities. Main cities have all a high student population, b) some sort of musical heritage and c) commercial opportunities. So the intention is to be in all the main locations is the core business plan, but we'll also be looking to exploit other areas of music which can interact with the 3m music fans you pass through our doors every year. We are looking at interactive opportunities such as downloading and mobile technology.

Is there a size of venue you wouldn't want to go below or above?

Below, no. We have Bar Academy which is 150 and we have Brighton



Academy which is 5,000. Anything above 5,000 and you're moving into a mini-arena, or a full arena, and that's not our marketplace at the moment... We're a music company and I don't want to have to do dog shows or horse shows. It's not what we're about. What we've tried to do in our new venues, as we've done in Birmingham and Islington, is to have a small venue of 150 to 200 capacity which takes in all the local talent. The next move up is 500-capacity and then you go up to the full main room 2,000 capacity. So that sweep of venues is what we want, so that we can put on new bands and connect with the local community.

Are you looking at international options for new venues?

There will come a point where we'll have a venue in every city in the UK. When we come to that point, I'm sure the board and shareholders will be very interested in looking at other European cities, but it's not really on the agenda at the moment.

We're often told there is a live music boom at the moment. Do you feel that your position?

There certainly is a boom and I think that boom originated from bands such as the Spice Girls and Boyzone and other acts from that time. The key

thing was they played live, whether you like them or not, to tens of thousands of people and those kids that went to see them were exposed to live music at a very early age. And, 10 years later, they've moved on from liking Eric Burdon or whoever, to the new generation of rock bands. There's also a circular aspect to the music business and now we're going through a rock cycle, which is all about playing live and playing instruments. In 10 years' time, it might all be about Das again but at the moment live is where it's at.

What are the acts you're enjoying seeing live at the moment?

Of the new bands that are coming through, I enjoy Franz Ferdinand, the Kaiser Chiefs have got a lot of potential and I like The Futureheads. But I like the old-timers too. It was fantastic to see Arthur Lee's Love playing at Shepherd's Bush Empire and doing *Forever Changes*—one of my top three albums of all time. Seeing it in a venue I effectively own was fantastic.

John Northcote is CEO of Academy Music Group, which until recently was known as the Melted Cheese Group. It runs a number of venues around the country, including the Music Week Award-winning Shepherd's Bush Empire.

weighting to cover missing data. An equivalent procedure will enable a smooth transition to a fully representative chart, without lack of market access leaving anomalies or further penalising those labels which have, for now, no route to the virtual shelf in the iTunes store.

By e-mail

Reeling over the retailers' move

From Nick Gleddhill
I was very disappointed to read

that retailers have forced the exclusion of digital-only hits from the new combined chart.

It means that we are still in the situation we were in last year of having to wait an eternity for aVertigo to finally make the chart instead of it immediately charting because its download sales alone are enough to warrant a chart position.

What this means is that a separate download chart has to continue, thus depriving the industry of one definitive chart, which is what it needs.

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Please send a CV and covering letter explaining why you should be considered for either these roles to: Maria Talbot at Marie@musicweek.com



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TV & radio airplay p22 > Cued up p26 > New releases p28 > Singles & albums p30

KEY RELEASES

ALBUMS

MARCH 7

Annie Lennox (679): *Ideworld Warnings & Promises* (Parlophone), *The Futureheads The Futureheads* (579); Rufus Wainwright *Want Two* (Polydor)

MARCH 14

The Corrs *tc* (Atlantic); Stereophonics *LanguageSexViolenceOther?* (V2)

MARCH 21

Cherrybloss *Winter/Winter* (Island); Audio Bullys *You Just Cant Control It* (Virgin); Mariah Carey *tc* (Mercury); Queens Of The Stone Age *Lullabies To Paralyse* (Polydor); Michel Buble *Its Time* (Reprise); Daft Punk *Human After All* (Virgin)

MARCH 28

The Departure *tc* (Parlophone); *New Order Waiting For The Siren Call* (London); Jimmy Eat World *Futures* (Polydor)

SINGLES

MARCH 7

50 Cent *Diso Inferno* (Interscope); Elvis Presley *Good Luck Charm* (RCA); *New Order Kruffy* (London); Miffy All About You *You've Got A Friend* (Island); Joss Stone *Spa!ed!* (Reckless)

MARCH 14

Beverly Knight *Keep This Fire Burning* (Parlophone); Elvis Presley *Shes Not You* (RCA); Beck *Fero* (Polydor); Gwen Stefani *Rick Roll* (Interscope); Lady Sovereign *Random* (Casablanca); *Do Me Bad Things Whats Hideous* (Atlantic); OOTSA *Little Sister* (Polydor); G4 *Schlemmer Rapshoot/Everybody Hurts* (Sony BMG); Basement Jaxx *Oh My Gash* (XL)

MARCH 21

Elvis Presley *Return To Sender* (RCA); Jimmy Eat World *Work* (Polydor); Nas *Just A Moment* (Sony); Michel Buble *Home* (Reprise); Estelle *Go On* (V2); Natalie Imbruglia *Silver* (Brightside)

MARCH 28

Garbage *Why Do You Love Me?* (Warner Brothers); Elvis Presley *Youre The Devil In Disguise* (RCA); Avril Lavigne *He Wasnt* (Sony BMG); The Bees Chicken *Playback* (Virgin); Lemar *Time To Grow* (Sony BMG)

NET MUSIC WEEK ONLINE

musicweek.com lists extended key releases for the next eight weeks

The Market

Mother's Day powers G4 to the top

by Alan Jones
Setting a very high benchmark for X Factor winner Steve Brookstein, competition runners-up G4's self-titled debut album sold a massive 244,621 copies last week, to debut at number one. Its release timed to coincide with the Mother's Day market, the album enjoyed the highest first week for any album since Robbie Williams' *Greatest Hits* opened with 320,081 last October and the highest first week for a debut album since *Headbangers* PopStars sold 306,631 in April 2001.

There is also irony in the fact that G4 were famously not given a contract with X Factor creator Simon Cowell's SyCo Music label – they eventually signed to Sony BMG anyway via Nick Raphael – but despite his similarly-themed "popera" act I Divo of a return to number one this week with their self-titled debut, which enjoyed a spectacular 246,4% hike in sales last week to 82,964 but still ended up selling only a third as many copies as the G4 album. The I Divo album, of course, has legs, with sales of 1,164,193 to date – a total G4 will find hard to match. But the G4 set has already beaten both I Divo's opening-week sales of 132,825 and its best of 209,208. The G4/I Divo duopoly is good news for the merged Sony BMG company,



G4: best opening week since Robbie Williams in October last year

which is home to both the Sony and SyCo labels.

G4's fast start helped propel album sales to a 2005 best of 3,633,916 – a 51% increase week-on-week, despite the inclement weather which affected much of the country throughout the week. In 2004, Mother's Day fell a fortnight later than in 2005 and drove sales to more than 3,651,000 – about half a percent higher than this year. The number one Mother's Day album last year was also a Sony release – George Michael's *Patience*, which sold 274,816 copies.

The singles market also had a

good week, with sales rising week-on-week by 10% to 469,416, their highest level of the year. It is the seventh time in eight weeks that the singles market has improved, and 77% more singles were sold last week than when it reached its lowest point in January. On the other hand, the market was 35% below the comparative week last year, when Britney Spears' *Toxic* debuted at number one with sales of 102,576 in a strong top three alongside DJ Casper's *Cha Cha Slide* (78,666) and Peter Andre's *Mysterious Girl* (69,685), which helped to drive overall singles sales of 721,180.

FAST CHART

SINGLES

NUMBER ONE

STEREOPHONICS DAKOTA V2
The eight-year-old V2 label's second number one – Liberty X gave them their first with *Just A Little* in 2002 – and the 11th different number one in as many weeks.

ALBUMS

NUMBER ONE

G4 G4 Sony Music
Covers of REM, Radiohead, Queen and David Bowie help drive the X Factor winners' debut album to the third highest weekly sale in the past 12 months.

COMPILATIONS

NUMBER ONE

I LOVE MUM EMI/Virgin
The top five albums in the compilation chart were all targeted at the Mother's Day market and helped it to register a 64% boost to a year's best 792,764 sales last week. EMI/Virgin's *I Love Mum* sold 62,752 copies to shade it from Sony BMG's *Best Best Mum*, which trailed 6.3% behind.

SCOTTISH SINGLES

NUMBER ONE

STEREOPHONICS DAKOTA V2
Scots concur with the rest of the UK, placing the Stereophonics at number one – but the Stereophonics' lead in Scotland is an emphatic 87%, whereas it is 19% in the UK as a whole.

RADIO AIRPLAY

NUMBER ONE

NELLY FEAT. TIM MCGRAW
OVER AND OVER Curly Howard
Nelly and Tim McGraw's *Over and Over* (Capitol) is the only single crown by a short haul. Some 86 Music Countdowns were playing *Over And Over* last week, with top play tallies of 64 from Core, 53 from Galaxy 105 and 52 from Galaxy 102. Four plays from Radio Two provide a crucial 13.38% of the records total audience. The track stands at nine on the TV airplay chart, thanks to heavy plays from The Box, MTV Hits and MTV Base.

