

Inside: Coldplay Suffrajets Alexis Strum BodyRockers M.I.A. Rick Wakeman

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Data to be added to downloads list

Mobile sales set for chart

Downloads

by Robert Ashton

As the industry prepares to enter a new chart era with the launch of the combined singles chart, the Official Charts Company has struck another first for chart data.

Music sold through mobiles are set to be incorporated into the UK's charts for the first time, after OCC announced a landmark data deal with Orange last week.

The news comes as it prepares to begin counting downloads through PCs for the new combined physical and downloads chart this coming Sunday.

Orange's data is set to begin contributing to the download chart before the end of April. There is no timeframe yet agreed for the data to be added to the consolidated chart, but sources believe it is likely to follow soon after; it is understood that the issue was discussed by the Chart Supervisory Committee last month.

With 1m regular customers to the Orange World service, which provides access to ringtones and news content in addition to full-length music tracks, sources suggest sales are now "likely to be at levels of and into the tens of thousands mark" each week.

Orange, the largest UK mobile operator with 14.2m customers, has deals with all four majors, plus

indies including Skint and V2, which enable it to offer 25,000 tracks for download at £1.50 each.

Another 5,000 tracks are being added each week and Orange UK head of music Mark Ashford says, "It is big step and it endorses what we are doing in the mobile environment."

Universal Music director of new media Rob Wells says the number of downloads sold via Orange is currently outperforming the download service of a traditional high-street retailer.

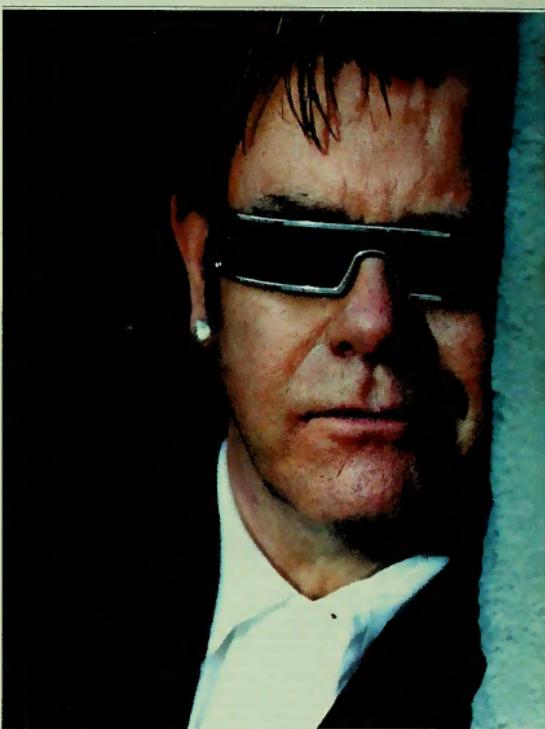
The OCC is also talking to other leading phone operators about data deals. OCC product and new media co-ordinator James Gillespie says the OCC held trials a couple of years ago, but the volumes of sales at the time did not make their inclusion viable.

"At the moment, people are still getting their heads around downloads to PCs and it is early days with downloads to mobiles, but it is a rapidly growing market," says Gillespie, who says the Orange sales will begin as soon as the OCC overcomes any "integration" issues. "They've completed the testing process, so we know it is ready to go," he adds.

Indie labels, meanwhile, have called for the combined chart's launch to be delayed over concerns about under-representation.

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• See p4-5



Elton finds home at Sanctuary

Sir Elton John is committing himself to a two-year schedule of touring and recording following his deal with Sanctuary last week.

He has signed a five-year deal with Sanctuary Artist Management, as part of the indie's acquisition of his Twenty First Management company for £16m.

Sanctuary Group CEO Merck Mercuriadis says, "He reaches his 60th birthday in two years. Our aim between now and then is to show the world he's one of the greatest artists of all time. There will be a full creative plan with a new album and a full tour."

Twenty First Management, which manages his creative and business affairs, was owned by Sir Elton, Frank Presland and Keith Bradley. Presland and Bradley

have signed five-year contracts. It will retain its brand and will sit under the umbrella of Trinifold, which is part of Sanctuary's Global Artist Management business, rather than under Sanctuary Artist Management UK, which last week appointed Martin Hall as managing director.

Sir Elton says he has been impressed by the approach Sanctuary takes towards its artists.

Parlophone cues Coldplay push

Label unveils details of the campaign for Coldplay's eagerly-awaited third album – and reveals the sleeve artwork p3

Chart shows face radio battle

Kicking off a spread looking at the singles sector, MW examines the changing face of radio chart rundowns p4

Teaching an old prog new tricks

Reissues, DVDs and fresh talent are breathing new life into prog rock – the scene with a longer lifespan than a Yes solo p9



This week's Number 1s
Albums: Tony Christie
Singles: Tony Christie
Airplay: N Imbruglia

14
Barcode: 9 776669 776105
09.04.05/£4.25

09.04.05

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Digest

Your guide to the latest news from the music industry

People

HMV hires EUK executive

• HMV has appointed former EUK music trading controller Phil Pernian as its new head of music, reporting to product director Steve Gallant. Pernian will be responsible for HMV Products' 20-strong music department in a role which has been vacant since the start of the year.

• Hut Records co-founder David Boyd, who has worked with acts including The Verve and Embrace, has been appointed to the newly-created position of A&R director of Independent. He will report to founder and chairman Andy Macdonald.

• Neil and Tim Finn reunited on stage with former Crowded House member

Nick Seymour last Monday to pay tribute to the band's drummer Paul Hester. Bass player Seymour joined the Finn Brothers during their concert at London's Royal Albert Hall in honour of Hester, who was found hanged in a park in Melbourne over the previous weekend.



Brannigan: new Kerrang! editor

• Emap Performance has promoted Kerrang! magazine deputy editor Paul Brannigan to editor, replacing Ashley Bird who is leaving to become a DJ and writer. He will take up the new position on April 25.

• Martin Hall has been appointed managing director of Sanctuary Artist Management UK. Hall's new role will give him responsibility for all of the company's UK-based operations, representing more than 20 acts.

• Shira Perlmutter is to join the IFPI as executive vice president of global legal policy. Perlmutter joins from Time Warner and will coordinate the IFPI's legal policy strategy internationally.

• Digital delivery company Interoute has appointed ex-Vide-o Employee Oisin Lunny as media services product director.

• Spiritual frontman Jason Pierce is to create the 2005 Orange Evolution music festival. The event takes place across six venues in Newcastle and Gateshead from May 19 to 30.

• Steve Harrison Management has expanded its operation with the arrival of artist manager Jamie Hart and his

act Alfa. Hart was formerly part of one-time XL/Hero Music signings The Hideaways.

Sign here

Stage Three adds Mosaic catalogue

• Stage Three Music has completed a deal to acquire Mosaic Media Group's Mosaic Music catalogue, which includes the classic copyrights of Avexsoft as well as Z Top. The agreement is described as a "transforming deal" by Stage Three founder Steve Lewis, taking its 2,000 copyright catalogue to 12,000 and giving the company offices in Los Angeles and Nashville. It will see Mosaic's Lionel Conway paid by the company, running Stage Three's North American operations.

• Cooking Vinyl is entering the US market as a stand-alone independent label after signing a deal with Koch Entertainment Distribution.

• A host of performers has been lined up for this year's Classical Brit Awards, which take place at London's Royal Albert Hall on June 25. Already confirmed are 17-year-old violinist Nicola Benedetti, cellist Julian Lloyd Webber, Russian soprano Anna Netrebko and composer and founder of Soft Machine, Karl Jenkins.

• Roadrunner Records has become the first global record company to sign up to digital music video distribution service Muzikplayer. In April, Muzikplayer will start tests for the digital delivery of previews and videos in the UK market. Meanwhile, Keith Harris (GMMF: MusicaRia) has been appointed Muzikplayer chairman.

• Karmadownload has teamed up with Drowned in Sound to launch a non-subscription online music store. The site will carry exclusive material, monthly playlists and material and pre-release albums.

• Chrysalis Music Division CEO Jeremy Lascelles will be discussing his views on the future of the music

► 'There is no guarantee that a download purchased via mobile will replace a physical sale' – Editorial, p14

Industry at Bear Stom's music market and showcase party taking place in Iscaar on Kenworthy Street in south-east London this coming Friday.

• Diesel-U-Music organisers have secured their strongest partnership line-up yet, p6

Exposure

Vision Awards awaits entries

• Preparations for this year's Music Vision Awards, organised by Music Week and sister title Proms, are stepped up this week, with the entry process opened up to candidates for the event. This year's celebration of excellence within the world of moving musical images will take place at London's Royal Lancaster Hotel on June 1, with entries due by April 18. For details of tickets and entries, contact Louise Stevens or James Smith of Bellis Events on 020 7921 8346 or 6308.

• A £2m events arena is opening in Yorkshire this May. The XSTIE venue, situated on the Xscape site at Glasshoughton near Leeds, will offer a potential capacity of more than 2,000.

• Napster has linked with Channel 4 for a series of six 11-minute music programmes featuring new and established acts. The Blaze TV production Napster Live will include two song performances by a featured artist, beginning with Garbage on Saturday, April 16.

• Video Networks has launched an on-demand dedicated REM channel for subscribers to the HomeChoice entertainment service. The VMX REM channel is the world's first artist-specific video-on-demand package.

• Weekend tickets for the Reading leg of the August Bank Holiday festival have sold out less than a week after going on sale. Meanwhile, V Festival tickets for the August 20-21 event in Chelmsford and Staffordshire have sold out just two weeks after going on sale.

• Emap's Mojo magazine is taking a week off a West End cinema for a weekend in May to celebrate some of the best music films of all time. Vue West End will play host to 10 classic movies over May 28 and 29.

• The entire Smashing Pumpkins catalogue will be available online from the first time from this week. The catalogue, which includes all album releases as well as 114 non-album tracks, will be available from all leading online stores.

• Radio One is launching a dance slot that will feature six shows on rotation every week. The Residency, which will be championed by the station's Pete Tong, will run from 3am to 5am every Sunday morning from May 1 and will feature, in order of rotation, DJs Eddie Halliwell, Nic Cianciulli, Jon O'Bir, Kutski, Crissy Criss and Trophy Twins.



Roots Manuva: to play Hyde Park

• The line-up for the June 24, 25, 29 and 30 Wireless Festival in London's Hyde Park has been increased to include a further seven acts. Organiser Clean Channel had added Supergrass, Rufus Wainwright, The Bravery, Graham Coxon, Roots Manuva, Mylo and Soulwax.

• More than 35 acts are to perform at July 28 to 31's Cambridge Folk Festival, including Lucinda Williams, The Proclaimers, Idlewild and Martha Wainwright.

• Orange is revamping its music offering, p6

Bottom line

Purple Haze to challenge court

• Purple Haze Records is appealing a court judgment that prevents it from continuing to sell a Jimi Hendrix live album. The action to block the 1969 Stockholm concert release was originally brought by Experience Hendrix last July.

• Emap is on course for a steady full-year performance according to a trading update. The unaudited figures for the 12 months to March 31, 2005 state a 2% increase in group turnover.

• Russian CD plant Roff Technologies has agreed a settlement with the IFPI over the manufacture of counterfeit CDs. Setting the case out of court, Roff admitted to having infringed copyrights in the past.

• Release qualification rules concerning the soon-to-launch combined singles chart are set to be tightened in a bid to stop labels exploiting them, p14

• Chrysalis is going back to its roots by embracing artist management, p6



V2's Estelle and Mercury signing Lucia Silvas will perform at an evening live showcase at London's Café de Paris as part of this year's Radio Academy-held Music Radio Conference. BBC Radio 4 & Music new media controller Simon Nelson has been added to the daytime line-up of the April 14 event at Bafta in Piccadilly, while

Universal UK chairman and CEO Lucian Grainge is a keynote speaker at the conference, which will be hosted by BBC 2 Live's Phil Williams. Also taking part will be David Mansfield, who is chief executive of the Capital and GWR merged group GCap Media, Endemol chairman Peter Bazalgette and Ofcom's Tim Suter.

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

Bosses aim to surpass 10m sales target, as campaign unfolds for what could be 2005's biggest record

Parlophone rolls out new Coldplay album

by Jim Larkin

The newly-unveiled artwork for Coldplay's forthcoming album is set to play a central part in the campaign for what will be the biggest British release of the year.

Parlophone marketing director Miles Leonard is predicting that the band's third album *X&Y* can eclipse even the 9.8m worldwide sales which *A Rush Of Blood To The Head* has racked up since 2002. The campaign has been in planning for eight months and will see the band spend 18 months promoting the new album around the world.

The artwork, exclusively unveiled here by *Music Week*, was devised by Mark Tappin, formerly with Blue Source, the company responsible for the cover of the band's previous album. It depicts the X and Y of the title, together with blocks of colour which will form the basis of the advertising campaign.

The campaign will begin in the middle of April with a street-level campaign involving flyers, which will slowly reveal the colour blocks to be a form of code as the launch approaches. The code has been designed so it will work in key territories around the world.

"The band wanted something simple but unique," says EMI senior product manager Claire O'Brien. "It is about the unique possibilities when you put two things together. They also wanted to move to colour after the last album which was black and white."

X&Y is released on June 6 with the single, *Speed Of Sound*, preceding it by two weeks. The single is released to radio on April



Coldplay artwork: key to X&Y campaign

18, while the rest of the album will be available for radio play on May 30.

The band spent the first six months of 2004 writing the album and recorded it in the second half of the year. Leonard believes it marks a new direction for Coldplay. He says, "They've really made a step forward. John's guitar performance is a step up and they've become far more experimental. They'll surprise people with the direction they've taken, but they've still retained what is key to Coldplay – great melodies and emotional vocals from Chris."

He also believes the fans have picked up with the previous two albums and the experience the band have in touring means the album could top the 10m mark.

"The band are in a different place now," he says. "They spent a year and a half promoting *A Rush Of Blood To The Head* and ended up in a very strong place. This will be the most important album to come out internationally."

Capitol Music UK president Keith Wozencroft adds, "It's one

of the strongest collection of songs I've ever heard, but it's also the sound of a band moving forward. I think people will come to think of it as a truly great record. There are some very strong singles on there as well."

The launch is, naturally, a significant retail event. Not only is it expected to sell well, but retailers hope it will also encourage occasional buyers into record shops, thus giving retailers a chance to promote their wares to them. HMV producer director Steve Gallant says, "We'll make it easy for Coldplay fans to find the album, but also show them where they can get other releases they may like, including singles."

Other labels are seizing on this opportunity. Rather than scheduling release dates to avoid conflict with the Coldplay album, they are hoping the increase in customer numbers will drive up their own offerings.

One major company chairman says, "We have quite a few albums around the same time and I am delighted by that, as they will bring lots of people into record shops. We want to be right in stores when the Coldplay record comes out."

The press strategy will centre around interviews in a handful of key titles. The first will be a cover slot with the *NME* in mid-April, followed by a Q cover. A broadcast feature is also being cues up, with no more than five titles due to gain access. Press officer Chris Latham says, "The point is to cement Coldplay's position as the biggest new band of the 21st Century."

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Cass: US plot is building following KCRW radio play and Island deal to release album

British talent lined up for LA's first Musexpo

Rollo's latest protégé Cass is to be among the new talent which will feature on the bill of the inaugural Musexpo conference taking place in Los Angeles at the start of May.

The British singer will be among a range of acts who will feature in showcases through the four-day event, which is being targeted at key executives in the global business of discovering, developing and exposing talent.

With delegates drawn from the world of music, radio, film and TV, the event is being staged in Los Angeles because of its position at the heart of the "entertainment capital of the world" says Sat Bista, of A&R Worldwide, the media company which is behind the conference.

The number of delegates is to be capped at around 500, says Bista. A strong line-up of British executive talent have committed to attend the event, including Island's Nick Gatfield, Capitol's Keith Wozencroft, Radio One's Alex Jones Donelly and Radio Two's Colin Martin.

Cass's appearance at the event will come two months after being picked up and championed by LA's KCRW station. The former vocalist behind Rul Da Silva's Touch Me Cass – previously known as Cassandra Fox – was previously signed to Ministry Of Sound in the UK. Signed to Island Records for the world, the singer's album has been produced by Rollo Armstrong and is being readied for release in the US and UK this autumn.

THE MUSIC WEEK PLAYLIST



KIDS
One Day I'm Going To Go
Stratospheric On You And, Chances Are, You'll Thank Me For It
(Sonic2Air)
The Fresh sound of VVIO (EP, April 18)



VERTIGO MIXED
Andy Votel (Vertigo)
This 63-minute remix set sees Nirvana slide into Manfred Mann which in turn morphs into Uriah Heep (album, out now)



THE RAKES
Retreat (Moshi Moshi)
This punchy cutting produced by Paul Epworth will raise the stakes for their V2 album, due in August (single, April 11)



MINT ROYALE
Wait For You (Faith & Hope)
The first single from the Marca band's third album makes another Top 10 play on the charts. On the current VW ad remix (single, April 11)



STONEBRIDGE
Freak On (Head Kandi)
The leader in commercial house makes another Top 10 play on the charts. On the download issues, this is a stunningly taught piece of feisty all-girl rock (single May 16)



THE SUFFRAJETS
Sold (Tough Cookie)
Forget Peaches. Despite the download issues, this is a stunningly taught piece of feisty all-girl rock (single May 21)



M.I.A.
Aralar (XL)
Currently the buzz UK act in the US, the story should feed back nicely in time to the UK album release (album, April 25)



EELS
Blinking Lights (Vagrant)
This six-track sampler suggests Eels' studio album will be a heart-wrenching stunner (Gibson Sampler, April 25)



CLEAR STATIC
Talking In Your Sleep (Lizard King)
This six-track sampler suggests Eels' studio album will either be huge or end up as a closely-guarded secret (single, May 21)



THE ROGERS SISTERS
Three Fingers (Too Pure)
The New York-based update ESG and The Sistas with their take on twangy guitar enginees (album, April 25)

**WHO TOPS
THE RADIO
COUNTDOWN
CHARTS**

Estimates stand four
and over for the
Sunday 4-7pm chart
shows for 04/2004

Hit 40 UK 2.59m
Radio One 2.07m
Smooth Hits 1.86m

Source: Rajar

The above shows

SINGLES DOWN, BUT NOT OUT?

by Paul Williams

As far as traditional British Sunday goes, it is as deeply ingrained in the culture as the weather, the *Newspaper of the World* and roast beef and Yorkshire Pudding.

Over the past four decades, switching on the radio late on a Sunday afternoon has become a weekly custom for millions of people across the nation as they wait to discover song by song the nation's favourite tunes of the past seven days.

But, while once the unveiling of the brand new Top 40 was a big enough incentive in itself to lure in the listeners, the producers behind today's multitude of radio's Sunday chart shows have come to realise that the countdowns themselves are no longer popular enough on their own to win audiences.

Between them, Radio One's long-established Top 40 show, commercial radio's market-leading Hit 40 UK and Emap's own Smash Hits chart still command a total of around 6m listeners, but the various countdowns themselves are only one aspect of radio's biggest weekly ratings battle: "celebrity gossip" is suddenly about as key a buzz phrase in the programmes as "biggest climber" or "brand new entry" once were.

Last week, Radio One underwent the biggest shake-up in years at its flagship programme, ditching traditional-style presenter Wes Butters after only two years in favour of the more personality-driven JK & Joel. And, most recently, the three hours of the programme which were once taken up exclusively by the singles chart now also heavily feature the albums chart, download countdown and pop celebrity news.

Ahead of the launch of the combined new singles chart on April 17, these changes follow a pattern established about a year ago by ILR's Hit 40 UK which, under brand-new production team Some-thin Else!, reduced the chart element and increased the gossip under Neil Fox's successors Simon Hirst and Katy Hill.

Radio One's head of mainstream programming Ben Cooper acknowledges part of his programme's changes were prompted by the falling audience numbers leading into its number one show. While, back in the Nineties, the Beeb was neck and neck with ILR - with what was then the Pop! Chart - the BBC station is now more than half a million listeners behind Hit 40 UK, which attracted an audience of 2.6m people in the quarter four 2004 figures.

"It's still the biggest show on the station, with a 17% share and a 2m audience, but the audience has declined," Cooper says. "The reason for that was Wes did a very good

Celebrity gossip, album charts and download charts are now as important to listeners as the Top 40

Traditional rundown has run out of steam



JK & Joel: their show is now a lot more personality-driven



Goodier: the sales chart used to be the only one that counted

job as a formulaic presenter, almost as a news broadcast revealing the chart, but what I felt was needed now was a more entertainment and personality show."

But, although audience is undoubtedly a factor in the revamp, Cooper adds that most of the audience is far less interested than it used to be in following the charts so precisely and religiously. In response to this, the chart between positions 40 and 21 is

People are not going off music. They're still consuming it, they're just doing it differently

Mark Goodier, Smash Hits Chart

reached over in the new programme format, with only the Top 20 featured in its entirety.

Instead, Cooper now sees the weekly programme as not just the chart show but "an ultimate review of the week". "What I want us to do is to review the big stories of the week that are important to our audience," he says.

The changing attitude of listeners may reflect the current standing of the singles chart in its various guises. UK Hit 40 UK production company Some-thin Else!'s director Steve Ackerman says the audience is as keen as ever to hear chart music.

"What really surprised me when we started doing it, was that the pattern of listening behaviour was exactly the same whether you look at Radio One or commercial radio. That 4-7pm slot is a massive appointment-to-listen slot. If you look at the Rajar graph, it's amazing just to see this jump at four o'clock right up until seven, then

everybody switches off," he says.

Continuing popularity of the chart shows - if not quite the charts themselves - is clearly illustrated by Absolute Radio's Liverpool-based Juice FM, which only started broadcasting Hit 40 UK last June and saw its share of listening hours in the slot double from 4.4% to 8.8% in quarter four last year.

Former Radio One chart show presenter Mark Goodier, who now hosts rival Smash Hits countdown on Emap's radio stations, observes that between the three charts a similar number of people are listening to 10 years ago. "People are not going off music. They're still consuming it, they're just doing it differently," he says.

Like Radio One, Hit 40 UK has embraced the Heat generation's demand for gossip and celebrity news, while carefully balancing that with still prominently featuring the chart countdown. Some-thin Else's Ackerman says, "We want to treat the Top 10 as sacrosanct. That's when people want to know who's number one, so we then build up the tension, but we also want to balance the chart show with an entertainment show."

"We've evolved the show," adds Hit 40 UK managing director Rob Corlett. "It's been in existence for 20 years on commercial radio, but it's become more entertainment based and livelier and sparklier than the competition out there."

Meanwhile, at a time when both countdowns will shortly embrace downloads data for the first time, the different approaches to chart compilation have been brought back into focus. While Radio One until April 17 will continue broadcasting a Top 40

reflecting only the depressingly weak physical singles market, the Hit 40 UK has been cushioned by an airplay element supplying half its data.

Ackerman is convinced the airplay element gives Hit 40 UK an advantage. "The airplay chart is more a reflection of public taste," he says.

Radio One's Cooper, though, remains completely opposed to an airplay element in his station's featured chart. "The chart on Radio One is our listeners and music-buying consumers who make that chart," he says. "Despite what anybody says about the number of singles sold, it's a true reflection of what is popular."

But, with falling physical sales and ever diverse ways for the public to access their current favourite music, the BBC station's former chart show presenter of 10 years Mark Goodier has a different view. "I could be persuaded that we would need to factor in every possible way you could measure popularity. It's becoming a more compelling argument every time," he says. "I used to believe the sales chart was the only chart that counts as it's the only one in which people spend their hard-earned cash. I used to say that for years, but the landscape is different now."

While the debate on having an airplay element in the chart will no doubt rumble on, what is clear is that record companies and radio stations are under more pressure than ever to keep up with changing demands from their audience. But the continuing popularity of the weekly chart broadcasts confirms that hit music remains as big a draw as it always has.

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Radio One to... show when ch...

Radio One is to pull the plug on its weekly download chart show after seven months, even though the digital-only survey will survive the arrival of the combined countdown.

