

Inside: Charlotte Church Coldplay 22-20s Damien Rice Lemar Gorillaz

# MUSICWEEK



## EMI presses play on Goldfrapp push

Mute Records' Goldfrapp have been identified as a global priority by parent company EMI, after delivering their most commercially accessible record yet.

The duo's as-yet-untitled album is being scheduled for an August launch, with the set-up single Ooh La La due on August 8.

The track, which was mixed by Mark "Splice" Stent, was premiered at the Muxepo event in Los Angeles last week.

The 11-track album, which was recorded at the Bath studio of Goldfrapp duo Alison Goldfrapp and Will Gregory over the past 12 months, is set to build on the foundations laid by 2004's Black Cherry, which has sold almost 500,000 copies worldwide.

Co-manager Tony Crean says, "Mute [Records] has a lot of

experience taking electronic and what may be deemed 'challenging' music to a global level. The band are ready for a much bigger stage now and I think we can really grow the audience. It's their strongest album yet."

EMI senior vice president global marketing Matthieu Lauriot-Prevost is confident about the album's potential. "The music is amazing," he says. "I believe we have a big record on our hands."

## BPI reaches out to indie labels

The association underlines its commitment to indie labels by recruiting Virgin veteran to promote their interests **p3**

## From CD mailout to online promo

Record labels and pluggers are increasingly turning to digital delivery for sending new music to radio **p10**

## The core is what matters

This year's Classical Brits is focusing on core artists such as Nicola Benedetti as well as crossover successes **p14**

Sony BMG sticks with release plans

# Oasis roll with net leak

## Downloads

by Nicola Slade

Sony BMG is defiantly pressing ahead with its original release plans for the much-anticipated new Oasis album, despite leaks onto the internet last week.

Almost four weeks ahead of its official commercial release date of May 30, the band's Don't Believe The Truth accidentally ended up on sale through iTunes' German service for less than a day last week. Copies subsequently became available on UK auction site eBay, with one seller offering nearly 200 copies of the album.

However, in sharp contrast to other recent high-profile albums, such as Eminem's Encore, whose leak on the internet last year prompted a change in release date, Sony BMG last week stood firm.

Talking a week before next Monday's single release Lyla, a Sony BMG source said, "We have no intention of bringing the release date forward. The situation at both iTunes and eBay is currently under investigation."

Besides supporting a formal statement from international licensee Sony BMG, Oasis imprint Big Brother, the band's management company Ignition and distributor Vital THE all declined to comment last week.

In its statement, Sony BMG said it was taking the situation very seriously and even contemplating legal retaliation. "Our concern, of course, is that illegal file-sharers will try to download the album's songs and our response to this would be immediate legal action," the statement added.

It is understood that Sony BMG was also putting pressure on eBay to remove the copied albums from sale last Friday, while a high volume of spoof files had reduced the potential damage via file-sharing networks.

One source played down the consequences of the leak. "Only a few copies have been found on the net and right now that isn't anything to panic about," he adds.

Reactions from retailers on how to respond to the leak of what is expected to be one of this year's biggest-selling albums have been mixed. "The fact it is available on eBay is quite a significant event," said one. "The genie is out of the bottle."

But an HMV spokesman says the chain does not feel threatened. "We will not be putting pressure on the label to bring the release date forward," he adds. "We have strong marketing plans in place including in-store activity and competitions which would be unraveled if this release date is brought forward."

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This week's Number 1 Albums: Akon  
Singles: Akon  
Airplay: Coldplay





# Green light for Warner sale slams brakes on band dispute

Edgar Bronfman Jr told a US investor roadshow last week that Warner Music Group's long-awaited initial public offering (IPO) would go ahead this week, despite threats from **Linkin Park** to derail the move.

The US band is threatening to pull out of its contract with WMG if it is not given a cut of the estimated \$1.4bn windfall the flotation will deliver.

However, a source close to Warner says that a meeting in New York between Bronfman and bankers, investors and Wall Street analysts last Tuesday – the day



Linkin Park want new \$60m advance

after Linkin Park's management issued its ultimatum, which is also thought to include demands for a new \$60m advance – passed without consent from the

financial community about the band and the pricing of the IPO is scheduled to go ahead this week.

The source adds, "There was a Q&A session as part of the roadshow and not one question related to Linkin Park," he says, adding that the media furor – which is being diminished by WMG as a tactical manoeuvre by Linkin Park's management company The Firm to negotiate an improved deal – may help WMG rally the investor community's enthusiasm for the IPO.

It is understood that The Firm is justifying the \$60m advance

request by claiming its clients have contributed 10% of WMG revenues over the past five years.

A WMG spokesman disputes this, saying that no act has delivered more than 1.5% of revenues over the same period.

The analyst source says the tough talk from WMG may help investors see the group is not an easy touch. "They can see that [Warner Bros chairman and CEO] Tom Whalley will not cut a deal that hurts the company. The message is that the age of doing deals with superstar acts in the second half of their

career is over," he says.

Bronfman has now finished his roadshows to rally support for the IPO after visiting London as part of the European leg. In London, Bronfman unveiled his vision for the music industry, which he suggests by 2008 will see just 81% come from traditional sources, with online contributing 10% of revenues and mobiles 9%. He also outlined to potential investors that a high proportion of the group's revenue split – 16% from publishing and 34% from catalogue – derived from reliable and consistent areas.

## BPI promises fresh commitment to indies with appointment of new director Jon Webster

# Indie advocate offers olive branch

### Indies

by Jim Larkin

The BPI's new director of independent member services is calling for a spirit of co-operation with Aim and has urged labels to join both operations.

The BPI last week appointed Virgin Records veteran Jon Webster to the newly-created position of director of independent member services in what is the latest attempt by the organisation to increase its commitment to the independent sector.

Webster will chair a new independent committee designed to better reflect the interest of the independents within the overall agenda of the BPI.

It is Webster's first full-time role since leaving Virgin in 1992 and his appointment sees him reunited with BPI executive chairman Peter Jamieson, with whom he created the Now! compilation series more than 20 years ago. He has also run independent label Aquarian Nation for the past four years.

"It is a tough life as an independent label," says Webster. "The challenge of doing something to help the independent sector was what drew me back. Some things are worth doing for the good of the industry."

Webster highlights particular issues that he will be working on, such as the drive to get independent releases available online and simplifying copyright issues to empower independents to sell music from their own websites.

Webster's appointment follows on from the BPI's introduction of a new independent-friendly membership structure and a drive to get more independent releases available through digital retailers. While this has been interpreted in some quarters as an assault on Aim, Webster says this latest move is not intended to create conflict with the association.

"We want labels to belong to both organisations," says Webster. "The BPI has 340 members, 336 of whom are independents, which is a very high percentage. We say to labels a) join the BPI, and b) join



**'The challenge of doing something to help the independent sector was what drew me back'**

Jon Webster

Aim. At Midem, the two organisations joined together on the British stand so that shows we can work together. In today's climate, where money is tight, it's crazy not to cooperate where we can."

Aim, meanwhile, is willing to embrace this spirit of co-operation providing certain conditions are met. For Aim, a fruitful relationship is viewed as possible providing

attention is paid to agreements made on BPI/Aim split membership subscription models agreed earlier in the year.

"I like Jon a lot and look forward to working with him," says Aim chairman and CEO Alison Wenham. "But we don't have the shared subscription agreement in place, so I'm going to need to see some urgent attention to that before anything can happen."

Jamieson describes Webster as a "focal point with wisdom and experience" for the independent members who Jamieson says the BPI has in the past overlooked when tackling issues on an industry-wide level.

There is also a strong sense within the BPI that his appointment represents the final part of a jigsaw. "There's a huge feeling that the line-up is now complete," says Jamieson. "It's a tough job and we needed someone with experience because he'll be helping younger, newer people in the industry."

Despite the BPI's drive to increase commitment to the independent sector, some remain

unconvinced. Beggars Group chairman and key Aim supporter Martin Mills says, "I like Jon and wish him well, but the BPI is not relevant to us. The difference between the BPI and Aim is that the BPI represents the interests of independents when they're not in conflict with the majors, but Aim can represent independents when they are in conflict. The action surrounding the combined chart was a good example of this."

Webster – known widely in the business as "Webbo" – began his career in the industry at Virgin Retail in Hull, working his way up to manager of the chain's flagship Oxford Street store before transferring to Virgin Records, of which he became managing director in 1988. Webster was the brains behind the Mercury Music Prize and also wrote a column in *Music Week* for 10 years. He has handled international marketing for Genesis, Peter Dinklage, UB40 and Van Morrison.

Webster says his first priority in his new role is to get out and meet as many labels as he can. [jw@musicweek.com](mailto:jw@musicweek.com)

### THE MUSIC WEEK PLAYLIST



**GOLDFRAPP**  
*Ooh La La*  
(Mute)  
This is a powerful slice of electro-pop with popposses, trackloads of commercial appeal. (album, August 22)



**KELLY CLARKSON**  
*Since You've Been Gone*  
(Sony BMG)  
This track was added to Capital's playlist and could take Clarkson to the next level in the UK. (single, June 20)



**TIEFSCHWARZ**  
*Wait & See*  
(Fine Music)  
A wall of synths, loops and beats provide the backdrop to a catchy vocal that could take Tiefschwarz into the charts. (single, June 20)



**NOISE NEXT DOOR**  
*She Might*  
(Warner Bros)  
The last first single for Warner Bros is a pop punk treat that reveals their mainstream potential. (album, June 14)



**DUELS**  
*Annual*  
(unsigned)  
The heat continues to build on this band. A single is on the way via Transgressive and major publishing and record deals are expected soon. (demo)



**SIMON WEBBE**  
*Lay Your Heart Down*  
(Innocent)  
The first Blue member to go solo has teamed up with songwriters Matt Prime and Tim Woodcock for this lively first single. (single, August)



**THE FEELING**  
*Never Be Lonely*  
(unsigned)  
We're still enjoying this melody-rich unsigned tune from the Empire Camp. Expect a single from the band soon. (demo)



**KANYE WEST**  
*Diamonds Are Forever*  
(Roc-A-Fella)  
This track looks destined to become the lead-off single from West's new album. The more we hear it, the more we like it. (single, June 27)



**DAMIEN RICE & LISA HANNIGAN**  
*Unplayed Piano*  
(14th Floor)  
This was written for first awareness of the imprisoned Nobel recipient, Angus Sax. (single, June 20)



**KUBED**  
*Wicked Soul*  
(Mercury)  
Currently receiving airplay for first single, Somebody Else. Wicked Soul suggests Kubed's talents go much deeper. (album, August 15)

**MUSEXPO**  
**PLAYLIST** Every Move A  
 Picture: Tipped by  
 NGRW's Mc  
 Bennett on the  
 radio panel, this  
 unsigned San  
 Francisco band could

be the latest in a line  
 of US indie acts to  
**Goldgrass:** Ooh La  
 La was singled out  
 by many as the best  
 track played on the  
 radio panel.  
**Mobydub:** Tipped  
 at the same panel by

Indie 102.1's Michael  
 Stevie this year,  
 a spindly cocky fan  
 from the Hsadic  
 rock scene.  
**Missy Higgins:** This  
 five-times-platinum  
 Warner singer-  
 songwriter topped

the traffic with a set  
 of live Viper songs  
 in advance of UK  
**promo:** This week,  
 Sony One's rock  
 singles and new  
 vinyl result in a  
 curious blend of  
 Superhits and

the Lovelocks.  
**More Band:** put  
 together former  
 Country Noel  
 Hoggie, the Kallab  
 saved Irish outfit  
 offer live medleys  
 and splayed  
 alternate vocalists.

Panels voice concern at lack of support for new talent

# US radio faces crisis, Musexpo event told

## Conferences

by Martin Talbot

US radio was labelled a sector in crisis last week, as talent developers and tastemakers came together for the first Musexpo event in Los Angeles.

More than 500 delegates from 24 countries attended the conference, to discuss issues surrounding the nurturing of new talent and see around 30 acts showcased across two days (see highlights, above).

Delegates across at least three panels voiced concern at the state of mainstream radio across the nation, while Capitol Records A&R senior vice president Ron LaFitte told the A&R panel, "The state of radio is the worst I have ever seen." His observation came the day after former Jane's Addiction and Red Hot Chili Peppers guitarist Dave Navarro - also a DJ on Indie 102.1 - said, "There's a lot of great artists and a lot of great music not getting a chance because they do not sell airtime."

Many of the contributors to last Tuesday's radio panel were acclaimed for their efforts in supporting new music, among them KCRW head of music Nic Harcourt, Indie 102.1 programme director Michael Steele and Aaron Axelson, the music director of KITS (Live 105) in San Francisco.

At the panel - which was co-chaired by *Music Week* editor Martin Talbot and *Radio 2*



**I see a lot of great artists not get a chance because they do not sell airtime**

Dave Navarro, artist/DJ on Radio 2

*Records* publisher Erica Furber - Oedipus, the vice president of alternative radio programming for Infinity Broadcasting, said, "The alternative formats are going away. When alternative was hot, that was the only place you could hear new music - now you can hear it in so many other places."

The decline of the alternative format has coincided with the growth in the number of Triple J and Spanish-language stations. US radio has also heralded the arrival of Jack, a new older format targeted at 25- to 54-year-olds which mimics the random selection of an iPod, in some cases in the form of random number ones from the history of pop.

Dave Navarro was among the

many acting as cheerleaders for UK radio. "The UK is a different world," he said. "They do take chances. I think it is partly because they are a lot older country and they do have a history in art, a history which we don't have."

On the radio panel, BBC Radio 2's Colin Martin received a rousing round of applause after telling the audience that his station scrapped researching records five years ago.

At another panel, TVT founder Steve Gottlieb suggested that the independent sector was more powerful than ever, arguing that even the biggest companies were talking as if they were independent in ethos. But he also argued that the consolidation of the majors was having an effect on their ability to service their artists. "The gutting of the major labels is not without consequences," he said.

"To break interesting music takes a massive effort and a tremendous amount of manpower. To an extent, the major labels have gutted themselves so they have so few staff with so many releases."

Sony BMG's Dave Massey defended the majors, insisting that they had become much more selective in their signings. "In some respects too selective," he continued. "But we have a smaller roster, which is more focused. And we are actually doing better in breaking acts, our strike rate is better."

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## CHARLOTTE CHURCH SNAP SHOT

Approaching a pop career is challenging at the best of times and when the artist in question happens to come from a hugely successful background as a child star in the classical world, the proposition does not get any easier.

Charlotte Church will be making that difficult transition when Sony BMG lifts the curtain on her contemporary debut *Tissot & Issues* on July 11. Church, who has sold more than 10m albums around the world, has spent the past two years working with top songwriters such as Guy Chambers and Marcella Detroit on the album. A long-lost Boy George song *Even God*, which was written more

than 10 years ago but never recorded, has also made the album's final cut.

