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**In this week's issue: HMV signs landmark digital deal; Stores hail busy summer line-up Plus: the charts in full**

# MUSICWEEK



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**75 million record sales**  
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**1 extraordinary artist:**  
**rob thomas**

# rob thomas,

frontman of **matchbox twenty**, winner of three Grammy awards, two-time Billboard Songwriter of the Year, co-writer and voice of Santana's 'Smooth', and collaborator with Mick Jagger, Bernie Taupin and more delivers his **debut solo album**.

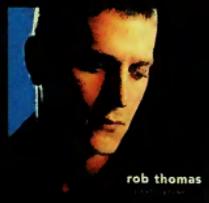
- led by the massive US single 'lonely no more' - only the second track in history to gain more than 1000 spins in a single week at Adult Top 40
- campaign begins with a UK promo visit in May
- release supported by national TV advertising, outdoor, press, radio and online marketing

← 2

lonely no more  
the single  
out May 9



...something to be  
the debut solo album  
out May 23



rob thomas

Inside: Mint Royale The Rakes My Chemical Romance Curt Copy Kasabian

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## Oasis get off to blinding start

Channel Four's exclusive preview of the promo for Oasis's new *Lyla* single drew an impressive 1.3m viewers last Wednesday night.

The preview formed part of a strong first week of the campaign for what is likely to be one of this

year's biggest albums. *Lyla* was played for the first time worldwide at 8.15am on Chris Moyles's Radio One breakfast show last Monday and picked up enough radio play across the board to leap into the airplay Top 20 on its first day's exposure.

Support followed across a range of stations, with Radio One's Jo Whitley and Virgin breakfast

duo Pete & Geoff making it their record of the week, while Zane Lowe dubbed it the "hottest record in the world".

Big Brother's Emma Greengrass says, "The reaction was fantastic. Obviously, when you come back with an Oasis record, you expect there to be a lot of interest, but it really has been very strong."

The preview of the promo followed at 11.05pm on C4, straight after its *Desperate Housewives* show.

The commercial release of *Lyla* comes on May 16, two weeks before the album *Don't Believe The Truth*. Oasis also return to the live stage this year, including a May 23 Paris show backed by Radio One. © Bumper summer schedule, p3

## Ivors recognise new talent

Songwriting by acts such as Franz Ferdinand, The Streets and Keane wins approval on awards shortlist p4

## Mobile networks tune in to music

Mobile music is catching up with downloads as operators manoeuvre in battle to dominate the market p8

## Wrapping up the future

Movie and TV releases are pushing the boundaries of DVD packaging, pointing the way forward for the music industry p11

## This week's Number 1s

**Albums:** N Imbruglia  
**Singles:** Tony Christie  
**Airplay:** Mario



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Retail giant's link-up with MusicNet marks vital step towards launch of downloads service

# HMV plugs in to digital

## Downloads

by Paul Williams

HMV has put into place a central plank of its long-awaited new download service, as the UK industry this week prepares to add download data into the official singles chart for the first time.

The retail specialist has teamed up with leading digital music service provider MusicNet to handle the back-end technology, software, support and music content for the service, which will launch in the second half of this year.

HMV Europe e-commerce director Stuart Rowe describes the tie-up as one of the "big milestones" for the service, which will be backed by £10m of investment from the retailer. The announcement comes after a deal was announced with Microsoft in December to develop a customised jukebox for the service.

"What we want to do is bring a digital service to a mass-market customer - if they want to get into digital and haven't yet they can come to us," says Rowe, whose chain will back the launch of the download service by stocking a

selection of more than 75 portable players compatible with the service in its 200 stores. The retailer will also distribute the software and hardware needed to use the service in-store and via its website.

One of HMV's main aims now will be striking content deals to build the most comprehensive catalogue possible for the service. It is placing a particular emphasis on the indie sector, which has already raised concerns about difficulties in getting its tracks onto the leading digital music services.

Given the retailer's long-established relationships with labels

and its repertoire knowledge, Rowe is convinced HMV will be more successful than others in securing indie content. "Some of these music services are not run by real music people who know catalogues inside out," he says. "For example, some of the music services didn't have The Killers' album, which would never happen at HMV."

Ahead of the launch of HMV's new service, the UK's legitimate digital music market with download sales has already topped 300,000 sales a week. The market's profile will be boosted this

week with the announcement on Sunday of the first combined physical and singles chart, with the challengers for number one including current chart-toppers Tony Christie and Peter Kay, Ciara, Elvis Presley and Razorlight.

Despite the sector's rapid growth, Rowe suggests, "It's still very early in the market. If you look at the average bus queue in Rotherham, how many are going to be downloading? It's very, very small. We still feel it's very early days and now is the right time for HMV to be entering the market."

pa@w.com/musicweek.com

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# MUSICWEEK

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**CMP Information**  
United Business Media  
Media, 10th Floor,  
London House,  
245 Blackfriars Road,  
London SE1 9JH.  
Tel: 020 7921 7921  
+ ext (see below)  
Fax: (020) 7921 8326



United Business Media

For direct fees, dial  
(020) 7921 6165  
For e-mails, type in  
news as shown,  
followed by  
@musicweek.com  
**Publisher**  
Agnie Scott  
(020) 7921 6165  
**Executive editor**  
Martin Llobet  
(020) 7921 6165  
**News editor**  
Paul Williams  
(020) 7921 6165  
**Features editor**  
James Jones  
(020) 7921 6165  
**Online editor**  
Nigel Smith  
(020) 7921 6165  
**Reporter**  
Julie Lawrie (020) 7921 6165  
**Chart consultant**  
Alan Jones (020) 7921 6165  
**Design consultants**  
Gill  
**Chief sub-editor**  
Dougal Baird  
(020) 7921 6165  
**Sub-editor**  
Phil Brooke  
(020) 7921 6165  
**Charts editor**  
Simon Ward  
(020) 7921 6165  
**New releases editor**  
Queen Lawrence  
(020) 7921 6165  
**Database manager**  
Neil Jones (020) 7921 6165  
**Business development manager**  
Matthew Tipler  
(020) 7921 6165  
**Sales manager**  
Miki Slade  
(020) 7921 6165  
**Account manager**  
Sally Jones  
(020) 7921 6165  
**Display sales executive**  
Patricia Unwin (020) 7921 6165  
**Classified sales executive**  
Mara Edwards (020) 7921 6165

**Classification manager**  
David Hargrave  
(020) 7921 6165  
**For CMP Information**  
**Group production manager**  
Dezire Prince  
(020) 7921 6165  
**Art production**  
Nicky Haines  
(020) 7921 6165  
**Classified ad production**  
Janie Fowler (020) 7921 6165  
**Business support manager**  
Lynne Doney  
(020) 7921 6165

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

### Sign here

#### Eagle signs DVD distribution deal

● Eagle Rock Entertainment has inked a deal to move the distribution of its DVD releases to Piramide. The agreement, which comes into effect below May 1, unites distribution operations for Eagle, whose audio music divisions Eagle Records and Spafins Records are already looked after by Piramide.



Sparks; Chappell (see)

● Warner/Chappell has signed an exclusive deal with Ron and Russell Maer of Sparks to handle publishing for the band's first 16 albums. Under the deal, Warner/Chappell will also publish the band's forthcoming unsigned 20th album.

● HMV has signed a three-year deal with Mojo to act as the official retail sponsor of the magazine's honours list awards ceremony. The sponsorship deal will see HMV act as sponsor and judge of two awards which are presented at the June 16 event at Porchester Hall in London.

● Kobalt Music Group has signed an exclusive deal to administer Owen Stefani's publishing company Harajuku Lower Music in all territories outside of North America. The deal will see Kobalt represent the copyrights for film, advertising and TV synchronisation.

● Sanctuary Urban Management has signed a joint venture deal with Amuse/Entertainment, the company owned by music and film executives Max Gousse and Jeremy Goffen. The deal brings management clients, including D12, Youngblood and music video director DA Buck to the Sanctuary Urban roster.

● The promoters of the August Bank Holiday 'Carling Weekend: Reading/Leeds' festivals have added the Dropkick Murphys, Roots Manuva, Transplants and Simple Plan to the bill.

● Ministry of Sound and RealNetworks have signed a deal to deliver the company's digital radio station through Real's RadioPass service. RadioPass provides subscribers with more than 80 stations of commercial free, pre-programmed, CD-quality radio, including more than 10 dance music stations.

● The Modern have become the first act to make the move from a digital-only deal with Universal to a long-term contract with the major. Mercury is expected to release a physical single in August by the band.

● Vital+Plus Digital has signed a deal with Napster. p5

### Bottom line

#### Napster ups its revenue forecast

● Napster has increased its revenue estimate for its first full financial year following rapid growth in its subscriber base. In a trading statement, the company says its global subscriber base increased by 143,000 in the fourth quarter, taking its total number of subscribers to 410,000.

● Classic FM is to exit its Swallow Place home in Oxford Circus for the confines of Leicester Square, as part of GWR's merger with Capital Radio. Executives have decided to bring all broadcasting operations into Capital's Leicester Square headquarters as well as its commercial operations, but will retain Swallow Place for other uses.

● Panma made the second largest payout yet to its members in March, taking the total of overseas revenues distributed by the performer organisation past the £10m mark. Some £1.5m, just short of the record payout made in December 2003, was paid out last month by Panma.

● Sony has stepped up its competition in the MP3 player market with the arrival of the NW-H05 Walkman - an MP3 player with 40 hours of battery life. The player will be in stores from May and is available in 20GB (13,000 songs) and limited 30GB (20,000 songs) versions.

● Royalty claims against David Bowie and Pink Floyd are in the spotlight. p4

● The EU's forthcoming Services Directive is prompting another industry encounter with Brussels. p5

● Aim is hosting a distribution and digital day with Live Month. Live Month will run from April 11 to 25 and feature on 350 sessions in 66 student unions.

● Galaxy is to be the official radio

partner of this summer's Tribal Gathering festival. The radio network will broadcast live from the July event.

● BBC1 is to salute such icons as Patsy Cline, Lovettia Lynn and Dolly Parton in the one-hour country music special Queens Of Country, which will be broadcast from 10.35pm on Monday, April 25.

### Exposure

#### Life's a beach for T4's pop show

● T4's Pop Beach event is to return this year with a new name and expanded line up. T4 on the Beach will feature 16 acts, including Kaiser Chiefs, Garbage and Rachel Stevens. It will be broadcast live on Channel 4.

● The deadline for entries to the Music Video Awards arrives this week. Entries for the event are due in by next Monday (April 18) for the awards, which are organised by Music Week and sister title Proton and due to take place at the Royal Lancaster Hotel in London on June 1. Details are available by contacting Louise Stevens or James Smith on 020 7921 8346 or 8308.

● Scottish showcase event Go North has set an April 29 deadline for acts wishing to apply. The live music festival, which takes place on June 1 and 2 in Aberdeen, will feature 30 gigs across four venues. The slots are open to signed and unsigned acts, 10 of which will be from the north of Scotland, 10 from the rest of Scotland and the remainder from the rest of the UK and Nordic regions.

● Substot, the TV division of promotions company Uplift, and student TV firm SUBX, is stepping up the focus of its Substot University TV system with Live Month. Live Month will run from April 11 to 25 and feature on 350 sessions in 66 student unions.

● Galaxy is to be the official radio

partner of this summer's Tribal Gathering festival. The radio network will broadcast live from the July event.



Parton; features in BBC Country Special

● The Nokia Urban Music Festival with the Prince's Trust is to include an MC competition with the winner to compete in the 2005 Rap Olympics. The festival takes place at Earl Court in London this weekend. Quickfire p17

● Glanstonbury's 10 system has spoken eBay ticket resales. p6

● Industry players are being invited to test their general knowledge of the state of the music and radio businesses as part of a survey being conducted for the Music Radio conference at Bafsa in London's Piccadilly this Thursday. The 12-question survey is open to anyone at www.songpeople.com/empas

● Sony Radio Awards gears up for national station of the year prize. p6

● Island Records' activity at this year's SASX will be broadcast as a documentary by Channel 4. The documentary, airing from 12.05pm this Saturday, features live performances by the label's acts including Black Alphas, Bell XI and Dogs and an impromptu appearance by Billy Idol.

● The Pickett venue in Liverpool looks likely to be saved after receiving a cash boost through the Urban Culture programme. The Hardman Street venue is one of 150 projects to receive money.

### People

#### Shazam poaches big fish

● Shazam has appointed Andrew Fisher as CEO. He joins the company from InfoSpace, where he was European managing director.

● Enmap will begin searching for a new finance director following the unexpected decision of Gary Hughes to quit the company. Hughes joined the media group five years ago from Scottish Radio Holdings.

● The Mobile Entertainment Forum has announced the new executive board of its American division. It is chaired by Entriq strategic advisor, Ralph Simon.

● Rykolide has promoted William Hein to the position of US and international label operations president and named Neil Levine as general manager/senior VP sales and marketing.



Katatonia's efforts to boost the US have been boosted by the band's track Clubfoot being picked up for a Stateside financial TV ad. Secured through ad agency Chemistri, it is the latest in a series of deals being put in place for the Sony BMG signings, whose music has already figured within a number of high-profile TV programmes in the

States, including The OC, CSI and Smallville. Sony BMG's New York-based soundtrack and film ad TV music vice president, Karen Linphert-Lou says, "It's a great synchronicity. It's got a lot of it easier to edit and it's edgy." Katatonia will return to the US in May for two dates at the Bovey Ballroom in New York.

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

## Radio One backs new music by expanding playlist

Radio One is introducing an additional daytime outlet for new music by adding a fourth strand to its weekly playlist.

The 1 Upfront list, which will come into effect for the first time with this Thursday's newly-announced playlist, will run alongside the long-established A, B and C lists and encompass five tracks a week.

Radio One head of music and live events Alex Jones-Donelly believes the new list is a way for

the station to increase its daytime commitment to new music. "In Radio One's daytime output, we've never got the opportunity to play all the records we'd like to play," he says. "When pluggers tell you their band or record nearly got on, it's absolutely true. We felt with a little bit of judicious movement of our internal clocks, we could play another five tracks a week."

Each track on the list will receive between two and four

plays a week; the list will heavily reflect tracks already being supported either during evening programming or Radio One's specialist output.

"We feel there are some artists we really should be trying to give a little bit of a break to, which otherwise would struggle to make it onto daytime," says Jones-Donelly.

Airtime during daytime programming for the 1 Upfront list will be funded by

decreasing the number of weekly plays for tracks on the A-list. At present, the most popular tracks on the A-list are spun in the region of 27 to 30 times per week, but this will be reduced to about 23 to 24 times. However, plays for B- and C-listed tracks will increase in response to feedback from labels.

"They've asked whether we can squeeze a few more plays for them because it's hard enough as it is to get on the Radio One

playlist," says Jones-Donelly. "I can't satisfy all of them but we're going to slightly up the B and C lists, but something has to give and we feel we can reduce rotation on the A-list a bit."

The playlist addition is welcomed by pluggler AJ James, who says, "If they're looking to expand the Radio One playlist, I'm 100% for that. It's a really good idea to try to get some of the new artists who may not be ready for the A, B and C playlists."

## Gorillaz, Oasis and Coldplay lead string of high-profile albums set to hit retail from next month Stores forecast summer scorcher

### Retail

by Jim Larkin

The music industry is gearing up for the biggest summer of releases for nearly a decade with a bumper crop of albums set to boost what is traditionally a quiet period.

In consecutive weeks next month, albums by Gorillaz, Oasis and Coldplay will kick off a summer which will also herald albums by a string of high-profile acts such as Black Eyed Peas, The White Stripes, Jamiroquai, Missy Elliott and Ms Dynamite.

"I can't remember a time like it," says Virgin executive director of retail Simon Douglas. "I suppose you'd have to go back to 1995 when Oasis and Blur were scrapping it out in the charts to find a summer when the industry was so exciting. It really does emphasise how good the current scene is."

And there is a healthy supporting list of releases to tempt buyers who come into shops during the period, including titles from Bruce Springsteen, System Of A Down, BrodskyQuart, Ludacris, The Roots, Steve Brookstein, Van Morrison, Faith Evans, Stevie Wonder, Geri Halliwell, The Coral, Turin Brakes,

The Foo Fighters, RoxyCopt and Charlotte Church.

It means a busy start to the summer for retailers who, in the words of one executive, normally spend summer twiddling their thumbs and waiting for the quiet March and April for retail.

But there is a concern that the sheer intensity of releases will mean casual fans will not buy as many albums as they would if releases were more spread out. But HMV product director Steve Galtin is not unduly worried.

"To be honest that's more of a concern at Christmas, when there are so many big releases and only so much cash to go round," he says. "It's less of a problem at this time of year. Besides, if you look at the releases you'll see Foo Fighters and The White Stripes are due to come out in the same week, but overall things are fairly well staggered. Oasis and the Black Eyed Peas are coming out on the same day but I don't think they really appeal to the same people."

By releasing singles at this time, record companies can benefit from what EMI Recorded Music commercial director Mike



Black Eyed Peas: new album set to be released on Polydor on May 30

McMahon calls a "two-phase campaign", with promotion around release and then another push later in the year to create two sales peaks.

But one concern from a record company point of view is being able to access media for promotion and advertising. In this instance, prudence is seen as key. "Clearly, the more big release albums that come out in the market, the more competitive it becomes and ad

space is harder to find, so you have to plan ahead," says Capitol Music UK president Keith Wozencroft. "And, with Gorillaz and Coldplay, we've been planning the campaigns for months so we're confident things will go well for us."

The majority of the very biggest releases are arguably coming through either EMI or Sony BMG, but Universal will also be aiming to compete against the new releases.

with albums it has recently released to the market.

Universal sales director Brian Rose says, "We've got records out by acts such as Kaiser Chiefs and The Bravery and with those we want to follow the model of the Keane success of last year, whereby an album was released early and continued to sell right through the year. Those acts will deliver the same sales this summer as some of the big upcoming releases."

Rose also highlights releases by Green, Stefani, Akon and Lucie Silvan which he expects to take off during the period. For Rose, competition is seen as healthy. "We've got five labels that compete with each other, never mind other companies," he says. "It's good for the industry to have such a consistent schedule of quality releases."

Wozencroft agrees with this sentiment. "Overall, I can only be very enthusiastic about it," he says. "To have a schedule of releases of that calibre is great for the industry. It means people will be getting excited about music and there will be more people in the record stores and there will be greater opportunities for everyone."

jim@musicweek.com

### THE MUSIC WEEK PLAYLIST



**OASIS**  
Dig Out Your Soul  
(Big Brother)  
Wearing its Velvet influence high on the sleeve, this is one of the starburst tracks from Oasis's grower of a new album (album, May 30)



**HOT HOT HEAT**  
Elevator  
(Warner)  
Briskly mixed up with slick, soft rock and US college sounds, the "Heats are back with a new album" (album, May 16)



**ARCTIC MONKEYS**  
A Certain Romance  
(emsigne)  
The hot Sheffield quartet's gig at the Club Footage last week attracted a industry heavyweight (website demo)



**BLACK EYED PEAS**  
A Different Kind of Tragic  
(Interscope)  
First single from the multi-platinum group sees them ditching hip-hop/catchy pop/hip-hop hybrid (single, May 16)



**THE INFADELS**  
Untitled  
(Wall of Sound)  
The first songs from The Infadels' album sessions with Jagg Koozer have an urgency and edge that make them hard to ignore (from album, September)



**THE RAVEONETTES**  
Love in A Trance  
(Columbia)  
The Danish duo ditch the feedback and return with this tune, which is possibly their most radio-friendly single to date (single, June 6)



**CLEAR STATIC**  
Talking In Your Sleep  
(Lizard King)  
The Killers' laudatees still have the stereo buzzing with this tune, which is dressed in Eighties sensibility (single, May 9)



**MORCHEEBA**  
Wanderer  
(Newer Music)  
An excellent array of mixes for the single include re-mixes from Chicken Lips, Diabolical Brothers and others (single, May 2)



**THE CORAL**  
In The Morning  
(Decca)  
First single from the band's Portsmouth-produced third album, which still sounds fresh more than a month ahead of release (album, May 23)



**VARIOUS**  
2005 Sampler  
(Moshi Moshi)  
Eventful charity acts Yui and The Rakes pose for attention with cuts like such as Not A Lip on This vibrant release (promo CD)

Franz Ferdinand, The Streets and Keane gain nods for 50th awards

## Ivorys hail new talent

### Awards

by Paul Williams

The Ivor Novello Awards is heading towards its 50th ceremony in rude health, with a new generation of songwriters starring among this year's nominees.