The BBC station says it will drop the weekly hour-long segment from Scott Mills' Wednesday night programme when the merged physical and digital singles chart launches later this month.

However, the Official Charts Company's product and new media co-ordinator James Gillespie says the chart compiler will continue with the download survey, which launched last September.

The consolidated chart will count sales of simple track downloads, as well as digital sales - bundles of tracks which mimic the multi-track physical single. In turn, the download chart will include tracks not available as a single in a physical format, which will be barred from the new combined chart.

"There are going to be some differences between the new chart and the download chart, so there is enough distinction between the two charts to mean the download chart does not become redundant," says Gillespie.

SUFFRAJETS

A young and still largely unknown guitar band signed to a semi-independent outfit could make headlines by having a hit single, despite releasing just 250 CDs.

The band are The Suffrajets, whose new single "The Sun" is released on Tuesday May 4. The band is planning to make the limited CD available in order for it to qualify for the combined physical and digital singles chart, which has come into effect this month.

"The Suffrajets, whose single "The Sun" is due to be released on May 4, are the latest independent outfit to be able to have a hit single," says Nick Moore, Work Hard PR.

"The Suffrajets are the latest to benefit from the changes to the rules of the new chart, which makes it easier for new artists to prominence," says Andy Wood, managing director of the Official Charts Company, which advised him of a run of 250 physical copies would be needed to qualify for the chart.

At first glance it seems an unlikely prospect for a band to have a hit single, especially when there are special circumstances. There is swelling

CAST LIST: Management: Graham Clarke, PR: Nick Moore, Work Hard PR; Record Company: Tough Cookie - Andy Wood, MD; Neil Salmon, commercial director; Legal: Dan Whittleton, Collins Long Ager; Adam Eyley, First Contact Agency, Radio Player; Wally Hungry Media

BPI AWARDS	
ALBUMS	(EMI) Virgin (gold)
The Pogues - The Ultimate Collection (WVSM) (silver)	Guitar Club - Best Of (EMI Virgin) (gold)
Various - Various Artists (EMI Virgin) (gold)	50 Cent - The Massacre (Polydor) (platinum)
Various - Club Fever	Kings Of Leon - A-Ha Shake (double platinum)

end downloads parts combine

The OCC is also changing the qualification rules for the download chart, which since launch has only incorporated individual track downloads and barred singles bundles.

Gillespie says such bundles will imminently be allowed into the download chart for the first time, provided they mirror a physical format. This will mean that if a physical single contains three tracks, the same tracks must make up the equivalent digital single bundle.

A change in ruling for the download chart will also affect such releases as the McFly double A-side All About You/You've Got A Friend, whose two tracks until now have been listed as separate tracks on the chart. When bundles are counted towards the download chart, the main A-side's sales as an individual download will be added to the sales of the bundle, while the second A-side's individual sales will be listed as a separate entry on the digital chart, though not on the main combined chart.

Once the combined chart is launched, the OCC is planning to continue with a separate physical singles chart, but for industry circulation only.

Charts

by Robert Ashton

The indie community has called for a delay in the launch of the consolidated singles chart, voicing fears that efforts to increase their presence on the main digital music services will still not be enough to stop them being penalised on the new combined singles chart.

The BPI has unveiled figures which indicate that just two of the 16 indie singles in the physical Top 50 of two weeks ago were not available on at least one of the three main digital platforms - iTunes which had 11, OD2 with 10 and Napster 8.

But some independent label executives have said they believe they could significantly lose out on chart placings in the new rundown, arguing that many independents have yet to do deals with all the participating e-tailers. They add that even those who already have deals in place complain of long queues in getting catalogue uploaded.

Alison Wrenham wrote to the OCC last Friday calling for the consolidation of the chart to be delayed, until a

series of issues can be "properly addressed".

Wrenham says the BPI's figures underline the difficulty for independent labels, highlighting that fewer than 70% of the 16 singles on the chart were available on iTunes, just 60% via OD2's services and 50% on Napster.

In her letter, she says indies claimed 21% market share in the physical world in week 11 this year, falling to 12.9% in the digital world; this is a direct result of the lack of market access, she says.

Beggars Group chairman Martin Mills adds, "Everyone accepts that a combined chart is a good thing, but my concern is that it is being rushed and, in making the omelette, too many eggs will get broken."

However, Millward Brown charts director Bob Brown says the data is 100% correct and adds the charts "reflect exactly what is available to buy". He adds the charts will be compromised if there is further delay because of the numbers of downloaded tracks.

BPI executive chairman Peter Jamie says, "We need to remember that for many of our consumers

the music industry has been slow to grapple with new technology. We owe it to them to drive progress further and faster in the future. We have to embrace the future."

BPI director of strategy and communications Steve Redmond says there will inevitably be gaps with any retailer, but that should not prevent the chart going ahead. "We are advising labels to just focus on the chart tracks," he adds, adding that two companies, The Orchard and Universal Digital Services, can guarantee to get labels' tracks uploaded in a week.

As part of their efforts to help independent labels, AIM has turned its Big Wednesday event for April into a Distribution & Digital Day. Beginning at 9.30am and finishing at 5.30pm, the April 13 event will see 24 presentations from digital and distribution companies.

The event will be followed the next day (April 14) at EMI Group's Wrights Lane offices by an EMI-hosted AIM/Impala Digital Day, which will see contributions from digital specialists, including SVP digital development Ted Cohen.

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Retailers will need enough CD singles

Bard is making representations to clarify chart rules for the newly-combined singles chart to prevent labels bypassing traditional retailers when they issue singles.

The new consolidated chart makes its debut on April 17, meaning that singles released next Monday (April 11) will have both digital and physical sales counted towards the chart.

Retailers won an important concession for the new rundown earlier this year, securing a ruling that downloads can only qualify if a physical single is also available. But the rule includes no minimum limit on the number of CDs record companies will have to release, giving concern it could be manipulated; some labels had been planning to release as few as 10 physical, limited units of a title to allow its digital counterpart to enter the chart.

Official Charts Company product and new media co-ordinator James Gillespie says current rules rely on record companies following the spirit of the rules to prevent blank spaces appearing on retailers' sales racks.

But HMV product director and Bard committee member Steve Gallant, who sits on the Chart Supervisory Executive, says the chart rules are being reviewed so the wording reads physical singles must be "commercially available". In other words, the physical singles must be available to any retailer who wants to stock them.

Gallant says, "We can't have a rule stipulating X numbers of CDs must be released, but it's important the copies are widely available."

The OCC says the refund can come into effect following ad hoc discussions with CSE members.

Traditional retailers have been angered by suggestions that labels may release small quantities of physical product and rely almost entirely on downloads for chart position.

Tim Ellis, owner of What Records in Nunton, says he would refuse to stock any future releases by a company which pulled such a stunt.

However, some labels have urged the OCC to take the opposite stance and do away with the requirement for a physical copy to be available at all.

EMI commercial manager for digital media Ian Whifield says, "We're releasing most of our digital singles at the stage they go to radio. We feel that if, say, we release a Coldplay download and it sells 50,000 in the first week and gets in the Top 10, then the chart should include it because they're there to reflect what people are buying."





Management team: Mike Martinovich, Jeremy Lascelles, Steve Feinberg

Chrysalis returns to management roots

by Paul Williams

Back in 1967, from a tiny flat in west London, Chris Wright and Terry Ellis were busily forging an artist management company which would ultimately give birth to independent giant Chrysalis.

Fast forward nearly four decades and Wright could be forgiven for experiencing something of a sense of déjà vu, as the same Chrysalis, which he now chairs, has just added another strand to its varied interests of recording, music publishing, radio and mobile by moving into the same management area he started occupying at the tail-end of the Sixties with the likes of Ten Years After and Jefferson Airplane.

The return into managing acts is the latest in a series of new business developments over the past seven months by Chrysalis' music division, which followed the launch of the Echo Label in the States but summer with the arrival of an artist-nurturing division this year giving unsigned acts on its publishing roster such as Nerina Pallot the chance to release music on their own label.

Music division CEO Jeremy Lascelles says the artist development service and the launch in the States a week ago of a partnership deal with New York-based management company A Fein Martini bring Chrysalis closer to a aim of becoming a totally-rounded music company, while also acknowledging a rapidly-changing industry environment.

"It's pretty much a reflection of the times," he adds. "Even a few years ago, if you said we should be in the artist management business I would have said 'forget it'. But the business is changing in a fast and, say, exciting fashion. If you're still in exactly the same place as you were in the past, you're going to be left behind."

Lascelles is convinced the power of the music business is starting to "shift away" from record companies and the only place it can shift is to artists, making it natural for a company such as Chrysalis to try to be as close to the artists as possible.

Chris Wright says the move into management recognises what his company's music division is all about. "We felt at Chrysalis we're more than anything else in the development of artists business, whether in the case of publishing with David Gray or record company with Feeder or what we're doing with Nerina Pallot, and we can do that managing acts," he says.

Under the link-up with A Fein Martini, which was founded by Steve Feinberg and Mike Martinovich in 2001, Chrysalis instantly has a successful artist management roster with the New York company already boasting a client base including multi-platinum act Good Charlotte and up-and-coming My Morning Jacket. As part of the set up, Feinberg and Martinovich will continue to run A Fein Martini before, ultimately, reporting to Chrysalis Music Dilworth America president and chief executive Kenny MacPherson, but will at the same time benefit from being part of a long-established, multi-faceted operation.

Artists looking to be managed within the Chrysalis umbrella will automatically come under the wing of Feinberg and Martinovich, who will operate autonomously, although Lascelles is hoping within the next couple of years to expand the US management operation while also establishing a UK arm.

Any unsigned act being secured for management within Chrysalis will have access to a range of other opportunities within the group, although Wright stresses it is not Chrysalis' aim to have an artist signed to every part of the company. "Any artist we sign is under no pressure to sign with the music publishing company or the record company, but we'll be there to help develop them," says Wright.

Lascelles has not ruled out moves into other business areas in the future, although suggestions that he is attempting to create a new Sanctuary are brushed aside. "I'm not going into concert promotion or the merchandise business," he promises.

pa@musicweek.com

Phone operator to launch first mobile ticket service

Orange plays its hand with key music deals

Mobile

by Nicola Slade

Orange emphasised the importance of a series of new partnerships as it unveiled the details of its Find Music programme last week.

The Find Music brand is to launch on May 2, in parallel with a string of deals for Orange mobile customers as the telco vows to put music at the heart of its future strategy.

In one of its first key deals, the mobile phone firm has linked up with promoters SMT and Metropolis to launch the UK's first mobile ticketing service as part of an overhaul of its music offering.

As well as the SMT and Metropolis partnership, Orange is also:

- Linking up with Sony BMG in a Faithless partnership, which will offer exclusives for Orange users.
- Looking to create local youth projects through a partnership with East London College Point Blank, which will give budding musicians, singers, DJs and MCs free studio time and advice on how to convert music into ringtones and MP3s
- Looking to effectively create an "Orange Summer Of Music", by continuing sponsorship of T In The Park and Glastonbury, although it

is no longer sponsoring Carling Weekender; Reading and Leeds.

Orange had of commercial and brand partnerships Julian Diment says the partnerships display Orange's commitment to develop its service into one of the most competitive on the market.

"Music on mobile is developing fast and our customers are smart and aware of this, so it is up to us to earn the right to be involved with this next step. We've had to be more sophisticated in terms of the type of package we offer them."

In an ongoing commitment, 5,000 tracks will be added to the company's MP3 catalogue every week via their technical partner Chashtoon, he adds. And Orange's proprietary software, Playerplay, which allows consumers to remix their own music for use as ringtones, is being added to the Orange website to customers on all mobile networks.

The Sony BMG Faithless partnership will see a Trutone and a video stream made available and advertised in conjunction with the launch of Sony Ericsson's K300i 3G handset. Sony BMG and Orange are also to work together to organise a secret "rave" with Faithless headlining, exclusively for Orange customers.

The concert ticketing service, which the telecoms company is comparing to its Orange Wednesdays film promotion, will see music fans texted with details about forthcoming gigs and allow them to buy tickets via their mobiles.

Orange is preparing an above-the-line campaign to back the launch, although details are yet to be confirmed, the promotion aims to encourage its customers to register with Metropolis' website www.gigsandtours.com and sign up for the free gig text alerts. Once customers have pre-registered their credit card details with the website, it will be possible to purchase pairs of tickets by replying to the text.

SJM managing director Rob Billinge says: "Over the years, we have seen a gig-going public move from physical ticket agencies and phone lines to the web. 70% of our business is now done over the Internet. It seemed logical that the next step should be SMS."

Orange is prepared to invest into this, probably knowing that one day tickets will be barcodes sent via text and, although that is a way off, our aim for now is to get artist news directly into people's hands. It is a small step into a fast-paced world we are easing our way into."

nico@musicweek.com

Industry backs Diesel awards

The 2005 Diesel-U-Music Awards is set to be the most widely supported yet with a record 25 industry organisations – including *Music Week* – supporting the event.

The awards, now in their fifth year, are designed to discover unsigned talent across seven categories and have, in previous years, brought acts including Mylo, Tom Vek and Infidels to the attention of the industry.

Now, slowly, innovative music is starting to matter to the majors again, says Diesel Group UK head of communications Daniel Barton, who was one of the key figures behind the awards' creation.

"We want to be part of the movement back towards real bands and creativity in music and really want to have a positive impact on that process," he says. "What organisations such as *Music Week*, *NME*, *Xfm*, *Cheltenham* and *ITB* have been involved, it just starts getting more exciting for us and more beneficial for the award winners."

Music Week is involved with the



awards for the first time and will distribute to readers a CD featuring tracks by the winners.

A number of events are also being organised surrounding the awards. Next week sees the start of a six-date nationwide tour featuring last year's winners, as well as acts including Roni Size, Etienne de Crecy and Mainline. Diesel-U-

Music has also taken off internationally, with similar events in mainland Europe, the US and Japan.

Organisers are already inviting entries across the categories: rock, hip hop (which is welcome, "grime" entries for the first time), electronic, drum & bass/breakbeat, DJ, DJ and leftfield.

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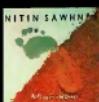
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(Quentin Tarantino)
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"Here ladies play hip hop because they have got the name Nitin Sawhney all over it"
"Slowly oil over it"
"The album of the year"
"One of the most interesting albums in Britain"
"Gorgeous"
"Cerebral close to the sublime"



BEYOND SKIN
(Quentin Tarantino)
"If you are going to buy one album this year, make sure it is got the name Nitin Sawhney all over it"
"Slowly oil over it"
"The album of the year"
"One of the most interesting albums in Britain"
"Gorgeous"
"Cerebral close to the sublime"



PROPHETY
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"Great"
"Epic and Divine"
"Expect your speakers to implode with its intensity"
"Mystical, invigorating and deeply atmospheric" -
"Impeccable" -
"Impeccable"



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"More than just pure beauty"
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"Humanity at its best!"
"The instrument that helps to reveal"



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"Required listening."
Overall Sawhney delivers a fine mix of a brilliant selection of songs." -
Straight No Chaser



I'M NOT A MAN
(Quentin Tarantino)
"Vibrant rambles from Sera Frazee and Jason Jezewski"

"Hood and shoulders above most remix compilations"

011 Mixes

AWARDS:

Ivor Novello Award Nomination for Best Film Score for TV (2004)
Commission for Racial Equality Award (2003)

The Muso Award for 'Prophecy' (2002)

The EMMA Award for 'Prophecy' (2002)
Media Personality of the Year at the EMMA Awards (2002)

The Boundary Crossing Award, BBC Radio 3 Music Awards for 'Prophecy' (2001)
The MOBO Award for 'Prophecy' (2001)

The BBC Asia Award for Music for 'Prophecy' (2001)

The South Bank Award for Popular Music for 'Beyond Skin' (2000)

Technics Mercury Music Prize Nomination for album of the year 'Beyond Skin' (2000)
The Asian Pop Award for Best Mainstream Fusion Act for 'Beyond Skin' (2000)

The EMMA Award for 'Displacing the Priest' (1998)

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1. Pink Floyd –
Echoes (from
Meddle; EMI
CDM01063).
The Dailies of prog
rock according to
Jethro Tull's Ian
Anderson, Floyd's

boundary-free
renaissance reached its early
peak on this 23-
minute chiller epic.

2. King Crimson –
21st Century

Schizoid Man
From The Court
Of The Crimson
King – Discipline
DCMD0201.
Far from happy with
the prog label,
Robert Fripp's band

continue to this day,
but great-sounding
music can be found
on this stopgap
single, fusing the best of the band
members' rock and

jazz backgrounds.
3. Emerson, Lake &
Palmer – Korn Evil
9 (from Brain
Salad Surgery –
Sanctuary
CMTC0433).

Features are edited by Joanna Jones

Strong-selling music DVDs are thrusting progressive rock back into the limelight, while a crop of new bands are happy to take the genre and twist it into new shapes. *Duncan Holland* reports

Every prog has its day



New format resurrects prog masters

Whether the current interest in prog rock is driven by DVD, or whether prog rock has found an ideal new outlet in the format, is a moot point, but what is undeniable is that the marriage of an old music and a new music carrier has brought dividends for both parties.

Even the most cursory glance at the best-selling music videos of 2004 (both DVD and VHS) reveals prog or prog-influenced names such as Led Zeppelin's Led Zeppelin; Rush's In Rio; Led Zeppelin's The Song Remains The Same; Genesis' The Video Show; Pink Floyd's Live In Pompeii; and Genesis' Live At Wembley Stadium nestling among the top sellers, with more titles being released on a weekly basis.

In addition to its Jethro Tull Isle Of Wight title (see p10), Eagle Rock has recently released two other prog DVDs in former Genesis' guitarist Steve Hackett's Once Above A Time – Live In Europe 2004 and Emerson, Lake & Palmer's Live At Montreux 1997.

Ian Rowe, senior product manager at Eagle Rock, says, "To a point, it's true that prog fans are buying DVDs. BVA [British Video Association] research shows that DVD buyers are predominantly 25-plus, with the prog audience being somewhat older than that. You can see in the music DVD chart that there is a preponderance of, and enthusiasm for, mature acts."

Indeed, the DVD chart success of those bands indicates a growing thirst for

concert footage. "People really want to see live performances," says Rick Wakeman. "Prog bands regularly sell out huge indoor arenas year after year."

Wakeman, meanwhile, is well represented on DVD through his association with Classic Pictures with four releases, led by the planned release in July of Rick Wakeman: Journey To The Centre Of The Earth 30th Anniversary Collectors Edition, while he also crops up on two Yes releases Yes Speak – The 35th Anniversary DVD and Yes' Acoustic, both of which are out now.

Other planned Yes-related product at Classic Pictures includes the June-released Jon Anderson: Work In Progress – Tour Of The Universe and the May 23-release of Steve Howe's Remedy.

Pink Floyd: high in the music video and DVD charts, along with Led Zeppelin, Rush and contenders Genesis and Jethro Tull

On witnessing Emerson, Lake & Palmer's performance at the Isle of Wight 1970 pop festival, John Peel was reportedly moved to remark witheringly that they were a "tragic waste of time, talent and electricity".

And so was set the reputation of early Seventies' progressive rock, the vastly successful – but frequently derided – music of the grandioses theme, lyrical obtuseness and extended instrumental passage, but above all, the music of genuine experimentation, frequently in the face of commercial considerations. That the genre was able to blossom was as much to do with the spirit of adventure which characterised the music of the times, as it was to do with the context of a tolerant, or perhaps even indulgent, industry which took a surprisingly laissez faire attitude to its acts.

But what the late broadcaster could not have predicted was that 35 years later, progressive – or "prog" – rock, has not only survived the serious blow of the late Seventies punk explosion but has continued to flourish to the present day, with many younger bands clearly influenced by the pioneering behemoths of old, many of which continue to record and tour to this day.

Rick Wakeman, keyboard player with various incarnations of Yes and now a solo artist, is clear why prog rock continues to thrive today. "People, regardless of age, don't want to be told what to listen to anymore," says Wakeman. "Formatted radio stations and the fashion-conscious media have, willingly or unwillingly, imposed their views on people of all ages during the past decade or so, but luckily the average person isn't taken in anymore and people want to make their own choices as to what they want to listen to."

"Thankfully, with the outbreak of satellite radio, legal downloads and the odd half-decent festival, people are now able to have a much wider choice and they're grabbing it with both hands," he adds.

An early sighting of the tip of the current prog rock iceberg came with 2003's Best Prog Album In The World... Ever!, which hit the compilation Top 10. A triple album (of course) and boasting Roger Dean artwork in a nod to the early Seventies, the collection blurred the definition of prog somewhat, but succeeded in exposing the music of prog giants, such as ELP, Yes and Genesis, alongside slightly lesser-known acts including Gentle Giant, Greenslade and Camel. And it all came in at a spiralling 234-plus minutes.

Compiled by Ashley Abram for Music Box, the inspiration originally came from Abram's own interests. "We do around 40 albums a year and obviously the Now! series is the main one," says Abram. "But this was music that I was interested in when I was younger and because music is cyclical I thought there would be an interest in it. Although they are always denying it, Radiohead can be seen to be influenced by prog, with Paranoiac Android in particular."

But what Abram was aware of was that the music still seems to carry with it a negative image. "There seems to be a stigma attached to it," he says. "Perhaps it was seen as too serious, with ELP coming along with the massive tours and the whole entourage. Pink Floyd, who've done things with us in the past, didn't want to be on it [the compilation], while King Crimson really didn't want to know at all."

"Obviously, we all make a living out of what's in the charts, but we shouldn't forget that there is a lot of other music," he adds. "Not all music is what's on MTV and maybe this music is an antidote to that. I've been to recent Yes concerts and I'm far from the oldest person there."

Looking at the end of the third disc of Best Prog... Ever! is Van Der Graaf Generator's A Plague Of Lighthouses Keepers – a 23-minute epic

Hugely successful, but still limited for those who want this side finds itself at the very top of their considerable talents and it's only because of their pioneering use of early synthesizers.

- 4. Genesis - Supper's Ready (from Foxtrot - Virgin CASCOX1058).**

Early Peter Gabriel-era Genesis, though the coda going via channelling acoustics to full-out rock to set the template for others to follow. And it's 23 minutes long again.

- 5. Cocteau - In The Land Of Grey And Pink (from In The Land Of Grey And Pink - Decca SFEP032).**

Revisiting the UK Canterbury movement classic. Agres, Gong, Soft Machine, Drivin' in part, until whining, seems like missing gentle acoustics jazz infections for a uniquely English sound.

- 6. Yes - Roundabout (from Froggle - Atlantic 7567826672).**
Before the first mysterious French word cut, Yes were a surprisingly tight outfit, best heard here on a track underpinned by Chris Squire's seriously funky bass.

- 7. Gentle Giant - Pantagruel's**

Nativity (from Acquiring The Tests - Mercury 549429172). Perhaps it's little too clever for this, but two good, each Gentle Giant track seemed

of life, death, redemption and pretty much everything else between.

Never one of the premier-selling bands of their Seventies heydays, VDGG were most certainly at the forefront of the progressive movement in their attempts to stretch both thematic and musical boundaries – an ambition which is seen today through UK acts such as Mystery Jets, Oceaniske and US top five act The Mars Volta, who continue to fine punk with progressive rock, two styles which were once considered polar opposites.

Although VDGG bandleader and principal songwriter Peter Hammill has enjoyed an active recording career during the ensuing years, the band itself remained dormant for almost 30 years. But this will all change with the April 25 release of the new album Present on the newly-reactivated Charisma label; a series of remastered reissues, kicking off on May 30 with The Least We Can Do Is Wave To Each Other, H To He Who Am The Only One and Pawn Hearts and continuing throughout the summer with six further releases and the band's first live performance as a four-piece for 29 years in the form of a sold-out May 6 date at London's Royal Festival Hall.

Hikaru Sasaki, senior product manager for EMI/Virgin catalogue marketing, says, "The 2,000 boxed-set sold 6,000 in the UK and 13,000 worldwide, which is really good for an expensive release. The Festival Hall concert sold out immediately, with more dates added, while Peter Hammill is now remastering the original nine albums, which will be released during the summer."