"With every song on this record, our attitude was it has to stand up on its own before we add the fireworks," says Sony BMG A&R vice president Nick Ripstone. "Charlotte wanted to be a contemporary artist, but we didn't want to make a Gwen Stefani record or a Pink record because they already exist. Every time we finished a song, we'd go back to it and ask ourselves 'Is it exceptional?'"

The first single from the album, *Crazy Child*, will be premiered on May 14 by Radio One.

**CAST LIST** Manager: Mark Nelson; A&R: Nick Ripstone; Sony BMG: TV Promotions; Nick French; The Works PR; National radio: Jo Kemp; PH: Vaughan; Sony BMG: Regional radio: Sony BMG; Marketing: Paul McDihe; Louise Hart; Sony BMG: Press: Mara Bell; Barbara Charone; NBS PR.

## EMI and Universal lead music vision awards list

EMI and Universal lead the way in the nominations for this year's *Cads/Music Vision Awards* with the independent sector also strongly represented.

Two of the majors both have 13 videos by their acts named among the nominations. The June 1 event is organised by *Music Week* and sister magazine *Promo* and is designed to celebrate the best videos across a number of genres, including pop, dance, rock and alternative. Categories for specific skills also focus on areas such as cinematography, art direction and special effects.

Sony BMG claims 12 nominations and Warner 10, while there are some 13 independents whose videos are up for awards, including XL, which has seven nominations thanks largely to Dizzee Rascal and Basement Jaxx.

Those up for the best director award are Partizan's Alex & Martin, Factory's Sophie Muller, Black Dog's Johan Renck, Factor's and Post's year's winner Dougal Wilson, also from Colonel Blimp.

The act with the strongest presence on the shortlist is

Warner Bros act *The Streets*, with three of their videos nominated in the urban category, while the cinematography and special effects on *Streets* videos have led to two more nominations.

A number of key sponsors have also signed up to the event. After MTV came on board as a headline sponsor last month, AFM Lighting is sponsoring the cinematography award, while video equipment manufacturer OneSix is backing the video producer category, *Mute/The Directors' Series* is supporting the new video director award and the video director award is being sponsored by post production specialist VTR.

Entries for the event, which takes place at London's Royal Lancaster Hotel, are 20% up on last year.

As well as the video awards, categories will also recognise achievement in music TV. Nominations in these categories will be announced next week. For the complete nominations list, see [www.musicweek.com](http://www.musicweek.com). For information on seat reservations call James Smith on 0207 921 8308 or james@musicweek.com.

## Plant thrives at Sony/ATV

Robert Plant was yesterday (Sunday) set to usher in a new era for Sony/ATV Music Publishing by giving Rakeem Sangvi his first new hit album as UK managing director.

Plant's Sanctuary-issued *Mighty Rearranger* album - a re-record of his band Strange Sensation - was looking on course for a top five finish, neatly bridging the gap between Sangvi and his predecessor Charlie Pinder, whose company's last big signing before he exited the MD's post in April was the Led Zepplin frontman.

Sangvi, previously deputy managing director, took up the new post last week just days after it was announced Guy Moot was taking on the same role at rival EMI Music Publishing.

"I'm just coming to terms with

it," says Sangvi, who reports to chairman and CEO David Hockman. "I've been deputy MD here a long time, so I know how the company works, but I'm looking forward to the new challenge. It's certainly an exciting time for me personally and this company."

Luring Plant to Sony/ATV was one of few recent signings undertaken by the company under Pinder, whose cautious policy on signing writers will be continued by Sangvi. "We're definitely going to be maintaining the selective approach, but at the end of the day if there's great talent out there we're going to go and sign it and develop it," he says. "The difference we can make is that we follow through with our deals."

Sangvi is expected to unveil several new signings in the coming

weeks, while its forthcoming project interests include the new Oasis album *Don't Believe The Truth*, released on May 30.

The Oasis album will bring a welcome boost to the company's UK market share, which in quarter one this year dropped to 3.2%, its lowest level since the second quarter of 1997. That placed it 7.9 percentage points behind closest major BMG, as well as independent Chrysalis.

Against that, the new MD says his primary focus will be on signing "great talent", rather than market share. "It has never been a particular priority," he adds. "Everybody looks at market share and I'm not sure how valuable it really is in terms of reflecting what you do as a publisher and the results you get and profit."

**HMV 2005 OPENING PERFORMANCE**

Like-for-like sales	Total sales
HMV UK & Ireland	+2.3%
HMV Asia Pacific	+1.9%
HMV Canada	+10.7%
Total HMV	+2.0%
HMV Group	+1.2%

Above shows performance for 15 weeks

ending April 23 2005  
Source: HMV



## HMV warns of tough climate despite strong album line-up

### Retail

by Paul Williams

HMV Group CEO Alan Giles is warning that even this summer's exceptionally strong release schedule might not be enough to fight off the progressively tough high-street conditions.

Despite the imminent arrival of big-name albums from the likes of Coldplay, Black Eyed Peas, Oasis, Jamiroquai and White Stripes, the retailer suggests the downturn on the high street is so acute that HMV and other entertainment retailers could experience a shortage of potential customers.

"Certain conditions are difficult and I have to say, although from the point of view of product you can look at the release schedule for albums and see there's a lot of exciting product in the pipeline, my concern is whether shoppers are out there," he warns.

HMV, among the UK's most robust retail performers, has itself had a notably tough opening four months to the year: a pre-close trading statement which was issued last Wednesday shows that

like-for-like sales for its UK & Ireland business dropped 3.6% in the 15 weeks to April 23. However, HMV believes it is holding up better than some of its competitors, suggesting that its market share increased in both music and DVD during the period. Among the rest of the field, Woolworths concluded in its own preliminary year-end results in March that the retail trading environment ahead was "difficult", while WH Smith has previously reported like-for-like retail sales for the seven weeks to April 16 this year were flat.

HMV's opening to the year contrasts sharply with its Christmas performance, which helped total group sales for the 53-week year to April 30 rise by 4.7% at constant exchange rates and 1.1% on a comparable basis.

Giles recalls that, at the time its Christmas figures were unveiled in January, he gave a cautious outlook for the UK consumer environment for the months ahead. "That caution was well advised," he says. "There has been a very significant slowdown from the middle of January onwards. Although it has been hard to read for year-on-year

because we've had changed timings for Easter, school holidays and Mother's Day, if you read through that there's an underlying pattern of general deterioration of trading conditions and music and DVD have been affected by it."

The general UK high-street downturn was underlined by figures released last week by the CBI, which showed UK retail sales falling in April at their fastest rate since July 1992, prompting a call for interest rates to be left unchanged. In the music market, over-the-counter artist album sales were 1.8% down on the year up to the end of April, while compilations plummeted 12.9%. At the same time, Giles notes the 20 biggest-selling DVDs for January to April sold 9% fewer units in total than their 2004 equivalents.

"There is a limit to what we can do," he warns. "We can manage our costs very creatively. We can try to be as imaginative and aggressive as we can in terms of promoting. The main thing we can do and will do is to hold our nerve and get through this. I don't think these conditions will persist forever."

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➤ The net can be used to our advantage with some clever marketing – particularly viral – Viewpoint, p18

## Capital and GWR team get ready for action

Capital and GWR's merged alliance GCap began trading on the London Stock Exchange this morning (Monday) ahead of its first public outing at tonight's Sony Radio Awards.

The official launch of the group, which – with a portfolio including 95.8 Capital FM and Classic FM – is comfortably the UK's biggest commercial radio operator, comes just seven months after the two radio giants ended widespread speculation by confirming they planned to join forces.

Capital Radio chief executive David Mansfield was immediately confirmed as CEO in the combined operation at the time of the merger announcement back in September, with Ralph Bernard assuming his GWR role as executive chairman.

The other directorial positions have since been finalised alongside other senior roles, although the complete staff structure and locations for some departments are still to be finalised.

Such is the size of the new group that two operations directors have been put in place, dividing GCap roughly down the middle.

Former Capital operations director Paul Davies will oversee all the London-based stations, including Classic FM, plus the Century FM network, while his one-time GWR opposite number Steve Orchard is looking after all

the digital and local stations, including the Mix and FM Networks.

Under Orchard will be his long-time GWR colleague Dirk Anthony, who will have senior programme director Duncan Campbell and digital radio programme director Keith Palmer under him. Under Campbell will be regional programme directors Dick Stone and Nik Goodman.

The station and brand heads on Davies's side will be as before the merger, including Keith Pringle, who will remain managing director of Capital FM, and Darren Henley, who will continue as managing director and programming director of Classic FM.

On the music side, it has previously been announced that Mark Finlay's role as head of music for the Capital FM Network was being extended to oversee a portfolio of more than 40 stations.

The merger will also see Classic FM ultimately leaving its existing home of Swallow Place in London's Oxford Circus for Capital's Leicester Square building, where Capital FM, Capital Gold, Xfm and Choice are already based.

However, Swallow Place will be retained by the group for other functions. Some departments currently in Leicester Square will be moved, although a final decision has yet to be made.

● Rajars analysis, p6

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# As Capital and GWR merge, Rajar figures show commercial radio under pressure from BBC Radio giant faces tough battle ahead

## Radio

by Steve Hemsley

If big is beautiful then the music industry should certainly find the E71m broadcasting giant created today (Monday) by the merger of Capital Radio and GWR extremely attractive.

Known as GCap Media, the new super-size group reaches 17.1m listeners a week, according to the latest Rajar figures. It encompasses strong radio brands such as Classic FM and 55.8 Capital FM as well as the Century Radio and The Mix local networks, 104.9 Xfm and a host of digital stations.

Capital FM managing director Keith Pringle says the size of the deal means the new company can compete head-on with Radio One and Radio Two when it comes to supporting live music and promoting new and established artists to a national audience.

"We are inviting record companies to get around the table with us in the next few months and to think innovatively about how we can work together to push albums and launch and relaunch careers," says Pringle. "Many artists appeal to listeners of virtually all our brands so we can make a huge smash across the country with one message".

Yet there is work for the new group to do. The latest Rajar radio listening figures reveal that 95.8 Capital FM's audience fell from 2.3m to 2.1m in 12 months, while 104.9 Xfm's reach slipped from 359,000 to 317,000. Classic FM, meanwhile, fell disappointingly under the 6.0m mark and has lost more than half a million listeners in a year.

The merger comes at a time when the BBC has stretched its market share lead over the commercial sector to more than 10%, at 54.2% compared with 43.9%.

This fact meant the independent companies were not in a party mood for what was actually the 50th Rajar press conference. It even prompted Emap managing director of radio programming Mark Storry to remark that all commercial groups must learn from the Capital and GWR deal and work closer together to attract and keep young listeners. He cites the success of UK Radio Aid in January, which involved 200 stations, as an example of how the industry can collaborate effectively.

The commercial sector may even be going through something of an identity and image crisis because 14 stations changing their names since the last Rajars.

The latest figures for the BBC brought particularly good news for

the national music stations as Radio One and Radio Two both increased their reach and share compared with this time last year.

Radio One now has 9.9m (2004: 9.8m) adult listeners, while its share has risen from 7.6% to 8.4%. Chris Moyles has added 250,000 listeners in 12 months at breakfast and is now heard by around 7.0m adults a week.

One notable result for Radio One, which illustrates the pressures on commercial stations at the moment, is that the network reached more people in London - almost 1.4m - than Kiss 100 (1.3m) during the three months. It is the first time this has happened since 2001.

"That particular result demonstrates what we are offering appeals to a wider international young audience in London. Our huge web presence is also raising awareness of our music and programming," says controller Andy Parfitt, who is busy preparing for Radio One's traditionally hectic summer. The station is committed to 25 large-scale events in the UK and internationally and its live music schedule always boosts its second and third quarter Rajar performances.

Radio Two saw its audience rise to 13.3m (12.9m) and it achieved another record share of 16.5%.

"We started to get the music policy right a couple of years ago and now



**We can make a huge smash across the country with one message**

Keith Pringle, Capital FM

have the balance correct between new music and established artists," says the station's controller Lesley Douglas. "When people listen to us, they know our presenters believe in what they are playing and that really matters."

The national commercial stations saw their overall audience fall slightly, but their share rose from 9.9% to 10.2%, helped by their digital services. Among the digital stations to post a strong rise in audience was Planet Rock, part of the new GCap Media group, which now has 286,000 listeners, up 18% in 12 months.

The rise in interest in digital radio also benefited the BBC. BBC 6 Music saw its audience

### THE RISE OF DIGITAL LISTENING

■ Some 31.7% of adults claim to have listened to the radio via their TV, up from 13.1% at the end of 2001.

■ The numbers listening via the TV at least once a week have grown from 16% in quarter one 2004 to 19.2% this year.

■ Accessing the radio via the

Internet is also increasing in popularity. Some 27% have visited a radio station's website in 2004 (24.2%) and 17% (13.4%) have listened to

programming this way. ■ Listening to a UK national station via the web is still the most popular option (13.1%), while 4% tune into a local station.

grow from 187,000 a week a year ago to 311,000, while Xtra's reach was up from 263,000 to 351,000. Steve Lamacq began presenting five days a week on 6 Music at the beginning of April.

6 Music head of programmes Ric Blackall says the figures are an endorsement of the station's approach to music radio. "This is a crowded market, but we have a strong playlist," he says. "We champion new music and mix that with core artists, while allowing our respected presenters free choice in their shows."

Virgin Radio found itself the target of attacks from TalkSport, which boasted that its audience of almost 2.5m compared to Virgin's 2.4m was a "victory for speech over music radio" in the battle for the male audience. Virgin's acting chief executive Paul Jackson preferred to focus on a 14% share rise in its market share in London to 3.5%.

While Virgin and TalkSport fight over the boys, GCap's 102.2 Jazz FM is succeeding in getting the girls to listen longer to its music offer. On June 7, the London station will follow its sister in Manchester by changing its name to 102.2 Smooth FM, but the music has already changed. This has seen average hours per listener rise significantly from 5.8 hours to 9.7 hours in three months, while its share in London is at a new

high of 2.8%.

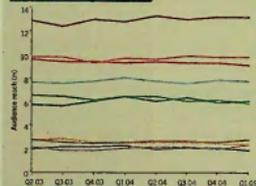
"We have managed to refocus the music and now include artists such as Lemar, Alicia Keys and Faith Evans," says group programme director John Simons. "They would not have featured on the old Jazz FM, which had become a bit of a museum and played too many instrumentals which did not connect with people, particularly women."

Elsewhere in London, Chrysalis's Heart 106.2 regained its position as the city's top commercial station with a 70% market share and nearly 2m more listening hours than Capital and Magic. Chief executive Phil Riley says this was the first tangible result of Heart's rebranding, which has seen the music policy updated and the presenter line-up refreshed. Chrysalis begins a 22m TV and press advertising campaign on May 16 to promote its new breakfast show with Jamie Theakston.

