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In this week's issue: **OFT** threat hits new singles chart;  
**New boss for Mean Fiddler. Plus: the charts in full**

# MUSICWEEK



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Inside: Faith Evans White Stripes Caesars Crazy Frog Arctic Monkeys

# MUSICWEEK

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Dispute erupts over timing of combined singles chart, as Aim takes its case to the OFT

## OFT threat hits chart

### Charts

By Paul Williams

The UK singles chart officially moved into the digital era yesterday (Sunday), shrouded by the threat of an Office of Fair Trading investigation.

The brand new combined chart and its compiler the Official Charts Company face the scrutiny of the OFT, after Aim lodged a complaint last week after 11th-hour attempts to have the launch of the countdown delayed failed.

Aim suggests the new chart, which is topped by Tony Christie and Peter Kay's (Is This The Way To) Amarillo, is "not yet safe for public scrutiny". But it is rigorously defended by the OCC and its two owners Hard and the BPI.

Aim chief executive Alison Wenham says referring the OCC's decision to include download sales data into the chart was a last resort, after widespread concerns by indies their repertoire was being severely under-represented on the main digital services.

"It's just not robust enough yet

to be the backbone of an official industry statement of consumer sales," says Wenham, who suggests Aim was not properly consulted about the new chart.

BPI executive chairman Peter Jamieson, who is also a director of the OCC, says, "As BPI chairman I am terribly sorry that one part of the recorded music sector has decided to refer a music research organisation to the OFT and I think this is not good for the industry or the perception of the industry".

Jamieson adds that the OCC

has an obligation to present the market place as it is and that, with physical sales and downloads each making up half of the singles market, now is a sensible time to embrace change.

Other senior executives, from across the indie and major sectors, were more hard-hitting. One senior major label source described Aim's move as "childish" and "infuriating". Another independent label boss voiced serious concern that the industry was "hanging out our dirty laundry in public".

OCC chart director Omar

Maskatiya believes any referral of the OCC to the OFT is unfounded and is confident the new chart maintains the OCC's recognised "high standards of market research". He believes delaying downloads into the countdown was not an option. "Downloads are now the second biggest singles format and make up to 15% of sales in the Top 40 now. At no point previously has a new format been ignored and not included in the chart," he adds.

© News, p6

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### Be Your Own Pet top SXSW tip list

Nashville quartet Be Your Own Pet head a line-up of some of the world's hottest new alternative talent which features on Music Week's SXSW 2005 CD, which is free to subscribers with this issue and produced with MTV2.

The CD features 13 of the most promising new international acts who appeared at last month's South By Southwest festival in Austin, Texas, the annual gathering of musical talent which has in the past provided a launching pad for the careers of bands including The White Stripes, The Darkness and last year's buzz band The Killers.

Be Your Own Pet, one of the

most talked about bands to emerge this year, have had one single released by XL in the UK, Dann Dann Leash. A second, Fire Department, will follow on June 20, through Rough Trade, and will precede their appearance at Glastonbury Festival.

Manager David Newgarden of Manage This! says the release through two labels occurred by

coincidence. "Rough Trade actually asked the band to do a single first, but the recording was running late because singer Jennina had her wisdom teeth removed," he says.

"XL, meanwhile, saw them play at CMJ in October and asked about licensing Dann Dann Leash." The singles have been licensed from Infinity Cat Records, the label operated by BYOP drummer Jamina.

### New boss for Mean Fiddler

Denis Desmond settles into live group's hot seat, as Vince Power departs to focus on new live empire p3

### Free SXSW CD with this issue

MW teams up with MTV2 to give subscribers a free 13-track CD featuring the best bands to come out of SXSW 2005 p7

### Croon army fights back

Tony Christie's chart run and Sony BMG's new label for mature artists shows the grey pound is a force to be reckoned with p9

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



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## Denis Desmond takes reins as Vince Power exits to develop new live music empire

# MCD chief takes Mean Fiddler hot seat

### Live

by Nicola Slade  
MCD Productions chief executive Denis Desmond is taking over as managing director of Mean Fiddler Music Group as its exiting founder Vince Power switches focus to building a new entertainment network.

Desmond will assume the hot-seat after Mean Fiddler's board a week ago approved a £38m deal from Hamsard – a consortium comprising MCD Productions offshoot Gaiety and Clear Channel Entertainment – to take over the live music giant which was set up by Power 25 years ago.

The deal now awaits the approval of the Office of Fair Trading, which is expected to rule in four to six weeks.

As Clear Channel and MCD become acquainted with their new assets, Power is already underway developing a new live music business, which includes venues in London and Paris. He says leaving Mean Fiddler is "no easy task", but



Power: happy company is in safe hands

as last year's attempted management buyout demonstrated, he has spent some time preparing for his departure.

"I'm happy that the company is in safe hands, the staff are in safe hands and the important thing is that the company can continue in its current form. I'm pleased that nothing will change there. Everybody is staying, as will all of the venues and all of the festivals. I'm the only one who is walking," he says.



London Astoria: taken over by Desmond

Power's portfolio of private investments is set to grow in the coming months. "I've got plans for an old Irish ballroom in Bloomsbury, a cabaret club in Piccadilly's old ABC cinema and a club in Paris. So, as you can see, there's no intention to retire here. You definitely haven't heard the last of me yet," he adds.

Denis Desmond, whose company already owned a 24.3%

share in Mean Fiddler, will sit on and report to its board, which will also include Clear Channel global president Michael Rapino, European president of music Alan Ridgeway and Gaiety partner and investor Shane Reihill.

On clearance from the OFT, Hamsard will own an 80.6% majority share in Mean Fiddler after acquiring Power's 41% stake in the business, plus shares held by investor Harry Lambert, Ashwell Holdings and Scanforst Limited.

The deal gives MCD and Clear Channel control of assets including the Carling Weekend: Reading and Leeds Festivals, the HomeLand festival, venues such as The Astoria, Mean Fiddler, The Garage, Upstairs at the Garage, the Forum and the Jazz Café and a 39% share in the Glastonbury Festival. However, Mean Fiddler's current five-year deal with Glastonbury will expire next year, as the event takes a break in 2006.

MCD, which was founded by Desmond in Dublin in 1981, has quietly been building a solid pres-

ence on UK shores, putting together a 12.6% stake in The Academy Group, 33.3% in V Festivals and stakes in agents and promoters SJM and Metropolis.

Meanwhile, Clear Channel, whose unrivalled US interests include more than 1,200 radio stations and 200 venues, as well as outright ownership of tours by artists such as Aerosmith, Pearl Jam and Madonna, has built up interests including Cardiff International Arena, Hammersmith Apollo, Manchester Apollo and The Point in Dublin since it arrived in the UK in 2000.

The US giant also manages Sheffield Hallam arena, Milton Keynes Bowl and Southampton Guildhall, while it organises the Isle of Wight festival – in conjunction with agent Solo which it also owns – the Download festival and the Wireless festival, which will debut on June 27, 28, 29 and 30 at London's Hyde Park. Solo is also the promoter of U2's Vertigo tour, which arrives in the UK in June 14.

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# Capital programmer extends reach after GWR merger

Capital FM Network's head of music Mark Findlay is to take charge of music programming across more than 40 stations as part of the merger of Capital and GWR.

Findlay, currently overseeing music for seven Capital regional stations including Birmingham-based BRMB, Kent's Invicta FM and Beat 106 in Scotland, will additionally take charge of music for around three dozen GWR stations spread across England and Wales.

Findlay, who is expected to take up the role when the new

GCap group officially launches on May 9, says it is too early to go into details about what it will mean for how playlists are drawn up for all the stations. In his present role, with the exception of Beat, he oversees a common Capital FM Network playlist, which is then tweaked to suit local tastes and different audience targets.

Findlay says he has been asked to look at both sets of stations. "In the early discussions I've had, the biggest thing to me is how many similarities there are between the two groups, so I'm talking that as the starting point," he says.

GCap faces a renewed focus from its closest rival Emap, which last week announced it was splitting up its Emap Performance division, which housed everything from its radio stations to music magazines, to create a dedicated radio division. Dee Ford, previously Emap Performance's radio managing director, has been appointed group managing director of the newly-launched Emap Radio, while the remaining Emap Performance interests, including music magazines, TV stations and mobile and online activity, will operate within a newly-structured

Performance division. Emap group CEO Tom Moloney says the launch of Emap Radio will consolidate the "outstanding recovery" the group has seen in radio over the past six months. Last month, the group forecast radio revenues for the year to March 31, 2005 would grow by 2% with the fourth quarter improving by 11% on the back of strong national advertising.

Meanwhile, Marcus Rich, previously the Performance division's magazines, TV and ticketing managing director, has been appointed MD Emap

Performance, which will now operate as a business within Emap Consumer Media (ECM). He will report to its CEO Paul Keenan.

Moloney says, "They will be charged with accelerating the skills and expertise learned in recent years across all Emap brands."

Its multi-platform strategy, which has previously centred on music brands such as Q, Smash Hits and Kerrang!, has already started being rolled out to other Emap brands, including Heat magazine, which has a digital radio station and FHM, which has its own TV channel.

## THE MUSIC WEEK PLAYLIST



**COLDPLAY**  
What If? (Capital)  
This stadium-filler of an anthem is a strong contender to be the second single from Coldplay's forthcoming X&Y album (from album, June 6)



**ROISIN MURPHY**  
Ruby Blue (Echo)  
The ex-Moloko star sees Matthew Hervey's series of limited 12-inches repackaged onto CD for its full release. A skewed folk-jazz gem (album, June 13)



**SYSTEM OF A DOWN**  
BYOB (Columbia)  
The blistering new single, which will secure new music fans with its undrinkable chorus, was added to R3's Upload playlist last week (from album, May 24)



**MINT ROYALE**  
Singing In The Rain (Fifth & Hope/Soxy/EMC Direction)  
Breathing new life into a classic, a TV ad campaign has done the ground work for this potential hit (single, July/August)



**GARBAGE**  
Six Is Not The Enemy (Warner Bros)  
Another gritty slice of rock-pop destined to keep Garbage's presence on the charts alive well beyond their current single (single, June 13)



**AMBULANCE LTD**  
Anecdote (TVT Records)  
This is a stunning album highlight from the New York acts' debut. The band has been chosen as REM's support at select UK dates (from album, June 20)



**THE TOMMIES**  
Five Star Queen Of The Backseat (unreleased)  
A punchy song with commercial appeal. Loose teens became the first. Smith delivers assigned act to secure A-list rotation at Signal 1 last week (demo)



**AMY SMITH**  
105 Feet High (New Frontier Artists)  
Emerging from the management stable that brought in James Gallen, Smith delivers smooth, intelligent songs (EP, May 29)



**THE INFADELS**  
Unfilled (Walt of Sound)  
The Infadels have delivered a palatable dance-rock fusion with the first songs from their forthcoming debut (from album sampler, Sept)



**JOY ZIPPER**  
The Heartlight Set (3 Amp)  
Sun-kissed and dizzy guitar pop from the over-rock fusion with the first songs from their forthcoming debut (from album sampler, Sept)

**ARTIC MONKEYS**  
**CAST LIST**  
 Management: Geoff Barraclak, Wildlife, PR: Anton Brookes, East Moon, Radio: Stuart Bridgeman, Alan

James PR  
 Label: Bang Bang Recordings  
 Agent: 13 Artists



Sheffield quartet the **Arctic Monkeys** have been enjoying a rising tide of awareness since Radio One's Zane Lowe played their song, 'I Bet That You Look Good On The Dancefloor' in November. The band came from the Wildlife Management stable, also home to Craig David and Travis. "We have a

management partner based in Sheffield, Geoff Barraclak," says Wildlife managing director Ian McAndrew. "He discovered the band while they were in college." Wildlife funded several early recordings which have made their way onto band forums and websites in recent months. Their

first commercial release, a limited edition two-track single entitled *Five Minutes With Arctic Monkeys* will be released in late May. Produced by Mike Crossley, who has previously worked with The Coral and The Zutons, it will be released via the band's own label Bang Bang Recordings.

Next wave of legal action to begin in July or September

## IFPI takes its piracy war to Latin America

### Piracy

by Robert Ashton

Latin America is the next stop for IFPI's global internet piracy busters, after it last week launched its largest wave of legal actions against illegal file sharers.

With the IFPI finally opening up its policy of suing illegal file sharers on a global level by inviting the first Asian country - Japan - to join Europe and the US in battling piracy, the organisation's chairman and CEO John Kennedy says that he is already in the process of identifying Latin American countries which can be signed up to the international campaign.

Kennedy will not elaborate on which countries in the region are likely to join the file sharers' battle, but it would be a coup by having Brazil and Mexico, worth \$374.2m and \$360.0m respectively and both suffering piracy, onboard. "Nobody likes litigation, but countries come to us and ask 'how can you help us?'," says Kennedy, adding that he eventually expects - within a few years - 75 countries around the world to be part of the IFPI anti-file sharing campaign, which started with the RIAA in the US in 2003 and in Europe a year later.

"It is likely that every country will be affected by internet piracy, so it is logical that some of those countries will want to take proceedings. I am content for a few extra countries to be added in each new wave with a leader in

There can be no doubt the campaign is having an impact. File-sharing is being contained.

John Kennedy, IFPI



the region which others will follow," adds Kennedy, who also says that he expects to launch the next wave of legal actions in July or September and is now envisaging a "three-month cycle" for each new action.

Europe led the way in the latest 963 actions brought across 11 countries, including first-time applicants the Netherlands, Finland, Iceland, Ireland and Japan, who have joined the six other European countries, including the UK, who all began litigation last year.

The BPI is taking action against another 33 illegal file sharers following the 31 suits it filed in March and is now actively

processing. The trade body has also now successfully settled with the first wave of 26 illegal file sharers it prosecuted in October 2004, with defendants paying a total of more than £50,000 in compensation.

Kennedy has no doubt that the legal activity is necessary and is having the desired effect on people's attitudes. "There can be no doubt the campaign is having an impact. File-sharing is being contained; traffic on P2P networks has begun to slow down," he says. "I think the UK is doing a very good job. They've got 26 settlements out of 26 and the cases are at a manageable level."

The UK now has 64 cases pending, significantly fewer than the 401 in Germany and 200 in Denmark, but a BPI spokesman stresses the success of the operation is not just based on the number of lawsuits. "It is just as important that we are spreading the message," he says, adding that the BPI wants to examine more ways of educating the public that song swapping on services such as KaZaA, Grokster and Gnutella is wrong.

Kennedy adds that this means using initiatives such as pushing its educational campaign into colleges and entering into more dialogue with ISPs.

Meanwhile, the UK has no plans soon to abandon the legal route. BPI general counsel Geoff Taylor says, "We will maintain our campaign until the message gets across."

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## Downloading from the radio moves step closer

The age of downloading tracks from DAB radio is within sight following deals between the radio group UBC Media, radio set manufacturer Pure and EMI, Universal and Aim.

More than a year after the concept of downloading tracks directly from the radio was mooted, UBC chief executive Simon Cole revealed at the Music Radio Conference last Thursday that his group had finally put in place the chain of deals necessary for a service to be trailed.

PPL has already agreed to provide a licence for the trial, although director of licensing Tony Clark says details such as the term of the licence and the repertoire have still to be ironed out.

A UBC spokesman says that, although UBC owns the data channel mechanism - electronic programme guide - to facilitate the download service, it was necessary to also bring on board a manufacturer who could produce radio sets to insert the chip.

Pure, which makes digital receivers, is now signed-up and is expected to begin mass-market manufacturing of a set priced

around the £130 mark. The UBC spokesman says, "To make this work we need copyright owners, a radio manufacturer and a radio broadcaster - those are now all in place," he says. Chrysalis' Heart station is the broadcaster to play the music available for download and UBC has also done a deal with Carphone Warehouse, which owns some of the data channels necessary for the system to retail the tracks.

EMI, Universal and Aim are also linked to the project to supply content, although Clark says that whether the licence means royalties are calculated "collectively or individually" is still under discussion. He adds, "Radio is a great buying platform and, for the industry, this is very new and exciting. It is also another means of distributing recorded music and I think a medium that the recording industry will want to explore further. That's why our position is that the trial should be supported and licensed."

UBC is expecting to charge a fee of around 99p per track, pitching it directly in competition with internet download services.

### FAITH EVANS

EMI Records is aiming to use Faith Evans' US launch last week as a springboard into the UK charts this summer.

Evans joined the EMI stable in 2004, signing with Capitol following the conclusion of her contract with the Universal-affiliated East Bay label. Testament to EMI's commitment to the artist, Evans was among a number of global priorities present in London last week to showcase their material at a gathering of label executives from EMI's top 10 performing territories.

Her new single Angel has been playlisted by key UK radio, including Radio One where it is #8-listed, Capital, Heart and Kiss. Last week the associated album

The First Lady (released on May 16 in the UK) also entered the Billboard chart at number two with an initial 500,000 sales.

EMI predict first-week impact of Evans' career. EMI product manager Paul Fletcher says company commitment to the project will stretch well beyond the first single. "We really believe that this album has the singles and legs to enable us to work it through the rest of the year. It's an incredibly strong urban record and we identified pretty recently the massive crossover potential of the singles."

Evans remains in the UK market for the rest of the week, ahead of Angel's release on May 2.

**CAST LIST:** Management: Todd Russek, Product: MCI A&R: Todd Russek, Andrew Shuck, Wendy Goldstein, Capitol Records; Product Manager: Paul Fletcher, EMI; Press: William Luff, Stuart Kirkham, EMI; Radio: Tina Skinner, EMI; TV: Ryan Herlierson, EMI

### SNAP SHOT



# Radio must meet demands of listeners, says Capital chief

by Jim Larkin  
Capital Radio chief executive David Mansfield used last week's Music Radio 2005 conference to deliver a plea for stations to develop a far greater understanding of their listeners if they are to face up to the challenges of a digital future.

The conference heard that stations would have to collect money differently, use technology to deliver content in formats more appealing to listeners and, above all, focus on quality programming if radio is to stand out from the extra competition.

Mansfield said the first step was for the industry to get to grips with understanding the demands of its consumers. "Radio has not really changed in the last 10 years, but the retail market has changed beyond belief," he told the event at London's Bafta. "Tesco is as much a bank as a grocer these days. Why is Tesco so successful? Because of the Club Card - they understand their consumers. We need to do that."

Mansfield, who officially becomes chief executive of the Capital-GWR combined GCap on May 9, suggested focus groups

were not the answer. Rather, programme directors must start to listen to music in the same way as their listeners, which involves downloading tracks from a variety of online retailers.

Changing patterns of music consumption due to technology developments were a significant theme of the day. The BBC, the conference learned, is stepping up its trial of download technology by "podcasting" 20 more of its radio shows, giving listeners a chance to listen to programmes at the most convenient time for them.

BBC Radio and Music Interactive controller Simon Nelson said, "These technologies can transform the value we deliver to audiences and make our programmes more accessible for both new and existing audiences."

And these changing patterns will require stations to think about revenue streams in a new way, he added, with listeners able to take adverts out of programming and with an increased number of online stations opening up, advertising income will become increasingly stretched.

UBC Media Group chief execu-

tive Simon Cole called Sky Plus the "most amazing technology of recent years" and said a similar development in radio was inevitable.

"The consumer is used to a new model where they are in charge of programming," said Cole. "The idea of someone tuning in a black plastic box to listen to someone play someone else's music is an outdated model. And people are prepared to pay for this."

His comments were backed up by Ted Kelly, vice president of marketing and communications at satellite radio technology provider WorldSpace. He pointed to the US where demand for subscription-based satellite radio is growing rapidly.

Napster UK programming director Jeff Smith echoed the sentiment by urging radio not to forget its traditional advantages. He said, "Napster has 1.1m tracks but who's gonna get them through all that? If there is a risk we're competition, the answer isn't totally technology-based. You have to rely on radio's historic strength of trusted guides and entertainers."

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# Ivors and R2 in search for best British song

Ivor Novello organisers are marking the event's 50th year by linking up with Radio Two to find the best British-composed songs of the past half century.