Meanwhile, Mal Smith of Delta PR, which is handling the current VDGG activity, believes the time is right to re-evaluate the band's contribu-



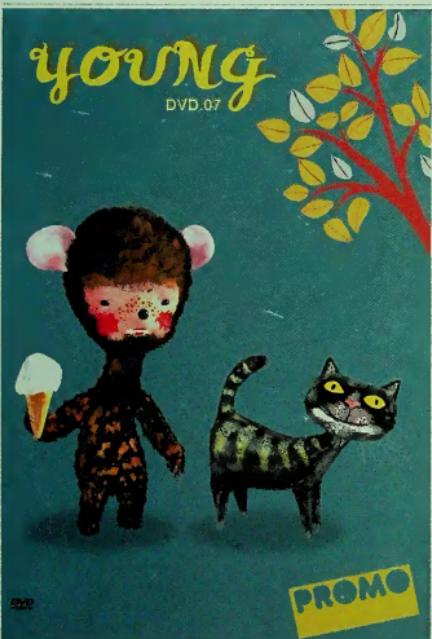
Peter Hammill
Van Der Graaf Generator:
reaching out to new audiences
in a series of
retrospective series

tion. "The time is ripe for a reassessment of VDGG and where they fit in."

Elsewhere, other major label activity sees Universal revisiting its extensive Vertigo catalogue of early Seventies prog with Time Machine: A Vertigo Retrospective released on April 11.

Universal product manager Joe Black sees this release as part of a series. "Around two years ago, we released a Decca/Dream boxed set which drew together all the music from those labels," he says. "This was well received and the compiler Mark Powell suggested that we could do the same with the Vertigo label, while we plan to do the same with Island and Polydor later in the year. So this is really number two in an ongoing series."

'Prog is something that people don't really want to admit liking. But the influences can be heard on newer bands.'
Joe Black, Universal



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to feature the
scratches of several
songs, which was
perhaps best
understood by their
record company,
which eventually
persuaded them to

choose a more
commercial sound
after which they
perhaps predictably
disappeared from
sight.

B. Radiohead –
"Parade Android"
(from OK
Computer –
Parlophone
CONDOATAG02).
Stringy, angelic
vocal, slippery guitar

and a riff straight
from the bottom of
the barrel...not
a Genesis classic...
but the track
that started the
whole prog revival
debate.

9. Rush – By-Tor
And The Snowgoose
(from All The
World's A Stage –
Universal
PLD5346272).
Although prog was
predominately

European and
specifically UK,
Canadian prog
wasn't far behind.
Rush started
the prog world wide
in a fusion of power-
chords with high
concepts that

remains popular to
today with Beck
reportedly a fan.

10. Jethro Tull –
"Thick As A Brick
(from Thick As A
Brick – Chrysalis

4954002).
The deadpan
concept album for
most of us, Tull remain
at their best at those
most concise, but
there is also plenty
to admire as prog

folk makes its case
across 40 odd
minutes of
orchestral rock,
country and folk. Tull's
entire back
catalogue is in the
process of being

reissued by EMI
with bonus tracks,
with three more
titles due in April.

ance in front of 600,000 people.

Speaking from Moscow during a Russian tour, the band's Ian Anderson explains how the spirit of the Sixties allowed bands such as Jethro Tull to progress.

"We were trying to be originals and not simply relying on American music. Growing up as a musician, it was quite obvious that what had gone before was no longer new," he says. "There was an irreverence about us, which came out on the second album [1969's Stand Up], the first proper Tull album, which had influences of rock, folk, Eastern music, jazz, blues. I was just indulging my fantasies and that really marked us out. John Peel, who had liked our earlier music, didn't really take to Stand Up and seemed quite troubled by it, describing it as too 'complicated'. But it was our first number one in the UK and gave us the potential to jump into the abyss."

Meanwhile, Eagle Rock senior product manager Ian Rowe, is confident about the continuing success of prog music. "There is a revival of interest with magazines such as *Classic Rock*, *Word*, *Mojjo* and *Uncut*," he says. "For us, Jethro Tull and Yes DVDs have been very strong sellers. We can tap into this interest with press ads in the nationals, which may not be editorially that interested in this music, but the readers certainly are."

And this interest is transferring to retail, too. Greg Duggins, owner of St Helens-based specialist retailer Kaleidoscope Records, says, "These bands have a very loyal fanbase and the classic early albums always do well when reissued. There are always people who really do want everything an artist releases. The Peter Hammill albums sell well and I'm sure the new VDGG album and reis-



sues will as well. People in the shop are already talking about the band's Liverpool show," he says. "People will always be buying records they had on vinyl again and then there are those who are interested in where all this music came from."

Rowe also points out that the giants of the early Seventies remain relevant today. "The longevity of these bands is also important. Yes and Tull tour regularly and pull extremely good crowds – and it's not just people who were there in 1973. They would not be still going if they just depended on what they did 30 years ago," he says.

But has the music of yesterday that promised to be the music of tomorrow, finally become the music of today? Wakeman, in typically combative

The Mars Volta:
bringing the
influence of prog
to the masses
with other acts
such as Muse
and Pure Reason
Revolution

I don't
think bands
like Muse,
Air or Mars
Volta have
ever
listened to
one word an
A&R man
has had to
say and long
may they
continue not
to do so.'

Rick Wakeman,
artist



mood, certainly believes it has.

"A lot of young bands are taking a few elements of prog rock and incorporating it into their own music in the same way some are taking from jazz, metal or country as well," he says. "This is so healthy and, as long as they are left alone to create, the future is very healthy."

"Also the current generation don't stamp dates on anything anymore. They either like the music or they don't," he adds. "They couldn't care less if Pink Floyd made albums before some of them were born, in the same way a classical music lover couldn't care less if Mozart wrote his first symphony before the horn concert."

Eagle Rock's Rowe agrees. "Of today's bands, Muse are certainly drawing from the prog influences," he says. Meanwhile, the likes of Pure Reason Revolution, whose 12-minute single The Bright Ambassadors Of Morning released by Sony BMG's new imprint Holograph on April 4, continues in the prog spirit.

Wakeman, looking back to when label intervention was far less prevalent, adds a clarion call to all new bands. "There are great young bands and players around who don't want to be told what to play and write by somebody in a record company who doesn't know a hatchet from a crotchet," he says. "They want to express themselves and are doing so accordingly. I don't think bands like Muse, Air or Mars Volta have ever listened to one word an A&R man has ever had to say and long may they continue not to do so."

If this sort of imagination, experimentation and exploration are bywords for prog, then perhaps even John Peel would have been able to find something to embrace in this new trend.



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The London Phil, RPL Live and LSO Live cue albums Orchestra labels warm up

by Andrew Stewart

The advance of orchestra-branded labels rolls on April and May with the launch of London Philharmonic Orchestra, the first two titles from Brodsky Records and the relaunch of RPL Live, one of the pioneers of the sector.

In addition, Sir John Eliot Gardiner's Monteverdi Productions presents the third title in its ongoing cycle of Bach's sacred cantatas, while LSO Live is gearing up for the issue of Shostakovich's Eighth Symphony conducted by Mstislav Rostropovich.

Since becoming executive director of the Royal Liverpool Philharmonic last June, former Decca senior producer Andrew Cornall has moved swiftly to inject fresh life into the orchestra's label. The Liverpool Phil broke fresh ground in 1998, when it created RLPO Live as a company owned and operated by the orchestra's musicians. Its progress was effectively limited by distribution problems, although the RLPO Live catalogue has clocked up 20 titles, with Mahler symphonies and



London Philharmonic: new label

works by neglected Merseyside composer Frederic Austin impressive among them. Cornall has brokered a new distribution deal with Avie; meanwhile, it is understood that Cornall is in discussion with potential partners with the resources necessary to make further recordings.

London Philharmonic Orchestra, the LPO's eponymous label, is set to launch on May 2 with the release of four titles. New live recordings of Shostakovich from the orchestra's principal conductor Kurt Masur and Rachmaninov

under principal guest conductor Vladimir Jurowski appear in SACD format. Previously unreleased concert recordings of Wagner and British music, conducted respectively by Klaus Tennstedt and Bernard Haitink, reinforce the strength of the label's launch.

The LPO's management has taken note of tips and wrinkles presented by existing orchestra-owned labels. Each disc offers generous running time and a mid-price retail position, while Select Music UK will take responsibility for overall distribution. According to Vladimir Jurowski, LPO Live "gives us the opportunity to release recordings which capture the energy and performance of a live performance, which is so often missing from studio recordings".

Important and attractive recordings should come as standard from Wigmore Hall Live!, which has announced the outline of its September launch. Thanks to a substantial individual donation, the Wigmore Hall has invested in state-of-the-art recording equipment. andrewstewart@tsic.co.uk

Casken
Golem. Music Projects London/Bernd. (NMC D123 (2CD)).

Prague's rabbinical legend of the golem, a man forged from clay, came to stand as a metaphor of liberty and creation among the city's Jewish community. John Casken's chamber opera addresses the unintended consequences of the golem's life, marked by destruction and mayhem. "The story of the golem," Casken observes, "warns of the dangers of putting too much faith in technology". Thanks to NMC's inspired Ancora series of reissues, this compelling contemporary score makes a welcome return to the catalogue.

Beethoven

Complete sonatas and variations. Wisselwey Lazic. (Channel Classics CCS SA 2205 (2SACD)). Dutch cellist Peter Wisselwey has risen to the top of his trade in recent years, helped by reviews for his performing residencies at New York's Lincoln Centre and on home turf at Amsterdam's Concertgebouw. His latest Channel Classics release bluntly contradicts the argument that today's classical artists lack character and

spontaneity. The boldness and imagination of these thrilling interpretations, intensified by Dejan Lazic's accompaniments and demonstration sound, place them high in the Beethoven premiere league.

Haydn
The Paris Symphonies. Concentus Musicae Wien/Harmoncourt. (Deutsche Harmonia Mundi 82876 60602 2 (3 CD)).

Written in the late 1780s for one of Europe's finest orchestras, that of the Concert de la Loge Olympique in Paris, Haydn's were massive hits with audiences. Niklaus Harmoncourt makes a feature of every unexpected twist and turn in the composer's symphonic argument, aided and abetted by the vividly coloured sounds of his period instrument band. The quirky, kaleidoscopic originality of Haydn's thought strikes home in these unrestrained performances.

Songs With Orchestra
Works by R. Strauss, Duparc, Berg, Poulen, Bundegaard; Danish Radio Sinfonietta/Pintscher. (EMI Classics 5 86500 2).

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ONE TO ONE



For her contribution to EMI's Debut series, Danish soprano Sine Boundard offers works that ideally suit her light, alluring lyric coloratura voice, charming the fruits from the trees with Strauss' *orchestra lieder* and underlining her versatility in Poulenc's rarely recorded *La Dame de Monte-Carlo*. Positive critical reaction should boost retail interest in this disc, which also boasts exquisite orchestral playing and sensitive conducting.

Jonathan Lemalu

Opera Arias. Including works by Mozart, Rossini, Gounod, Verdi, Wagner, Lemalu; New Zealand SO/Judd. (EMI Classics 5 57605).



It's not so long ago that Samoan-born New Zealander Jonathan Lemalu was turning heads as a student at London's Royal College of Music. His career has developed steadily over the past five years, helped by the support of an EMI Classics Debut disc and subsequent elevation to the label's list of contracted artists. An album of opera arias, built upon the singer's

proven form in Mozart, provides the first fruits of his exclusive contract. There is also Wagner's Dutchman and Verdi's Falstaff as markers for future stage roles, impressively delivered by the most exciting bass-baritone to emerge since Bryn Terfel.

Finzi

I said to love, Let us garlands bring; Before and after summer, Williams, Burnsides (Naxos 8.557644).

Having mined the old Collins Classics archive for many of its English Song series, Naxos here offers a one-off new recording from baritone Roderick Williams and highly regarded accompanist Iain Burnside. Their partnership in three Finzi cycles can stand comparison with the best in the catalogue, underpinned by a shared conviction that words by Shakespeare and Hardy demand to be heard and brought to life.

Rachmaninov

Piano Concerto No.2; Paganini Variations; Lang Lang; Orchestra of the Mariinsky Theatre/Gergiev. (Deutsche Grammophon 02089 477 5499 (SACD)).

No shrinking violet, this young Chinese pianist can come across in interviews as unerringly confident. This quality goes towards his fearlessness



interpretations of two warhorses of the romantic piano literature, allowing him to throw off the baggage of received opinion and perform with a spontaneity and sense of freshness that both works need. His work is enhanced by virtuous orchestral playing from Valery Gergiev and his St. Petersburg orchestra.

Beethoven

Symphonies Nos. 3 and 5; NBC SO/Toscanini. (Living Era Classics

AJC 855).

Sanctuary's Living Era series has, until now, flourished as a label delivering out-of-copyright jazz, popular and nostalgia titles. The addition of a budget classics line reflects the growing appetite for great classical recordings from the increasingly distant and often unfamiliar past. There's no denying the claims to greatness of Toscanini's 1939 readings of Beethoven's third and fifth symphonies, presented here in impressively clean mono sound.

ALBUM OF THE WEEK

Massenet

Werther. Bocelli, De Carolis, etc., Orchestra del Teatro Comunale di Bologna/Abel. (Decca 474 6557 (2CD)).

Conductor Yves Abel whips up the emotional fervour of Massenet's romantic opera, which is based on Goethe's novel *The Sorrows Of Young Werther*. Although the main selling point for this recording rests with Andrea Bocelli (pictured), its broader appeal lies in the ensemble strengths of the casting, the quality of musicianship from orchestra and Abell's sensitive pacing of the score. Bocelli fans will not be disappointed by this disc, which rings out with the necessary blend of joy and suffering.

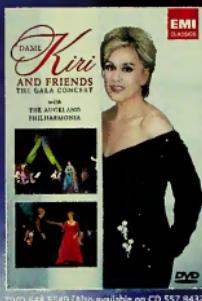
impressively clean mono sound.

Renderecki

Cello Concerto No.2; Partita; Stabat Mater; Rostropovich, Penderecki, Philharmonia Orchestra, etc. (Apex 2564 61932-2). Warner Classics' budget Apex series offers dream material to classical collectors this month, not least this unbeatable digitally remastered coupling of works by Polish avant-garde composer Krzysztof Penderecki.

Out on DVD 4th April

This represents an historic gala concert at the Aotea Centre, New Zealand, to launch the Kiri Te Kanawa Foundation. Accompanied by the Auckland Philharmonia, Kiri invited some of her native Kiwi friends including Dame Malvina Major, Simon O'Neill and Helen Medlyn and performs all the operatic favourites.



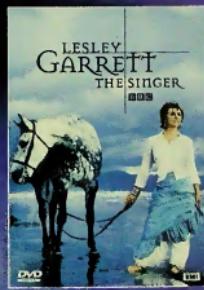
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Write to mwletters@musicweek.com

The news that mobile downloads are becoming chart eligible is a progressive step forwards

The future's bright...

EDITORIAL
MARTIN TALBOT



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So, the onward march of technology continues.

To some, the news that sales of downloads to mobiles are to be included within the UK's charts will represent a further step in the chipping away at the physical music sales business.

But there is no resisting it. Following the addition of PC downloads to the official charts - with data beginning to be incorporated next week - accepting mobile data was inevitable.

It is as impossible to welcome data from one form of digital download and bar another, as it would have been, two decades ago, to argue against the incorporation of data from CD sales while simultaneously allowing vinyl data.

But any Chicken Licken out there who are ready to predict that the sky is about to fall in need not dive for their industrial-strength umbrellas just yet.

There is no doubt that mobile delivery has a future, and the evidence - in the form of mounting sales - is growing.

As things stand, though, it is only just getting into its stride. There are significant limits on the potential for mobiles as a music carrying device. Mobile memory is simply not big enough and no

In-store downloads could solve sale-or-return issue

VIEWPOINT
PHIL COOPER



In response to the article "Retailers split over Bard's returns plan" (MW 26.03.05, p10) and the idea of destroying unsold units being ludicrous in today's world of recycle, recycle, recycle, I find it hard to believe that, with the current influx of new technology and the increase in digital download technology, some kind of in-store download-and-burn system is not already in place.

For example, supermarket giants such as Asda and Sainsbury's could install the relevant technology to allow instant burning of CD singles

An in-store download-and-burn system... this would cut out problems with sale or return

that have been listened to by the customer on the usual in-store listening pod.

Once ordered, the CD could be burnt and on-body printed in minutes, the only thing that would need pre-preparation would be the packaging/sleeve and, if units were not sold, then the only waste would be the packaging. This would also cut out any of the problems associated with "sale or return" issues

that have plagued many labels in the past and also allow some smaller independents a foothold in some of the larger retail stores who previously would not have had access to their material.

And why stop here? This system could be placed in HMV, Virgin and other chain-run music stores across the country and perhaps the globe. The system needs to be easy enough for your technophobes and quick enough for the impulse shopper. I would imagine there would be errors and some waste, but over the long term this would be negotiable.

Having experienced first hand the problems with sale or return at main stores such as HMV, I would see this as an ideal opportunity to counteract the problem of stock being sent back months after it went out to them and the unsellable state it was often returned in.

I am sure there are many other pros to this idea and, of course, this would need investigating fully, but I do see it as an alternative to what is in place now and the answer to many of the associated problems that arise with current returns procedures: sale or return and even storage.

Phil Cooper is a former pluggie and DJ who is currently a student at LIPA.

alternative solutions are on their way yet.

Of course, memory is sure to grow. But after that obstacle lies the mundane issue of battery power. Even if there were room to store hundreds of tracks on a mobile, the power is not yet there to listen to them.

What impact mobile sales will have on physical business is still to be determined too. There is no guarantee that a download purchased via mobile will replace a physical sale.

The concept of allowing consumers to buy a track or an album at any moment, 24/7, as they hear it in a bar or club, or coming out of a gig, is hugely exciting. But it is also, potentially, an incremental sale.

The buzz within the digital world - both among mobile operators and the labels' own new media gatekeepers - is deafening. And these new markets can only grow, over time. But that time can allow smart operators in the physical world to adjust their models, develop their own propositions.

I, for one, believe physical formats will outlive us all. There will always be a demand.

But digital business offers the opportunity to dramatically expand the market for music. And that can only benefit us all.

Is the McDonald's rap offer taking sponsorship too far?

The big question

McDonald's is offering rappers money to mention its products in their songs. Is this an acceptable practice or is it taking sponsorship too far?

Jeremy Lascelles, Chrysalis Music Group

"I can only assume their profits have been so badly hit since SuperSize Me came out that they're in desperation mode. I would probably think Morgan Spurlock for this. Personally I think it sucks - then I think McDonald's also sucks - but it is no different really from product placements in the movies. What is so astonishing is that McDonald's can be so brazen about it."

Nick Stewart, Endeavour Records

"Over the years, artists of one sort or another have been associated with various products, then in the Sixties Dylan and Baez, The Beatles and the Stones didn't want anything to do with the big corporate machine. But there's a lot of money to be had, particularly in urban music where in some ways money is more important than anything else with bling, so I'm not surprised this area is being targeted."

Clive Bishop, Cato

"Any sponsorship like this or anything that affects creativity and comprises lyrics cannot be good. It also compromises the artist's credibility."

Steve Gallant, HMV

"Lots of brands have been mentioned in songs, sometimes much to the annoyance of the brand concerned, but the idea of paying for it is bizarre and I'd wonder how commercial radio would respond to playing songs advertising brands when they themselves are trying to sell advertising space. From an artist's point of view, they should sing about what they believe in, not what they're being paid to sing about - most credible artists would agree. I can't imagine Chris Martin taking a \$40m cheque to sing about Big Macs."

Lohan Presencer, Ministry of Sound

"I think that is incredibly cynical. Product placement and music can work well, like in adverts for Levi's or Lyrx, but it has to be magical and this smells of cynicism. Also, it begs the question whether some media will be allowed to play it if it is advertising."

Dominic Calley, TBAW/Stream music team

"I don't think there is anything wrong with it. Product placement is an established part of marketing and marketing is an established part of the music industry. The artist has a choice to make. They can mention it or not. It's down to the artist. There's no difference with McDonald's or any other brand. Musicians have to live. Getting money from product placement can be a good way of getting money to survive."

The latest artist to follow Simply Red's independent business model is **Melanie C**, who is releasing her new album via her own label Red Girl Records

Quickfire

Your new single and album are being released on your own imprint. How does it feel to be a label-owner music mogul?

I've funded the album so it's a bit of a risk, but it's a risk I'm willing to take. Hopefully, if we have success, the financial rewards will be good, but I have set it up with my own money knowing that I might lose it. I was quite nervous before starting the album, but now it's all come together. I'm really pleased with the route I have taken.

So are you running the label yourself or have you hired staff to do the dirty work for you?

I have a great manager who has years of experience across the business and is brilliant in setting things up. And I have also been handpicking people to work on the campaign who are experts in their fields, from press to marketing and radio. I have found it liberating and inspiring to be working without the influence of a major label. I hired an independent PR consultant, who introduced me to many new writers. The songs seemed to come together quickly and the whole process has been really enjoyable so far.

Did you leave Virgin Records amicably?

I always had a great deal there and had lots of control. After two albums, both parties agreed that the best thing to do was to go our separate ways.

Did you get the idea for doing your own label from Simply Red, who have enjoyed great success with such a business model?

I guess that would have been part of



the inspiration, but I think I would have started Red Girl anyway.

Apart from the business arrangements, how does this album differ from your previous output?

It's got a live feel to it, which is what I set out to capture. I knew what I wanted to achieve with this album musically and have done it. But my band is still the same band I have had for years. My guitarist Paul Gendler has been with me for more than nine years now, since the Spice Girls, so it still feels like I have my team around me. I co-wrote all but one of the tracks on the album, so it feels very personal. I'm wearing my heart on my sleeve, but the lyrics are open to interpretation and, apart

from anything else, I think they are just great songs. The album has a good live feel to it thanks to the producer Greg Haver, who has previously worked with bands such as the Manic Street Preachers, Super Furry Animals and Catatonia.

What's next on your career agenda?

I still have an ambitious streak that drives me. I strive to be a better performer all the time but I am more laid-back now than I was a few years ago. I'm happy accepting that you can't change history and can look back and appreciate what I have achieved.

Melanie C is a former Spice Girl and now a solo artist whose third album *Beautiful Intentions* is released next week.



He just refuses to retire and is still determined to show the world that he remains the best in the business. But that's enough about Brian McLaughlin (right), because over at the HMV Football Extravaganza last Tuesday the man of the moment was Sir Alex Ferguson (centre, next to Arsenal and Scotland legend Frank McLintock) who was honoured with a lifetime achievement award. HMV man Brian McLaughlin revealed confusion reigned during his first discussions with Sir Alex about the event. Ferguson phoned McLaughlin straight back when getting a voicemail from him, but in the phone conversation that followed it was clear he had his wires crossed. "I thought you were the Brian McLaughlin who used to play for Scotland 25 years ago," a confused Ferguson explained.



DOOLEY'S DIARY



Delving deep for chardee

Remember where you heard it? It was both an emotional and a costly night for Sir Alex Ferguson at last week's HMV Football Extravaganza where he saw his misus splash out his hard-earned cash. Lady Ferguson helped the night at London's Grosvenor House Hotel reach a record-breaking £602,000 for Bradford-Robins successfully bidding £170,000 for a Man Utd shirt signed by Eric Cantona, who was on Ferguson's top table... Also delving deep was Sony BMG's Rob Stringer, who scored the bargain of the night by paying £90,000 for a media package worth £275,000, while Time Life Music Records exec

Tracy Bennett paid 10 grand for Thierry Henry's shirt and tie... bizarrely, Bennett, who gave the prize back for re-auction because he hated Arsenal. Others going home with great packages included Universal's Brian Rose, who paid £16,000 for a package comprising match visits to every Premiership club, and Charlton's Danny Murphy, who spent £10,000 on a *Va Va Voom* trip to see Sir Elton John... Ferguson might be a footballing giant, but his musical tastes "leave a lot to be desired". Rather unimpressed by a Ferguson-compiled CD given out at the event featuring the likes of Abba and Louis Armstrong, Bruce blasted, "He used to threaten us with this shit..."