Overall in the survey period to March 27, 44.0m adults listened to the radio, up slightly from 43.9m a year ago. However, people are not listening to the medium for as long as they used to. Average hours per listener fell over the 12 months from 24.7 hours to 24.0 hours. It is a trend the big boys at GCap Media might want to ponder when planning their future strategy. [steve.hemsley@btinternet.com](mailto:steve.hemsley@btinternet.com)

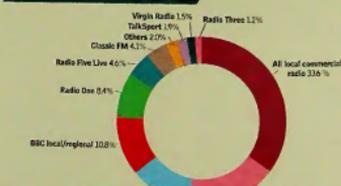
## Radio 2005: first-quarter performances

### NATIONAL WEEKLY AUDIENCE REACH

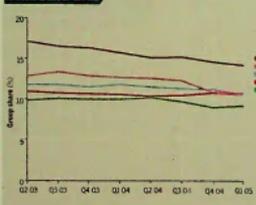


Figures in brackets are percentage reached of adult population

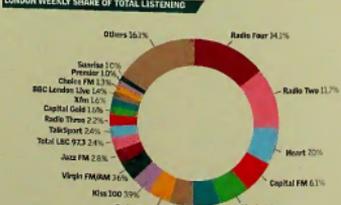
### NATIONAL WEEKLY SHARE OF TOTAL LISTENING



### NATIONAL GROUP SHARE



### LONDON WEEKLY SHARE OF TOTAL LISTENING





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Stateside successes highlight differences in chart rules

# Coldplay speed ahead with US digital smash

## Downloads

by Paul Williams

Coldplay last month set in motion the rare spectre of a UK act securing a trans-Atlantic smash, by instantly landing their highest-ranking US hit to date with *Speed Of Sound*.

The EMI signings' latest release opened with such spectacular US digital sales – 43,552 units to be precise – that its download performance was enough to immediately place the track at number eight on *Billboard's* Hot 100 chart. It thus ended a 21-month drought since Daniel Bedingfield's *Gotta Get Thru This* last secured a UK presence in the same countdown's Top 10.

But any hopes Coldplay have of repeating that chart success back home will have to wait until the end of the month because, despite achieving similarly-strong download numbers domestically, strict qualification rules mean it cannot enter the UK's combined singles chart until a physical version of the track is made available on May 23. Had digital-only sales counted, *Speed Of Sound* last week would have stood at number 12 on the combined chart.

Likewise, *The White Stripes' Blue Orchid*, which entered the Hot 100 the same week as the Coldplay track, remains a download chart-only fixture at present ahead of a physical release, further highlighting that it is not just musical tastes but a whole set of different regulations which separate the UK and US countdowns.

Within weeks of one another, both charts started incorporating digital data into their main singles countdowns, but the approaches differed hugely. While the UK survey requires a physical release to qualify, its Stateside equivalent will admit a track if it is digital only, a difference of emphasis reflected both a more mature digital sector in the US and a physical singles market which is now virtually extinct Stateside; among the US's most popular tracks at any particular time, only a handful are now made available as a CD single.

While singles, at least until recently, have been big business in the UK, one-time Virgin Records America co-president Ray Cooper notes that in the US retailers have tended to push them to the back of the store as something of an afterthought. "In the US, the narrative of everything to do with music has always been the album," he says.



Coldplay UK release will not qualify for chart until May 23 under digital rules

"Singles have had their place certainly at retail and in the major metropolises there's always a thriving 12-inch market for clubs and dance music, but it tends to stay in this area."

In contrast, physical sales in the UK, while historically low, remain central to the British singles market to still make up the majority of sales that contribute to the combined chart. The countdown, while now incorporating both physical and digital data, remains a purely sales affair, in sharp contrast to the Hot 100, whose compilation continues to be dominated by airplay data.

Virgin Entertainment Group CEO Simon Wright, who oversees the retailer's operations in North America, suggests that labels in the States now view the likes of Clear Channel as more important than retail because of the huge contribution airplay data makes to the Hot 100.

As for the UK chart, he believes the decision to ban digital-only tracks – while fully appreciated from a retail standpoint – risks ultimately undermining the chart because popular tracks such as the current Coldplay single do not yet feature. "There's a danger we're going to get caught in a dilemma where the charts don't reflect what people are consuming," he says.

Beyond requiring a physical release, the UK countdown also bars old singles which are selling on download unless they have been specifically reissued, as in the case of *Tony Christie's* *(Is This The Way To) Amarillo*. After a year, all tracks are routinely disqualified from the chart. In the US, the only basis of qualification is if a track sells strongly enough, allowing for possible reappearances on the Hot 100 by the likes of Queen's

*Bohemian Rhapsody*, which a few weeks ago made it to 45 on the *Billboard* digital chart after it was featured on *American Idol*.

The Official UK Charts Company's product and new media coordinator James Gillespie says the restriction on oldies is to keep the chart fresh and combat any problems high-street retailers might have of stocking them.

But for chart expert Paul Gambaccini, both the Hot 100 and official combined singles chart are weighed down by too many restrictive rules. "Neither of them is a reflection of the popularity of individual music selections, which is what chart making has been about since the chart market began with sheet music in this country and the jukebox charts in the US," says the *Guinness Book Of Hit Singles* co-founder.

He believes the Hot 100 "has not been interesting" since the Nineties as 70% of its data is made up of radio airplay dominated by a few owners, while the decision to impose a physical rule on the UK's combined chart removed the chance for tracks to grow week by week as used to be the case.

Gambaccini, who hosts America's *Greatest Hits* on Radio 70 every Saturday and heavily featured the Hot 100 in his Seventies and Eighties *Radio One* shows, notes that the once highly-publicised US chart countdown is now without a presence in the States outside the music industry. He warns that only by keeping people interested in any chart surveys.

For different reasons, both the UK and US charts have been enduring tough times of late, but the injection of digital data will at best open up the possibility of better times ahead.

pat.will@musicweek.com

# Remix format launches at premium price point

## Profile

When the "d1" music player – the interactive music format developed by London-based company Digipromo – was incorporated into Roots Manuwa's *Too Cold* track earlier this month, the artist's label Big Dada became the first in the UK to offer premium-price music downloads with the technology.

The format allows fans to edit and personalise tracks using alternative, original material that is included with the single and resaves them as MP3 files. As opposed to traditional remix software, it also allows for real-time and randomly generated remixes using this material.

The Roots Manuwa track with the d1 player incorporated is available for download from £1.99 and includes alternative vocals, guitar, drums and base tracks recorded by the artist.

The remix software was first rolled out by Digipromo – a privately owned UK company – on Erasure's *Breathe CD* single at the beginning of the year. Since then, artists including *Moby* – on single *Lift Me Up* – have also incorporated the technology, while Erasure are also set to use it on their next single release.

In fact, the format was so popular among Erasure fans they petitioned to have it added to all subsequent singles.



Roots Manuwa: leading way with single

Digipromo managing director Rupert Evans – the developer and owner of d1 – says that for the price of a remix the format can pay for itself and introduce the single to a wider audience as well as offering the elusive "genuine added value" to the core fanbase. He says that, even with all the extras available on it, the file size is still not as large as its competitors.

Ollie Berger, head of urban music at Karmadownload – one of the first companies to offer the premium download with d1 player incorporated – says, "For the labels and retailers there's the advantage of being able to offer a premium product at a higher price point, and for fans it gives them the ability to remix the track using alternative material supplied by the artist himself. This is a clear win-win for the industry and music fans."

## TOP 20 RINGTONES

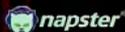
THE LAST AIRPLAY HITS	ARTIST	WEEKS ON CHART
1	TONY CHRISTIE FEAT. PETER DINKlage 'IS THIS THE WAY TO AMARILLO'	Water/Ocean/Storm/ATV
2	50 CENT CANDY SHOP	EMI/Universal
3	WILL SMITH SWITCH	Nonesuch/Warner Bros
4	MARCO LET ME LOVE YOU	Sony/Sony/Cherry Red
5	CLARA FEAT. MISSY ELLIOTT I 2 STEP	Koncept/Quart
6	BOYBROTHERS II LIKE THE WAY YOU MOVE	Sony/Polygram/Atlantic
7	ANON LONELY	Mercury/Koncept/ATV
8	OWEN STEFANI RICH GIRL	Universal/Capitol/Warner Bros/EMI/Storm/Quart/Sony/ATV
9	BASEMENT JAXX OH MY GOSH	Universal/EMI
10	SUNSET STRIPPERS FALLING STARS	Universal/ATV
11	ANON LOCKED UP	Mercury/Atlantic
12	LUDAKIS SPLASH WATERFALLS	EMI/Atlantic
13	ATHLETE I ALE LIGHT	Dryland
14	LOSTPROPHETS LAST TRAIN HOME	Mercury/Atlantic
15	ROMAN HEATING SHE BELIEVES IN ME	Universal
16	STEREOPHONICS DYNASTY	Universal
17	STUDIO B I SEE GIRLS	EMI/Atlantic/ATV
18	SNAP! DUBBIE MBRILLIA SHIVER	EMI/Atlantic/ATV
19	SHOOT OOD FEAT. CHARLIE WILSON & JUSTIN TIMBERLAKE SIGNS	EMI/Atlantic/ATV
20	LUNTING NATIONS OUT OF TOWN	Warner/Cherry Red

© The MP3 UK's Airplay Chart Compiled by Nonesuch

Chart based on sales from April 23 to May 9, 2005

While Tony Christie's *Amarillo* has been knocked from the countdowns of both the combined and download charts, it continues to hold its reign in the ringtone charts. In fact, there is little change in the Top Fives, with the only

real movement from *Amarillo* and Clara, who swap places at four and five. *Boyz n the Bay*, which is currently a fixture of the combined chart, makes its first appearance alongside *Athlete*, *Lostprophets*, *Roots and Natalie Imbruglia*.



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Record labels are examining digital methods of delivering music to radio, once dominated by CD promos – and radio pluggers are also in the forefront of the revolution. *By Adam Woods*

# Radio tunes in to digital delivery

No sooner have record companies finally become comfortable with the practice of doing their business in the digital domain than they find themselves in the unusual position of preaching the gospel to areas of the industry which are still a little way behind.

Increasingly, radio is being challenged to embrace digital formats for both promo and broadcast purposes and, although many recognise the benefits, there are still those who are not yet ready to let go of the old world.

"In this digital age, it makes complete and utter sense to use digital technology to send music to radio stations – I just wish radio stations would move with the times and use these digital systems instead of wanting everything on CD as well," says Intermedia Regional managing director Steve Tandy, an early advocate of digital delivery to radio, having been involved in the launch of IMD Fastrax's music distribution service five years ago.

"At the moment, I am having to do both," he adds. "Radio stations have lived with CDs for decades and it is quite hard to get them to change."

It is five years since IMD Fastrax started sending new music releases across the private ISDN and ADSL network through which it has built its business supplying advertising to TV and radio.

Over that period, Fastrax has established itself as the leading digital distributor of audio and video material to the broadcast world. But even though the service has presented record companies with the ability to send out radio releases to 180 radio stations via a secure digital channel, and virtually every record company uses it to greater or lesser degrees, the culture of the CD promo lives on.

"For a long time, a lot of people have said they would not stop sending out CDs until everyone else does and everyone else has said the same thing," says Fastrax account manager Sarah Drayson.

Only since the launch last summer of Musicpoint has Fastrax had a direct rival in this area and if the effect of competition on the marketplace is to convert the remainder of the record companies to digital delivery, the effect on radio station postbags could yet be profound.

"I must admit, at the moment I still prefer getting everything on CD, [but] only because I do actually get everything on CD," says Jim Davis, head of music at Century 106 in Nottingham. "I have Fastrax on my desk and it is great, but they do not distribute everything and the track I am looking for might not be on there."

Davis half-jokingly refers to heads of music as "fuddy-duddies", but he is adamant that the only difference between the postbag and the inbox is

## Sony BMG aims to make history with Legend

Anyone who changes his surname from Stephens to Legend is clearly not lacking in a sense of self-worth, but it would have required confidence bordering on arrogance to predict the degree of warmth with which John Legend has been received by the UK media.

Originally scheduled for release in November, Legend's debut album *Get Lifted* had already begun to pick up speed at press when it was put on ice for two months at the behest of Kanye West's Columbia imprint, Sony Urban Music, with whom the singer is signed.

Having already recruited *I-D*, *Dazed & Confused* and *The Sunday Times* Dan Cairns as early members of the John Legend fan club, Sony BMG press officer Shoshanna Gilbert faced a long, hard plugging job to keep the artist hot until the record landed. Needless to say, she managed it, armed with an album which mercifully lived up to its advance billing and a star whose



Legend: taking steady steps to success

CV includes sessions not just with West but also Lauryn Hill, Alicia Keys, Janet Jackson and Twista.

"The press has been constant from November to March when the single [Used To Love U] was released, which was the hardest thing I have ever done," says Gilbert. "For a less likeable artist, probably with a lot of work you could have got the first tie of the campaign in, but that would have been it."

In the event, the uncommon charm of the album and the charm of Legend himself gave the project crossover potential to rival any new R&B artist of recent years. Over an initial campaign which stretched to almost five months, everyone from *Smash Hits* to *Mojo* warned to the album, which also enjoyed the tireless support of the urban press and blanket newspaper coverage from *The Daily Telegraph's* Arts & Books section to *The Daily Star* and *The Mirror*.

that the former bulges with a comprehensive set of new releases, while the latter does not.

"There is nothing wrong with downloading at all and it certainly makes far more sense ecologically than covering all our desks with paper and cardboard which will probably end up in the bin. I think to stop sending CD singles might only be a year away, but Fastrax and Musicpoint really need to get everybody signed up before that can happen."

While Fastrax is by far the more established service, the advent of Musicpoint has certainly helped to increase the pace of change in the sector. Part-owned by RCS, the broadcast software company behind the Selector music programming tool, the new arrival is a web-based service designed to carry both music and promotional material to the same market of radio programmers serviced by Fastrax.

The key difference between these two rivals is that while Fastrax owns and maintains its own secure distribution network, with dedicated terminals in radio stations across the UK, Musicpoint operates an encrypted internet-based service and sells itself on its flexibility of use.

But both share a conviction that they can ulti-

mately eradicate the mainstream use of CD mailouts to the radio industry, potentially saving record companies and their promotions departments a fortune in the process.

"One major said to us recently that they want to stop sending out CDs and they don't want to use multiple services," says Drayson. "As soon as a key player makes that decision, others will follow suit."

The key selling point of Fastrax is the network of computers it has planted across the radio landscape, giving every significant radio station the ability to access music distributed through the service. "We push songs down ADSL and ISDN lines, rather than the radio stations having to download it, so as soon as the record company wants its music to be available, it is sitting there in broadcast quality on the hard drive," says Drayson.