One song every ten years from the Fifties to the present day will be honoured in the Songs Of The Decades poll, which will begin tomorrow (Tuesday) on the BBC station's Ken Bruce show and run weekly until the week of the ceremony itself at London's Grosvenor House Hotel on May 26.

Five songs from each 10-year period, beginning with 1955 to 1964, will be put before Radio Two's listeners who will then have until the following Sunday to pick a winner.

That week's winner will be announced on the Monday and a vote for the next ten years will begin the next day.

David Ferguson, chairman of Ivors organiser the British Academy of Composers & Songwriters, says the five sets of five songs were selected in a vote of PRS members from an initial list of 20 songs per decade drawn up by specially-selected juries.

"The Academy put together

jurors who we felt were relevant to each of the decades," says Ferguson. "We had people who were around in the Fifties and Sixties and who we were looking for were not necessarily things that had been massive hits as such, but songs that we felt had made a special influence over their zone and had made a significant contribution to the whole craft of songwriting."

All songs considered and selected had to have been eligible for the Ivor Novello Awards, in that at least a third of their songwriting credits are British.

As part of the 50th Ivor celebrations, British jazz veteran John Dankworth will receive an Academy fellowship tomorrow (Tuesday) at the Stables venue in Wavendon, while the Master of the Queen's Music Sir Peter Maxwell Davies will be similarly recognised at the Queen Elizabeth Hall on London's South Bank. Their awards compete five fellowships which are being presented in the Ivors' 50th year, with Sir Elton John, John Adams and David Arnold having already been honoured.

# Labels sign up for advertising service

Record companies are signing up to a new advertising medium, through a new Gizmondo handheld device (pictured) which launches this week.

Gizmondo, a portable device on which users can play games, watch films or download music, is launching a system in which the owner will be sent targeted adverts known as Smart Ads in return for a significant discount on the price of the hardware.

The user has to watch the ads in their entirety; they can also come with special features such as free downloads or discount offers. And, because the device has Global Positioning Satellite hardware, users can be given directions to the nearest store.

With a basic model costing £129, the Smart Ads-enabled devices cost £100 less than the normal Gizmondo product as the revenue from advertisers is used to subsidise the cost of the hardware. As such, they are expected to signif-

icantly increase the number of devices in the market.

A £199 version of the device comes in a pack with extra accessories and games. Both products launch this Friday, while full roll out of the Smart Ads system is set for May 2.

Some 32 advertisers from the worlds of music, games and film will be on board for the launch. Gizmondo is not revealing the names of all the advertisers but the majors are understood to be keen on experimenting with the system. Warner Music is among them and will be using it to promote releases on WSM as well as the Mike Skinner imprint The Beat.

Warner Music head of media Nina Faust says, "For WSM complications like Cream, it's a system that would allow us to reach our target audience. It might start

small, but the price of the device is dropping so much that it might take off in a big way. We'll also talk to retailers about a GPS link up."





XL has initially bypassed the new combined countdown for the White Stripes' new single, giving Blue Orchid to iTunes as an exclusive from this week. The lead-off single from new album *Get Behind Me Satan* became available on the site at 7am today (Monday), running parallel with the national radio service date and one week ahead of

release via other online retailers. It will not be released physically until May 30, when it will then qualify for the combined chart, while the album will follow on June 6. Beggars Group head of new media Simon Wheeler says the promotion is designed to give fans a legal alternative to purchase the song as soon as they can hear it.

Tense times as Aim chief awaits investigation decision

# New chart in trial as Aim calls in OFT

## Charts

**By Paul Williams**  
Aim's Alison Wenham is expecting to hear first word this week on whether the Office of Fair Trading will back her call for an investigation into the newly-launched combined singles chart.

The chief executive called in the OFT last week in what she describes as a "last resort", after last-ditch efforts to delay a countdown she insists is "fundamentally flawed" were rejected by the Official Charts Company.

She says she is expecting the matter to be reviewed early this week when, if there is a case to answer, a decision will be made whether to make it a priority.

An OFT spokesman says, if it believes there are reasonable grounds there was a breach of the Competition Act, it can launch an investigation. If it ultimately finds against the OCC, a fine can be levied of up to 10% of its UK turnover.

The referral has left BPI executive chairman Peter Jamieson "confused and mystified", believing that publishing the chart in its new format now is entirely appropriate.

"The physical singles chart has been regarded as increasingly irrelevant for some considerable time now and we've been working for 18 months now to create potential new respect and credibility for the singles chart", he says. "I think everyone would agree with the principle you can't have a credit in a sing chart in 2005 without downloads."

His views are echoed by OCC chart director Omar Maskatija who says, "The bottom line is the Official Singles Chart reflects the best-selling singles of the previous week and you could argue it hasn't been doing that because we've been missing out thousands and thousands of people who choose to buy downloads."

Aim's actions follow two letters written by Wenham to the OCC over deep concerns that the independent sector would be disadvantaged by the new chart because an insufficient amount of its repertoire is available across the main digital services. In the first letter, which was sent on March 9, she asked for a weighting system to be introduced to compensate for repertoire not available on-market leader iTunes or for iTunes data to be excluded from the chart. When these suggestions were rejected, a second letter dated April 1 asked

## OCC says, don't believe the 'hype' over chart

Millward Brown's anti-piracy security systems were put to the test last week, and claims that the combined chart could be more easily hijacked than the physical chart.

The systems passed after the Official Charts Company conducted a test of Millward Brown's systems by "buying in" 21 copies of a single last Thursday - without Millward Brown's knowledge. The attempt was picked up by Millward

director Bob Barnes. Get Records chairman Guy Holmes had voiced fears early last week that adding the download data could undermine the integrity of the chart as a whole. Holmes says he knows of individuals who are planning to stage a buy-in of the chart to demonstrate the weaknesses.

OCC's product and new

media co-ordinator James Gillette says, "We're very confident the policies we have in place are simple to spot attempts at buying."

Barnes adds that, just as the chart operators can spot "unusual sales patterns" if someone goes into a store on the high street to buy multiple copies of the same release, it can make a similar assessment in the digital world through manual and automated checking.

Barnes says that, in some respects, download data is safer. "In a store, you can be told who you are planning to stage a buy-in of the chart to demonstrate the weaknesses.

OCC's product and new

anything suspicious is comparing the number of units of a specific release downloaded with a retailer to the number of customers the retailer has had during that week.

The data delivered to MB by online retailers includes postcodes, so any strange sales patterns in a particular region can also be more easily spotted. Any unusual patterns can be brought to the attention of the retailers, who can then check through IP addresses and credit card details to establish whether any single comes pattern as bought multiple copies of a download, says Barnes. This checking system omits that of the physical world, he adds.

for the new chart's launch to be delayed.

Wenham says, "We regard it as an option of last resort, but clearly sense doesn't seem to have prevailed which is why we've taken it to the OFT, as I genuinely believe independents will be disadvantaged by the premature publication of the combined chart."

Chrystal Music Group CEO Jeremy Lascelles, who sits on both the BPI and Aim councils, says no one is against the combined chart, but adds, "It should be delayed so we can guarantee the industry can speak with one voice. I think I was the only person on the BPI council who voted for a delay right now."

Demands to postpone the chart's launch have been generally supported within the indie sector, although there are senior voices

within it who say taking it to the OFT is a wrong tactic. "It's a little heavy-handed," says one source, who adds, "I would prefer us not to be hanging out our dirty laundry in public."

OD2 owner Loudeye's European general manager Ed Averdeck says the digital sector is a big opportunity for the independents, but notes the complexities in dealing with them.

"We have over 300 independents now signed to our service. There is much complexity in dealing with 300 independents and having 300 different agreements and 300 different people sending you new releases. It is more complex than dealing with one major label, so it's not a surprise we're in the position we're in," he says. [paulw@musicweek.com](mailto:paulw@musicweek.com)

# Download propels Gorillaz track up chart

Gorillaz were yesterday (Sunday) heading into the first combined Top 40, after Parlophone issued a mandate to manoeuvre around the rule which requires every single to be issued in physical form to qualify for the chart.

Ahead of the track's CD release on May 9, *Feel Good Inc* was expected to enter at around number 20 after achieving more than 90% of its sales via download. However, the release of the seven-inch last Monday ensured it would be welcome into the new chart.

Parlophone managing director Miles Leonard believes releasing a download backed by a seven-inch single can extend a single's chart life. He adds that the policy may be repeated for other artists.

The Gorillaz success in the new chart was the most glaring example of a release's position changing because of the introduction of download sales. While comfortably inside the Top 40 on the new chart, on the physical-only countdown the same single on its seven-inch-only sales was languishing towards the bottom of the Top 200.

Music Week will continue to publish both the Download and Physical-Only charts over the coming weeks, in parallel with the new Official Singles Chart (see p26-27). And the addition of digital sales to the singles chart this week was expected to have little effect on the top end of the chart. By the middle of last week, the top seven positions on the new chart were identical to those of the physical rundown.

But further down the rundown, other tracks were gaining or losing because of the presence of download data. Sony BMG's California by Phantom Planet was expected to gain 10 chart positions because of digital data, while XL-signed Basement Jaxx's Oh My God! and V2's Stereophonics with *Dakota* were on course for Top 40 releases, even though on the physical-only survey they were around the Top 50 mark. However, outside the Top Five and with the exception of Gorillaz, new entries into the Top 40 were expected to win lower chart positions than had the countdown been based on physical-only sales.



**'Independents will be disadvantaged by the premature publication of the combined chart'**  
Alison Wenham, Aim



**'You can't have a credible singles chart in 2005 without downloads'**  
Peter Jamieson, BPI

South By Southwest is one of the premier showcases for the world's most exciting new bands. In conjunction with MTV2, *MW* has selected 13 of the hottest overseas acts from this year's event for a joint venture CD which comes free with this issue. Here's 13 of the best buzz bands set to break through



## MTV2 hand-picks best of SXSW 2005

2005 is the first year that we've upped sticks and headed out to Texas to put on an MTV2 showcase at South By Southwest. And, now that the hangover has lifted, the feeling is that not only did we see some remarkable bands from here and across the Pond, but also that it was the best SXSW festival yet.

Taking Tom Vek, Hard-Fi, The Magic Numbers, Nine Black Alps, Idlewild and The Music to perform at the MTV2 showcase gave us a real insight into the workings of this extraordinary festival along with seeing first hand how bands endeavour to crack the notoriously tough US market.

In a year where the focus was well and truly on the UK acts at the MTV2 showcase, the contingent that included Kasabian, Kaiser Chiefs, The Futureheads and Bloc Party among others attracted festival-goers and US executives in their droves, all vying for a chance to witness stunning and truly heart-felt live performances from bands serious to woo the US music industry.

But it wasn't just the UK acts that rocked Austin and, because it's that not inhumanly possible to catch every single buzz band out there, here are a few choice acts from this year's festival on one CD. Each of these bands are ones that we feel are simply too good to miss out on and who we'll definitely be getting behind this year.

Maria Gaugh, director of talent and artist relations MTV Networks UK and Ireland.

# Hot out of SXSW

## 1. Be Your Own Pet - Fire Department

Being hailed as this year's White Stripes/Strokes, these Nashville teenagers raised the current hype stakes on them in the UK as they successfully earned the title of US buzz band of SXSW 2005, with their gig becoming an A&R scramble for label executives and publishers from both sides of the Atlantic. Having already released a one-off single with XL in the UK, there is a further one-off single to come through Rough Trade before the band commit to a long-term deal.

### 2. Out Copy - Future

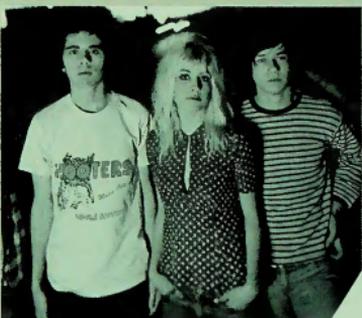
Packing indie dancefloor and live venues everywhere, this three-piece band are currently causing a significant buzz in the UK with their new Order meets Daft Punk meets My Bloody Valentine warm fuzz pop. Playing with Mylo across the country in May and, played by Franz Ferdinand on their Radio One DJ set, they successfully bridge indie and dancefloor sensibilities with their debut album *Bright Like Neon Love*.

### 3. Clear Static - Talking In Your Sleep

This track is soon to be released as the US quintet's debut single on Lizard King Records (the label's first new signing since last year's Killers success story). They recently visited the UK for several shows in London and will be returning to these shores with their electro-pop anthems in early summer.

## 4. We Are Scientists - Nobody Move, Nobody Get Hurt

Originally hailing from LA, this NY-based trio recorded their debut album earlier this year and have recently showcased their brand of melodic pop rock to UK audiences after completing a week of live dates around the UK, including several London shows.



### 5. Wolfmother - Dimension

The new kids of Australian rock stirred major label interest after a whirlwind tour of the UK in December 2004, but decided to release their debut EP on Modular Records, where Out Copy are also labelmates. The talk of SXSW, their Black Sabbath and Led Zeppelin-inspired riffs have taken people by surprise, especially since they are three skinny kids who look more like Supergirl than Ozzy Osbourne.

### 6. The Greater Good - Hold On

This Dallas outfit have been causing a stir after initially attracting early interest from Martin Heath, founder of Lizard King Records and the man who brought the world last year's SXSW CD headliners The Killers. Fusing strong songwriting and soulful vocals, The Greater Good are signed to Lone\* Records.

### 7. Viva Voce - Alive With Pleasure

Modern rock duo Kevin and Anita Robinson - who are now based in Portland, Oregon - recently delivered their latest album *The Heart Can Melt Your Brain* through Minty Fresh Records. Catch them live in Europe when they return in May.

### 8. The Morning After Girls - Straight Thru You

These psychedelic Melbourne rockers, who have toured with the likes of BRMC, The Black Keys and David Warhols, went into SXSW looking to secure international release outside their home territory.

### 9. Pong - Interpol

Austin rock quintet earlier this year delivered their latest album *Bubble City* from which this track - described as "hard rock space boogie" - hails.

### 10. Silver - Funeral Class One

One of the only European bands to feature on this CD, the Oslo-based dark punk rock band won plaudits in their home territory of Norway and caused a stir in the US as early as last year ahead of their performance at 2005's South By Southwest.

### 12. Supersystem - Born Into The World

This DC/NY quartet, with a distinctive sound described as "equal parts worlbeat, Kraftwerk and Pixies", are set to build on their SXSW buzz with extensive US and European touring plans coinciding with last week's release of first album *Always Never Again*.

### 13. Every Move A Picture - Signs Of Life

This San Francisco quartet's brand of dance punk, which has seen them compared to names such as The Killers, Interpol and The Rapture, has already attracted the attention of Xfm and NME as well as industry watchers in their home territory.

## 11. Two Gallants - Nothing To You

This San Francisco-based blues and folk-influenced duo attracted a wave of interest at SXSW via three shows in

Austin. Meanwhile, their debut album *The Threes* is currently available in the UK via Rough Trade shops.



Emerging talent is getting a leg up thanks to MTV's commitment to live music, from its British showcase at SXSW in April to its Spanking New Music Week staged last week

# New acts emerge as MTV plugs into live showcases

Ever since the early Nineties and the launch of its Unplugged brand, MTV has always been closely associated with the riches of the live music stage.

And, following the launch of its first SXSW showcase in Austin, Texas, last month, the arrival of the third Spanking New Music Week and a string of other new projects, the music channel's UK network is putting live music at the heart of its schedules.

"We've always tried to spearhead new music," says Mardi Caught, director of talent and artist relations for MTV Networks UK and Ireland. "The nice thing now is that we're more scope to play with different bands and support them at an earlier stage. When you look back at Unplugged, it was all big name bands, but things like Gonzo and Backstage and Spanking New Music Week give bands their first chance to be seen. It's nice to have a platform where you can go from development to global and keep everyone happy."

MTV's development over the past five years of nine different digital channels, spread across the genres, gives the broadcaster much broader scope for covering a wider range of talent.

Last month, MTV2 took six of the UK's hottest bands to SXSW for a showcase of British talent, in partnership with the NME and the UK industry, while Zane Lowe also filmed his daily MTV2 show Gonzo at the festival. "We wanted to have a mixture of veterans who'd been to the US a couple of times, like The Music and Idlewild, who had been touring and could bring people in that way, but we also wanted to showcase bands who hadn't yet been seen on television," says Caught. "We often give bands their chance to perform live on television and it's great because it isn't a three minute thing on an TV chart show; it's actually saying to people 'look, here's a gig and here's people playing, and here's a real band plugged in and loud'."

With the show also giving new artists Hard-Fi and Nine Black Alps the chance to play their first US shows – and resulting in an NME covermount CD featuring new British bands – MTV was delighted with the result and is already planning a second journey to Austin, Texas, next spring and in subsequent years. "We're already trying to work out what we can do next year for it," adds Caught.

The company's commitment abroad is also being matched at home and this week sees the return to the screen of MTV's annual Spanking New Music Week. First launched in 2003, the quality of the acts which have come through the season underlines its value to MTV – the 2003 shows included performances from The Thrills and Audio Bullys, with performances from Kasabian, Floe Party and Natasha Bedingfield following last year.

For this year's SNMW – which was staged in Manchester last week – the shows were broken down into three distinct and different nights, each featuring a different genre tailored to a specific MTV channel (see breakout above).

## Cranking it up for Spanking events

Last week saw MTV celebrating its third annual Spanking New Music Week with a series of gigs showcasing the very best in new British talent. Filmed over three nights at Manchester's Metropolitan Students Union, the week's performances are to be broadcast across the MTV network this week, starting today.

Tickets for the gigs were given out via competitions in local media and online, as well as through HMV and Galaxy 102FM.

MTV Base kicked off the first night, which saw the very best in upcoming urban talent including performances from The Mitchell Brothers, Sef, M.I.A., Roll Deep, Killis Kela and R&B star Nathan. Next up was the MTV Hits night (April 13), a showcase for blossoming pop talent, with the line-up



including singer-songwriter Ben Adams, Lady Sovereign, Jeni, Dear Eskimo and Glaswegian sensations El Presidente. The week was rounded off with performances from a host of cutting-edge bands at the MTV2 night (April 14) including

Editors, The Longcut, The Kooks, The Mystery Jets and Glor.

The MTV Hits coverage will air at 7pm, followed by the MTV2 footage at 8pm and MTV Base at 9pm, with all the gigs being repeated throughout the week.

Jen: PA at last week's Spanking New Music Week event

"It's all about being the first to show these people," says Caught. "Take Kasabian; we're particularly proud, because we got to support them before they even got radio play and we had the platform to do that. The great thing about the way we work with live music is that we can support a band by giving them their first TV performance, and then we can do tours with them and take them out of London."

While SXSW and SNMW are the latest examples of MTV's work with live music, they are only the tip of the iceberg. Two years ago saw the launch of Gonzo On Tour, which took bands to Barfly venues across the country; throughout 2003 and 2004, the acts have included Franz Ferdinand, Snow Patrol, Kaiser Chiefs, Kasabian and Maximo Park. And, the network's association with music's biggest names is not to be forgotten either.

MTV channels worldwide will broadcast a Coldplay special on June 5, the day before the release of the band's hotly-anticipated album X&Y. The 60-minute concert, which is being filmed by MTV Networks International in front of an invited audience in East London on Tuesday this week, will also be

'We're saying to people, 'look, here's a gig and here's people playing, and here's a real band plugged in and loud'

Mardi Caught, MTV UK and Ireland

accompanied by a 30-minute special which will see the band talk through the making of the album.

"It's nice to watch a band go from being smallish, with the Blue Room EP, to becoming possibly one of the biggest bands in the world," says Caught. "We documented their last album A Rush Of Blood To The Head, and it's great that we get to go back and have a second bite of the cherry a couple of years on and millions of album sales later. It's very important for us to be able to have those kind of relationships with bands and maintain them throughout their career. It's nice that MTV gets to document their history."

MTV has previously aired one-off album-showcase specials from Radiohead, Oasis and, most recently, Beck and the opportunity to present what will probably be the hottest album of the year is just another sign of their strong association with the some of the biggest bands.