Razorlight, Rachel Stevens, Ronan Keating, Beverley Knight and Island Records general manager Jason Ley were among a host of music stars and executives helping to launch a new advert for the Male Poverty History coalition of 300 aid charities last Thursday. The ad features superstars including Brad Pitt, Bon Jovi and P Diddy clicking their fingers to symbolise the death of a child every second in the third world through poverty. Touring bands are now promising to screen the ad at their shows and several festivals, including V and Glastonbury, are also pledging their support to the campaign.

A splendid turn-out of executives visited the Royal Hospital for Neuro-disability in Putney, South London, last week to mark the launch of a new CD library, which has received huge support from across the business. The service has been initiated by Alan's Alison Wenham and husband Nick - a former Entertainment UK exec - who share a close association with the Royal Hospital. The library is designed to enable patients and residents to borrow from more than 1,000 CDs donated by EMI, Sony BMG, Universal, Warner and a string of indies, with EMI set to co-ordinate and supply all new releases. EMI has also donated listening equipment. Pictured at the event - which heard words from Feargal Sharkey and EMI's Ian Foster - are EMI's Mike McMahon, Alison Wenham, EMI's Graham Lambdon, Nick Wenham and Handleman's Rob Salter.

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Lloyd Scott • Pete Townshend • Quiz & Larossi

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Stuart Kershaw • Steve Miller

Tom Snow • Tony Mansfield

Trio Quartet Music • Thea Gilmore

Talib Kweli • Teitur • Waterfall Music

Young Heart Attack



WINDSWEPT

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KEY WINDSWEPT
HITS FROM 1999
TO DATEArtful Dodger
With Craig David
Rebound
(November 1999)
Craig David -
Seven Days (July
2000)
Craig David -
Me In (March
2000)
Craig David -
Walkin' Away
(November 2000)
Eminem - TheReal Slim Shady
(June 2000)
Craig David -
Seven Days (July
2000)
Craig David -
Walkin' Away
(November 2000)Atomic Kitten -
Whole Again
(January 2001)
Shaggy - Angel
(May 2000)
U2 - You
Remain Me (June
2001)

There's much to admire about Windswept Music Publishing, from the way it manages its artists...

Windswept goes from...

Music publishing companies have come a long way since the days when they were regarded as little more than a collection service for royalties. Nowadays publishers, the good ones that is, function on a range of levels, offering a broad sweep of copyright for use in film and television, or to be covered by recording artists, signing and nurturing artists and songwriters of their own and creating an environment where talent can flourish.

One such company is Windswept Music Publishing. Founded in the US in the mid-Eighties, Windswept began life as a joint venture between Chuck Kaye - the then retiring president of Warner Chappell - and Fuji Pacific, headed up by Ichi Asatsuka. Shortly afterwards, it bought the Roulette Music catalogue - the foundation stone of the whole company - and soon acquired the Riva Catalogue.

The UK arm was established by Bob Grace, who had run Rondor Music Publishing in the UK, in 1993. The UK operation quickly established itself, highlighted by the signing of the Spice Girls by then managing director Grace. In 1999 Windswept sold off in excess of 30,000 titles - including huge worldwide hits by Kool & The Gang, KC And The Sunshine Band and the Spice Girls - to EMI Music Publishing and, in essence, started again from scratch.

In the UK, under the new moniker of Windswept Music (London) Limited, the company quickly re-established itself among the leading independents and, less than two months into the new venture, had signed Craig David to a long-term deal. Since then it has had more than 140 Top 40 singles, including at the last count, 14 number ones.

UK office takes shape

The UK office, based in Hammersmith, west London, has subsequently developed into a full service operation representing new artists, non-performing songwriters and carefully selected sub-publishing deals, plus it has recently entered a number of high-profile joint ventures.

It also maintains very close ties with its Los Angeles-based parent company and its satellite offices in New York, Atlanta and Nashville, which over the past five years have generated numerous hits for the likes of Eminem, Destiny's Child, Beyoncé Knowles, Kings of Leon, Usher and Ciara while the US operation also continues to represent key UK independent Mute Songs, Big Life Music and B-Unique.

In 2003 Peter McCamley (executive director) and Paul Flynn (finance director) stepped up to take charge of the UK operation utilising and expanding the A&R bedrock McCamley was developing



Windswept: (clockwise from top left) Peter McCamley and Craig David at the Ivor Novello Awards in 2000; John McLaughlin with Westlife celebrating number one success in 2000

together with Flynn's solid business foundations.

Executive director McCamley has been with Windswept since 1995. "I was brought in to help bolster the few songwriters they had, chase more covers and stimulate activity on the songs they owned at that time. I also looked to expand the roster and sign new people." One of McCamley's first signings was 911's songwriter John McLaughlin, a deal which was followed up by signing the group as well.

"Success at home and abroad followed and this kick-started John's career as a songwriter," says McCamley. "While the Spice Girls were a fantastic signing for the company and they put us on the map very quickly, it was important that we did not become a one-hit wonder company. It was essential to follow up their success with another one."

Flynn meanwhile had joined the company a year earlier, straight from qualifying as an ACA from Harris & Trotter. Says Flynn: "It was a fantastic opportunity to combine the qualification and experience with music clients I had gained at H&T with the buzz of working in the

music industry. Peter and I work closely together as we continue striving to take Windswept to the next level. We both know our own strengths but have sufficient knowledge about the other's area of expertise to make the relationship a very complementary one."

Small team nets big results

Crucially, both McCamley and Flynn are keenly aware that for all creative activity, without watertight contracts, accurate registrations and a diligent approach to business it all comes to nought. "While I give Peter as much creative support as possible, I get a huge buzz from going to gigs and meeting songwriters, but I'm very much aware that my greatest contribution to the success of the company is in managing the legal and financial workings of the company," says Flynn.

He adds that working together with people like John Benedict (Benedict's Grant); Robert Allan (of Mayer, Brown, Rove & Maw) and Melvyn Segal (ABG) has been both entertaining and hugely rewarding. "I feel I'm learning all the time. Particularly with John [Benedict] being so close, we speak daily, mainly

about sport, admittedly, but John is a highly innovative lawyer who has to make sense of the contractual mazes that result from Peter and my negotiations."

It is the strong combination of business and A&R which makes the team effective, according to John Benedict. "Peter and Paul are team players and work very much together. There are no egos in the way, there's no pushing and shoving. They just get on jointly with the job in hand. Peter is one of the most impressive music publishing A&R men I've ever met. He's thorough, methodical, conscientious and knows every area of music. It's not a job, it's a lifestyle to him."

2000 saw the arrival of Induti Chawla, who came from Point Entertainment having previously spent three years at Polygram as a senior royalty assistant. Her combined role of copyright, royalties and licensing was a "big ask", but she has thrived under the responsibility and 2004 proved to be Windswept UK's best ever to date in its licensing history.

Further local signings, a number of innovative joint ventures both in the UK and in the US, and the important acquisition of the Trio Quartet catalogue -

and writers, to how it capitalises on sync deals and its joint ventures. By Hamish Champ

strength to strength



01: Windswept's Peter McCamley, Indi Chowdhury and Paul Flynn

see Usher or whoever and the credit is for Windswept; they have a bunch of writers all of whom are actively participating in the success of recording artists."

The company is interested in finding, discovering and nurturing new and existing talent, adds Mayer, Brown, Rowe & Maw's Robert Allan, "which they do with deals like Craig David in the UK and the various writers who do things with Beyoncé in the US, while at the same time they've got a good knack of finding very nice catalogues and winning the auctions and not always simply with more money than their competitors."

The UK office has a compact staff of five, McCamley, Flynn & Chawla together with Emma Burgess (creative co-ordinator) and Lisa Webb (reception/admin assistant). Having such a small staff means that no-one can afford to be precious about his or her job spec – if there is a job to be done, the person on hand does it. For example when the basement flooded in last summer's storms, while the girls cleared files and boxes to higher ground, Flynn and McCamley rolled up their trouser legs and led the mopping up operation.

The small number of employees also means that each member of staff knows every writer; if they have a problem or query, or just need a shoulder to cry on, they know that there is always a friendly and knowledgeable person on the end of the phone.

The future for Windswept

So what does the future hold for Windswept in the UK? Peter McCamley is emphatic in his response. "The same as what we've achieved over the past five years. We're not a company that is going to be signing a deal a week, that's not the way we do business. If those of us here in London don't see something we like, even in a 12-month period, then we won't sign anybody. It really is about the quality, not the quantity. We don't have to have market share. It's very nice if we get it, but we are in business to make a bottom line profit and there are always quality artists coming along and I like to think those are the kind of people we are looking out for and trying to sign."

Flynn adds, "With all of the turmoil in the industry at the moment and over the past few years we feel it is vital, now more than ever, to play a role in the wider industry. It is so interdependent; no one can afford to stand alone. We place great importance on taking active roles in industry forums, be it the MPA PPC or MCPS/PRA Alliance audit, copyright or royalty committees of which both Indi and I are regular contributors."

With such a well-rounded approach, Windswept can only go from strength to strength.

US affiliates: talent powerhouse

Windswept's 40-strong US operation, headed up by company CEO Evan Medow and his number two, Jonathan Stone, focuses around several highly successful direct signings including Gwen Stefani, Fishermonger and DJ Hi-Tek, alongside a number of innovative joint venture deals which allow the company's creative forces to work closely with some of the leading songwriters/talent in the industry today.

One of the longest established joint ventures Windswept has on its books is the decade-old deal with LA Reid's HitCo. With offices in Los Angeles, Atlanta and New York, the operation brings to Windswept's stable such songwriting talent as Beyoncé Knowles, Sean Garrett, who co-wrote Usher's 2004 hit Year, material for other artists including Destiny's Child and most recently the queen of crunk, Ciara (who has also been signed by Windswept); Tab, who has written for Britney Spears, and Gordon Chambers, whose material has been recorded by the likes of Anita Baker and Whitney Houston. HitCo also counts on its roster of talent ShéKspere, responsible for co-writing TLC's worldwide smash No Scrubs and early Destiny's Child songs such as Bills Bills Bills, and Pooh Bear, who has also written material with RnB songwriter Usher.

Windswept's operations are spread across the US, with a designated office in Nashville, where signed writers include Jeffrey Steele, who writes contemporary country music for the likes of LeAnn Rimes and was BMI Songwriter of the Year in 2004. His big hit, indeed a Number One, was This Days With Rascal Flatts. Peter McCamley describes Steele as a "walking hit machine".

Nashville is also home to another Windswept joint venture with one of its writers, Chris Farren, called Combustion Music, which he runs along with Ken Levitan, the well-known US manager. One of Combustion's early signings was Kings Of Leon, while they have also signed Drew Ramsey, who mainly works in the urban

area. Ramsey's key act is India Trice, for whom he co-wrote and produced the majority of her second album.

Meanwhile, Windswept's LA office is home to a joint venture called Blotter Music, which is run by record producer Steve Lindsey. His clients include Bridget Benenate who has had huge hits in recent years including Breakaway by Kelly Clarkson and who also wrote Delta Goodrem's single Lost Without You. The other key client Blotter has is bass player/producer Mike Elizondo. "Shortly after the company signed him he became Dr Dre's writing and production partner," says McCamley, "so he had tracks on every Eminem album, 50 Cent, Dre's own records, D12, G Unit and The Game; plus we've always got one or two singles per album by those acts. He's had two big Eve singles, Satisfaction and Let Me Blow Your Mind, plus the Mary J Blige hit, Family Affair and a piece of the new Gwen Stefani single, Rich Girl."

Windswept's CEO, Evan Medow, is in no doubt as to the reason such leading lights in the industry come to work with his company. "The very fact that we're involved with someone like LA Reid makes people sit up and take notice. All the people who we have deals with LA Reid, Steve Lindsey at Blotter, Combustion Music, they all have something special to offer."

Medow says the company's standing in the industry is a consequence of doing the job properly. "We've built a reputation up and it has become a brand, if you like. We are known for getting things done, and there is more to that than just taking in the copyrights." As any observer of Windswept will note, their attention to detail, quick response times and open-door policy combine to considerable effect for the creative community.

Medow adds, "There are a lot of companies out there, both independent and major, who have neither our reach nor our sophistication. We have talented people working for us and we are very well placed for the future."



Windswept acts: Clara, Kings of Leon

Westlife - Queen
Of My Heart
(November 2001)
Busted - That's
What I Go To
School For
(September 2002)
Craig David -

What's Your Flux?
(November 2002)
50 Cent - In Da
Club (March 2003)
Blue - You Make
Me Wanna March
(2003)
Beyoncé - Crazy
In Love (July

Re (April 2003)
Craig David - Piss
& Fall (April 2003)
Blazin' Squad -
We Dreamin' (June
2003)
Beyoncé - Crazy
In Love (July)

Britt Rich Project
Fest. Jay Sean -
Dance With You
(September 2003)
Deepest Blue -
Give It Away
(February 2004)





Priority artists handled by Windswept: Jamie Scott (left), Craig David



Long-term development for quality talent underpins company strategy

Windswept builds on UK-signed roster

The day after the sale of most of Windswept's catalogue to EMI at the end of July 1999 the company effectively started up again from scratch. But it was only a matter of weeks before they signed an artist who McCamley had been monitoring for some time but had been unable to move on due to the corporate atmosphere at the time.

"Craig David had been someone who we'd wanted to sign for nearly a year. After our partial sale went through we were delighted he signed to us. He also signed to Wildstar Records on the same day," McCamley says Windswept worked very closely with Wildstar's Colin Lester

- who is also David's manager. "We talk a lot about his collaborations and we've got a great working relationship with him." Meanwhile, Colin Lester is equally fulsome in his praise of Windswept. "Peter is one of the most creative publishers in the business. He's an absolute joy to work with and he's got a great ear for songs."

Craig David's success came as no surprise to McCamley and Windswept have been busy getting the singer "out there" to consolidate his position. "We've introduced other co-writers to him, both here and in the US, plus we've pitched a lot of his material both here and in the US for film and TV."

"Along with a couple of the major publishers Pete McCamley had got in touch," says McLaughlin. "He went out of his way to track me down at *In The City* in Dublin and we got on well.

"I saw an opportunity to take care of as a songwriter. I went with Windswept because I figured they would be good at helping me progress. I think this was my first venture into writing pop songs."

And, McLaughlin believes, the decision to go with Windswept was the right one from the word go. "They lined up with so many different great co-writers and sent me round the room to write and those experiences really influenced me as a songwriter," he adds.

That experience led him to work with Simon Cowell, who picked up

Co-writes are an important part of the mix, says McCamley, as is a proactive approach on pretty much any relevant matter concerning David. "He works with a number of writers, some of whom are ours, but his main collaborator is Mark Hill. I speak to Craig's manager every day or every other day, just generally on Craig, either giving them ideas or if they have a problem we try and solve it. He's currently working on his third album. On that we've made suggestions as to whom he could work with. He likes to work to backing tracks so we're supplying him with pieces of music that he can write over at the moment."

When The Lights Go Out for Five which went Top 10 in the US, earning McLaughlin a BMI award and another track on the *Silve* album.

"Then I found myself doing all sorts of things, working on things for Billie Piper through to Cliff Richard and with the people at Marlyn in Stockholm. It was a great

time," he recalls.

Later teaming up with songwriter Steven Wilson, McLaughlin wrote for *David Chokachi* (*Baywatch* fame) and *Queen Of My Heart* for Westlife, *You Make Me Wanna Be Blue* and assorted songs for Pop Idol.

They later helped Richard Rashman, who also manages McFly, put *Busted* together.

Windswept was a constant presence throughout, says McLaughlin. "All this time Pete was giving me encouragement and acting as a sounding board for all my ideas. When I started down the road I found that easy to do, but also a bit of a struggle in a way because my real love of music is rooted in the harder side of things, stuff like Tom Waits

Noise Next Door - Ministry Of Mayhem (October 2004)
Craig - Goodies (January 2005)
Destiny's Child -
Lose My Breath (November 2004)
Eminem - Just
Emile (February 2005)

Usher - Yoh (March 2004)
Outkast - The Way You Move (October 2004)
Jay Sean - Eyes On You (June 2004)

Alongside Craig David, other exclusive artist songwriter signings for the company include Jamie Scott, who is signed to Sony, and Thea Gilmore, who was signed to an independent label called Hungry Dog Records but is currently talking to majors. "Plus we've got a girl called Janice Bennett under development," says McCamley. Meanwhile, recent signings include Ina (see page 10) and Sandi Thom, who writes and performs mature pop, along the lines of Texas.

Windswept's policy is to try and sign artists before they have record deals and sign them to long-term deals, says McCamley. "We look after their development. We'll help them find a manager if they don't have management on, or if they do have a manager, we'll work with them in order to get a package together that we think is right to get a record deal for that particular artist."

Finding the right artist is a job in itself, says McCamley. "We have an open door policy on demos, plus I go out to a lot of gigs and we ring round every lawyer in town to see if they've got any new clients. We're not a high signing company. If we take a new act on we'll try and get them to a certain level before we sign somebody new."

Pop/soul singer Jamie Scott is a case in point. "We signed him just over three years ago and spent a good 12 months developing his writing skills, putting him together with other writers and guiding him through his own writing. At one stage, about two years ago, he was unmanaged, having parted company with his original manager. We shortlisted three or four different managers and he chose one of them to be his current manager."

Windswept was also instrumental in securing Scott's record deal. "We chose a particular A&R person, Lincoln Elias, at Sony and introduced him. Lincoln fell in love with Jamie's music and Sony signed him. He's currently putting the finishing touches to his debut album and we think he's going to be around for a very long time."

McCamley acts as a sounding board, listening and offering solutions to problems or ideas where they are needed. "We're hands on when it comes to making suggestions," he says. "We tend to find that most of the A&R guys and the managers of the people we work with are very open. Sometimes the artists are, sometimes they aren't. At least they know

Profile: John McLaughlin

One of Windswept UK's most successful writer signings to date is Glaswegian John McLaughlin, who, together with Steve Gilmore, put together the pop act 911 in the mid-Nineties, making a name for himself in the press with a series of hits including *Bodyshakin'* and *The Journey*.

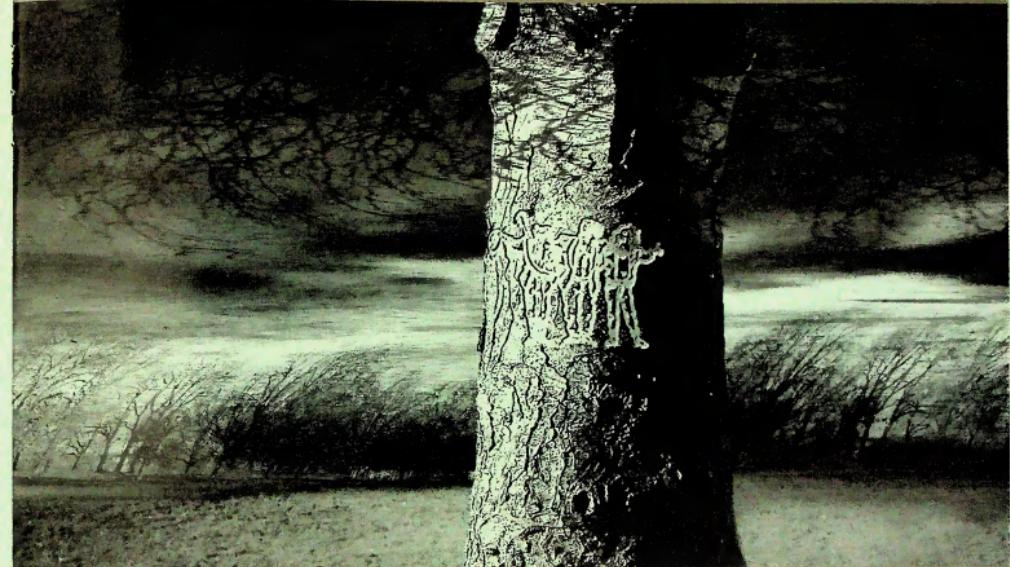
As the success of 911 grew, so too did the clamour in the publishing world to sign him. But McLaughlin was struck by Windswept's individual approach and emphasis on long term development right from the start.

From pop to *Tae Pogues*: Shane McGowan (left) and John McLaughlin

Subway Sect

McLaughlin adds, "Pete has encouraged my ambitions whereas perhaps other people might have advised me to write a load of songs and try to get a track here or a track there. I'm tired of doing all that, writing six songs to try and another two or two cuts. I think I like getting involved in putting the act together, such as *Busted*." And Noise Next Door, whom he put together with Ian Brown and who have now been licensed to Warner UK.

McLaughlin's current works in progress include a band called *Wired*, two brothers from Essex - "Blair meets *The Streets* meets Bowtie" - and a girl group called *The Prototypes*, which, McLaughlin says, is akin to a "female Joy Division".



EMI Music Publishing
is proud of its long
association with
Windswept



we're interested in what they're doing and coming up with ideas that can take them forward, that were there for them. We have a close personal relationship with all our clients and they know that if they have a problem they can always ring up or come and see us and talk to us about it, any time they want."

As well as artist signings, Windswept has 10 non-performing songwriters signed to the London office. "A key writer in this area is John McLaughlin," says McCamley. "He's been signed to us for nine years and was originally involved with 911. Subsequently he's written for five, Billie, Cliff Richard and Blue among others." McLaughlin likes to develop his own artists, says McCamley. "He was very much involved with Busted in the early days, helping the manager put both band and album together - he also co-wrote the majority of that album - including the band's first and third singles 'What I Go To School For' and 'You Said No' - and producing the album." (See songwriter profile, page four).

Among the roster of non-performing songwriter signings are Swedish songwriting/production duo, Quix & Larossi who have enjoyed success with Westlife, Geri Halliwell and Il Divo. The pair are currently working on songs for the next Il Divo album and have just had a number one in Australia with Pop Idol contestant Antony Callea's second single Rain.

But the list does not stop there. Also signed are Stuart Kershaw - who enjoyed great success with Atomic Kitten including writing and producing their Europe-wide number one, Whole Again - and Andy Wright, who has co-written and produced the last two Jeff Beck albums and has also produced Simply Red.

"We've also got two other young writers called Chris Ballard and Andy Murray, who we signed on a development-type publishing deal about six years ago. They've worked with 911, Lucie Silvas, Peter Andre, Blazin' Squad - for whom they wrote and produced the last four singles and are currently working on their new album - plus they have a couple of acts in development."

Hooking up Windswept writers with the right artists remains an important part of the creative process, says McCamley. "We will put our writers together with the right person. If they aren't ours, as long as it works, that's great. If a new song has got him written all over it, we target the highest profile appropriate artist."

Good communication is also essential, he says. "Because we have a small roster - rarely more than eight to 10 at any one time - it means we can maintain a daily dialogue with them all. Over a period of time, if the advice you've given them seems to have worked, then they'll keep coming back for more."

Windswept's reputation as a hothouse of creativity

Classic writers b

It is a testament to the creative and commercial forces at play throughout the Windswept organisation that it retained the loyalty of a number of key sub-published writers in the wake of the 1999 partial asset sale.

Given the scale of the upheaval six years ago, some observers might have expected such classic songwriters as Burt Bacharach (*Walk On By; Close To You; Raindrops Keep Falling On My Head*), Steve Miller (*The Joker; Abracadabra*) and Albert Hammond (*When I Need You; One Moment In Time*) to seek new homes for their material, but it is to Windswept's credit that they continue to be sub-published or administered by the company. That they signed new writers, including US singing legend Carly Simon, Tom Snow, dance DJ/remixer Ferry Corsten, Carl Sigman and US singing sensation Josh Groban, subsequently only serves to enhance Windswept's reputation as a hothouse of creativity.