While music can be loaded onto programming software or even played on air direct from the Fastrax terminal, the music cannot otherwise be shared around the station. This allows Fastrax to position its system as the most secure option for piracy-averse record companies, but it has also helped to prompt the challenge from Musicpoint. The newer, web-based service sells on its flexibility

Radio stations have lived with CDs for decades and it is quite hard to get them to change

Steve Tandy, IMD

and the fact that anyone with an internet connection and a password can log on at any time. Relevant station personnel can preview tracks in Windows Media and, if they elect to play them, a broadcast-quality file is dispatched to a designated destination at the touch of a button.

Tracks can be distributed with press releases and other promotional material and, once downloaded, they integrate with Selector, meaning data such as PRS details do not need to be keyed in by hand.

Although it is web-based, Musicpoint, too, has an answer to security concerns. It protects preview tracks with Windows DRM, encrypts the full, broadcast-quality songs it sends at both ends of the supply line and offers optional watermarking for labels who fear tracks could be leaking from radio.

Fastrax has been quick to respond to the Musicpoint challenge and two months ago launched a web browser of its own. This new front-end runs alongside the secure delivery network and offers song previews as well as promotional and publicity material.

Whether CD promos are indeed on a collision course with destiny remains a moot point. According to both Fastrax and Musicpoint, record companies are mulling over a break with the past.

"We will know within a few months as to which way the whole thing is going to go," says Wood. "With some labels it will be a cost issue. With others it will be about piracy."

Likewise, the expectations of the radio market are an important consideration. "Some people don't care whether it comes as a digital file or a CD through the post and other people say, 'If they stop sending me CDs, I will stop playing their music,'"

**There is every chance that physical media can be eliminated, and I am sure that we will soon start to see some of the larger labels making it policy**

Lee Mynall, Interoute

says Wood.

Some individuals have entirely practical reasons for saying so. There are still many key tastemakers who do not necessarily have access to the digital channel. "We send more than one CD to radio stations, we do not just send CDs to the head of music," says Steve Tandy. "There are a lot of people involved in the process and not all of them have access to the digital transfer. When it comes to individual DJs and shows with their own playlists, CDs are the only way of hitting them."

The irony is that among pluggers - who one might imagine would be addicted to pressing CDs into the palms of programme directors and heads of music - the reaction to digital delivery could not be much more positive.

"I suggest to people that we use Fastrax because, for the cost, it is just another way of pushing the single in front of people's faces," says Jonathan Pool, head of regional at Size Nine. "We still have appointments with key stations and everyone gets the CD, but this is another way of making sure they get it."

The out-and-out battle for radio is just one dimension of the rise of pan-industry digital distribution. Network provider Interoute is also making inroads into the music world by building internal network solutions for record companies including EMI and Warner.

"My take on this is that if we provide a service that gets heavily into bed with the content owners, so that people at these labels are spending large tranches of their working day within the Share! environment, a logical extension of that is delivering to radio as well," states Lee Mynall, head of Interoute's media service division.

Interoute's Share! system has already found use at BMG as a one-off radio delivery tool for Avril Lavigne's Don't Tell Me, the first single drawn from Under My Skin, released in February 2004. Mynall believes that while the role of the pluggers is not remotely under threat, the possibilities of digital distribution are limitless.

"In this country, we have seen a really explosive uptake of broadband in the past year or two," he says. "That has been the barrier to entry, so I would say that there is every chance that physical media can be eliminated and I am sure that we will soon start to see some of the larger organisations making it policy at label level."

While radio delivery services effectively offer a direct replacement for the Royal Mail with the added benefits of interactivity and feedback, it is in the fast-paced world of dance music promotion that digital tools are allowing promoters to fundamentally change their way of working.

Interoute's technology has already enabled dance promotion company PROhibition - or rather PROhibition Digital - to reinvent itself as the first digital plugging specialist. PROhibition offers upfront tracks via Share! to 500 selected DJs on PRO's mailing list, who managing director Caroline Prothero describes as "the most significant club tastemaker DJs, the international travelling elite and a significant number of specialist radio DJs".

Each DJ has an online locker and is alerted with an email or a text whenever new music from PROhibition is uploaded. The DJ then logs on to the website and downloads the track free of charge wherever he or she is, rips and burns it straight to CD and potentially plays it that night.

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"Musicpoint is easy to access and helps keep my desk clutter free. It also makes it easy to find relevant tracks on playlist day."  
Mark Findlay

"It has rewritten the way we have been able to promote records," says Prothro. "It has proven to be far more efficient in terms of cost and results, because we can see exactly where a record is impacting."

"The benefits for my customers are that, apart from getting much faster and more accurate information in time for them to act on it, they also save the physical production cost of the vinyl or the CD, as well as the cost of postage."

The service has been operating on a trial basis for the past six months after 12 months' development and launches officially this Wednesday (May 12). In terms of recent successes, Prothro reports that Bodyrockers' I Like The Way You Move was making it onto playlists nationwide before the physical promo had even been pressed.

Blazing Stations, the brainchild of Eddie Gordon, the well-travelled former Radio One producer and founder of Manifesto and New Records, is another pioneer in this area. It works in a similar way, sending out links to downloadable tracks and mailing out physical promos, but gathering nationwide radio and club DJ reaction online.

A key part of running such a service is determining who will appreciate it and who will not, and both specialists continues to send out vinyl and CDs to those DJs who expect it. But testimonials for Prohibition from satisfied customers including Jacques Lu Cont, Adam Freeland, Pete Tong and David Guetta suggest that, love of vinyl notwithstanding, downloads may be a far more practical fit for the international DJ lifestyle.

And if the vinyl junkies of the dance music world can pick up the download habit, the "fuddy-duddies" of the radio world may not be far behind.

## Scissor Sisters cut gradual path to the top

Filthy/Gorgeous became Scissor Sisters' second radio airplay number one on February 6, but you'd have to go right back to December 12 to see the song make its Top 50 entry at number 41.

Filthy/Gorgeous took advantage of Radio One support to overtake its predecessor Mary on January 9, at the end of a week when it picked up 936 plays and an audience of 33.67m. By the following week, Filthy/Gorgeous was at the outer limit of the Top 10, with 1,252 plays and 38.67m listeners. That was the week ILLR began to pay serious attention, contributing 1,135 plays - five fewer than it gave Mary in the same week. By the following week, there was no competition as Filthy/Gorgeous rose to number two behind Athlete's Wires. That one-two configuration held firm for the next chart on January 30. The next week was the first week at number one, completing a 41-28-24-13-10-2-2-1 climb over nine weeks. The song still owed nearly 40% of its 55.4m-strong audience to 29 Radio One plays, but by this time it was number one on the ILLR chart. Its spell at the top was

### Top 25 airplay hits of Q1 2005

ARTIST	Title (Company)	Plays	Aud (000)	National/Regional
1	SCISSOR SISTERS Filthy/Gorgeous (Polydor)	21,578	487,099	Polydor/Polydor
2	U2 Sometimes You Can't Make It On Your Own (Island/RLA)	10,538	428,175	Parlophone/Parlophone
3	ATHLETE Wires (Parlophone)	10,530	428,175	Parlophone/Parlophone
4	LEMAN If There's Any Justice (Sony BMG)	10,520	417,778	Sony BMG/Sony BMG
5	KEANE This Is The Last Time (Island)	10,270	368,872	Parlophone/Island
6	MELLYTIM MCGRAW Over And Over (Mercury/Carb/Island)	10,264	360,347	Island/Island
7	UNITED NATIONS Out Of Touch (Gusta)	10,141	354,342	Site New/Infomedia Regional
8	THE KILLERS Somebody Told Me (Island King)	12,601	350,916	Alan James PR/Island Alert
9	GAREN STEFANI What You Waiting For (Interscope)	13,979	348,708	Polydor/Polydor
10	MARSHALL BLEDINSKILD Divergence (Phonogenic)	10,453	340,645	Sony BMG/Sony BMG
11	EMINEM Line For Solitaires (Aftermath)	11,363	332,778	Polydor/Polydor
12	MARCOON 5 Sexstyle Morning (J)	13,960	336,680	Sony BMG/Sony BMG
13	USHER Caught Up (LaFace)	10,522	335,959	Sony BMG/Sony BMG
14	MARCOON 5 Let Me Love You (J)	11,519	331,062	Sony BMG/Sony BMG
15	STEREOPONICS Dakota (V2)	9,335	318,958	V2/V2
16	NATALIE IMBROGLIO Silver (Brightside)	9,601	317,054	Sony BMG/Sony BMG
17	SHARPEX STEPPERS Falling Slow (Direct) (J)	10,225	304,566	Sony BMG/Sony BMG
18	GAREN STEFANI FEAT. EVE 6th (Interscope)	12,145	302,774	Polydor/Polydor
19	GARIEL BONDIFIELD Wap My Wives Around You (Polydor)	10,696	292,250	Polydor/Polydor
20	KYLIE MINOGUE I Believe In You (Parlophone)	11,245	291,244	EMI/EMI
21	LUCIE SILVAWS Breathe In (Mercury)	10,508	288,748	Mercury/Mercury
22	GREEN DAY Boulevard Of Broken Dreams (Reprise)	14,424	282,573	Warner Bros/Warner Bros
23	THE CHEMICAL BROTHERS Kalifornia (Reestyle Discs)	4,532	270,269	Planet PN/Virgin
24	JEM The Only (Sony BMG)	7,088	261,718	Sony BMG/Sony BMG
25	BEVERLY KNIGHT Keep This Fire Burning (Parlophone)	8,703	255,465	Parlophone/Parlophone

SOURCE: MUSICSTATS

limited to just one week, but its rise and subsequent fall were

sufficiently gradual to put it at the top of the chart for the quarter.



Scissor Sisters: nine-week climb to airplay summit

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**CLASSICAL BRITS 2005 NOMINATIONS SHORTLIST**

**Female artist of the year:** Marin Alsop (BBC/HRB) Martha Argerich

(Deutsche Grammophon/Universal Music)  
Lorraine Hunt Lieberson (Avalon) **Male artist of the year:** Bryn Terfel (Deutsche

Grammophon/Universal Music)  
Sir Colin Davis (LSO/Harmonia Mundi) Alicia Keys (JVC/JUniversal Music) **Ensemble/**

**orchestral album of the year:** Bryn Terfel & Malcolm Martineau (Deutsche Grammophon/Universal Music) Krzysztof Berent Piskorzewski

(EMI Classics/EMI Music)  
The Sireen/Harry Christophers (JVC/JUniversal Music) **The contemporary music awards:** Dark Godoko (Deutsche

Grammophon/Universal Music)  
John Adams (Nonesuch/Warner Music) Sir Peter Maxwell Davies (Nonesuch/WHR) **Soundtrack composer award:**

Joeylin Poole for the Merchant of Venice (Decca/Universal) John Williams for Harry Potter And The Prisoner Of Azkaban (Atlantic & Decca/Warner Music & Universal

Music)  
Nigel Hess for Ladies In Livorno (Sony Classical) **National Savings & Investments album of the year:** Bryn Terfel/Malcolm

This year, the Classical Brits have shifted their position towards core classical which, suggests *Andrew Stewart*, could reflect the market forces acting upon the business landscape

# Pulling strings for core classical

If a music-loving desert island survivor, shipwrecked and lost since the late Eighties, pitched up at the Royal Albert Hall on Thursday May 25, he or she would certainly recognise most figures on the list of nominees for the venue's most prestigious classical record prize show.

Martha Argerich, James Galway, Colin Davis, Peter Maxwell Davies, Nigel Kennedy and Julian Lloyd Webber, all in the running for honours at this year's Classical Brit Awards, have clocked up well over a collective century in the classical business. They also stand for what has become defined as the mainstream of an industry recently demarcated, in sales terms at least, by crossover acts.

Since Peter Jamieson succeeded Rob Dickens as chair of the BPI classical committee last year, the

balance of those in line for an award at the sixth Classical Brits has shifted towards the centre ground occupied by such A-list classical performers as Davis and Galway. The same might be said of the bill of performers assembled for the live event and its TV highlights show, set for broadcast on ITV1 and ITV3 on May 29. While crossover is represented by Welsh mezzo-soprano Katherine Jenkins and her countryman and namesake, Adiemus composer Karl Jenkins, core classics figure prominently on the card thanks to the appearance of Russian soprano Anna Netrebko, Scottish violinist Nicola Benedetti, Julian Lloyd Webber and professional choir The Sixteen.

It is hardly the same Classical Brits that once kicked off with a white-suited Russell Watson



accompanied by barely clad exotic dancers and the strains of a backbeat version of Jerusalem. Watson's act in 2002 at least tested the tolerance of those tuning in to a primetime classical music show. Lessons learned then have proved valuable in the development of what has become an important fixture in the record industry calendar.

## New Releases from EMI Classics and Virgin Classics Out on 9th May



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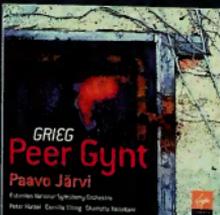
Thomas Ades: Schubert Trout  
557 4642

This release features the most famous of all piano quintets, Schubert's "Trout", alongside Thomas Ades' new 20-minute single movement Piano Quintet, commissioned by the Melbourne Festival for the Arditti Quartet.

This 3CD set, tribute to this great artist who would have been 60 this year, contains all of her most famous concerto recordings and also many of the chamber and solo pieces that so expressed her sublime artistry.



The Very Best of Jacqueline du Pré  
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Paavo Jarvi follows his father's footsteps in this new recording for Virgin Classics of Peer Gynt. Choosing a first-class all-Swedish cast headed by baritone Peter Mattei, soprano Camilla Tilling and mezzo-soprano Charlotte Hellekant, this magnificent work gets the ultimate Scandinavian touch.

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Martinez  
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(UCU/Universal  
Music)  
Dust (Decca/  
Universal Music)

Katherine Jenkins  
(UCU/Universal  
Music)  
Sir James Galway  
(Deutsche  
Grammophon/  
Universal Music)  
Libera (EMI/  
Classics/EMI Music)

Ludovic Enzaus  
(Decca/Universal  
Music)  
Vanessa Mai (Sony  
BMG Music)  
The Sixteen/Harry  
Christophers  
(UCU/Universal

Music)  
**Young British  
classical**  
**performer:** Jack  
Loback (Quartz)  
Nicola Clee  
(Classics For  
Pleasure/EMI)  
Sally Matthews

(EMI Debut)  
**Critics' award:**  
Lorraine Hunt  
Lorenson (Vox)  
Felix Baroque  
Orchestra/Rose  
Aniston (Naxos/  
Music)  
Slothen

Hough/Dallas  
SOA/Andrew Litton  
(Hyperion)  
**Outstanding  
contribution to  
music**  
Sir James Galway

Features are edited by Joanna Jones



PHOTOGRAPH BY ANDREW HARRIS

observes, "but there's a lot to be said for striking a balance between core classics and crossover."