"People are going to gigs again, which is great," adds Caught. "The fact that we can reflect that on television and take MTV out of the television box and to the people, via a gig, is a fantastic thing."

Adam Bentine

With Tony Christie topping both the singles and albums chart and Sony BMG forming a new label for more mature listeners, the grey pound has become most sought after, writes *Ben Cardew*

# Croon army is fighting back with a vengeance

## Old timers receive new lease of life

For a man celebrated for the series *Phoenix Nights*, Peter Kay is now gaining a reputation around industry circles for inspiring supposedly lifeless plottings to triumphantly rise from the ashes.

A year after assisting Engelbert Humperdinck to his highest position on the UK albums chart in three decades partially thanks to his appearance with the crooner in a TV beer commercial, the comic has, in one fell swoop, given Tony Christie the biggest success of his lengthy career and single-handedly boosted the physical singles market.

The re-issued (*Is This The Way To Amarillo* was yesterday on course for a fifth straight week at the top of the UK singles chart in a year when every other chart-topper has managed a solitary week at number one, while its over-the-counter sales are rapidly heading towards a million at a time when many number ones struggle to sell even 30,000 copies a week.

Amarillo's success has been coupled with a platinum-selling best of album for Christie who has tasted life not just as a Top 10 albums artist for the first time in his career but also managed a couple of weeks at number one on the same countdown.

His comeback could hardly have come at a better time for Universal Music TV managing director Brian Berg, coming in a quarter in which over-the-counter sales in the exec's bread and butter compilation market have tumbled 6.6%, compared to artist albums improving nearly 1% on the year.

Having witnessed the power of what Peter Kay could do through UMTV's Engelbert Humperdinck best of early last year, it was Berg who had the idea of using the same comic for Christie as his company considered ways of injecting new life into a series of artists' catalogues.



"Tony Christie was one of those acts we looked at last year and we had a meeting with Tony and he had some new songs which I went through and got input from our A&R David Rose," recalls Berg. "We had more discussions and I said 'you're quite friendly with Peter Kay' and I asked 'do you think there is any chance Peter might be interested in getting involved in the video?'. I knew he was always going on about Amarillo in his live show and I remembered seeing him on Jonathan Ross last year singing it."

Berg contacted Kay's management Phil McIntyre Productions and was told the comic would be keen to get involved, provided all Amarillo's proceeds went to Comic Relief. With the Christie retrospective *The Definitive Collection* scheduled for a *Mother's Day* release, UMTV then scheduled the single a week after Universal's other Comic Relief-supporting single, the McFly double A-side All

About You/You've Got A Friend.

In a break with the usual weeks-upfront promotion, the video for Amarillo starring Kay only made its TV debut three days before the single's release as an exclusive for Comic Relief night. But, by the following day, it had already been picked up by the music TV channels, while an appearance by Kay on Michael Parkinson's ITV1 programme that night gave further high-profile exposure to the promo.

Opening with sales of 266,844, the single debuted at number one in its first week, but a clever strategy with formats ensured its popularity carried into at least a second week. Adding to a first enhanced CD, UMTV introduced a DVD single format towards the end of the first week.

UMTV will continue the campaign by re-issuing Christie's *Avenues And Alleys* theme from *The Protectors* in June.

Paul Williams

Showing the way: Tony Christie (left) and Peter Kay

When The Beatles were finally beaten to the number one slot in 1967, ending an unparalleled run of hits, they were defeated not by the youthful rock of The Rolling Stones or the hip psychobelia of The Small Faces, but by Engelbert Humperdinck, the crooner from Leicester, with his classic ballad *Please Release Me*.

But while the Sixties will always be remembered for The Beatles, The Stones and the "British invasion", 2005 may go down in memory as the year that the oldies bit back: Tony Christie continued his stranglehold on the singles chart last week, Tony Bennett is touring, Radio 2 rules the airwaves and we may be on the verge of a Shakin' Stevens revival. In addition, Sony BMG has just formed a new label within its commercial marketing department, dealing exclusively with artists which appeal to the more mature audience.

Ironically, it is the same post-war baby boom generation which drove the Sixties pop explosion, now grown up and hitting retirement age, that is behind the new interest in acts for the older audience. "Just because you get over 40, it doesn't mean you're not going to buy CDs," says Jo Headland, the marketing director at Sony BMG's new label. Bill Holland, managing director of Universal Classics and Jazz, agrees. "There are more people of an older demographic alive now," he says. "They have more money to spend, retire earlier and they are listening to more music now than ever."

And it is not just older artists they are listening to. While older acts such as Neil Diamond and Julio Iglesias remain incredibly popular, the rise of young singers such as Jamie Cullum and Patrizio Buanne show that the more mature audience is open to new sounds.

Paul Robey, group programme director at Saga Radio, believes that the influence of the family is important in this respect. "Older people want to be educated about what is going on in the world," he says. "They want to know what their grandchildren are listening to."

Conversely, what their grandchildren are listening to is increasingly likely to be music destined for the older audience. Although Saga Radio is targeted at an over-45 audience, Robey believes the music his station plays appeals to a broad spectrum. "There's more crossover than ever between generations. Older people are younger minded and younger people are more older minded," he says. "It's because of the melodic style. Songs have stood the test of time, making them acceptable to the younger audience." He believes that interest among the younger audience is driven by the use of the music in adverts and dance tunes, as well as modern artists, such as Robbie Williams and Westlife, reviving older songs.

Indeed, wily marketing executives are now using interest among the younger audience to drive awareness in the older demographic. "We try to service the older media and the younger

## Four releases to watch

Madeleine Peyroux - Careless Love (Universal Classics and Jazz)  
"Our job with Madeleine Peyroux is to nurture her word of mouth success," says Tom Lewis, head of Jazz at Universal Classics and Jazz. "Our campaign was created with that in mind."



As a result, Universal is shunning the huge TV campaigns of many adult-orientated acts, in favour of a more softly soiled approach. "The album is being picked up by early adopters," Lewis says. "We want to find more of them."

Not that the label has entirely avoided TV. Instead it has placed adverts on niche satellite and freeview channels, such as UK Living and The Biography Channel. The aim, according to Lewis, is to appeal to a small, discerning audience. "If only 5,000 people are watching and they hear the music, they will like Madeleine Peyroux," he predicts.

Radio has also been very important to the campaign, with support from Radio 2, where both album and single are playlisted, and BBC London. After this initial success, Lewis has now set his sights on Radio 1.

Kenny G - At Last...The Duets Album (Sony BMG)



"Everyone knows who Kenny G is, but he hasn't become a huge credible artist," admits Jaime Strang, account director at PPR Publicity, who oversees the PR campaign for Kenny's new duets album. "He may be perceived as a bit cheesy."

With this in mind, the campaign is an attempt to reposition him for the older market and reinforce the idea that he is a credible artist. The campaign is press-driven, targeting the women's and lifestyle magazines, such as *Bella* and *East*, with features and picture-led stories on Kenny and his collaborators, as well as competitions and, where possible, reviews. PPR has also serviced the music press with a white label single of Beautiful, Kenny's duet with Chaka Khan from the new album, with just Khan's name on the label. The idea is that people will listen to the song without being prejudiced by their view of Kenny. The response so far has apparently been encouraging, it seems. Strang describes the campaign as "dipping a toe in the water" and clearly it is fairly low key. However,

if it is successful - and Sony BMG is targeting sales of around 30,000 to 40,000 - then there is every chance that the next record will be heavily advertised.

Various - Songs That Won The War (Demon)  
A four-disc box set released to celebrate the 60th anniversary of VE Day. Songs That Won The War is probably aimed at an older audience than almost any other new release in the field.

However, the fundamental approach remains the same - TV advertising. The company has signed up Dame Vera Lynn to appear in a series of adverts to promote the album, starting on April 24, the day before the album is released. Michael Neidus' creative marketing manager TV at Demon stresses the importance of TV. "TV is a way of reaching a wider audience, especially with an album like this, which is a big gift purchase," he says. "But you must not patronise the older audience - they know what they want."

Naturally, the marketing of the album is being fitted in around the coverage of the VE Day celebrations. But, while the album is not officially associated with the massive VE Day celebrations in Trafalgar Square, Neidus acknowledges this may prove a boost.

Patrizio Buanne - The Italian (Universal Music TV)



With appearances on Des and Mel, Hell's Kitchen 2 and singing the national anthems before the England v Azerbaijan World Cup qualifier, Patrizio Buanne certainly gets around. He has even made a visit to St James Palace on the promo trail, where he presented young people with their Duke of Edinburgh awards.

However, the marketing campaign behind the young Italian singer is all very clearly targeted. "We've been focused on the female angle," says Hans Griffiths, marketing manager at Universal Music TV. "We know where his market lies." For Griffiths, this approach is partially a matter of necessity. "Lots of artists recently have launched off a huge profile," he says. "We are doing it at a more grass roots level, more organically."

It is a campaign which also recognises the importance of regional promotion, rather than concentrating exclusively on the huge TV shows. "When he does something, even if it's not a huge audience like Parkinson, he does connect with people. It's a slow burn," says Griffiths. And the approach seems to be working with 115,000 copies of Buanne's debut shipped.

There's more crossover than ever between generations. Older people are younger minded and younger people are more older minded

Paul Robyn,  
Saga Radio

media," says PPR Publicity managing director Pete Platt, who has worked on campaigns for Engelbert Humperdinck and Kenny G. "It's good to get bits in the younger media, as it helps the image with the younger audiences and this has a knock on effect on the older market."

Platt adds, "There's a value in creating a kitsch credibility around artists. We did that with Engelbert Humperdinck. It helps selling to all media."

However, with the youthful bias of many media outlets, the older demographic remains a difficult audience to tap in to. "They are hard to reach," says UCI's Holland. "And they have to hear something before buying it. For example, with a new Oasis album, you just have to have an ad in *The Guardian* and the fans would buy it. It's different for Tony Christie. Fans need something to reawaken their feelings."

This is one reason why television is so important in promoting music to the older audience. Mike Parkinson, co-producer of the hugely influential Parkinson show and son of the host, says: "That generation was brought up with TV, they are the television generation. Parkinson can introduce our core audience to new strands of music that they wouldn't necessarily look for." However, even for a programme as well established as Parkinson there is still a risk in booking acts that are not tried and tested. "It can have an effect on ratings," Parkinson says. "We have got to be aware of the audience. Something that would sit well on Ant and Dec wouldn't necessarily sit well on TV."

TV advertising, of course, continues to be a key part of the marketing mix. Universal Music TV's Olivia Newton-John The Definitive Collection, which achieved gold status on the back of heavy TV advertising, is just one example of how the strategy can work. However, this approach is expensive and, therefore, risky. "You've got to be sure that there is a market there," says Holland. "It's normal to do tests in an area like Scotland, where TV advertising is relatively cheap. If you get a massive response, then you roll it out nationally."

While it may be difficult to market music to the older audience, it can open the avenue to a more creative approach. As managing director of Quite Great Solutions, Pete Bassett has been involved in the marketing of acts such as Cliff Richard and Russell Watson. He says that he relishes the challenges it brings. "It's quite liberating. It's all about breaking down boundaries and people's assumptions," he says, citing placing artists in travel and motorising sections in newspapers rather than traditional music press.

With a wealth of material still to be exploited and interest among the older audience at a high, it would seem that record labels have everything to gain from the strength of the grey pound.

# 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.

Company silences critics with new brand identity

## Quality releases are helping Warner Classics to prosper

by Andrew Stewart

Mainstream classical artists and a clearly focused management strategy have helped revive the fortunes of Warner Classics, boosting the major label's profitability and attracting serious critical and retail interest. The company presented its spring and summer wares at a showcase launch in February, following on from an epic presentation last August.

Warner's output of classical titles in 2005 helped explain why the label is prospering. A new album of orchestral songs by Ciausson, Debussy and Ravel performed by American mezzo-soprano Susan Graham has already captured the affections of *Gramophone's* editor, while its star

is set to make the magazine's June front cover. Other Warner Classics highlights include a violin recital album from former Universal Classics art Leila Josefowicz, French pianist Pierre-Laurent Aimard performing works by Ravel and Elliott Carter, and Musorgsky's Songs and Dances of Death delivered by Russian baritone Dmitri Hvorostovsky. Mahler's Fifth Symphony from the CBSO and Sakari Oramo is slated for autumn release.

Since undergoing root-and-branch restructuring in 2002, Warner Classics has silenced its critics within the industry and forged a clear brand identity. The company, led by Matthew Cosgrove, made several high-profile signings to off-

set the departure of several artists during the restructuring process and also persuaded Grammy Award-winner Susan Graham, Thomas Hampson and Boris Berezovsky to return to the fold.

"My aim is to make what we record reach new markets," explains Cosgrove, "whether it's the Estonian woman conductor Anu Tali performing Ezki-Sven Tüür and Sibelius or Pierre-Laurent playing Carter."

Responding to retail feedback on the company's budget and mid-price lines, Apex and Elatus, Cosgrove has reduced the release schedule of single discs to focus on repackaging heavyweight catalogue items in super-bargain boxes.

Daniel Barenboim's Bruckner,

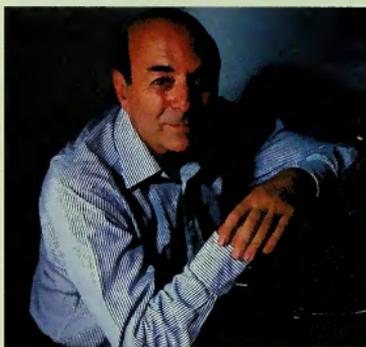


New team: (l-r) Stefan Bown (international marketing manager), Emily Dowdswood (business affairs), Richard Mallard (A&R co-ordinator), Michael Cooding (project co-ordinator), Belinda Dowdswood (press and marketing co-ordinator), Craig Steiff (sales and marketing manager), Lucy Bright (press manager) and Matthew Cosgrove (director)

Beethoven and Brahms symphony cycles and his complete run of the Mozart piano concertos gave the new policy an impressive start. Meanwhile, the conductor's Ring cycle should appeal to cash-strapped Wagner addicts when it rolls out in June.

"Going down the pop-marketed crossover album road is not for us," says Cosgrove. "We're simply not big enough to take that road and

also my heart, and the hearts of my team, are just not in to that. We're committed to making classical records." He adds that the label's progress has been underpinned by the backing of Nick Phillips, Cosgrove's immediate boss at Warner's. "He's been incredibly supportive. It's been hard work, but we're showing that core classics can deliver a profitable business." andrewstewart@isc.co.uk



### ALBUM OF THE FORTNIGHT

Adrian Numan

Conductor, *Four Suites*, English Studio Orchestra/Alexander (Infinitly INF101).

Film producer Adrian Numan (pictured), managing director of Odyssey Video & Television, follows his nose for using music to heighten onscreen emotions in creating his first classical scores, *Incognito* and *Four Suites*. The composer has moved on from the days when he wrote *The Lost Sheep*, famously despatched to Room 101 by Ricky Gervais. *Incognito* rolls along in the middle of the classical road, gentle in its lyricism and wistful in tunefulness. *Borders*, HMV, MVC and Amazon are behind the album's launch, which is set to receive airplay on Sarah Kennedy's Radio Two show.

**Britten**  
String Quartets Nos. 1, 2 & 3. Three divertimenti. Belcea Quartet. (EMI Classics 5 57969 2 (2CD)).  
Britten and the Belcea Quartet, alumni of the Royal College of Music, prove an ideal artistic partnership, in the sense that the youthful string players bring great intensity and expressive range to their readings of works that span the composer's creative development from his student years almost to his grave. Critical reaction to this release has already underlined its importance, led by a *Sunday Times* album of the week recommendation.

**Vivaldi**  
Bajazet. D'Arcangelo, Daniels, Clouf, Genaux, etc. Europa Galante/Biondi. (Virgin Classics 5 45676 2 (2CD)).  
Overlooked by opera dictionaries and talked down by scholars, Vivaldi's Bajazet is royally rehabilitated by Fabio Biondi and

his Europa Galante collaborators. This world premiere recording would draw attention for its novelty alone, but scores a far more lasting hit thanks to the inventive musicianship and sheer virtuosity of all concerned. Vivica Genaux's standout performance is highlighted in the set's bonus DVD-V disc.

**JS Bach**  
Cello Suites. Jian Wang. (Deutsche Grammophon 477 5228 (2CD)).  
Chinese cellist Jian Wang topped at the US classical album chart when this disc was released across the Atlantic in January. His elegant playing, which has much of the flexibility and grace of the legendary Casals in this repertoire, draws the listener deep into the music. Wang exudes emotion in his interpretations without chapeauing one phrase or stifling the flow of Bach's far-reaching melodic lines.

**The Original Opera Album**  
Callas, Pavarotti, Carreras, Schwarzkopf, etc. (EMI Gold 7243 8 735712).

Sales figures for EMI Gold's Original series speak for themselves, with 40 titles shifting more than 200,000 units since their launch in 2003. The relaunch of the Opera and Classical albums, heavily marketed, should attract newcomers to what are genuine "great hits" compilations.

**Schubert**  
Schubertengesang. Beethoven  
An die ferne Geliebte. Goerne. Brendel. (Decca 475 6011).  
This release follows on from Goerne's consummate reading of Schubert's Winterreise, also

recorded live with Alfred Brendel in concert at London's Wigmore Hall. The German baritone is once more fully engaged by the text, capturing the voice to articulate overtly romantic poems by Heine and Relstab as set by Schubert in his sublime Schwanengesang. Brendel contributes fully to the partnership's compelling evocation of imagery, verbal and musical.

**Vivaldi; Locatelli; Tartini**  
Concerto Veneziano. Carmignola; Venice Baroque Orchestra/Marcon. (Archiv 00289 474 8952 (SACD)).  
The Archiv label's acquisition from Sony Classical of Giuliano Carmignola and Andrea Marcon's Venice Baroque Orchestra is looking more inspired by the release. This new album of so-called Venetian concertos shows just how far period-instrument orchestras have travelled in terms of collective musicianship and refinement in recent years, helped here by Carmignola's shining example.

**Skalkottas**  
Piano Concerto No.2: Tema con variazioni, etc. Marée. BBC SO/Christodoulou. (BIS BIS-SACD-1484).

Robert van IJah's indispensable BIS label has done a huge service to the work of Nikos Skalkottas, a star pupil of Schoenberg whose battle with depression and retreat from the world helped obscure his achievement. The Second Piano Concerto was not premiered until a few years after Skalkottas' death in 1949, championed then as now by the BBC. This performance by Australian pianist Geoffrey

Douglas Madge, the BBC Symphony and Nikos Christodoulou underlines the passionate lyricism at the work's heart, beautifully captured in demonstration quality hybrid surround sound.

**Bowen; Forsyth**  
Viola Concertos. Power. BBC Scottish SO/Brabbins. (Hyperion CDA67546).

You can almost reach out and touch the concentration projected by Lawrence Power and his accompanists in this remarkable album of world premiere recordings. York Bowen and Cecil Forsyth were mainstays of the Edwardian concert hall, providing everything from lightweight miniatures to full-blooded works such as the viola concertos on this disc. The 28-year-old Power produces sound to die for, holding the ear in a manner that others might render as inconsequential.

**Dupré**  
Le Chemin de la Croix. ANON. Gregorian chants. Flammé. Gregorjan/Schola Marienmünster. (CPO 771 328-2 (SACD)).

Surround sound comes into its own in this contemplative mix of Easter plainchants and organ pieces by Marcel Dupré, originally conceived as improvisations connected with the procession to each of the stations of the cross during Holy Week. Friedhelm Flammé's previous discs of Maurice Durufle's complete organ works on CPO set a high standard that is, if anything, surpassed with this recording.

What do you think of Aim's decision to protest to the OFT over the consolidated chart? Write to [mwletters@musicweek.com](mailto:mwletters@musicweek.com)

Aim's call for an investigation into the new combined chart may ultimately benefit nobody

## OFT appeal can only end in tears

EDITORIAL  
MARTIN TALBOT



Here we stand, on the verge of a new era, heralding a chart which represents the way forward for the music business. It should be a moment for pride and celebration – but instead it is a focus of conflict.