Linda Komorsky, senior VP/general manager of Beverly Hills-based Dimensional Music Publishing, which repre-

sents Steve Miller's catalogue, says the key to her excellent working relationship with Windswept is communication. "They are very accessible, they contact me all the time and you've a choice of so many good people to use there. They are responsive and they don't let things sit around; they deal with things quickly." Komorsky notes that Windswept's promotional approach keeps her catalogue in the frame for radio in the UK. "They use great promo people that the repertoire exists, and it's great that they can boost its profile in that way."

As with their exclusively-signed clients, the company takes a wholly proactive approach to working their sub-published songwriters' material and, whenever they are in town, the company goes out of its way to ensure they gain the widest coverage possible.

Exposure is key, says Windswept executive director Peter McCamley. "We try to give as much creative and promotional input as we can. We retain the services of Ron McCrae and Robert Lemon of Sharp End PR, they come in every two weeks and we sit them down and we set



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MUSIC WEEK

The Upfront Club Top 40

by Alan Jones

MEMOIRS OF



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Black Rock destroy rivals

multiplity of mixes by Razzo & Dimitri - the Swiss duo who created it in the first place - the LoveFreakz and Ernesto & Bassment. Despite its obvious crossover potential it has yet to make a big impression on radio, not least because as a quartet of earlier crossovers - Bassment, Jaxx, On My Goo, Freethasers' So Much Love To Give, Studio B's See Girls and Sunset Strippers' Falling Stars - are already established on Radio One's A-list, and are effectively impeding its progress, at least temporarily. It is, however, getting massive support from all four stations in the Galaxy Cool FM network and was aired more than dozen times by Scottish station Cool FM in the last week, while the promo video is getting initial support from MTV Dance.

The top three of the Urban chart is unchanged for the fourth week in a row, with Mariah's Let Me Love You in bronze medal position, behind Mariah Carey's This Is Life, with That Will Do 50 Cent's Candy Shop at the top. fact, the 50 Cent track now spent six weeks at number one, without having anything come within 20% of catching it, and has thus overhauled its first hit of the year, Diso Inferno, which topped the chart for five weeks in January and February.

Last Week		This Week	
Artist	Title	Artist	Title
2 NEW SA FEAR	CINDY ATTIZELLE SHINE ON	1 BLACK ROCKY FEAT DEBRA ANDREW BLUEWATER	2 NEW THE CHOSEN FEW FEAR FOR FEARS EVER YODY WANTS
3 10 5	STONERIDGE VS ULTRAMATE FREAK ON	4 14	TIESTO ADAGIO FOR STRINGS
4 14	MARIJA GAREY IT'S LIKE THAT	5 12	FREEMASONS FEAT AMANDA WILSON LOVE ON MY MIND
6 7 4	ROAV HOT IN GROOVE	7 4 5	ROOVIE FEAT JEFFREY DAVIS & THE STYLING GURUS BODYROCKERS I LIKE THE WAY
8 6 4	ROOVIE FEAT JEFFREY DAVIS & THE STYLING GURUS BODYROCKERS I LIKE THE WAY	9 7 2	NEW C+C MUSIC FACTORY & FREEDOM WILLIAMS GUNNA MAKE THE CHOSEN FEW MILK & SUGAR STAY AROUND
10 11	THE ONES GET INTO IT	11 12	ROMAN FUEGL GERT'S NOCH!
12 13	MARIO LET ME LOVE YOU	13 14	ROZALIA OVER BODY'S FREE 2005
14 15	RICHARD FEAT SAMANTHA STOCKS LET THE SUNSHINE THRU	15 16	FINN BAZEVIC FEAT MADONNA BEDFORD 7TH WAVE
16 17	NEW MERCHANTS OF DANCE FEAT CLAIRE MAIDIN LET ME BE THE ONE	17 18	ROCCO GENERATION OF LOVE
18 19	NEW VARIOUS (LOOK)LLRS 3 (P-SAMPLE)	19 20	DEIVERSE MESSAGES
20 21	EXHIBIT A (DANNY G MINOR)AIN'T GONA CHANGE	21 22	THE HUSTLER MAKING LOVE TONIGHT
21 22	LOST WITNESS FEAT TIFF ANY HOME	22 23	MELANIE C NEXT BEST SUPERSTAR
23 24	TERRI WALKER WHOOPS DAISY	24 25	MARIE MILLER CAN'T SLOW DOWN
24 25	U2 VERTIGO	25 26	GOLDO IX FEAT DV'NOTION DOPE GROOVE
26 27	ELECTROHEAD OUT OF ASIA	27 28	HAJI & EMANUEL WEEKEND
27 28	ERASURE DON'T SAY YOU LOVE ME	28 29	CASSIE HENRY GIBBERISH
29 30	SHAPESHEETS BACK TO BASICS	30 31	ULTRAFLYER I WITHE
31 32	STUDIO B J SEE GIRL	32 33	NEW MELANIE C NEXT BEST SUPERSTAR
32 33	EXHIBIT A (DANNY G MINOR)AIN'T GONA CHANGE	33 34	LOST WITNESS FEAT TIFF ANY HOME
33 34	LOST WITNESS FEAT TIFF ANY HOME	34 35	TERRI WALKER WHOOPS DAISY
34 35	VARIOUS (LOOK)LLRS 3 (P-SAMPLE)	35 36	U2 VERTIGO
35 36	ELECTROHEAD OUT OF ASIA	36 37	ERASURE DON'T SAY YOU LOVE ME
36 37	SHAPESHEETS BACK TO BASICS	37 38	SHAPESHEETS BACK TO BASICS
37 38	SHAPESHEETS BACK TO BASICS	38 39	SHAPESHEETS BACK TO BASICS
38 39	SHAPESHEETS BACK TO BASICS	39 40	SHAPESHEETS BACK TO BASICS
39 40	SHAPESHEETS BACK TO BASICS	40 41	SHAPESHEETS BACK TO BASICS

TOP 10 UPFRONT CLUB BREAKERS

- 1 CANDEE JAY LOSE THIS FEELING**

COMMERCIAL POP TOP 30

COMMERCIAL POP TOP 30

- | | Label |
|---|------------|
| 1 CANCER JAY USE THIS FEELING | Indie Rock |
| 2 SERJIN GET OUTTA BED | Indie Rock |
| 3 VARIOUS MIAMI WINTER MUSIC CONFERENCE SAMPLER 2005 | Sony Music |
| 4 LOOKZIT'S THE RAH BAND RAH BAND DRINKIN'EYE, THE GROUCH | Sony Music |

1 CANDEE JAY LOSE THIS FEELING
2 SEQUIN GET OUTTA BED
3 VARIOUS MIAMI WINTER MUSIC CONFERENCE SAMPLER 2005
4 LOOKZ VS THE BAH BANDURAN BAND CRUNCHIEVE / THE CRUNCHIEVE

- Institut
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1

- 9

10

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REV

- 四

1

- BLACK ROCK FEAT. CASSIUS HENRY**

KENNEBEC COUNTY
ANDREW BLOOMFIELD
SUSPENDED
STYLIFESTAR
for 10 years
GERISH
4162

- JER
P

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



As used by Top Of The Pops and Radio One

MUSIC WEEK

The Official UK Charts 09.04.05

SINGLES

1	1	TONY CHRISTIE FEAT. PETER KAY ...AMARILLO	Universal
2	2	ELVIS PRESLEY (YOU'RE THE) DEVIL IN DISGUISE	RCA
3	2	MARIO LET ME LOVE YOU	J
4	4	MARIAH CAREY IT'S LIKE THAT	DJ Mix
5	4	50 CENT CANDY SHOP	Interzone
6	6	KYLIE MINOGUE GIVING YOU UP	Poplife
7	3	MCFEELY ALL ABOUT YOU/YOU'VE GOT A FRIEND	Heart
8	6	WILL SMITH SWITCH	Interzone
9	7	LEMAR TIME TO GROW	Say More
10	8	RACHEL STEVENS NEGOTIATE WITH LOVE	Polydor
11	9	MORRISSEY REDONDO BEACH/THERE IS A LIGHT...	All-4-K
12	11	STUDIO B I SEE GIRLS	Data
13	7	GWEN STEFANI FEAT. EYE RICH GIRL	Interzone
14	9	SUNSET STRIPPERS FALLING STARS	Duration
15	6	NATALIE IMBRUGLIA SHIVER	English
16	11	JEM THEY	No
17	10	NELLY FEAT. TIM McGRAW OVER AND OVER	Quintessential
18	13	THE FADERS NO SLEEP TONIGHT	Popstar
19	12	BASEMENT JAXX OH MY GOSH	Xtra
20	14	JENNIFER LOPEZ GET RIGHT	Fox
21	17	PHANTOM PLANET CALIFORNIA	Epic

MUSIC WEEK DIRECTORY 2005

OUT NOW!

ALBUMS

1	1	TONY CHRISTIE THE DEFINITIVE COLLECTION	Universal
2	2	BASEMENT JAXX THE SINGLES	Xtra
3	3	Stereophonics LANGUAGE SEX/VIOLENCE/OTHER?	12
4	5	CENT THE MASSACRE	Interscope
5	6	NEW ORDER WAITING FOR THE SIRENS' CALL	Lexicon
6	6	G4 G4	Sony Music
7	7	GWEN STEFANI LOVE ANGEL MUSIC BABY	Interscope
8	4	QUEENS OF THE STONE AGE LULLABIES TO...	Interscope
9	11	JEM FINALLY WOMEN	A&E
10	10	THE KILLERS HOT FUSS	Landmark
11	9	GREEN DAY AMERICAN IDIOT	Reprise
12	16	KASABIAN KASABIAN	RCA
13	13	MARIO TURNING POINT	J
14	8	THE KAISER CHIEFS EMPLOYMENT	BMG/RCA
15	1	WILL SMITH LOST AND FOUND	Interscope
16	31	AKON TROUBLE	Universal
17	12	SCISSOR SISTERS SCISSOR SISTERS	Play/Star
18	48	DAMIENTH RICE O	BMG/RCA
19	17	KEANE HOPES AND FEARS	Island
20	19	LEMAR TIME TO GROW	Sony Music
21	14	THE BRAVERY THE BRAVERY	Long

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20	14	JENNIFER LOPEZ	GET RIGHT	Eric
21	17	PHANTOM PLANET	CALIFORNIA	Universal
22	16	AKON	LOCKED UP	Audia
23	19	AVRIL LAVIGNE	HE WASN'T	Dakota
24	11	THE DEAD 60'S	THE LAST RESORT	Caroline
25	15	TWISTA FEAT FAITH EVANS	HOPES	Dana
6	20	CABIN	CREW STAR TO FALL	Reprise
7	23	GREEN DAY	HOLIDAY	Pearla
8	19	SHAPE SHIFTERS	BACK TO BASICS	V2
9	22	Stereophonics	DAKOTA	Rough Trade
10	10	THE ARCADE FIRE	NEIGHBOURHOOD #2 (LAIKA)	Reprise
11	1	MICHAEL BUBLE	HOME	V2
31	11	ESTELLE	GO GONE	Music Empire
32	10	DO ME BAD THINGS	WHAT'S SHDEOUS	Joe
33	13	BRITNEY SPEARS	DO SOMETHIN'	Parlophone
34	27	BRENTLEY KNIGHT	KEEP THIS FIRE BURNING	High Heels
35	36	YETI	NEVER LOSE YOUR SENSE OF WONDER	RCA
36	5	ELVIS PRESLEY	RETURN TO SENDER	Sony Music
37	24	64 BOHEMIAN RHAPSODY	Columbia	
38	28	HANSON	LOST WITHOUT EACH OTHER	Westlife
39	14	BULLET FOR MY VALENTINE	4 WORDS (TO...)	Vertigo
40	16			

COMPILED BY

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|----|----------------------------|---------------------------------|
| 1 | TWIST & FEEL | FATH Evans HOPE |
| 6 | 20 CABIN CREW | STAR TO FALL |
| 7 | 23 GREEN DAY | HOLIDAY |
| 8 | 15 SHAPESHIFTERS | BACK TO BASICS |
| 9 | 22 STEREOPHONICS | DAKOTA |
| 10 | 11 THE ARCADE FIRE | NEIGHBOURHOOD #2 (LA/KA) |
| 11 | 14 MICHAEL BUBLE | HOME |
| 12 | 10 ESTELLE | GO GONE |
| 13 | 33 DO ME BAD THINGS | WHAT'S HIDEOUS |
| 14 | 27 BRITNEY SPEARS | DO SOMETHIN' |
| 15 | 26 BEVERLY KNIGHT | KEEP THIS FIRE BURNING |
| 16 | 17 YETI | NEVER LOSE YOUR SENSE OF WONDER |
| 17 | 5 ELVIS PRESLEY | RETURN TO SENDER |
| 18 | 24 GAY BOHEMIAN | RHAPSODY |
| 19 | 11 HANSON | LOST WITHOUT EACH OTHER |
| 20 | 15 BULLET FOR MY VALENTINE | 4 WORDS (TO...) |

FORTHCOMING

LEADER IN THE FIELD OF PLASTIC SURGERY

- A close-up photograph showing a person's hand reaching into a dark, textured pocket or bag. The hand is partially visible, and the background is a plain, light color.



TONY CHRISTIE FEAT. PETER KAY: THIRD WEEK AT THE TOP

NEW ORDER: TOP FIVE RETURN

20	19	LEMAR TIME TO GROW	Soy Music
21	34	THE BRAVERY THE BRAVERY	Long
22	21	MICHAEL BUBLE IT'S TIME	Pop/R&B
23	25	WILL YOUNG FRIDAY'S CHILD	Intercepto
24	1	BRANDY THE BEST OF	Atomic
25	18	JOSS STONE MIND BODY & SOUL	Blues/Reggae
26	22	PRINCE THE HITS/THE B-SIDES	Paisley Park
27	15	BECK GUERO	Intercepto
28	26	QUEEN GREATEST HITS I & III	Reprise
29	41	USHER CONFESSIONS	Arcilla
30	24	JOSS STONE THE SOUL SESSIONS	Reisetext
31	20	MOBY HOTEL	Male
32	6	JON LEGEND GET LIFTED	Columbia
33	29	FRANZ FERDINAND FRANZ FERDINAND	Dominio
34	44	THE VERVE URBAN HYMNS	Hot/Regga
35	23	TIL DIVO IL DIVO	Solo Music
36	33	ATHLETE TOURIST	Polydor
37	42	GREEN DAY INTERNATIONAL SUPERHITS	Bureau
38	40	NATASHA BEDINGFIELD UNWRITTEN	BMG
39	27	THE POGUES THE ULTIMATE COLLECTION	WSHM
40	34	U2 HOW TO DISMANTLE AN ATOMIC BOMB	Island

6. AUDIO BOOTH DANG DANG
7. FREDERIKSEN FEAT. THE REAL THING SO MUCH TO DO
8. CHEMICAL BROTHERS FEEL REVE
9. RHYME RIVER FEAT. LANA VANE ONE EYED SHOT

10. VARIOUS (USO) HARMONIE (UP SAMPLER)

11. MACHIN

1	1	KIDS IN PARIS	1	DESTINY'S CHILD
2	2	CARA TEEF	2	ANITA BAKER
3	3	DUSTIN'S GOLD COIN	3	EMILIAN MOCHINSKI
4	4	MONICA	4	INTERSECTION
5	5	BODY ROCKERS (I LIKE THE WAY)	5	LEADERS
6	7	BLACK MOON BLEU WATER	6	THE VENETIAN
7	8	MAD IN MY MANS	7	MONICA
8	9	REBELLIOUS SOMETHING TO GIVE	8	TELEGRAM
9	10	JENNIFER LOPEZ FEAT. JAY-Z FEAT. YELLOUAN	9	ONE CHEAT
10	11	PRESENTERS FEAT. MAMONIC WILSON (ON MY MIND)	10	SHAKIR
11	12	MAX GARAMA VS YES (ONGE OF A LONELY HEART)	11	STREND STAR (JUPITER (WE'VE WAITED TO BE))
12	13	DAVID BOWIE FEEL GOOD TIME	12	THE CHEMICAL BROTHERS (FEEL GOOD)
13	14	JULIE NATION	13	TERESA MANNIA (SO FAR, SO CLOSE)
14	15	DAVID BOWIE FEEL GOOD TIME	14	SABRINA (FEAT. RANDI)
15	16	DAVID BOWIE FEEL GOOD TIME	15	LAUREN BLA JEAN
16	17	DAVID BOWIE FEEL GOOD TIME	16	THE CHEMICAL BROTHERS (BELIEVE)
17	18	DAVID BOWIE FEEL GOOD TIME	17	AUDIOSLAVE (FEAT. RANDI, SANDRA, SHY VOLUN
18	19	DAVID BOWIE FEEL GOOD TIME	18	ROBOTS (MANNA TOO COOL)
19	20	DAVID BOWIE FEEL GOOD TIME	19	ROBOTS (MANNA TOO COOL)

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ity is cemented as classic songwriters remain loyal boost Windswept



Albert Hammond: represented by Windswept

targets for certain people."

Some examples of their success include their input on Burt Bacharach's last UK trip, when the pair organised a Radio 2 interview with Steve Wright and a TV interview with Gloria Huniford, and also in securing Album Of The Week status at Radio Two for Carly Simon's Greatest Hits album which came out last year. Indeed, the contribution made by

McCreight and Lemon gives the added value that helps to set Windswept apart from its competitors and Sharp End meets the challenges head on. "In this day and age it's almost unique to have a company like ours retained to do this sort of business," says Robert Lemon, "but with our expertise being Radio 2, and given the breadth of Windswept's copyrights covering the sort of music that Radio 2 broadcasts, it's a good fit. With their catalogue we can get regular exposure."

Sharp End's connectivity with this sort of repertoire also means when a record company releases an album that features Windswept material it can step in and help on promotion duties. "If a release has something that Windswept has an interest in we will call the label and offer, on behalf of them, to support any campaigns such as TV or radio that they may be considering undertaking," McCreary cites. The Farm catalogue, which Windswept picked up recently and includes the Nineties smash Altogether Now, as a case in point. "Altogether Now was selected as the official England football song and the guys worked closely with Demon Records

to make sure the record got as much airplay as possible," says McCreary.

How do record companies react to such an offer? "At first they are surprised," says Lemon, "then they are suspicious. And finally they are delighted." It is a unique way of operating, he adds.

Carl Sigman may not be a writer that immediately springs to mind but when you see his list of credits which include classics such as (Where Do I Begin) Love Story, Arrivederci Roma, Pennsylvania 5-0000 and Robin Hood you can understand why Windswept are so pleased to look after his catalogue. With the help of Sharp End, Windswept were able to set up an hour-long special on the Russell Davies show on Radio 2 on Carl's work, which was aired last year and included a contribution from Sigman's son, Michael.

Meanwhile, given Windswept's reputation for being great publishers to work with, the phone is always ringing. "We are often approached to represent catalogues. We choose our clients very carefully, but it is a pleasure to represent songwriters of the calibre of Albert Hammond, Burt Bacharach, Carly Simon and Steve Miller," says McCreary.

And the opportunities to exploit the material penned by such writers are numerous, McCreary adds. "There'll always be an advert that comes up, their songs are great to pitch for films as well. It's about quality, not just quantity. Every time an advert comes in we look at it

through all the different clients that we've got. Our catalogue is relatively small in comparison to the majors, so we're very aware of everything we control for the UK and we can react to what is needed, as well as go looking for things."

The methodology seems to appeal to these "star" writers. "We treat all our clients exactly the same, whether they are exclusively signed people on long term deals where we own their copyrights or writers on fixed term administration/ sub-publishing deals. Indeed, we are proud that someone like Burt [Bacharach] has been with us for more than 10 years," Bob Fead, president of Burt Bacharach Music, says. "Windswept provides great musical sensitivity, business practices and a staff that is dedicated to being the best. We enjoy being a small part of their success."

Another writer the company has been proud to represent for a long period is Albert Hammond, whose hits include The Air That I Breathe (Hollies), When I Need You (Leo Sayer), One Moment In Time (Whitney Houston), Nothing's Gonna Stop Us Now (Starship) and Don't Turn Around (Aswad and, later, Ace Of Base). "He's had hits in just about every decade," says McCreary. "Albert is still very active, both as a writer and a recording artist. He's signed to an indie label in Germany which has good international connections and has an album coming out very soon," says McCreary.

M A Y E R
B R O W N
R O W E
& M A W

Behind one of the most successful independent publishers
in the world is one of the most successful international law firms,
Mayer, Brown, Rowe & Maw LLP

Congratulations Windswept
on the story so far... here's to the next chapter!

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KEY MOVIE SYNC'S

Movie, track, writer(s)
1. Bridget Jones's Diary - Woman Trouble (David/

HIT/Deveraux/Craig)

2. State - Take The Money & Run (Miller).
3. Hop Springs - All You Ever Do Is

Bring Me Down (Anderson/Mak)

4. The Dreamers (By Bernard Berthod) - Song For Our Ancestors (Miller).
5. Bridget Jones, 2 - The Edge Of Reason - What The World Needs Now Is Love (October/De Melo).

6. Life & Death Of Peter Sellers - Girl From Ipanema (Gimbel/Jolley/De Melo).

7. It's All Gone Pete Tong (Neve) - Rock Your Body

Rock (Corsten).

8. Marmalade (New Jim Hansen Production) - Raindrops Keep Falling On My Head (Bacharach/David).

9. Michelle & Me (New Working Title Production) -

Raindrops Keep Falling On My Head (Bacharach/David).

10. Heights (New Merchant Ivory Production) - Willy (Bacharach/David/Callely/Carey/Henry).

Last year, Windswept achieved its best licensing year to date, which was aided by its Trio Quartet catalogue and sync deals

Movies and ads call on publisher

Any good publisher seeks to add value to its copyright by placing songs in a notable film or TV programme or advertising campaign and Windswept is no exception. Indeed, last year marked a record year in the UK operation's licensing history.

But the real key to success, alongside having material in the catalogue that people want to use of course, is building and maintaining relationships with people in that business. At Windswept UK that job falls to Indi Chawla, copyright, licensing and royalty manager. "Good communications were vitally important following the asset sale in 1999," says

Chawla. Coming into the company after the sale was positive, she adds, because she was able to quickly grasp the catalogues Windswept retained. "We did have people thinking we'd been bought by EMI and that we were no longer independent, so it was important to go out and tell people that we were still around, thriving and very much independent."

And fostering that close contact, by holding regular meetings with music supervisors and agencies, continues to be key to the business. "It's very important to update people on what we have, particularly after we've signed new writers and/or artists or bought new cata-

logues," she says.

After Windswept purchased the Trio Quartet catalogue the number of copy rights they owned grew immediately and dramatically, notes Chawla. "It was full of gems spanning various decades from the Forties to the Seventies which, inevitably, increased the depth and breadth of our catalogue."

Sending out samplers is another important part of the process of getting exposure for that extensive catalogue. Chawla says, "It is important to relay aspects of our catalogue to music users by maintaining a regular dialogue with them. We have found that samplers are a

very important tool in this relationship."

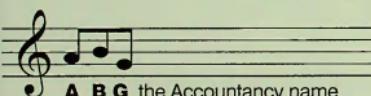
In the US, Windswept has a similar approach. "Because of the catalogue range, we have the film and TV community know and respect us," says John Anderson, head of Windswept's film and TV division in Los Angeles. "When we send them samplers every two to three months we'll have a Fisherspooner track, next to Destiny's Child, next to a LeAnn Rimes track, next to The Game, Gwen Stefani, Pete Townshend and so on. And, because of that diversity, people pay attention," he says.