Holland points to the appearance of Nicola Benedetti on the Classical Brit running order. The 17-year-old fiddle player made the headlines earlier this year when she signed a six-disc contract with Deutsche Grammophon, which has since delivered an impressive debut album into the market. The famous yellow label has applied crossover marketing and promotional techniques to this determinedly mainstream artist.

"Nicola has what it takes to transcend the classical mainstream audience and appeal to a wider market," says Holland. "Many people will be drawn to her, even though she's never going to attempt crossover repertoire. It's a new challenge to present someone who's completely uncompromising as a classical artist and see if you can create the success for them that usually comes to a crossover artist."

During the past year, new opportunities, albeit limited in number, have opened up for those mainstream classical artists no longer favoured by major labels. The instore debut this month of Chris Cramer's Onyx label has already drawn the press spotlight, thanks to the artists involved with its quartet of launch titles: Barbara Bonney, Pascal Rogé, the Borodin Quartet and Viktoria Mullova all cut their recording teeth with the classical majors. Meanwhile, the upward rise of own-brand and artist-driven classical indie is marked by the presence among the nominees for this year's Classical Brits of classical albums from Avie, ISO Live and Cramer's Quartz label.

Paul Moseley, managing and creative director of Onyx and former marketing vice president at

Decca International, cautions against the impression of a buoyant market given by the proliferation of artist-owned labels. He suggests that many entrants into the world of boutique labels will inevitably fall by the wayside, brought down by their lack of sustainable release schedules and cohesive A&R thinking. It remains to be seen whether Onyx will be able to supply a stream of albums by artists to match the stature of those appearing on its launch titles. While Moseley admits that the pool of top talent is not infinitesimally deep, it is certainly well stocked with impressive performers in search of recording opportunities. "I suspect there will be a consolidation of the market - umbrella labels will emerge to serve occasional titles recorded by high-profile individuals. We are well positioned to do that and also to build public trust in Onyx with the quality of our early releases."

Onyx is set to carry two further releases with the Borodin Quartet, respectively in collaboration with violist Yuri Bashmet and clarinettist Michael Collins, together with an album from the Moscow Virtuosi directed by Bashmet, and other albums from Pascal Rogé and Bonney. "We're talking to a great number of other artists at the moment. We are the first label of this type to concentrate only on high-profile classical artists, musicians who have already had recording careers with the majors."

How does he respond to the inevitable charge that Onyx stands to gain from the past investment of other companies? "Of course it could be said that we're creaming off the work of others, but the major labels are no longer recording with these outstanding artists. Also, we're not going to stand

Barry McCann, Jameson's deputy on the BPI classical committee, agrees that this year's Classical Brits is set to make a statement about the strength of mainstream talent and of the evolving crossover market. His point is endorsed by Bill Holland, head of Universal Classics and Jazz. "You're after ratings with a television show," he

**Nicola Benedetti:**  
mainstream act  
primed for  
performance at  
this year's  
Classical Brits

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in the way of an artist recording for a major."

The argument in favour of the Onyx philosophy is reinforced by other deals negotiated by Chris Craker during its setting up phase, notably concerning the involvement of Sony Music in disc pressing and distribution. Craker's recent move to become head of core classical products for Sony BMG Music Entertainment (UK) has reinforced the business links between his independent enterprise and the major label while drawing a clear line between them in terms of artistic policy. Onyx is predicated on a flexible business model. Its releases will range from examples in which artists are paid upfront for their work to others where individual performers carry the bill for everything from session fees to marketing costs. Marketing for the label is set to gain from media promotions, consumer word of mouth and carefully targeted marketing. Once again, flexibility will be the name of the Onyx marketing game.

Moseley points to the carefully focused strategy applied in recent years by Deutsche Grammophon to the development of young artists, including Russian soprano Anna Netrebko and Chinese pianists Yundi Li and Lang Lang. Worldwide sales for their albums suggest that DG has cracked the problem of introducing new talent to consumers of mainstream classical discs.

"I think the problem will be for the second division of labels, including a couple of the majors, who neither have the top names nor the low over-heads that we have to offer," says Moseley. "This will inevitably lead to a polarisation of the very large and the very small record companies, with everyone in between squeezed hard."

News of the development of distinct compa-

nies at Sony BMG to deal with core classics and adult crossover titles and of a likely shift in that direction for EMI Classics suggests that Universal will have to work harder in future to maintain its dominance of the classical crossover field. "We've been very fortunate up to now to have had an almost clear run at the crossover market," says Bill Holland. "But I welcome the competition from acts such as Il Divo and G4. They've opened doors for other people and reached big new audiences. Although they are not our artists, I find their success genuinely exciting because it says something about the strength of the crossover classical genre."

Holland is also sanguine about the chances of artist-led marquee such as Avie and Onyx. As a genuine connoisseur of classical artists and owner of 26 versions of Verdi's Otello, Holland is eager to see an upturn in the fortunes of mainstream classical music on disc. "It's good that artists like Viktoria Mullova are being taken up by labels such as Onyx," he says. "That can allow her room to do the

**'There will be a further consolidation of the market... labels will emerge to serve occasional titles by high-profile individuals'**

Paul Moseley, Onyx

Onyx releases: label picks up former major acts

things that she wants. The difficulty for a company like ours is that we have to devote the same amount of time to an artist who is going to sell 1,000 records as to one who is going to sell 500,000. I think Chris Craker has made a very smart move in setting up his new labels."

The expectation of sales performance has become a fact of life for Holland and his team at UCJ, raised by the phenomenal UK success of three artists such as Bryn Terfel - nominated three times for a Classical Brit this year - Russell Watson, Katherine Jenkins and Hayley Westenra. "We're effectively operating as three businesses, covering mainstream classical music, crossover classics and jazz." Forthcoming UCJ crossover titles include a Best Of Bond compilation and the first classical crossover venture for Swedish songstress Sissel, set for release this summer as Sissel - Into Paradise. "I can see a time when all of the majors evolve according to the dynamics of the market," Holland suggests. "As change comes along, we may find that we're concentrating on one part of the business to such an extent that we have to relinquish some of the other stuff that we do."

To ensure that Universal's present business model operates at maximum efficiency, the company's UK classical division is about to implement an extensive restructuring. The changes, soon to be announced in full, will focus resources where they are needed. "That applies equally to core classics as it does to crossover," explains Bill Holland. "We are making changes. You have to monitor the business very closely, because the people who buy Hayley Westenra and Katherine Jenkins now may not be buying them in two or three years time."



From News to Charts, to the

3 N

ELVIS VS JXL A LITTLE LESS COM'

(Strange/Davis) Carlin (Strange/Davis)

## DVD boom impacts on CD sales

Early bestselling DVDs suggested that consumers were more interested in watching operas, ballet and documentaries about musicians than orchestral concerts on the small screen. However, it appears that favourably reviewed concert performances are now making an impact on a market once dominated by audio-only discs.

"It's fair to say that DVDs do not amount to a huge market per country, with sales in four figures common for many titles," says Barry Holden, marketing director of distributors Select Music UK. "But when you put that together across all the territories, you may be looking at a five-figure number per title." He adds that the Munich-based Arthaus label recently racked up combined sales of 1.5m DVDs. The German company's UK presence has profited from its Select distribution deal, helped by a campaign from Select's press team. "Classical DVDs may not generate massive initial sales, but

they also don't deliver big returns from retail and product remains alive for years," says Holden.

Select spotted the potential for classical DVD at an early stage in the medium's development, taking on Arthaus in 2000 and since adding the enticing catalogues of TDK, Euroarts and BBC/Opus Arte to its books.

However, archive performances from the world's leading opera houses and ballet stages have proved a winner for Warner Vision, which is set to extend its already extensive catalogue with the May 30 release of Dame Janet Baker's 1982 appearance as Donizetti's

Mary Stuart and an acclaimed 1986 production of Verdi's *I vespri Siciliani* from the Teatro Comunale in Bologna. Meanwhile, Universal Classics and EMI Classics have upped the ante with a succession of five-star DVD issues, the former company helped by the recent acquisition of the Unittel catalogue, the latter by a series of smart co-productions with state broadcasters in Germany, Austria and Switzerland.

But, have sales of classical music on DVD, presently accounting for around 4% to 5% of the UK classical market, grown at the expense of CD sales? "Even on Naxos, we would have to admit that CD sales have declined on

Hayley Westenra: Decca bosses are targeting the 200,000 sales mark for the singer's recently released videodisc



standard mainstream opera," says Barry Holden. "We're doing well on CD with rare works like Korngold's *Die Tote Stadt*, but there are signs that sales have shifted towards DVD on standard pieces. Those companies who came late to DVD have undoubtedly lost out as a result."

The reluctance of major labels to invest heavily in the production of classical DVDs was scarcely surprising in the medium's early days. Universal's classical labels and EMI Classics, however, are now pressing hard to raise the profile of their DVD titles. Warner Classics, operating on a far smaller budget than either of its main rivals, has made a virtue of the

value-added nature of DVD, packaging extra videodiscs with certain catalogue compilations.

Ben Pateman, director of DVD and SACD at Decca, agrees that the majors have shifted through the gears over the past 18 months to focus on supplying the market with high quality DVDs and artistically strong catalogue titles. He points to the 200,000 worldwide sales generated by Bond's DVD, suggesting that Hayley Westenra's recently released videodisc could follow suit. The issue of mainstream DVD classics, explains Pateman, are beginning to make commercial sense, although their bottom-line performance depends on the

nature of the co-production agreement with opera houses, orchestras and broadcasting companies responsible for their initial creation. Future Decca DVD titles include Rossini's *Barber of Seville* from the opera house in Madrid, with Juan Diego Florez and Maria Bayo among its stars; Andreas Scholl's title-role performance as Giulio Cesare in Handel's opera from the old Royal Theatre in Copenhagen; and Adam Sweeting's BBC 2 Arena documentary on Luciano Pavarotti, *The Last Tenor*, complete with an hour of extra material.

"Acquiring programmes in widescreen, shot in high definition, is now very important for the future development of the classical DVD market," says Pateman. He projects forward to the arrival of a second generation of high-resolution DVD players and the related rise in consumer expectations of ultra high quality video images. "We're seriously involved in the creation of DVD titles. The focus of our attention in respect of acquiring new programmes is on those artists with whom we already have a strong relationship. We need to persuade people that these products offer far more than a conventional audio disc." AS

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## The quality of Oasis' new album will help Sony BMG overcome its premature iTunes release

# When a leak becomes a torrent

EDITORIAL  
MARTIN TALBOT



There are some events which must make record executives want to hold their heads and scream. The Oasis leak is just such an event.

Months and months of careful planning, priming the media, setting up interviews and securing all copies of their album against piracy leaks – and then some klutz puts the entire album on iTunes. Four weeks early.

All at Sony BMG and within the Oasis camp were keeping their counsel last week, but you can be sure that there will be a butt being kicked somewhere. And quite right too.

All that effort has one aim in mind – to maximise demand and ensure the right people benefit from the hard work which goes into making Oasis the successful band that they are. In the UK, that includes everyone within their management company Ignition, their label Big Brother, Sony BMG itself, as well as distributor Vital/THE, retail stores across the country and many, many others.

The sense of calm emanating from all involved last week was truly impressive; speaking personally, I reckon I'd be screaming blue murder.

But you can be sure that one small consolation will

be that, whenever the album is officially released, it has enough quality to transcend the leaks and is sure to be one of best and biggest releases of the year.

The outcome of last week's election was the most significant for years for the music business. The past four years have seen the standing Government embrace music, engaging with its issues in a more comprehensive fashion than at any other time in history.

But while that has all been great for the relationship between the industry and the Government, it should not be allowed to stop there.

Last week's *Music Week* Election Special highlighted many other issues which ought to be addressed by Tony Blair's new Government, from crackdowns on online ticket touting to tax breaks for A&R investment.

As soon as Blair has named his minister responsible for music, we will be forwarding a dossier of the issues you want addressed to his department.

And it is not too late to have your say, at my usual email address – [martin@musicweek.com](mailto:martin@musicweek.com).

The British public has voted – here is the music industry's chance to be heard, too. The work has only just begun.

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London SE1 9UR

## Offer fans incentives and they will spread the word

VIEWPOINT  
LOUIS HALPERN



Recommendation is one of the most fundamental marketing tools available, but making it work for music is more important than many other areas.

It astounds me why more people aren't leaping onto ways to accelerate the recommendation process. Getting customers to spread the word may be easy when you're an established force. But what about newcomers treading the catch 22 wheel: needing the recognition before they get it – but needing airplay to get recognition?

There's no arguing that the internet has changed the recent

### It's time to start tapping out and logging into your next campaign

history of the music scene, but it can be used to our advantage with some clever marketing – particularly viral. Getting the fans online and pumping them with news, videos and music, is not a problem, if you're already known. But how can you market yourself so people even know about your website?

Here's where the internet can really work to your advantage. Take new band Gabriel's Day – hardly heard of outside of Australia before

we took on the role of launching them into the UK. Log in as a member and you get to download a song. The more friends you tell (who uptake the offer), the more songs you can download and the higher your membership status becomes – eventually resulting in freebies such as tickets and even backstage passes.

It's straightforward – and it works. Bear in mind the "cool" stigma associated with being the first in the know about new acts. Unlike passing on irritating, junk style viral e-mails and games, you're passing on something cool and hip, which both parties feel good about. With music, there's an element of always wanting to hear something new.

No money is lost, as it's been well proven that those who download music still purchase CDs and merchandise – and that's been proven from our sales.

It's also a highly quantifiable – we know every day how many people are logging on, members and newcomers. We see jig audiences double. Can the same be said about a radio ad campaign?

It's time to start tapping out and logging into your next campaign. Louis Halpern is chief executive of Halpern Cowan, a creative advertising agency with a specialism in viral marketing.

## Is Linkin Park's demand for cash valid or opportunistic?

### The big question

Linkin Park's management team wants to terminate the group's contract with Warner Music Group because it feels the major will be unable to complete following its flotation. Is the management's argument valid or opportunistic?

**Jonathan Shalit, Shalit Global Entertainment & Management**  
"I think Linkin Park are being opportunistic. If I was their manager I would quietly be giving them a health warning. I'd be saying, 'Don't be too clever – this marketplace moves very fast these days and you can fall off the train pretty quickly.' Linkin Park run the risk of being martyrs and martyrs often end up with nothing."

**Keith Harris, Keith Harris Music**  
"It's quite a complex subject. When a major charges hands, not enough notice is taken of the big artists on the way things are run. But I don't think I entirely support Linkin Park on this because I don't know if they're campaigning for themselves or for all the acts on which the label was built."

**Duncan Ellis, Scruffy Bird Management**  
"It depends. Obviously there are some serious financial implications related to funding to consider but, more

importantly, when companies float the overall philosophy can change drastically. The management may be worried that the original people who signed and worked with the band may cash in their chips and move on, leaving the band with a new and inexperienced team, which could spell disaster."