Franz Ferdinand and Keane, whose 2004-issued debut albums have both surpassed 1m over-the-counter sales in the UK alone, have impressed the event's judges to win places in the newly-announced shortlist, while the songwriting quality of *The Streets'* second album *A Grand Don't Come For Free* is enough to land Mike Skinner two nominations.

The event will also see an album award presented for the first time, while the dance award has been dropped. And organisers will mark the event's 50th year at the May 26 ceremony at London's Grosvenor House Hotel by honouring one song from each of the past five decades. They have already given favourites in the past year to Sir Elton John, David Arnold and John Adams in recognition of the golden anniversary.

Even after so many years, EMI Music Publishing chairman and CEO Peter Reichardt says the Ivors room continues to "weave its own magic". "I've seen so many young artists enter that room, a little bit cocky, but by the end of the lunch they are generally humbled by the whole process," he adds.

For this year, Franz Ferdinand makes their Ivors bow with *Take Me Out*, which is shortlisted as best contemporary song alongside *The Streets* hit *Blinded By The Lights*. Skinner, who won in the same category two years ago with *Weak Become Heroes*, is also vying for best song musically and lyrically,

where he is shortlisted with *Dry Your Eyes*.

Universal Music Publishing general manager Sarah Levin, whose company's roster includes Skinner and Franz Ferdinand, says, "It's really pleasing to see new writers recognised as well as the established ones."

Further new songwriting talent comes from BMG Music Publishing's Keane, who are looking to win best song musically and lyrically with *Everybody's Changing*, while Pete Doherty figures for contemporary song with his Wolfman collaboration *For Lovers*.

The Wolfman/Doherty hit is one of six nominations for EMI Music Publishing, to give the company joint top billing in the corporate rankings with Universal. Both claim shares in the Britney Spears hit *Toxic*, which is nominated as PRS most performed work, while EMI shares the Jamaica hit *Thank You* in the same category with BMG Music. The most-performed category is completed by the George Michael comeback single *Amazing*, published by Warner/Chappell and Aegion.

Alongside George Michael, Blue Mountain signings U2 bring some seniority to the proceedings with Vertigo, which is nominated as international hit of the year.

The category otherwise reflects a theme of revivals within the nominations, as Vertigo's two rivals for the prize have both been the subject of remakes – the Pete Townshend-penned *Behind Blue Eyes*, which was a 2004 hit for Limp Bizkit, and Bob Geldof and Midge Ure's Warner/Chappell-published *Do They Know It's Christmas*. The Band Aid tune is also short-listed as best-selling UK single.

pa11w@musicweek.com

There is much that the music industry can learn from the film and TV world' – Packaging feature, p11



## Bowie/Pink Floyd royalty claims back in spotlight

Two music cases going back three decades have taken centre-stage again, with the rekindling of a claim involving David Bowie's Space Oddity while Pink Floyd last week settled over a track from *Dark Side Of The Moon*.

A matter of years after the late Gus Dudgeon initially launched a claim to recover producer royalties on Bowie's 1969 hit, the producer's estate has now assigned all Dudgeon's royalty entitlements and potential claims to royalty investigator David Morgan.

Morgan, using a company called Mandamus Limited, is now chasing Bowie for what he believes could be £500,000 of producer royalties accrued over the past 35 years. Morgan feels that, following the death of Dudgeon in an air accident in 2002, there is a "moral issue" to continue.

However, Hamish Porter at Aedshaw Goddard, which is acting for Bowie's management group RZO Music, disputes Mandamus' right to claim. "The claim is repeated on the basis of contract and law," he adds.



Pink Floyd: settled out court

Meanwhile, more than 30 years after adding her distinctive vocal to Pink Floyd's *The Great Gig In The Sky* from the epic *Dark Side Of The Moon* album, Clare Torry says she is "very happy" to have settled her claim.

Torry, who was simply credited on the 1973 album for vocals, brought an action in 2004 which included a claim for a composer's credit, as well as past and future royalties, on the basis that her contribution to the album constituted the fourth track on the group's 14th constituted co-authorship with Floyd's Rick

Wright.

The UK session singer had been asked in one Sunday evening by the band. After some guidance, and employing a vocal technique where her singing resembled the chords of a "whining guitar," she made up a famous vocal melody in a series of takes.

The precise details of the out-of-court settlement remain under wraps because of a confidentiality agreement with the defendants, who, alongside the members of Floyd, included publishers Pink Floyd Music and EMI. Torry says it took nearly 30 years for the action because she could not afford to make a claim in the late Seventies or Eighties.

Torry's barrister Tim Ludbrook at 13 Old Square, working on the instruction of her solicitor Nick Kanaar, adds that it is remarkable the case was settled given the amount of time that has passed. "On that afternoon, she composed something remarkable and performed it in a wonderful way that people still enjoy today," he says.

Viewpoint, p16

### The 50th Ivor Novello nominations shortlist

**BEST SONG MUSICALLY & LYRICALLY:** *Dry Your Eyes* by Skinner (Universal); *These Words* by Kipner, Franpton, Bredford, Wilkes (EMI); *In General: Everybody's Changing* by Rick-Oshay, Chappell, Hughes (BMG); **BEST CONTEMPORARY SONG:** *For Lovers* by Wolfe, Deberly, Taylor, Scott, White, Barnes, Scott (EMI); *Beyond Beliefs*, written by The Lights by Skinner (Universal); *Take Me Out* by Hardy (Kaplan); *McCarthy*, Thornton (Universal); **BEST ORIGINAL MUSIC**

**FOR TELEVISION:** *Fallen* by Leonard-Morgan (EMI); *North And South* by Phipps (Black); *Badblood* by Lane (BBC Worldwide/Backs); **BEST ORIGINAL FILM SCORE:** *Deep Blue* by Fonten (Slogun); *Man On Fire* by Gregson-Walker (EMI); *Enduring Love* by Sans (MCS); **PRS MOST PERFORMED WORK:** *Amazing* by Michael, Douglas (Warner/Chappell, Aegion); *Toxic* by Dennis, Karlsen; *Joback*, Winsberg (EMI); *Thank You* by Davies, Schack, Biber

(BMG, EMI); **INTERNATIONAL HIT OF THE YEAR:** *Behind Blue Eyes* by Townshend (Polygram); *Do They Know It's Christmas?* by Geldof, Ure (Warner/Chappell); *Vertigo* by Bone, The Edge, Clayton, Muller Jr (Blue Mountain); **BEST SELLING UK SINGLE:** *All This Time* by Hector, Mac, Tossant (Universal); *Crypsis*, *Roctane*; *Do They Know It's Christmas?* by Geldof, Ure (Warner/Chappell); *Call On Me* by Winwood, Prydz, Jennings (Warner/Chappell, Roctane).

## SNAP SHOT

### MINT ROYALE

Manchester's Faith & Hope label has teamed up with Sony BMG in a push to turn the song at the heart of the *Vital Golf GTI TV ad* (pictured) into one of this summer's biggest dance hits.

The *Track.Mint* — Royale's remix of Gene Kelly performing *Singing In The Rain*, has been licensed to the major's Direction imprint ready for a release in July or August.

Faith & Hope managing director Neil Claxton says he was looking for a label which could do a good job of promoting and marketing the single, without infringing on the existing Mint Royale album campaign.

"We were very impressed with how well Direction has done with one-off singles," he says.

**CAST LIST:** Management: Tony Pope, Tony Pope Management; AAR: Neil Claxton, Faith & Hope/Noel Labrosse, Sony BMG Direction; Publisher: EMI Music Publishing; Press: Sarah Pearson, Wasted Youth; Radio: Tom Hill, Phil; TV: Stuart Emery, Lamp PR; Product: Manager: Adam Griffin, Sony BMG.

"They proved to be able to work something like this without the peripheral album stuff. Plus [Director's head of AAR] Neil [Labrosse] more-or-less convinced me that it should be released, so I owed him in that respect."

Direction is currently enjoying success with *Sunset Strangers'* hit *Falling Stars*, which has sold around 75,000 units. Last year, Killa added to the label's success with more than 120,000 units of her debut *My Neck, My Back*.

Throughout the spring, Direction will be conducting club promotion activity ahead of a full release in July. However, the label will continue to screen during April and May. In addition, Director's releases says:

there is a multitude of *Vital* titles currently being explored.

"With this track, I always felt it was the song that made the ad, not the other way around," says Labrosse. "It's one of those pieces of music that manages to hold on to the element of cool while still being novel, a bit like *Jarvis XL's A Little Less Conversation* single. There's certainly a level of demand out there and our aim is to give it as much exposure as possible and convert that into success."

Claxton says the interest in the track has taken everyone by surprise. "It was never our intention to release this track as a single or include it on the album. *Hindsight* is a wonderful thing."

# Napster strikes Vital deal

Vital has completed a clean sweep of agreements with the chart-eligible digital music retailers by signing a deal with Napster.

The deal inked last Thursday between Vital:Piis Digital and Napster strengthens the potential of 40 independent labels such as Domino, Wall Of Sound and Deceptive to make an impact on the Official UK Singles Chart, which today (Monday) will accept digital sales figures for the first time.

For Vital, the Napster deal is seen as the final part of the digital jigsaw. It launched the *Vital:Piis Digital* distribution service last June with deals already in place with digital vendors such as iTunes, Sony Connect and Woolworks. It is also the first time Vital labels have

had material available on a subscription service.

"It comes at a crucial time for the labels we represent," says Vital Digital head Adrian Pope. "It's important to be on all the chart-registered sites. The opportunity of being involved with Napster is exciting because they have innovative editorial elements on the site and, from dealing with them, it's apparent they're committed to supporting independent music."

By Friday, there were already several thousand Vital-distributed tracks available to buy through Napster; an ongoing process of adding back catalogs from the various labels will continue over the coming days and weeks.

Pope will not reveal the specific

**THE BPI AWARDS ALBUMS**  
Various — *Real Eagles* — Alternative Hits  
And Enticed  
Mars (silver)  
Basement Jaxx — *The Singles* (gold)

**SINGLES**  
Tony Christie — *Feat Peter Kay — It's The Way To Live*  
Amaviva (platinum)

## Changes at BBC network win Sonys' seal of approval

# RI returns to Sony Awards' top table

### Awards

by Paul Williams  
Radio One is cashing in on 18 months of spectacular change after being nominated as UK station of the year for the first time since 2000.

The BBC network returns to the top table for 2005 as Capital FM's breakfast host and former category winner Christian O'Connell, who directly grabs three nominations for Xfm.

"Last year was such a brilliant year for Christian," says Xfm programme controller Andy Ashton, whose station heads the nominations announced last Tuesday, grabbing mentions in the specialist music award, music broadcaster and DJ of the year category, while daytime additions Colin & Edith are vying for daily music show of the year.

Radio One head of mainstream programmes Ben Cooper says it is fantastic the network is in the running for UK station of the year. "After 18 months of massive change at Radio One, with 95% of the schedule changing and Rajar figures up, to get a nomination like that is a real boost," he says.

However, the station's self-styled grabber Chris Moyles, who took over from breakfast at the beginning of last year, fails to win a Sony nomination, a fate also suffered by his Radio Two opposite number Terry Wogan. Instead, commercial radio grabs a clean sweep of the key breakfast show award where the nominees include



Colin & Edith: new blood at Radio One

Johnny Vaughan in his first year as Capital FM's breakfast host and former category winner Christian O'Connell, who directly grabs three nominations for Xfm.

"Last year was such a brilliant year for Christian," says Xfm programme controller Andy Ashton, whose station heads the nominations announced last Tuesday, grabbing mentions in the specialist music award, music broadcaster and DJ of the year category, while daytime additions Colin & Edith are vying for daily music show of the year.

Radio Two head of talent Lewis Carnie says, "We've had so

much success, you wonder if it's going to be your turn. To get a station of the year nomination again and station sound nomination is great and there's a nice spread across our talent roster with everyone from Jonathan Ross and Johnnie Walker and Paul Gambaccini through to Charles Hazlewood and Jeremy Vine."

Besides Radio One, Radio Two faces competition for UK station of the year from Classic FM, which will officially become part of the newly-merged CGap group on the day the awards take place at London's Grosvenor House Hotel. The expanded group's spread include Capital FM's James Cantor, Xfm's Ian Camfield, Classic FM's Late Night Lisa and 96 Trent FM's Jo & Twiggy winning nominations in the music categories.

Emap's spread takes in three nominations in the specific music categories, including its West Midlands station Kerrang! 106.2 grabbing a daily music show of the year nod for *Drivetime* with Lucio in its first year of broadcasting. SMG-owned Virgin Radio's two music nominations include Most Wanted in the same category.

Radio Three presenter Andy Kershaw's shortlist for the specialist music award he won last year in a field including BBC London's Charlie Gillett and Emap-owned Kiss 100's the Richi Rich Project, while he is part of a BBC clean sweep for the "music special" award.

For full music list, see [musicweek.com](http://musicweek.com)  
[p3.bw.musicweek.com](http://p3.bw.musicweek.com)

# Industry squares to new EU legislation

Music industry lawyers, trade bodies and other music industry groups are shaping up for another skirmish with Brussels over the forthcoming Services Directive, which is attempting to harmonise services provision across the EU.

The directive could have implications for record labels, collection societies and even management companies. Already British Music Rights (BMR) is lobbying the EC to clarify whether copyright licensing and administration of copyright is excluded from the directive, which is expected to have a first reading this year.

The Services Directive is primarily designed to provide freedom of establishment for service providers and an ability to operate legally in all EU member states. With the country of origin principle, this means in theory that a music business group can establish itself in Latvia and, just by abiding by Latvia's regulations and other legal requirements, can then offer its services in Germany or the UK or any other member

state without adding another layer of regulation.

Copyright is exempted from the country of origin principle, so will not be covered by the directive. However, BMR's director general Grana Pike says it is still unclear if the licensing of copyright and administration of copyright would also be excluded. Pike says a draft amendment excludes copyright, but it needs to go further.

"It seems logical that if copyright is excluded then licensing should also be excluded," she says. "It doesn't make sense that a Latvian collecting society can act for the whole of Europe if it only holds the licence for Latvia." Pike adds that there is potential overlap with the directive governing rights management and would prefer copyright issues to be dealt with by this legislation rather than the Services Directive.

The Music Managers Forum also has issues with the Directive, although MMF copyright and contracts subcommittee chairman David Stopps says he is still considering its position.

## WALL OF SOUND'S KEY RELEASES

**The Infidels**  
Download single -  
Reality TV Give  
Yourself To Me  
(April 25)  
Single - Jagger 67  
(July 4)

Album - 'Till TBC  
(August 29)  
**Roxykoop**  
Single - Only This  
Moment (June 13)  
Album - The  
Understanding  
(June 27)  
**Les Rythmes**

**Digitalis** (through  
Outa/Mos)  
Single - Jaccars  
Vive B-W (May 14)  
**Diefenbach**  
Single - Favorite  
Friend (May 20)  
Album - Set & Delt  
(June 20)



Infidels: new signing set to mark label's 100th release with download-only single

Influential indie set for busy return with releases from key album acts

## Wos turns up the pressure

by Stuart Clarke

White Wall of Sound has "firmed out" what is likely to be its biggest single of 2008. It is gearing up for its biggest year yet for album releases.

Last month, the influential indie announced that it had struck a lucrative deal to license Les Rythmes-Digitalis, Jacques Your Body - which features in Citroën's "dancing robot" ad - to Ministry Of Sound, citing the dance specialist's expertise in one-off tunes. After a quiet year in 2004, when many of his key artists were holed up in the studio recording new albums, managing director and founder Mark Jones is keen to focus on this year's crop of albums.

EMI's decision to close its Labels network - following the departure of former continental Europe chief Emmanuel De Bartel - saw Jones shopping for a new deal in 2004.

"It was a really funny year," says Jones. "We left EMI having been licensed to them worldwide for some time and I think whenever you take a step like that there's a period of readjustment and weighing up the next move."

Deals with Play It Again Sam in Europe - which sees the company going through Vital in the UK - and Shock in Australia have now been finalised, with Jones looking to do deals on a track-by-track basis in both the US and Japanese markets. "It seems to have worked better that way in the past," he says.

Getting the structure in place has been crucial, with so many big releases lined up. Shipping up to be one of the label's most significant career artists to date, Roxykoop will lift the curtain in June on *The Understanding*, their follow-up to 2001's debut *Melody AM*. "It really is an incredible album," promises Jones. "This is going to reinvestigate the electronic genre."

The fourth album from hip-hop act Blak Twang (released last month) is also showing promise and the band will join De La Soul, Craig David and The Mitchell Brothers at the Prince's Trust Urban Music Festival this coming Sunday.

The past year saw a number of new faces join the Wall Of Sound roster, all of whom have new releases on the way this year, such as Danish outfit Diefenbach, The Infidels and Roxanne Wilde (sister to Kim). Infidels are currently in the studio with Jazg Kooner (Primal Scream, Kasabian) and Hugo Nicholson (Björk, My Bloody Valentine).

Vital distribution managing director Peter Thompson suggests Wall of Sound's success over the years has been driven in part by its ability to think outside the square. "They're not the big cash resources of a major label, they have to look for ways to market their product differently and utilise retail in creative ways."

As an example, perhaps, Infidels' next single Reality TV Give Yourself To Me will be particularly significant. Besides being the 100th single in the 11-year history of Wall of Sound, it will be the label's first download-only single.

"We just wanted to get something out there for these guys and, given that it was our 100th release, we thought we'd do something special," says Jones. Give Yourself To Me featured in a TV ad for 3 mobile, and the release will be available from April 25.

Thompson for one is looking forward to seeing how the year unfolds for the label. "They haven't released anything for six months so they must be pretty hungry for it," he says. Watch this space.

stuart.clarke@musicweek.com

Festival's photo ID move may point way for live sector

## Glastonbury ID plan helps beat the touts

### Festivals

by Jim Larkin

The live sector is drawing on the lessons of last week's Glastonbury ticket launch, which was notable for its success in preventing tickets appearing en masse on secondary sales sites such as eBay.

For the first time, Glastonbury organisers have implemented an ID system under which the ticket holder has to produce photographic evidence to prove they are the person named on the ticket. A handful of tickets appeared for sale on eBay last week, although the sellers made it clear the successful bidder would not be guaranteed entry.

"There are a couple of tickets on eBay, but there's been a couple there all year," says organiser Emily Eavis. "It's remarkably better this year than at this stage last year, when we didn't have the photo ID system in place. I think it's the first time such a system has been used for a festival."

Glastonbury Festival co-founder Michael Eavis personally intervened by visiting one site, gettickets.net, and asking them not to sell Glastonbury tickets. "They were the main culprits last year," he says. "I went to see them and said 'You can't do this anymore because it's photo ID.' Afterwards they put out a press release to say they would not be offering Glastonbury tickets this year."



Eavis: "100% certain" of system

Eavis says he is "100% certain" the current system is foolproof. It means ticket-holders will have to present either a new-style driving licence or a government-approved form of photographic identification, such as a citizen card which can be obtained free of charge through the Glastonbury website.

While few advocate the introduction of photographic identification for normal concerts, some believe the system provides clues to help combat the growing problem of online touting. In recent weeks, tickets for shows by acts such as U2 and Cream have been advertised for resale online at prices up to 10 times their face value.

"It's asking a bit much for someone going to a show at Wembley or Brixton to bring two forms of photo ID, but it shows we're getting to a stage where technology can help us," says Peter Tudor, sales and marketing director of

Wembley Arena and chairman of the National Arenas Association.

"Eavis, who is due to meet with eBay next month to discuss the issue of touts using the site to fraudulently dispose of tickets, adds, "I don't think we'll do personalised tickets for an arena gig, but technology can help us. Maybe a person can print their ticket out at home and then at the door we check it through a machine that feeds it. It was printed on a device registered to the person holding the ticket to prove they are who they say they are."

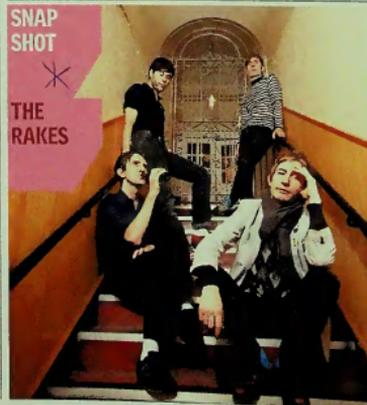
Others suggest such a system could discriminate against people who buy a ticket in good faith and resell it once they discover they are unable to attend the event.