On a day-to-day basis, Windswept also aims to be as accommodating as possi-



Windswept sync tie-ins: (left to right) Bridget Jones, forthcoming movie

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KEY AD SYNC'S

Ad, track, writers)

1. Geico's - So Hot (Summer Samba) (Gimbel/Vale/Vale).

2. Dixie - Always Something There To Remind Me (Bacharach/David).

3. Kraft Foods (Dairyline) - Within & Hopin' (Bacharach/David).

4. Mars Inc (Bior &) - When I Need You (Hammond/Sayer).

5. Halifax - Angel (Miller/Ergon/Curtis/Taylor).

6. Adidas Clima Cool - Look Who's Perfect Now (Hawes/Cook/Presty).

7. T-Mobile - So Easy (Blue On Blue).

8. Sky Sports - This Guy's In Love With You (Bacharach/David).

9. Chevrolet - Teach Me Tiger.

10. N Power - Happy Together - (Gordon/Bonner).

11. Nestle Chocolates - What The World

12. National Australia Group - Altogether Now (Gibson/Grimm).

13. M&S Foods - So Nice (Summer Samba) (Gimbel/Vale/Vale).

14. Enron - To All The Girls I've Loved Before (Hammond/David).

15. Loblaws Stores - Close To You (Bacharach/David).



It's All Good Pete Townshend, The Sist State, Dusty Springfield, Burt Bacharach, The Carpenters

ble. "Music publishers are often criticised for the time it takes to clear tracks for licensing projects," says Chawla. "This can result in deals being lost. I believe Windswept can pride itself as a company that can be relied upon in turning around quotes and approvals extremely quickly! This can only be done effectively once one has developed good relationships with writers, affiliates and managers, all of whom understand the importance of quick turn-around times."

"I have a great relationship with all the management teams, including those of Burt Bacharach and Steve Miller and I can get responses quickly. It is easy to lose a deal if you can't do that."

Windswept also has a reputation in being helpful to potential music users who are having trouble locating other publisher shares. "I try and help out where I can," Chawla adds. "As I deal with copyright issues, I can often point them in the right direction. On numerous occasions I have offered 100% controlled Windswept tracks which are sync-friendly to music users whose deadlines mean they need a response immediately. Working quickly to meet a potential client's needs is crucial in the sync game and having a well-rehearsed approach and good knowledge of the catalogue is also essential," she says.

Ross Sellwood of RDF Media says,

"Windswept is a relatively small operation, but they punch above their weight. They've got really good songs, and in their Bacharach/David copyrights – which they administer over here – they've got an absolute goldmine. The programme Wife Swap owed a particular debt to their catalogue and those classic songs stand up, something like the Faking It series we did for T4, they helped us out considerably on the hip hop and backing dancer programmes, where we used a lot of urban stuff like 50 Cent, Dr Dre, Eminem, Beyoncé and Usher. They're also great to work with from an administrative point of view. If we pitch an idea to them, they can turn it around and get responses very quickly, often in a couple of days."

This intimate knowledge of the catalogue is a key asset to the company. "It helps you enormously when you're registering a copyright that it's there in the box, so to speak, and that it may be sync-friendly," says Chawla. "Placing Happy Together (Gordon/Bonner) for the NPower commercial resulted from a pitch and the song had literally just come under our control!"

The same ethos goes for Windswept US, as Anderson confirms. "People know we can work with them, that we're available, that we don't oversight, that we're close to the writers, we know what they're doing and we know what the splits of the songs are. We'll help people

clear 100%, sort out the other half if we only have 50%, work it within their budget, help them with the master side – the full service."

Having notable copyrights which are available for license is invaluable to the business, but one must not under-sell them, Chawla adds. "Negotiation on deals can be tricky, you have to be able to gauge how much the client wants the song, but you have to stand firm on the value of the song. At the same time you have to be aware of limitations in the current advertising climates, whether relating to budgets or regulatory bodies, which could restrict how music is used for example in alcohol and food advertising."

Chawla says 2004 was the best year to date in Windswept UK's licensing history – thanks both to the company's ever-expanding catalogue and a proactive approach. "I think this recent surge in licensing incomes has been fed by the increasing catalogue, together with us becoming more proactive in how we exploit the compositions," she adds.

And the results in the first months of 2005 – including a key, yet-to-be-announced ad campaign with a tie-in single – bode well for the division in the year ahead. "Licensing deals with a games manufacturer for numerous Windswept tracks and a licensing deal with a banking corporation are underway, leading us to be optimistic for revenue gains this year," she says.

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Alliances with specialist partners such as Drownedinsound.com have helped Windswept tap into rich sources of potential stars

Joint ventures point way ahead

In the competitive world of today's business, recognising a company's strengths - and its weaknesses - can make an enormous amount of difference to its success. Knowing where to focus that company's strengths is key and Windswept is doing this to great effect through a number of recently-signed joint venture deals which cover both the UK and Europe.

Drownedinsound.com

When Windswept approached the man behind website drownedinsound.com, 22-year-old Sean Adams, they were impressed by his "cutting edge" credentials and subsequently set him up with a joint venture publishing company. "He wanted to form a record label and had been looking to do this for about a year," says McCamley. "He's been looking for a partner and he's got a venture deal with Silentway. Simply Red manager Ian Grenfell's company. The first record he put out was the Kaiser Chiefs' single Oh My God, which is the kind of new act Windswept wants to be involved with."

"He's very much at the cutting edge of new rock acts," says McCamley. "Among the early bands he championed were Razorlight and Bloc Party. He's someone we think will bring in good, new bands, early. He gets a lot of demos sent to him, he puts on band nights himself and he promotes a lot of bands. We set him up with a publishing company so that he can sign really exciting new bands before anyone else has seen them and we

are currently looking at a couple of acts through him."

Adams says Windswept's independent status and ability to work with a range of artists "in a way that best suits them" attracted him to the company. "And they have a great integrity and a name which is established with kudos the world over - I hope, as with our label backers Silentway, some of that can rub off," he adds.

J-Did

Meanwhile, at the forefront of the urban scene is the Jamie Binns-owned and run label J-Did, which has a venture deal with V2. Windswept's McCamley says Binns, who also owns Soul2Streets - the urban promotion company which carries out street promotion for everything from records to pirate radio to Mecca nightclubs - is the ideal person to act as a cultural temperature gauge for music in this area. "Through his S2S connection, there are a lot of kids out there with white labels looking for people to promote them or push them in clubs," says McCamley. "The majority go to him to get their records promoted. If there's another record that's going to blow up such as Babycakes we like to think he'll pick up on that very quickly. We sit down with him every week and go through stuff and we've put offers down on two things that he's brought in already."

Binns highlights the personal approach that is part and parcel of his dealings with Windswept. "I meet Peter

once a week to discuss various projects but his door is always open. I can walk in there anytime I want to talk about something," says Binns. He adds that Windswept's size and work ethic are also important factors in his getting together with them. "They are independent, they're not a huge company, they don't sign anything and when they do sign something they make sure it works."

Waterfall

Another innovative venture with international connections is the deal Waterfall has signed with Norwegian outfit Waterfall Music, which is based in Oslo. A production company with a record label and a publishing company, Waterfall previously had a deal with Universal and with them signed and developed nine artists in Norway, subsequently licensing them to international record deals; among them Trucks, who signed to Gut, as well as M2M, Gisil, Span and Babel Fish.

Windswept became involved with Waterfall at the end of last year and has already signed its first artist with them called Ina, a singer-songwriter who is currently making waves in the US.

What attracted the Norwegian outfit to Windswept? Waterfall's Kai Robole says he had heard great things about the publisher from his own network of management representatives in the US and the UK. "They all spoke very highly of the company and what we heard is what you get. They are easy to relate to and Peter is very direct and straight with you." Having spent a number of albeit happy and successful years in a deal with Universal, Robole was nonetheless delighted to have the opportunity to work with a smaller company again. "We had a great time with Universal but it feels good to be with a company the size of Windswept."

Windswept acts as a "satellite" for Waterfall, says Robole. "They help us find projects to work with in the UK and the US and that's a very important tool both for our publishing arm and our records division." Acts that Waterfall has brought to Windswept include singer-songwriter Ina and three-piece male pop band Lorraine.

Cornershop Music

Windswept's fourth joint venture deal is with Cornershop Music, run by Ian Brown. "He brought us singer Thea Gilmore, a British Joni Mitchell," says



Ina: Norwegian act toasts signing

McCamley. "She's very young, 24, and I think she's fantastic. Ian has put five albums of hers out and each one sells twice as many units as the previous release. Ian also does his own PR and has racked up 'phenomenal' press coverage, according to McCamley. "He has also got very close with John McLaughlin, they formed a label and have developed the act The Noise Next Door."

For his part, Brown echoes Kai Robole's view of Windswept's upfront attitude. "I love Pete," he says. "He is straight with you, you can talk to him anytime and they not only work their balls off for you, but they account on time; everything you want from a London-based publisher. They are independently-minded too, which suits someone like me." Brown not only relates to their independent approach but also the scale of the London office. "You walk through the door wanting to see the accounts people, you just turn left and you're there. Licensing? Turn right."

The way Windswept do their deals illustrates the fact that the team recognise the need to focus on what they do best and outsource other activities to the specialists.

John Benedict, a partner in Windswept's law firm Dentons Grant and Robole who works closely with McCamley and Flynn, says of such deals: "You're either going to have a very big company that covers rock, urban and pop, or you find ways of outsourcing or doing business with other companies so that you cover those bases. They both recognise that."

"These businesses are pioneering publishing arrangements, where you're getting both the backing of a company like Windswept combining with companies who are closer to the ground in certain areas of music. Windswept plays to its strengths on things like the administration side, licensing and so on, and providing the partner with a good international set-up, while the other partner brings in talent and creative relationships which may be already well established."

Another aspect of the deals is that both parties are also joint owners of the copyright. "That is very important," says Benedict. "The other partner is also investing its time and effort in what is basically a business asset. The writer needs looking after too and we have arrived at arrangements that are not only to the benefit of the two partners but also the talent they sign."



Gilmore: "British Joni Mitchell" brought on board via link-up with Cornershop Music

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GINUWINE DAVID RYAN HARRIS
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Datafile

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Week 14

TV & radio airplay p20 > Cued up p24 > New releases p26 > Singles & albums p28

KEY RELEASES

ALBUMS

APRIL 11
Garbage Bleed Like Me (Warner Bros); Do Me Bad Things Yes? (Must Destroy); Mudvayne Lost And Found (Sony); Melanie C Beautiful Intentions (Bad Girl)

APRIL 18
The Features Exhibit A (Temptation); M.L.A. Avolar (XL); Leela James A Change Is Gonna Come (Warner Bros.)

APRIL 25
Bon Jovi Five (Epic); Eds Blinking Lights And Other Revelations (Polydor); Hot Hot Heat Elektor (Warner Bros); Bruce Springsteen Devils And Dust (Columbia); The Glitterati The Glitterati (Atlantic)

MAY 2
Green Day tbc (Reprise); Ludacris The Red Light District (Mercury); Faithless Forever Faithless (Cheeky); The Tears Here Come The Tears (Independent); Bodysnackers tbc (Mercury); Tom Morello All We Want (DB)

SINGLES

APRIL 11
Anastacia Heavy On My Heart (Epic); Elvis Presley The Wonder Of You (RCA); Daft Punk Robot Rock (Virgin); Maroon 5 Must Get Out (BMG); Ciara 1 Step (BMG); Interpol C'Mere (Matador); Kings Of Leon King Of The Rodeo (Virgin); Razorlight Somewhere Else (Mercury); Mette Blatt See Me (20th Century Fox)

APRIL 18
Elvis Presley Way Down (RCA); A Rush Hour (Warner Bros); The Tears Refugees (Independent); Ja Rule Caught Up (Def Jam); Bodysnackers I Like The Way (Mercury)

APRIL 25
Elvis Presley A Little Less Conversation (RCA); Lucie Silvas The Game Is Won (Mercury); Destiny's Child Girl (Sony); Athlete Half Light (Parlophone); Ludacris Number One Spod (Del Jam); Bloc Party Banquet (Wichita); Rooster You're So Right For Me (Brightside); Snoop Dogg Feat. Justin Timberlake Signs (Polydor)

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

The Market

Christie still rules after Easter

Alan Jones

With sales generally tumbling after getting a big Easter boost the previous week, Tony Christie continues to lead the singles and albums charts, though with a much reduced majority on both.

Christie's *(Is This The Way To) Amarillo* single suffered a 49.9% dip in sales to 130,700 but still outsold nearest challenger Elvis Presley's similarly parthenocarpous *(You're The Devil In Disguise* by a margin of almost exactly five to one. Overall, the singles market slipped week-on-week by 29%, to 553,522. Even so, last week was the third biggest week of the year for the format.

Meanwhile, Christie's Definitive Collection rode a 40.2% dip in sales to complete its second straight week at number one, with a seven day tally of 49,416 sales giving it a 17.7% lead over runners-up Basement Jaxx's *The Singles* – up 0.2% on a lesser 21.8% dip in sales. Overall, the artist album sector suffered a 1.8% erosion, week-on-week.

Both Amarillo and Definitive Collection crossed into platinum sales territory last week, with the single upping its overall tally to 658,591, while the album has now sold 355,333 copies. Amarillo jumps 35-17 in the latest 21st century singles sales ranking.

09.04.05

Spreading the word for free

The Plot

A London-based indie is encouraging listeners to fileshare Rob Reynolds' album as a strategy to build his global profile.

ROB REYNOLDS SIGHTSEEING (INVISIBLE HANDS)

It sounds like every label's nightmare: thousands of CDs distributed for free, being copied, shared and spread online and then cruelly dumped for someone else to find them.

But south London indie label Invisible Hands Music begs to differ. For this is precisely the approach it is taking to spread the word about Rob Reynolds.

The idea, dreamed up in tandem with Quite Great Solutions, is to distribute 25,000 numbered CD samplers of tracks from Reynolds' current album, Sightseeing. A note with the CD then encourages the finder to copy it onto CDRs, MP3s and generally infringe copyright, before leaving the original CD for someone else.

The note also urges people to log on to Reynolds' website and reveal where they found the CD. As each CD is numbered, it is possible to track the individual CD on its travels, with one copy already making it over



to New Zealand.

Invisible Hands label manager Charlie Kennedy says, "I understand why corporations are keen to protect their copyrights. But I believe a new artist's music has a low value and restricting the circulation of their music restricts the possibility of increasing that value."

"It makes so much sense," he adds. "It's a very cost-effective way of doing it. Each CD costs 12p. If it reaches four people I can't think of another way of reaching fans for 3p each. It's like the world's biggest street team."

CAMPAIGN SUMMARY

MANAGEMENT: Charles Kennedy, Invisible Hands Music

A&R: Charles Kennedy, Invisible Hands Music

MARKETING: Pete Bassett, Quite Great Solutions

PRESS: Louis Molloy-Harris, Sandra Fontano, Quite Great PR

TV & RADIO: Lisa Davies, Lisa Davies Promotions

PUBLISHER: Bob Grace, Bay Songs

AGENT: Neil O'Brien, The Agency Group

Tipsters

A selection of UK tastemakers select their favourite upcoming releases

Martin Audio, Know How Records

MEDECAP DANCE (HEAVY DISCO)

"Originally written and produced in 1982 by all-girl New York Electro act ESG, Dance has been featured recently in a Toyota ad campaign and is now remixed and replayed in a more than respectful way for a 2005 audiences. The likes of Mohito French producers Muttonheads, Move It! and Steve Lavers and the ever so cheeky Young Punks lend their talents to make a funk-fuelled Breakbeat stomp that is the sound that is waking up dancefloors across the country, following in the footsteps of The Freestyles' recent hit Push Up. With the help of the ad, the history of the original and the choice of remixers, this track should go far."

RADIO PLAYLISTS

RADIO 1

A LIST

50 Cent Candy Shopper Athlete Half Light; Basement Jaxx On My Good Estate Go Gone; Feeder Feeling A Moment; Freelancers So Much Love; Gnarls Barkley Honey I'm Sad; Green Day Icky Thump; Iggy Pop I'm Not A Dog; Ingrid Michaelson I'm Gonna Be (500 Miles); Kool & The Gang I Like It; Kylie Minogue Giving You Lemar Tense To Groove; Marie Let Me Love You; Maroon 5 Sunnyside Out.

Phoenix Planet California; Right Reasons; Eric Sander Doggystyle; Justin Timberlake Signs; Stereophonics Delta; Status B I See You; Stray Cats Stripper Falling Stars; The Cars Juke It Out.

B LIST

Blur Party Banquet; BodyRockers I Like The Way; Celine Dion Mississauga 1,2,3; Dannii Minogue I'm Gonna Be (500 Miles); Green Day Icky Thump; Iggy Pop I'm Not A Dog; Ingrid Michaelson I'm Gonna Be (500 Miles); Kool & The Gang I Like It; Kylie Minogue Silver; Natasha Bedingfield I Believe Early; Rachael Stevens Negotiate With Love; Rednex You're So Right For Me; Shapeshifters Bank It Balloons; The Killers Smirk Like You Mean It; Zilla.

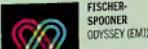
C LIST

Akon Longo; Do Me Bad Things What's Hedved; Eminem Mocking Bird; Faith Evans Again; Garage Why Do You Love Me? Hard-Fi Tell Up Too Tight; Joni Mitchell; Bitter & Loud; David Lee Murphy; Friends Get Love; The Chemical Brothers Believe; The Coral In The Morning.

TOP 10 RADIO CROWNS

DATE	ARTIST TITLE	FORMAT	PLAY	ADD	EXC
1	RACHEL STEVENS NEGOTIATE WITH LOVE	867	339		
2	NATALIA BEDINGFIELD I BRUISE EASILY	1169	332		
3	DESTINY'S CHILD GIRL	658	307		
4	LEMAR TIME TO GROW	1400	277		
5	MARON 5 JUST GET OUT	761	215		
6	MARIAH CAREY IT'S LIKE THAT	31	206		
7	AKON LOONEY	264	193		
8	KYLIE MINOGUE GIVING YOU UP	1452	191		
9	SNOOP DOGG SIGNS	604	189		
10	ESTELLE GO GONE	605	182		

Paul Eisinger,
Amazon.co.uk



FISCHER-
SPOO
ODYSSEY (EMI)

"Poor old Fischer-

spooner really got a kicking when the music scenesters tired of the electroclash monster they'd created. But, like the whole intelligent-dance genre, which was galvanized by the Prodigy album last year, they're emerging phoenix-like from the ashes. On Odyssey, the hooks are bigger, the tunes are stronger and the squeaky belts are squelcher. Having Mirwais and Linda Perry on board doesn't hurt either."

It's taken a while for the band to gain the success they deserve but, if they keep bringing out songs like these, that success will last for ages. And long may it last."

Phil Rodgers,
Q103 fm



FEEDER
FEELING A
MOMENT
(ECHO)

"There is a great anemic sound to this track, one of the best from their current album. Sounding similar to U2 with the hint of James (Born Of Frustration) as well. It is well worth a listen."

Rick Simmons,
Ten-17 FM

MAROON 5 MUST GET OUT (OCTONE)

"I love the way Maroon 5 reinvent themselves in every song. There's a great ballad feel to this and it creeps into your mind without you even noticing. It is also a slow burner, so hopefully we'll have it on the playlist for some time."

CAPITAL

A LIST

50 Cent Candy Shopper Athlete Half Light; Dr John feat. Randy Newman I Ate Up The Apple Tree; Elton John I'm Gonna Be (500 Miles); Green Day Icky Thump; Iggy Pop I'm Not A Dog; Ingrid Michaelson I'm Gonna Be (500 Miles); Kool & The Gang I Like It; Kylie Minogue Silver; Natasha Bedingfield I Bruise Easily; Natalie Imbruglia Silver; Natasha Bedingfield I Believe This; Rachael Stevens Negotiate With Love; Rednex You're So Right For Me; Shapeshifters Bank It Balloons; The Killers Smirk Like You Mean It; Zilla.

B LIST

Destiny's Child Girl; Lemar Time To Groove; Madeline Peyroux Can't We Love (Again); Melanie C Need Best Superstar; Norah Jones Everybody's Gone To War; Stevie Edwards One Day I'll Fly Away; The Black Keys; The Torn Refugees; Tish Cyrus I'm Still Your Route; Wreka Dances Outside.

C LIST

Ben Lee Catch My Disease; Beverley Knight Keep This Fire Burning; Enya Don't Say You Love Me; Estelle Half Light; Fernando Ortega On Your Side; Green Day Icky Thump; Iggy Pop I'm Not A Dog; Ingrid Michaelson I'm Gonna Be (500 Miles); John Legend Refugee (It's Cold Outside); Kaiser Chiefs I Want It; Kylie Minogue Giving You Up; Robert Plant & The Sensational Space Shifters It's All Around; Steppenwolf Oye Como Va; The Corrs; Cascada; I'm In It; Out; The Fratellis; Edith Piaf; The Stixx Fat; Corinne Bailey Rae Young & Foolish; TLC; The Chemical Brothers Believe; The Definitive Collection; The Ronettes Baby, I'm Yours.

D LIST

Destiny's Child Girl; Lemar Time To Groove; Norah Jones Everybody's Gone To War; Rachael Stevens Negotiate With Love; Rednex You're So Right For Me; Shapeshifters Bank It Balloons; The Killers Smirk Like You Mean It; Zilla.

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F LIST

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G LIST

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I LIST

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J LIST

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K LIST

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L LIST

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M LIST

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N LIST

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O LIST

Destiny's Child Girl; Lemar Time To Groove; Norah Jones Everybody's Gone To War; Rachael Stevens Negotiate With Love; Rednex You're So Right For Me; Shapeshifters Bank It Balloons; The Killers Smirk Like You Mean It; Zilla.

P LIST

Destiny's Child Girl; Lemar Time To Groove; Norah Jones Everybody's Gone To War; Rachael Stevens Negotiate With Love; Rednex You're So Right For Me; Shapeshifters Bank It Balloons; The Killers Smirk Like You Mean It; Zilla.

Q LIST

Destiny's Child Girl; Lemar Time To Groove; Norah Jones Everybody's Gone To War; Rachael Stevens Negotiate With Love; Rednex You're So Right For Me; Shapeshifters Bank It Balloons; The Killers Smirk Like You Mean It; Zilla.

R LIST

Destiny's Child Girl; Lemar Time To Groove; Norah Jones Everybody's Gone To War; Rachael Stevens Negotiate With Love; Rednex You're So Right For Me; Shapeshifters Bank It Balloons; The Killers Smirk Like You Mean It; Zilla.

S LIST

Destiny's Child Girl; Lemar Time To Groove; Norah Jones Everybody's Gone To War; Rachael Stevens Negotiate With Love; Rednex You're So Right For Me; Shapeshifters Bank It Balloons; The Killers Smirk Like You Mean It; Zilla.

T LIST

Destiny's Child Girl; Lemar Time To Groove; Norah Jones Everybody's Gone To War; Rachael Stevens Negotiate With Love; Rednex You're So Right For Me; Shapeshifters Bank It Balloons; The Killers Smirk Like You Mean It; Zilla.

U LIST

Destiny's Child Girl; Lemar Time To Groove; Norah Jones Everybody's Gone To War; Rachael Stevens Negotiate With Love; Rednex You're So Right For Me; Shapeshifters Bank It Balloons; The Killers Smirk Like You Mean It; Zilla.

V LIST

Destiny's Child Girl; Lemar Time To Groove; Norah Jones Everybody's Gone To War; Rachael Stevens Negotiate With Love; Rednex You're So Right For Me; Shapeshifters Bank It Balloons; The Killers Smirk Like You Mean It; Zilla.

W LIST

Destiny's Child Girl; Lemar Time To Groove; Norah Jones Everybody's Gone To War; Rachael Stevens Negotiate With Love; Rednex You're So Right For Me; Shapeshifters Bank It Balloons; The Killers Smirk Like You Mean It; Zilla.

X LIST

Destiny's Child Girl; Lemar Time To Groove; Norah Jones Everybody's Gone To War; Rachael Stevens Negotiate With Love; Rednex You're So Right For Me; Shapeshifters Bank It Balloons; The Killers Smirk Like You Mean It; Zilla.

Y LIST

Destiny's Child Girl; Lemar Time To Groove; Norah Jones Everybody's Gone To War; Rachael Stevens Negotiate With Love; Rednex You're So Right For Me; Shapeshifters Bank It Balloons; The Killers Smirk Like You Mean It; Zilla.