**Nick Ashton-Hart, Subversive Music Management**  
"Opportunistic – and in a really clever way. I'd have to remember that one. That said, it's not necessarily wrong and it could very well be true what they're saying."

**Mark Waters, Active Music Management**  
"If the board are taking money out of the company and there's nothing left for artist development then that's not a good thing and any manager would be worried. But I don't know if that's what's happening and the accountant is probably the only person who can assess the situation."

**Steve Tannett, Blujay Management**  
"My guess would be that Warner would be looking to make changes to improve their lot in a changing business environment, therefore enabling the company to perform better for their key artists, of which Linkin Park are clearly one. Alternatively they just don't like each other any more and this is a good excuse to try and get out. Time will tell, but I can't see a judge buying the argument either way."

# Club Charts 14.05.05

## The Upfront Club Top 40

Rank	Artist	Track	Label
1	RETMO DYNAMIC	CALL YOUR 2005	Mercury
2	BASEMENT JAXX	U DON'T KNOW ME/THE SINGLES (EP)	Mercury
3	RED KULT	FEAT MIKE & THE MECHANICS MIRACLE	Mercury
4	RIOTACT	CALL FOR MY SOUL	Mercury
5	SUGASKASH	SUNSHINE DAZE	Mercury
6	TIMO	MAAS FIRST DAY	Mercury
7	BON GARGON	FEAT YOU	Mercury
8	PONDER PEIS	FEAT NATE JAMES LOVIN YOU	Mercury
9	MONCHEBA	WONDERS NEVER CEASE	Mercury
10	K-KLASS	FEAT ROISE GAINES DANCE WITH ME	Mercury
11	GOLD FEAT ALEXANDRA PRINCE	SO MANY TIMES	Mercury
12	JAWINE	TOUGH AW FIRE	Mercury
13	ROO FEAT JAMM DONT STOP		Mercury
14	NEW ORDER	JEISUREAM	Mercury
15	ALEX GOLD	BACK FROM A BREAK (THE PARTY'S ON)/ENERGY BOMB	Mercury
16	MARCELLO	BACK FROM OUTTA SPACE	Mercury
17	ELIXIR	BROKEN WINGS	Mercury
18	KELLY N DEY	SAY/IN MY LIFE	Mercury
19	AUDIO BULLAYS	FEAT NANCY SINATRA SHOT YOU DOWN	Mercury
20	SOULSHAKER	FEAT TORBAQUE BROWN HYPNOTIC EROTIC GAMES	Mercury

### TOP 10 UPFRONT CLUB BREAKERS

1. **RED KULT FEAT MIKE & THE MECHANICS MIRACLE** (Mercury)
2. **RIOTACT CALL FOR MY SOUL** (Mercury)
3. **RIOTACT CALL FOR MY SOUL** (Mercury)
4. **MARCELLO BACK FROM OUTTA SPACE** (Mercury)

Rank	Artist	Track	Label
21	DI SAMMY	WHY	Mercury
22	MINDY IN MY ARMS		Mercury
23	COONKIE	DO IT AGAIN	Mercury
24	MICHAEL WOODS & JI FEAT MARCELLO WOODS	SO SPECIAL	Mercury
25	INAYA DAI	NASTY GIRL	Mercury
26	FANN KAZE	VICHA FEAT NAOMI BEDFORD 7TH WAVE	Mercury
27	FATLASS	FEAT ESTELLE WHY GO?	Mercury
28	MAX GRAHAM	VS. YES OWNER OF A LONELY HEART	Mercury
29	KELLY OSBOURNE	ONE WORD	Mercury
30	AARON SMITH	FEAT LUVI DANCIN'	Mercury
31	BLAZE	FEAT BARBARA TUCKER MOST PRECIOUS LOVE	Mercury
32	STONEBRIDGE	VS. ULTRA NATE FREACK'N	Mercury
33	BRODROCKERS	I LIKE THE WAY	Mercury
34	EUROPEANER	SEXY EYES	Mercury
35	GERI HALLIWELL	DESIRE	Mercury
36	AARON SMITH	LATELY	Mercury
37	DANCING DJS	V. ROKETE FAULING LIKE A FLOWER	Mercury
38	PARADISE	SEE THE LIGHT	Mercury
39	VARGIOUS	MIAMI WINTER MUSIC CONFERENCE SAMPLER 2005	Mercury
40	ASHANTI	EASY BABY	Mercury

### Calinda repeats chart feat

By Alan Jones  
 Carnival time, widely adjudged the best record to emerge from the Ibiza club scene in 2003, Retmo Dynamic's ain't overly Calinda – a hybrid house and technoed banger – effortlessly glided to the top of the Upfront Chart last October. Supported by the likes of Pete Tong, Brandon Block, Danny Rempling, Tall Paul and the Sharp Boys, it served odds on to become a major hit single when it was commercially released the following month but faltered only to reappear, and peaked at a lowly number 68 on the ODCS charts.

Past forward to 2005, and Calinda is back on top of the Upfront Chart, this time with a new mix by Xtravaganza boss Alex Gold adding power to the original. Once again, the record is attracting heavyweight support, with the likes of Judge Jules, Stonebridge, Mistry, Michael Grey, Alistair Whitehead and the Bequizerz all giving it the nod. In its new incarnation, Calinda 2005 gets slightly less overall support from DJs than first time around, and consequently has a narrower victory at the top of the chart, beating off the challenge of Basement Jaxx's U Don't Know Me by just 4%.

No relation to the *Coolaid* who had a club monster with the Joey Negro mixed Best Part of Me in 1997, a new girl group of the same name vaults 11:1 on the Commercial Pop Chart with Do It Again. A pure pop duet, comprising Marianne, Mariana, Nicola and Thane, Cooke's debut single is transformed into a floor-filler by a plethora of mixes from the likes of Jon Dixon, Rob Seale, Maxximus, Howard Ritchie and Orian Soundz, but had a tough battle to land the number one slot, finishing just 2% in front of Red Kolt's Miracle.

**Amneric**, I Thing remains at number one on the Urban Chart and has increased its lead at the top to a massive 62% over new runner-up **The Game's** Hate It Or Love It, which also features **50 Cent's** Its 50 Cent who Atlanta should fear most, if not for his assist on that single, then for his own single **Just A Lil Bit**, which is the week's highest new entry at number 15. **50 Cent's** is, without doubt, the most successful artist on the chart this year, having spent the weeks at number one in January and February with *Disco Inferno*, and then seven weeks at number one in March and April with *Candy Shop*.



Basement Jaxx: new track is riding high

50 Cent: Impassive chart one of for this year

### COMMERCIAL POP TOP 30

1. **50 CENT** ITS 50 CENT
2. **THE GAME** HATE IT OR LOVE IT
3. **THE GAME** JUST A LIL BIT
4. **JAY-Z** DESTINY FUELED FIRE



## COMPILATIONS

### 1 CLUBLAND XTREME HARDCORE

BLITZ/SONY

2 1 HAPPY SONGS *Viper/EMI*

3 4 POP JR *Universal TV*

4 6 SLOW JAMZ *Sony BMG TV*

5 2 NOW THAT'S WHAT I CALL MUSIC! 60 *EMI/Viper/Universal*

6 14 VEG DAY - THE ALBUM *Viper/EMI*

7 8 SONGS THAT WON THE WAR *EMI*

8 4 MAX SPEED *Viper/DAT*

9 3 MAXIMUM BASS *Melody of Sound*

10 4 TEENAGE KICKS *EMI Viper/Sanctuary*

11 5 GODSKITCHEN - CLASSICS *Viper/EMI*

12 7 FLOORFILLERS 3 *EMI/UMG*

13 6 INDIE ANTHEMS *Universal TV*

14 10 BIG TUNES 2 - LIVING FOR THE WEEKEND *Melody of Sound*

15 11 THE ALBUM 5 *Viper/DAT*

16 16 POP PRINCESSES 2 *Sony BMG TriStar*

17 13 KISS PRESENTS THE R&B COLLECTION *Universal TV*

18 6 HIT ME BABY ONE MORE TIME *Viper/EMI*

19 15 VERY BEST OF BLUES BROTHER SOUL SISTER *WSN*

20 17 ESSENTIAL R&B - SPRING 2005 *Sony BMG TriStar*

## FORTHCOMING

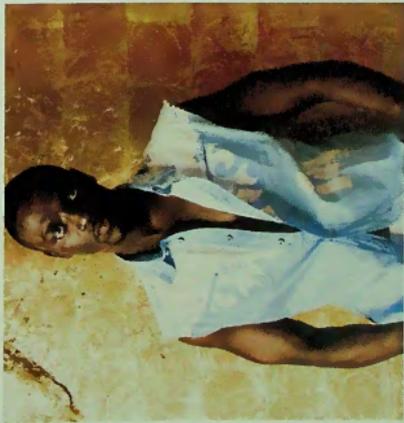
### KEY SINGLES RELEASES

COLLEMAN SPEED OF SOUND PARACHUTE MAY 23  
 GARY STEPHENSON/JACK CORCORAN POLYDOR MAY 23  
 GARY STEPHENSON/JACK CORCORAN POLYDOR MAY 23  
 COLLEMAN SPEED OF SOUND PARACHUTE MAY 30  
 COLLEMAN SPEED OF SOUND PARACHUTE MAY 30  
 FAITHLESS FEAT LESTER WYLLIE/COOCHIE MAY 30  
 FOOD FIGHTERS BEST OF YOU/SOUL BROS MAY 30  
 GARY RESIRE UNDISSENT MAY 30  
 THE WHITE STRIPES GET BEHIND ME SOON MAY 30  
 THE WHITE STRIPES BLUE INDIGO MAY 30  
 SO CRYSTAL FEEL THE BIT INTERSCOPE JUNE 6  
 JAMIROQUAI FEELS LIKE IT SHOULD SOON JUNE 6  
 STEREOPHONICS SUFFERNAM V2 JUNE 6  
 CHARLOTTE CHURCH CRYZEN CHICK JUNE 6  
 DANNY MARIJAH DUE TO PARACHUTE JUNE 27  
 DANNY MARIJAH DUE TO PARACHUTE JULY 4  
 JESS STONE DON'T GO AWAY... VIRGIN JULY 4

### KEY ALBUMS RELEASES

OSASIS DON'T BELIEVE... BIG BROTHER MAY 23  
 GORILLAZ EMOTION DANCE PARACHUTE MAY 23  
 JAY-Z THE BLACK ALBUM JUNE 6  
 COLLEMAN SPEED OF SOUND PARACHUTE JUNE 6  
 CERI PASSION UNDISSENT JUNE 6  
 HEARTBREAK MINIMUM MAXIMUM EMI JUNE 6  
 SHAKIRA FALCÓN ORBELL COLUMBIA JUNE 6  
 THE TEARS HERE COME... JADEP/REDWITE JUNE 6  
 WHITE STRIPES GET BEHIND ME SOON JUNE 6  
 BACKSTREET BOYS NEVER GONE JUNE 6  
 FOOD FIGHTERS IN YOUR HONOR SOON JUNE 13  
 BILLY CORGAN FUTURE EMBRACES MEA JUNE 20  
 JAMIROQUAI DYNAMITE SOON JUNE 20  
 KELLY CLARKSON BREAKAWAY SOON JUNE 27  
 MISSY ELLIOTT THE MONSIEUR ATLANTIC JUNE 27  
 ROYKSOPP THE UNDERSTANDING 1665 JUNE 27

20	22	GORILLAZ FEEL GOOD INC	Parachute
21	21	FREEFALLER GOOD ENOUGH FOR YOU	Mercury
22	23	NATALIE IMBRUGLIA SHIVER	Big Topade
23	18	MARIJAH CAREY IT'S LIKE THAT	Del Jan
24	21	GIVEN STEFANI FEAT. EVE RICH GIRL	Interscope
25	19	JEM THEY	As
26	20	LEMAR TIME TO GROW	Sony Music
27	14	ROOSTER YOU'RE SO RIGHT FOR ME	Big Topade
28	9	THE TEARS REFUGEES	Independent
29	3	DOGS TUNED TO A DIFFERENT STATION	Island
30	16	ATHLETE HALF LIGHT	Parachute
31	17	FREeloaders/REAL THING SO MUCH LOVE TO GIVE	AWB
32	10	IDLEWILD I UNDERSTAND IT	Parachute
33	4	THE DUKE SPIRIT LOVE IS AN UNFAMILIAR NAME	Long
34	24	MCFLY ALL ABOUT YOU/YOU'VE GOT A FRIEND	Island
35	3	A RUSH SONG	London
36	3	ELVIS VS JKL A LITTLE LESS CONVERSATION	BMG
37	3	EL PRESIDENTE 100 MPH	One
38	6	LUCIE SILVAS THE GAME IS WON	Reverry
39	31	PHANTOM PLANET CALIFORNIA	Epic
40	26	SUNSET STRIPPERS FALLING STARS	Electric



AKON: SINGLE JOINS ALBUM AT THE TOP OF THE CHART

20	6	RYAN ADAMS & THE CARDINALS COLD ROSES	Last Highway
21	17	SCISSOR SISTERS SCISSOR SISTERS	Parade
22	35	LUCIE SILVAS BREATHE IN	Mercury
23	18	GREEN DAY AMERICAN IDIOT	Reprise
24	29	ROOSTER ROOSTER	Big Topade
25	19	LEMAR TIME TO GROW	Sony Music
26	14	NATALIE IMBRUGLIA COUNTING DOWN THE DAYS	Big Topade
27	10	PATRIZIO BUANNE THE ITALIAN	Color Records
28	71	DESTINY'S CHILD DESTINY FULFILLED	Columbia
29	22	KASABIAN KASABIAN	BMG
30	21	A-HA THE DEFINITIVE SINGLES COLLECTION	WSN
31	23	KEANE HOPES AND FEARS	Island
32	36	AMERIE TOUCH	Columbia
33	29	G4 G4	Sony Music
34	33	JAMES BLUNT BACK TO BEDLAM	Atlantic
35	46	EMINEM ENCORE	Interscope
36	26	CIARA GOODIES	LaFace
37	36	GREEN DAY INTERNATIONAL SUPERHITS	Reprise
38	25	WILL SMITH LOST AND FOUND	Interscope
39	33	MARIJAH CAREY THE EMANCIPATION OF MIMI	Del Jan
40	37	BLOC PARTY SILENT ALARM	Wichita



NINE INCH NAILS: COMEBACK ALBUM HITS TOP THREE

2. **SHAKIN' MY CAMEL** (LIVE) BY THE NEW POWER GENERATION
3. **WARRIORS** (ORIGINAL) BY THE SAMPSONS
4. **RESTLESS CHILDREN**
5. **STEVE NIMMER** (ORIGINAL) BY THE FLISS
6. **AMBERLETT** (ORIGINAL) BY THE FLISS
7. **POINCE DEUX** (ORIGINAL) BY THE FLISS
8. **POINCE DEUX** (ORIGINAL) BY THE FLISS