How we have arrived at a point where one trade association is effectively calling for the OFT to investigate the actions of two others – the BPI and Bard, which jointly own the Official Charts Company – is anyone's guess.

Across 18 months of negotiation, those steering the OCC have hurdled their fair share of obstacles.

We have seen concerns from retailers in particular – many months ago, about the low volume of download sales and, more recently, the potential for download-only releases to emerge on any consolidated chart – but they have been ironed out over time.

But now the consolidated chart's most determined and aggressive opposition has come from a labels organisation, Aim.

The concern of some indie labels is perhaps understandable. It is true that they do not have some of the advantages of their major counterparts when it comes to capitalising on the download boom – the fact that several independently-released singles were worse off

in last week's combined chart midweeks than in the physical chart equivalent underlines this – but it is regretful that Aim has chosen the path that it has.

They argue that there was no alternative. But turning to the OFT is a dangerous gamble.

Whether the OFT will actually be able to find against the OCC is a question in itself. It is surely a matter of market conditions if labels are finding it difficult to get their repertoire online.

This doesn't mean there is no sympathy for them, but the role of a chart organisation is simply to track the market. The indies' beef is with those online retailers which they have, to date, been unable to do deals with – not the organisation which charts the evidence of these difficulties.

What is surely the case is that this entire mess can only end in tears. The air of music business unity which has developed over recent years may already have been irreparably damaged.

And if the OFT does decide to press ahead with a full investigation, the industry's underwear will be laid out and scrubbed in the full glare of the media.

The result will be an unseemly mess which, potentially, benefits nobody.

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## Digital formats gain as much attention as physical releases

VIEWPOINT  
ADRIAN POPE



Like many, I've been on the road show recently at the Aim, BPI and EMI events all related to the continued development of all things digital. Clearly there's a lot of heat on the issue and rightly so. A critical mass has been reached that is driven in the main by that much overlooked entity, buyers of music. These guys, often avid in their interest and discerning in their taste, have spoken. The continued growth of legitimate sales of downloads clearly shows they have accepted downloading as a "format".

This is the key. Labels, media

**Many labels do not have the resources to meet the new demands**

and retail are starting to give digital formats the same attention and priority they give to physical releases, not least due to the inclusion of digital formats in the charts.

Many labels do not have the resources to meet the new demands of the digital business. Digital production and effective supply does demand a clear understanding of what's required by the retailers, all of whom vary in their particular delivery needs. In these early days,

standards are far from a reality.

At retail, it's no surprise certain catalogues and companies have been prioritised and that's undeniably frustrating for those excluded. Similarly, poor commercial terms, inaccurate sales reports and unacceptable delays in product going "live" are all justifiable criticisms.

Market forces dictate terms in any business and digital agreements with retailers are no exception. Strength in numbers and a degree of quality over quantity enable the likes of Aim and Vital/Pis Digital to go into battle on behalf of our labels and the commercials achieved are highly competitive.

Additional options exist for independent labels. Specialist game and mp3 sites (not supported by the majors) are able to support releases in ways that otherwise might not get the same exposure on larger more generic sites.

The outlook is looking brighter. Bottle necks are reducing and supply processes are more efficient. Critically, as the revenues start to build, much needed resource at retail is also being added. As the market grows, the diversity of retailers continues to develop and market dominance by a few key players will not last forever.

Adrian Pope is head of Vital/Pis Digital

## What will be the impact of downloads from the radio?

The big question

How big an impact do you think the technology unveiled by UBC Media Group last week – which will allow Heart listeners to buy downloads of songs via their digital radios – could have on the music industry?

Steve Tandy, *Gut Records/Intermix*

"It's something that I've been thinking is logical for a long time and it makes complete and utter sense. It's a way of selling more singles and it could benefit both radio and the music industry. My only concern would be that, because it's a revenue stream for radio, would they stick to playing established money earners like Robbie Williams at the expense of new talent? Other than that, I'm all for it!"

Guy Moot, *EMI Music Publishing*

"Any way that makes legal downloading simpler – and more user-friendly for the consumer – has to be a good thing. But it obviously has to be accountable."

Sam Kelly, *Intaroute*

"It will eventually become another source for digital music downloads, but not for another few years. Factors to consider are the ownership of Heart FM in the UK, the number of DAB FM listeners and the percentage of these who can be expected to purchase tracks over DAB. Mobile providers have yet to make significant gains from the sale of full track

downloads, so until DAB ownership reaches a level similar to broadband ownership, I wouldn't order that Ferrari."

Ruth Barlow, *Beggars Group*

"I've got mixed feelings about it because it's asking a lot of the consumer to adjust to the technology, but ultimately it's really positive as it turns the radio into a supermarket and it opens up another stream of revenue for them."

Steve Ackerman, *Somethin' Else*

"In theory it's a natural relationship and it makes complete sense. But there are two issues to bear in mind: the first is whether radio is able to meet the expectations of the download audience in terms of the range of tracks available to download. Secondly, the record industry will have realistic expectations on the royalty front, so radio will have to make sure it's economically viable."

Caroline Murphy, *GWR*

"It will create another strand to radio's relationship with the record companies. Radio then becomes another sales point as well as a trusted voice for listeners and music purchases. Whether or not it's a revolution depends on the commitment from both sides. Where it can be exciting for the listener is the number and type of songs available to download. Stations with varied and wider playlists which incorporate new and alternative music could be seen as very attractive."

## Heart 106.2 breakfast presenter **Jamie Theakston** chats to *MW* about London's competitive breakfast slot and how he plans to edge ahead of his rivals

### Quickfire

**Why decide to make the move to radio now and what attracted you to Heart 106.2 in particular?**

I left Radio One nearly two years ago to do a play in the West End, and I didn't realise how much I'd miss it. I am a Londoner, I love London and Heart Breakfast was a real opportunity to be number one in London. Heart has been one of the UK's real media success stories over the past decade and I'm excited to be a part of the next chapter. The London breakfast radio market is one of the most competitive in the world right now, who would it take the challenge? Although you are best known for your TV roles, you have lots of radio experience, don't you?

I've been lucky enough to present a diverse range of shows since I started my career as a sports reporter on GLR. Since then I have done several sports shows on Radio Five, including Wednesday Night Sport and The Jamie Theakston Cricket Show. Between 1999 and 2002, I presented two shows on Radio One – Jamie Theakston's Sunday Lunch and Saturday Mornings 10-1. How will the choice of music played on the show be determined? And how much say will you have?

The playlist is entirely agreed around the audience. Heart spends a lot of time and effort understanding exactly what music the audience wants to hear and that's the music I will play. Which acts are you most excited about in the current music scene? I'm very excited about the record-buying public embracing folk-oriented singer-songwriters. Call it the Dorian Rice effect. I predict great things for Charlie Marks, Blahnik Rice, Brett Dennen, James Johnston, Michael Lord and James Yorkston. How important do you think the commercial radio sector is to the



### UK music industry?

As a music collector myself, I believe that any opportunity people have to listen to a broad variety of music is a good thing. The commercial radio industry plays a huge role in the music industry – whether it's keeping Elvis' legacy alive or breaking numerous new artists each year. Some of the best live music events each year are staged by commercial radio stations, giving the public the performers they want and the record companies an ideal platform from which to showcase and sell their artists.

**How different do you think commercial radio is from BBC Radio One and Two? Do you think the BBC does enough with music radio to justify its public funding?** Commercial radio stations across the UK provide listeners with a broad spectrum of music, however most commercial stations specialise in playing tracks from one music genre or another. Radio One and Two play a broader spectrum to satisfy their public service remit. Overall, the BBC provides an extraordinary range of music, from Cradle Of Filth to Chopin. It deserves every penny.

**What impact do you think**

**technologies such as digital radio and the internet will have on the way radio programmes are made and delivered?**

Digital radio is an exciting medium which looks set to make listening to the radio more exciting. It takes existing analogue radio brands into many new areas of the country and has given birth to so many new, niche stations catering for just about every interest.

I love the idea of being able to "rewind radio". Missing the last track that played is a thing of the past. And recently I investigated "podcasting", and by and large, it's awful. I don't see a future in that, but I think government regulations permitting, short-range, "wifi" style transmitting to iPod-type devices in shops, bars and airports might be interesting.

**You also hosted the first UK Music Hall Of Fame series. How successful do you think it was?**

It was a huge success. It's been a while since we have had the likes of Bone, Madonna, Robbie Williams and Queen in one room. Jamie Theakston's new breakfast show on Heart 106.2FM begins today (Monday) and is broadcast between 6am and 9am.

**personally or professionally?** Professionally it's seeing our radio grow faster than any other. Personally, it is losing eight stones with four stones to go.

**Tell us a secret about yourself that most people in the business won't know.** Here's three for you: I collect old submarine movies (I have them all); I'm better on air than Wogan and I once ran three half-marathons in less than two hours.

**Who is your all-time hero, professionally or otherwise?** Terry Wogan. Simply brilliant.

**What is the best piece of business advice given to you?** Passion will take you there, attitude will keep you there. You need both every day.

**What do you predict will be the most significant music industry development over the next five years?** Digital radio and music downloading. Both about to take off big time.

### DOOLEY'S DIARY



## Raising a glass or two for Bob

**Remember where you heard it:** It was a busy past weekend for the staff of Millward Brown, many of whom were in the office making sure that the new consolidated chart was ushered in smoothly, despite all of last week's shenanigans. They may need those extra hours though, after Millward Brown chart unit director Bob Barnes celebrated his 50th birthday last Friday by taking his team out for a lunchtime beer. Only kidding – many happy returns, Bob.

BBC Five Live's Phil Williams was on sparking fun as host of last week's Radio Academy's conference. "Welcome to our screening of Texas Chainsaw Massacre," he told the audience at Baffa, "or Mark Thompson's job cuts as they're now known in the BBC". Careful Phil – that's your boss you're talking about. He also offered his thoughts on Jamie Theakston's new job at Heart. "It just goes to show that being caught in a brothel with Miss Whiplash really does have a detrimental effect on your career." And there was worse. "Capital aren't afraid of risk. They weigh their area or risk assessment forms. They even fired Fry – the least popular doctor since Harold Shipman." And enough blithering. The event also threw up a few pearls of wisdom worthy of Confucius. Capital supremo David Mansfield recalled Richard Parris's views on focus groups: "In the kingdom of the blind, the one-eyed man is a f\*\*\*ing nuisance." Meanwhile, Tony Wilson offered his

thoughts on risk taking: "Don't be reckless when you're gambling with your money and other people's money. Just follow your own heart and soul and, if that's risky, then f\*\*\* it."

Meanwhile, the evening awards ceremony at the Café de Paris was also provided a few gems. Colodjy's Chris Martin presented Steve Lamacz with the John Peel Lifetime achievement award and commented, "Steve's hairline has always fascinated me. It's like A&R managers – incredibly high yet still manages to do the job."

Talking of Chris and co, among this week's biggest events is a secret and very intimate Colodjy gig tomorrow (Tuesday), which will see many of EMI's topmost brass attempting to shoot from the Keith Urban showcase at the 100 Club in Oxford Street across to the wilds of East London. In other news, Arcade Fire have now finalised their publishing deal just yet – but expect an inkling soon. **Juste XSXW darlings** Wolfmother are said to be signing with Interscope in the US for a ridiculous amount of money.

Steve Pavlakis, owner of the band's label Modular is said to be thinking about selling the label. They have just set up office here. In case you didn't know, The Thrills have a fan in a particularly high place. Their track Say It Ain't So was reported as part of a playlist programme for the President to accompany him on a 90-minute bike ride. **HMV Europe** managing director **Steve Knott** was preparing to lead (probably not literally) a 10-person team in yesterday's (Sunday) London Marathon with a target of raising £25,000 for ChildLine. One of the most unlikely charity records was on its way to the Top 40 last week. Manchester band **Everstrong** released a song called **Take Me Home**, the profits of which are all going to the AFC Wimbledon Stadium Fund. **Staying on a sporting theme**, congratulations to **Mission Control Artist Agency** which won the 2005 Music Business Golf Day. Next year's event will be held at Wimbledon Park Golf Club and, if you're interested in entering, then call its secretary **Mark Caswell** on 020 8746715.

### Inside track

**GMG Radio chief executive John Myers is in charge of Real Radio and Jazz FM.** After Ofcom relaxed the amount of jazz that the latter station is required to play, it is to rebrand as Smooth FM in London following a similar move in Manchester.



**Name:** John Myers.  
**Born:** Carlisle, Cumbria, April 11 1959.  
**First job in music:** Reading out a list of lost labels for Radio Cumbria.  
**Where would you like to end up before you retire:** Running a national station on a real radio/month format in every radio market in the UK.  
**First record you bought:** You Really Got Me by The Kinks.  
**Last record you bought:** Rod Stewart's American Songbook.  
**Stunt gig:** Seventies group The Trammps at the Cosmo in Carlisle.  
**Your current favourite music, DVD, game or gadget:** My Nokia 9500 – a fantastic piece of kit. It is like a laptop on the road and never fails me.  
**Best friend in the radio business:** John Simons, group PO GMG Radio.  
**Greatest passion other than music:** Apart from my family, my new Harley Davidson (pictured).  
**Best thing that has happened to you in the past 12 months:**



Chinco FM recently celebrated 15 years on air with two parties. The first was held at the Capital boardroom during the breakfast show, with acts including Estelle, Terri Walker and Jay Sean turned up to toast the station's fortunes. Later on, proceedings moved a short walk away to Equinox in Leicester Square where a huge

gathering of DJs and industry figures managed to give the venue its busiest night since New Year's Eve. Pictured at Equinox are (l-r) Choice business development director Graham Hodge, marketing manager Anita Callender, head of music Des Paul, programme controller Ivo Ebbens and managing director Graham Price.

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# MUSICWEEK

# Club Charts 23.04.05

## The Upfront Club Top 40

Position	Artist	Track	Label
1	MAX GRAHAM VS. YES (OWNER OF A LONELY HEART)	MAX GRAHAM VS. YES (OWNER OF A LONELY HEART)	Yes
2	54 FEAT. CHINO MURILLO & SUGAR STAY AROUND	54 FEAT. CHINO MURILLO & SUGAR STAY AROUND	Adonis
3	C-G-C MUSIC FACTORY & FREEDOM WILLIAMS CONNA MAKE	C-G-C MUSIC FACTORY & FREEDOM WILLIAMS CONNA MAKE	Yes
4	BODY ROCKERS - LIKE THE WAY YOU FEEL (REWORKED)	BODY ROCKERS - LIKE THE WAY YOU FEEL (REWORKED)	Yes
5	MYLO IN MY ARMS	MYLO IN MY ARMS	Yes
6	INAYA DAI NASTY Y GIRL	INAYA DAI NASTY Y GIRL	Yes
7	GADQ FEAT. ALEXANDRA PRINCE SO MANY TIMES	GADQ FEAT. ALEXANDRA PRINCE SO MANY TIMES	Yes
8	VARIOUS MIAMI WINTER MUSIC CONFERENCE SAMPLE 2005	VARIOUS MIAMI WINTER MUSIC CONFERENCE SAMPLE 2005	Yes
9	ASHANTI BABY BABY	ASHANTI BABY BABY	Yes
10	EL PRESIDENTE LOO MIPH	EL PRESIDENTE LOO MIPH	Yes
11	FINN RAZVITCH FEAT. MAQAL BEDFORD 7TH WAVE	FINN RAZVITCH FEAT. MAQAL BEDFORD 7TH WAVE	Yes
12	BLAZE FEAT. BARBARA TUCKER MOST PRECIOUS LOVE	BLAZE FEAT. BARBARA TUCKER MOST PRECIOUS LOVE	Yes
13	HODDEMANNI LEFTRIGHT SWITCH	HODDEMANNI LEFTRIGHT SWITCH	Yes
14	BLACK ROCK FEAT. DEBRA ANDREW BLUEWATER	BLACK ROCK FEAT. DEBRA ANDREW BLUEWATER	Yes
15	APRESOULT LATELY	APRESOULT LATELY	Yes
16	TIESTO ADAPTO FOR S TRINCS	TIESTO ADAPTO FOR S TRINCS	Yes
17	FREEMANS FEAT. AMANDA WILSON LOVE ON MY MIND	FREEMANS FEAT. AMANDA WILSON LOVE ON MY MIND	Yes
18	ADDI BULLYS FEAT. NANCY SINATRA SHOT YOU DOWN	ADDI BULLYS FEAT. NANCY SINATRA SHOT YOU DOWN	Yes
19	MIRAGE AU BACK FRONT OUTLA SPACE	MIRAGE AU BACK FRONT OUTLA SPACE	Yes
20			
21	RODRIK CALIFORNIA SOUL	RODRIK CALIFORNIA SOUL	Yes
22	NORTSHAZZ BABY BABY	NORTSHAZZ BABY BABY	Yes
23	RODREZ PETS FEAT. NATE JAMES LOVE/IN YOU	RODREZ PETS FEAT. NATE JAMES LOVE/IN YOU	Yes
24	STONEBRIDGE VS. ULTRA NATE BREAK ON	STONEBRIDGE VS. ULTRA NATE BREAK ON	Yes
25	KELLY OSBOURNE ONE WORD	KELLY OSBOURNE ONE WORD	Yes
26	ANON LONELY	ANON LONELY	Yes
27	GANDEE JAY LOSE THIS FEELING	GANDEE JAY LOSE THIS FEELING	Yes
28	DIE-VERSE MESSAGES	DIE-VERSE MESSAGES	Yes
29	ROMAN EUGEL GENT'S NOOP?	ROMAN EUGEL GENT'S NOOP?	Yes
30	MARTIAN CAREY IT'S LIKE THAT	MARTIAN CAREY IT'S LIKE THAT	Yes
31	THE LOONQU VS. THE RAH BAND/ THE RAH BAND GRUNGEHE	THE LOONQU VS. THE RAH BAND/ THE RAH BAND GRUNGEHE	Yes
32	ROZALLA EVERYBODY'S FREE 2005	ROZALLA EVERYBODY'S FREE 2005	Yes
33	CASSIUS HENRY GIBBERISH	CASSIUS HENRY GIBBERISH	Yes
34	SEQUIN GET OUTLA BED	SEQUIN GET OUTLA BED	Yes
35	TEKTONIK SHINE	TEKTONIK SHINE	Yes
36	PARADISE SET THE LIGHT	PARADISE SET THE LIGHT	Yes
37	RAVA HO! I'M GROOVE	RAVA HO! I'M GROOVE	Yes
38	RICHARD FEAT. SAMANTHA STOKES LET THE SUNSHINE THRU	RICHARD FEAT. SAMANTHA STOKES LET THE SUNSHINE THRU	Yes
39	EYEDROPPER SEXY EYES	EYEDROPPER SEXY EYES	Yes
40	THE ONES GET INTO IT	THE ONES GET INTO IT	Yes

### TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Track	Label
1	VARIOUS WINTER MUSIC CONFERENCE SAMPLE 2005	VARIOUS WINTER MUSIC CONFERENCE SAMPLE 2005	Yes
2	CARA FEAT. MISSY Elliott 12 STEP	CARA FEAT. MISSY Elliott 12 STEP	Yes
3	PANACHE DUS V MOLETTE FOUQUE LINE A FOUWER	PANACHE DUS V MOLETTE FOUQUE LINE A FOUWER	Yes
4	SUSANNA SYDNEY DANCE	SUSANNA SYDNEY DANCE	Yes

### Charts say Yes to Graham

By Alan Jones

The top five of the Upfront Club Chart is merely restuffed this week, with the same titles filling the top five as last week, albeit in a different order. While last week's number one - Shine On by 54 - was again a strong contender for this week's title, it eventually ceded pole position to Max Graham's radical yet sympathetic reworking of prog rock kings Yes' 1983 hit Owner Of A Lonely Heart. Credited to Max Graham Vs. Yes, to recognise the British-born Canadian member's role in transforming it into a 21st century floorfiller, it has proved itself on Radio One with more than 15 plays to date, from Pete Tong, Judge Jules, Dave Pearce et al, and has also featured in sets by Armin Van Buuren, Deep Dish and Michael Gray of Full Intention. The promo package for Owner Of A Lonely Heart also includes an electro house update of the track by Kornbercz and enjoys a 10% victory margin on the Upfront Club Chart this week.