Z LIST

Destiny's Child Girl; Lemar Time To Groove; Norah Jones Everybody's Gone To War; Rachael Stevens Negotiate With Love; Rednex You're So Right For Me; Shapeshifters Bank It Balloons; The Killers Smirk Like You Mean It; Zilla.

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Natalie Imbruglia's comeback single notches up a second number one ahead of its release today, while support builds for Kylie, Lemar and Razorlight.

RADIO ONE

Rank	Last Week	Title	Artist	Label	Weeks in Chart	
Top 40 Artist Chart						
1	1	Gwen Stefani Feat. Eve Rich Girl	Interscope	27	28	
5	5	Phantom Planet	California Groove	26	28	
3	7	Basement Jaxx	On My Gosh	25	27	
1	1	50 Cent	Candy Shop	27	27	
17	17	Razorlight	Somewhere Else	25	25	
6	5	Mario	Let Me Love You	26	24	
15	15	Nelly	Minogue Giving You Up	24	24	
8	1	Kasabian	Club Foot	27	22	
30	30	Freeloaders	Feat. The Real Thing	50 Much Love To Give	24	21
19	18	Snoop Dogg	Signs	21	21	
11	6	Sunset Strippers	Falling Stars	20	20	
12	12	The Chemical Brothers	Galvanize Freestyle Out	19	19	
13	1	Stereophonics	Dakota V2	27	18	
13	1	Juliets	Avalon	18	10	
9	9	Kaiser Chiefs	Off My Coda	17	17	
23	23	Natalie Imbruglia	Shiver	17	17	
21	21	Maroon 5	Must Get Out	7	15	
24	11	Shapeshifters	Back To Basics	14	14	
29	29	Feeder	Feeling A Moment	14	14	
24	24	Caesars	Jerk It Out	14	14	
24	12	Usher	Caught Up	14	14	
28	28	Rachel Stevens	Reconcile With Love	13	13	
29	29	Athlete	Half Light	12	12	
25	25	Body Rockers	I Like The Way	12	12	

© Music Control UK. Compiled from data gathered from 1000 stations on Sun 27 March 2005. In 24 hours on Sat 2 April 2005.

GET MUSIC WEEK ONLINE

All the sales and airplay charts published in Music Week are also available online every Sunday evening at www.musicweek.com



Having already been championed by the influential *Peggyecue*, with the new material from Alexis Strum is already and destined as one of the mainstream pop projects of

the year. Having emerged as a pop writer for the likes of Kylie Minogue, Strum wrote still Standing from Kylie's last studio album. She will now be launching her solo career via

Mercury, following an aborted deal with Westlife which never saw the release of her debut album. "I didn't just want to be a西life," says Strum. "I would probably be

richer and less stressed, but I wanted to do my own thing."

"I'm excited to launch single for Mercury is titled Bad Haircut and will be issued in July," adds Strum. "Her debut album, *Cocoon* in August.

CAST LIST: Management: Chris Herbert, Safe Management, Product Manager: Duncan Lloyd, Mercury; A&R: Mike Sault, Mercury; Press: William Rice, Cefyd; Purple PR: Nicola Lloyd, Mercury; Radio: Bruno Morelli, Mark Rankins, Mercury.

The UK Radio Airplay Chart

Rank	Last Week	Title	Artist	Label	Weeks in Chart	Category	Chart	Order	Radios	Pop 9-12*	Rock/Alternative/Folk	Adult Contemporary
1	1	NATALIE IMBRUGLIA	SHIVER	DEBUT/2ND	224	5	71.04	12				
2	3	MARIO	LET ME LOVE YOU	J	2212	3	59.10	10				
3	4	KYLIE MINOGUE	GIVING YOU UP	PARLOPHONE	1452	15	50.14	44				
4	4	Gwen Stefani Feat. Eve	Rich Girl	INTERSCOPE	2074	1	49.71	-1				
5	7	SUNSET STRIPPERS	FALLING STARS	DIRECTION	1514	-1	48.29	3				
6	12	LEMAR	TIME TO GROW	SONY	1849	23	45.52	9				
7	10	NELLY FEAT. TIM MCGRAW	OVER AND OVER	DEFINITION/STRAND	2058	14	44.97	4				
8	6	RAZORLIGHT	SOMewhere ELSE	VERTIGO	492	34	39.84	76				
9	13	NATALIA BEDINGFIELD	I BRUISE EASILY	PHONOCENIC	1189	39	39.54	3				
10	6	BEVERLEY KNIGHT	KEEP THIS FIRE BURNING	PARLOPHONE	1422	-4	38.43	-31				
11	6	BASEMENT JAXX	OH MY GOSH	XL	979	21	38.10	16				
12	13	PHANTOM PLANET	CALIFORNIA	EPIC	1667	9	37.89	0				
13	2	JEM	THEY	ATO	1609	5	37.49	-50				
14	5	SHAPESHIFTERS	BACK TO BASICS	POSITIVE	1229	14	36.25	-40				
15	20	MICHAEL BUBLE	HOME	EPIC	598	10	34.90	29				
16	21	50 CENT	CANDY SHOP	INTERSCOPE	814	28	33.42	8				
17	22	MAROON 5	MUST GET OUT	J	769	39	33.34	32				
18	9	STEREOPHONICS	DAKOTA	V2	1141	-8	30.80	-38				
19	10	TONY CHRISTIE FEAT. PETER KAY	...AMARILLO	UNIVERSAL MUSIC TV	1067	11	29.76	-34				
20	16	USHER	CAUGHT UP	LADY	1117	-4	29.21	-30				
21	17	SCISSOR SISTERS	FILTHY/GORGEOUS	PIONY	1608	-3	28.87	-30				
22	32	MARIAH CAREY	IT'S LIKE THAT	DEF JAM	741	39	28.43	43				
23	19	MCFLY	ALL ABOUT YOU	ISLAND	1573	2	26.12	-9				
24	21	KEANE	THIS IS THE LAST TIME	ISLAND	1238	-1	25.25	-3				
25	55	ATHLETE	HALF LIGHT	PARLOPHONE	284	84	24.71	92				

RADIO TWO

Rank	Last Week	Artist Title	Label	Order
1	5	NATALIE IMBRUGLIA	SHIVER	DEBUT/2ND
2	7	MICHAEL BUBLE	HOME	REFRESH
3	1	NATALIA BEDINGFIELD	I BRUISE EASILY	PHONOCENIC
3	1	ELTON JOHN	TURN THE LIGHTS OUT WHEN YOU LEAVE HOME	ROCK/POP
3	22	RAZORLIGHT	SOMewhere ELSE	VERTIGO
6	4	THE FINN BROTHERS	EDIBLE FLOWERS	PARLOPHONE
6	7	MAROON 5	MUST GET OUT	J
6	9	DR. JOHN	ATE THE APPLE TREE	PARLOPHONE
9	7	MADELEINE PEYROUX	DON'T WAIT TOO LONG	ROUNDER
10	25	ATHLETE	HALF LIGHT	PARLOPHONE

Music Control UK

Rank	Last Week	Artist Title	Label	Order
1	3	USHER	CAUGHT UP	LADY
1	1	MARIO	LET ME LOVE YOU	J
3	4	LL COOL J FEAT. NAJEE	TURN IT UP	DEF JAM
4	10	50 CENT	CANDY SHOP	INTERSCOPE
5	7	BASEMENT JAXX	OH MY GOSH	XL
6	5	MARIAH CAREY	IT'S LIKE THAT	DEF JAM
6	2	SUNSET STRIPPERS	FALLING STARS	DIRECTION
7	2	NELLY FEAT. TIM McGRAW	OVER AND OVER	DEFINITION/STRAND
9	1	SNUFF DOGG SIGNS	CELEST	LADY
9	1	CLARA FEET	MISSY ELIOTT L2 STEP	PIONY

Music Control UK

NUMBER ONES
CITYBOYZ
Troy Christie
Amelia
Sunset Strippers
MANX FM

Tony Christie
Anouska
Gwen Stefani Feat.
Eurythmics
Galaxy 105.6
Luna Project
Everyone

AIPE FM
MINISTER FM
Gwen Stefani Feat.
Eurythmics
Galaxy 105.6
Luna Project
Everyone

CAPITAL

Rank	Last Week	Artist Title	Label	Order
1	1	KEANE	THIS IS THE LAST TIME	ISLAND
2	7	MAROON 5	SUNDAY MORNING	J
3	4	NELLY FEAT. TIM McGRAW	OVER AND OVER	DEFINITION/STRAND
3	8	RAZORLIGHT	SOMewhere ELSE	PARLOPHONE
5	2	LEMAR	IF THERE'S ANY JUSTICE	SONY
5	10	NATALIE IMBRUGLIA	SHIVER	HIGHLIGHT
6	5	THE KILLERS	SOMEBODY TOLD ME	LODGE LONG
6	5	SCISSOR SISTERS	FILTHY/GORGEOUS	POSSUM
7	9	Gwen Stefani Feat. Eve	Rich Girl	INTERSCOPE
10	12	MARIO	LET ME LOVE YOU	J

Music Control UK

GWR GROUP

Rank	Last Week	Artist Title	Label	Order
1	2	MCFLY	ALL ABOUT YOU	ISLAND
2	3	NELLY FEAT. TIM McGRAW	OVER AND OVER	DEFINITION/STRAND
3	3	MARIO	LET ME LOVE YOU	J
4	6	NATALIE IMBRUGLIA	SHIVER	HIGHLIGHT
5	4	Gwen Stefani Feat. Eve	Rich Girl	INTERSCOPE
6	10	PHANTOM PLANET	CALIFORNIA	EPIC
7	7	JEM	THEY	ATO
8	13	GREEN DAY	BOULEVARD OF BROKEN DREAMS	DISNEY
9	11	KEANE	THIS IS THE LAST TIME	ISLAND
10	9	SCISSOR SISTERS	FILTHY/GORGEOUS	POSSUM

Music Control UK

HIGHEST NEW ENTRIES

Estelle
Troy Christie
Amelia
Sunset Strippers
MANX FM

MANX FM

Tony Christie
Amelia
Sunset Strippers
MANX FM

AIRIE FM

Troy Christie
Amelia
Sunset Strippers
MANX FM

airplay Chart



Nielsen
Music Control

 ROLLING
 Charts
 Last Week
 Previous Week
 Artist Title

	Last	Rolling Apps	Play's %	Back-to-back	Previous's %
26 23 3 17	KASABIAN CLUB FOOT	190 239	4 24.19	2	
27 34 2 9	SNOOP DOGG SIGNS	604 45	23.93	29	
28 30 2 16	RACHEL STEVENS NEGOTIATE WITH LOVE	1090 89	64 21.51	28	
29 25 3 9	ELTON JOHN TURN THE LIGHTS OUT WHEN YOU LEAVE	1007 126	29 21.23	7	
30 34 2 17	ESTELLE GO GONE	765 41	20.53	59	
31 21 13 10	U2 SOMETIME YOU CAN'T MAKE IT ON YOUR OWN	810 20	20.37	35	
32 30 6 0	KAISER CHIEFS OH MY GOD	361 9	20.09	6	
33 49 1 0	FREELOADERS/REAL THING SO MUCH LOVE TO...	247 68	19.96	115	
34 36 3 12	STUDIO B I SEE GIRLS	645 27	19.70	8	
35 35 4 59	THE FINN BROTHERS EDIBLE FLOWERS	1409 80	8 17.48	4	
36 29 7 77	GREEN DAY HOLIDAY	688 6	12.03	30	
37 29 24 0	LEMAR IF THERE'S ANY JUSTICE	826 14	16.96	27	
38 39 70 50	GREEN DAY BOULEVARD OF BROKEN DREAMS	1046 9	16.48	1	
39 40 1 0	THE CAESARS JERK IT OUT	395 103	16.28	120	
40 42 1 0	CIARA FEAT. MISSY ELLIOTT 12 STEP	563 27	16.15	38	
41 47 21 0	UNITING NATIONS OUT OF TOUCH	571 4	15.96	9	
42 66 3 0	DESTINY'S CHILD GIRL	659 87	15.77	129	
43 27 17 0	THE KILLERS SOMEBODY TOLD ME	1171 21	15.55	44	
44 56 1 0	KELIS IN PUBLIC	399 26	15.21	23	
45 40 34 0	THE CHEMICAL BROTHERS GALVANIZE	173 43	15.14	6	
46 45 2 56	DAMIEN RICE VOLCANO	104 3	15.02	0	
47 0 1 0	THE TEARS REFUGEES	104 0	14.82	0	
48 51 1 0	FEEDER FEELING A MOMENT	451 28	14.39	7	
49 59 1 0	BODYROCKERS I LIKE THE WAY	400 34	14.35	21	
50 56 9 0	SCISSOR SISTERS TAKE YOUR MAMA	302 13	14.05	114	

Nielsen Kids Entry

Nielsen Top 100 Children



dishes to a 25 debut, exploding simultaneously onto 52 playlists and accumulating 280 million log entries of 32 from Kasabian.

25. Athlete

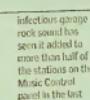
Athlete pass the 50 billion from Wires to this week. Wires was their biggest sales and airplay hit to date. It's the third week at one on the radio airplay chart in January/February and falls 42-74 this week, ending a 13 week run in the Top 50. In its place, follow-up single Half Light

comes in at 25, debuting on 52 playlists and accumulating 280 million log entries of 32 from Kasabian.

26. Kasabian

Currently being used in spot ads, Swedish band the Caspars' debut UK single Jerk It Out's

records top



infections garage rock sound has seen a 100% rise in the last half of the stations on the Music Control panel in the last fortnight while moving 95-81-37 from Radio One, from Radio Two, and Radio 106.3.

42. Derby's Child

Destiny's Child's Candy on the radio BBC's big two - it was airplay first time on Radio 1 and second time on Radio 2 last week. The highest support came from Vibe 101 (30 points). Core (29) and Galaxy (105.6 (27).



supporters were Core and Kersang Digital, both of which aired it 32 times last week, including 14 from Radio One, which provided 50.07% of its audience.

43. The Tears

Currently being used in spot ads, Swedish band the Caspers' debut UK single Jerk It Out's



radio 2 airplay chart, and looks likely to come closer to matching first single Love My Breath, which topped the radio chart, than anything else, which peaked at 21. Gary's progress thus far over five to the BBC's big two - it was airplay first time on Radio 1 and second time on Radio 2 last week.

44. Feeder

support came from Vibe 101 (30 points). Core (29) and Galaxy (105.6 (27).

INDEPENDENT LOCAL RADIO

Last	Artist Title	Last	This	Average
1 1	MARIO LET ME LOVE YOU J	2009 2007	152.50	
2 4	NATALIE IMBRUGLIA SHIVER	2009 2508	203.99	
3 3	GWEN STEFANI FEAT. RICH GIRL	INTERSCOPE	1996 1664	163.02
4 2	NELLY FEAT TIM MCGRAW OVER AND OVER AGAIN	SONY BMG	1999 1999	141.04
5 9	SCISSOR SISTERS FILTHY GORGEOUS	POLOCAZ	1639 1257	105.07
6 6	MCFLY ALL ABOUT YOU ISLAND	1995 1995	129.01	
7 9	JEM THEY ARE	1997 1997	107.75	107.75
8 7	SUNSET STRIPPERS FAILING STARS	INTERSCOPE	1987 1415	235.00
9 13	KYLIE MINOGUE GIVING YOU UP	PARADISE	2008 195	207.00
10 12	BEVERLY KNIGHT I WANT THIS FIRE BURNING	PARADISE	1981 1404	204.00
11 15	LEMAR TIME TO GROW	SONY	1994 1994	205.07
12 14	PHANTOM PLANET CALIFORNIA	SONY	1975 1255	147.00
13 12	KEANE THIS IS THE LAST TIME	ISLAND	1996 1214	204.44
14 10	SHAPECHIERS BACK TO BASICS	INTERSCOPE	1999 1046	103.00
15 26	NATASHA BEDINGFIELD I BRUISE EASILY	PHARAOH	2170 1044	194.00
16 16	TONY CHRISTIE FEAT. PETER KAY AMARILLO	UNIVERSAL MUSIC TV	1238 1123	197.00
17 17	USER CAUGHT UP	PARADISE	1065 1023	203.07
18 18	STEREOPHONIC DAKOTA	V2	1992 196	154.09
19 22	GREEN DAY BOULEVARD OF BROKEN DREAMS	REPRISE	879 956	147.75
20 11	DANIEL BEDINGFIELD WRAP MY WORDS AROUND YOU	INTERSCOPE	1994 943	105.00
21 28	BASEMENT JAXX OH MY GOSH	SONY	1984 951	164.00
22 21	KLASSIS BREATH IN MEMORY	SONY	1999 1707	136.00
23 23	RACHEL STEVENS NEGOTIATE WITH LOVE	INTERSCOPE	481 608	108.00
24 19	IF I HAD TO SAY ANYTHING	SONY	1027 880	106.04
25 19	U2 SOMETIME YOU CAN'T MAKE IT ON YOUR OWN ISLAND	SONY	947 780	142.75
26 10	5 CENT CANDY SHOP	INTERSCOPE	1510 776	132.07
27 15	MAROON 5 MUST GET OUT J	SONY	1204 710	175.00
28 24	MAROON 5 SUNDAY MORNING J	SONY	797 700	105.07
29 23	LIL COOL J FEAT. 7 AURELUS	INTERSCOPE	847 665	136.00
30 20	MARION CAREY IT'S LIKE THAT	INTERSCOPE	479 364	119.00

* Music Control's Total pre-2000 ranked by total number of listeners - 48 independent local stations from 2000 to 26 March 2005 to 26 July 2005

TOP 20 PRE-RELEASE

Artist Title	Label	Total audience
1 RAZORLIGHT WHERE ELSE	INTERSCOPE	39.84
2 NATASHA BEDINGFIELD I BRUISE EASILY	PHARAOH	39.95
3 MAROON 5 MUST GET OUT J	SONY	33.34
4 ATHLETE HALF LIGHT	INTERSCOPE	24.71
5 SNOOP DOGG SIGNS	INTERSCOPE	23.93
6 ELTON JOHN TURN THE LIGHTS OUT WHEN YOU LEAVE	INTERSCOPE	21.24
7 FREELOADERS FEAT. THE REAL THING SO MUCH LOVE TO GIVE	INTERSCOPE	19.97
8 DESTINY'S CHILD JERK IT WHEN	INTERSCOPE	16.29
9 CIARA FEAT. MISSY ELLIOTT 12 STEP	INTERSCOPE	16
10 DESTINY'S CHILD GIRL	INTERSCOPE	15.78
11 KELIS IN PUBLIC	INTERSCOPE	15.21
12 THE TEARS REFUGEES	INTERSCOPE	14.82
13 FEEDER FEELING A MOMENT	INTERSCOPE	14.39
14 BODYROCKERS I LIKE THE WAY	INTERSCOPE	14.36
15 DR. JOHN ATE UP THE APPLE TREE	INTERSCOPE	13.75
16 JULIET AVALON VENGEANCE	INTERSCOPE	11.27
17 STEVIE WONDER WHAT'S THE FUSS	INTERSCOPE	9.54
18 HAL PLAY THE HITS	INTERSCOPE	9.38
19 WIRELESS EVERYMAN	INTERSCOPE	8.36
20 GORILLAZ FEAT. GOOD INC	INTERSCOPE	8.03

Music Control's Total audience for stations 20-26 March 2005 to 26 July 2005. Total audience for stations 27 March 2005 to 26 April 2005. Total audience for stations 27 April 2005 to 26 May 2005. Total audience for stations 27 May 2005 to 26 June 2005. Total audience for stations 27 June 2005 to 26 July 2005. Total audience for stations 27 July 2005 to 26 August 2005. Total audience for stations 27 August 2005 to 26 September 2005. Total audience for stations 27 September 2005 to 26 October 2005. Total audience for stations 27 October 2005 to 26 November 2005. Total audience for stations 27 November 2005 to 26 December 2005. Total audience for stations 27 December 2005 to 26 January 2006. Total audience for stations 27 January 2006 to 26 February 2006. Total audience for stations 27 February 2006 to 26 March 2006. Total audience for stations 27 March 2006 to 26 April 2006. Total audience for stations 27 April 2006 to 26 May 2006. 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Cued up

09.04.05

Profile

IN-STORE NEXT WEEK

ASDA

Single – Melanie C, Artist – Natalie Imbruglia, Compilation – All Woman Platinum Collection; In-store – Estelle, Morrissey, Natalie Imbruglia, Mariah Carey

BORDERS

In-store – Renée Olstead, A-ha, Shakira Stevens

HMV
Wearing an HMV t-shirt

Windows – HMV April Clearout, Garbage, In-store – Adele, Thrice, 50 Cent, Elvis Presley, Small Faces, DJ Revolution, Jurassic 5, Mylo, Adam Ant, Razorlight, Interpol, Anastacia, Maroon 5, Hall & Kathryn Williams, Daft Punk, Secret Machines, Kings Of Leon, Press adas – Melanie C, Small Faces, Adele

M
MUSICORDISCS

In-store – Garbage, A-ha, Shakira Stevens

MVC

Albums – Shakira Stevens, Garbage, Melanie C, A-ha, Main promotion – SMC, MVG recommendations – Oliva Newton John, Renée Olstead, Fishermanspoon, Do Me Bad, Things

PANDORA NETWORK

Select listening ports – Adele, The Yardie, Millennium, Tokyo Sky Paradise Orchestra, Corinna Of Uniformity, Mojo recommended retailers – Greg Ashley, Alasdair Roberts, Weird Waz, Zincs, Vic Chesnutt, Stewart Francke

Safeway

In-store – A-ha, Feeder, Godskitchen, All Woman

TASTEMAKERS

YOUNG WITL

Akousik Anarky, Manchester

1 JIM NOIR HOW MY DAY DIDI

2 AUTOKAT THE DRIVER (DEMO)

3 THE KINGS OF LEON (LIVE)

4 YACHT CLUB RADI ONE (REC)

5 THE LONGOUT A GIVE IT LIFE (LIVE) (DELTASOUND)

6 TEAM LD BIG MAH JEANS (CAR)

7 SAM & ME EKS (DYLONDOWN)

8 THE KINGS OF LEON (LIVE) (DELTASOUND)

9 THE FOREST (LIVE) (SUN)

10 THE MATBESZ ZOMBIE NATION (LIVE)

"Jim Noir's been twisting my head for about six months now – perfect psychadelic pop and the kid has tremendous productivity. Out of the bands we've been putting on recently, Autokat have stood out as our next 'ones to watch'. Also sounding good are The Forest, who have nailed down some decent recordings. I love their uncompromising punk. Keith's sound is hard to pin down – again which I like. The Longout are by far the best band out there at the moment and the next EP will be another killer, but close on their heels are Scouse rockers The Maybless, who I saw again recently and who blew me away. Sam & Me is harmony-filled pop of the highest order and The Earles' cover of Tan Buckley's Blind is nothing short of breathtaking. Whatever it is you're after at the moment, Manchester's got it pretty much covered."

JAMES CLARK

The Northern Upright, BBC Radio Newcastle

1 THIS AINT VEGAS (ESCAPE LEAVES)

2 VARIOUS LOVE'S A REAL BEAUTY

3 FEEDER ROBINSON BE YOUR OWN (ALTERED VOICE)

4 KINGS OF LEON (THE ROX) (HARD ME DOWN)

5 FIELD MUSIC SHORTER SHORTER (MEMPHIS INDUSTRIES)

6 FIVE FEET TALL AROUND THE FACE (DOMINO)

7 MAXIMO PARK THE COAST IS ALWAYS CHANGING (WARP)

8 INTERPOL NOT EVEN JAH (EMEXI) (MATADOR)

9 BOOM REIP (TOMORROW)

10 RAZORLIGHT SOMEWHERE ELSE (VERTIGO)

"This Ain't Vegas show there's more to Sunderland than The Futureheads, while The Editors are perhaps the group that can stop the tag 'indie band' being used with such disdain in 2005. The Roger Robinson track is a beat-laden gem and you just can't fault the latest offering from The Kings of Leon. The new single from Field Music sees the Brewis brothers come over as a cross between the Beach Boys and Pink Floyd. Intelligent, tuneful and so upbeat, Feeder is just a revelation of rhythmic. One of the albums of 2005 will be certain Trigger from Maximo Park, and Interpol's genius just keeps rolling on. With Griff Rhys on vocals, Boom Big brings some leftfield magic to the party and Razorlight have written their first number one."