**PRE-RELEASE AIRPLAY TOP 20**

Rank	Artist	Track	Genre
1	AMBERLETT	AMBERLETT	Garage
2	RESTLESS CHILDREN	Restless Children	Garage
3	PREPARE YOURSELVES	Prepare Yourself	Garage
4	GOLOD	Go Gold	Rock
5	AMMO IN MY HANDS	Ammo In My Hands	Rock
6	JAMBUQUA	Jambuqua	Rock
7	MAX GOODMAN	Max Goodman	Rock
8	AMMO BULLETS	Ammo Bullets	Rock
9	KAYE WEST	Kaye West	Rock
10	MISSY ELLIOTT	Missy Elliott	R&B
11	ROBOTT	Robott	R&B
12	THE FRINGEBARS	The Fringebars	Rock
13	POWER PETS	Power Pets	Rock
14	JANINE BLUE	Janine Blue	Rock
15	STONERIDGE	Stoneridge	Rock
16	STEVE NIMMER	Steve Nimmer	Rock
17	ROBBY WALKING	Robby Walking	Rock
18	SQUAWKY	Squawky	Rock
19	ICAN DO IT	I Can Do It	Rock
20	KELLY OSOUMINE	Kelly Osoumine	Rock

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

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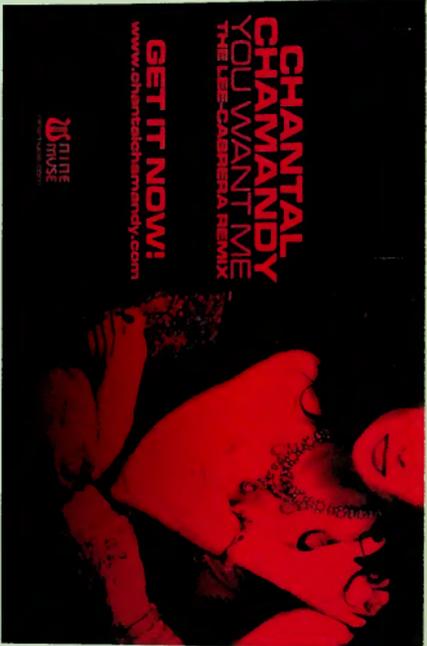
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**COOL CUTS CHART**

Rank	Artist	Track	Genre
1	MARKUS SQUIRE	Markus Squire	Rock
2	THE FLISS	The Fliss	Rock
3	BASEMENT JAXX	Basement Jaxx	Rock
4	MONEY	Money	Rock
5	PLASMA	Plasma	Rock
6	JAMBUQUA	Jambuqua	Rock
7	SOUL SEVERED	Soul Severed	Rock
8	MICHELLE WOODS	Michelle Woods	Rock
9	ICAN DO IT	I Can Do It	Rock
10	LEO SOUNDRIDGE	Leo Soundridge	Rock
11	DRUM DICK	Drum Dick	Rock
12	THE FLISS	The Fliss	Rock
13	PAWEL & SEBASTIAN	Pawel & Sebastian	Rock
14	STONERIDGE	Stoneridge	Rock
15	SUPREMACY	Supremacy	Rock
16	THE FLISS	The Fliss	Rock
17	LEO SOUNDRIDGE	Leo Soundridge	Rock
18	REXHAUS	Rexhaus	Rock
19	KAYE WEST	Kaye West	Rock
20	AMMO BULLETS	Ammo Bullets	Rock

**URBAN TOP 30**

Rank	Artist	Track	Genre
1	AMBERLETT	Amberlett	Garage
2	THE GAME	The Game	R&B
3	RESTLESS CHILDREN	Restless Children	Garage
4	ROBBY WALKING	Robby Walking	Rock
5	SHOPI	Shopi	R&B
6	ASHANTI	Ashanti	R&B
7	MARSHALL CREEKY	Marshall Creeky	R&B
8	KELLY ROWLAND	Kelly Rowland	R&B
9	THE FLISS	The Fliss	Rock
10	THE FLISS	The Fliss	Rock
11	THE FLISS	The Fliss	Rock
12	THE FLISS	The Fliss	Rock
13	THE FLISS	The Fliss	Rock
14	THE FLISS	The Fliss	Rock
15	THE FLISS	The Fliss	Rock
16	THE FLISS	The Fliss	Rock
17	THE FLISS	The Fliss	Rock
18	THE FLISS	The Fliss	Rock
19	THE FLISS	The Fliss	Rock
20	THE FLISS	The Fliss	Rock

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## EMI has appointed former EMI:Chrysalis boss **Mark Collen** to run a new label group covering everything from pop to classical. *MW* catches up with him

### Quickfire

**Can't believe you're been away from the UK for two years – for the benefit of those you don't know, what have you been up to?**  
I left in July 2002 and since then I've been running global marketing for Capitol – which means all the EMI labels other than Virgin – and identifying international strategies for acts like Norah Jones, Robbie, Coldplay and Keith Urban, who is very big in the US and who we want to launch in Europe. I've also been building acts in Asia and Japan and I went down to Latin America with Robbie and Coldplay where you assume they would already be big, but you really do have to go to these places to have success. So basically I've been travelling the world and spending an awful lot of time on aeroplanes.

**What was it about the new label that tempted you away from such a jettison?**

Two things, really. Firstly, I've learnt a lot about the global music business, which is in a period of immense change with the digital revolution and the retail and price revolution. So I've learned how to roll out music globally against that background and that's a vital skill to have for this job. And secondly, I've never lost my love of working with artists and label people. Nothing makes me happier than breaking acts and working with creative people.

**How would you define the focus and the purpose of the division?**  
We've identified a very broad cross-section of genres and we're going after excellence in all categories that were in.

**The new label sounds like a fairly mixed bag, ranging from pop to classical. Is it comparable to EMI Premier from a few years ago?**  
No it's not. What I'm not trying to do



is create a new homogeneous identity. It's a label group whereas Premier was a bit of a catch-all. We're focusing on building strong brands. Innocent, for example, has a fantastic brand and we want it to continue.

**EMI's particular strength at the moment seems to be with slightly leftfield guitar acts such as Coldplay and Athlete. How do you aim to set about building up its pedigree as a pop label?**

The success of Coldplay lends to overshadow things, but don't forget EMI has the biggest pop act in the country in the shape of Robbie Williams and we've also had Kylie. Innocent has had intentional success with Blue. There's great pop expertise in the company, just look at the A&R talents of Jamie Nelson. So there's a culture already in place that means we're well set to grow our pop brands.

**Which are the big acts that will initially fall under the new group's umbrella and who are you particularly looking forward to working with?**

The biggest things initially will be a couple of Blue solo projects – Duncan James and Simon Webber are both working on solo albums – and there's also Kiedee, who is a crossover classical artist, and we'll continue with Keith Urban.

**There seems to be a lot of talk about girls with guitars right now, but what do you think is going to be the next big trend in pop? Have the public had enough of boy bands?**

People have been saying the world would get fed up with boy bands for the past 10 years and it hasn't happened yet. I've heard the talk about girls and guitars, but to be honest I tend not to look at what people are saying will be the next big thing. One of the great things about Simon Cowell is he doesn't follow trends, he creates them, and that's what we'll be trying to do.

**Talking of whom, do you think the public is getting fed of pop acts chosen on shows like Pop Idol and X Factor?**

Clearly the public love those programmes. They're great TV and the formula is brilliant and a lot of music that comes out of it is pretty good – there are people in the industry who wish it wasn't, but it is. I for one am looking forward to the new series of X Factor. It's everyone's favourite talking point in the pub and the ratings show there's a lot of life left in them.

**What are the targets you're setting to know if you've succeeded with the new venture?**

I don't think success is something that can be measured in one-dimensional terms. But in three years' time, if I've broken a few artists and built a great team, then I'll consider that to be a success.

Mark Collen is yet utilised group brings together Innocent, Liberty and EMI Classics and will sit alongside other front-line labels of the major such as Parlophone, Virgin and EMI Records.

Pop art and Newcastle Ltd. **Best thing that has happened to you in the past 12 months, personally or professionally:**

Personally, finally buying a house and the Wedding Present reforming. Professionally, working for a proactive business who are growing within the specialist retail music market.

**Tell us a secret about yourself that most people in the business won't know:** Tim & Blue Peter badge winner. If this is still legit into the Science Museum for free.

**Who is your all-time hero, professionally or otherwise:** Collectively, The Beatles.

**What is the best piece of business advice given to you: Do or do not, there is no try.**

**What do you predict will be the most significant music industry development over the next five years?** The impact of downloading will continue to dominate the industry.

### DOOLEY'S DIARY



## All the gossip from Muxepox

Remember where you heard it. Los Angeles and Muxepox certainly provided plenty of memorable moments last week. The event's opening panel not only featured

artist **Dave Navarro**, but was also moderated by **Larry King**. King was clearly a little confused. "The last time I was at this event was five years ago," he quipped. Er, Larry, this is the first one. The legendary TV interviewer was in sparking form though, starting off by giving Brian Becker – who had announced his departure as CEO of Clear Channel Entertainment the previous Friday – a taste of his acid wit. "I didn't think you'd be here," he quipped. The 72-year-old, who hilariously plugged his glamorous younger wife Shawn's new album, also joked about their 20-year age gap. "I know what you're thinking," he said. "They see her they see me, but I always say the same thing – 'if she dies, she dies'". Plenty of Brits turned up, both from the UK and the US. **Notting Hill's** man in LA **Pete Dinklage** was among the disappointed **Chelsea** fans who crammed into the Red Rock bar to watch the Blues beaten by Liverpool in the luncheon sun of Sunset Boulevard. Another of the attendees was manager **Stephen Budd**, still nursing the broken arm he received

in a meal at SXSW two months ago. Dooley wondered why he hadn't been put off conventions for life by the experience. "No way, this is where I feel most at home," he quipped. Former Sony press supremo **Gary Farrow's** new PR business continues to expand. The latest signing to his books is none other than **Sharon Osbourne**. Also on a PR theme, **James Davies** from **MBC PR** is leaving to take up a position with the **Outside Organisation**. There was controversy at the **Café Royalty's** Grill Room in London's Piccadilly last Wednesday night, when the ever dapper **Boltonhouse Boys** staged a music publishers' soundclash. The basic idea: to turn publishers into DJs for the night and impress the crowd with 10 songs that they don't publish, but wish they did. Lining up for **Universal** were Frank Topp and Ruth Rothwell, while lurking in the EMI corner were Mike Smith and Guy Midgley. Edictions ruled and in the end the judges – **MW** publisher **Alex Scott** and Hall O' **Notthing's** **Terri Hall** – were split, but the crowd voted for EMI. **Universal** would have swung it on the basis of their team's dance moves). To see what you think of their luncheon, check out their playlists on **musicweek.com**. A surprise party is being held in a **Moyair** tomorrow (Tuesday) for a "myfter international star" who is celebrating 40 years in the business. Guests include **Ringo Starr**, **Rolan Bolan** and **Primal Scream** as well as execs from **Sony SWS**, **Santuary** and **EMI**. **Deals, deals, deals**. **The Feeling** and **Jester** are all close to signing on the dotted line. **Congrats** to those who stayed out with Dooley for the duration of the **Carling 24** marathon of 15 acts in six venues across London over the space of 24 hours. **Alan Doshok**, singer in **The Rakes**, told us it was impossible to do the entire thing, but a hardcore handful happily proved him wrong.

### Inside track

**Pete Selby** has spent the past six years working in retail as music product manager and joined **Borders** in January to develop and implement a new music proposition across the business. It comes at a time of aggressive expansion for the American retailer as a number of new superstore openings are planned over the next 18 months.



**Name:** Pete Selby.  
**Born:** May 3 1973, Oakfield, West Sussex.

**First job in the music business:** Our Price sales assistant, **Crawley**. **Where would you like to end up before you retire:** In Brian Wilson's sandbox.

**First record you bought:** **Kings Of The Wild Frontier** by **Adam And The Ants**.

**Last record you bought:** **Les Enfant Assassin des Mouches** by **Jean Claude Vanier**.

**First gig:** Pink Floyd, London, 1989. **Your current favourite book, DVD, game or gadget:** **Napoleon Dynamite** currently takes some beating on the DVD front.

**Best friend in the music business:** **Peter Steneman**, **Pinnacle Records**. **Greatest passion other than music:**



How much are the former Sony staff liking their new home at the **BMG** offices in **Fulham High Street**? Well, here's a clue. When the time came to present Sony-singing **Lenar** with a disc to mark the double-platinum success of his second album **Time To Grow**, the venue they chose wasn't a fancy club or restaurant but their very own

café. The **Fame Academy** graduate popped in to **Bedford House** before playing a sold out show at the **HammerSmith Apollo**. And here he is pictured (centre) with the catering staff from the **Sony BMG** canteen. The café is said to be home to the best bacon sammies in the music industry. Unless, of course, you know better.

# Classified

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# Datafile

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Week 19

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## FAST CHART

### SINGLES

#### NUMBER ONE

**AKON LONELY** Universal  
Of misery guts Akon's first two singles have focused on being in jail (Locked Up) and being alone (Lonely). The latter title clearly struck a chord last week and turned in first-week sales of 87,695 to raise the year-to-date average sales for a number one to 80,833.

### ALBUMS

#### NUMBER ONE

**AKON TROUBLE** Universal  
In the US, Trouble has never been higher than its current position (number 18) in a 44-week chart career, although it has amassed 730,517 sales there while spinning off hits in Locked Up (number eight), Ghetto (number 92) and Lonely (number four). In the UK, it returns to the number one slot it held a fortnight ago, while also clinching 14-11 on the year-to-date chart.

### COMPILATIONS

#### NUMBER ONE

**CLUBLAND XTREME HARDCORE** AATV/UMTV  
This third number one for the indie/major collaboration of All Around The World and Universal sold 29,670 copies last week, to win the compilation chart title from EMI/Virgin's Happy Songs, which eases 1-2 with sales of 23,833.

### SCOTTISH ALBUMS

#### NUMBER ONE

**BRUCE SPRINGSTEEN DEVILS & DUST** Columbia  
Springsteen enjoys a second week at the top of the Scottish chart, of 2.7% ahead of nearest challengers Nine Inch Nails.