"What if you'd bought tickets for a show and couldn't go and needed to pass them on to someone else perfectly legitimately?" says Nick Blackburn, managing director of See Tickets, which handled the back end of the online system through which Glastonbury tickets were sold.

Some 112,000 Glastonbury tickets sold out in a second time of three hours and 20 minutes last Sunday. Improvements had been made on the previous year's system, with the number of telephone operators more than doubled from 40 to 100 and, because the sale took place on a Sunday, the telephone exchange was free.

jim.larkin@musicweek.com

● See Big Question, p16



### SNAP SHOT

THE RAKES

London four-piece The Rakes are set to build on a series of one-off singles deals by releasing an album on V2 this August.

Having issued 22 Grand Job on Trade Aesthetics - the previous home of Bloc Party - and Strashrow via City Records, the band are releasing the single Retreat on Moshi Moshi next week under a link-up agreed prior to their V2 deal.

The track has already been single of the week for Radio One's Zane Lowe, is C-listed at MTV2 and sessions are due for Steve Lamacz and Xfm. "The Rakes are highly individual musically and visually with great songs," says V2 head of A&R Malcolm Dunbar. "They're one of the most original of current bands. Prior to signing to V2, they had released two of my favourite singles: Are You, they're raw and very challenging."

Producer Paul Epworth (Bloc Party, Runlight, Eschylambic) is currently finishing work on the band's album, which will be released on August 4, and sessions are preceded by a single on July 25.

CASH LIST: Press: Joanne Warren, Coeditor: PRL Management; Phil Morris, GEC Labels; V2: AAR; Malcolm Dunbar; V2; Radio: Rob Lynch; Anglo: Phlegm; TV: Gemma; A&P: Phlegm; Marketing: Ray McQuillan; V2.

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Networks try to stand out by launching new services

# Mobile operators ring the changes

## Mobile

by Nicola Slade

Rapidly, it seems, the mobile world is catching up with the download world.

Orange last week became the latest operator to make a renewed commitment to music on mobile with the launch of its new Find Music campaign. In a move which saw it also become the first company to supply data for the UK's music charts.

But, as fast as the sector is moving, a key question remains; who is leading the field in the race to dominate music on mobile?

Of course, the headline writers will be praying that it is Orange which can be the new Apple. But it may not be as straightforward as that.

As the various networks battle

for the high ground, revenues in the sector are climbing rapidly as consumers demand a raft of content ranging from ringtones and realtones to video and full-track audio downloads.

The past year has seen a period of frenetic action. Vodafone, O2, 3 and T-Mobile have all launched high-profile campaigns, including tie-ups with global, major-label acts: T-Mobile with Black Eyed Peas, 3 with Natasha Bedingfield and Roster, and O2 with Outkast.

Most of the operators have delivered new initiatives within the past 18 months: T-Mobile arrived last June with Ear Phones, a new product which allowed its customers to download 90- to 120-second clips of mixes; Vodafone live! boasted an increase in its full-track download catalogue from 3,000 last November to 600,000 by March; and O2 booked an

above-the-line campaign to promote its Siemens mobile music player in March last year. In February, 3 unveiled its live video streaming capability with an exclusive concert from Natasha Bedingfield. Content-wise Virgin Mobile, however, has remained relatively quiet, yet the company has driven its brand through the live sector with sponsorship of TV festivals and the Virgin Louder shows which took place at venues owned by the Academy Group and Barfly.

While each of the players attempt to differentiate themselves from their competitors, the offerings ultimately expose their respective strengths and weaknesses. 3 has revealed itself to be the major force in videos; its customers have downloaded 1m videos, worth £1.50 each, in the six months since launch, while the depth of Vodafone's catalogue has reached levels



Bedingfield: performing live at 3 mobile launch

far greater than that of its rival Orange, which currently carries 25,000 full-length songs. However, Orange head of music Mark Ashford says that the figure is now rising by 5,000 tracks per week.

Universal director of new media Rob Wells is optimistic about the growth which lies ahead.

"The volumes of downloads via mobile are very solid," he says. "I think the size of the business, by the end of this year, is going to take the entire business by surprise."

Gut Records managing director Guy Holmes stresses the huge potential for what remain largely untapped sources of revenue, for

all labels, big and small. While his label's Uniting Nations single sold some 110,000 units in its physical form, it sold around 60,000 in the form of ringtones.

Some have been surprised by the pace of change; Beggars Banquet new media head Simon Wheeler highlights the success of 3's video-based proposition. "People are starting to generate very good incomes from mobile," he says. "The big surprise for us was video. Artists on our label such as Dizze Jaxx have done very well on the 3 network with videos."

3's hold on the video market is

# BBC

## Are you in the business of delivering music online?

The British Broadcasting Corporation is the United Kingdom's publicly-funded national broadcaster. It broadcasts 300,000 items of music per month in its TV and radio programmes.

In line with developments in the Corporation and the music industry, the BBC wishes to explore the possibility of providing an online self service music resource for its programme makers.

Candidates should demonstrate their ability to:

- Provide a wide range of commercial music.
- Provide formats that range from browse to broadcast quality.
- Provide metadata that meets BBC search and reporting requirements.

Further information and reply documents are available at [http://bbc.co.uk/supplying/tenders/music\\_library.shtml](http://bbc.co.uk/supplying/tenders/music_library.shtml)

The deadline for replies is 16th May 2005.

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## What the mobile operators offer

Network	Current offering	Launch	Depth of repertoire available	How accessed	Customers	Sponsorship/partnerships	Back end	Label deals
3	Video downloads, video streaming; live performances from MTV; gossip and news; ringtones, realtones	2004	40-60 videos at any one time No audio	Entirely over-the-air via 3G network	3m on network	Zane Lewis's university tour	In-house and 3Sixteen	Sony BMG
O2	Full-track downloads for Siemens S41 handset; ticket pre-order for Wireless Festival chart; informative ringtones - polyphonic, realtones; wallpapers	2001	130,000 full-audio tracks	Via WAP and online	14.2m on network	O2 Wireless Festival, Hyde Park; David and Corinne's magazine; O2 Q Icons exhibition; Capital Radio Digital National Opera, BBC, MTV	Siemens; SAC; BMS	Aim independent; Universal; Sony BMG; Warner
Orange	Ringtones - mono, poly, truetones; wallpapers; full-length downloads; ringtone remixer - Fireplayer; news and gossip	1999	25,000 audio downloads	Via WAP and online	1m regular users on music section of WAP portal 14m on network	Glastonbury and T in the Park; National DJ tour of student venues	Bounce Technology; Groove Mobile; Plan; Range of other aggregators	All four majors; V2; unspecified independents
T-Mobile	Caller tones; realtones; 'Mobile mix jackets' - users can download 90- to 120-second clips	2004	"Several thousand" of their proprietary mobile mixes	Via WAP and online	15.2 on network	Hottly Hill Carnival	In-house team	Universal; Sony BMG; Warner
Virgin	Music news, gossip, competitors (local and national); recommendations - gigs and albums; all ringtones	2002	n/a	Via WAP and online	5m on network Academy Group gigs; MTV TRL	Virgin festival; Karfly gigs	n/a	n/a
Vodafone	Full-length downloads; ringtones - polyphonic and realtones; video streams; Live! WAP portal; SMS and MMS news and chart alerts	2002	500,000 full-length downloads 40-60 videos at any one time	WAP via one-button link to Vodafone music service	1m regularly access full-length downloads 15.2m on network	MTV Awards	Mediacore	Sony BMG; DMI; Warner; unspecified independents

SOURCE: MUSICWEEK RESEARCH VIA AND APPROXIMATE

matched by Vodafone and Orange's grip in the full-track download sector. However, these two initiatives, while central to the general mobile strategy, are not necessarily core to every network's offering. The operators are constantly striving to give their customers more imaginative technological and editorial-led propositions.

V2 new media head Beth Appleton says, "Each operator is building on their strategy and music offering. Different business models are developing such as video streaming with 3, and full-audio downloads and products such as Fireplayer with Orange."

Fireplayer, which was launched for customers across all networks last week, allows users to remix songs into bespoke ringtones. Like T-Mobile's Ear Phones product, it forms part of a wider attempt to give the customer added value.

The various companies are promising plenty more innovations before the year is out, too. O2 is set to be the first of all of the operators to market an own-branded, integrated mobile music device. Scheduled for a late summer roll-out, the network is currently in negotiations with two artists to lead the launch, which

will also include in-store promotion plus a series of exclusive competitions.

Virgin Mobile is set to take its offering, which at present is relatively basic in terms of digital content, to the next level with a 3G offensive planned for later in the year. The company says that it will be introducing video streaming and full-track downloads.

And, as for that question of which player can be the Apple of the mobile world, Apple itself is sure to still play a part. Perhaps the most anticipated launch of the year will be the iTunes-compatible handset which Apple is developing

with Motorola. Depending on who you speak to, the highly-anticipated device will arrive by the autumn - or any day now.

For all the bullish optimism, plenty of concerns remain, most of them familiar.

As in the online world, some indie music concern at their ability to keep pace with the majors; Beggars' Wheeler highlights that some of the indies are still yet to strike "acceptable deals with all those involved" and even admits that it can be "hard work and often disappointing".

Furthermore, some pundits believe that realtones and master-

tones are failing to generate the revenues they should, due to the extensive cut that the operator and ringtone platform provider take. Sources within the industry suggest that, at most, only 25% of each sale is finding its way back to the label and artist.

Such issues are sure to remain key in the months to come. But, while the new sector certainly presents the record industry with a wealth of new challenges, decisions and partnerships, the public's insatiable appetite for music on the go has left most optimistic for the future.

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100 New Kings Road  
London, SW9 4LX, UK  
Tel. (44) 020 7384 2783  
Fax (44) 020 7384 3087  
E-mail: mail@pozzolispa.com

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Zeilweg 44  
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After the British Videogram Association recognised DVD excellence last Thursday, *Adam Webb* reports on the innovative design which is moving forwards at an ever-quickening pace

# Creative DVD packaging breaks the mould

## Battlestar Galactica fights back

If any recent TV catalogue release has highlighted the importance of innovative packaging then it is probably Playback's dual campaign around *Battlestar Galactica*. With both the original *Seven* series and updated *Naughties* "reimagining" coming onto the market in quarter one, packaging has played an integral and mutually beneficial part in both campaigns.

Certainly, for label head Clare Hill, the special edition "cydon helmet" (developed in the US) was crucial, not only in reinventing the appeal of the original series, but also in providing extra impetus to the new series collection, which recently entered the Top 10 of the UK DVD chart.

"Playback had a huge target on *Battlestar Galactica* with both the original and the new series DVD," says Hill. "The franchise had not had any serious TV platform since 1979 and as such it was essential to bring a DVD product to market that would re-energise consumer demand."

"The special limited edition was a show-stopper," she adds, "helping us to secure terrestrial TV coverage and mass PR. In the US, it was the number one selling cult TV product of 2004."

The retro cool of the bespoke box was also matched by the regular box set which housed the seven-disc collection in eye-catching mirror board packaging.

With positive PR generated by the re-issue, the groundwork was laid for the four-disc *Season One* collection of the updated series. Developed in the UK, the holographic-style packaging of this box was

equally arresting – built around a futuristic eye of the show's key character, Lieutenant Starbuck, that follows the viewer as they move past it. For Hill, this makes *Battlestar* a prime example of how packaging can help communicate with the widest possible audience and push a cult or non-terrestrial series into the mainstream. "The UK market is very sophisticated with many different consumer groups buying into a particular DVD," she says.

"For example, there are DVD collectors who may not be interested in a specific franchise, but who must own the packaging; there is the core

market who will buy because of the franchise and who will buy at a premium price because the overall package represents value for money; and there is the mass market who buy because the product is distributed in mainstream retail outlets where they can find it.

"*Battlestar* is the perfect example of how a title can be turned into a mass market proposition. The new season is a satellite-only audience but the DVD is now in Tesco – you have to be able to turn titles into mass market propositions and packaging is one of the things that helps us to do that."

Special edition  
cydon helmet:  
re-energised  
consumer  
demand in  
*Battlestar  
Galactica*

As DVD accounts for a significant and growing proportion of the entertainment retail pound, so the marketing of these discs has become increasingly sophisticated. With competition growing ever fiercer, studios and disc producers recognise a growing need to differentiate their product from their competitors. That this is already happening in the home entertainment sector is clear from the sheer range of innovatively packaged boxed sets, special editions and bespoke pieces already on the shelves. And, with formats such as Dual Disc set to further blur the lines between audio and visual mediums, there is much that the music industry can learn from the film and TV world.

To some extent, what is happening on the high street is simply basic retail principles in practice. In a highly competitive market place – exemplified by the DVD sector – every possible advantage must be utilised to enable a product to stand out and gain access to precious premium retail space.

Packaging can certainly achieve this, but it can provide an edge in other areas too – helping studios and DVD labels target different customer demographics, reinvigorate catalogue releases and generally provide an instantaneous link to the content of the actual disc itself.

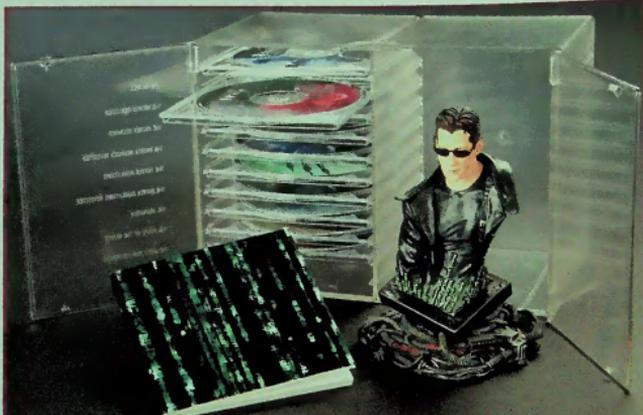
"In a store environment, where products fight for maximum exposure, innovative pack styles are deemed to be high demand or 'extra value products', which often means they receive positional preference in-store," says Adam Teskey, managing director of packaging specialist CMCS. "This fact has not escaped producers looking to exploit the market-to-consumer process and explains why special packaging is so popular among consumers and producers alike."

"For this reason," he continues, "our special pack solutions maximise sales and product awareness in-store by giving our clients' products real shelf impact. They are designed to be both aesthetically and tactically appealing to customers, thus giving them a great presence in-store."

"It's a way of differentiating our products and making them stand out," adds Ian Fullerton, product manager at Warner Home Video. "Every month we get new designs from packaging companies – everyone is trying to come up with a new thing because they know that if it works and they get a patent on it then they'll be rolling in it," he adds. "For us it's great because we just get so many different designs coming in. It's a fascinating market because we're constantly looking to save money, but we're also constantly looking to make these films attractive and different."

The result is that the sector is moving forward at an ever-quickening pace, with studios keen to exploit innovative designs that incorporate new





## Premium Matrix boxed sets up the ante

Warner Home Video's quarter four Ultimate Matrix Collection highlights how effectively a studio can target different niches at the top-end of the Christmas gift market. The set itself consisted of 10 discs, including the three Wachowski Brothers films plus various out-takes, featurettes, animations and documentaries - in total an astonishing 35 hours of extra material. "It was the collector's set," states product manager Ian Fullerton, "and so we had to make sure that is not only the ultimate DVD set in terms of content, but also in terms of packaging."

This was achieved by creating two separate collections - one eye-catching enough to appeal to a broad audience, and one strictly for the sci-fi franchise's hardcore faithful. With so many discs to house the former box needed to be desirable enough to meet a \$59.99 RRP, but also capable of fitting onto retailer's racks.

The resulting product worked the actual Matrix code into its design with slim 3D-style lenticular packaging and quality cardboard digipacks to hold the discs.

"The one we did market-wide very much utilised the code that the Matrix is known for," says Fullerton. "The whole box itself when you take it out of the belly-band has no title on it or anything - it is just purely in code and it's constructed with this lenticular packaging so the code itself looks 3D with lights in it. This was a really interesting way of presenting it."

The limited box upped the ante yet further, consisting of a clear Perspex box that cleverly housed all 10 discs on pull-out trays plus a Keanu Reeves Neo figurine and exclusive 80-page collector's book. With

a \$799 price point, retail racking was less of a consideration, with the finished product moving more into the realms of memorabilia.

"The limited-edition set was very much aimed at that 16- to 34-year-old Matrix buff who just loves it and can't get enough of it," says Fullerton, "but, by changing the packaging, we were able to target different audience demographics."

"Obviously that means your Matrix fans and film fans in general, but also, seeing as it was Christmas, that means the gift market as well. The DVD box is now the gifting proposition and I think that hood sets were responsible for something like one-third of the market last year."

"That means your packaging needs to look a bit expensive and it needs to look cool and, if you were buying one for this particular market, then the lenticular coding just looked great."

Limited-edition Matrix boxed set: £799.99 price tag makes it worth the extra shelf space

materials. Jean Noel Fournillier, sales manager at BDMO and director of plastics and metals specialist Key Solutions, says, "What we've noticed is that our clients want something that has never been done before - they don't want to do the same as their colleagues, even if that idea was very good. They want something new and original."

And while this is positive news for packagers, who have an enormous amount of scope when it comes to pitching ideas, there are also inherent challenges and restrictions to what can actually be achieved. Clients demanding eye-catching results that suggest quality and added-value also have a careful eye on budgets. They want designs that can inspire customers while remaining attractive and rack-friendly to retailers and replicators. Add in other practicalities, such as security tagging, and packaging companies have plenty of factors to contend with.

"There are restrictions and the biggest one is time and the other one is money," explains Pan Pantelli, director of TM, the marketing and design arm of AGI Media. "There are also restrictions at retail - space is at a real premium and retailers have got so much product to choose from, from all the different studios. So if you produce something that's an abnormal shape, that won't fit in their units, then you might have problems getting it stocked."

However, he adds, once these potential pitfalls are overcome, then, on specific projects, there is enormous scope for creativity. "For example, when we worked on i. Robot (for 20th Century Fox) we produced a full plastic android head for the top end of the market which was very exclusive and very limited."

"We also worked on the mass-released day-one package, which was still unique because it was in a slip case and it had some nice metallic touches, but it shows you that you can go from one extreme to the other. The i. Robot head looked absolutely incredible, but you'll be paying up to £200 for it, even though the product inside is exactly the same." Once these boxes are ticked, then the results can really enhance the perceived value of a product. And, although the easy-to-pack/easy-to-stack amaray case still dominates the DVD market, the one unifying factor regarding new trends of packaging is probably the sheer lack of uniformity.

"There are no limitations except for time and money," reiterates Pan Pantelli. "We are constantly developing new packaging but, because we haven't got patent cover, it's difficult to go into details. However, we're constantly looking at different sub-strengths and different forms of packaging."

The beauty of DVD packaging is that it can be very product-specific, with scope to incorporate different materials, inks and designs while adding anything from books and postcards to figurines (and even, taking the example of DC-Data's recent three-disc marital aids set for Ann Summers) to the overall package.

This makes drawing out particular trends almost impossible, although the increased use of cardboard and digipack packaging, such as AGI Media's Digital's (as seen with the eight-disc box for Anchor Bay's Halloween - The Complete Collection) have enabled boxes to hold more discs while retaining DVD's selling-point of compatibility and shape. "It's a weird line," says Ian Fullerton, "you can't have a box too small because it's got to look like you're getting value, but at the same time, if it's more than five plastic DVD amarays, then it's getting pretty big - if you're trying to get a few of those on your bookcase at home, you're struggling. So you do appreciate it when there's nice slim packaging."

"We do that a lot now - so if we've got more



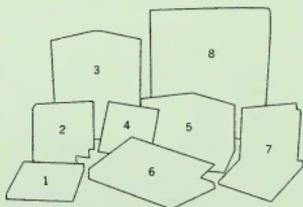
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than four amarys then we tend to go for digi-packs so that the thing folds out, or we do 'slims' which are cardboard or plastic holders that are literally no thicker than the DVD disc itself and half the size of an amary. When you're putting six films into a box that makes quite a difference."

Another key area – as it is with the music world – is in repackaging and rejuvenating back catalogue. "If you've got a new lead-title feature film, there is an argument that you don't need any special packaging whatsoever," says Clare Hill, head of Universal's cult TV DVD label Playback. "The same would apply to a music title. Whereas, when you're talking about a catalogue or niche or cult title then it really does need a point of difference – not just from a consumer point of view, but also from a trade point of view. Before we get to the consumer, we've got to get the trade to buy into it and give it some in-store space."