MARKET INDICATORS

SINGLES

Sales versus last week: +2.9%

Year to date versus last year: -31.4%

Market shares

Universal 33.0%

Sony BMG 25.1%

Others 28.5%

EMI 6.8%

Warner 6.6%

ALBUMS

Sales versus last week: +4.2%

Year to date versus last year: +4.9%

Market shares

Sony BMG 34.3%

Universal 31.8%

EMI 17%

Others 16.6%

Warner 7.5%

COMPILATIONS

Sales versus last week: +6.3%

Year to date versus last year: -8.6%

Market shares

Sony BMG 36.4%

EMI 28.2%

Universal 17%

Ministry of Sound 10.8%

Others 6.6%

THE BIG NUMBER 14

Proton list down: *Alan Smit*. *Cifra* slips to after debuting at one – the biggest fall yet from the top spot

RADIO AIRPLAY UK SHARE

Market shares

Universal 36.7%

Sony BMG 29.0%

EMI 12.4%

Others 13.9%

Warner 9.0%

Origin of singles sales

(Top 75): UK: 48.0%

US: 29.3% Other: 22.7%

Origin of album sales

(Top 75): UK: 56.0%

US: 29.3% Other: 14.7%

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MUSICWEEK

TV Airplay Chart

Rank	Weeks on Chart	Artist	Title	Label	Points
1	3	GWEN STEFANI	RICH GIRL	WARRNER	424
2	7	GREEN DAY	HOLIDAY	REPRISE	426
3	2	USHER	CAUGHT UP	LAUREL	417
3	4	WILL SMITH	SWITCH	POLYGRAM	417
5	8	MARIO	LET ME LOVE YOU	J	397
6	5W	KYLIE MINOGUE	GIVING YOU UP	PARADEISIO	388
7	18	NATASHA BEDINGFIELD	I BRUISE EASILY	PARADEISIO	384
8	10	STEREOPHONICS	DAKOTA	VE	358
9	5	NELLY FEAT. TIM MCGRAW	OVER AND OVER	DEARBORN/BLISSLAND	347
10	3	EMINEM	LIKE TOY SOLDIERS	ATLANTIC	345
11	11	THE KILLERS	SOMEBODY TOLD ME	INDIEGROUNDS	339
12	9	JENNIFER LOPEZ	GET RIGHT	EPIC	324
13	13	AVRIL LAVIGNE	HE WASN'T	ARISTA	303
14	36	ANASTACIA	HEAVY ON MY HEART	EPIC/DELTA	301
15	6	BRITNEY SPEARS	DO SOMETHIN'	AVY	292
16	6	RACHEL STEVENS	NEGOTIATE WITH LOVE	INTEGRAL	283
17	14	U2	SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	ISLAND	276
18	19	NATALIE IMBRUGLIA	SHIVER	BRISQ/ESC	274
19	17	GIRLS ALoud	WAKE ME UP	POLYGRAM	255
20	44	SCISSOR SISTERS	SPOTTED	REINTELUS	247
21	15	FIGHTSTAR	PALAHNIUK'S LAUGHTER	ISLAND	243
22	36	50 CENT	CANDY SHOP	INDIEGROUNDS	241
23	11	SCISSOR SISTERS	FILTHYGORGEOUS	POLYGRAM	236
24	17	BEVERLY KNIGHT	KEEP THIS FIRE BURNING	PARADEISIO	234
24	21	THE FUTUREHEADS	HOUNDS OF LOVE	AVY	224
24	23	MELANIE C	NEXT BEST SUPERSTAR	RED KID	224
27	41	QUEENS OF THE STONE AGE	LITTLE SISTER	INDIEGROUNDS	222
27	15W	BASEMENT JAXX	OH MY GOSH	JL	222
29	23	ESTELLE	GO GONE	VE	221
30	25	THE BRAVEY HONEST MISTAKE		LOOQ	219
31	25	SNOOP DOGG	LET'S GET BLOWN	GLITEN	202
32	29	LL COOL J	HUSH	OTJ/JAY UK	199
33	48	FATBOY SLIM	THE JOKER	SKIT	196
34	4	AKON	LOCKED UP	ISLAND	192
35	41	TWISTA FEAT. FAITH EVANS	HOPE	DM	190
36	17	DESTINY'S CHILD	FEAT. TI & LI WANE	CLASH/MS	185
37	26	MCFLY	ALL ABOUT YOU	ISLAND	184
38	36	SHAPESHIFTERS	BACK TO BASICS	PICTRA	177
39	51	KAISER CHIEFS	OH MY GOD	BLANCK	176
40	34	TYLER JAMES	FOOLISH	ISLAND	169



6. Kylie Minogue
After gaining a foothold on the TV display chart last week at number 519 thanks to early exposure on Smooth Hits TV and The Box, Kylie Minogue's new single *Giving You Up* explodes to number six, drawing 388 plays from 11 stations, with top airplay including Florida (72 plays), The Clark Show (65), The Box (43), MTV Hits and DA (38 spins). Without the visuals, the track is taking off more slowly on the radio, and improves 66-57 this week, attracting a total of 404 plays.



24. Melanie C
Released on her own Red Kid label, former Spice Girl Melanie C's rambunctious rock rejoinder *Next Best Superstar* is getting a positive reaction, with plenty of requests from interactive stations. In actual exposure terms, it was aired 224 times on specialist music TV stations last week, of which 44 came from The Clark Show and 43 from sister station B4.

Gwen Stefani's swashbuckling clip for *Rich Girl* remains at number one, with Kylie's *Giving You Up* making strong progress

THE AMP NUMBER ONE
STEREOPHONICS
Dakota
HIGHEST NEW ENTRY
New Order
Koffey
HIGHEST CLIMBER
Jack Johnson
Sitting, Waiting, Wishing
FLAUNT NUMBER ONE
Natasha Bedingfield
I Brake Easily
HIGHEST NEW ENTRY
Kylie Minogue
Giving You Up
HIGHEST CLIMBER
O-Silly Four
On A Good Thing

MTV MOST PLAYED

Rank	Artist	Title	Label	
1	39	BASEMENT JAXX	OH MY GOSH	JL
2	1	GWEN STEFANI	RICH GIRL	WARRNER
2	2	STEREOPHONICS	DAKOTA	VE
4	6	U2	SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	ISLAND
4	5	EMINEM	LIKE TOY SOLDIERS	ATLANTIC
7	6	SCISSOR SISTERS	FILTHYGORGEOUS	POLYGRAM
8	1	THE FUTUREHEADS	HOUNDS OF LOVE	AVY
9	11	GREEN DAY	HOLIDAY	REPRISE
9	11	THE BRAVEY HONEST MISTAKE		LOOQ

THE BOX MOST PLAYED

Rank	Artist	Title	Label	
1	17	FATBOY SLIM	THE JOKER	DMIT
2	1	NELLY FEAT. TIM MCGRAW	OVER AND OVER	DEARBORN/BLISSLAND
3	4	SARA JOHNS	SHOCK TO THE SYSTEM	PURPLE CITY
4	130	KYLIE MINOGUE	GIVING YOU UP	PARADEISIO
5	9	USHER	CAUGHT UP	LAUREL
6	6	GWEN STEFANI	RICH GIRL	WARRNER
7	17	AKON	LOCKED UP	ISLAND
7	9	BRITNEY SPEARS	DO SOMETHIN'	AVY
9	60	NATASHA BEDINGFIELD	I BRUISE EASILY	PARADEISIO
10	6	GIRLS ALoud	WAKE ME UP	POLYGRAM

KERRANG! MOST PLAYED

Rank	Artist	Title	Label	
1	3	FIGHTSTAR	PALAHNIUK'S LAUGHTER	ISLAND
2	1	MY CHEMICAL ROMANCE	I'M NOT OK (I PROMISE)	REPRISE
3	1	STEREOPHONICS	DAKOTA	VE
4	11	QUEENS OF THE STONE AGE	LITTLE SISTER	INDIEGROUNDS
5	1	AVRIL LAVIGNE	HE WASN'T	ARISTA
6	4	GOOD CHARLOTTE	I JUST WANNA LIVE	EPIC
6	4	KINGS OF LEON	FUR KICKS	WARRNER BROS
8	4	SIMPLE PLAN	SHUT UP!	UNIVERSAL
9	11	GREEN DAY	HOLIDAY	REPRISE
10	1	THE KILLERS	SOMEBODY TOLD ME	INDIEGROUNDS

MTV2 MOST PLAYED

Rank	Artist	Title	Label	
1	23	THE DEAD 60'S	THE LAST RESORT	UNIVERSAL
2	4	KAISER CHIEFS	OH MY GOD	BLANCK
3	1	THE KILLERS	SOMEBODY TOLD ME	INDIEGROUNDS
4	4	THE FUTUREHEADS	HOUNDS OF LOVE	AVY
5	1	THE BRAVEY HONEST MISTAKE		LOOQ
6	11	QUEENS OF THE STONE AGE	LITTLE SISTER	INDIEGROUNDS
7	5	KASABIAN	CLUB FOOT	BMG
8	10	KINGS OF LEON	FUR KICKS	WARRNER BROS
9	23	MAXIMO PARK	APPLY SOME PRESSURE	NOISE
10	2	GREEN DAY	HOLIDAY	REPRISE

MTV BASE MOST PLAYED

Rank	Artist	Title	Label	
1	2	SNOOP DOGG	LET'S GET BLOWN	GLITEN
2	1	MARIO	LET ME LOVE YOU	J
3	4	USHER	CAUGHT UP	LAUREL
4	7	JOHN LEGEND	USED TO LOVE U	CAPISTRANO
5	10	AKON	LOCKED UP	ISLAND
5	6	50 CENT	CANDY SHOP	INDIEGROUNDS
7	5	THE GAME	FEAT. 50 CENT	WARRNER BROS
8	15	TWIST FEAT. MISSY ELLIOT	LET YOUR LIGHTS OFF	UNIVERSAL
8	10	JA RULE	FEAT. AKON	THE ONE
10	12	TWISTA FEAT. FAITH EVANS	HOPE	DM