It was also within 2% of taking the Commercial Club Chart title, but just lost out there to another revitalised oldie, specifically C&C Music Factory's Sonoma Make You Sweat, newly available in a whole collection of mixes. Although given a 2005 suffix on the promo, at least some of the mixes were on a 2003 reissue of the track.

The two fastest movers in the Commercial Club Chart this week are two completely different songs called Baby Blue, one by Northstaz, the other by Ashanti, which climb 30-5 and 29-7 respectively. The Northstaz song is a remake of Coconuts 1995 hit, but the Ashanti track is a danced-up remix of a track from her 1997 debut album Cant Stop, which wasn't released in the UK until earlier this year.

Finally, the Urban Chart, stakes of its recent lethargy by embracing eight newcomers, while 50 Cent's seven-week run to number two, itself displacing Mariah Carey's It's Like That, which had served as its runner-up for the past five weeks. Taking over at the top, with an 11% lead, is Snoop Dogg's Signs, featuring Justin Timberlake and the Gap Band's Charlie Wilson.

### COMMERCIAL POP TOP 30

Rank	Artist	Track	Label
1	54	SHINE ON	Yes
2	C&C MUSIC FACTORY	SONOMA MAKE YOU SWEAT	Yes
3	MAX GRAHAM VS. YES (OWNER OF A LONELY HEART)	MAX GRAHAM VS. YES (OWNER OF A LONELY HEART)	Yes
4	ASHANTI	BABY BLUE	Yes
5	NORTSHAZZ	BABY BLUE	Yes
6	THE ONES GET INTO IT	THE ONES GET INTO IT	Yes
7	THE LOONQU VS. THE RAH BAND	THE LOONQU VS. THE RAH BAND	Yes
8	THE RAH BAND	THE RAH BAND	Yes
9	THE RAH BAND	THE RAH BAND	Yes
10	THE RAH BAND	THE RAH BAND	Yes
11	THE RAH BAND	THE RAH BAND	Yes
12	THE RAH BAND	THE RAH BAND	Yes
13	THE RAH BAND	THE RAH BAND	Yes
14	THE RAH BAND	THE RAH BAND	Yes
15	THE RAH BAND	THE RAH BAND	Yes
16	THE RAH BAND	THE RAH BAND	Yes
17	THE RAH BAND	THE RAH BAND	Yes
18	THE RAH BAND	THE RAH BAND	Yes
19	THE RAH BAND	THE RAH BAND	Yes
20	THE RAH BAND	THE RAH BAND	Yes
21	THE RAH BAND	THE RAH BAND	Yes
22	THE RAH BAND	THE RAH BAND	Yes
23	THE RAH BAND	THE RAH BAND	Yes
24	THE RAH BAND	THE RAH BAND	Yes
25	THE RAH BAND	THE RAH BAND	Yes
26	THE RAH BAND	THE RAH BAND	Yes
27	THE RAH BAND	THE RAH BAND	Yes
28	THE RAH BAND	THE RAH BAND	Yes
29	THE RAH BAND	THE RAH BAND	Yes
30	THE RAH BAND	THE RAH BAND	Yes



Snoop Dogg: neither Urban peak, with Signs

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As used by Top Of The Pops and Radio One

# MUSICWEEK

## The Official UK Charts 23.04.05

### SINGLES

1	TONY CHRISTIE FEAT. PETER KAY - AMARILLO	Universal TV
2	RAZORLIGHT - SOMEWHERE ELSE	Virgin
3	CIARA FEAT. MISSY ELLIOTT 1,2 STEP	Life Exp.
4	ELVIS PRESLEY - THE WONDER OF YOU	RCA
5	WILL SMITH SWITCH	Interscope
6	MARIO LET ME LOVE YOU	J
7	50 CENT CANDY SHOP	Interscope
8	MARIAH CAREY IT'S LIKE THAT	DJ Jaz
9	FREeloaders/REAL THING SO MUCH LOVE TO GIVE	ATW
10	GWEN STEFANI FEAT. EVE RICH GIRL	Interscope
11	MCFLY ALL ABOUT YOU/YOU'VE GOT A FRIEND	Island
12	LEMAR TIME TO GROW	Sony Music
13	STUDIO B I SEE GIRLS	DNA
14	NATALIE IMBRUGLIA SHIVER	Brightside
15	JEM THEY	Ab
16	GARBAGE WHY DO YOU LOVE ME	AAE
17	NATASHA BEDINGFIELD I BRUISE EASILY	Prospect
18	SUNSET STRIPPERS FALLING STARS	Island
19	INTERPOL C'MERE	Mutator
20	PHANTOM PLANET CALIFORNIA	Exc
21	ANASTACIA HEAVY ON MY HEART	Exc

### ALBUMS

1	BASEMENT JAXX THE SINGLES	Universal
2	AKON TROUBLE	Universal TV
3	TONY CHRISTIE THE DEFINITIVE COLLECTION	AAE
4	GARBAGE BLEED LIKE ME	Brightside
5	NATALIE IMBRUGLIA COUNTING DOWN THE DAYS	Exc
6	SHAKIN' STEVENS THE COLLECTION	Interscope
7	50 CENT THE MASSACRE	Sony Music
8	G4 G4	W2
9	STEREOPHONICS LANGUAGE SEX VIOLENCE OTHER?	Bludge/Phylax
10	THE KAISER CHIEFS EMPLOYMENT	Interscope
11	GWEN STEFANI LOVE ANGEL MUSIC BABY	Sony Music
12	LEMAR TIME TO GROW	Island/Exp
13	THE KILLERS HOT FUSS	W2M
14	A-HA THE DEFINITIVE SINGLES COLLECTION	Reprise
15	GREEN DAY AMERICAN IDIOT	Def Jam
16	MARIAH CAREY THE EMANCIPATION OF MIMI	Ab
17	JEM FINALLY WOKEN	Phylax
18	SCISSOR SISTERS SCISSOR SISTERS	Capricorn
19	SNOOP DOGG R & G - THE MASTERPIECE	Capricorn
20	QUEEN GREATEST HITS I II & III	RCA
21	KASABIAN KASABIAN	RCA

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11. **THE CROWN** *THE CROWN* (Various Artists)

12. **THE CROWN** *THE CROWN* (Various Artists)

13. **THE CROWN** *THE CROWN* (Various Artists)

14. **THE CROWN** *THE CROWN* (Various Artists)

15. **THE CROWN** *THE CROWN* (Various Artists)

16. **THE CROWN** *THE CROWN* (Various Artists)

17. **THE CROWN** *THE CROWN* (Various Artists)

18. **THE CROWN** *THE CROWN* (Various Artists)

19. **THE CROWN** *THE CROWN* (Various Artists)

20. **THE CROWN** *THE CROWN* (Various Artists)

**PRE-RELEASE AIRPLAY TOP 20**

Rank	Artist	Track	Genre
1	THE CROWN	THE CROWN	Various Artists
2	THE CROWN	THE CROWN	Various Artists
3	THE CROWN	THE CROWN	Various Artists
4	THE CROWN	THE CROWN	Various Artists
5	THE CROWN	THE CROWN	Various Artists
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17	THE CROWN	THE CROWN	Various Artists
18	THE CROWN	THE CROWN	Various Artists
19	THE CROWN	THE CROWN	Various Artists
20	THE CROWN	THE CROWN	Various Artists

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**COOL CUTS CHART**

Rank	Artist	Track	Genre
1	RADIO BELLS	SING BANG	Pop
2	MAX GOODMAN	YES OWNER OF A LONELY HEART	Pop
3	THE CROWN	THE CROWN	Various Artists
4	THE CROWN	THE CROWN	Various Artists
5	THE CROWN	THE CROWN	Various Artists
6	THE CROWN	THE CROWN	Various Artists
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17	THE CROWN	THE CROWN	Various Artists
18	THE CROWN	THE CROWN	Various Artists
19	THE CROWN	THE CROWN	Various Artists
20	THE CROWN	THE CROWN	Various Artists

**URBAN TOP 30**

Rank	Artist	Track	Genre
1	SNAP!	ROCK YOUR BODY	Pop
2	THE CROWN	THE CROWN	Various Artists
3	THE CROWN	THE CROWN	Various Artists
4	THE CROWN	THE CROWN	Various Artists
5	THE CROWN	THE CROWN	Various Artists
6	THE CROWN	THE CROWN	Various Artists
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17	THE CROWN	THE CROWN	Various Artists
18	THE CROWN	THE CROWN	Various Artists
19	THE CROWN	THE CROWN	Various Artists
20	THE CROWN	THE CROWN	Various Artists

Rank	Artist	Track	Genre
1	RADIO BELLS	SING BANG	Pop
2	MAX GOODMAN	YES OWNER OF A LONELY HEART	Pop
3	THE CROWN	THE CROWN	Various Artists
4	THE CROWN	THE CROWN	Various Artists
5	THE CROWN	THE CROWN	Various Artists
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20	THE CROWN	THE CROWN	Various Artists

Rank	Artist	Track	Genre
1	SNAP!	ROCK YOUR BODY	Pop
2	THE CROWN	THE CROWN	Various Artists
3	THE CROWN	THE CROWN	Various Artists
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17	THE CROWN	THE CROWN	Various Artists
18	THE CROWN	THE CROWN	Various Artists
19	THE CROWN	THE CROWN	Various Artists
20	THE CROWN	THE CROWN	Various Artists

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# Datafile

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Week 16

Upfront p18 > TV & radio airplay p21 > New releases p24 > Singles & albums p26

## FAST CHART

### SINGLES

**NUMBER ONE**  
TONY CHRISTIE (IS THIS THE WAY TO)  
AMARILLO UMTV  
With 822,565 sales to date, Amarello cements its position as the eighth biggest seller of the 21st Century, although it is slowing down in the race to the top mark.

### ALBUMS

**NUMBER ONE**  
BASEMENT JAXX THE SINGLES XL  
Recordings  
Increasing sales by 3.3% week-on-week, the Basement Jaxx collection does something no other compilation by a dance act – not even The Chemical Brothers, who have had more number ones than any other dance act – has done, by reaching number one.

### COMPILATIONS

**NUMBER ONE**  
NOW! 60 EMI/Virgin/UMTV  
Taking a 40% dip week-on-week to 43,853 sales, Now! 60 still remains well ahead of the competition on its fourth week at number one, with nearest challenger Teenage Kicks selling just 18,044 copies. Now! 60's sales at date, 547,584, make it the best-selling album overall.

### RADIO AIRPLAY

**NUMBER ONE**  
NATALIE IMBRUGLIA SHIVER Brightside  
Regaining pole position, after having lost it to Manó's Let Me Love You last week, Imbruglia's Shiver has been top of the airplay list for four weeks in total. It had its biggest audience to date last week, and a 15.5% cushion over Manó, who slips to number two.

## THE SCHEDULE

### ALBUMS

**THIS WEEK**  
The Features Exhibit A (Temptation); M.I.A. Arular (XL); Leela James A Change Is Gonna Come (Warner Bros)

**APRIL 25**  
Ben Folds Songs For Silverman (Epic); Eels Blinking Lights... (Polydor); Hot Hot Heat Elevator (Warner Bros); Bruce Springsteen Devils And Dust (Columbia); The Gitterati: The Gitterati (Atlantic)

**MAY 2**  
Ludacris The Red Light District (Mercury); Tom Mccree All Maps Welcome (DB)

**MAY 9**  
Steve Brookstein Heart And Soul (BMG); Teenage Fanclub ManMade (PeMa); Morcheeba The Antidote (Echo); Team Sleep Team Sleep (WEA); Kathryn Williams Over Fly Over (CAW)

**MAY 16**  
System Of A Down Mesmerize (Sony);

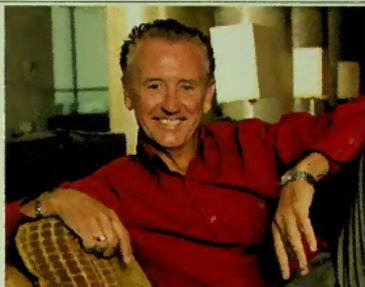
## The Market

### Veteran leads way into new era

by Alan Jones  
It might be a new era for the singles chart, with downloads being added to physical sales for the first time, but it is the same old number one, with Tony Christie's (Is This The Way To) Amarillo effortlessly retaining its crown, with physical sales of 64,339 (down 35.4%) and "sp" download sales of 6,652, adding up to a nice, round 69,000. Runners-up Razorlight's Somewhere Else only managed to get 41.9% of the way to that tally, with combined sales of 28,537.

Amarillo has now been at the point for five weeks, enjoying the longest continuous reign since Black Eyed Peas' Where Is The Love spent six weeks at the top in 2003, although Eric Prydz's Call On Me also managed five weeks on top, split into separate reigns of three weeks and two weeks last autumn.

Physical singles sales were down 11% last week, at 352,882, but the introduction of downloads to the chart increased the combined market to 747,902. Only 12 singles in the Top 75 (those at 1, 2, 7, 12, 13, 26, 28, 29, 35, 36, 51 and 60) have the same position in the combined chart as in the physical chart, with the first record to miss out on a Top 40 place being the Kings Of Leon's



Christie's longest continuous reign at the top since Black Eyed Peas' Where Is The Love

King Of The Rodeo, which ranks 37 on physical sales but 41 on combined sales.

Six singles which are in the Top 75 on physical sales fall short once downloads are added, these being the new releases by the Brand New Heavies (62 physical, 78 combined), Melanie Blatt (67-82), The Features (71-84), DJ Fresh (70-87), 10,000 Things (74-90) and Konflikt (75-92). The addition of downloads made the sales threshold for the Top 25 100% higher than last week, and 51% higher than for this week on physical sales alone.

In the Top 40, the only two singles not available as downloads are Tiesto's Adagio For Strings and Hal's Play The Hits. It cost them both six places, with physical positions of 31 and 32 becoming combined placings of 37 and 38.

Meanwhile, Gorillaz' Feel Good

Inc debuted at number 22 on the combined chart. It was the second biggest-selling download, with 3,965 purchases online, but was released in a very limited edition on seven-inch picture disc, which accounted for just 123 sales, or 3.05% of its total, and ranks only 197th on physical sales.

Downloads accounted for 42.4% of the singles market here last week – but in the US, the download market is more mature and 6,358,000 digital tracks were purchased there last week compared to 80,000 physical singles. Downloads make up 98.73% of the US market and the number one download – Weezer's Beverly Hills – sold 40,406 last week, while the number one physical single, Goin Crazy by Natalie, sold 6,818 copies. All of the Top 200 downloads sold more than 2,400 copies, compared with just two physical singles.

## KEY INDICATORS

### SINGLES

Sales versus last week -40.9%  
Year to date versus last year -49.0%

MARKET SHARES	
Universal	44.7%
Sony BMG	32.7%
EMI	8.3%
Warner	3.1%
Others	11.1%

### ALBUMS

Sales versus last week -5.8%  
Year to date versus last year -2.2%

MARKET SHARES	
Universal	31.8%
Sony BMG	24.2%
Warner	16.5%
EMI	8.5%
Others	19.0%

### COMPILATIONS

Sales versus last week -47.5%  
Year to date versus last year -11.5%

MARKET SHARES	
EMI	35.7%
Universal	35.1%
Sony BMG	10.1%
Warner	8.5%
Ministry Of Sound	5.3%

### RADIO AIRPLAY

MARKET SHARES	
Sony BMG	38.2%
Universal	33.8%
EMI	26.4%
Warner	1.1%
Others	10.4%

### CHART SHARE

Origin of singles sales (Top 75): UK 60.1%; US 38.0%; Other 1.9%  
Origin of albums sales (Top 75): UK 67.0%; US 29.2%; Other 3.8%

For further listings, see musicweek.com

## NEW ADVENTURE



The White Stripes make their return on June 6, with the rush-release of new album Get Behind Me Satan. The album was recorded over a two-week stretch at Jack White's home studio and mixed in Memphis, Tennessee. The duo are planning "events" to launch the album rather than traditional concerts, although they will be appearing at Glastonbury in June.

## SINGLES

**THIS WEEK**  
Elvis Presley Way Down (RCA); A Rush Hour (Warner Bros); The Tears Refuges (Independent); Ja Rule Caught Up (Def Jam); Bodycrackers I Like The Way (Mercury)

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

**MAY 2**  
Idelwild I Understand It (Parlophone); Chemical Brothers Believe (Virgin); Sons And Daughters Dance Me In (Domino); The Duke Spirit Love Is... (Loog); Faith Evans Again (EMI); The Killers Smile Like You Mean It (Lizard King); Van Morrison

Celtic Nine Year (Polydor); Lemon Jelly Make Things Right (XL)

**MAY 9**  
Gorillaz Feel Good Inc (Parlophone); The Coral In The Morning (Delatonic); Doves Snowden (Heavenly); Cliff Richard What Can I Do (Carrac); Cliff Richard What You G (Gusto); Kelly Osbourne I Word (Sanctuary)

**MAY 16**  
Audiobully Baby Show Me Down (Mercury); Destiny's Child Girl (Sony); Jennifer Lopez Hello You Down (Epic); Oasis Lyla (Big Brother); New Order Jetstream (London); Kano Brown Eyes (57); Daniel Bedingfield The Way (Polydor); Gwen Stefani Hollaback Girl (Polydor)

**MAY 23**  
Nelly N Dey Say (Island); Geri Desire (Mocimot); Brian Mcadden Demons (Groove); The Magic Numbers Forever Lost (EMI); Moby Spleens (Mute)







## Singles

### Akon

**Lonely** (Island MCSD40415)  
New US R&B phenomenon Akon follows his debut single Locked Up with a tune which appears to have stolen a sample from Alvin And The Chipmunks but actually borrows from balladeer Bobby Vinton's Mr Lonely. This love-it-or-hate-it track is nevertheless proving hugely popular at radio – and comes in the wake of debut album Trouble's ascent into the Top Five this week.

### The Chemical Brothers

**Believe** (Freestyle Dust CHEMSD22)  
After Top Three hit Galvanize demonstrated that the Chemicals are still a force to be reckoned with, the duo release this collaboration with Bloc Party's Kate O'Brien on vocals. The track, taken from fifth album Push The Button, should do very well as it will bolster Bloc Party's current high profile, while radio is showing support, including a B-listing from Radio One.

### The Dears

**22: The Death Of All Romance** (Bella Union BELCACD100)  
This third single to be lifted off The Dears' No Cities Left album has a theatrical feel, with the male/female vocals' tale of star-crossed lovers inviting the listener to sing along with the catchy verse and chorus structure. This should help the Canadian to win over more UK fans.

### The Duke Spirit

**Love Is An Unfamiliar Name** (Loop 9871174)  
The Duke Spirit's fifth single is the product of a series of late night sessions with producer Flood, best known for his work with U2, Depeche Mode and Nick Cave. The result is jagged rock'n'roll with bags of impact and should build on the band's recent Top 30 success with Lion Rip.

### Eminem

**Mocking Bird** (Interscope 98B2074)  
Eminem's latest offering is his sopriest yet. A piano-led ballad dedicated to his daughter and niece, the lyrics are of his usual

## SINGLE OF THE WEEK

### Faith Evans Again

EMI CDMS658

The one-time wife of Biggie Smalls has led a life more eventful than most and this graceful single is Evans' song of personal triumph, a Stateside cousin of Jamelia's Thank You Perhaps. Significantly, it is Evans' first release on EMI and its chart placing should be boosted by the fact she is currently on promotional duties in the UK. It has already been played at Capital, Kiss FM and Radio One (B-list) and featured on T4 and TOTP Saturday.

high standard, although the song is let down by a weak chorus. However, radio and TV are showing strong support, with Radio 1, Galaxy, Kiss100, MTV, The Box and The Hits onboard.