Examples here are numerous – ranging from limited bespoke pieces such as Playback's Cylon Helmet box for Battlestar Galactica, to Columbia Tri-Star's series of special edition boxed sets for classics, such as Dr Strangelove, Easy Rider and Monty Python & The Holy Grail (all of which hold extras like books or postcards) to

Warner Home Video's recent season-by-season repackaging of Friends which was also collated into a 30-disc box. The latter, says Ian Fullerton, is a great example of how new slim packaging can re-energise a familiar product – even one that is already widely available on DVD – and lend it a whole new lease of life. "Friends DVDs used to be packaged in amarys and slip cases which then got bundled together as one big package," he says. "That was fine, but now there are 10 seasons of Friends and so the TV team basically repackaged every season into one complete whole range with new slim packaging and a great price. Along with the box set, it refreshed the whole series entirely and sold really well."

Remee Huynh of Warner Bros Entertainment UK says, "The new packaging solution enabled the established franchise to look fresh at retail, while maximising consumer sales and delivering extra value into the market. In the all-important 4th quarter of 2005 Friends achieved breath-taking sales of some 5m single discs."

But it is not only the re-issuing of past glories that highlights the potential power of packaging. With the imminent arrival of the likes of HD DVD and Blu-ray, as well as mini DVD, the future will hold some interesting developments too. Certainly, with the bar being raised in

terms of picture quality, the big question is whether such new formats will also be differentiated by new packaging to make them instantly recognisable.

For Pan Parcell, how exactly this will unfold is still unclear, but the ongoing dialogue with studios will ensure the importance of packaging for the next generation of technology and beyond. "In my personal opinion," he says, "you're going to have to reflect those differences [between formats] in-store, whether that's via branding or graphics or by changing the pack dimensions."

"You know from a mile away what's going to be a CD and what's going to be a DVD, they're two radically different products – but now do they create another tier of packaging? I don't think the retailers would appreciate it, but you've got all of these logistics to think about and you need them to buy into it rather than putting up barriers."

"That's for lots of other people to discuss and decide upon – but, certainly, we're already being asked by lots of different studios and various manufacturers to come up with solutions for Blu-ray and other forms of packaging within the DVD industry."

Further challenges and opportunities lie ahead it seems.

## Key Solutions captures movie studio's vision of the future

Formulating a package that complemented the stunning visuals of Wong Kar-Wai's critically acclaimed 2046

proved a challenging but rewarding experience for Key Solutions' Jean Noel Fournillier. But it also offers a good example of how packaging specialists work with film studios and how

the results can add an extra dimension that both encapsulates the original movie and enhances the finished product.

Knowing that Key Solutions specialised in metal and plastic design, Paradis Films asked the company to come up with several prototypes that would reflect the austere imagery of the movie for a planned collector's edition DVD box.

"They wanted something in metal that was printed, that could contain two discs, with four colours inside and four colours outside, that was embossed and that had the signature of the film maker inside," says Fournillier.

"We decided to add a small window so customers can see the disc from the outside by making a small hole in the metal sheet and adding clear PVC. Instead there was a DVD tree that we completely customised with a brand new mould that took six meetings to approve."

The result is a stylised black metal box containing

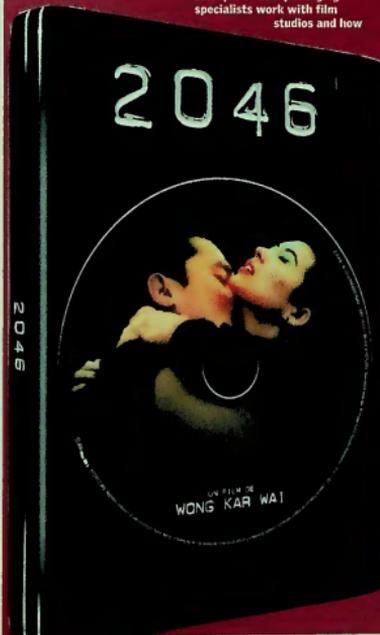
two discs and a guide to Hong Kong booklet. "Paradis were really pleased with the quality of the print on the metal," adds Fournillier. "They didn't know it could be so precise, especially on the back of the box, which really reminds the end-user of the atmosphere of the movie."

"There's a part of the film shot on a train where there's a kind of blurred atmosphere and

you see all the lights of Hong Kong and in the graphic we got a really great print of that on the metal."

Due for release on May 23, the box has forged an ongoing relationship between the two parties. "It was our first project with Paradis," says Fournillier, "but now they are talking about some special boxed sets for three-, five- and six-disc new releases."

Specific brief for 2046 DVD package: studio loved the resulting black metal box



- Should the live sector adopt a Glastonbury-style photo ID system to stamp out touts? Write to mwletters@musicweek.com

Next week's combined chart has prompted the traditional retailer to move with the times

## HMV's digital move marks new era

EDITORIAL  
MARTIN TALBOT



The news that HMV is getting its act together online is encouraging news in so many ways.

It is encouraging that a traditional retailer, with roots running deep into the music business, is getting its digital strategy on the road.

It also looks to be making the most of its "last mover advantage", by avoiding one of the biggest mistakes of some of the already established digital operators – by courting the independent label sector.

One of the reasons for HMV's success in the physical world is its recognition of the independent label sector; its commitment to developing new talent – within the context of building a successful business – is what sets HMV apart from many of its competitors.

By holding out its arms to the independent sector as it prepares to become a genuine digital operator, HMV is simply maintaining its long-standing position. That isn't to say it will roll over on terms – when has HMV ever been known to do that? – but it will play the game and give indies their due.

HMV's move is a positive one from a wider perspective too. Taking an established high street brand onto the web can only help drive this new area of business, to the benefit of all of those making music.

martin@musicweek.com  
Martin Talbot, editor,  
Music Week, CMP Information, 8th Floor,  
Ludgate House, 245 Blackfriars Road,  
London SE1 9JH

## Pink Floyd court case shows it is never too late

VIEWPOINT  
TIM LUDBROOK



Music lawyers and session artists everywhere may well be dusting off a few old grievances soon and reconsidering their options in the light of recent events.

Clare Torry's "David and Goliath" battle with Pink Floyd, their publishing company and EMI is over, albeit that the litigation was settled on confidential terms. Clare had to wait 30 years before changes to funding rules meant she was in a position to bring her claim to have composed the vocal melody to the iconic track *The Great Gig In The Sky* on Pink Floyd's masterpiece *The Wall*.

### Clare [Torry's] settlement will not open the floodgates

Dark Side of the Moon.

A remarkable result, as many will appreciate. In the usual case, the advice often given to an artist who has waited a long time to bring a claim for a composer's credit or past royalties is to forget it. By delaying for so long, a court might be highly likely to conclude that the artist has waived rights in the work, acquired to its exploitation in the interim, permitted the exploiting party to rely

on such conduct to its detriment, and therefore (using lawyer-speak) is "estopped" from bringing a claim.

So what made the difference? The answer lies in the facts behind the claim. Clare's case was not only that she had contributed an original melody, but that the band had realised this at the time, yet insisted on treating her merely as a session musician. While she admitted her own delay, Clare's case was that the band had always known that they were exploiting an original contribution from an outsider, to one of their most successful albums. She alleged the conduct by the band was worse than her own delay – an application of the so called "doctrine of competing unconscionability".

Clare's case rested on very particular facts. The settlement sets no legal precedent and certainly will not open the floodgates, swamping the courts with misconceived litigation. But, the fact that settlement was achieved in what might otherwise be considered a long-stale case, is a factor that many lawyers may throw into the pot the next time they consider "How long is too long?"

Tim Ludbrook is a barrister specialising in IP, entertainment and media law.

The timing of the HMV announcement is particularly telling, coming as Millward Brown and OCC begin compiling digital data for the official charts for the first time.

Like HMV's move into the digital world, the addition of download sales data to the official singles chart provides further evidence that digital business is here to stay.

There remains plenty of debate about the timing; whether the move towards a consolidated chart has been made too hastily, whether more could have been done to level the playing field.

But, it is an inevitable step; it is a move which would have had to happen at some point and, whatever the delay, would always have caught some people out.

Every day, the environment is developing. Even as late as last Friday afternoon, Vital:Pias Digital confirmed that it had struck a deal to supply Napster with repertoire. This will further assist indies online.

It is unfortunate that bickering is continuing to accompany the arrival of this key moment in music business history. But it should not mask the significance of this step. Welcome to the new world.

## Is photo ID a solution to beating the ticket touts?

The big question

Following the example of the Glastonbury ticket sale, is photo ID a sensible method of preventing ticket touting in the live industry?

Bob Angus, Metropolis Music

In practical terms, it's not a sensible solution to the problem because it would mean there would be huge delays in processing times. I also think photo ID raises issues about people's rights, so I don't think it's the way forward. It's a difficult subject because touting is not currently illegal so it needs to be looked at from a different perspective. I'd like to see the Government getting involved and making it illegal – then we can arrest some people."

Mark Knight, Toolroom Records

"I think photo ID is a great idea. Why not? When people make all that effort to put on a show, it is completely unfair if other people are ripping fans off. After all, they would be the first to complain if the money wasn't there to stage the event in the first place. I don't think it is an invasion of civil liberties."

Chris Jenkins, Bournemouth International Centre

"For individual events, even for a sell-out show, photo ID would be an in-depth operation and very costly. But the idea of raffles appearing on

tickets and having spot checks is a good one. None of us like tickets being touted, so we're very keen to study how successful the Glastonbury system is this year."

Richard Maldes, Caring Academy Birmingham

"For a venue from arena-size down to somewhere like the Birmingham Academy, a system like this would be workable, but independent venues might not have the resources to introduce such a scheme. But anything that can help needs to be looked at because the industry needs to get to grips with the whole touting issue."

Jeff Horton, 100 Club, London

"I abhor touts. We're a tiny club, but we get them operating here and what tends to happen is we're never full. People accuse you of not advertising properly, but the truth is there will be a lot outside holding 40 tickets. I think if the photo ID system is introduced and it brings an end to touting, then I'm all for it."

Peter Brennan, Newcastle City Hall

"I'm not sure the regular live industry would be in favour of going that far. The OFT should have gone further in its recent report on ticketing and effectively said that secondary sales are illegal. There's nothing worse than secondary sales on sites such as eBay for a sell-out gig, because they end up charging small fortunes and we end up taking the grief for it."

# Club Charts 16.04.05

## The Upfront Club Top 40

Rank	Artist/Track	Label
1	54 FEAT. CINDY WITZELLE SHINE ON	Capitol
2	BODYBREAKERS I LIKE THE WAY	Capitol
3	MAX GRAHAM VS. YES OWNER OF A LOVELY HEART	Mercury
4	THE CHOSEN FEW V MILK & SUGAR STRAY AROUND	Capitol
5	C&C MUSIC FACTORY & FREEDOM WILLIAMS DONNA MADONNA	Capitol
6	BLACK ROCK FEAT. DEBRA ANDREW BLUEVAUER	Red Bull
7	TESTO ADAMJO FOR STRINGS	Mercury
8	ROZALLA EVERYBODY'S FREE 2005	Mercury
9	WYLO IN MY ARMS	Mercury
10	INNA DAVE NASTY GIRL	Mercury
11	DIE VERSE MESSAGES	Mercury
12	STONEBIDGE VS. ULTRA MAIE FREAK ON	Mercury
13	FINN NAVEZQIN FEAT. NADIM BEDPORD 7TH WAVE	Mercury
14	GADDO SO MANY TIMES	Mercury
15	FREEMASSONS FEAT. AMANDA WILSON LOVE ON MY MIND	Mercury
16	RAVA HOT TIN GROOVE	Mercury
17	MENCHANTS OF DANCE FEAT. CLAIRE MAUDIN LET ME BE THE ONE	Mercury
18	VARIOUS W/MANI WINTER MUSIC CONFERENCE SAMPLER 2005	Mercury
19	VARIOUS BIG 5 TUNES 2 (UP SAMPLER)	Mercury
20	BLAZE FEAT. BARBARA TUCKER MOST PRECIOUS LOVE	Mercury

### TOP 10 UPFRONT CLUB BREAKERS

- 1 THE DODDZ VS. THE BOAD BAND COME HERE / FINE DODDZ
- 2 HORNSTRUNG EVERY BODY
- 3 CHEMICAL BROTHERS BELIEVE
- 4 FREDLOUSEY FEAT. THE REAL THING SO MUCH LOVE TO GIVE
- 5 CHARLES MARTIN LUTTET 7 STEP

Rank	Artist/Track	Label
21	MAARAH GAREY IT'S LIKE THAT	Mercury
22	CASSIUS HENRY GIBBERISH	Mercury
23	ASHANTI BABY BABY	Mercury
24	ROMANA FUEDEL GHEIT'S NOCH?	Mercury
25	AIRBASSOLIT L'AMOUR	Mercury
26	AKON LOVELY	Mercury
27	VARIOUS FLOOR-TILERS 3 (UP SAMPLER)	Mercury
28	RICHARD F FEAT. SAMANTHA STOCKS LET THE SUNSHINE THRU	Mercury
29	HOLDERMAN LEFT/RIGHT SWITCH	Mercury
30	EL PRESIDENTE 100 MPH	Mercury
31	THE ONES GET INTO IT	Mercury
32	MAAIO LET ME LOVE YOU	Mercury
33	CANOE / MY LOVE THIS FEELING	Mercury
34	SEQUOIA GET OUTTA BED	Mercury
35	THE CHOSEN FEW V TEAMS FOR FEARS EVERYBODY WANTS	Mercury
36	AUDIO BULLYS FEAT. NANCY SINATRA SHOT YOU DOWN	Mercury
37	THE HUSTLER WAKING LOVE TONIGHT	Mercury
38	BRAND NEW HEAVENS FEAT. MILEE MUSO SURRENDER	Mercury
39	BASSEMENT JAZX OH MY GOSH	Mercury
40	MARIE MILLER CAN'T SLOW DOWN	Mercury

### 54 takes pole position

A week after debuting at number two on the Upfront Club Chart, Shine On by 54 featuring Cindy Mizelle moves into pole position, but its victory is by a very slender one, with the record-vocal house track created by Tony Moran - finishing with only 0.59% more support from our DJ panel than new runner-up 1 Like The Way by the Bodybreakers.

Meanwhile, in one of the busiest weeks of the year, the Top 40 welcome 12 new entries and one re-entry. The top new arrival at number nine is In My Arms, the latest single from Scots dance maestro Wylo - the third big dance hit already this year to be based on Working For A Star To Fall.

While alternative frolics Cabin Crew and Sunset Strippers used the Bow Members' Girl song pretty much exclusively as the basis for their club hits - both of which subsequently made the top 10 of the sales chart - Mido Jeleas fit with the instrumental hook from Kent Gaires Beate Davis Eyes, to great effect.

In Wylo's biggest hit yet from acclaimed debut album Destroy Rock & Roll, The album has already spawned sales chart hits in Drop The Pressure (number 19) and the title track (number 15) and has sold nearly 97,000 copies without climbing higher than number 48 - but In My Arms should see it easily past the gold (100,000) sales mark.

Meanwhile another mash-up, combining a re-recorded version of Everybody's Free by Rozalla with the instrumental underpinning of Alice Deejay's Better Off Alone, provides the new number one on the Commercial Pop Chart, which its 10.1% leap is tough on Cassius Henry's Gibberish, which improves 3-2, ending up only 4% adrift.

On the Urban Chart, 50 Cent is number one for the 12th time in 14 weeks. Disco Inferno was top for the first five charts of 2005 and Candy Diplo has enjoyed a sweet seven-week reign. It has a still commanding 31% lead this week over Mariah Carey's It's Like That, which has now been its runner-up five times in a row.



Wylo, highest new upfront entry

Bodybreakers just missed out on number one

### COMMERCIAL POP TOP 30

- 1 ROZALLA EVERYBODY'S FREE 2005
- 2 CASSIUS HENRY GIBBERISH
- 3 THE HUSTLER WAKING LOVE TONIGHT
- 4 BROTHERS IN ARMS
- 5 WARDONS BIG TUNES 2 (UP SAMPLER)



As used by Top Of The Pops and Radio One

# MUSICWEEK

## The Official UK Charts 16.04.05

### SINGLES

	Artist	Genre
1	TONY CHRISTIE/PETER KAY - AMARILLO	R&B
2	ELVIS PRESLEY - CRYING IN THE CHAPEL	J
3	MARIO LET ME LOVE YOU	Intercept
4	50 CENT - CANDY SHOP	Intercept
5	WILL SMITH - SWITCH	Intercept
6	MARIAH CAREY IT'S LIKE THAT	D&J
7	GARBAGE - WHY DO YOU LOVE ME	Women/Boyz
8	MICKEY ALL ABOUT YOU/YOU'VE GOT A FRIEND	Ballad
9	LEMAR - TIME TO GROW	Sony Music
10	MELANIE C - NEXT BEST SUPERSTAR	Red/G&L
11	GWEN STEFANI FEAT. EVE RICH GIRL	Intercept
12	NATASHA BEDINGFIELD I BRUISE EASILY	Phonogram
13	FEEDER - FEELING A MOMENT	Epic
14	STUDIO B I SEE GIRLS	Dada
15	NATALIE IMBRUGLIA SHIVER	Brightside
16	KYLIE MINOGUE - GIVING YOU UP	Parlophone
17	KELIS FEAT. NAS - IN PUBLIC	Vevo
18	SUNSET STRIPPERS - FALLING STARS	Erecton
19	JEM THEY	Ata
20	RACHEL STEVENS - NEGOTIATE WITH LOVE	Paklar
21	NELLY FEAT. TIM MCGRAW - OVER AND OVER	Quartern/Blad

### ALBUMS

	Artist	Genre
1	NATALIE IMBRUGLIA - COUNTING DOWN THE DAYS	Intercept
2	TONY CHRISTIE - THE DEFINITIVE COLLECTION	Universal TV
3	BASEMENT JAXX - THE SINGLES	XL
4	STEREOPHONICS - LANGUAGE SEX VIOLENCE OTHER?	U2
5	AKON - TROUBLE	Universal
6	50 CENT - THE MASSACRE	Intercept
7	MARIAH CAREY - THE EMANCIPATION OF MIMI	D&J
8	GWEN STEFANI - LOVE ANGEL MUSIC BABY	Intercept
9	THE KAISER CHIEFS - EMPLOYMENT	Big Top/Phonogram
10	G4 G4	Sony Music
11	THE KILLERS - HOT FUSS	Luca/King
12	LEMAR - TIME TO GROW	Sony Music
13	BRITISH SEA POWER - OPEN SEASON	Resonance
14	JEM - FINALLY WOKEN	Ata
15	GREEN DAY - AMERICAN IDIOT	Reprise
16	SCISSOR SISTERS - SCISSOR SISTERS	Polydor
17	QUEENS OF THE STONE AGE - LULLABIES TO PARALYZE	Interscope
18	MORRISSEY - LIVE AT EARLS COURT	Ata
19	KASABIAN - KASABIAN	PIA
20	MARIO - TURNING POINT	J
21	KEANE - HOPES AND FEARS	Island

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 DIRECTORY 2005

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Pos	Artist	Title	Genre
1	DAVE NAVRO	ROBOT FUNK	Pop
2	MARTIN LEE	LOVEY FEELS	Rock
3	WARRIORS	THE BEST OF US	Pop
4	ROBBIE GRAY	FEEL YOUR LOVE	Pop
5	ROBBIE GRAY	FEEL YOUR LOVE	Pop
6	THE WIND	THE WIND	Pop
7	THE WIND	THE WIND	Pop
8	THE WIND	THE WIND	Pop
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PRE-RELEASE AIRPLAY TOP 20

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URBAN TOP 30

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## The second Urban Music Festival takes place this weekend and official ambassador **Trevor Nelson** explains why he thinks it's the best event on the circuit

### Quickfire

#### How did you get involved in the Urban Music Festival?

I was approached before the first one last year. The idea of a music festival had been bandied about, but it's not something that can just be put into place like any other festival because black music has a different dynamic and culture. And you can't get the title "ambassador" and just turn up and do a press conference. I worked hard to make sure it was something I'd want to be involved with and endorse.