THE HITS NUMBER ONE
Natasha Bedingfield
I Brake Easily
HIGHEST NEW ENTRY
Rachel Stevens
Negotiate With Love
HIGHEST CLIMBER
Mario
Let Me Love You
KISS TV NUMBER ONE
Usher
Caught Up
HIGHEST NEW ENTRY
Christina Aguilera
Dirty
HIGHEST CLIMBER
Twista Feat. Faith Evans
Hope
SCUZZ NUMBER ONE
Queens Of The Stone Age
Little Sister
HIGHEST NEW ENTRY
Marilyn Manson
Mezzanine
HIGHEST CLIMBER
Days Of The Week
Toke Me Through
TMF NUMBER ONE
Daniel Bedingfield
Wings My Wings
HIGHEST NEW ENTRY
Natasha Bedingfield
I Brake Easily
HIGHEST CLIMBER
Justin Timberlake
Rock Your Body

© Music Control UK. Compiled from data gathered from 6020 to Sun 29 Feb 2005 to 24:00 on Sat 5 March 2005. The Airplay Chart is compiled based on plays on the following channels: MTV, MTV2, MTV3, MTV4, MTV5, MTV6, MTV7, MTV8, MTV9, MTV10, MTV11, MTV12, MTV13, MTV14, MTV15, MTV16, MTV17, MTV18, MTV19, MTV20, MTV21, MTV22, MTV23, MTV24, MTV25, MTV26, MTV27, MTV28, MTV29, MTV30, MTV31, MTV32, MTV33, MTV34, MTV35, MTV36, MTV37, MTV38, MTV39, MTV40, MTV41, MTV42, MTV43, MTV44, MTV45, MTV46, MTV47, MTV48, MTV49, MTV50, MTV51, MTV52, MTV53, MTV54, MTV55, MTV56, MTV57, MTV58, MTV59, MTV60, MTV61, MTV62, MTV63, MTV64, MTV65, MTV66, MTV67, MTV68, MTV69, MTV70, MTV71, MTV72, MTV73, MTV74, MTV75, MTV76, MTV77, MTV78, MTV79, MTV80, MTV81, MTV82, MTV83, MTV84, MTV85, MTV86, MTV87, MTV88, MTV89, MTV90, MTV91, MTV92, MTV93, MTV94, MTV95, MTV96, MTV97, MTV98, MTV99, MTV100.

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PLUS WIN AN **Airplay** LES PAUL GUITAR SIGNED BY STEREOPHONICS

*** ALL THIS WEEK ON UH2 ***

Nelly clinches the number one spot but, with Natalie Imbruglia's Shiver becoming the fastest-growing track since 1997, it might not hold on to the top spot for long

The UK Radio Airplay

RADIO ONE

Pos	Artist	Title	Label	From	Gain	Wk	Airplay
1	10	KAISER CHIEFS OH MY GOD	INDIE POLYDOR	28	29	1993	
2	2	GWEN STEFANI RICH GIRL	INTERSCOPE	26	28	2003	
3	7	STEREOPHONICS DAKOTA	VG	25	28	1994	
4	9	SUNSET STRIPPERS FALLING STAIRS	DEF JAM	22	27	1993	
5	6	GREEN DAY HOLIDAY REPEATED	REPRISE	26	27	2000	
6	2	USHER CAUGHT UP	LAFACE	26	25	2003	
7	1	LL COOL J HUSTLE MY ANGEL	DEF JAM	27	24	1992	
8	7	THE CHEMICAL BROTHERS GALVANIZE	FRESHFLESH DIST	23	22	1996	
9	10	THE KILLERS SOMEBODY TOLD ME	LEGACY KING	11	21	1994	
10	6	BASEMENT JAXX OH MY GOD	VG	28	19	1996	
11	10	XZIBIT HEY HO (HEAVEN NUGGETS)	COLOMBIA	19	19	1978	
12	13	FRANTOM PLANT CALIFORNIA KING	VG	19	18	1940	
13	2	ATHLETE WIRELESS	PARLOPHONE	26	18	1994	
14	22	FEDER TUMBLE AND FALL LOVE	VG	17	17	1984	
15	13	EMINEM LOST YOUR SOUL	AFROBANK	19	17	1993	
16	13	ASHANTI ONLY U	DEF JAM	16	16	1998	
17	6	GIRLS ALoud WAKE ME UP	POLYDOR	16	16	1994	
18	10	MARIO LET ME LOVE YOU	VG	8	15	1992	
19	24	THE BRAVEYR HONEST MISTAKE	EDGE	14	14	2000	
20	24	AKON LOCKED UP	BLVD	12	14	2000	
21	9	NELLY FEAT. TIM MCGRAW OVER AND OVER	DEF JAM/LEGACY	7	14	1994	
22	18	VERBALINDUS DON'T PLAY NICE	ALL AROUND THE WORLD	17	13	1960	
23	24	DOVES BLACK AND WHITE TOWN	WEAVERLY	13	13	1990	
24	19	THE GAME FEAT. 50 CENT HOW WE DO	AFROBANK	16	13	2003	
25	21	THE FUTUREHEADS HOUNDS OF LOVE	4FN	11	12	1993	
26	22	MCFLY ALL ABOUT YOU	VG	11	12	2000	
27	6	50 CENT CANDY SHOP	INTERSCOPE	8	12	1993	
28	27	JEM THEY	BLVD	12	11	1993	
29	2	STUDIO B I SEE GIRLS	EDGE	4	12	2001	
30	2	U2 SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	ISLAND	26	11	1994	

* Music Week UK compiled from data gathered from 05:00 on Sun 5 Feb 2005 to 24:00 on Sat 5 March 2005

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SNAP SHOT EMANUEL

Cult US punk imprint Vagrant will be delivering several key alternative albums in the coming months all of which are set to benefit from a new UK licensing set-up

for the label. Former Mushroom Records executives Nigel Adams and Voss - most recently running East Street Records via Ministry - are working the label

In the UK with independent promotion teams for each release. Rising Kentucky band Emanuel will be the first act to be worked through the new arrangement, with their Soundtrack

To A Headzhrn arriving this week, followed by an extensive UK tour from March 13 to 24. Other forthcoming Vagrant albums include Alkaline Trio and from Autumn to Ashes.

CAST LIST: Radio 1: Tony Cooke, Soerem. Regional press: Ian Cheek, National press: Kev Morcor, Mercury.

Pos	Artist	Title	Label	From	Gain	Wk	Airplay
1	1	NELLY FEAT. TIM MCGRAW OVER AND OVER	DEF JAM/LEGACY	1855	17	51.75	35
2	5	SUNSET STRIPPERS FALLING STAIRS	DEF JAM	1454	18	50.90	45
3	34	NATALIE IMBRUGLIA SHIVER	BRIDGEVIEW	1115	59	47.85	122
4	1	U2 SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	ISLAND	1460	-24	44.29	-2
5	3	USHER CAUGHT UP	LAFACE	1260	-2	41.86	-2
6	10	GWEN STEFANI RICH GIRL	INTERSCOPE	1351	25	39.28	15
7	9	KT TUNSTALL BLACK HORSE & THE CHERRY TREE	REDELFLESS	877	19	37.95	9
8	2	SCISSOR SISTERS FILTHY/GORGEOUS	POLYDOR	2181	0	37.45	-15
9	12	MCFLY ALL ABOUT YOU	ISLAND	1122	37	36.96	15
10	8	STEREOPHONICS DAKOTA	VG	999	10	35.59	0
11	27	MARIO LET ME LOVE YOU	VG	1110	21	34.42	42
12	7	LL COOL J HUSH	DEF JAM	865	5	33.82	-5
13	11	BERVERLY KNIGHT KEEP THIS FIRE BURNING	PARLOPHONE	653	37	31.94	6
14	17	THE KILLERS SOMEBODY TOLD ME	LEGACY KING	1201	1	30.25	9
15	36	UNITING NATIONS OUT OF TOUCH	EDGE	1560	4	29.34	5
16	20	KEANE THIS IS THE LAST TIME	ISLAND	1561	4	29.14	8
17	35	JEM THEY	BLVD	778	97	28.57	-2
18	4	ATHLETE WIRELESS	PARLOPHONE	1070	8	28.19	-51
19	13	LEMAR IF THERE'S ANY JUSTICE	SOB	1294	-20	27.89	-14
20	22	SHAPESHIFTERS BACK TO BASICS	POSTAL	927	35	27.69	9
21	42	MCFLY ALL ABOUT YOU	BUNGE POLYDOR	396	51	25.97	-43
22	24	MAROON 5 SUNDAY MORNING	J	1283	0	26.07	4
23	33	TEARS FOR FEARS CLOSEST THING TO HEAVEN	CIT	409	3	25.41	17
24	28	GREEN DAY HOLIDAY	REPRISE	504	9	24.19	-2
25	20	GIRLS ALoud WAKE ME UP	POLYDOR	1282	15	23.82	-10

RADIO TWO

Pos	Artist	Title	Label
1	11	NATALIE IMBRUGLIA SHIVER	BRIDGEVIEW
2	18	TEARS FOR FEARS CLOSEST THING TO HEAVEN	CIT
3	7	NEW ORDER KRAFTY	ENIGNA
4	2	BERVERLY KNIGHT KEEP THIS FIRE BURNING	PARLOPHONE
5	4	KT TUNSTALL BLACK HORSE & THE CHERRY TREE	REDELFLESS
6	3	JEM THEY	BLVD
7	6	REM ELECTRON BLUE	WARNER BROS
8	17	THE FINN BROTHERS EDIBLE FLOWERS	PARLOPHONE
9	8	U2 SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	ISLAND
10	27	MICHAEL BUBLE HOME	REPRISE

EMAP BIG CITY

Pos	Artist	Title	Label
1	2	GREEN DAY BOULVARAD OF BROKEN DREAMS	REPRISE
2	3	SCISSOR SISTERS FILTHY/GORGEOUS	POLYDOR
3	1	UNITING NATIONS OUT OF TOUCH	CITRO
4	6	THE KILLERS SOMEBODY TOLD ME	LEGACY KING
5	5	KEANE THIS IS THE LAST TIME	ISLAND
6	10	SUNSET STRIPPERS FALLING STAIRS	DEF JAM
7	20	AKON REDSWISS UNWRITTEN	PRODIGE
8	4	GWEN STEFANI RICH GIRL	INTERSCOPE
9	1	NELLY FEAT. TIM MCGRAW OVER AND OVER	DEF JAM/LEGACY
10	11	STEREOPHONICS DAKOTA	VG

NUMBER ONES

CITYBEAT 96.7
KT TUNSTALL Black Horse & The Cherry Tree
DREAM
James Blunt
Wilson

MAKX FM
Josh Rouse/Winter In The Foundation
SIGNAL FM
Beverly Knight
Kiss This Fire Burning
GALAXY 105
Sunset Strippers

Falling Stars
KEFRANO DIGITAL
Queens Of The Stone Age Little Sister
FORTH 2
Hanson Penny & Me

HIGHEST NEW ENTRIES

CITYBEAT 96.7
Tyr James Forth
DREAM
Nelly feat. Tim McGraw
Over And Over

MAKX FM
Phantom Planet
California
KRONA FM
James Blunt
Wilson
GALAXY 105
Snap Dogs feat.