### Freefaller

**Good Enough For You** (Velocity VELD004)  
This melodic, muscular follow-up to Freefaller's Top 10 debut Do This! Do That should earn them similar success, following strong press support and IRL play. The band are currently putting the finishing touches to their debut album.

### Idelwaid

**1 Understand It** (Parkophone CDRS6662)  
The one-time release from the Top 10 album Warnings/Promises, which is an uplifting track mixing jangling choruses with weather-beaten guitar chords and poetic lyrics. Radio One (C-list), Radio 2 and Xfm have played the song, demonstrating the band's broader listener appeal.

### The Killers

**Smile Like You Mean It** (Lizard King LIZARD015)  
This fifth single from the triple-platinum selling album Hot Fuss is unlikely to surprise those familiar to their material, but it holds no real disappointment either. The Eighties-influenced indie-pop of Smile Like You Mean It should propel them into the Top 10 for a third time, especially with a Radio One A-listing in the bag.

### Maximo Park

**Graffiti** (Warp WAP1870D)  
Maximo Park follow the Top 20 success of Apply Some Pressure with another hook-laden three minutes of guitar pop. Following the success of The Futureheads, hopes for Maximo Park will be high, but, while the two bands share a certain angular pop nous, Maximo Park don't quite live up to their peers' way with a melody.

### Morcheeba

**Wonders Never Cease** (Echo ECSCX164)  
The quiet men of British pop make a welcome return with a new singer and a new psychede-

tinged sound. Wonders Never Cease showcases their timely musical rethink, a slow-burner that explodes as Daisy Martey's voice spirals into a climax. This serves as an excellent taster for forthcoming album The Antidote, which is released on May 9.

### Lucie Silvas

**The Game Is Won** (Mercury 9870918)  
Breathe In, this singer-songwriter's debut album, has nearly gone platinum. While there is nothing particularly wrong with Silvas' style, this Radio 2 Top 5-listed single may struggle to achieve support from edgier media.

### Willy Mason

**So Long** (Virgin VSCDX1896)  
Taken from the Where The Humans Eat album, this uptempo track is one of Mason's most radio-friendly tracks to date. It may be essentially country music, but it has the charm to appeal to both a trendy young audience as well as more mature Radio 2 listeners and, with time and support should herald a genuine new talent.

## Albums

### Björk

**Army Of Me** (One Little Indian TPLP4670D)  
Prompted by the Asian tsunami, Björk and collaborator Glynis Massey have compiled an album of cover versions and mixes of Army Of Me, with all proceeds going to Unicef. It is an eclectic mix, from extreme metal to accordions and is sure to offer something for all tastes.

### Caesars

**Paper Tigers** (Virgin CDVIR219)  
Caesars' fourth album is full of vitality right from the word go. Its lead-off single Jerk It Out is already a hit on radio (Radio One A-list) and TV – partly thanks to the recent iPod advert – and the rest of the mostly energetic, soaring tracks make for a sensational record. A largely retro production by the band's Joakim Ahlund actually makes the album sound ultra-modern.

### Different Station

(Island)

### ALBUMS

**Luxators:** The Red Light District (Gif Jany) (Globe);  
**The Wedding** (Rough Trade);  
**John**

### Williams: Star Wars III - Revenge of the Sith (GSGT)

(Sony Classical)



### Cassetteboy

**Mick's Tape** (Antidote ANPR112)  
Mick's Tape picks up where Cassetteboy's excellent debut album The Parker Tapes left off, namely with a load of frequently hilarious and often slanderous audio cut-ups. The main difference this time is the inclusion of tracks from other artists, including Ivor Cutler, Shalamar and Squarepusher, and an obsession with golf.

### Acoustic Ladyland

**Last Chance Disco** (BabelBDV2555)  
From the consistently creative Babel label, Acoustic Ladyland's electric jazz four-piece unveils this follow-up to 2004's Camouflage. Bringing their distinctive rock'n'roll edge to 11 new songs, and with names such as Iggy and Perfect 10th, this is genre-bending jazz for the Noughties and beyond.

### The Go-Betweens

**Oceans Apart** (LomaX LOMAXDD007)  
Oceans Apart is the third album to emerge from the songwriting partnership of Robert Forster and Grant McLennan since the duo reunited in 2000. Not drifting from the identifiable sound that has forged their career, Oceans Apart is an enduring collection of poetic, jangly pop that sits sweetly alongside current artists such as Ben Folds and Elliott Smith.

### Tom Jones

**Do You Think I'm Sexy** Remixed 2005 (ZYX ZYX070192)  
This latest album from the legendary singer is a mixed bag of cover versions and re-recordings of Jones' own hits, such as She's A Lady, Which Queen Of New Orleans and I'm So Tired Of Being Alone. Boasting an up-to-date production, it coincides with his imminent 65th birthday. Yes, really.

### Tom McRae

**All Maps Welcome** (Sony BMG B00029902)  
Recorded live in LA over a three-week period by Joe Chicorelli and McRae, McRae's third album features Beck's backing band and McRae's regular English band musicians. Although a studied quiet-storm attitude dominates, it

Records released 02.05.05

## ALBUM OF THE WEEK

### Robert Plant & The Strange Sensation Mighty Rearranger

Sirchay SANCDS55

Robert Plant should be held up as a role model to all those musicians attempting to make a comeback. Although he never really went away, he has maintained a vitality and relevance to his music that is lacking in many contemporary artists. The Strange Sensation include Tinariwen producer Justin Adams and Clive Deamer (Portishead, Roni Size), who draw on Plant's Led Zeppelin roots to produce some awesome music.

### Nine Inch Nails

**With Teeth** (Interscope CID3155)  
The six-year gap since the last Nine Inch Nails album certainly has not done any harm to Trent Reznor's reputation – nor, it would seem, to his temperament. With Teeth is surprisingly relaxed and tuneful, with pop hooks and a glam/disco edge.

### Quasimoto

**The Further Adventures Of Lord Qx** (Stones Throw PIAX055CD)  
Stones Throw label boss Madlib returns under the guise of his hellium voiced alter-ego Quasimoto. Like his debut The Unseen, it is a head-spinning collage of unlikely samples and skits demonstrating his ability to make the simplest of loops special. Madlib is in high demand, recently producing De La Soul and remixing The Bees, but it is his obsessive solo recordings which demand investigation.

### Various

**Are You Jack? Chicago Acid And Experimental House 1965-95** (Soul Jazz SJRCD111)  
Soul Jazz comes up trumps once again with this excellent round-up of tracks that informed the nascent acid house scene from the likes of Tyrone, Phuture and Shabazz D. This lovingly-compiled album will find its audience thanks to its informed choice of influential, but previously unheralded music.

### Nitin Sawhney

**Philtre** (v2 VWR1031272)  
Philtre has taken a couple of years to arrive, given the man's DJ and film music commitments, but it was well worth the wait. Sawhney has pulled in an impressive array of guests including Viktor Duplais and the strikingly powerful Tula, with additional contributions from Barbra stars Ojo de Brujo.

This week's reviews: Adam Buxton, Phil Brooke, Jimmy Brown, Ben Cartow, Stuart Clarke, Joanna Jones, Neil Lanford, Owen Lawrence, Gareth Price, Andy South, Nick Texco and Simon Ward.

230405

# TV Airplay Chart

Rank	Artist	Label	Wk	Pos
1	<b>SNOOP DOGG SIGNS</b>	GEFFEN	468	
2	<b>OASIS LYLA</b>	BUENA VISTA	473	
3	<b>GORILLAZ FEEL GOOD INC.</b>	PARLOPHONE	492	
4	<b>DESTINY'S CHILD GIRL</b>	COLUMBIA	406	
5	<b>MARIAH CAREY IT'S LIKE THAT</b>	DEF JAM	459	
6	<b>EMINEM MOCKING BIRD</b>	INTERSCOPE	400	
7	<b>AMERIE I THING</b>	COLUMBIA	388	
8	<b>MARIO LET ME LOVE YOU</b>	J	397	
9	<b>CIARA FEAT. MISSY ELLIOTT I 2 STEP</b>	LAFAYE	308	
10	<b>WILL SMITH SWITCH</b>	FOXDOOR	351	
11	<b>GWEN STEFANI FEAT. EVE RICH GIRL</b>	INTERSCOPE	344	
12	<b>THE KILLERS SMILE LIKE YOU MEAN IT</b>	LEMON KINGS	333	
13	<b>WEezer BEVERLY HILLS</b>	GEFFEN	327	
14	<b>50 CENT CANDY SHOP</b>	INTERSCOPE	320	
15	<b>JENNIFER LOPEZ FEAT. FAT JOE HOLD YOU DOWN</b>	EPIC	311	
16	<b>AKON LONELY</b>	ISLAND	306	
17	<b>TONY CHRISTIE FEAT. PETER KAY ...AMARILLO</b>	UNIVERSAL MUSIC TV	298	
18	<b>BASEMENT JAXX OH MY GOSH</b>	XL	294	
19	<b>ROOSTER YOU'RE SO RIGHT FOR ME</b>	IMPACT/DIG	277	
20	<b>NATALIE IMBRIUGLIA SHIVER</b>	IMPACT/DIG	253	
21	<b>CAESARS JERK IT OUT</b>	WIREN	251	
22	<b>LEMAR TIME TO GROW</b>	SONY	246	
23	<b>RAZORLIGHT SOMEBODY ELSE</b>	VERDIZO	245	
24	<b>THE GAME HATE IT OR LOVE IT</b>	FOXDOOR	242	
25	<b>LUCIE SILVAS THE GAME IS WON</b>	MERCURY	241	
26	<b>GREEN DAY HOLIDAY</b>	REPRISE	233	
27	<b>STEREOPHONICS DAKOTA</b>	NO	219	
28	<b>KYLIE MINOGUE GIVING YOU UP</b>	PARLOPHONE	213	
29	<b>QUEENS OF THE STONE AGE LITTLE SISTER</b>	INTERSCOPE	212	
30	<b>NELLY FEAT. TIM MCGRAW OVER AND OVER</b>	BURNEY BROS/ISLAND	209	
31	<b>ATHLETE HALF LIGHT</b>	PARLOPHONE	206	
32	<b>THE KILLERS SOMEBODY TOLD ME</b>	LEMON KINGS	204	
33	<b>BLOOD PARTY BANQUET</b>	WETA	194	
34	<b>BODYROCKERS I LIKE THE WAY</b>	MERCURY	193	
35	<b>LINDSAY LOHAN OVER</b>	CASABEL/ISLAND	193	
36	<b>FAITH EVANS AGAIN</b>	EMI	189	
37	<b>USHER CAUGHT UP</b>	LAFAYE	187	
38	<b>ROB THOMAS LONELY NO MORE</b>	ATLANTIC	183	
39	<b>NATASHA BEDINGFIELD I BRUSE EASILY</b>	PHONOGRAM	180	
40	<b>JEM THEY</b>	JED	177	

Based on 48-hour day  
Based on 48-hour day

1. Snoop Dogg's "Signs" landed on the pop chart from 5000 to 3000 on May 18. April 2005. The TV play that currently appears in play with Nielsen data. MTV, MTV2, MTV3, MTV4, MTV5, MTV6, MTV7, MTV8, MTV9, MTV10, MTV11, MTV12, MTV13, MTV14, MTV15, MTV16, MTV17, MTV18, MTV19, MTV20, MTV21, MTV22, MTV23, MTV24, MTV25, MTV26, MTV27, MTV28, MTV29, MTV30, MTV31, MTV32, MTV33, MTV34, MTV35, MTV36, MTV37, MTV38, MTV39, MTV40, MTV41, MTV42, MTV43, MTV44, MTV45, MTV46, MTV47, MTV48, MTV49, MTV50, MTV51, MTV52, MTV53, MTV54, MTV55, MTV56, MTV57, MTV58, MTV59, MTV60, MTV61, MTV62, MTV63, MTV64, MTV65, MTV66, MTV67, MTV68, MTV69, MTV70, MTV71, MTV72, MTV73, MTV74, MTV75, MTV76, MTV77, MTV78, MTV79, MTV80, MTV81, MTV82, MTV83, MTV84, MTV85, MTV86, MTV87, MTV88, MTV89, MTV90, MTV91, MTV92, MTV93, MTV94, MTV95, MTV96, MTV97, MTV98, MTV99, MTV100, MTV101, MTV102, MTV103, MTV104, MTV105, MTV106, MTV107, MTV108, MTV109, MTV110, MTV111, MTV112, MTV113, MTV114, MTV115, MTV116, MTV117, MTV118, MTV119, MTV120, MTV121, MTV122, MTV123, MTV124, MTV125, MTV126, MTV127, MTV128, MTV129, MTV130, MTV131, MTV132, MTV133, MTV134, MTV135, MTV136, MTV137, MTV138, 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MTV639, MTV640, MTV641, MTV642, MTV643, MTV644, MTV645, MTV646, MTV647, MTV648, MTV649, MTV650, MTV651, MTV652, MTV653, MTV654, MTV655, MTV656, MTV657, MTV658, MTV659, MTV660, MTV661, MTV662, MTV663, MTV664, MTV665, MTV666, MTV667, MTV668, MTV669, MTV670, MTV671, MTV672, MTV673, MTV674, MTV675, MTV676, MTV677, MTV678, MTV679, MTV680, MTV681, MTV682, MTV683, MTV684, MTV685, MTV686, MTV687, MTV688, MTV689, MTV690, MTV691, MTV692, MTV693, MTV694, MTV695, MTV696, MTV697, MTV698, MTV699, MTV700, MTV701, MTV702, MTV703, MTV704, MTV705, MTV706, MTV707, MTV708, MTV709, MTV710, MTV711, MTV712, MTV713, MTV714, MTV715, MTV716, MTV717, MTV718, MTV719, MTV720, MTV721, MTV722, MTV723, MTV724, MTV725, MTV726, MTV727, MTV728, MTV729, MTV730, MTV731, MTV732, MTV733, MTV734, MTV735, MTV736, MTV737, MTV738, MTV739, MTV740, MTV741, MTV742, MTV743, MTV744, MTV745, MTV746, MTV747, MTV748, MTV749, MTV750, MTV751, MTV752, MTV753, MTV754, MTV755, MTV756, MTV757, MTV758, MTV759, MTV760, MTV761, MTV762, MTV763, MTV764, MTV765, MTV766, MTV767, MTV768, MTV769, MTV770, MTV771, MTV772, MTV773, MTV774, MTV775, MTV776, MTV777, MTV778, MTV779, MTV780, MTV781, MTV782, MTV783, MTV784, MTV785, MTV786, MTV787, MTV788, MTV789, MTV790, MTV791, MTV792, MTV793, MTV794, MTV795, MTV796, MTV797, MTV798, MTV799, MTV800, MTV801, MTV802, MTV803, MTV804, MTV805, MTV806, MTV807, MTV808, MTV809, MTV810, MTV811, MTV812, MTV813, MTV814, MTV815, MTV816, MTV817, MTV818, MTV819, MTV820, MTV821, MTV822, MTV823, MTV824, MTV825, MTV826, MTV827, MTV828, MTV829, MTV830, MTV831, MTV832, MTV833, MTV834, MTV835, MTV836, MTV837, MTV838, MTV839, MTV840, MTV841, MTV842, MTV843, MTV844, MTV845, MTV846, MTV847, MTV848, MTV849, MTV850, MTV851, MTV852, MTV853, MTV854, MTV855, MTV856, MTV857, MTV858, MTV859, MTV860, MTV861, MTV862, MTV863, MTV864, MTV865, MTV866, MTV867, MTV868, MTV869, MTV870, MTV871, MTV872, MTV873, MTV874, MTV875, MTV876, MTV877, MTV878, MTV879, MTV880, MTV881, MTV882, MTV883, MTV884, MTV885, MTV886, MTV887, MTV888, MTV889, MTV890, MTV891, MTV892, MTV893, MTV894, MTV895, MTV896, MTV897, MTV898, MTV899, MTV900, MTV901, MTV902, MTV903, MTV904, MTV905, MTV906, MTV907, MTV908, MTV909, MTV910, MTV911, MTV912, MTV913, MTV914, MTV915, MTV916, MTV917, MTV918, MTV919, MTV920, MTV921, MTV922, MTV923, MTV924, MTV925, MTV926, MTV927, MTV928, MTV929, MTV930, MTV931, MTV932, MTV933, MTV934, MTV935, MTV936, MTV937, MTV938, MTV939, MTV940, MTV941, MTV942, MTV943, MTV944, MTV945, MTV946, MTV947, MTV948, MTV949, MTV950, MTV951, MTV952, MTV953, MTV954, MTV955, MTV956, MTV957, MTV958, MTV959, MTV960, MTV961, MTV962, MTV963, MTV964, MTV965, MTV966, MTV967, MTV968, MTV969, MTV970, MTV971, MTV972, MTV973, MTV974, MTV975, MTV976, MTV977, MTV978, MTV979, MTV980, MTV981, MTV982, MTV983, MTV984, MTV985, MTV986, MTV987, MTV988, MTV989, MTV990, MTV991, MTV992, MTV993, MTV994, MTV995, MTV996, MTV997, MTV998, MTV999, MTV1000, MTV1001, MTV1002, MTV1003, MTV1004, MTV1005, MTV1006, MTV1007, MTV1008, MTV1009, MTV1010, MTV1011, MTV1012, MTV1013, MTV1014, MTV1015, MTV1016, MTV1017, MTV1018, MTV1019, MTV1020, MTV1021, MTV1022, MTV1023, MTV1024, MTV1025, MTV1026, MTV1027, MTV1028, MTV1029, MTV1030, MTV1031, MTV1032, MTV1033, MTV1034, MTV1035, MTV1036, MTV1037, MTV1038, MTV1039, MTV1040, MTV1041, MTV1042, MTV1043, MTV1044, MTV1045, MTV1046, MTV1047, MTV1048, MTV1049, MTV1050, MTV1051, MTV1052, MTV1053, MTV1054, MTV1055, MTV1056, MTV1057, MTV1058, MTV1059, MTV1060, MTV1061, MTV1062, MTV1063, MTV1064, MTV1065, MTV1066, MTV1067, MTV1068, MTV1069, MTV1070, MTV1071, MTV1072, MTV1073, MTV1074, MTV1075, MTV1076, MTV1077, MTV1078, MTV1079, MTV1080, MTV1081, MTV1082, MTV1083, MTV1084, MTV1085, MTV1086, MTV1087, MTV1088, MTV1089, MTV1090, MTV1091, MTV1092, MTV1093, MTV1094, MTV1095, MTV1096, MTV1097, MTV1098, MTV1099, MTV1100, MTV1101, MTV1102, MTV1103, MTV1104, MTV1105, MTV1106, MTV1107, MTV1108, MTV1109, MTV1110, MTV1111, MTV1112, MTV1113, MTV1114, MTV1115, MTV1116, MTV1117, MTV1118, MTV1119, MTV1120, MTV1121, MTV1122, MTV1123, MTV1124, MTV1125, MTV1126, MTV1127, MTV1128, MTV1129, MTV1130, MTV1131, MTV1132, MTV1133, MTV1134, MTV1135, MTV1136, MTV1137, MTV1138, MTV1139, MTV1140, MTV1141, MTV1142, MTV1143, MTV1144, MTV1145, MTV1146, MTV1147, MTV1148, MTV1149, MTV1150, MTV1151, MTV1152, MTV1153, MTV1154, MTV1155, MTV1156, MTV1157, MTV1158, MTV1159, MTV1160, MTV1161, MTV1162, MTV1163, MTV1164, MTV1165, MTV1166, MTV1167, MTV1168, MTV1169, MTV1170, MTV1171, MTV1172, MTV1173, MTV1174, MTV1175, MTV1176, MTV1177, MTV1178, MTV1179, MTV1180, MTV1181, MTV1182, MTV1183, MTV1184, MTV1185, MTV1186, MTV1187, MTV1188, MTV1189, MTV1190, MTV1191, MTV1192, MTV1193, MTV1194, MTV1195, MTV1196, MTV1197, MTV1198, MTV1199, MTV1200, MTV1201, MTV1202, MTV1203, MTV1204, MTV1205, MTV1206, MTV1207, MTV1208, MTV1209, MTV1210, MTV1211, MTV1212, MTV1213, MTV1214, MTV1215, MTV1216, MTV1217, MTV1218, MTV1219, MTV1220, MTV1221, MTV1222, MTV1223, MTV1224, MTV1225, MTV1226, MTV1227, MTV1228, MTV1229, MTV1230, MTV1231, MTV1232, MTV1233, MTV1234, MTV1235, MTV1236, MTV1237, MTV1238, MTV1239, MTV1240, MTV1241, MTV1242, MTV1243, MTV1244, MTV1245, MTV1246, MTV1247, MTV1248, MTV1249, MTV1250, MTV1251, MTV1252, MTV1253, MTV1254, MTV1255, MTV1256, MTV1257, MTV1258, MTV1259, MTV1260, MTV1261, MTV1262, MTV1263, MTV1264, MTV1265, MTV1266, MTV1267, MTV1268, MTV1269, MTV1270, MTV1271, MTV1272, MTV1273, MTV1274, MTV1275, MTV1276, MTV1277, MTV1278, MTV1279, MTV1280, MTV1281, MTV1282, MTV1283, MTV1284, MTV1285, MTV1286, MTV1287, MTV1288, MTV1289, MTV1290, MTV1291, MTV1292, MTV1293, MTV1294, MTV1295, MTV1296, MTV1297, MTV1298, MTV1299, MTV1300, MTV1301, MTV1302, MTV1303, MTV1304, MTV1305, MTV1306, MTV1307, MTV1308, MTV1309, MTV1310, MTV1311, MTV1312, MTV1313, MTV1314, MTV1315, MTV1316, MTV1317, MTV1318, MTV1319, MTV1320, MTV1321, MTV1322, MTV1323, MTV1324, MTV1325, MTV1326, MTV1327, MTV1328, MTV1329, MTV1330, MTV1331, MTV1332, MTV1333, MTV1334, MTV1335, MTV1336, MTV1337, MTV1338, MTV1339, MTV1340, MTV1341, MTV1342, MTV1343, MTV1344, MTV1345, MTV1346, MTV1347, MTV1348, MTV1349, MTV1350, MTV1351, MTV1352, MTV1353, MTV1354, MTV1355, MTV1356, MTV1357, MTV1358, MTV1359, MTV1360, MTV1361, MTV1362, MTV1363, MTV1364, MTV1365, MTV1366, MTV1367, MTV1368, MTV1369, MTV1370, MTV1371, MTV1372, MTV1373, MTV1374, MTV1375, MTV1376, MTV1377, MTV1378, MTV1379, MTV1380, MTV1381, MTV1382, MTV1383, MTV1384, MTV1385, MTV1386, MTV1387, MTV1388, MTV1389, MTV1390, MTV1391, MTV1392, MTV1393, MTV1394, MTV1395, MTV1396, MTV1397, MTV1398, MTV1399, MTV1400, MTV1401, MTV1402, MTV1403, MTV1404, MTV1405, MTV1406, MTV1407, MTV1408, MTV1409, MTV1410, MTV1411, MTV1412, MTV1413, MTV1414, MTV1415, MTV1416, MTV1417, MTV1418, MTV1419, MTV1420, MTV1421, MTV1422, MTV1423, MTV1424, MTV1425, MTV1426, MTV1427, MTV1428, MTV1429, MTV1430, MTV1431, MTV1432, MTV1433, MTV1434, MTV1435, MTV1436, MTV1437, MTV1438, MTV1439, MTV1440, MTV1441, MTV1442, MTV1443, MTV1444, MTV1445, MTV1446, MTV1447, MTV1448, MTV1449, MTV1450, MTV1451, MTV1452, MTV1453, MTV1454, MTV1455, MTV1456, MTV1457, MTV1458, MTV1459, MTV1460, MTV1461, MTV1462, MTV1463, MTV1464, MTV1465, MTV1466, MTV1467, MTV1468, MTV1469, MTV1470, MTV1471, MTV1472, MTV1473, MTV1474, MTV1475, MTV1476, MTV1477, MTV1478, MTV1479, MTV1480, MTV1481, MTV1482, MTV1483, MTV1484, MTV1485, MTV1486, MTV1487, MTV1488, MTV1489, MTV1490, MTV1491, MTV1492, MTV1493, MTV1494, MTV1495, MTV1496, MTV1497, MTV1498, MTV1499, MTV1500, MTV1501, MTV1502, MTV1503, MTV1504, MTV1505, MTV1506, MTV1507, MTV1508, MTV1509, MTV1510, MTV1511, MTV1512, MTV1513, MTV1514, MTV1515, MTV1516, MTV1517, MTV1518, MTV1519, MTV1520, MTV1521, MTV1522, MTV1523, MTV1524, MTV1525, MTV1526, MTV1527, MTV1528, MTV1529, MTV1530, MTV1531, MTV1532, MTV1533, MTV1534, MTV1535, MTV1536, MTV1537, MTV1538, MTV1539, MTV1540, MTV1541, MTV1542, MTV1543, MTV1544, MTV1545, MTV1546, MTV1547, MTV1548, MTV1549, MTV1550, MTV1551, MTV1552, MTV1553, MTV1554, MTV1555, MTV1556, MTV1557, MTV1558, MTV1559, MTV1560, MTV1561, MTV1562, MTV1563, MTV1564, MTV1565, MTV1566, MTV1567, MTV1568, MTV1569, MTV1570, MTV1571, MTV1572, MTV1573, MTV1574, MTV1575, MTV1576, MTV1577, MTV1578, MTV1579, MTV1580, MTV1581, MTV1582, MTV1583, MTV1584, MTV1585, MTV1586, MTV1587, MTV1588, MTV1589, MTV1590, MTV1591, MTV1592, MTV1593, MTV1594, MTV1595, MTV1596, MTV1597, MTV1598, MTV1599, MTV1600, MTV1601, MTV1602, MTV1603, MTV1604, MTV1605, MTV1606, MTV1607, MTV1608, MTV1609, MTV1610, MTV1611, MTV1612, MTV1613, MTV1614, MTV1615, MTV1616, MTV1617, MTV1618, MTV1619, MTV1620, MTV1621, MTV1622, MTV1623, MTV1624, MTV1625, MTV1626, MTV1627, MTV1628, MTV1629, MTV1630, MTV1631, MTV1632, MTV1633, MTV1634, MTV1635, MTV1636, MTV1637, MTV1638, MTV1639, MTV1640, MTV1641, MTV1642, MTV1643, MTV1644, MTV1645, MTV1646, MTV1647, MTV1648, MTV1649, MTV1650, MTV1651, MTV1652, MTV1653, MTV1654, MTV1655, MTV1656, MTV1657, MTV1658, MTV1659, MTV1660, MTV1661, MTV1662, MTV1663, MTV1664, MTV1665, MTV1666, MTV1667, MTV1668, MTV1669, MTV1670, MTV1671, MTV1672, MTV1673, MTV1674, MTV1675, MTV1676, MTV1677, MTV1678, MTV1679, MTV1680, MTV1681, MTV1682, MTV1683, MTV1684, MTV1685, MTV1686, MTV1687, MTV1688, MTV1689, MTV1690, MTV1691, MTV1692, MTV1693, MTV1694, MTV1695, MTV1696, MTV1697, MTV1698, MTV1699, MTV1700, MTV1701, MTV1702, MTV1703, MTV1704, MTV1705, MTV1706, MTV1707, MTV1708, MTV1709, MTV1710, MTV1711, MTV1712, MTV1713, MTV1714, MTV1715, MTV1716, MTV1717, MTV1718, MTV1719, MTV1720, MTV1721, MTV1722, MTV1723, MTV1724, MTV1725, MTV1726, MTV1727, MTV1728, MTV1729, MTV1730, MTV1731, MTV1732, MTV1733, MTV1734, MTV1735, MTV1736, MTV1737, MTV1738, MTV1739, MTV1740, MTV1741, MTV1742, MTV1743, MTV1744, MTV1745, MTV1746, MTV1747, MTV1748, MTV1749, MTV1750, MTV1751, MTV1752, MTV1753, MTV1754, MTV1755, MTV1756, MTV1757, MTV1758, MTV1759, MTV1760, MTV1761, MTV1762, MTV1763, MTV1764, MTV1765, MTV1766, MTV1767, MTV1768, MTV1769, MTV1770, MTV1771, MTV1772, MTV1773, MTV1774, MTV1775, MTV1776, MTV1777, MTV1778, MTV1779, MTV1780, MTV1781, MTV1782, MTV1783, MTV1784, MTV1785, MTV1786, MTV1787, MTV1788, MTV1789, MTV1790, MTV1791, MTV1792, MTV1793, MTV1794, MTV1795, MTV1796, MTV1797, MTV1798, MTV1799, MTV1800, MTV1801, MTV1802, MTV1803, MTV1804, MTV1805, MTV1806, MTV1807, MTV1808, MTV1809, MTV1810