**How does the event help people?**  
It's run by the Prince's Trust and I know people who've been helped by it in the past. Some of the core people the Prince's Trust are trying to help are the type who would come along to an urban music festival and they're offered workshops and advice about careers in the business. I went to a number of black music events last year and this was the only one that was any good. People can be cynical and say that it's a royal event and Prince Charles can pull strings, but I just think "Well, so what? Bring it on."

**What made it so successful?**  
The artists were amazing and there was a really good combination of US and UK acts. They had Jay Z, Alicia Keys and Beyoncé, while Dizzee Rascal really rocked for the UK. The important thing is that 15,000 people were standing there bored. Also, the tickets were £25, which was amazing because that's what you'd pay to see just one of these artists. I think the media were sceptical at first - hip hop and rap; you could imagine the headlines - but they gave it a great review.

**What are you looking forward to about this year's event?**  
Not going so much. I'll be taking more of a spectator role this year. I did loads of TV and hosted various events last year, but I'm going to see and have



a look around. The first show was fortunate with the acts it attracted, and I think this year it will consolidate, but there will be a good balance between the UK and US acts. The key is to show the diversity, with a bill that goes right across the board. I think the goodwill from last year will mean it should be very popular.

#### How healthy do you think the UK urban scene is?

It's either very underground or very mainstream with very little in between. Grime is happening, but I don't know if it will cross over. Kids are making music and Channel 5 is playing their videos, which is great. And the pirate scene is happening. But there's a struggle between keeping credible and selling records. In the US you can sell a million records to your people and stay cool. In the UK that figure is more like 100,000. It's healthier than it has been, but all the big artists are Americans like 50 Cent so we've still got a way to go, but it's healthy in the underground. I think there are too many compilations coming out - they overdo it, but R&B and hip hop have

survived it and people are still buying artist albums.

#### What do you think of the term "urbait"?

It comes from America because they're more comfortable with the term. The problem with the term "black music" is that so many people make music of black origin, to use a phrase from the Mobos, that it doesn't mean much. The right on people don't like the word urban, but I don't really care. It's a diverse umbrella that doesn't pigeonhole it too much.

**What's next for you?**  
I'll be carrying on with Radio One who've been very good to me. I'm doing Soul Nation on Wednesday nights because I think there has been a drift back to more soulful music. I'm just enjoying every moment of it. Every time I think it's coming to a grinding halt something comes along and the Urban Music Festival did that last year.

Trevor Nelson is a Radio One DJ as well as a television presenter. The Urban Music Festival takes place at Earls Court on April 26-27 and will feature acts including Xzibit, Faith Evans and Craig David.

specialises in distributing goodie bags comprising posters, flyers and free gifts such as sweets, cigarette papers and even condoms, making them more desirable than a standard flyer. There are also some cute creative touches, too. For Lady Sovereign, for example, a spoof newspaper called *The Sov* has been produced containing true stories about her life, and this is included in current packs. You'll find the packs being given away outside gigs across the country as well as clubs and shops. In light of the current crackdown on flyposting, it represents a legal means of street level advertising for record companies. **So which grime acts is it distributing material for?**  
Dizzee Rascal, Kano, D Double E, Roll Deep, Lady Funk, SLK, Lethal B, Terror Danjah, Talibon Tarr, Crazy Tekah, Snow White, ShyShtie and Roadside Crew, to name a few. It is also an official partner of the Urban Music Festival.

### DOOLEY'S DIARY



### Clash of the radio Titans

#### Remember where you heard it:

Expect Capital and GWR executives to be cracking open the Champagne on Sony Radio Awards day on May 9, even if they walk home empty-handed. By bizarre coincidence, UK radio's biggest event of the year occurs the same day (the commercial radio giants' merger officially comes into being... just a few days earlier, the radio world will also have to take in another huge clash of events - Rajas day on May 5 just happens to coincide with a certain other popularity poll involving Blair and co. And, despite suggestions to the contrary, Rajas bosses say they have no plans to move their announcement to avoid the general election. "We were first," a spokeswoman defiantly points out, although the PM is not budging on his date either... Meanwhile, London-based Heart FM's new signing Jamie Theakston will literally have arch-rival Capital FM in his sights when he launches his new breakfast show later this month. A launch party is taking place at The Perthouse in Leicester Square, just yards away from Capital's studios... So which publisher jumped the gun on its Ivor Novello nominations by publicly unveiling them a week before today's (Monday) official announcement?... He might be scared of heights, but Oliver

Smallman is planning to climb Mount Everest in aid of the National Encephalitis Society. More than 2m women, including Smallman's long-time client Louise, suffer from the disease. Donations can be made via [www.endo.org.uk](http://www.endo.org.uk). In the anti-podean rumour mill this week, we hear Steve Pav, founder/head of the Modular label - home to Wolfmother and The Audincies - is being courted by Warner Music Australia to run its A&R department... Session singer Clare Torry, who has waited three decades for her contribution on Pink Floyd's *The Great Gig In The Sky* to be recognised, has some interesting insights in the process of how the track came about. Apparently, after the band - she recalls Dave Gilmore giving most directions - had told her not to use words, Torry thought "I don't think I know what to do" and almost walked from the session. However, she stuck around to aid her now disjunctive voice, which she believes is "very similar" to Gilmore's own vocal efforts... Expect to hear news from hotly-tipped band The Arctic Monkey soon. Present at their Club Fandango gig on Tuesday night last week were both Sony BMG and Universal supremos Rob Stringer and Lucian Grainge, as well as EMI Music Publishing's Guy Moon... If inflation is the sincerest form of flattery then Xfm programmers must be cheered with Radio One's new playlist element, L Upront. Not to be confused, presumably, with Xfm's own long-established playlist section Xfm Unplugged... Over in Leamington and the Abbey Road film festival (see below), never normally open to the public, the festival provided a rare chance for Beatles fans from around the world to see inside the studio where so many of their kid's songs were recorded. But it was all too much, with officials reporting that several attendees literally burst into tears as they walked into Studio Two. It's like Beatlemania never went away...

### Crib Sheet

Street teams are becoming increasingly popular as a means of promoting acts and Don't Panic believes it has a key role to play in taking grime mainstream.

I feel nervous already - a street team sounds like an unruly gang in need of a jolly good Ashbo.

Relax. It's a form of marketing that came to the fore in the early days of hip hop in the US and rave in the UK. Rappers literally used to sell thousands of records out of the boot of a car on a New York street corner following local level ad campaigns, while in the UK flyers handed out on the street or posted to a wall were a vital form of promotion for dance culture. It's much more credible with audiences than traditional advertising. **So why mention it now?**  
Because it's being increasingly used by



record companies and will be a notable feature of this weekend's Urban Music Festival.

#### How so?

Although it's a method of promotion being used by the majors for acts as mainstream as Coldplay and Gorillaz, one genre which is particularly making use of it is the UK's rap/grime culture. Grime is one of the most distinctive musical trends to come along in some time, but some fear that unless it can break through to a wider audience it risks becoming just a passing trend.

#### Like who?

Well, Nick Agha from a company called Don't Panic for one. Don't Panic



From James Bond to Lord Of The Rings, Abbey Road Studios has been used to record soundtracks for a huge number of classic films, so it was apt the building should stage its very own film festival, showing movies featuring songs made at the studios. Studio One was turned into a cinema, while adjacent Studio Two housed classic artist photographs taken at the building. One of the

highlights was a screening of A Hard Day's Night together with a Q&A with some of the original cast and crew. Pictured are (left) studios managing director Dave Holroyd, Victor Spinetti (who played the TV director, David Jason who played the truant, picture editor Roy Benson and A Hard Day's Night DVD producer Martin Lewis, regrettably with a coat hanger which appears in the film.

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Classified Sales, CMP Information,  
8th Floor, Ludgate House,  
245 Blackfriars Road, London SE1 9UR  
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permitting). Cancellation deadline: 10am  
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bookings; 17 days prior to publication.

## JOBS AND COURSES



Demon Music Group (DMG) is the UK's largest independent record company, specialising in the creative production and marketing of CDs and music DVDs. With 16 labels spanning all genres and price points, from low-price box-sets to full-price TV Advertised albums, repertoire is sourced from leading companies around the world as well as using our own vast rights library.

Demon Music Group is a 2 entertainment company.

### PRODUCT MANAGER (Full & Mid Price Soul And Dance Compilations)

We are looking to recruit a Product Manager to ensure that the required high quality standards are achieved in concept, content, design, packaging, marketing, promotion and retail support for all releases. The role involves product managing and marketing of releases on several established labels, including Hornless, as well as establishing new labels. A wide and thorough knowledge of most musical genres, both past and contemporary will be required. This role reports to the Label Manager.

The successful candidate will be commercially minded and have a minimum of 2 years product management experience within the music industry.

### LICENSING IN MANAGER

We are looking to recruit a Licensing Manager to manage and deliver all inward licensing applications on behalf of our many in-house labels and under guidance of the Commercial and Business Affairs teams. This role reports directly to the Commercial Director.

The successful candidate must have relevant experience in a similar role, strong negotiating skills and above all excellent interpersonal and networking skills. A wide contacts book is highly desirable.

### NATIONAL ACCOUNT EXECUTIVE

We are looking to recruit a National Account Executive to maximise the sales potential of all DMG products in their account base and ensure high profile for our titles. This role reports to the Head of Sales.

The successful candidate must have a confident and outgoing personality, strong negotiation and influencing skills and be an excellent communicator. Experience within and an understanding of the music industry is highly desirable.

### MARKETING CO-ORDINATOR

We are looking to recruit a Sales & Marketing Co-ordinator to provide marketing and administrative support to the Creative Marketing Manager - DMGTV and Head of DMGTV, to whom this role reports.

The successful candidate will be able to demonstrate initiative and creativity and display a proactive "can do" attitude. Excellent PC skills (Excel and PowerPoint), strong organisational skills, and a commercially driven outlook are essential. Similar experience within the music industry would be highly desirable.

If you would like to be part of any of these exciting opportunities, please forward a comprehensive CV with covering letter to: Jacqueline King, Human Resources Advisor, 2 entertain Ltd, 33 Foley Street, London W1W 7TL, or email [Recruitment@vcl.co.uk](mailto:Recruitment@vcl.co.uk)

The closing date for applications is Monday 25th April 2005

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## JOBS AND COURSES

### Job Opportunities Music department Emap Performance

**emap** performance

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These exciting opportunities will provide the successful candidates with the chance to shape and develop the careers of artists in addition to creating multi-media marketing strategies. It will involve working closely with all Emap media: TV (The Box, The Hits, Smash Hits!...), Radio (28 stations), Magazines (Q, Kerrang!, Smash Hits!...), Digital (Websites, Downloads, Mobile...), and Events (Clubs, Concerts, Festivals, Weekenders...).

#### Marketing Manager (maternity cover 8 months fixed term contract)

This is a hands on role which can involve working on every aspect of music releases. Primarily it entails developing new and innovative marketing strategies across all our music products, including compilations, to create maximum awareness and excitement to ultimately drive sales.

A suitable candidate will be able to demonstrate:

- Leadership qualities to project manage releases including managing external teams
- An ability to find creative and innovative marketing solutions achieving real cut through
- Significant marketing experience with results in a music/media environment
- A passion for music
- Proven people management skills and ability to influence
- Commercial aptitude including budgeting and P&L management
- Drive to make things happen and deliver to deadlines

In this role there will be a primary focus on radio and new media (e.g. Web marketing, downloads, Mobile...) and experience/knowledge of this area is preferable.

This is an excellent career opportunity for an ambitious self starter to join our small team and make an impact over the contract term.

#### Music Product manager

This is a full time role to manage a portfolio of releases, which would include everything from one off dance singles, compilation projects and long term Artist development projects covering Dance, Rock and Pop. This role involves working closely with the Marketing Manager to create and deliver a plan to a release schedule with clear timelines.

A suitable candidate will be able to demonstrate:

- Excellent organisational, planning and project management skills
- Attention to detail
- Must be able to deliver to tight deadlines
- A passion for music
- Strong people management and influencing skills
- Ability to negotiate effectively and deliver costs within budget
- Excellent market knowledge covering the key genres
- A good knowledge of the CD/Vinyl production process is preferable

This is an excellent opportunity for the successful candidate to work in the fast moving media and music environment working on a wide variety of high profile Artist projects and in some cases may involve helping to source and sign new artists.

Please apply in writing with a short covering letter and CV by 25th April to:

Joe Mansfield, Managing Director, Music and Events, Emap Performance, Kappell House, 4 Wilsley Street, London W1W 6NF or [Joe.Mansfield@emap.com](mailto:Joe.Mansfield@emap.com)



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# Datafile

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Week 15

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

## KEY RELEASES

### ALBUMS

**THIS WEEK**  
Garbage Bleed Like Me (Warner Bros);  
Me! C Beautiful Intentions (Road Girl)

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

**APRIL 25**  
Bon Jovi Five the Epic; Eels Blinking  
Lights... (Polydor); Hot Hot Heat Elevator  
(Warner Bros); Bruce Springsteen Devils  
And Dust (Columbia); The Glatfelter! The  
Glatfelter! (Atlantic)

**MAY 2**  
Green Day the (Reprise); Ludacris The  
Red Light District (Mercury); Faithless  
Forever Faithless (Cherry); The Tears  
Here Come The Tears (Independent);  
Bodyrockers II (Mercury); Tomi Morsé  
All Maps Welcome (DUB)

### SINGLES

**THIS WEEK**  
Anastacia Heavy On My Heart (Epic);  
Daft Punk Robot Rock (Virgin); Maroon 5  
Must Get Out (BMG); Ciara 1, 2 Step  
(BMG); Interpol C'Mere (Matador); Kings  
of Leon King Of The Rodeo (Virgin);  
Razorpig Somewhere Else (Mercury);  
Melanie Blatt See Me (20th Century Fox)

**APRIL 18**  
A Rush Hour (Warner Bros); The Tears  
Refuges (Independent); Ja Rule Caught  
Up (Def Jam); Bodyrockers I Like The  
Way (Mercury)

**APRIL 25**  
Lucie Silvas The Game Is Won (Mercury);  
Destiny's Child Get (Sony); Athlete Half  
Light (Parlophone) Ludacris Number One  
Spot (Def Jam); Bloc Party Banquet  
( Wichita); Rooster You're So Right For Me  
(Brightside); Snoop Doggy Feat. Justin  
Timberlake Signs (Polydor)

**MAY 2**  
Ickidwell I Understand It (Parlophone);  
Chemical Brothers Believe (Virgin); Sons  
And Daughters Dance Me In (Domino);  
The Duke Spirit Love Is An Unfamiliar  
Name (Loos); Faith Evans Again (EMI);  
The Killers Smile Like You Mean It  
(Island King)

### GET MUSIC WEEK ONLINE

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

## The Market

### Tony Christie props up singles dip

Alan Jones

An unusually threadbare singles  
release schedule precipitated just  
11 new entries to the Top 75 last  
week, the lowest tally for 13  
weeks. Consequently, singles  
sales fell by 20.4% week-on-week  
to just 440,744 - their lowest  
level for six weeks that is a  
massive 43.1% decrease in the  
past fortnight, but still higher  
than the level of singles sales  
achieved in any of the first eight  
weeks of 2005.

Accounting for a still  
substantial 23.6% of singles sales  
on its fourth week in the shops,  
Tony Christie's (Is This The Way  
To) Amarillo suffered a 23.8%  
dip, scilling a further 59,636  
copies to bring its overall sales to  
275,126. It moves 15-9 on the  
overall rankings for best-selling  
singles of the 21st century but has  
no immediate prospect of  
climbing any higher on the list -  
eight places Well Again by  
Atomic Kitten has sold more than  
939,000 copies.

Even on its fourth week at  
number one, Amarillo sold nearly  
four times as many copies as new  
runner-up Crying In The Chapel  
by Elvis Presley, which opened  
with sales of 26,008, and, in turn,  
gave it a very comfortable lead  
over Mario's Let Me Love You,  
which retained third place, even  
though its sales were off 36.1%  
week-on-week to 16,497.



Christie: Amarillo sales dip 24%, but still surpass 99,000 weekly tally

Though continuing his run  
atop the singles chart, Tony  
Christie codes his albums chart  
crown to Natalie Imbruglia. After  
two weeks at the albums summit,  
Christie's Definitive Collection  
slips to number two, with sales of  
37,803. Imbruglia's Counting The  
Days sold 41,290 copies - the  
lowest tally for a number one  
album for 12 weeks.

For the third week in a row,  
the overall best-selling album is  
the compilation Now That's  
What I Call Music! 60. Raising  
its 20-day sales tally to 503,731,  
Now! 60 sold 73,556 copies last  
week - a 42.5% decline week-on-  
week - and will by now have  
overtaken the Scissor Sisters'

self-titled debut, which had sold  
507,316 copies until close of  
business on Saturday - to  
become the biggest selling album  
of 2005. Now! 60 is running  
13% behind the record level set  
by Now! 57 a year ago, when it  
had sold 578,809 copies in the  
same timeframe. Compared to  
Now! 54 and Now! 51 - its 2003  
and 2002 equivalents - Now! 60  
is up by 53.4% and 27.5%,  
respectively.

With artist album sales  
dipping 5% last week, and  
compilations down 11%, overall  
album sales were 2,377,469, the  
lowest for three weeks of 14  
weeks thus far in 2005. Last  
week's sales rank 12th.

## MARKET INDICATORS

SINGLES	ALBUMS	COMPILED	THE BIG NUMBER: 7
Sales versus last week: -20.4%	Sales versus last week: -54.4%	Sales versus last week: -11.3%	The quantity of number two singles Elvis Presley has had in 2005 so far.
Year to date versus last year: -18.2%	Year to date versus last year: 0%	Year to date versus last year: -6.4%	RADIO AIRPLAY
Market shares	Market shares	Market shares	UK SHARE
Universal 49%	Universal 31.0%	Universal 36.7%	Original of singles sales (Top 75): UK: 63.3%
Sony BMG 27%	Sony BMG 23.7%	EMI 34.8%	US: 33.3% Other: 14%
Others 11%	Others 22.2%	Sony BMG 9.7%	Original of albums sales (Top 75): UK: 64.7%
EMI 7%	Warner 12.2%	Warner 8.2%	US: 30.7% Other: 26%
Warner 4.9%	EMI 10.9%	MOS 5.9%	

## FAST CHART

### SINGLES

**NUMBER ONE**  
TONY CHRISTIE (IS THIS THE WAY TO)  
AMARILLO UMTV

Dipping marginally below the 100,000  
mark on its fourth week at number  
one, Amarillo is only the fourth song  
to spend more than three weeks at  
number one in the past two years,  
following Band Aid 20's Do They Know  
It's Christmas, Eamon's F\*\*k It (I Don't  
Want You Back) and Eric Prydz's Call  
On Me, which had two runs on top,  
one of two weeks, and one of three.

### ARTIST ALBUMS

**NUMBER ONE**  
NATALIE IMBRUGLIA COUNTING  
DOWN THE DAYS Brightside

Sales of 41,290 would not have  
sufficed for a number one album in  
any of the past 12 weeks, but are  
enough to earn Natalie Imbruglia's  
Counting Down The Days album pole  
position this week. Imbruglia's debut  
album Left Of The Middle opened with  
a higher first-week sale of 51,258 in  
1997, but had to settle for a number five  
debut.

### COMPILATION ALBUMS

**NUMBER ONE**  
VARIOUS NOW THAT'S WHAT I CALL  
MUSIC! 60 EMI/Vgin/UMTV

Setting the benchmark for the third  
week in a row, Now! 60 continues to  
outperform all others, with its sales of  
73,556 last week 78% higher than  
those of Natalie Imbruglia's number  
one artist album.

### RADIO AIRPLAY

**NUMBER ONE**  
MARIO LET ME LOVE YOU J

It was the number one airplay record  
for nine weeks in a row in the US  
earlier this year and now Mario's  
sublime Let Me Love You completes  
a 13-week journey to the top of  
the UK airplay chart, where the  
top three comprises entirely  
Sony BMG releases.