Justis Timberlake
Stigs
KEFRANO DIGITAL
Kings Of Leon King Of The Rovey
FORTH 2
Natalie Imbruglia
Shiver

SINGLE OF THE WEEK

Natalie Imbruglia
Shiver

Brightside 82876686882
This long-awaited return from the Australian star, whose last album was released in 2001, is trademark Imbruglia, with a vocal that gives off both vulnerability and hope while an acoustic guitar is gently strummed alongside. Not surprisingly, the media are talking it to heart - it is A-listed at Radio One and Capital, B-listed at Radio Two and soaring up the airplay rundown - and it looks set to return Imbruglia to the top of the chart.



ALBUM OF THE WEEK

Basement Jaxx
The Singles

XL XLCD187
The Briton dance veterans release a 'best of' actually deserving of the name. Offering hits such as Red Alert, Romeo, Where's Your Head At and Rendez-Vu, it includes a couple of new tracks featuring the awesome Lisa Kekaula from The Bellays, including the Radio One A-listed current single Oh My Gosh. Showcasing the duo's talents, this album is ideal for any occasion and comprehensively rocks the house. Initial quantities include a bonus CD of acoustic and "bootleg" mixes.

Singles

50 Cent feat. Olivia
Candy Shop (Interscope 9880548)

50 Cent returns with this, the first single from his highly-anticipated second album *The Massacre*. Featuring vocals from G Unit's Olivia, the track bumps and grinds in all the right places. The track has just been moved up to the A-list at Radio One and is assured of a high chart entry.

Bright Eyes

First Day Of My Life (Saddle Creek SCE9CD)

Taken from the recent acoustic album *I'm Wide Awake, It's Morning*, this lovely track is a simple and affecting song, featuring Conor Oberst's trademark cracked vocals. Extra track *When The President Talks To God* proves that what Oberst lacks in subtlety, he more than makes up for in virtuosic.

British Sea Power
If Ended On An Only Stage (Rough Trade 1945)

A curial-raiser for BSP's second album *Open Season*, this single shows an impressive progression to the British Sea Power sound. It is a joyous take on a West Coast drivetime anthem that has huge potential appeal and could well be the start of the band crossing into the mainstream.

Dizzee Rascal
012 Work (XL Recordings XLS20BCC)

Although his most recent album only came out last September, Dizzee Rascal is back with a new single. It shows the prolific Mercury Prize-winner is continuing to innovate, featuring distinctive beats that provide an unusual punctuation over which his trademark London vocals are delivered, all wrapped up with a pop sensibility.

Estelle
Go Go (V2 LC018101)

The thing that is most apparent about Estelle, whether on stage or on record, is the sheer sense of

fun she is having. And that highly infectious quality reaches its zenith on this big, brassy and brilliant third single from her debut album 18th Day. It cements Estelle's reputation as a purveyor of pop in its purest form.

The Faders
No Sleep Tonight (Polydor 9870551)

First out of the blocks in this year's race to launch a guitar-powered girl band into the pop mainstream is The Faders and this is their debut single. It is a spiky and sassy song whose glossy production gives it the feel of Girls Aloud doing karaoke to Iggy Pop. A whole lot of fun, in other words, and likely to be the start of many hits.

Hood
The Negatives (Domino RUG188)

The second single to be culled from the critically-acclaimed *Outside Closer* album, this is an intriguing sample string-drenched track that marries acoustic and electronic while managing to sound rural. The closer comparison would probably be Piano Magic, but Hood don't really sound like anyone else, which is always a good thing.

I Am Kloot
Over My Shoulder (Echo RADD160)

This teaser track for forthcoming album *Gods And Monsters* - is first, sweet and incredibly catchy. With light drumming and strummed guitars and Johnny Bramwell's Mancunian-accented vocals, this bodes well for the long-player.

Jimmy Eat World
Work (Interscope W0R1C)

The second single from the debut album is a hook-laden gem from the Arizona four-piece and coincides with a sold-out 10-date UK tour which should give them their first hit proper.

Kasabian
Club Foot (RCA PARADISE29)

Club Foot has been made of Kasabian's obvious influences (Primal Scream and The Stone Roses, among others), but the fact

that they seem to be the only successful band around drawing on such sources makes them unique among their contemporaries. This single from their eponymous debut album sounds not unlike Begging You from the Roses' *Second Coming* album, but is still is an engaging burst of electro-influenced rock.

Mercury Rev
Across Yer Ocean (V2 VWR501033)

The US trio are in typically lush form in this euphoric second single from the critically-acclaimed album *The Secret Migration*. Synth and an elastic bassline help create a rich backdrop for Jonathan Donahue's dreamy vocal. Backed by their current UK tour, this should help power sales of the album.

Elvis Presley
Return To Sender (RCA 45RCA1320)

The 13th straight re-issue of all Presley's number ones was originally a chart-topper in 1962 and is from his movie *Girls Girls Girls*. One of his better known singles (the third to be written for him by Otis Blackwell), it is, naturally, another strong contender to go all the way to number one.

Tiefschwarz
Sins (Fine F0R10846)

Germany's All and Basti Schwarz build on their strong reputation as DJs and removers with this hypnotic electro anthem. Sure to be lapped up in the clubs and a former Essential New Tune for Radio One's Pete Tong, it could well cross over in the wake of tracks such as Alter Ego's *Rockers*.

Martha Wainwright
Factory (Drowned In Sound Recordings DIS0010)

Hotly tipped as one to watch in 2005, Rufus's sister comes in the promise shown on her *Bloody Mother Fucker* Ashole EP to offer a rousing track from her forthcoming self-titled debut album. The three-track also features a cover of father Loudon's *Pretty Good Day*. A March support slot with Wilco following her own February dates should expose her to a wider audience.

Albums

Daft Punk
Human After All (Virgin CDV2996)



In what are dark times for dance music, this is the sound of a band taking their approach back and forging basslines, they have a similar appeal to LCD Soundsystem or !!! (with whom they have links) yet have a dubby, funky appeal all of their own. Underground following the glossy disco vogue of 2001's *Discovery* to deliver a huge answer to those who have written off the genre. It is a bold and experimental new direction that builds up an altogether more dark and primal set of heavy beats before culminating in the euphoric release of closing track *Emotion*, making Daft Punk as vital now as LCD Soundsystem are fond of reminding us the Parisian duo once were.

Matt Elliott
Drinking Song (Ji d'Aillieurs IDA027)

The veteran producer of queasy drum & bass continues to lurch into the leftfield with his second collection of warped folk songs. Elliott's previous collection of this type on Domino was well received and there is plenty to admire here. It is a seductive and mature set that demands repeated listens.

Pedro Luis Ferrer
Rústico (Cocoon's ESCO 6507-2)

This is a wonderful album from Cuban musician Ferrer, who is accompanied here by his daughter Lena. He has married traditional Cuban music forms with sounds from throughout Latin America. The result is modern, musical and warm and is one of the most accomplished Latin albums in some time.

Jem
Finally Woken (ATO/BMG 82876655682)

Coming hot on the heels of his single-in-waiting *They* (currently receiving heavy radio and TV plays) comes a fine collection of pop that has been doing brisk business in the US. Standout cuts on the UK-born singer-songwriter's debut are *Come On Closer* - another melodic possible smash - and the intelligent pop of *Finally Woken*.

Out Hud
Let Us Never Speak Of It Again (S7 0717)

This California act's second album features some ridiculous song titles - *The Song So Good* *They Named It* *Thrice* and *2005 A Face Odyssey* among them - but their music just about makes such excess forgivable. Mixing punk-funk rhythms with staccato synths and booming basslines, they have a similar appeal to LCD Soundsystem or !!! (with whom they have links) yet have a dubby, funky appeal all of their own.

Queens Of The Stone Age
Lullabies To Paralysis (Interscope 9880297)

This is an appropriately named album from the US rockers as it is a distinctly more muted affair than its predecessors, yet is its emotional impact is just as great. It eschews a menacing combination of sex and violence, as exemplified in song titles such as *Burn The Witch* and *The Blood Is Lame*, that gives the album enough potency to make it stand out from other releases.

Aksard Roberts
No Earthly Man (Drag City DC283CD)

Scots folkie Roberts' third solo album is full of "fair daisies" and tales of death but is vibrant rather than dusty. The traditional-sounding songs are similar to what occasional collaborator Will Oldham does, and the result is something that sounds both old-fashioned but somehow contemporary at the same time.

Sven Vath
The Sound of the Fifth Season (Cocoon CRRM1010)

This excellent CD/DVD double pack highlights one of Ibiza's main events, the Cocoon Club at Amnesia. The audio part reminds one what the balneario sound was all about - throw a load of disparate sounds into a pool, stir with feeling and serve to an open-minded audience. The DVD, along with interviews and other extras gives the buyer a glimpse of what they have been missing.