# airplay Chart

WEEK	LAST WEEK	WEEKS ON CHART	PEAK POSITION	TITLE	ARTIST	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	PEAK POSITION	TITLE	ARTIST
26	28	30	11	MCFLY ALL ABOUT YOU	MCFLY	1533	5	25	10		
27	18	2	0	OASIS LYLA	OASIS	388	51	24	35		
28	47	7	0	AKON LONELY	AKON	823	54	23	39		
29	34	4	64	ELTON JOHN TURN THE LIGHTS OUT WHEN YOU LEAVE	ELTON JOHN	170	-8	23	3		
30	18	32	47	USHER CAUGHT UP	USHER	822	28	22	76		
31	54	1	0	THE CORAL IN THE MORNING	THE CORAL	439	67	21	52		
32	32	4	35	RACHEL STEVENS NEGOTIATE WITH LOVE	RACHEL STEVENS	1083	5	23	-10		
33	37	4	7	50 CENT CANDY SHOP	50 CENT	794	7	21	-24		
34	43	3	3	CIARA FEAT. MISSY ELLIOTT 1,2 STEP	CIARA	756	27	20	17		
35	108	1	0	LUCIE SILVAS THE GAME IS WON	LUCIE SILVAS	670	77	20	64		
36	42	2	32	GORILLAZ FEEL GOOD INC	GORILLAZ	386	40	20	16		
37	46	3	0	BODYROCKERS I LIKE THE WAY	BODYROCKERS	571	25	20	31		
38	36	3	29	FEEDER FEELING A MOMENT	FEEDER	718	16	19	0		
39	1	0	0	EMINEM MOCKING BIRD	EMINEM	551	23	18	45		
40	159	3	0	KT TUNSTALL OTHER SIDE OF THE WORLD	KT TUNSTALL	165	214	18	25	308	
41	50	3	0	BRUCE SPRINGSTEEN DEVILS & DUST	BRUCE SPRINGSTEEN	74	100	19	32		
42	123	1	0	BLACK EYED PEAS DON'T PHUNK WITH MY HEART	BLACK EYED PEAS	390	394	17	69		
43	35	7	0	STEVE WONDER SO WHAT THE FUSS	STEVE WONDER	214	70	17	45		
44	41	5	59	KASABIAN CLUB FOOT	KASABIAN	211	10	17	-5		
45	40	26	0	LEMAS IF THERE'S ANY JUSTICE	LEMAS	661	-15	17	-7		
46	18	1	86	THE BEER CHICKEN PAYBACK	THE BEER CHICKEN	114	2	16	50		
47	19	3	33	KELIS IN PUBLIC	KELIS	465	11	16	31		
48	36	7	3	MICHAEL BUBLE HOME	MICHAEL BUBLE	632	-11	15	19		
49	47	3	0	FAITH EVANS AGAIN	FAITH EVANS	478	48	16	41		
50	54	0	0	THE KILLERS SMILE LIKE YOU MEAN IT	THE KILLERS	433	110	15	78		

\*Based on Nielsen Music Control data collected from 30,000 airplay stations on Sun. 10 April 2005 to Sat. 16 April 2005. Not available for stations figures on Stand! Mail from Radio 2.



on TV - both  
debiless factors  
in the inescapable  
rise of Alkon's  
debut album  
Trouble, which

registers a hefty  
55.4% gain in  
sales this week to  
33,160 copies, and  
jumps 5-2 as a  
result.



**31. The Coral**  
In The Morning Is  
The Coral's first  
single since 2003  
and leads the  
cherry Scousers in

typically melodic,  
upbeat mood, a  
factor which  
helps the track to  
vault 54-31 on the  
airplay chart.  
Some 16 plays  
from Radio One  
and three from  
Radio Two provide  
73.5% of its air-  
time but it's their  
more than 20  
doublet support  
channels to 420  
plays last week.

**35. Lucie Silvas**  
What You're  
Made Of and the  
title track were  
the first two  
singles from Lucie



Silvas' debut  
album Breathe In  
and reached six  
and seven on sales  
and 12 and eight  
on airplay  
respectively. Third  
single The Game  
is now re-released  
on May 2 and it  
leaps 109-35 on  
airplay this week,  
with new plays  
from Radio Two  
providing 54% of  
its airtime.



Springsteen's  
album Devils & Dust  
is now re-released  
on May 2 and it  
leaps 109-35 on  
airplay this week,  
with new plays  
from Radio Two  
providing 54% of  
its airtime.

## EMAP BIG CITY

WEEK	LAST WEEK	TITLE	ARTIST
1	2	NATALIE IMBROGLIA SHIVER	IMBROGLIA
2	3	STEREOPHONICS DANITA	STEREOPHONICS
3	1	OWEN STEFANI FEAT. EVE RICHARD GIRL	INTERSCAPE
4	7	MARCO LET ME LOVE YOU	SONY BMG
5	4	KYLIE MINOGUE GIVING YOU UP	REPUBLIC
6	6	NATASHA BEDINGFIELD I BRUISE EASILY	REPUBLIC
7	11	GREEN DAY BULLET THROUGH MY HEART	REPUBLIC
8	5	SCISSOR SISTERS FILTHY THOUGHTS	REPUBLIC
9	1	MAROON 5 MUST GET OUT	SONY BMG
10	3	JEM THE	SONY BMG

## GWR GROUP

WEEK	LAST WEEK	TITLE	ARTIST
1	1	MARCO LET ME LOVE YOU	SONY BMG
2	1	OWEN STEFANI FEAT. EVE RICHARD GIRL	INTERSCAPE
3	1	NATALIE IMBROGLIA SHIVER	REPUBLIC
4	4	JEM THE	SONY BMG
5	5	MCFLY ALL ABOUT YOU	ISLAND
6	13	DANIEL BEDINGFIELD WRAP MY WORDS AROUND YOU	REPUBLIC
7	1	SCISSOR SISTERS FILTHY THOUGHTS	REPUBLIC
8	15	NATASHA BEDINGFIELD I BRUISE EASILY	REPUBLIC
9	7	LEMMAR TIME TO GROW	SONY
10	10	BEVERLY KNIGHT KEEP THIS FIRE BURNING	REPUBLIC

\*Based on GWR

\*Based on GWR

## PRE-RELEASE

WEEK	LAST WEEK	TITLE	ARTIST
1	1	ATHLETE HALF LIGHT	ATHLETE
2	2	DESTINY'S CHILD GIRL COLUMBIA	DESTINY'S CHILD
3	3	SNOOP DOGG SIGNS GETTER	SNOOP DOGG
4	4	CAESARS JERK IT OUT	CAESARS
5	5	OASIS LYLA IS MY BROTHER	OASIS
6	6	AKON LONELY ISLAND	AKON
7	7	THE CORAL IN THE MORNING	THE CORAL
8	8	LUCIE SILVAS THE GAME IS WON	LUCIE SILVAS
9	9	BODYROCKERS I LIKE THE WAY	BODYROCKERS
10	10	EMINEM MOCKING BIRD	EMINEM
11	11	KT TUNSTALL OTHER SIDE OF THE WORLD	KT TUNSTALL
12	12	BRUCE SPRINGSTEEN DEVILS & DUST	BRUCE SPRINGSTEEN
13	13	STEVE WONDER SO WHAT THE FUSS	STEVE WONDER
14	14	FAITH EVANS AGAIN	FAITH EVANS
15	15	THE KILLERS SMILE LIKE YOU MEAN IT	THE KILLERS
16	16	DR JOHN I ATE UP THE APPLE TREE	DR JOHN
17	17	WIRE DAISIES EVERYMAN	WIRE
18	18	AMERIE I THINK	AMERIE
19	19	KAISER CHIEF'S EVERYDAY I LOVE YOU LESS	KAISER CHIEF'S

## RADIO GROWERS

WEEK	LAST WEEK	TITLE	ARTIST
1	1	SNOOP DOGG SIGNS	SNOOP DOGG
2	2	ATHLETE HALF LIGHT	ATHLETE
3	3	NATASHA BEDINGFIELD I BRUISE EASILY	NATASHA BEDINGFIELD
4	4	MAROON 5 MUST GET OUT	MAROON 5
5	5	BLACK EYED PEAS DON'T PHUNK WITH MY HEART	BLACK EYED PEAS
6	6	LUCIE SILVAS THE GAME IS WON	LUCIE SILVAS
7	7	AKON LONELY	AKON
8	8	DESTINY'S CHILD GIRL	DESTINY'S CHILD
9	9	CAESARS JERK IT OUT	CAESARS
10	10	THE KILLERS SMILE LIKE YOU MEAN IT	THE KILLERS

## RADIO TWO

WEEK	LAST WEEK	TITLE	ARTIST
1	1	ATHLETE HALF LIGHT	ATHLETE
2	2	BRUCE SPRINGSTEEN DEVILS & DUST	BRUCE SPRINGSTEEN
3	3	ELTON JOHN TURN THE LIGHTS OUT WHEN YOU LEAVE	ELTON JOHN
4	4	MAROON 5 MUST GET OUT	MAROON 5
5	5	RAZORLIGHT SOMEBODY ELSE	RAZORLIGHT
6	6	THE BEES CHICKEN PAYBACK	THE BEES
7	7	DR JOHN I ATE UP THE APPLE TREE	DR JOHN
8	8	DESTINY'S CHILD GIRL	DESTINY'S CHILD
9	9	NANCY GRIFFITH I LOVE THIS TOWN	NANCY GRIFFITH
10	10	NATALIE IMBROGLIA SHIVER	NATALIE IMBROGLIA
11	11	WIRE DAISIES EVERYMAN	WIRE
12	12	NATASHA BEDINGFIELD I BRUISE EASILY	NATASHA BEDINGFIELD
13	13	KT TUNSTALL OTHER SIDE OF THE WORLD	KT TUNSTALL
14	14	LUCIE SILVAS THE GAME IS WON	LUCIE SILVAS
15	15	HAL PLAY THE TITS	HAL
16	16	STEVE WONDER SO WHAT THE FUSS	STEVE WONDER
17	17	IDLEWILD UNDERSTAND IT	IDLEWILD
18	18	STEVE EDWARDS ONE BY ONE	STEVE EDWARDS
19	19	ELTON JOHN ARE YOU READY FOR LOVE?	ELTON JOHN
20	20	MICHAEL BUBLE HOME	MICHAEL BUBLE

McFly's debut album Breathe In and reached six and seven on sales and 12 and eight on airplay respectively. Third single The Game is now re-released on May 2 and it leaps 109-35 on airplay this week, with new plays from Radio Two providing 54% of its airtime.