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# TV Airplay Chart

Rank	Weeks on Chart	Artist	Title	Label	Points
1	1	SNOOP DOGG	SIGNS	GETTEL	610
2	1	DESTINY'S CHILD	GIRL	COLUMBIA	470
3	11	GORILLAZ	FEEL GOOD INC.	PHILIPINE	431
4	7	MARIAH CAREY	IT'S LIKE THAT	DEF JAM	412
5	7	CIARA FEAT. MISSY ELLIOTT	L2 2 STEP	LAFACE	388
6	5	MARIO	LET ME LOVE YOU	J	390
7	3	GWEN STEFANI FEAT. EVE RICH	GIRL	INTERSCOPE	378
8	6	WILL SMITH	SWITCH	ROYAL	335
9	11	JENNIFER LOPEZ FEAT. FAT JOE	HOLD YOU DOWN	EPIC	308
10	48	LEMAR	TIME TO GROW	SONY	300
11	8	TONY CHRISTIE/PETER KAY	AMARILLO	UNIVERSAL MUSIC TV	295
12	9	KYLIE MINOGUE	GIVING YOU UP	PHILIPINE	292
13	20	BASEMENT JAXX	OH MY GOSH	XL	284
14	12	50 CENT	CANDY SHOP	INTERSCOPE	281
15	11	NATALIE IMBRUGLIA	SHIVER	BRISQ/RSO	273
16	19	STEREOPHONICS	DAKOTA	V2	257
17	13	NATASHA BEDINGFIELD	I BRUISE EASILY	PHILIPINE	256
18	13	NELLY FEAT. TIM MCGRAW	OVER AND OVER	SPARKY CORP./ISLAND	255
19	17	THE KILLERS	SMILE LIKE YOU MEAN IT	LEGACY/KING	254
20	22	AKON	LONELY	ISLAND	252
21	11	RAZORLIGHT	SOMEWHERE ELSE	VERTIGO	243
22	18	THE CAESARS	JERK IT OUT	UMG	232
23	47	ROOSTER	YOU'RE SO RIGHT FOR ME	BRISQ/RSO	230
24	11	LUCIE SILVAS	THE GAME IS WON	MERCURY	225
25	13	USHER	CAUGHT UP	LAFACE	215
26	47	AMERIE	I THINK	COLOSSEA	207
27	13	ANASTACIA	HEAVY ON MY HEART	EMG/WEA	204
28	23	RACHEL STEVENS	NEGOTIATE WITH LOVE	ROYAL	204
29	17	THE KILLERS	SOMEbody TOLD ME	LEGACY/KING	203
29	38	FAITH EVANS	AGAIN	EMI	203
31	21	THE CHEMICAL BROTHERS	BELIEVE	FREEMOVE/EVERGREN	199
32	10	JEM THEY		SONY BMG	196
33	35	BODYROCKERS	I LIKE THE WAY	MERCURY	194
34	24	ATHLETE	HALF LIGHT	PHILIPINE	191
35	10	QUEENS OF THE STONE AGE	LITTLE SISTER	INTERSCOPE	189
36	24	TWISTA FEAT. FAITH EVANS	HOPE	EMI	183
37	39	SUNSET STRIPPERS	FALLING STARS	DISPERC	180
38	37	SCISSOR SISTERS	FILTHY/GORGEOUS	ROYAL	176
38	26	MELANIE C	NEXT BEST SUPERSTAR	RED GRL	176
40	33	GREEN DAY	HOLIDAY	REPERT	173



**1. Snoop Dogg**  
The hottest video around at the moment is Snoop Dogg's Signs, which completes a mercenary 164-4-1 climb on the TV airplay chart, which it tops with a year's best tally of 610 plays—a massive 140 more than nearest challenger Destiny's Child's Girl. Some 12 supporters all joined Signs at least 28 times last week with top tallies of 88 from MTV Base, 63 from MTV Hits and 53 from the chart show. Signs is also making good progress on the radio airplay chart, where it moves 27-15 this week.



**3. Gorillaz**  
Gorillaz's Feel Good Inc. resists 114-3 on the TV airplay chart this week, with support from 12 of the 21 stations on the panel. Topping the supporters' league by some distance is MTV Dance, aired the video 109 times last week, while MTV Hits and The Box climbed to with 60 and 47 plays contributions towards the overall tally of 431 airings.

Snoop Dogg ends Destiny's Child's chart-topping run after just a week, while Gorillaz and Lemar accelerate into the Top 10

**THE AMP NUMBER ONE**  
Chemical Brothers  
Greatest  
**HIGHEST CLIMBER**  
Bloc Party Bangout  
**HIGHEST NEW ENTRY**  
Killers Smile Like You Mean It

## MTV MOST PLAYED

Rank	Artist	Title	Label
1	15	SNOOP DOGG SIGNS	GETTEL
2	3	GWEN STEFANI FEAT. EVE RICH GIRL	INTERSCOPE
1	RAZORLIGHT SOMEWHERE ELSE	VERTIGO	
2	34	GORILLAZ FEEL GOOD INC.	PHILIPINE
5	1	BASEMENT JAXX OH MY GOSH	XL
6	9	50 CENT CANDY SHOP	INTERSCOPE
7	11	KASABIAN CLUB FOOT	PICA
8	5	JEM THEY	SONY BMG
3	6	MARIO LET ME LOVE YOU	J
10	6	STEREOPHONICS DAKOTA	V2

**FLAUNT NUMBER ONE**  
Snoop Dogg Signs  
**HIGHEST CLIMBER**  
Lemar Time To Grow  
**HIGHEST NEW ENTRY**  
Snoop Dogg Signs

## THE BOX MOST PLAYED

Rank	Artist	Title	Label
1	1	KYLIE MINOGUE GIVING YOU UP	PHILIPINE
2	4	CIARA FEAT. MISSY ELLIOTT L2 2 STEP	LAFACE
2	4	AKON LONELY	ISLAND
4	3	SNOOP DOGG SIGNS	GETTEL
4	8	50 CENT CANDY SHOP	INTERSCOPE
7	7	MARIAH CAREY IT'S LIKE THAT	DEF JAM
7	7	MARIO LET ME LOVE YOU	J
7	4	JENNIFER LOPEZ FEAT. FAT JOE HOLD YOU DOWN	EPIC
7	6	DESTINY'S CHILD GIRL	COLUMBIA
10	45	LEMAR TIME TO GROW	SONY

**KISS TV NUMBER ONE**  
Snoop Dogg Signs  
**HIGHEST CLIMBER**  
John Legend Used to Be U  
**TO NEW TV**  
Lemar Time To Grow  
**America 1 Thing**

## KERRANG! MOST PLAYED

Rank	Artist	Title	Label
1	7	SIMPLE PLAN SHUT UP	LAVA/MILANIC
1	2	MY CHEMICAL ROMANCE I'M NOT OK (I PROMISE)	REPERC
3	9	QUEENS OF THE STONE AGE LITTLE SISTER	INTERSCOPE
4	3	STEREOPHONICS DAKOTA	V2
4	12	GREEN DAY HOLIDAY	REPERC
6	18	GREEN DAY BOULEVARD OF BROKEN DREAMS	REPERC
6	8	GOOD CHARLOTTE I JUST WANNA LIVE	EPIC
8	7	AVRIL LAVIGNE HE WASN'T	ARISTA
8	1	KINGS OF LEON FOUR KINGS	MONDIE BARN
10	5	THE KILLERS SOMEBODY TOLD ME	LEGACY/KING

**SCUZZ NUMBER ONE**  
Mice Jaxx Nails  
The Hand That Feeds  
**HIGHEST CLIMBER**  
Sun 43 We're All To Blame  
**HIGHEST NEW ENTRY**  
Weezer Dovesy Hills

## MTV2 MOST PLAYED

Rank	Artist	Title	Label
1	3	QUEENS OF THE STONE AGE LITTLE SISTER	INTERSCOPE
1	2	THE MARS VOLTIA THE WIDOW	TOYLAND
3	0	BLOC PARTY BANGOUT	WYRMA
3	0	GORILLAZ FEEL GOOD INC.	PHILIPINE
4	2	THE FUTUREHEADS RECENT DAYS AND NIGHTS	EMI
5	16	THE FUTUREHEADS SO LONG	REPERC
5	16	KOISER BRAY ON MY GIG	BAWAGIE/PLYWOOD
7	4	THE BRUERY AH HIGHEST MISTAKE	MUSIC
7	10	RAZORLIGHT SOMEWHERE ELSE	VERTIGO
10	14	KASABIAN CLUB FOOT	PICA

**THE HITS NUMBER ONE**  
Akon Lonely  
**HIGHEST CLIMBER**  
Sunset Strippers  
Falling Stars  
**HIGHEST NEW ENTRY**  
Gorillaz Feel Good Inc.

## MTV BASE MOST PLAYED

Rank	Artist	Title	Label
1	2	SNOOP DOGG SIGNS	GETTEL
2	4	MARIAH CAREY IT'S LIKE THAT	DEF JAM
3	3	50 CENT CANDY SHOP	INTERSCOPE
4	1	MARIO LET ME LOVE YOU	J
5	34	AMERIE I THINK	COLUMBIA
6	9	JOHN LEGEND USED TO LOVE U	COLUMBIA
6	4	NAS JUST A MOMENT	COLUMBIA
8	7	TWISTA FEAT. FAITH EVANS HOPE	EMI
8	7	THE GAME FEAT. 50 CENT HOW WE DO	ATLANTIAN
10	12	DESTINY'S CHILD GIRL	COLUMBIA

**TMF NUMBER ONE**  
Owen Stefani feat Eve Rich Girl  
**HIGHEST CLIMBER**  
Lemar Time To Grow  
**HIGHEST NEW ENTRY**  
Gorillaz Feel Good Inc.

**MTV2 NUMBER ONE**  
Queens Of The Stone Age Little Sister  
**HIGHEST CLIMBER**  
Willie Mason So Long  
**HIGHEST NEW ENTRY**  
Bloc Party Bangout  
Highest climber and new entry refer to the Top 50

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**Tuesday April 12th**

SPANKING NEW MUSIC WEEK

MANCHESTER

HEAT STUDENTS UNION

**Wednesday April 13th**

THE TWITZ HELLS  
HILL DEEP  
NATHAN KILLA KILLA

**Thursday April 14th**

JEM  
BEN ADAMS  
EL PRESIDENTE  
LADY SOVEREIGN  
DEAR ESKRIMO

**Friday April 15th**

MYSTERY JETS  
THE EDITORS  
CLOR  
THE KNOCKS  
THE LONGCUT

Mario eases past Natalie Imbruglia to reach number one, Maroon 5 leap to number three and Oasis make it into the Top 40 after just six days at radio

# The UK Radio Air

## RADIO ONE

Pos	Last	ARTIST/TITLE	Label	Wk	Days	Audience
1	6	KYLIE MINOQUE GIVING YOU UP	INDEPENDENCE	28	28	2540
2	16	MARIO LET ME LOVE YOU	J	28	28	2339
3	19	FREELoaders/THE REAL THING SO MUCH LOVE TO GIVE	A&M	28	28	2263
4	9	SNOOP DOGG SIGNS	DEF JAM	27	27	1811
5	2	RAZORLIGHT SOMEWHERE ELSE	VERBODEN	25	26	1954
6	21	MARoon 5 MUST GET OUT	J	25	26	1936
7	17	Phantom Planet CALIFORNIA	EPIC	25	25	1923
8	18	STUDIO B I SEE GIRLS	BUENA VISTA	26	23	1627
9	11	GWEN STEFANI FEAT. EVE RICH GIRL	INTERSCOPE	26	21	1622
10	8	KASABIAN GUNS FOR GUN	ISLAND	27	20	1641
11	10	GORILLAZ FEEL GOOD INC	INDEPENDENCE	9	20	1820
12	29	ATHLETE HALF LIGHT	INDEPENDENCE	12	19	1550
13	11	SUNSET STRIPPERS FALLING STARS	DEF JAM	20	19	1500
14	24	FEDERER FEELING A MOMENT	COLO	19	19	1257
15	21	ESTELLE GO DANCE W2	DEF JAM	18	18	1031
16	1	MARIAH CAREY IT'S LIKE THAT	DEF JAM	18	17	1052
17	10	KELIS IN PUBLIC	VERBODEN	17	17	1325
18	3	50 CENT CANDY SHOP	INDEPENDENCE	27	17	1085
19	3	BASEMENT JAXX OH MY GOSH	XL	27	16	1601
20	15	USHER CAUGHT UP	IMPACT	17	16	1102
21	24	USHER CAUGHT UP	IMPACT	17	16	1102
22	0	DESTINY'S CHILD GIRL	VERBODEN	4	16	1204
23	15	NELLY FEAT. TIM MCCRAW OVER AND OVER	DEF JAM/ISLAND	17	16	1912
24	24	THE CAESARS JERK IT OUT	VERBODEN	18	16	1031
25	13	STEREOPHONICS DAKOTA	VERBODEN	18	15	1617
26	11	THE CORAL IN THE MORNING	DECCA	18	14	1056
27	18	GREEN DAY HOLIDAY	REPRISE	16	14	1051
28	15	MARoon 5 TIME TO LEARN	W&A	17	13	8716
29	0	OASIS VILA	INDEPENDENCE	0	13	3003
30	28	RACHEL STEVENS NEGOTIATE WITH LOVE	W&A	13	13	1413
31	13	JULIE ANDREWS	VERBODEN	18	13	1209
32	1	ARON LUNEVEY	BLISS	3	13	624

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



**SNAP SHOT** **MY CHEMICAL ROMANCE**

The progression from underground favorites to mainstream breakthrough has not happened overnight for US rock band My Chemical Romance. Discovered by emo-rock outfit Thursday's Geoff Barrow, the band produced their debut album which was released on independent label 20-20 in 2003 (available in the US). Romance, where they were then brought to the attention of

Republic who subsequently signed the band. New album Three Cheers For Sweet Nothing has already shifted more than 40,000 copies in the UK and delivered one Top 20 single in the Hot 100. The follow-up Helena is showing equal promise, securing high rotation at MTV last week, ahead of a May 16 release. The band completed their sold-out tour of the UK with two shows at the Astoria last week.

C&S/T Management: Brian Schachter; Rick Scott, Proms; MyWay Group; Meteorcity PR; Product Manager: Danny Watson; Warner Bros; Agent: Geoff Mox, The Agency Group

## RADIO TWO

Pos	Last	ARTIST/TITLE	Label
1	10	ATHLETE HALF LIGHT	INDEPENDENCE
2	6	MARoon 5 MUST GET OUT	J
3	1	NATALIE IMBRUGLIA SHIVER	INDEPENDENCE
4	3	ELTON JOHN TURN THE LIGHTS OUT WHEN YOU LEAVE	ROCKET
5	7	MICHAEL BUBLE HOME	REPRISE
6	0	DR JOHN I ATE UP THE APPLE TREE	COLUMBIA
7	0	BRIK SPRINGSTEEN DEVILS & DUST	COLUMBIA
8	1	RAZORLIGHT SOMEWHERE ELSE	VERBODEN
9	0	NANCY GRIFFITH I LOVE THIS TOWN	DECCA/BLISS/TV
10	3	NATASHA BEDINGFIELD I BRUISE EASILY	FRANCEGEM

## GALAXY

Pos	Last	ARTIST/TITLE	Label
1	10	WILL SMITH SWITCH	ROCKET
2	1	BASEMENT JAXX OH MY GOSH	XL
3	1	MARIO LET ME LOVE YOU	J
4	1	LMU PROJECT FEAT. BONNIE BAILEY EVERYWHERE	RED WAGON
5	20	EMINEM MOCKINGBIRD	AFTERMATH
6	3	NELLY FEAT. TIM MCCRAW OVER AND OVER	DEF JAM/ISLAND
7	5	SCISSOR SISTERS FILTHYGORGEOUS	ROCKET
8	0	50 CENT CANDY SHOP	INDEPENDENCE
9	20	SUNSET STRIPPERS FAITH EVANS HOPE	IMP
10	3	SUNSET STRIPPERS FALLING STARS	DEF JAM

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**NUMBER ONES**  
LINCIN FM  
Rachelle Stevens  
Republic With Love  
MAXXI FM  
Lionel Louieus  
Red Car  
SIGNAL FM

California  
Cool FM  
Studio B I See Girls  
NIGHTFOUNTING 2  
Merly All Around You  
Viking FM  
Kylie Minogue  
Giving You Up

California  
Cool FM  
Studio B I See Girls  
NIGHTFOUNTING 2  
Merly All Around You  
Viking FM  
Kylie Minogue  
Giving You Up

## VIBE 101

Pos	Last	ARTIST/TITLE	Label
1	4	BASEMENT JAXX OH MY GOSH	XL
2	10	KELIS IN PUBLIC	VERBODEN
3	1	KYLIE MINOQUE GIVING YOU UP	INDEPENDENCE
4	4	GWEN STEFANI FEAT. EVE RICH GIRL	INTERSCOPE
5	1	SHAPESHIFTERS BACK TO BASICS	ROCKET
6	4	50 CENT CANDY SHOP	INDEPENDENCE
7	10	SUNSET STRIPPERS FALLING STARS	DEF JAM
8	4	MARIAH CAREY IT'S LIKE THAT	DEF JAM
9	7	MARIO LET ME LOVE YOU	J
10	2	CIARA FEAT. MISSY ELLIOTT I 2 STEP	INMAG

## CHRYSALIS GROUP

Pos	Last	ARTIST/TITLE	Label
1	1	MARIO LET ME LOVE YOU	J
2	1	NELLY FEAT. TIM MCCRAW OVER AND OVER	DEF JAM/ISLAND
3	4	BASEMENT JAXX OH MY GOSH	XL
4	3	50 CENT CANDY SHOP	INDEPENDENCE
5	5	SUNSET STRIPPERS FALLING STARS	DEF JAM
6	10	TWISTA FEAT. FAITH EVANS HOPE	IMP
7	8	USHER CAUGHT UP	IMPACT
8	11	EMINEM MOCKINGBIRD	AFTERMATH
9	4	GWEN STEFANI FEAT. EVE RICH GIRL	INTERSCOPE
10	12	KELIS IN PUBLIC	VERBODEN

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**HIGHEST NEW ENTRIES**  
LINCIN FM  
Lions FM  
Elton John Turn The Lights Out When You Leave  
MAXXI FM  
Kylie Minogue  
Giving You Up

SIGNAL FM  
Lucie Slaiva The Game Is Won  
PULSE FM  
Snoop Dogg Signs  
MAXXI FM  
Destiny's Child Get Cool FM

Bodycoylers I Like The Way  
NIGHTFOUNTING 2  
Travis  
Skiatras  
All The Good Horsem  
Viking FM  
Lucie Slaiva The Game Is Won







## SINGLE OF THE WEEK

Snoop Dogg  
Sings

Interscope 9881782  
Snoop is in the form of his life right now. After teaming up with Pharrell Williams on Drop It Like It's Hot, he has now called in Justin Timberlake, arguably the hottest property in pop, to deliver high-pitched profanities that perfectly complement Snoop's laidback vocal delivery. Currently climbing the Airplay Top 50 after winning across-the-board playlist attention (including an A-listing at Radio One), this ought to give Snoop his second Top 10 hit.



## Singles

## Athlete

Half Light (Parlophone CDATH008)

After the Top Five hit *Wires*, Athlete are back with this uplifting single from their platinum album *Tourist*. It will be an anthem at their UK shows next week and *Glastonbury* and *V2005* appearances this summer. A-listings at Radio One and Capital plus heavy support at the Box should help it make an impact.

## Antony And The Johnsons

Hope There's Someone (Rough Trade RTRADSCD229)

This piano-led tune reveals a refreshing approach to bubblegum, with Antony's androgynous vocals certainly not to everyone's taste, but it's fragile, powerful and distinctive nonetheless. It is lifted from the album *I Am A Bird Now*, which has received a smattering of glowing praise on its release in January.

## Rice Party

Barquet (Wichita WEBB078SCD) Having cracked the Top Five with *So Here We Are* in January, Rice Party return with this standout from their top three album *Silent Alarm*. Perfectly produced by Paul Epworth, it is a punchy anthem that opens with taunting drums and then heads into the band's trademark angular guitars. It has been Zane Lowe's single of the week, and Radio One (B-listing), Xfm and Kerrang! are leading airplay. The band play London's Astoria this week, and are lined up for *Glastonbury* and *Reading*.

**Black Rock** feat. Debra Andrew  
*Blueswut* (Positive CDIV217)  
Swiss duo Black Rock join the ever-increasing collection of dance acts who graft vocals onto proven instrumental club tracks in anticipation of crossover success; and this could be one of the most successful of the lot. Already a runaway number one on *M1's* *Upfront* and *Commercial Club Charts*, a little airplay support could help propel this into the top three.