This week's reviewers: David Giral, Owen Brooke, Jason Jagers, David Knight, Owen Lawrence, Jim Larkin, James Fisker, Niclas Suck, Nick Tessa and Simon Ward.

Singles

1203305
Top 75

Stereophonics this week bag their first number one single, beating off rival new entries from Elvis, Cabin Crew, Britney Spears and The Bravery

HIT 40 UK

Pos	Artist	Title	Label
1	STEREOPHONICS	DAKOTA	VP
2	NELLY FEAT. TIM MCCRAW	OVER AND OVER	Curb/Universal
3	ELVIS PRESLEY	ROCK-A-HULA BABY	IRA
4	JENNIFER LOPEZ	GET RIGHT	The
5	SCISSOR SISTERS	FILTHYGORGEOUS	Interscope
6	CABIN CREW	STAR TO FALL	DJ-10
7	USHER	CAUGHT UP	LaFace
8	UNITING NATIONS	OUT OF TOUCH	Contra
9	KEANE	THIS IS THE LAST TIME	Mercury
10	LEMAR	IF THERE'S ANY JUSTICE	Some
11	UZ	SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	Mercury
12	L IL COOL J	FEAT. 7 AURELIUS HUSH	Mercury
13	MARIO	LET ME LOVE YOU	J
14	AKON	LOCKED UP	Interscope
15	BRITNEY SPEARS	DO SOMETHIN'	Jive
16	SUNSET STRIPPERS	FALLING STARS	Division
17	GIRLS	ALoud WAKE ME UP	Interscope
18	CARIEL	BEDDINGHEAD WRAP MY WORDS AROUND YOU	Interscope
19	GWEN STEFANI	WHAT YOU WANTING FOR	Interscope
20	GREEN DAY	BOULEVARD OF BROKEN DREAMS	Reprise
21	EMINEM	SUNDAY MORNING	Jive
22	MARON	LIKE TOY SOLDIERS	Atlantic
23	ATHLETE	WIRES	Interscope
24	NATHAN	COME INTO MY ROOM	Mercury
25	LUCIE SILVAS	BREATHE IN	Mercury
26	GWEN STEFANI	RICH GIRL	Interscope
27	OWAIN Iwanog	LA SHIVER	Interscope
28	DESTINY'S CHILD	FEAT. TI & LL'WAYNE SOLDIER	Columbia
29	MARON	SHE WILL BE LOVED	J
30	THE LOVEXPREZ	SHINE	Profile
31	BRIAN MCGADDEN & DELTA GOODREM	ALMOST HERE	Virgin
32	THE KILLERS	SOMEbody TOLD ME	Island
33	THE CAME FEAT. 50 CENT	HOW WE DO	Atlantic
34	KT TUNSTALL	BLACK HORSE & THE CHERRY TREE	Reprise
35	SHAPEShiftERS	BACK TO BASICS	Profile
36	VERBALICIOUS	DON'T PLAY NICE	All Around the World
37	MCFLY	ALL ABOUT YOU YOU'VE GOT A FRIEND	Mercury
38	KAISER CHIEFS	OH MY GOD	Mercury
39	KEANE	EVERYBODY'S CHANGING	Nonesuch

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INDEPENDENT SINGLES

Pos	Artist	Title	Label
1	STEREOPHONICS	DAKOTA	VP
2	KAISER CHIEFS	OH MY GOD	Mercury
3	BJORK	TRIUMPH OF A HEART	One Little Indian
4	FATBOY SLIM	THE JOKER	Shed
5	NATHAN	COME INTO MY ROOM	VP
6	UNITING NATIONS	OUT OF TOUCH	Contra
7	RASHUN	ANGEL EYES	Mercury
8	HILL TOP	FOR HEROES MODELS FOR THE PROGRAMME	Mercury
9	MAXIMO PARK	APPY SOME PRESSURE	Edgemoor
10	DIVE	DIVE 555 FOR FILMSTARS	Mercury
11	CHARLOTTE	BATHMAYER BASTARD	Deade Dragon
12	CROOK	CUTTERS WE CLOSE OUR EYES	Interscope
13	AMBIANCE LTD	STAY WHERE YOU ARE	VP
14	SOUL BROTHERS	USA WILLIE ILL BE GOOD	Mercury
15	TEARS FOR FEARS	OLDEST THING TO HEAVEN	Delacour
16	BLIND MESSAGES	GIVE IT TO ME, STAY FOCUSED	Mercury
17	ARTIFICIAL INTELLIGENCE	BEHIND ME, BEHIND YOU	Mercury
18	FIGHTERS	THEY LIED TO YOU BETTER WHEN YOU WERE DEAD	Sanctuary
19	THE ENGINEERS	FORGIVENESS	Edgemoor
20	ABDUC	THIS IS FEELING	Sedgemoor

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30 MUSIC WEEK 12/03/05

The Official UK

Pos	Artist	Title	Label
1	STEREOPHONICS	DAKOTA	VP
2	NELLY FEAT. TIM MCCRAW	OVER AND OVER	Curb/Universal
3	ELVIS PRESLEY	ROCK-A-HULA BABY	IRA
4	CABIN CREW	STAR TO FALL	DJ-10
5	JENNIFER LOPEZ	GET RIGHT	The
6	BRITNEY SPEARS	DO SOMETHIN'	Jive
7	THE BRAVEY	AN HONEST MISTAKE	Long
8	AKON	LOCKED UP	Interscope
9	L IL COOL J	FEAT. 7 AURELIUS HUSH	Mercury
10	GIRLS	ALoud WAKE ME UP	Interscope
11	KAISER CHIEFS	OH MY GOD	Mercury
12	GAME FEAT. 50 CENT	HOW WE DO	Atlantic
13	VERBALICIOUS	DON'T PLAY NICE	All Around the World
14	USHER	CAUGHT UP	LaFace
15	BRIAN MCGADDEN & DELTA GOODREM	ALMOST HERE	Virgin
16	STYLES & BREEZE/KAREN DANZIG	HEARTBEAT	Some
17	EMINEM	LIKE TOY SOLDIERS	Atlantic
18	MOBY	LIT ME UP	Mercury
19	THE FUTUREHEADS	FOUNDS OF LOVE	Mercury
20	SNOOP DOGG FEAT. PHARRELL	LET'S GET BLOWN	Mercury
21	REFLEKT FEAT. DELLINE BASS	NEED TO FEEL LOVED	Profile
22	KANO	TYPICAL ME	Mercury
23	DESTINY'S CHILD	FEAT. TI & LL'WAYNE SOLDIER	Columbia
24	UNITING NATIONS	OUT OF TOUCH	Contra
25	JAY-Z/LINKIN PARK	NUMB/ENCORE	Mercury
26	REM	ELECTRON BLUE	Mercury
27	UZ	SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	Mercury
28	THE CHEMICAL BROTHERS	GALVANIZE	Mercury
29	LCD SOUNDSYSTEM	DAFT PUNK IS PLAYING AT MY HOUSE	Mercury
30	SHANIA TWAIN	DONT	Mercury
31	BJORK	TRIUMPH OF A HEART	One Little Indian
32	FATBOY SLIM	THE JOKER	Shed
33	ELVIS PRESLEY	(MARIE'S THE NAME) HIS LATEST FLAME	IRA
34	ELVIS PRESLEY	SURRENDER	IRA
35	RAMMSTEIN	KEINE LUST	Mercury
36	ATHLETE	WIRES	Interscope
37	NATHAN	COME INTO MY ROOM	Mercury
38	ANGEL CITY	SUNRISE	Dave

1. STEREO... 2. NELLY FEAT... 3. ELVIS PRESLEY... 4. CABIN CREW... 5. JENNIFER LOPEZ... 6. BRITNEY SPEARS... 7. THE BRAVEY... 8. AKON... 9. L IL COOL J... 10. GIRLS... 11. KAISER CHIEFS... 12. GAME FEAT... 13. VERBALICIOUS... 14. USHER... 15. BRIAN MCGADDEN... 16. STYLES & BREEZE... 17. EMINEM... 18. MOBY... 19. THE FUTUREHEADS... 20. SNOOP DOGG... 21. REFLEKT... 22. KANO... 23. DESTINY'S CHILD... 24. UNITING NATIONS... 25. JAY-Z/LINKIN PARK... 26. REM... 27. UZ... 28. THE CHEMICAL BROTHERS... 29. LCD SOUNDSYSTEM... 30. SHANIA TWAIN... 31. BJORK... 32. FATBOY SLIM... 33. ELVIS PRESLEY... 34. ELVIS PRESLEY... 35. RAMMSTEIN... 36. ATHLETE... 37. NATHAN... 38. ANGEL CITY



1. Stereophonics Helped by a special offer, which allowed fans to purchase the regular and enhanced CDs and DVD for a combined total of £5.