## GET MUSIC WEEK ONLINE

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

## ON THE RADIO THIS WEEK

**RADIO 1**  
Mary Anne Hobbs  
-Ewan Pearson, Jamie Lidell, Munka guest, Mike  
Mike Davies - The  
Green in session  
(Frid)

**RADIO TWO**  
Ken Bruce - marks  
the 50th  
anniversary of The  
Love How to  
Party (Frid)  
Mike Harding -  
Roy Bailey plays  
The Green Campbell  
Shirley D'Arby  
Paul Jones  
Paddy Doherty in  
session (Thurs)  
Digital Music  
Explosion with  
Steve Lamacz  
(Sat)  
Jonathan Ross -  
Ozzy Osbourne  
guests (Sat)  
The Fuzz  
Album of the  
week - Bruce  
Springsteen Devils  
& Dust

**RADIO THREE**  
Composer of The  
Week - Igor  
Stravinsky (Mon-Fri)  
Performances On  
Stage  
Festival Hall (Mon)  
The Bay Quartet  
from Queens  
Elizabeth Hall  
(Thurs, Sat)  
Scottish Symphony  
Orchestra from  
Glasgow Royal  
Conservatory Hall  
performing Scottish  
Symphony (Wed)  
Pianist Barry  
Douglas from  
Belfast (Wed-Hall  
(Fri))  
Jazz Legends -  
Jimmy Smith (Fri)

**6 MUSIC**  
Phil Jupitus DJ  
Format guests  
Whoopi  
Gideon Cue - The  
National in session  
(Frid)  
The Wilzed Grant  
Conspiracy grant  
(Thurs)  
The Frisco Live in  
the studio (Fri)

**XFM**  
Laurie Laverne's  
Record of the Week  
- The Fever  
Ladysongs  
VIRGIN  
Pete and Geoff  
Tracks of the week  
- Oasis, Lyla  
Pete Mitchell -  
Frank Ford  
94.5FM in  
session (Sat)









Basement Jaxx's singles set achieves a dance hits first, while Garbage's comeback album and a Shakin' Stevens hits collection refresh the Top 10

## TOP 20 MUSIC DVD

THE CHART	ARTIST/TITLE	Label/Company
1	AC/DC FAMILY GUESS	EMI (USA)
2	QUEEN LIVE AT WEMBLEY STADIUM	Parlophone (UK)
3	MORRISSEY WHO PUT THE M IN MANCHESTER	Sanctuary (UK)
4	QUEEN ON FIRE - LIVE AT THE BOWLING	EMI (UK)
5	WILL YOUNG LIVE IN LONDON	SABRE
6	QUEEN GREATEST VIDEO HITS - 1	Parlophone (UK)
7	DANIEL O'DONNELL SHOWTIME	Starline (UK)
8	THIN LIZZY LIVE IN CONCERT	EMI (UK)
9	UZ RATTLE AND RUM	Capitol (UK)
10	THE CHARLATANS LIVE AT LAST - BROXTON ACADEMY	BMG (UK)
11	TINA TURNER ALL THE BEST - THE LIVE COLLECTION	Parlophone (UK)
12	VARIOUS CLAUSTRAPHOBIA ANTHEMS - THE BEST OF	EMI (UK)
13	ELVIS PRESLEY SUN DAWGS WITH ELVIS PRESLEY PRES.	Capitol (UK)
14	THREE IF U COULD SEE US	Island (UK) (USA)
15	HAPPY MONDAYS LIVE IN BARCELONA	Singer Music (UK)
16	NIRVANA NEVERMIND	Capitol (UK)
17	VARIOUS LIVE AT	Warner Music (UK)
18	METALLICA SOME KIND OF MONSTER	Capitol (UK)
19	TUPAC RESURRECTION	Capitol (UK)
20	LIVE CAST RECONSTRUCTING LES MISERABLES IN CONCERT	Warner (UK) (USA)

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## TOP 10 R&B ALBUMS

THE CHART	ARTIST/TITLE	Label/Company
1	AKON TROUBLE	Universal (UK)
2	SNOOP DOGG R & G - THE MASTERPIECE	Capitol (UK)
3	50 CENT THE MASSACRE	Interscope (UK)
4	MARIAH CAREY THE EMANCIPATION OF MIMI	Def. Jam (UK)
5	DJ FORMAT IF YOU CAN'T JOIN 'EM BEAT 'EM	Groove (UK) (USA)
6	USHER CONFESSIONS	A&J (UK)
7	JOSS STONE THE SOUL SESSIONS	Island (UK)
8	VARIOUS KISS PRESENTS THE R&B COLLECTION	Universal (UK)
9	JOHN LEGEND GET LIFTED	Columbia (UK)
10	LEMAR TIME TO GROW	Sony Music (UK)

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## TOP 10 INDIE ALBUMS

THE CHART	ARTIST/TITLE	Label/Company
1	BASEMENT JAXX THE SINGLES	XL (UK) (USA)
2	THE KAISER CHIEFS EMPLOYMENT	B Island/Parlophone (UK)
3	STEREOPHONICS LANGUAGE SEX VIOLENCE OTHER?	N2 (UK)
4	THE KILLERS HOT PUSS	Island (UK) (USA)
5	BRITISH SEA POWER OPEN SEASON	Repp. (UK) (USA)
6	BLUC PARTY SILENT ALGEM	Timberland (UK)
7	DO ME BAD THINGS	Mart. Doolley (UK) (USA)
8	FEEDER PUSHING THE SENSES	Edis (UK)
9	DJ FORMAT IF YOU CAN'T JOIN 'EM BEAT 'EM	Groove (UK) (USA)
10	I AM KIDNOT GODS AND MONSTERS	Edis (UK)

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## TOP 10 INDIE SINGLES

THE CHART	ARTIST/TITLE	Label/Company
1	INTERPOL C'MERE	Nuclear (UK) (USA)
2	TIESTO ADAGIO FOR STRINGS	Nine (UK) (USA)
3	HALL PLAY THE HITS	Rough Trade (UK)
4	FEEDER FEELING A MOMENT	Edis (UK)
5	STEREOPHONICS DRAGITA	N2 (UK)
6	STEREO STAR FEAT. MIA J UTOPIA (WHERE I WANT TO BE)	Emulka (UK) (USA)
7	MORRISSEY RECONDO BEADY THERE IS A LIGHT THAT NEVER GOES OUT	Atakoa (UK)
8	BASEMENT JAXX OH MY GOSH	XL (UK) (USA)
9	EVERYSTONER TAKE ME HOME (WOMBLE 'TIL I DIE)	Cornish Rock (UK)
10	BRAND NEW HEAVENS FEAT. NICOLE SURRENDER	Orion (UK)

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## GET MUSIC WEEK ONLINE TOO

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



**L. Basement Jaxx**  
With apologies to those who would consider Kore Royce's Greatest Hits and Eric's Pop as dance albums, Basement Jaxx this week's chart-topping 3-2-3-1 and sold 38,457 copies last week to bring its overall sales to 171,363 - meaning it is already halfway to matching their biggest-selling album thus far, 1999's *Resonance*, which has sold 338,850 copies.



**4. Garbage**  
A week after the single *Way Do You Love Me* gave Garbage their highest-charting single for nine years, the US band's fronted by Scott Storch's *Motion* presents this week's biggest album debut, entering at number four with fourth album *Bleed Like Me*. First-week sales of 49,000 mean it's 1099th week in sales of 31,476, but narrowly beat most recent album *Dead Air* by garage's 25,173 start at number six in 2003 and far exceed the band's 1995 self-titled debut's opening week tally of 9,409.

# The Official UK

THE CHART	ARTIST/TITLE	Label/Company
1	BASEMENT JAXX THE SINGLES	XL (UK) (USA)
2	AKON TROUBLE	Universal (UK) (USA)
3	TONY CHRISTIE THE DEFINITIVE COLLECTION	Universal (UK) (USA)
4	GARBAGE BLEED LIKE ME	Capitol (UK) (USA)
5	NATALIE IMBRUGLIA COUNTING DOWN THE DAYS	A&J (UK) (USA)
6	SHAKIN' STEVENS THE COLLECTION	Capitol (UK) (USA)
7	50 CENT THE MASSACRE	Interscope (UK) (USA)
8	C4 (4)	Atlantic (UK) (USA)
9	STEREOPHONICS LANGUAGE SEX VIOLENCE OTHER?	N2 (UK)
10	THE KAISER CHIEFS EMPLOYMENT	B Island/Parlophone (UK) (USA)
11	GWEN STEFANI LOVE ANGEL MUSIC BABY	Interscope (UK) (USA)
12	LEMAR TIME TO GROW	Sony Music (UK) (USA)
13	THE KILLERS HOT PUSS	Island (UK) (USA)
14	LIVE AT THE KAISER CHIEFS	Island (UK) (USA)
15	GREEN DAY AMERICAN IDIOT	WEA (UK) (USA)
16	MARIAH CAREY THE EMANCIPATION OF MIMI	Def. Jam (UK) (USA)
17	JEM FINALLY WOKEN	Capitol (UK) (USA)
18	SCISSOR SISTERS SCISSOR SISTERS	Polygram (UK) (USA)
19	SNOOP DOGG R & G - THE MASTERPIECE	Capitol (UK) (USA)
20	QUEEN GREATEST HITS I II & III	Capitol (UK) (USA)
21	KASABIAN KASABIAN	Parlophone (UK) (USA)
22	FEEDER PUSHING THE SENSES	Edis (UK) (USA)
23	KEANE HOPES AND FEARS	Island (UK) (USA)
24	MELANIE C BEAUTIFUL INTENTIONS	Red Bull (UK) (USA)
25	MARIO TURNING POINT	XL (UK) (USA)
26	QUEENS OF THE STONE AGE LULLABIES TO PARALYZE	Interscope (UK) (USA)
27	OLIVIA NEWTON-JOHN INDIGO - WOMEN OF SONG	Universal (UK) (USA)
28	MICHAEL BUBLE IT'S TIME	Capitol (UK) (USA)
29	NATASHA BEDINGFIELD UNWRITTEN	Capitol (UK) (USA)
30	HAPPY MONDAYS GREATEST HITS	Capitol (UK) (USA)
31	ATHLETE TOURIST	London (UK) (USA)
32	BRITISH SEA POWER OPEN SEASON	Repp. (UK) (USA)
33	MAROON 5 SONGS ABOUT JANE	Capitol (UK) (USA)
34	WILL SMITH LOST AND FOUND	Interscope (UK) (USA)
35	JOSS STONE MIND BODY & SOUL	Island (UK) (USA)
36	GREEN DAY INTERNATIONAL SUPERHEROES	Capitol (UK) (USA)
37	PATRIZIO BUANNE THE ITALIAN	Capitol (UK) (USA)
38	WILL YOUNG FRIDAY'S CHILD	Capitol (UK) (USA)

ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION	WEEKS ON CHART	PEAK POSITION	WEEKS ON CHART	PEAK POSITION
AKON	TROUBLE	1	1	1	1	1	1
AKON	TROUBLE	1	1	1	1	1	1
AKON	TROUBLE	1	1	1	1	1	1
AKON	TROUBLE	1	1	1	1	1	1
AKON	TROUBLE	1	1	1	1	1	1
AKON	TROUBLE	1	1	1	1	1	1
AKON	TROUBLE	1	1	1	1	1	1
AKON	TROUBLE	1	1	1	1	1	1
AKON	TROUBLE	1	1	1	1	1	1
AKON	TROUBLE	1	1	1	1	1	1

# Albums Chart

Chart compiled from actual sales data for the week ending 26 September 2003. It includes all albums available in the UK. Chart compiled by the Official UK Charts Company. © 2003. Published with the permission of the BPI and BACC executives.

Rank	Weeks on Chart	Artist/Album	Label
39	24	<b>DAMIAN RICE</b> ○ ● ●	Capitol
40	51	<b>BLOC PARTY SILENT ALARM</b> ●	Capitol
41	29	<b>THE BRAVEY THE BRAVEY</b> ● ● ●	Mercury
42	36	<b>USHER CONFESSIONS</b> ● ● ● ●	Mercury
43	64	<b>CIARA GOODIES</b>	Mercury
44	45	<b>JOHN LEGEND GET LIFTED</b>	Mercury
45	18	<b>MORRISSEY LIVE AT EARLS COURT</b>	Mercury
46	37	<b>RAZORLIGHT UP ALL NIGHT</b> ●	Mercury
47	37	<b>FRANZ FERDINAND FRANZ FERDINAND</b> ● ● ●	Mercury
48	22	<b>NEW ORDER WAITING FOR THE SIRENS' CALL</b>	Mercury
49	43	<b>JOSS STONE THE SOUL SESSIONS</b> ● ● ●	Mercury
50	32	<b>AALIYAH ULTIMATE</b>	Mercury
51	58	<b>LUCIE SILVAS BREATHE IN</b> ●	Mercury
52	46	<b>U2 HOW TO DISMANTLE AN ATOMIC BOMB</b> ● ● ●	Mercury
53	35	<b>PRINCE THE HITS/ THE B-SIDES</b>	Mercury
54	24	<b>IL DIVO IL DIVO</b> ● ● ●	Mercury
55	44	<b>LEMAR DEDICATED</b> ●	Mercury
56	93	<b>COLDPLAY A RUSH OF BLOOD TO THE HEAD</b> ● ● ●	Mercury
57	20	<b>NELLY SUIT</b> ●	Mercury
58	42	<b>MOBY HOTEL</b>	Mercury
59	62	<b>KT TUNSTALL EYE TO THE TELESCOPE</b> ●	Mercury
60	12	<b>THE CHEMICAL BROTHERS PUSH THE BUTTON</b> ●	Mercury
61	31	<b>THE GAME THE DOCUMENTARY</b> ●	Mercury
62	30	<b>BRANDY THE BEST OF</b>	Mercury
63	100	<b>COLDPLAY PARACHUTES</b> ● ● ●	Mercury
64	64	<b>MY CHEMICAL ROMANCE THREE CHEERS FOR SWEET REVENGE</b>	Mercury
65	6	<b>ROOSTER ROOSTER</b> ●	Mercury
66	49	<b>ATHLETE VEHICLES &amp; ANIMALS</b> ●	Mercury
67	64	<b>THE FUTUREHEADS THE FUTUREHEADS</b>	Mercury
68	NEW	<b>DO ME BAD THINGS YES</b>	Mercury
69	62	<b>MADELEINE PEYROUX CARELESS LOVE</b>	Mercury
70	100	<b>THE VERVE URBAN HYMNS</b> ●	Mercury
71	40	<b>GREEN DAY DOOKIE</b> ●	Mercury
72	57	<b>JENNIFER LOPEZ REBIRTH</b> ●	Mercury
73	NEW	<b>DJ FORMAT IF YOU CAN'T JOIN 'EM BEAT 'EM</b>	Mercury
74	NEW	<b>I AM KLOOT GODS AND MONSTERS</b>	Mercury
75	56	<b>THE POGUES THE ULTIMATE COLLECTION</b> ●	Mercury



**20. Queen**  
**Queen**  
 Queen by the Fires of Moloch & Topyal on ITVs Queenmania sent more discerning record-buyers in search of a real thing last week, with the result that increased demand for Queen's Greatest Hits I, II and III pushed the triple-disc set up from number 34 to number 20 – the latter position being the highest occupied by the album since October 2002. Since the three CDs in the set were first sold together in 2000, they have sold a phenomenal 1,350,340 copies. This set has also won triple platinum for European sales of more than 3m.

## TOP 20 COMPILATIONS

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

## TOP 10 DANCE ALBUMS

Rank	Artist/Album	Label
1	<b>BASEMENT JAXX THE SINGLES</b>	Mercury
2	<b>MASSIVE ATTACK BLUE LINES</b>	Mercury
3	<b>VARIOUS COOKBOOKEN - CLASSICS</b>	Mercury
4	<b>DAFT PUNK HUMAN AFTER ALL</b>	Mercury
5	<b>VARIOUS THE BEST OF DISCO GODS</b>	Mercury
6	<b>VARIOUS TWISTED DISCO BOYS</b>	Mercury
7	<b>VARIOUS CLOUTIER PUNCH THE BUTTON</b>	Mercury
8	<b>VARIOUS FLOORFILLERS 3</b>	Mercury
9	<b>MYLO DESTROY ROCK 'N ROLL</b>	Mercury
10	<b>VARIOUS MOST RATED MIAMI</b>	Mercury

## TOP 10 ROCK ALBUMS

Rank	Artist/Album	Label
1	<b>MY CHEMICAL ROMANCE THREE CHEERS FOR SWEET REVENGE</b>	Mercury
2	<b>QUEENS OF THE STONE AGE LILLIES FOR PARALYZE</b>	Mercury
3	<b>GREEN DAY AMERICAN IDIOT</b>	Mercury
4	<b>DO ME BAD THINGS YES</b>	Mercury
5	<b>GREEN DAY INTERNATIONAL SUPERHEROES</b>	Mercury
6	<b>WEDNESDAY 13 TRANSYLVANIA SOCIO</b>	Mercury
7	<b>MURKINE LOST AND FOUND</b>	Mercury
8	<b>NIRVANA REVERTING</b>	Mercury
9	<b>GREEN DAY DOOKIE</b>	Mercury
10	<b>CUNYNS W/ ROSES GREATEST HITS</b>	Mercury

## THE YEAR SO FAR: TOP 20 COMPILATIONS

Rank	Artist/Album	Label
1	<b>VARIOUS NOW THAT'S WHAT I CALL MUSIC!</b> 60	EMI
2	<b>VARIOUS RAB ANTHEMS 2005</b>	EMI
3	<b>VARIOUS ESSENTIAL R&amp;B - SPRING 2005</b>	EMI
4	<b>VARIOUS THE VERY BEST OF EUPHORIA FUNKY HOUSE</b>	EMI
5	<b>VARIOUS NEW WOMAN - SPRING COLLECTION 2005</b>	EMI
6	<b>VARIOUS CLUBMIXES - GUIDE 2005</b>	EMI
7	<b>VARIOUS BEST BRANDS 2005</b>	EMI
8	<b>ORIGINAL SOUNDTRACK BRIDGET JONES - THE EDGE OF REASON</b>	EMI
9	<b>VARIOUS CLUBMIX 2005</b>	EMI
10	<b>VARIOUS THE ALBUM 5</b>	EMI
11	<b>VARIOUS POP PARTY 2</b>	EMI
12	<b>VARIOUS I LOVE MIM</b>	EMI
13	<b>VARIOUS CLUBMIX 6</b>	EMI
14	<b>VARIOUS FLOORFILLERS 3</b>	EMI
15	<b>VARIOUS LIVING 50</b>	EMI
16	<b>VARIOUS WORDS BEST MIAM</b>	EMI
17	<b>VARIOUS LOVE SONGS</b>	EMI
18	<b>VARIOUS BRITS 25</b>	EMI
19	<b>VARIOUS WESTWOOD - THE INVASION</b>	EMI
20	<b>VARIOUS NOW THAT'S WHAT I CALL MUSIC 59</b>	EMI

Artist	Album	Label
1	THE BEATLES 1	Capitol
2	THE BEATLES 2	Capitol
3	THE BEATLES 3	Capitol
4	THE BEATLES 4	Capitol
5	THE BEATLES 5	Capitol
6	THE BEATLES 6	Capitol
7	THE BEATLES 7	Capitol
8	THE BEATLES 8	Capitol
9	THE BEATLES 9	Capitol
10	THE BEATLES 10	Capitol
11	THE BEATLES 11	Capitol
12	THE BEATLES 12	Capitol
13	THE BEATLES 13	Capitol
14	THE BEATLES 14	Capitol
15	THE BEATLES 15	Capitol
16	THE BEATLES 16	Capitol
17	THE BEATLES 17	Capitol
18	THE BEATLES 18	Capitol
19	THE BEATLES 19	Capitol
20	THE BEATLES 20	Capitol



**SPANKING  
NEW MUSIC  
WEEK** 



**MAN  
CHESTER**

**MET STUDENTS' UNION**

MTV SHOWCASED 3 NIGHTS OF LIVE MUSIC  
LAST WEEK IN MANCHESTER AS PART OF  
**SPANKING NEW MUSIC WEEK**  
SEE THEM ALL ON **MONDAY 18TH APRIL**

**MTV 7pm  
Hits**



**JEM  
BEN ADAMS  
EL PRESIDENTE  
LADY SOVEREIGN  
DEAR ESKIMO**



**8pm MTV2**



**MYSTERY JETS  
THE EDITORS  
CLOR \* THE KOOKS  
THE LONGCUT**



**9pm  
MTV Base**

**THE MITCHELL BROS  
M.I.A.  
ROLL DEEP  
NATHAN  
KILLAKELA**

WITH SUPPORT FROM