## Blues Explosion

Crunchy (Mute CDUMTE336)

This traditional-sounding bluesy rock track is taken from the long-running band's latest album *Damage*. While Crunchy brings to mind echoes of The Rolling Stones circa the mid-Seventies, the Soles and !!! mixes add something more modern-sounding to the package.

## Clor

Love + Pain (Regal REG120CD)

The deviant pop of Clor teams electronics and guitars to great effect, while the lead vocalist Barry Dobbin's slightly wobbly vocals and angular approach brings to mind Devo, XTC and early Talking Heads. This is Clor's second single and precedes their self-produced debut album, which is slated for a July 25 release.

## Destiny's Child

Girl (Columbia 6758951)  
After the Top Five boyfist *Soldier*, the US trio show some girl power with this smooth single. Currently topping the TV airplay chart due to heavy support on *The Box*, the song is soaring up the radio chart thanks to specialist plays and A-listings at Radio One and Capital.

## Ludacris

Number One Spot (Def Jam 9881665)

Based around a sample from Quincy Jones's *Soul Bossa Nova*, this is climbing the US Hot 100 and is sure to repeat that feat here with a little airplay support. Ludacris stomps and shoves the beat around as he lays out his claim to the number one spot.

## The Morenos

It's Shoutin' Mata (Bleach BLEACH005)

This intriguing slice of indie rock blends soaring vocals reminiscent of Muse with the taunted pop sensibilities of The Killers in a song about Mata Hari. Following exposure on Channel Four, it should find a keen audience.

## Robert Plant &amp; The Strange Sensation

Shine It All Around (Sanctuary SAN369)

The mighty Plant returns with a roaring track, first single from his

new, and remarkable, album *Mighty Rearranger*. This is a return to form and a return to what he does best – inventive rock that would not sound out of place among Led Zeppelin's best work. Hail to the chief.

## Rooster

You're So Right For Me (Brightside 82876689572)

They may look like a youthful pop boy band, but Rooster's musical tastes lies firmly in the blues-inspired rock of the Seventies. This is a finely crafted record that goes big on the Zeppelin-esque dynamics and will probably make Kula Shaker wonder if they called it a day too early. Radio One (B-listing) and Capital are already showing signs of support.

## Albums

## Afo Cuban All Stars

Step Forward (DM Ahora WLDMM001)

Juan De Marcos is a man on a mission to show the world the depth of Cuban music beyond

Buena Vista Social Club, for which he was largely responsible. This debut release on Cuba's first independent label is a great start. It gathers together a selection of musicians under the Afo Cuban All Stars banner and covers all bases from swing to jazz.

## Ben Folds

Songs For Silverman (Epic 5170122)

The Seventies-piano-man style and indie attitude has made Folds a critics' favourite for years, but now his second solo album – actually a welcome return to the art arrangement of his old band, Ben Folds Five – should garner far wider recognition: it includes some of his most strongest songwriting, including the powerful *Jesu's Land* and *Late*, an unashamedly heartfelt farewell to Elliott Smith.

## The Gitterati

The Gitterati (Alliance 677662)

For a band that sound a lot like Guns 'N' Roses, enlisting Mike Rogers for *Deconstruction* project like Clink to record your debut album

## ALSO OUT

## THIS WEEK

## SINGLES

## Dogs: Tamed Into A

## Different Station

## (Island/Cosmos)

## Henry Giblin

## (Island/Evris)

## Presley A Little

## Less Conversation

## (RCA)

## ALBUMS

## Kate Rogers:

## Seconds (Grand

## Central/Brace)

## Sprayground: Devils

## And/Dust

## (Columbia)

Records released 25.04.05

## ALBUM OF THE WEEK

Eels  
Blinking Lights And Other Revelations

Vagrant 9104062

A new Eels album is always a delight, but we are truly spilt with this 33-track set. A work-in-progress over the past seven years, *Blinking Lights* finds Mark Everet using pop music as therapy once again, using his dark sense of humour to great effect, while musically this is a tour de force, with sweeping chamber music, bluesgrass and bouncy rock all contributing to perhaps Eels' finest album to date.

## Various

Back To Mine: Pet Shop Boys (DMC BACK2DO)  
This two-disc compilation represents PŠB's differing directions. Neil Tennant chooses a mixture of minimalist electronica and soaring classical music more in line with his recent soundtrack for *BattleShip Potemkin*, while Chris Lowe opts for electro-pop and pulsating beats reminiscent of the duo's Eighties output. A pleasingly eclectic tour.

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## Various

Erol Alkan – A Bugged Out Mix (REACT/RESIST08)  
Trash resident Alkan whips up a storm on CD1 of this two-CD set with a thumping mix featuring the likes of *Soulwax*, *Tiga* and *Alter ego*. CD2 highlights his open-minded dance listening, with a more melodic selection of the likes of *The Concretes*, *M83* and *Ulrich Schmauss*.

## Various

Optimo presents *Psycho Out* (Epic 5411610234)  
Stevland's Optimo duo, Twitch and Wilkes, serve up a delicious mix that competes with *Stalhammes* *The Glimmers* for mix album of 2005. Bringing together artists as diverse as *Hawkwind*, *Mr Fingers*, *The Stranglers* and *Scotty Cutler*, will always result in something extraordinary and, in that respect, *Psycho Out* is most certainly out of the ordinary.

## Various

OK Cowboy (PIAS DIFB1045)  
No one appears to have told *Vitalis* aka *Frazer Arvor*, that dance music is supposed to be in crisis. This is a wonderfully entertaining collection of leftfield electro that is handled with a lightness of touch that keeps pop sensibilities to the fore.

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## Sterecolab

Occidens From the Anti-Sun (Too Pure PURE160CD)

Sterecolab returns to their original label with a three-CD compilation







# Singles Chart

REVIS the updates  
single from  
made no. of top 10 2003  
(Add 40715) 2000 or

Pos	Weeks on Chart	Artist	Title	Label
39	27	GREEN DAY	HOLIDAY	Reprise (RCA/EMI) (75)
40	16	BRITNEY SPEARS	DO SOMETHING	Mercury (Sire) (75)
41	37	ELVIS PRESLEY	RETURN TO SENDER	Mercury (Sire) (75)
42	23	AVRIL LAVINE	HE WASN'T	Mercury (Sire) (75)
43	27	USHER	CAUGHT UP	Mercury (Sire) (75)
44	2	ESTELLE	GO HOME	Mercury (Sire) (75)
45	4	G4 BHEMISH Rhapsody		Mercury (Sire) (75)
46	8	LL COOL J	FEAT. 7 AURELIUS HUSH	Mercury (Sire) (75)
47	6	GIRLS ALoud	WAKE ME UP	Mercury (Sire) (75)
48	23	KASABIAN	CLUB FOOT	Mercury (Sire) (75)
49	20	THE DEAD 60'S	THE LAST RESORT	Mercury (Sire) (75)
50	1	THE GAME	FEAT. 50 CENT HOW WE DO	Mercury (Sire) (75)
51	8	THE ARCADE FIRE	NEIGHBOURHOOD #2 (LAIKA)	Mercury (Sire) (75)
52	39	HANSON	LOST WITHOUT EACH OTHER	Mercury (Sire) (75)
53	54	ELVIS PRESLEY	SHE'S NOT YOU	Mercury (Sire) (75)
54	20	JAY-Z	LINKIN PARK NUMB/ENCORE	Mercury (Sire) (75)
55	2	DO ME	BAD THINGS WHAT'S HIDEOUS	Mercury (Sire) (75)
56	3	XTM & DJ CHUCKY	PRESENTS ANNIA GIVE ME YOUR LOVE	Mercury (Sire) (75)
57	4	QUEENS OF THE STONE AGE	LITTLE SISTER	Mercury (Sire) (75)
58	40	BULLET FOR MY VALENTINE	4 WORDS (TO CHoke UP)	Mercury (Sire) (75)
59	10	GREEN DAY	BOULEVARD OF BROKEN DREAMS	Mercury (Sire) (75)
60	2	THE SUBWAYS	OH YEAH	Mercury (Sire) (75)
61	3	ERASURE	DON'T SAY YOU LOVE ME	Mercury (Sire) (75)
62	3	BRITISH SEA POWER	IT ENDED ON AN OILY STAGE	Mercury (Sire) (75)
63	10	VHS OR BETA	THE MELTING MOON	Mercury (Sire) (75)
64	6	BRANDY NOVELLO	SHE IS SHE 2	Mercury (Sire) (75)
65	20	UNITED NATIONS	OUT OF TOUCH	Mercury (Sire) (75)
66	10	BRIAN MCFADDEN & DELTA GOODREM	ALMOST HERE	Mercury (Sire) (75)
67	3	DAMIEN RICE	VOLCANO	Mercury (Sire) (75)
68	3	FABOLOUS	FEAT. MIKE THAYER BABY	Mercury (Sire) (75)
69	2	JIMMY EAT WORLD	WORK	Mercury (Sire) (75)
70	2	YETI	NEVER LOSE YOUR SENSE OF WONDER	Mercury (Sire) (75)
71	3	JOHN LEGEND	USED TO LOVE U	Mercury (Sire) (75)
72	3	ROOTS MANUVA	TOO COLD	Mercury (Sire) (75)
73	2	PINK GREASE PEACHES		Mercury (Sire) (75)
74	4	THE MARS VOLTA	THE WIDOW	Mercury (Sire) (75)
75	2	BRIGHT EYES	FIRST DAY OF MY LIFE	Mercury (Sire) (75)

As used by Top Of The Pops and Radio One

11. Feeder  
Tumble Awe! Fall, the first single from Feeder's current Pushing The Envelope album. The album's first track, reaching number five last follow-up Feeling A Moment has been lefty anthems, and debuts this week at number 13. The band's 15th Top 40 hit, featuring Steve, however, act as a useful stimulant for the album, which jumps 50-27 this week. To achieve its best placing for eight weeks, the album, which debuted and peaked at number two in February, has sold 111,214 copies in 10 weeks, a tally which puts it 22nd ahead of last album Comfort In Sound's sales at the same stage of its life.



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## TOP 20 RINGTONES

Pos	Weeks on Chart	Artist	Title	Label
1	1	TONY CHRISTIE FEAT. PETER KAY	US IS THE WAY TO AMARILLO	Mercury (Sire) (75)
2	1	MARIO LET ME LOVE YOU		Mercury (Sire) (75)
3	7	50 CENT	CANDY SHOP	Mercury (Sire) (75)
4	1	WILL SMITH SWITCH		Mercury (Sire) (75)
5	2	SUNSET STRIPPERS	FALLING STARS	Mercury (Sire) (75)
6	13	GWEN STEFANI	RICH GIRL	Mercury (Sire) (75)
7	5	NATALIE IMBRUGLIA	SKIVER	Mercury (Sire) (75)
8	1	MARSHIA CAREY	IT'S LIKE THAT	Mercury (Sire) (75)
9	8	BASEMENT JAXX	OH MY GOSH	Mercury (Sire) (75)
10	1	EMINEM	LIKE TO TO SOLDIERS	Mercury (Sire) (75)
11	12	STEREOPHONICS	DACOTA	Mercury (Sire) (75)
12	1	AKON	LOOKED UP	Mercury (Sire) (75)
13	13	UNITED NATIONS	OUT OF TOUCH	Mercury (Sire) (75)
14	1	THE KILLERS	SOMEBODY TOLD ME	Mercury (Sire) (75)
15	15	JENNIFER LOPEZ	GET RIGHT	Mercury (Sire) (75)
16	1	USHER	CAUGHT UP	Mercury (Sire) (75)
17	20	SCISSOR SISTERS	FILTHYGORGEOUS	Mercury (Sire) (75)
18	2	JEM	THEY	Mercury (Sire) (75)
19	8	G4 BHEMISH Rhapsody		Mercury (Sire) (75)
20	1	LL COOL J	FEAT. 7 AURELIUS HUSH	Mercury (Sire) (75)

32. Elton John  
Although given a great deal of critical acclaim when it was released, Elton John's Peaches album and singles haven't returned it routine to fans in disappointing sales. First single All This Time Allowed reached number 20 in November and follow-up I'm The Only One Within Your Love has 62nd Top 40 hit - 62nd. This week at number 32, with sales of just 2,504, The Peaches Road album has sold 14,741 copies.

## DANCE SINGLES

Pos	Weeks on Chart	Artist	Title	Label
1	1	THE PRODIGY	SPIN LIFE	Mercury (Sire) (75)
2	1	STUDIO B	I SEE GIRLS	Mercury (Sire) (75)
3	1	CHASE & STATUS	LOVE'S THEM/PISE UP	Mercury (Sire) (75)
4	1	LOGICISTS	J&J WAX THE TRIPQUART PERCT	Mercury (Sire) (75)
5	1	EXHIBIT A	G MINOR	Mercury (Sire) (75)
6	1	SUB FOCUS	X RAVENSCROW	Mercury (Sire) (75)
7	1	SYDENHAM & FERRER	SANCASTLES	Mercury (Sire) (75)
8	1	THE SCHIZMART	NO	Mercury (Sire) (75)
9	1	SILK HYPER	HYPER	Mercury (Sire) (75)
10	1	IAN CAREY	FEAT. ILLICIT PUNK THE POWER	Mercury (Sire) (75)

## R&B SINGLES

Pos	Weeks on Chart	Artist	Title	Label
1	1	MARIO LET ME LOVE YOU		Mercury (Sire) (75)
2	1	50 CENT	CANDY SHOP	Mercury (Sire) (75)
3	2	MARSHIA CAREY	IT'S LIKE THAT	Mercury (Sire) (75)
4	1	WILL SMITH SWITCH		Mercury (Sire) (75)
5	1	LEMAR	TIME TO GROW	Mercury (Sire) (75)
6	6	GWEN STEFANI	FEAT. EVE RICH GIRL	Mercury (Sire) (75)
7	8	KELIS	FEAT. NAS IN PUBLIC	Mercury (Sire) (75)
8	1	JENNIFER LOPEZ	GET RIGHT	Mercury (Sire) (75)
9	1	TWISTA	FEAT. FAITH EVANS HOPE	Mercury (Sire) (75)
10	1	AKON	LOOKED UP	Mercury (Sire) (75)

Labels include: 1=Mercury (Sire) 2=Mercury (Sire) 3=Mercury (Sire) 4=Mercury (Sire) 5=Mercury (Sire) 6=Mercury (Sire) 7=Mercury (Sire) 8=Mercury (Sire) 9=Mercury (Sire) 10=Mercury (Sire) 11=Mercury (Sire) 12=Mercury (Sire) 13=Mercury (Sire) 14=Mercury (Sire) 15=Mercury (Sire) 16=Mercury (Sire) 17=Mercury (Sire) 18=Mercury (Sire) 19=Mercury (Sire) 20=Mercury (Sire) 21=Mercury (Sire) 22=Mercury (Sire) 23=Mercury (Sire) 24=Mercury (Sire) 25=Mercury (Sire) 26=Mercury (Sire) 27=Mercury (Sire) 28=Mercury (Sire) 29=Mercury (Sire) 30=Mercury (Sire) 31=Mercury (Sire) 32=Mercury (Sire) 33=Mercury (Sire) 34=Mercury (Sire) 35=Mercury (Sire) 36=Mercury (Sire) 37=Mercury (Sire) 38=Mercury (Sire) 39=Mercury (Sire) 40=Mercury (Sire) 41=Mercury (Sire) 42=Mercury (Sire) 43=Mercury (Sire) 44=Mercury (Sire) 45=Mercury (Sire) 46=Mercury (Sire) 47=Mercury (Sire) 48=Mercury (Sire) 49=Mercury (Sire) 50=Mercury (Sire) 51=Mercury (Sire) 52=Mercury (Sire) 53=Mercury (Sire) 54=Mercury (Sire) 55=Mercury (Sire) 56=Mercury (Sire) 57=Mercury (Sire) 58=Mercury (Sire) 59=Mercury (Sire) 60=Mercury (Sire) 61=Mercury (Sire) 62=Mercury (Sire) 63=Mercury (Sire) 64=Mercury (Sire) 65=Mercury (Sire) 66=Mercury (Sire) 67=Mercury (Sire) 68=Mercury (Sire) 69=Mercury (Sire) 70=Mercury (Sire) 71=Mercury (Sire) 72=Mercury (Sire) 73=Mercury (Sire) 74=Mercury (Sire) 75=Mercury (Sire) 76=Mercury (Sire) 77=Mercury (Sire) 78=Mercury (Sire) 79=Mercury (Sire) 80=Mercury (Sire) 81=Mercury (Sire) 82=Mercury (Sire) 83=Mercury (Sire) 84=Mercury (Sire) 85=Mercury (Sire) 86=Mercury (Sire) 87=Mercury (Sire) 88=Mercury (Sire) 89=Mercury (Sire) 90=Mercury (Sire) 91=Mercury (Sire) 92=Mercury (Sire) 93=Mercury (Sire) 94=Mercury (Sire) 95=Mercury (Sire) 96=Mercury (Sire) 97=Mercury (Sire) 98=Mercury (Sire) 99=Mercury (Sire) 100=Mercury (Sire)

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# Albums

1604.05  
Top 75

Natalie Imbruglia's third album lands her a first number one, as Akon races into the Top 10, Mariah Carey returns and British Sea Power hit a new chart peak

# The Official UK

## TOP 20 MUSIC DVD

Pos	Last	ARTIST	TITLE	Label
1	1	AC/DC	FAMILY VALUES	Epic/CNN
2	2	MORRISSEY	VIVID PUT THE M IN MANCHESTER	Sire/Capitol (1)
3	2	WILL YOUNG	LIVE IN LONDON	Sire/DVD
4	3	DANIEL O'DONNELL	SHOWTIME	Roadrunner (1)
5	4	QUEEN	LIVE AT WEMBLEY STADIUM	Parlophone (1)
6	5	TINA TURNER	ALL THE BEST - THE LIVE COLLECTION	Parlophone (1)
7	9	QUEEN	ON FIRE - LIVE AT THE BOWL	Epic (1)
8	8	U2	RATTLE AND HUM	CDC/Warner (1)
9	10	THIN LIZZY	LIVE IN CONCERT	UAC/DVD
10	7	VARIOUS	GASTONBURY ANTHEMS - THE BEST OF	Epic (1)
11	6	NIRVANA	NEVERMIND	Epic/Warner (1)
12	12	METALLICA	SOME KIND OF MONSTER	CDC/Warner (1)
13	13	TUPAC	RESURRECTION	CDC/Warner (1)
14	11	CLIFF RICHARD	FROM A DISTANCE - THE EVENT	Epic (1)
15	14	MATT MONRO	AN EVENING WITH	Capitol (1)
16	15	WESTLIFE	THE TURKROUND TOUR - LIVE	Sire/DVD
17	17	SCISSOR SISTERS	WE ARE SCISSOR SISTERS	Meridian (1)
18	17	LIVE	CAST RECORDING LES MISERABLES IN CONCERT	Video Collection (1)
19	19	VARIOUS	LIVE AID	Warner Music/DVD
20	10	IL DIVO	UNDEAR MY HEART (REGRESA A MI)	Sony Music (1)

## TOP 10 JAZZ/BLUES ALBUMS

Pos	Last	ARTIST	TITLE	Label
1	1	MICHAEL BUBLE	IT'S TIME	Meridian (1)
2	2	MARLENE PETROVIC	CARELESS LOVE	Rounder (1)
3	3	RAY CHARLES	GENIUS LIVES COMPANY	Meridian (1)
4	5	NORAH JONES	COME AWAY WITH ME	Parlophone (1)
5	4	NORAH JONES	FEELS LIKE HOME	Epic/Warner (1)
6	6	RAY CHARLES	RAY GOLD	Meridian (1)
7	8	RAY CHARLES	THE DEFINITIVE	Meridian (1)
8	10	MILES DAVIS	THE COMPLETE BIRTH OF THE COOL	Capitol (1)
9	7	AMY WINEHOUSE	FRANK	Meridian (1)
10	9	DIANA KRALL	LIVE IN THE OTHER ROOM	Meridian (1)

## THE YEAR SO FAR: TOP 20 ALBUMS

Pos	Last	ARTIST	TITLE	Label
1	1	SCISSOR SISTERS	SCISSOR SISTERS	Meridian
2	2	G4 G4		Sony Music
3	3	KILLERS	HOT FUSS	Epic/King
4	4	KEANE	HOPES AND FEARS	Sire/D
5	5	GREEN DAY	AMERICAN IDIOT	Meridian
6	6	TONY CHRISTIE	DEFINITIVE COLLECTION	Meridian
7	7	FRANZ FERDINAND	FRANZ FERDINAND	Meridian
8	8	GWEN STEFANI	LIVE ANGEL MUSIC BABY	Meridian
9	9	IL DIVO	IL DIVO	Sony Music
10	10	ATHLETE	TOURIST	Meridian
11	11	50 CENT	THE MASSACRE	Meridian
12	12	KASABIAN	KASABIAN	Meridian
13	13	STEREOPHONICS	LANGUAGE SEX VIOLENCE OTHER	Meridian
14	14	MAROON 5	SONGS ABOUT JANE	Meridian
15	14	MICHAEL BUBLE	IT'S TIME	Meridian
16	17	JOSS STONE	MIND BODY & SOUL	Meridian
17	18	U2	HOW TO DISMANTLE AN ATOMIC BOMB	Sire/D
18	18	CHEMICAL BROTHERS	PUSH THE BUTTON	Virgin
19	19	DAMIEN RICE		Epic/Warner
20	20	LUCIE SILVAS	BREATHE IN	Meridian

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## THE MUSIC WEEK ONLINE TOO

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



**1. Natalie Imbruglia**  
Natalie Imbruglia's third album *Counting Down the Days* debuts at number one this week, giving the Aussie songstress her highest charting album to date. First-week sales of 41,299 still leave it far short of debut album *Left of the Middle*, which peaked at number five but eventually sold 115,284 copies. Follow-up *White Lies* Island reached number 15 and sold 185,173 copies. Imbruglia's album is the second on Hugh Cornwell's *Digital Lake* label, the first. *Rooster's* self-titled debut, reached number three in January.