2. Nelly Feat. Tim McCraw Over and Over The Welsh band their 19th Top 40.

3. Elvis Presley Rock-A-Hula Baby With 275 copies last week and is the first single from the band's new album Language.

4. Cabin Crew Star to Fall Other, which is out next Monday (March 14).

5. Jennifer Lopez Get Right which features the song's lyrics.

6. Britney Spears Do Something as it appears on the album's title.

7. The Bravery An Honest Mistake as it appears on the album's title.

8. Akon Locked Up as it appears on the album's title.

9. Lil Cool J Feat. 7 Aurelius Hush as it appears on the album's title.

10. Girls Aloud Wake Me Up as it appears on the album's title.

11. Kaiser Chiefs Oh My God as it appears on the album's title.

12. Game Feat. 50 Cent How We Do as it appears on the album's title.

13. Verbalicious Don't Play Nice as it appears on the album's title.

14. Usher Caught Up as it appears on the album's title.

15. Brian McEvedeen & Delta Goodrem Almost Here as it appears on the album's title.

16. Styles & Breeze/Karen Danzig Heartbeat as it appears on the album's title.

17. Eminem Like Toy Soldiers as it appears on the album's title.

18. Moby Lit Me Up as it appears on the album's title.

19. The Futureheads Founds of Love as it appears on the album's title.

20. Snoop Dogg Feat. Pharrell Let's Get Blown as it appears on the album's title.

21. Reflekt Feat. Delline Bass Need to Feel Loved as it appears on the album's title.

22. Kano Typical Me as it appears on the album's title.

23. Destiny's Child Feat. Ti & Lil Wayne Soldier as it appears on the album's title.

24. Uniting Nations Out of Touch as it appears on the album's title.

25. Jay-Z/Linkin Park Numb/Encore as it appears on the album's title.

26. Rem Electron Blue as it appears on the album's title.

27. UZ Sometimes You Can't Make It on Your Own as it appears on the album's title.

28. The Chemical Brothers Galvanize as it appears on the album's title.

29. LCD Soundsystem Daft Punk is Playing at My House as it appears on the album's title.

30. Shania Twain DONT as it appears on the album's title.

31. Bjork Triumph of a Heart as it appears on the album's title.

32. Fatboy Slim The Joker as it appears on the album's title.

33. Elvis Presley (Marie's the Name) His Latest Flame as it appears on the album's title.

34. Elvis Presley Surrender as it appears on the album's title.

35. Rammstein Keine Lust as it appears on the album's title.

36. Athlete Wires as it appears on the album's title.

37. Nathan Come into My Room as it appears on the album's title.

38. Angel City Sunrise as it appears on the album's title.

Singles Chart

WEEK	WEEKS ON CHART	ARTIST	TITLE	LAST WEEK
39	23	RAGHAW ANGEL EYES		
40	27	KT TUNSTALL BLACK HORSE AND THE CHERRY TREE		
41	24	CIARA FEAT. PETEY PABLO GOODIES		
42	34	GREEN DAY BOULEVARD OF BROKEN DREAMS		
43	26	ATOMIC KITTEN CRADLE		
44	30	ASHANTI ONLY U		
45	36	IDLEWILD LOVE STEALS US FROM LONELINESS		
46	34	DANIEL BEDINGFIELD WRAP MY WORDS AROUND YOU		
47	29	KEISHA WHITE DON'T CARE WHO KNOWS		
48	NEW	DIVE DIVE 555 FOR FILMSTARS		
49	NEW	ETHAN IN MY HEART		
50	NEW	ANNIE HEARTBEAT		
51	43	ELVIS PRESLEY WOODEN HEART		
52	45	ELVIS PRESLEY ARE YOU LONESOME TONIGHT?		
53	49	XZIBIT YETI NOW (MEAN MUGGIN')		
54	37	DOVES BLACK AND WHITE TOWN		
55	33	GROOVE CUTTERS WE CLOSE OUR EYES		
56	NEW	HELL IS FOR HEROES MODELS FOR THE PROGRAMME		
57	35	DT8 PROJECT FEAT. ANDREA BRITTON WINTER		
58	39	EMBRACE LOOKING AS YOU ARE		
59	20	MAXIMO PARK APPLY SOME PRESSURE		
60	46	THE NOISE NEXT DOOR CALENDAR GIRL		
61	NEW	THE EARLIES BRING IT BACK AGAIN		
62	52	LUCIE SILVAS BREATHE IN		
63	50	THE LOVEFREEKZ SHINE		
64	31	CHARLOTTE HATHERLEY BASTARDO		
65	53	SCISSOR SISTERS FILTHY/GORGEOUS		
66	40	TEARS FOR FEARS CLOSEST THING TO HEAVEN		
67	NEW	AMBULANCE LTD STAY WHERE YOU ARE		
68	63	ROOSTER STARING AT THE SUN		
69	43	WILLY MASON OXYGEN		
70	NEW	THE SOUNDTRACK OF OUR LIVES HEADING FOR A BREAKDOWN		
71	49	DAVID GUETTA FT. JD DAVIS THE WORLD IS MINE		
72	NEW	DJ AMS & KHIZA FEAT. BINNS/TAFARI HOT LIKE FIRE		
73	59	ASHLEE SIMPSON LALA		
74	22	SIMPLE PLAN SHUT UP		
75	66	LEMAR IF THERE'S ANY JUSTICE		

As used by Top Of The Pops and Radio One
 Don't miss the special Top Of The Pops and Radio One CD box set featuring the chart hits from 1997-2000. Available from 10th June 2005. Price £19.99. Order on 0800 070 070.



CABIN CREW STAR TO FALL
 Cabin Crew Sunset Strippers got the lion's share of club and radio support in the battle of covers of Waiting For A Star To Fall, but it's the former's single a march on their rival by getting into the shops a week earlier, and land a number four debut as a result. In so doing, they easily eclipse the number eight peak of the 1968 original, by husband-and-wife team George Merrill and Sherron Rubicon aka Baby Merks. Gek, who more frequently evades their living writing hits such as I Wanna Dance With Somebody for Whilburg Houston.

DOWNLOADS

WEEK	WEEKS ON CHART	ARTIST	TITLE	LAST WEEK
1	2	STEREOPHONICS	DAKOTA	1
2	3	NELLY FT. TIM MCGRAW OVER AND OVER		2
3	4	JENNIFER LOPEZ GET RIGHT		3
4	11	GWEN STEFANI & EVE HIGH GIRL		4
5	1	CHEMICAL BROTHERS GALVANIZE		5
6	10	MARIO LEI ME LOVE YOU		6
7	6	UNITING NATIONS FT. 7 TONS OF TONIC		7
8	17	LIL COOL J FT. 7 AURELIUS HUSH		8
9	9	ATHLETE WIRES		9
10	14	U2 SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN		10
11	8	GWEN STEFANI WHAT YOU WAITING FOR		11
12	16	THE BRAVEY AN HONEST MISTAKE		12
13	6	ARON CHOKED UP		13
14	5	EMINEM LIKE TOY SOLDIERS		14
15	7	FRANK FERDINAND WE OUT		15
16	4	THE FUTUREHEADS HOURS OF LOVE		16
17	33	PHANTOM PLANET MY CALIFORNIA		17
18	4	JD SHADOW VS KEANE WE MIGHT AS WELL BE STRANGERS		18
19	28	GJLS AROUND WAKE ME UP		19
20	20	DOVES BLACK AND WHITE TOWN		20

DANCE SINGLES

WEEK	WEEKS ON CHART	ARTIST	TITLE	LAST WEEK
1	1	LED SOUNDSYSTEM DAFI FUNK IS PLAYING AT MY HOUSE		1
2	1	NATHAN CAME INTO MY ROOM		2
3	1	SOUL BELLS FT. LISA MILLET I'LL BE GOOD		3
4	1	THE CHEMICAL BROTHERS GALVANIZE		4
5	1	ETIAN IN MY HEART		5
6	1	MOBY LIFT ME UP		6
7	1	REFLECT FEAT. DRELLINE BASS NEED TO FEEL LOVED		7
8	1	CABIN CREW STAR TO FALL		8
9	1	DAVID GUETTA FT. JD DAVIS THE WORLD IS MINE		9
10	1	ARTIFICIAL INTELLIGENCE DESPERADO MOVING ON		10
11	1	PORTOBELLA VIVA LA DIFFERENCE		11
12	1	THE PRODIGY CHASLY		12
13	1	KINGS OF TOMORROW FEAT. HAZE THRU		13
14	1	SCISSOR SISTERS FILTHY/GORGEOUS		14
15	1	ABDO THIS FEELING		15
16	1	STYLES & BREEZE/KAREN DANZIG HEARTBEATZ		16
17	1	FELIX DA HOUSECAT READY2WEAR		17
18	1	ALTER EGO ROCKER		18
19	1	SOUL CENTRAL/NATY BROWN STRINGS OF LIFE STRONGER ON MY OWN		19
20	1	CLIPZ SLIPPERY SLOPES/NASTY BREAKS		20



6. Britney Spears Spicest
 "Spicest" was widely expected to be a contender for this week's number one, but as the lead it has to settle for a number six debut. It is her 10th Top 10 in from 18 releases so far, but it's far from the scales of 17486 are the lowest of Spears' career.

R&B SINGLES

WEEK	WEEKS ON CHART	ARTIST	TITLE	LAST WEEK
1	1	NELLY FEAT. TIM MCGRAW OVER AND OVER		1
2	1	JENNIFER LOPEZ GET RIGHT		2
3	1	ARON CHOKED UP		3
4	2	LIL COOL J FT. 7 AURELIUS HUSH		4
5	1	THE GAME FEAT. 50 CENT HOW WE DO		5
6	1	KANO TYPICAL ME		6
7	1	USHER CAUGHT UP		7
8	1	SNOOP DOGG FEAT. PHARRELL LETS GET BLOWN		8
9	4	EMINEM LIKE TOY SOLDIERS		9
10	1	VERBALADIGONS DON'T PLAY NICE		10
11	5	DESTINY'S CHILD FEAT. T.I. & LIL' WAYNE SOLDIER		11
12	9	JAY-Z/LINKIN PARK NUMBENCORE		12
13	1	KEISHA WHITE DON'T CARE WHO KNOWS		13
14	6	HOT LIKE FEAT. PETEY PABLO GOODIES		14
15	7	ASHANTI ONLY U		15
16	8	RAGHAW ANGEL EYES		16
17	1	DJ AMS & KHIZA FT. BINNS/TAFARI HOT LIKE FIRE		17
18	1	XZIBIT YETI NOW (MEAN MUGGIN')		18
19	1	TRICK DADDY FEAT. TWISTA & LIT JUN LET'S GO		19
20	1	HOUSE OF PAIN JUNG TROOP		20