KIERAN HEDDEN

Four Tet/Fridge

1 LADY SOVEREIGN RADICAL (CASUAL)

2 VARIOUS LOVE'S A REAL BEAUTY

3 FEEDER ROBINSON BE YOUR OWN (ALTERED VOICE)

4 CARIBOU THE MILK OF HUMAN KINDNESS (LEAF)

5 FIELD MUSIC SHORTER SHORTER (MEMPHIS INDUSTRIES)

6 PRUFUS 73 SURROUNDED BY SILENCE (WARP)

7 FIVE FEET TALL AROUND THE FACE (DOMINO)

8 MAXIMO PARK THE COAST IS ALWAYS CHANGING (WARP)

9 INTERPOL NOT EVEN JAH (EMEXI) (MATADOR)

10 BOOM REIP (TOMORROW)

11 KODAK & DAUDI GEE SPIT (HYPERDUB)

12 KODAK & DAUDI GEE SPIT (HYPERDUB)

13 "There are lots of good innovative and fresh things around. I've still not managed to hear the new Qusimotto album, but I have a feeling it will be one of the best albums of this year. Sa Ra Creative Partners seem to be the most exciting producers around at the moment – everything they do is worth checking. I'm looking forward to hearing new albums from Koushik, Hot Chip and Animal Collective. Suburban Hand Of The Man just e-mailed to say they have a new CD-R and it's in the post, for me – so there's lots to look forward to."

TV LISTINGS

CD-LIVE

Adventure 1 Thing;
Estelle Go Go;
Feeder Feeding A;
Moment Lemur Time
To Grow, Time That;
Cerys & Left That;
Melanie C & Not Best
Superstar Razorlight
Get The Right Profile

HIT 40 UK

Basement Jack Oh
My God! Estelle Go
Gone; Mel C Carey
Mississippi Rockers;
Becky Now Order
Krafty Studio B I
Estelle; The Girls;
The Editors;
Björk; Tony Christie
& Peter Katz It's This
Time To Let You Amuse

POPWORLD

Claire Fox; Missy
Elliot L 2 Steps;
Hard-Fi Kim Lize
Me! Me! Me! Me!
The Killers; The Others

T4 SUNDAY

My Life In My Arms;
Righteous; Somewhere Else

THE BOX

Adventure 1 Thing;
Athlete Hall Light;
Faith Evans Agape;
Gorillaz & La La;
Soul Food Good Inc;
The Killers; The Others

HITS

Adventure 1 Thing;
Faith Evans Agape;
Gorillaz & La La;
Soul Food Good Inc;
Rob Thomas Lonely
No More; The Coral
In The Morning;
The Killers; Seal Like

CHANNEL 4

64 (Mon-Fri)

Oasis video

exclusive (Mon-Fri)

Pete Tong's Urban

Festival (Sat)

Kosha Dillz –

Expanding (Sat)

Empire (Sat)

The Charlatans Live

in London (Sat)

4/5 Day I Am Root (Sat)

(Sat)

RADIO ONE

Mike Davies Jimmy
The Edge; The Edge/The
Edge; The Edge/The Edge;

Zane Lowe; Victoria
Dix; Leon Russell

Bobby Friction &
Kenny Chesney; Mystery
in Session (Sun)

Adam Freeland guest
music from

Iron Maiden; Phil &
Charlie

Gifted Peterson Four

Tori & Seal guest

Surf (Sat)

RADIO TWO

Richard Allinson Kim
Wide guest (Mon)

The Molown

Glen Campbell – The

Rivernonne Cowboy

(Wed)

Dermot O'Leary

Fred & Shirlie (Thu)

Jonathan Ross Roy

Lionel Richie (Fri)

(Sat)

Elton John (Sat)

Leanne Mitchell (Sun)

Elton John (Sun)

RADIO THREE

Jazz Legends – John

Serry & Julian Joseph

(Fri)

RADIO FOUR

Arriving & Away

Moore's Guide To

Horror (Sat)

Zig Zag Warthog

You Mean It!

TOP OF THE POPS FRIDAY
Basement Jack (Wed)
Alert! Enigma (Wed)
Mockingbird; Kylie
Minogue; Lemur
Time To Love;
Marie Callender's
Lilac Town; Morrissey;
Rachel Stevens;
Razorlight;
Somewhere Else;
Studio B (1) (Fri)

TOP OF THE POPS SATURDAY

Basement Jack (Sat)

Stevie Feeder (Sat)

A Moment;

Alert! Alert! Alert! (Sat)

Marie Callender's

Time To Love;

Marie Callender's



Singles

Ian Broodie
Smoke Rings EP (Deltaonic
6757702)

Broodie continues to distance himself from that "man from the Lightning Seeds" tag with material far more representative of his latter role producing the likes of *The Coral*. The reflective, folksy Smoke Rings, supported by three psychadelic tracks, comes from his exemplary, underrated solo album *Tales Told*.

The Caesars
Jerk It Out (Virgin DINDS274)
A big hit when originally released in their native Sweden, The Caesars' Jerk It Out is currently all over TV screens in an ad for the iPod Shuffle. With further airplay courtesy of Radio One (A-listing), Radio Two and Virgin Radio, it looks likely to repeat that success over here, although fans of the Inspiral Carpets – who the song greatly resembles – may wonder what all the fuss is about.

Hall
Play The Hits (Rough Trade RTRADSCD0226)
Hall's third single, following the Top 40 success of What A Lovely Dance, invites comparison with Steely Dan, The Beach Boys and, inevitably, The Thrills. Fans of mature guitar pop will be delighted, but it may struggle to appeal beyond a limited fanbase.

Infusion
Girls Can Be Cruel (Deconstruction 82876691962)
Newly-revived BMG imprint Deconstruction returns with this catchy electro-pop offering from Australian trio Infusion. While the original offers commercial and airplay promise, a bunch of smirks from Dylan Rhymes, King Uniqua and Alex Dolby give the track more dancefloor appeal.

Ja Rule feat. Lloyd
Caught Up (The Inc/Det Jam 9880931)
Rap renaissance man Ja Rule follows his number one hit,

Wonderful, with another slice of smooth life. The usual paean to high life is sure to play big to the Crystal crowd who flock to his banner. There are murmurs about live dates coming up, so expect another hit.

Midlake

Balloon Maker (Bella Union BELACCD085)
The second single from Texan five-piece Midlake combines gently strung guitars, laidback electronic touches and endearingly off-kilter vocals for a different take on Grandaddy or The Flaming Lips. It is lifted from the band's debut album *Bamman & Silvercock*, which was performed live at Bella Union's SSWH showcase on March 16.

Nine Inch Nails

The Hand That Feeds (Island CID8880)
This sounding powder is NIN's first single since 1999's Top 40 hit We're In This Together. Featuring Dave Grohl on drums, The Hand That Feeds will whet their loyal fanbase's appetite for the forthcoming album With Teeth, released on May 2.

The Rakes

Retreat (Moshi Moshi MOSH118CD)
Following May 2004's favourably received 22 Grand Job on Trash Aesthetics and September's Strasbourg on City Rockers, the London act release this one-off single before the start of their deal with V2. Produced by Paul Epworth (Bloc Party, Razorlight, Hayshambles), it is spiky yet polished post-punk cutting packed with energy. With the band currently in the middle of an extensive tour, this should raise the stakes ahead of their debut album on V2 in August.

The Tears

Refugees (Independent ISOM92MS)
It is sometimes easy to forget the tight Anderson/Bulter partnership made on British music when they arrived with Suede almost 15 years ago, but this is a potent reminder of their talent. It is a silky and uplifting tale of outsider love that brilliantly evokes the pair at their prime and still finds change from three minutes.

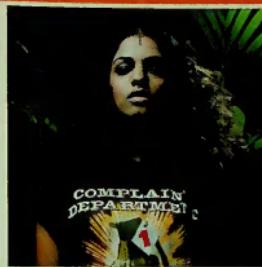
SINGLE OF THE WEEK

BodyRockers

I Like The Way

Mercury 987115

This sounds like a track Daft Punk decided to leave off their last album for being too catchy. It takes a traditional rock-style verse/chorus template and bolts on all manner of electronic embellishments, which make it not only a fantastic club record but one that deserves to be a serious contender in the upper reaches of the chart. A B-listing at Radio One and strong support from the likes of The Box have helped it get off to a flying start.



Albums

Art Of Fighting

Second Storey (Bella Union BELACCD092)

Art Of Fighting is the second album from Australian four-piece Art Of Fighting, who have built their profile recently with radio support and slots with Stephen Malkmus, Cat Power, Mogwai and Josh Rouse. This album comprises a beguiling set, from plugged-in sawing guitars of Sing Song to delicately plucked songs such as Busted, Broken, Forgotten, which captures the band at their most sublime and melancholy.

Autechre

The Hand That Feeds (Warwarp LWC02070)
After 14 years making pioneering electronic music, the leftfield inventiveness of Autechre shows no sign of abating. On first listen the eighth album sounds, as ever, like music made by aliens from the future, but repeated listening is rewarded by the discovery of a soulfulness that belies their more earthly influences.

Kenny Chambers

Wayward Angel (EMI 724357139823)
Chambers' blend of country, folk and roots is immensely popular in her native Australia, where this one spent five weeks at number one. It is all very sleek and well-produced, but country pop has never found much of an audience in the UK and this unremarkable album is unlikely to change that.

Courteenau

Nova Scotia (Endeavour 9871199)
Lead singer Liam McKeay has assumed main songwriting duties for Courteenau's third album and jettisoned much, if not all, of the band's previous overwrought tendency in favour of a more commercial sound that suits his Scott Walker-smooth voice.

Opener Sadness is an upbeat stomper which bears comparison with Doves.

Herman Dune

Not On Top (Track & Field HEAT33)
Not On Top is Herman Dune's

sixth album and is produced by former Sonic Boom collaborator Richard Formby. Not that it displays any great sonic innovation – rather it is more of the same lo-fi folky pop, except this time recorded in mono. It doesn't quite hit the heights of their last album, *Mas Cambios*, although there are some nice songwriting touches.

The Features

Exhibit A (Island LCO1846)
This cracking debut album takes a melodic path starting point and then shoots it through with punk guitar explosions and a vocal that ties into peaks of raw energy. It sits somewhere between The Strokes and The White Stripes. All in all, it is a cut above the wave of new Eighties-inspired bands taking over guitar rock.

The Funky Lowlives

Somewhere Else Is Here (Outer OR1CD)
Determinedly downbeat and chilled, The Funky Lowlives look to build on their debut album Cartouche. From the warm and fuzzy opener Sail Into The Sun to the standout T'll I Left The Music, which features Marshmello on vocals, this is a rare treat.

Mary Lorson & Saint Low

Realistic (Cooking Vinyl COOKCD323)
A far cry from the dark, twisted affair that was Lorson's collaboration with partner Billy Cote in 2004, *Realistic* is an incredibly warm album, full of piano-led pop melodies and beautiful pedal steel guitar moments. Lorson's voice isn't that distinct, but it is familiar and oddly reassuring. It is a touching record which would definitely cross over from a Radio Two to Classic FM audience.

Pete Philly and Perquisite

Mindstate (Epithaph 6762-2)
This duo have played live shows with The Roots in the past and it shows: their laidback jazz rap bears all the hallmarks of Philadelphia's finest, but without The Roots' originality or verve. When the album manages to break out the jazz groove, it is quite engaging, but it is unlikely to stand out in a crowded market.

Records released 18.04.05

ALBUM OF THE WEEK

M.I.A.

Arular

XL XLCD186

Arular is a colourful mish-mash of dancehall, hip hop and pop delivered with a vigour that is lacking in much mainstream pop. M.I.A. exudes street cool and has several tracks on her debut that have strong crossover potential, thanks in part to the tested production skills of Richard X. Impossible to ignore and coming in the wake of M.I.A.'s Stateside splash at SXSW, *Arular* seems set to be one of the defining albums of 2005.

Steranko

Culturephilia (Absolute AMD STA2674CD)

This album – inevitably – doesn't quite capture the intensity of Steranko's ridiculously rock'n'roll stage shows. It is nevertheless a fine rock record, peppered with a diverse set of highlights, from the rabble-rousing Zapatista to the surprisingly tender Only Love Can Save Us.

Tosca

J.A.C. (IK7180CD)

Austria's Rupert Huber and Richard Dorfmüller (half of Knuder & Dorfmüller) return with their second album of lush jazz-infused grooves. Taking a more varied approach than their debut – much plundered for TV ads – it includes dubby, blues-based and more up-tempo outings as well, as Billie Holiday-esque vocals from France's Sumia Farah.

Various

Vertigo Mixed By Andy Votel (Family 9828454)

The Twisted Nerve co-founder delves into the legendary Seventies label and plucks out dozens of "fairy-tale" nuggets from the likes of Aphrodite's Child, Uriah Heep and Warhorse. An intoxicating listen.

VH1 Beta

Night On Fire (Astralwerks ASW73245)

This Kentucky quartet follow fellow Americans The Bravery and The Killers in their Eighties revivalist slipstream, touching on New Order, Duran Duran and Cure reference points and bolstering the package with some frisky 4/4 beats.

Weird War

Illuminated By The Light (Drag City DC288CD)

Weird War's fourth album is something of a departure. Where previous releases have consisted of garage/psychedelic rock, it features a kind of slazy funk pop, not unlike Funkadelic at their Seventies peak. It is a brave move and well accomplished, but may alienate less adventurous fans.

This week's reviewers: David Baird, Phil Brooks, Joanna Jones, David Knight, Owen Lawrence, James Roberts, Nicols Stacie, Nick Trico and Simon Ward.

Albums

09.04.05
Top 75

Tony Christie retains his top spot ahead of Basement Jaxx, Stereophonics and 50 Cent, while New Order score their 10th Top 10 with Waiting For The Sirens' Call.

TOP 20 MUSIC DVD

1 **AC/DC** AC/DC JEWELS

2 **WILL YOUNG** LIVE IN LONDON

3 **DANIEL O'DONNELL** SHOUTIN'

4 **QUEEN** LIVE AT WEMBLEY STADIUM

5 **TINA TURNER** ALL THE BEST - THE LIVE COLLECTION

6 **NIRVANA** NEVERMIND

7 **VARIOUS GLASTONBURY ANTHEMS** - THE BEST OF

8 **U2** RATTLE AND HUM

9 **QUEEN** ON FIRE - LIVE AT THE BOWL

10 **THIN LIZZY** LIVE IN CONCERT

11 **CLIFF RICHARD** FROM A DISTANCE - THE EVENT

12 **METALLICA** SOME KIND OF MONSTER

13 **TUPAC** RESURRECTION

14 **MATT MONRO** AN EVENING WITH

15 **WESTLIFE** THE TURNAROUND TOUR - LIVE

16 **KIRSTY MACCOLL** FROM CROYDON TO CUBA - THE

17 **LIVE** CAST RECORDING LES MISÉRABLES IN CONCERT

18 **SCISSOR SISTERS** WE ARE SCISSOR SISTER

19 **VARIOUS** LOVE ALIVE

20 **IL DIVO** UNBREAK MY HEART (REGRESA A MI)

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TOP 10 JAZZ/BLUES ALBUMS

DISC	ARTIST/TITLE
1	MICHAEL BUBLE IT'S TIME
2	MADELINE PEYROUX CARELESS LOVE
3	RAY CHARLES GENIUS LOVES COMPANY
4	NORAH JONES FEELS LIKE HOME
5	NORAH JONES COME AWAY WITH ME
6	RAY CHARLES RAY (DST)
7	PETER CINCOTTI ON THE MOON
8	RAY CHARLES THE DEFINITIVE
9	JAMIE CULLUM TWENTYSOMETHING
10	RAY BLIGG BABY I DON'T WANT ANYTHING BUT YOU

10 TO 10 MILES DAVIS THE C

THE YEAR SO FAR: TOP 20 SINGLES

CHART	ARTIST/TITLE
1	TONY CHRISIE FT PETER KAY (IS THIS THE WAY TO) AMARILLO
2	MICFLY ALL ABOUT YOU/YOU'VE GOT A FRIEND
3	JENNIFER TELL ME GET RIGHT
4	NELLY FT TIM McGRAW GIVER AND OVER
5	EMINEM LIKE TOY SOLDIERS
6	MARIO LET ME LOVE YOU
7	Stereophonics DAVIDIA
8	CIARA FT PETEY PABLO COODIES
9	BRIAN MCADAM & DELTA DOODREM ALMOST HERE
10	SUNSET STRIPPERS FALLING STARS
11	CHEMICAL BROTHERS GALVANIZE
12	AKON LOOKED UP
13	LIL COOL FT J.F.7 ALBRELJUS HUSH
14	ASHANTI ONLY U
15	123 SOMETHING YOU CAN'T MAKE IT ON YOUR OWN
16	UNITING NATIONS OUT OF TOUCH
17	CABIN CREW STAR TO FALL
18	35 CENT CANDY SHOP
19	CWEN STEFANI FEAT ERYK GIRL
20	JAY-Z & LINLINK PARK NIMHUNECORE

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This Week
Last Week
What's in Chat
A&T&T TEL
Prodcom

10

TOP 20 MUSIC DVD		Liberation		1		TONI CHRISTIE THE DEFINITIVE COLLECTION	
1	AC/DC FAMILY FESTIVAL	Entertainment	Entertainment	2	3	BASEMENT JAXX THE SINGLES	XL XLC0102140190
2	WILL YOUNG LIVE IN LONDON	514000	514000	3	2	STEREOPHONICS LANGUAGE SEX VIOLENCE OTHER	V2 V20010050519
3	DANIEL O'DONNELL SHOWTIME	Entertainment	Entertainment	4	5	50 CENT THE MASSACRE	TonyB78005111
4	QUEEN LIVE AT WEMBLEY STADIUM	Entertainment	Entertainment	5	4	NEW ORDER WAITING FOR THE SIRENS' CALL	London 25400010202014
5	TINA TURNER ALL THE BEST - THE LIVE COLLECTION	Entertainment	Entertainment	6	6	C4 G4	Sony Music 5713420100
6	NIRVANA NEVERMIND	Entertainment	Entertainment	7	7	Gwen Stefani LOVE ANGEL MUSIC BABY	Interscope 20071011
7	VARIOUS GLASTONBURY ANTHEMS - THE BEST OF	Entertainment	Entertainment	8	4	QUEENS OF THE STONE AGE LULLABIES TO PARALYZE	Interscope 998305101
8	U2 RATTLE AND HUM	Entertainment	Entertainment	9	11	JEM FINALLY WOKEN	Abs 0200005050214
9	QUEEN ON FIRE - AT THE BOWL	Entertainment	Entertainment	10	10	THE KILLERS HOT FUSS	Liam O'Kane L10001001019
10	THIN LIZZY LIVE IN CONCERT	Entertainment	Entertainment	11	9	GREEN DAY AMERICAN IDIOT	Reprise 1040438021011
11	CLIFF RICHARD FROM A DISTANCE - THE EVENT	Entertainment	Entertainment	12	16	KASABIAN KASABIAN	FCA 0000000016101
12	METALLICA SOME KIND OF MONSTER	Entertainment	Entertainment	13	13	MARIO TURNING POINT	J Records 0000000013101
13	TUPAC RESURRECTION	Entertainment	Entertainment	14	6	THE KAISER CHIEFS EMPLOYMENT	Big Picture/Ban 0000000014101
14	MATT MONRO AN EVENING WITH	Entertainment	Entertainment	15	NEW	WILL SMITH LOST AND FOUND	Entertainment 983970214
15	WESTLIFE THE TURNAROUND TOUR - LIVE	Entertainment	Entertainment	16	9	AKON THROTTLING	Universal 200709101
16	KIRSTY MACCOLL FROM CROYDON TO CUBA - THE VIDEOS	Entertainment	Entertainment	17	12	SCISSOR SISTERS SCISSOR SISTERS	Polydor 1000000012101
17	LIVE CAST RECORDING LES MISERABLES IN CONCERT	Vista Collection	Vista Collection	18	48	DAMIAN RICE	DRM/100 First Dr 0000000018101
18	SCISSOR SISTERS WE ARE SCISSOR SISTERS	Polydor	Polydor	19	17	KEANE HOPES AND FEARS	DRM/100 First Dr 0000000019101
19	VARIOUS LIVE AID	Warner Music	Warner Music	20	19	LEMAR TIME TO GROW	Sony Music 5000000019101
20	IL DIVO UNBREAK MY HEART (REGRESA A MI)	Warner Music	Warner Music	21	34	THE BRAVERY THE BRAVERY	Sony 0000000034101
The Official UK Charts Company 2005		Stern Music		22	21	MICHAEL BUBLE IT'S TIME	Sony 0000000021101
© The Official UK Charts Company 2005		Warner Music		23	25	WILL YOUNG FRIDAY'S CHILD	Reprise 0000000025101
The Official UK Charts Company 2005		Warner Music		24	24	BRANDY THE BEST OF	Atlantic 0000000024101
The Official UK Charts Company 2005		Warner Music		25	18	JOSS STONE MIND & SOUL	Def Jam/RCA 0000000018101
The Official UK Charts Company 2005		Warner Music		26	22	PRINCE THE HITS/THE B-SIDES	Polydor Poly 0000000022101
The Official UK Charts Company 2005		Warner Music		27	15	2 BECK CUERO	Entertainment 0000000015101
The Official UK Charts Company 2005		Warner Music		28	26	QUEEN GREATEST HITS I II & III	Entertainment 0000000026101
The Official UK Charts Company 2005		Warner Music		29	41	54 USHER CONFESSIONS	Parlophone 5000000041101
The Official UK Charts Company 2005		Warner Music		30	26	JOSS STONE THE SOUL SESSIONS	Atlantic 0000000026101
The Official UK Charts Company 2005		Warner Music		31	20	3 MOBY HOTEL	Parlophone 0000000031101
The Official UK Charts Company 2005		Warner Music		32	4	JOHN LEGEND GET LIFTED	Merchandise 0000000004101
The Official UK Charts Company 2005		Warner Music		33	29	60 FRANZ FERDINAND FRANZ FERDINAND	Colombia 0000000029101
The Official UK Charts Company 2005		Warner Music		34	44	107 THE VERVE URBAN HYMNS	Merchandise 0000000044101
The Official UK Charts Company 2005		Warner Music		35	23	11 IL DIVO IL DIVO	Merchandise 0000000023101
The Official UK Charts Company 2005		Warner Music		36	33	9 ATHLETE TOURIST	Parlophone 5000000033101
The Official UK Charts Company 2005		Warner Music		37	42	20 GREEN DAY INTERNATIONAL SUPERHITS	Reprise 0000000042101
The Official UK Charts Company 2005		Warner Music		38	40	30 NATASHA BEDINGFIELD UNWRITTEN	EMI 0000000030101

ARTISTS A-Z	BLOC PARTY	FRANZ FERDINAND	JONATHAN REED	MARIE-ÈVE PERRON
50 CENT	BRAND N	GAB	JESS STONE	MARIA'S
AESOP ROCK	GOLOPUNK 5.0	GREEN DAY	KASABIAN	MARION
ALICE COOPER	HAT PUNK 5.0	GRECH STEVEN	KEANE	MARSHALL
AMERICAN IDIOT	HEAVY DICE	HLV 15	KIT TUNSTALL	MARY
BAKU BUST	HONES 7	JAMES BLUNT	KYLIE MINOGUE	MATT HOBBS
BECK	KUTCHAGE	JAY-Z	LADY GAGA	MCITY
BEVERLY HILLS 90210	LITTLE BIG BROTHER	JAY-Z	LADY GAGA	MCITY

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To find out more simply text FAITHLESS free to 247 and we'll take you to the Faithless homepage on Orange World.

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