**5. Akon**  
With introductory single *Locked Up* a recent number five hit, and forthcoming follow-up *Lonely* moving 315-47 on the radio airplay chart, R&B hip-hop star Akon - born Akon Krotchedde - has landed in the Top 5 with his new album. It came just as he was set to launch *Justified* in Stuttgart but brought up in New Jersey - suddenly has a hit album with debut disc *Trouble*, which first charted in February but dropped 31-38-30-29-30-33-32-31 before exploding to number 16 last week. It now jumps to number five and has sold 136,129 copies so far. It has been in the US charts for 40 weeks and also reaches a new peak there this week, jumping 49-29.

Pos	Last	Weeks on Chart	ARTIST	TITLE	Label
1	1	1	NATALIE IMBRUGLIA	COUNTING DOWN THE DAYS	Meridian
2	1	7	TONY CHRISTIE	THE DEFINITIVE COLLECTION	Meridian
3	2	3	BASEMENT JAXX	THE SINGLES	Meridian
4	3	4	STEREOPHONICS	LANGUAGE SEX VIOLENCE OTHER?	Meridian
5	10	10	AKON	TROUBLE	Meridian
6	4	5	50 CENT	THE MASSACRE	Meridian
7	7	5	MARIAH CAREY	THE EMANCIPATION OF MIMI	Meridian
8	7	10	GWEN STEFANI	LIVE ANGEL MUSIC BABY	Meridian
9	14	5	THE KAISER CHIEFS	EMPLOYMENT	Meridian
10	6	6	G4 G4		Sony Music
11	10	44	THE KILLERS	HOT FUSS	Epic/King
12	20	19	LEMAR TIT	TO GROW	Sony Music
13	NEW	3	BRITISH SEA POWER	OPEN SEASON	Meridian
14	9	7	JEM	FINALLY WOKEN	Meridian
15	11	29	GREEN DAY	AMERICAN IDIOT	Meridian
16	17	62	SCISSOR SISTERS	SCISSOR SISTERS	Meridian
17	8	3	QUEENS OF THE STONE AGE	LULLABIES TO PARALYZE	Meridian
18	NEW	3	MORRISSEY	LIVE AT EARLS COURT	Meridian
19	12	10	KASABIAN	KASABIAN	Meridian
20	13	10	MARIO TURNING POINT		Meridian
21	19	48	KEANE	HOPES AND FEARS	Meridian
22	5	2	NEW ORDER	WAITING FOR THE SIRENS' CALL	Meridian
23	22	10	MICHAEL BUBLE	IT'S TIME	Meridian
24	18	76	DAMIEN RICE		Meridian
25	15	2	WILL SMITH	LOST AND FOUND	Meridian
26	17	20	SNOOP DOGG R & G	THE MASTERPIECE	Meridian
27	52	10	FEEDER	PUSHING THE SENSES	Meridian
28	21	4	THE BRAVERY	THE BRAVERY	Meridian
29	28	5	JOSS STONE	MIND BODY & SOUL	Meridian
30	23	44	WILL YOUNG	FRIDAY'S CHILD	Meridian
31	NEW	5	HAPPY MONDAYS	GREATEST HITS	Meridian
32	NEW	5	AALIYAH	ULTIMATE	Meridian
33	38	11	NATASHA BEDIINGFIELD	UNWRITTEN	Meridian
34	110	NEW	QUEEN	GREATEST HITS I II & III	Meridian
35	26	4	PRINCE	THE HITS/THE B-SIDES	Meridian
36	29	55	USHER	CONFESSIONS	Meridian
37	31	61	FRANZ FERDINAND	FRANZ FERDINAND	Meridian
38	24	2	BRANDY	THE BEST OF	Meridian

Pos	Last	Weeks on Chart	ARTIST	TITLE	Label
39	39	1	JOSS STONE	MIND BODY & SOUL	Meridian
40	40	1	FRANZ FERDINAND	FRANZ FERDINAND	Meridian
41	41	1	THE BRITISH SEA POWER	OPEN SEASON	Meridian
42	42	1	THE KILLERS	HOT FUSS	Epic/King
43	43	1	THE KAISER CHIEFS	EMPLOYMENT	Meridian
44	44	1	THE KILLERS	HOT FUSS	Epic/King
45	45	1	THE KAISER CHIEFS	EMPLOYMENT	Meridian
46	46	1	THE KAISER CHIEFS	EMPLOYMENT	Meridian
47	47	1	THE KAISER CHIEFS	EMPLOYMENT	Meridian
48	48	1	THE KAISER CHIEFS	EMPLOYMENT	Meridian
49	49	1	THE KAISER CHIEFS	EMPLOYMENT	Meridian
50	50	1	THE KAISER CHIEFS	EMPLOYMENT	Meridian

# Albums Chart

Chart compiled from actual sales figures by SoundScan across a sample of more than 4000 UK shops. © The Official UK Charts Company 2005. Produced with BPI and HMV cooperation.

Pos	Weeks	Artist	Album	Label
39	36	10	<b>ATHLETE TOURIST</b> ●	Parlophone 5017810-03
40	37	71	<b>GREEN DAY INTERNATIONAL SUPERHERITS</b> ●	Reprise 07046012-02 (RM)
41	43	61	<b>MAROON 5 SONGS ABOUT JANE</b> ● ● ●	Mercury 07046012-04 (RM)
42	31	4	<b>MOBY HOTEL</b>	Mercury 07046012-04 (RM)
43	30	57	<b>JOSS STONE THE SOUL SESSIONS</b> ● ● ●	Mercury 07046012-04 (RM)
44	22	22	<b>LEMAR DEDICATED</b> ●	Mercury 07046012-04 (RM)
45	5	5	<b>JOHN LEGEND GET LIFTED</b>	Columbia 07046012-04 (RM)
46	20	20	<b>UZ HOPE TO DISMANTLE AN ATOMIC BOMB</b> ● ● ●	Mercury 07046012-04 (RM)
47	35	23	<b>IL DIVO IL DIVO</b> ● ● ●	Mercury 07046012-04 (RM)
48	27	3	<b>BECK GUERO</b>	Mercury 07046012-04 (RM)
49	40	3	<b>ATHLETE VEHICLES &amp; ANIMALS</b> ●	Parlophone 5017810-03
50	34	308	<b>THE VERVE URBAN HYMNS</b> ● ●	Mercury 07046012-04 (RM)
51	58	8	<b>BLOC PARTY SILENT ALARM</b> ●	Mercury 07046012-04 (RM)
52	48	5	<b>MADELINE PEYROUX CARELESS LOVE</b>	Mercury 07046012-04 (RM)
53	35	30	<b>RAZORLIGHT UP ALL NIGHT</b> ●	Mercury 07046012-04 (RM)
54	41	5	<b>THE FUTUREHEADS THE FUTUREHEADS</b> ●	Mercury 07046012-04 (RM)
55	65	17	<b>LUCIE SILVAS BREATHE IN</b> ●	Mercury 07046012-04 (RM)
56	39	5	<b>THE POGUES THE ULTIMATE COLLECTION</b> ●	Mercury 07046012-04 (RM)
57	49	29	<b>NELLY SUIT</b> ●	Mercury 07046012-04 (RM)
58	49	6	<b>JENNIFER LOPEZ REBIRTH</b>	Mercury 07046012-04 (RM)
59	54	11	<b>THE CHEMICAL BROTHERS PUSH THE BUTTON</b> ●	Mercury 07046012-04 (RM)
60	63	11	<b>KT TUNSTALL EYE TO THE TELESCOPE</b> ●	Mercury 07046012-04 (RM)
61	4	4	<b>DAFT PUNK HUMAN AFTER ALL</b>	Mercury 07046012-04 (RM)
62	109	109	<b>COLDPLAY PARACHUTES</b> ● ● ●	Mercury 07046012-04 (RM)
63	10	10	<b>MARTHA WAINWRIGHT MARTHA WAINWRIGHT</b>	Mercury 07046012-04 (RM)
64	5	5	<b>CIARA GOODIES</b>	Mercury 07046012-04 (RM)
65	73	3	<b>MY CHEMICAL ROMANCE THREE CHEERS FOR SWEET REVENGE</b>	Mercury 07046012-04 (RM)
66	92	92	<b>COLDPLAY A RUSH OF BLOOD TO THE HEAD</b> ● ● ●	Mercury 07046012-04 (RM)
67	53	8	<b>MASSIVE ATTACK BLUE LINES</b> ● ●	Mercury 07046012-04 (RM)
68	51	51	<b>BEYONCE DANGEROUSLY IN LOVE</b> ●	Mercury 07046012-04 (RM)
69	62	62	<b>MCFLY ROOM ON THE 3RD FLOOR</b> ● ●	Mercury 07046012-04 (RM)
70	72	7	<b>DOVES SOME CITIES</b>	Mercury 07046012-04 (RM)
71	66	52	<b>MUSE ABSOLUTION</b> ● ● ●	Mercury 07046012-04 (RM)
72	30	30	<b>EMBRACE OUT OF NOTHING</b> ●	Mercury 07046012-04 (RM)
73	60	60	<b>TOM VЕК WE HAVE SOUND</b>	Mercury 07046012-04 (RM)
74	51	51	<b>MATT MONRO THE ULTIMATE</b>	Mercury 07046012-04 (RM)
75	59	3	<b>OCEAN COLOUR SCENE A HYPERACTIVE WORKOUT FOR THE</b>	Mercury 07046012-04 (RM)

● Sales increase ● Sales increase +50% ● Highest New Entry ● Platinum (600,000) ● Silver (200,000) ● Gold (100,000) ● BPI Platinum Europe (The European Sales)

WEEK ENDING 24 NOV 05  
WEEK ENDING 23 NOV 05  
WEEK ENDING 16 NOV 05  
WEEK ENDING 9 NOV 05  
WEEK ENDING 2 NOV 05

WEEK ENDING 24 NOV 05  
WEEK ENDING 23 NOV 05  
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WEEK ENDING 24 NOV 05  
WEEK ENDING 23 NOV 05  
WEEK ENDING 16 NOV 05  
WEEK ENDING 9 NOV 05  
WEEK ENDING 2 NOV 05



**7. Mariah Carey**  
Carey's debut Def Jam album *Charmbracelet* stuffed to a number 52 chart peak in 2002, and a Greatest Hits set issued on former label Columbia did little better when it was reissued six weeks ago, reaching number 46. *Birt Carey's* new studio album *The Emancipation of Mimi* has enjoyed a better reception from critics. With guests such as Nelly, Scoop Dogg and Twista, and featuring the number four single *It's Like That*, it debuts this week at seven, with first-week sales of 20,876. It is Carey's highest charting album since 1997's *Butterfly* reached number two.



**13. British Sea Power**  
Brighton's post-punk quintet with a penchant for military attire, BSP impressed critics with their 2003 debut album *The Decline of British Sea Power*, but it took some time for that support to translate into sales, and the album eventually sold 55,773 copies. Follow-up *Open Season* has been even more widely welcomed by critics and, being released in the wake of their first ever Top 10 single *(It) Ended On An Oh Day Stage!*, it makes a much bigger first impression, debuting at number 13 with sales of 14,185.

## TOP 20 COMPILATIONS

Pos	Weeks	Artist	Album	Label
1	1	1	<b>VARIOUS HOW THAT'S WHAT I CALL MUSIC 60</b>	Capitol 07046012-04 (RM)
2	5	2	<b>VARIOUS THE ALBUM 5</b>	Mercury 07046012-04 (RM)
3	2	2	<b>VARIOUS TEENAGE KIDS</b>	Mercury 07046012-04 (RM)
4	2	2	<b>VARIOUS FLOORFILLERS 3</b>	Mercury 07046012-04 (RM)
5	3	3	<b>VARIOUS KISS PRESENTS THE R&amp;B COLLECTION</b>	Mercury 07046012-04 (RM)
6	4	4	<b>VARIOUS BIG TUNES 2 - LIVING FOR THE WEEKEND</b>	Mercury 07046012-04 (RM)
7	6	6	<b>VARIOUS GODS KITCHEN - CLASSICS</b>	Mercury 07046012-04 (RM)
8	6	6	<b>VARIOUS ESSENTIAL R&amp;B - SPRING 2005</b>	Mercury 07046012-04 (RM)
9	7	7	<b>VARIOUS REAL EIGHTIES - HITS PLUS EXTENDED MIXES</b>	Mercury 07046012-04 (RM)
10	7	7	<b>VARIOUS POP PRINCESSES 2</b>	Mercury 07046012-04 (RM)
11	4	4	<b>VARIOUS THE VERY BEST OF ALL WOMAN - PLATINUM</b>	Mercury 07046012-04 (RM)
12	8	8	<b>VARIOUS WESTWOOD - THE INVASION</b>	Mercury 07046012-04 (RM)
13	10	10	<b>VARIOUS HARDCORE NATION</b>	Mercury 07046012-04 (RM)
14	10	10	<b>VARIOUS HEADBANGERS BIBLE</b>	Mercury 07046012-04 (RM)
15	17	17	<b>VARIOUS CLASSIC FM - MUSIC FOR BARIES 2005</b>	Mercury 07046012-04 (RM)
16	13	13	<b>VARIOUS 12 INCH B05</b>	Mercury 07046012-04 (RM)
17	14	14	<b>VARIOUS POP PARTY 2</b>	Mercury 07046012-04 (RM)
18	15	15	<b>VARIOUS CLUB FEVER</b>	Mercury 07046012-04 (RM)
19	15	15	<b>VARIOUS BRIDGET JONES - THE EDGE OF REASON (OST)</b>	Mercury 07046012-04 (RM)
20	18	18	<b>VARIOUS TWISTED DISCO 0205</b>	Mercury 07046012-04 (RM)

## TOP 20 INDIE ALBUMS

Pos	Weeks	Artist	Album	Label
1	1	1	<b>BASEMENT JAXX THE SINGLES</b>	Mercury 07046012-04 (RM)
2	6	2	<b>BRITISH SEA POWER OPEN SEASON</b>	Mercury 07046012-04 (RM)
3	2	2	<b>STEREOPHONICS LANGUAGE SEX VIOLENCE CLOSER?</b>	Mercury 07046012-04 (RM)
4	3	3	<b>THE KILLERS HOT FLAMES</b>	Mercury 07046012-04 (RM)
5	4	4	<b>THE KAISER CHIEFS EMPLOYMENT</b>	Mercury 07046012-04 (RM)
6	4	4	<b>MORISSEY LIVE AT EARLS COURT</b>	Mercury 07046012-04 (RM)
7	7	7	<b>FEEDER PUSHING THE SEEDS</b>	Mercury 07046012-04 (RM)
8	8	8	<b>MARTHA WAINWRIGHT MARTHA WAINWRIGHT</b>	Mercury 07046012-04 (RM)
9	9	9	<b>AALIYAH ULTIMATE</b>	Mercury 07046012-04 (RM)
10	5	5	<b>BLOC PARTY SILENT ALARM</b>	Mercury 07046012-04 (RM)
11	6	6	<b>FRANZ FERDINAND FRANTZ FERDINAND</b>	Mercury 07046012-04 (RM)
12	8	8	<b>THE LIBERTINES THE LIBERTINES</b>	Mercury 07046012-04 (RM)
13	10	10	<b>RAT PACK LIVE &amp; COOL</b>	Mercury 07046012-04 (RM)
14	12	12	<b>BRIGHT EYES I'M WIDE AWAKE IT'S MORNING</b>	Mercury 07046012-04 (RM)
15	9	9	<b>THE LIBERTINES UP THE BRACKET</b>	Mercury 07046012-04 (RM)
16	9	9	<b>THE UNDERKINGS TEENAGE KINGS</b>	Mercury 07046012-04 (RM)
17	10	10	<b>CORROSION OF CONFORMITY IN THE ARMS OF GOD</b>	Mercury 07046012-04 (RM)
18	6	6	<b>EZ ROLLERS 051</b>	Mercury 07046012-04 (RM)
19	11	11	<b>OCEAN COLOUR SCENE A HYPERACTIVE WORKOUT FOR THE FLYING SQUAD</b>	Mercury 07046012-04 (RM)
20	13	13	<b>THE ARCADE FIRE FUNERAL</b>	Mercury 07046012-04 (RM)

## TOP 10 DANCE ALBUMS

Pos	Weeks	Artist	Album	Label
1	1	1	<b>BASEMENT JAXX THE SINGLES</b>	Mercury 07046012-04 (RM)
2	2	2	<b>MASSIVE ATTACK BLUE LINES</b>	Mercury 07046012-04 (RM)
3	3	3	<b>DAFT PUNK HUMAN AFTER ALL</b>	Mercury 07046012-04 (RM)
4	4	4	<b>OCEAN COLOUR SCENE A HYPERACTIVE WORKOUT FOR THE FLYING SQUAD</b>	Mercury 07046012-04 (RM)
5	5	5	<b>MARTHA WAINWRIGHT MARTHA WAINWRIGHT</b>	Mercury 07046012-04 (RM)
6	6	6	<b>MOBY HOTEL</b>	Mercury 07046012-04 (RM)
7	7	7	<b>VARIOUS MOST RATED MIAMI</b>	Mercury 07046012-04 (RM)
8	8	8	<b>VARIOUS BIG TUNES 2 - LIVING FOR THE WEEKEND</b>	Mercury 07046012-04 (RM)
9	9	9	<b>MYLO DESTROY ROCK N ROLL</b>	Mercury 07046012-04 (RM)
10	10	10	<b>VARIOUS FLOORFILLERS 3</b>	Mercury 07046012-04 (RM)

## TOP 10 ROCK ALBUMS

Pos	Weeks	Artist	Album	Label
1	1	1	<b>QUEENS OF THE STONE AGE LULU/LADIES TO PSYALYZE</b>	Mercury 07046012-04 (RM)
2	4	2	<b>MY CHEMICAL ROMANCE THREE CHEERS FOR SWEET REVENGE</b>	Mercury 07046012-04 (RM)
3	2	2	<b>GREEN DAY AMERICAN IDIOT</b>	Mercury 07046012-04 (RM)
4	3	3	<b>GREEN DAY INTERNATIONAL SUPERHERITS</b>	Mercury 07046012-04 (RM)
5	5	5	<b>NIRVANA NEVERMIND</b>	Mercury 07046012-04 (RM)
6	6	6	<b>GREEN DAY DORKIE</b>	Mercury 07046012-04 (RM)
7	7	7	<b>CORROSION OF CONFORMITY IN THE ARMS OF GOD</b>	Mercury 07046012-04 (RM)
8	7	8	<b>BLINK 182 CALIFORNIA 2000</b>	Mercury 07046012-04 (RM)
9	10	10	<b>MUSE ABSOLUTION</b>	Mercury 07046012-04 (RM)
10	8	8	<b>LINKIN PARK METEORA</b>	Mercury 07046012-04 (RM)

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