NEW RELEASES
 1. RAGHAW ANGEL EYES
 2. KT TUNSTALL BLACK HORSE AND THE CHERRY TREE
 3. CIARA FEAT. PETEY PABLO GOODIES
 4. GREEN DAY BOULEVARD OF BROKEN DREAMS
 5. ATOMIC KITTEN CRADLE
 6. ASHANTI ONLY U
 7. IDLEWILD LOVE STEALS US FROM LONELINESS
 8. DANIEL BEDINGFIELD WRAP MY WORDS AROUND YOU
 9. KEISHA WHITE DON'T CARE WHO KNOWS
 10. DIVE DIVE 555 FOR FILMSTARS
 11. ETHAN IN MY HEART
 12. ANNIE HEARTBEAT
 13. ELVIS PRESLEY WOODEN HEART
 14. ELVIS PRESLEY ARE YOU LONESOME TONIGHT?
 15. XZIBIT YETI NOW (MEAN MUGGIN')
 16. DOVES BLACK AND WHITE TOWN
 17. GROOVE CUTTERS WE CLOSE OUR EYES
 18. HELL IS FOR HEROES MODELS FOR THE PROGRAMME
 19. DT8 PROJECT FEAT. ANDREA BRITTON WINTER
 20. EMBRACE LOOKING AS YOU ARE
 21. MAXIMO PARK APPLY SOME PRESSURE
 22. THE NOISE NEXT DOOR CALENDAR GIRL
 23. THE EARLIES BRING IT BACK AGAIN
 24. LUCIE SILVAS BREATHE IN
 25. THE LOVEFREEKZ SHINE
 26. CHARLOTTE HATHERLEY BASTARDO
 27. SCISSOR SISTERS FILTHY/GORGEOUS
 28. TEARS FOR FEARS CLOSEST THING TO HEAVEN
 29. AMBULANCE LTD STAY WHERE YOU ARE
 30. ROOSTER STARING AT THE SUN
 31. WILLY MASON OXYGEN
 32. THE SOUNDTRACK OF OUR LIVES HEADING FOR A BREAKDOWN
 33. DAVID GUETTA FT. JD DAVIS THE WORLD IS MINE
 34. DJ AMS & KHIZA FEAT. BINNS/TAFARI HOT LIKE FIRE
 35. ASHLEE SIMPSON LALA
 36. SIMPLE PLAN SHUT UP
 37. LEMAR IF THERE'S ANY JUSTICE

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 15. XZIBIT YETI NOW (MEAN MUGGIN')
 16. DOVES BLACK AND WHITE TOWN
 17. GROOVE CUTTERS WE CLOSE OUR EYES
 18. HELL IS FOR HEROES MODELS FOR THE PROGRAMME
 19. DT8 PROJECT FEAT. ANDREA BRITTON WINTER
 20. EMBRACE LOOKING AS YOU ARE
 21. MAXIMO PARK APPLY SOME PRESSURE
 22. THE NOISE NEXT DOOR CALENDAR GIRL
 23. THE EARLIES BRING IT BACK AGAIN
 24. LUCIE SILVAS BREATHE IN
 25. THE LOVEFREEKZ SHINE
 26. CHARLOTTE HATHERLEY BASTARDO
 27. SCISSOR SISTERS FILTHY/GORGEOUS
 28. TEARS FOR FEARS CLOSEST THING TO HEAVEN
 29. AMBULANCE LTD STAY WHERE YOU ARE
 30. ROOSTER STARING AT THE SUN
 31. WILLY MASON OXYGEN
 32. THE SOUNDTRACK OF OUR LIVES HEADING FOR A BREAKDOWN
 33. DAVID GUETTA FT. JD DAVIS THE WORLD IS MINE
 34. DJ AMS & KHIZA FEAT. BINNS/TAFARI HOT LIKE FIRE
 35. ASHLEE SIMPSON LALA
 36. SIMPLE PLAN SHUT UP
 37. LEMAR IF THERE'S ANY JUSTICE

NEW RELEASES
 1. RAGHAW ANGEL EYES
 2. KT TUNSTALL BLACK HORSE AND THE CHERRY TREE
 3. CIARA FEAT. PETEY PABLO GOODIES
 4. GREEN DAY BOULEVARD OF BROKEN DREAMS
 5. ATOMIC KITTEN CRADLE
 6. ASHANTI ONLY U
 7. IDLEWILD LOVE STEALS US FROM LONELINESS
 8. DANIEL BEDINGFIELD WRAP MY WORDS AROUND YOU
 9. KEISHA WHITE DON'T CARE WHO KNOWS
 10. DIVE DIVE 555 FOR FILMSTARS
 11. ETHAN IN MY HEART
 12. ANNIE HEARTBEAT
 13. ELVIS PRESLEY WOODEN HEART
 14. ELVIS PRESLEY ARE YOU LONESOME TONIGHT?
 15. XZIBIT YETI NOW (MEAN MUGGIN')
 16. DOVES BLACK AND WHITE TOWN
 17. GROOVE CUTTERS WE CLOSE OUR EYES
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REY MUSIC WEEK ONLINE
 All the sales and airplay charts published in Music Week are also available online every Sunday evening at www.musicweek.com

Albums Chart

WEEKS ON CHART	PREVIOUS WEEK	ALBUM	ARTIST	WEEKS ON CHART
39	NEW	JUDAS PRIEST ANGEL OF RETRIBUTION	SONY MUSIC 2073309 CD	1
40	31	DAMIEN RICE 0	SONY MUSIC 2073309 CD	2
41	RE	TINA TURNER ALL THE BEST	BMG 400 000 000 CD	3
42	43	ROBBIE WILLIAMS GREATEST HITS	PARLOPHONE 06A7922 CD	4
43	39	USHER CONFESSIONS	CHRISTY 06A8142 CD	5
44	NEW	ANGEL CITY LOVE ME RIGHT	EMI 06A74204 CD	1
45	32	EMBRACE OUT OF NOTHING	INDEPENDENT 1232942 CD	2
46	35	SNOOP DOGG R & G - THE MASTERPIECE	CUTLER 98A494 CD	3
47	31	SNOW PATROL FINAL STRAW	ACTON 989A408 CD	4
48	NEW	JACK JOHNSON IN BETWEEN DREAMS	EMI 989A202 CD	1
49	NEW	ROBERT MEADMORE AFTER A DREAM	DUROUX 06A80000 CD	1
50	44	GIRLS ALoud WHAT WILL THE NEIGHBOURS SAY?	POLYGRAM 989A408 CD	2
51	63	JOSS STONE THE SOUL SESSIONS	ISLAND/VEVA 00912 CD	3
52	11	DANIEL BEDINGFIELD SECOND FIRST IMPRESSION	POLYGRAM 989A408 CD	4
53	61	KATIE MELUA CALL OFF THE SEARCH	DUROUX 06A80000 CD	5
54	37	EMINEM ENCORE	INFORMA 98A804 CD	6
55	4	WILLY MASON WHERE THE HUMANS EAT	WIND 02A7418 CD	7
56	31	RAY CHARLES RAY (OST)	BMG 06A729412 CD	8
57	42	QUEEN GREATEST HITS II & III	PARLOPHONE 06A7922 CD	9
58	46	GREEN DAY INTERNATIONAL SUPERHEROS	REPRISE 98A8142 CD	10
59	51	MUSE ABSOLUTION	NAVY INDIA 06A8142 CD	11
60	NEW	SANDIE SHAW THE VERY BEST OF	EMI 06A8142 CD	1
61	54	LEMAR TIME TO GROW	SONY MUSIC 5108212 CD	2
62	23	THE MARS VOLTA FRANCES THE MUTE	DUROUX 02A7377 CD	3
63	49	JAY-Z & LINKIN PARK COLLISION COURSE	WEA 98A7096 CD	4
64	34	SHANIA TWAIN GREATEST HITS	BMG 06A7922 CD	5
65	52	KYLIE MINOGUE ULTIMATE KYLIE	PARLOPHONE 06A7922 CD	6
66	59	MARIO TURNING POINT	DUROUX 06A8142 CD	7
67	RE	UB40 THE BEST OF UB40 VOL 1	DEP 06A8142 CD	8
68	6	ROOSTER ROOSTER	BMG 06A7922 CD	9
69	24	TORI AMOS THE BEEKEEPER	EMI 06A8142 CD	10
70	5	FEEDER PUSHING THE SENSES	COMPACT 02A7377 CD	11
71	NEW	ARCADE FIRE FUNERAL	DUROUX 02A7377 CD	1
72	60	ATHLETE VEHICLES & ANIMALS	PARLOPHONE 06A7922 CD	2
73	37	BRITNEY SPEARS GREATEST HITS - MY PREROGATIVE	JIVE 02A7377 CD	3
74	RE	COLDPLAY PARACHUTES	PARLOPHONE 06A7922 CD	4
75	7	JEM FINALLY WOKEN	EMI 06A8142 CD	5

Chart compiled from actual sales with last Sunday's chart being a rough average of the week. The Official Charts Company 2005. Printed with BPI and BMG logos.



12. Patrizio Buanne
Bianne's debut release 'The Italian debut at number 12, after first-week sales of 30,065, boosted by recent TV appearances - including GMTV and Today With Des & Mel - the 26-year-old from Naples names Dean Martin, Paul Anka and Tom Jones among his idols and his debut album was recorded with the Royal Philharmonic Orchestra. It was also apparently boosted by the inclusion of one of his tracks on a recent *Mad* CD, suggesting that there may be some value in putting new articles on newspaper front pages after all.



26. U2
Frank Ferdinand's self-titled debut album topped the iTunes sales new CD download on Tuesday, followed by Green Day's *American Idiot* on *Vertigo*, and U2's *How to Succeed in Business As An Atomic Bomb* on *Fueled*. It's a new experience for the others, but not for the course for U2, who last got there with their previous studio album, 2000's *All That You Can't Leave Behind* - though its tally of 1,000,000 sales will soon be overtaken by *How To Succeed As An Atomic Bomb*, which sold its 105,000 copies last week to bring its cumulative total to 1,000,000 in only 12 weeks.

TOP 20 COMPILATIONS

WEEKS ON CHART	PREVIOUS WEEK	ALBUM	ARTIST	WEEKS ON CHART
1	7	VARIOUS LOVE MUA	SONY MUSIC 2073309 CD	1
2	6	VARIOUS WORLD'S BEST MUA	SONY MUSIC 2073309 CD	2
3	4	VARIOUS NEW WOMAN - SPRING COLLECTION 2005	EMI 06A7922 CD	3
4	8	VARIOUS THE WAY WE WERE	SONY MUSIC 2073309 CD	4
5	5	VARIOUS THE MELODY LINKERS ON	VICTOR 11	5
6	16	VARIOUS BRIDGET JONES - THE EDGE OF REASON (OST)	SONY MUSIC 2073309 CD	6
7	2	VARIOUS THE MASH UP MIX - CUT UP BOYS	SONY MUSIC 2073309 CD	7
8	10	VARIOUS MEMORIES ARE MADE OF THIS - PT 2	WIND 02A7418 CD	8
9	3	VARIOUS THE VERY BEST OF EUPHORIC FUNKY HOUSE	WIND 02A7418 CD	9
10	1	VARIOUS CLUBMAX 2005	INFORMA 98A804 CD	10
11	4	VARIOUS MOVIES GREATEST LOVE SONGS	INFORMA 98A804 CD	11
12	4	VARIOUS LOVE SONGS	INFORMA 98A804 CD	12
13	4	VARIOUS JUST FOR YOU	INFORMA 98A804 CD	13
14	12	VARIOUS K&B ANTHEMS 2005	SONY MUSIC 2073309 CD	14
15	4	VARIOUS JUST THE WAY YOU ARE	INFORMA 98A804 CD	15
16	4	VARIOUS THIS LOVE	SONY MUSIC 2073309 CD	16
17	9	VARIOUS BRITS 25	SONY MUSIC 2073309 CD	17
18	14	VARIOUS POP PARTY 2	BMG 400 000 000 CD	18
19	15	VARIOUS GUILFORD 6	EMPIRE 06A7922 CD	19
20	13	VARIOUS STREET BEATZ	SONY MUSIC 2073309 CD	20

TOP 20 INDIE ALBUMS

WEEKS ON CHART	PREVIOUS WEEK	ALBUM	ARTIST	WEEKS ON CHART
1	1	THE KILLERS HOT RUSS	WARRIOR/EP	1
2	2	BLOOD PARTY SILENT ALARM	WARRIOR/EP	2
3	3	FRANK FERDINAND FRANK FERDINAND	DUROUX 02A7377 CD	3
4	4	FIGHTSTAR THEY LIED YOU BETTER WHEN YOU WERE DEAD	DUROUX 02A7377 CD	4
5	5	ARCADE FIRE FUNERAL	DUROUX 02A7377 CD	5
6	6	BRIGHT EYES MY WIDE AWAKE, ITS MORNING	DUROUX 02A7377 CD	6
7	7	KATIE MELUA CALL OFF THE SEARCH	DUROUX 02A7377 CD	7
8	8	FEEDER PUSHING THE SENSES	DUROUX 02A7377 CD	8
9	9	THE KILLS NO HOW	DUROUX 02A7377 CD	9
10	10	CHARLIE LANDSHORROW A PORTRAIT OF THE ULTIMATE COLLECTION	DUROUX 02A7377 CD	10
11	16	STEREOPHONICS YOU GOTTA GO THERE TO COME BACK	DUROUX 02A7377 CD	11
12	12	ROOTS MANUNA AFFLUENT DEEP	DUROUX 02A7377 CD	12
13	13	LEMON JELLY 64-95	DUROUX 02A7377 CD	13
14	14	THE KINKS THE ULTIMATE COLLECTION	DUROUX 02A7377 CD	14
15	7	THE LIBERTINES THE LIBERTINES	DUROUX 02A7377 CD	15
16	4	ROBERT MEADMORE AFTER A DREAM	DUROUX 02A7377 CD	16
17	4	THEIVEY CORPORATION THE COSMIC GAME	DUROUX 02A7377 CD	17
18	18	FEEDER CORNFORT IN SUNDAY	DUROUX 02A7377 CD	18
19	19	LIL JON & THE EAST SIDE BOYZ CRUNK JUICE	DUROUX 02A7377 CD	19
20	20	INTERPOL ANTIICS	DUROUX 02A7377 CD	20

TOP 10 CLASSICAL ALBUMS

WEEKS ON CHART	PREVIOUS WEEK	ALBUM	ARTIST	WEEKS ON CHART
1	1	ALED JONES ALED	DUROUX 02A7377 CD	1
2	1	KATHERINE JENKINS SECOND NATURE	DUROUX 02A7377 CD	2
3	1	ROBERT MEADMORE AFTER A DREAM	DUROUX 02A7377 CD	3
4	1	SIXTEEN/CHRISTOPHERS RENAISSANCE	DUROUX 02A7377 CD	4
5	3	KARL JENKINS THE ARMED MAN - A MASS FOR PEACE	DUROUX 02A7377 CD	5
6	4	KATHERINE JENKINS PREMIERE	DUROUX 02A7377 CD	6
7	7	HAYLEY WESTERNA PURE	DUROUX 02A7377 CD	7
8	11	ALED JONES HIGH	DUROUX 02A7377 CD	8
9	7	AMICI FOREVER THE OPERA BAND	DUROUX 02A7377 CD	9
10	14	INTERPOL ENMAU LUNA MARTINA	DUROUX 02A7377 CD	10

TOP 10 CLASSICAL COMPILATIONS

WEEKS ON CHART	PREVIOUS WEEK	ALBUM	ARTIST	WEEKS ON CHART
1	1	VARIOUS CLASSICAL ALBUM 2005	DUROUX 02A7377 CD	1
2	1	VARIOUS CLASSICAL FM - MUSIC FOR NUM	DUROUX 02A7377 CD	2
3	2	VARIOUS CLASSICAL PHILLIPS - PLATINUM	DUROUX 02A7377 CD	3
4	3	VARIOUS CLASSICAL FM - RELAX & ESCAPE	DUROUX 02A7377 CD	4
5	4	VARIOUS THE BEST CLASSICAL ALBUM IN THE WORLD	DUROUX 02A7377 CD	5
6	5	VARIOUS THE ULTIMATE RELAXATION ALBUM 1	DUROUX 02A7377 CD	6
7	7	VARIOUS CLASSICAL PHILLIPS BOX	DUROUX 02A7377 CD	7
8	8	VARIOUS CLASSICAL PHILLIPS	DUROUX 02A7377 CD	8
9	11	VARIOUS SUNDAY CLASSICS	DUROUX 02A7377 CD	9
10	10	THREE WINDS THREE TENDERS	DUROUX 02A7377 CD	10

NEW RELEASES: 39 JUDAS PRIEST ANGEL OF RETRIBUTION (SONY MUSIC); 40 DAMIEN RICE 0 (SONY MUSIC); 41 TINA TURNER ALL THE BEST (BMG); 42 ROBBIE WILLIAMS GREATEST HITS (PARLOPHONE); 43 USHER CONFESSIONS (CHRISTY); 44 ANGEL CITY LOVE ME RIGHT (EMI); 45 EMBRACE OUT OF NOTHING (INDEPENDENT); 46 SNOOP DOGG R & G - THE MASTERPIECE (CUTLER); 47 SNOW PATROL FINAL STRAW (ACTON); 48 JACK JOHNSON IN BETWEEN DREAMS (EMI); 49 ROBERT MEADMORE AFTER A DREAM (DUROUX); 50 GIRLS ALoud WHAT WILL THE NEIGHBOURS SAY? (POLYGRAM); 51 JOSS STONE THE SOUL SESSIONS (ISLAND/VEVA); 52 DANIEL BEDINGFIELD SECOND FIRST IMPRESSION (POLYGRAM); 53 KATIE MELUA CALL OFF THE SEARCH (DUROUX); 54 EMINEM ENCORE (INFORMA); 55 WILLY MASON WHERE THE HUMANS EAT (WIND); 56 RAY CHARLES RAY (OST) (BMG); 57 QUEEN GREATEST HITS II & III (PARLOPHONE); 58 GREEN DAY INTERNATIONAL SUPERHEROS (REPRISE); 59 MUSE ABSOLUTION (NAVY INDIA); 60 SANDIE SHAW THE VERY BEST OF (EMI); 61 LEMAR TIME TO GROW (SONY MUSIC); 62 THE MARS VOLTA FRANCES THE MUTE (DUROUX); 63 JAY-Z & LINKIN PARK COLLISION COURSE (WEA); 64 SHANIA TWAIN GREATEST HITS (BMG); 65 KYLIE MINOGUE ULTIMATE KYLIE (PARLOPHONE); 66 MARIO TURNING POINT (DUROUX); 67 UB40 THE BEST OF UB40 VOL 1 (DEP); 68 ROOSTER ROOSTER (BMG); 69 TORI AMOS THE BEEKEEPER (EMI); 70 FEEDER PUSHING THE SENSES (COMPACT); 71 ARCADE FIRE FUNERAL (DUROUX); 72 ATHLETE VEHICLES & ANIMALS (PARLOPHONE); 73 BRITNEY SPEARS GREATEST HITS - MY PREROGATIVE (JIVE); 74 COLDPLAY PARACHUTES (PARLOPHONE); 75 JEM FINALLY WOKEN (EMI).



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BY CHRIS BUCKLEY

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