## THE SCHEDULE

### ALBUMS

**THIS WEEK**  
Steve Brookstein Heart And Soul (BMG); Teenage Fanclub Man-Made (Pe); Morcheeba The Antidote (Echot); Team Step Team Step (WEA); Kathryn Williams Over Fly Over (CANN); Weezer Make Believe (Polydor);

**MAY 16**  
System Of A Down Mesmerize (Sony); Faithless Forever Faithless (Cheeky); Faith Evans The First Lady (EMI); The Duke Spirit Acts Across The Land (Loop); Van Morrison Magic Time (Polydor); Juliette & The Licks You're Speaking My Language (Hassle);

**MAY 23**  
Gorillaz Demon Days (Parlophone); Belle & Sebastian Push Button To Open Old Wounds (Leegster); Sinead O'Connor Collaborations (EMI); The Coral The Invisible Invasion (Deltasonic); Four Tet

## The Market

### Akon proves it's Lonely at the top

by Alan Jones

With first-week sales of 87,695, Akon's second single Lonely - featuring Sweetie The Chick - dethrones seven-week chart champ Tony Christie's Amarillo... actually, the warbled parts of Lonely only sound like Sweetie The Chick, and are speeded-up samples of Bobby Vinton from his 1964 US number one Mr. Lonely. Vinton himself, who presumably has no knowledge of Sweetie, reckons Akon makes him sound like Alvin of the Chipmunks, but is nevertheless happy to be back in the spotlight and earning considerable royalties from Lonely, of which he is also a co-writer.

With his debut album Trouble also back on top, Akon equates Tony Christie's feat of topping singles and albums charts simultaneously. Even as it rebounds 2-1, Trouble's sales, clearly affected by Lonely's release, are off by 19.4% week-on-week to 38,003 this week. It's the first time in seven weeks that Trouble has had its sales checked, but it's on the verge of going platinum, with cumulative UK sales of 294,376.

Lonely's sales last week were the sixth highest for a number one this year - beaten by McFly and Tony Christie's first four



Akon scores chart double, helping Universal to dominate market shares

weeks on top - and mark a big improvement on Akon's debut single Locked Up, which opened at number five with sales of 16,959 some 10 weeks ago, and has since increased its cumulative total to 79,902 - a total Lonely beat in six days.

With 70-year-old Bobby Vinton featuring on the number one single, 61-year-old Tony Christie at number two and Charlie Wilson from the Gap Band - age impossible to verify but at least 63 - on Snoop Dogg's number three hit, veterans are doing very well - so too is Universal, which becomes the first record company to occupy all of the top six positions in the singles chart simultaneously this week, with Akon, Tony Christie, Snoop Dogg, Eminem,

Bodyrockers and Will Smith shutting out all opposition and giving it a 61% share.

It is a good week for Universal to flex its muscles, with physical singles sales up 5% to 413,790, downloads surging 17% to 431,052, and the overall singles market picking up by 10% to 844,842.

Meanwhile, album sales are not so buoyant. A 7% lift in the compilation sector - helped by the number one debut of Clubland Xtreme Hardcore, the sixth chart-topper in the All Around The World/Universal series - was more than offset by a 6% dip in artist album sales. Overall album sales, at 2,181,663, are 3% down week-on-week and just 5% above the 141 week low they reached a fortnight ago.

## KEY INDICATORS

### SINGLES

Sales versus last week: +10.4%  
Year to date versus last year: -4.5%

### MARKET SHARES

Universal	61.1%
Sony BMG	14.1%
EMI	9.7%
Warner	1.2%
Others	13.7%

### ALBUMS

Sales versus last week: -5.5%  
Year to date versus last year: -2.3%

### MARKET SHARES

Universal	43.2%
Sony BMG	23.3%
Warner	10.3%
EMI	7.7%
Others	15.5%

### COMPILATIONS

Sales versus last week: +7.2%  
Year to date versus last year: -13.2%

### MARKET SHARES

Universal	37.6%
EMI Virgin	35.2%
Sony BMG	11.9%
Ministry Of Sound	6.5%
Warner	1.9%
Other	7.1%

## RADIO AIRPLAY

### MARKET SHARES

Universal	32.2%
Sony BMG	31.8%
EMI	20.2%
Warner	4.7%
Others	11.1%

## CHART SHARE

Origin of singles sales (Top 75): UK: 39.5% US: 60.2% Other: 0.3%  
Origin of albums sales (Top 75): UK: 58.7% US: 37.3% Other: 4.0%

For fuller listings, see musicweek.com

## NEW ADDITION



Warner Bros has confirmed the release of the debut Billy Corban solo single on June 6. Walking Shade is the first taste of Corban's forthcoming solo album, The Future Embrace, which is released on June 20 and has been produced by Bjorn Thorsrud. The album features a cover of the Bee Gees' 'To Love Somebody with the Cure's Robert Smith on backing vocals.

## SINGLES

### THIS WEEK

Gorillaz Feel Good Inc (Parlophone); The Coral In The Morning (Deltasonic); Doves Soavevin (Heavenly); CH Richad What Car (Decca); Kelly Osbourne I Woni (Sanctuary); System Of A Down BVOB (Columbia); Weezer Make Believe (Geffin)

**MAY 16**  
Akon Billys Baby Shot Me Down (Virgin); Myke In My Arms (Breadfruit); Jennifer Lopez Hold You Down (Epic); Ozis Iyzi (Big Brother); New Order Jetstream (London); Kano Brown Eyes (679); Daniel Bedingfield The Way (Polydor); Croz Frog Axel F (Gust); Good Charlotte Chances Of Life & Death (Sony); Kaiser Chiefs Everything... (B Uniq); Steve Wonder So What The Fuss (Motown)

**MAY 23**  
Nelly N Day Say (Island); Owen Stefani

Hubback Girl (Polydor); Brian McFadden Demos (Mush); The Magic Numbers Forever Lull (EMI); Moby Spleen (Mute); Coldplay Speed Of Sound (Parlophone); The Bravery Fearless (Loop)

**MAY 30**  
Coldplay Speed Of Sound (Parlophone); Cori Deems (Amoeba); Ashanti Dont Let Them (Mercury); The White Stripes Blue Orchid (Gorillaz Banquet); Do Me Bad Things (Linn); On Dreams (Mute Destroy); Faithless Why Got Cheeky; Foo Fighters Best Of You (RCA); Alanis For A Friend Streetcar (Atlantic); Girls Aloud The Polydor; Ben Adams Sorry (Phonogenic)

**JUNE 6**  
Stereophonics Superman (V2); Stromboski Feel Like It Should (Sony); Billy Corban Walking Shade (WEA); SO Cent Just A Lil Bit (Interscope); Beak Girl (Geffin)

14.05.05

## New twist on Motown masters

### The Plot

Universal A&R chief's vision of fresh take on Motown classics bears fruit with remix compilation.

**VARIOUS MIXX** MOTOWN REMIXED (MOTOWN/UNIVERSAL)

Gaining access to the master tapes of Motown - arguably the most treasured catalogue among the music industry's crown jewels - and given the opportunity to remix some of its best-known contents is something most producers would dream of. But that is exactly what MRMX: Motown Remixes promises.

The intention with MRMX was not to dramatically rework a collection of classics. The compilation, which is released on June 6, offers 14 sympathetic updates from a host of top producers and artists. Highlights range from remix veteran Tom Moulton's take on The Supremes' "Stoned Love" to Kenny Dope's laid-back interpretation of

Gladys Knight & The Pips' "Neither One Of Us."

The album was the brainchild of Harry Weinger, VP of A&R for Universal Music Enterprises, who conceived the idea while working on the film *Standing In The Shadows Of Motown*.

"The door swung open when I was working on the film," says Weinger, who also acted as the album's producer. "Using new technology such as pro-tools and copying the original masters over to digital meant you got to hear just James Jamerson or just the guitarist or just the drummer.

Hearing those songs naked and how extraordinary they are just made something click and made me curious of what another person could do with them."

The press campaign, led by Planet Publicity, already has features confirmed with *Blues & Soul* and *The Basement*. Following these interviews will be arranged with US producers, who worked on the project, including DJ Smash, Hank Shocklee, Paul Simpson, DJ Z-Trip and Lionel Sanchez.

A 12-track featuring two MPG mixes of Marvin Gaye's "Let's Get It On" and DJ Jazzy Jeff and



Pete Kazma's take on The Temptations' "Papa Was A Rollin' Stone" is currently being serviced to clubs and key DJs, with a single likely to be announced in the next few weeks.

"I'd like to see this album lasting all summer long," says UK project manager Daryl Esche. "We want it to be a lovely slow-burner that goes from word-of-mouth through to the festivals."

With a 10-date Motown Remixed tour booked in the US, Weinger says that plans are in motion to build a series of albums around the concept. But, for now, the most important fact is that the music appeals to both purists and newcomers alike - in effect, reinventing the Sound Of Young America for a new generation.

### CAMPAIGN SUMMARY

**LABEL:** Motown/Universal  
**CONCEPT:** Harry Weinger, vice president of A&R Universal Music Group, New York.  
**PROJECT MANAGER:** Daryl Esche, Universal Catalogue Marketing NATIONAL & REGIONAL PRESS: Dave Clarke, Planet Earth Publicity.

## Vauxhall TV ad re-ignites spark plugs for 22-20s' debut album

### Ad focus

A song by Lincolnshire rock outfit 22-20s (pictured) has been stepped up by Vauxhall for use in a 12-month TV ad campaign promoting the new Astra Sports Hatch. Devil In Me is featured on the band's debut self-titled album, which was released last September, with EMI now capitalising on the exposure by using it to re-ignite interest in the band at retail and media.

EMI's synchronisation manager Hywel Evans secured the placement after initially pitching the track to ad agency Delaney Lund Knox Warren (DLKW), late last year. "One of the things EMI Sync does is to make our contacts at advertising agencies aware of current and forthcoming EMI releases. They heard Devil In Me, thought it would be right for the campaign and we back tracked throughout the creative and approval process."

While EMI is eager to capitalise on the commercial opportunity that the campaign

presents, EMI Records marketing manager John Leahy acknowledges that with a band like 22-20s there is an element of credibility which could be lost if the label were to begin to expose the band as "the guys who wrote the song from that ad."

"It's the way you use the information," he notes. "We're not going to be re-releasing the single because we've already spent close to 12 months working singles from this band and I think it would be taking a step backwards. The ad campaign is an opportunity to re-excite retail in the project and get the band in front of the

media again."

EMI has teamed up with Vauxhall off-screen as well, giving the car manufacturer copies of the 22-20s album, which will sit in the stereo of all Astra Sports Hatches, ready to play whenever a customer goes for a test drive. At retail, EMI has stirred renewed interest at Virgin and HMV where the album will receive front-of-shop tracking again and the album is also likely to be stickered, drawing attention to the fact that it features the music from the ad. Additional media coverage includes a celebrity iTunes playlist.



### TASTEMAKERS TIPS

#### Editors Blood

(Kitchenware)

**LANA WEBB, AMUSIC/REMEDY PRODUCTIONS**



"In the current climate of 'new' new bands, it takes a lot for artists to stand out from the crowd without gimmicks. Not interested in singing about girlfriends, drugs and haircuts, Editors' elusive and enigmatic songs such as *Blood* and *Munich* typify the modern world dilemmas sang by the likes of The Chameleons and Joy Division. Basically, it has substance. With an identifiably English sound, Editors are well on their way to being one of the bands of 2005. With songs like this as a teaser to their debut album, they are set to become one of those bands you wish you said you saw first."

#### Guy Chambers Isis

Project (Sleeper Music)

**MARTIN PRICE, MANAGER, MUSIC SERVICES, FIVE**

"These beautifully recorded Guy Chambers compositions encompassing romantic French movie influences from the Sixties and Seventies feature the hauntingly stunning vocals from Sophie Hunter. This is Guy Chambers at his best with strong melodies, striking key changes and atmospheric orchestral arrangements. With him sounding like this, who needs Robbie?"

#### Moussu T E Lei Joventes

Mademoiselle Marseille

(Manivette)

**IAN ANDERSON, EDITOR, FROTS**

"This is a spin off from Massilia Soundystem and La Talvera, a thrilling acoustic voyage exploring the melting pot culture

### THE INSIDER

## Jumbo Records, Leads



Hunter Smith was working as a part-time DJ when he established Jumbo Records in 1971, selling records out of the back of a friend's cassette and tape equipment store. More than 30 years on and three location moves later, Smith has transformed Jumbo into Leeds' largest independent record store.

The store operates with a 10-strong staff who pride themselves on their specialist knowledge. "People still come from miles around to buy from us because we know what we're doing and we have an exceptionally knowledgeable staff," says Smith. "Admittedly, as

the years have gone by and more people are buying specialist stuff from the internet, that's starting to cut into our sales somewhat."

Leeds' heavy student presence means that, come the academic year, the store is often at its busiest. This returning consumer base with a tendency toward more leftfield musical tastes has played an essential role in the store's evolution, allowing Jumbo to steer clear of chart releases, in favour of a more diverse music catalogue. "We don't get into stupid price-cutting with competitors and we don't do huge amounts of chart albums because you know you're going to get undercut," says Smith. "What would be the point?"

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### RADIO PLAYLISTS

#### RADIO 1

**A LIST**  
Alan Lanky: Amarie | They: Abbiele Hat Light | Black Eyed Peas: Don't Phunk With My Heart | BodyWackers: I'm The Way, Coolplay: Speed Of Sound | Destiny's Child: Get | Emison: Making Bird | Fox Fighters: Bird Of Your Colour | Fof | Good: Ice | Gwen Stefani: Hollaback Girl | Kaiser Chiefs: Forever Love | You: Less And Less | Mylo | My: Arnie, Oakt Lyte, Shana: Deep Sleep | The Coral: In The Morning | The Game: Get 50 Cent | Kala: It's My Love | The Killers: Smile Like You Mean It | The White Stripes: Oh Overhead

#### B LIST

Kavali: GoodFriday | The Way: Dave | Sirocco | Pita: Evans | Aika: Gade | So Many Mirrors | Jnrilqroq: Feet Just Like It | Sivaldi | Jennifer Lopez: Ft. Jay: Hold You Down | KT | Bastille | Other Side Of The Moon | Lip | Jon Lovitz | Friends: Get Low | Max: Graham | Ya Ya: Owever | A Lonely Heart: Praline | Cats: feat. Andrea Love | Shave It: Red | Act: Catherine | Star: Rooster | Waite: So Right For Me | The: Droney: Brothers

The Chemical Brothers: Endless | The Fluffers: Dicot | Dry And High | Wazer | Bowery: Hit

**CLIST**  
Audiobully: Still You Dance | Green Day: Wake Me Up When September Ends | Jean Just A Risk | My Chemical Romance: Haves, System Of A Down: By Your Side | The Roots: Numbers | Farer: Roll | '02: Day Of Blanking Leads

#### J-SPROUT

Bobby Robinson: Slave Dance | Bon Caron | Frank L: Renewed For A Friend | Swallow | Kanye West: Diamonds Are Forever | Maximo Park: Gothic

#### RADIO 2

**A LIST**  
Benzo: Springsteen | Dave & Don | Leland | Coolplay: Speed Of Sound | James Blunt: You Are The Only One | KT | Bastille | Other Side Of The World | Shave It: Red | Love: Rob Thomas | Love: Rob | More: Slave | Wonder | What | The Flies | The Coral: In The Morning | The Slings: Do It Like You





**Singles**

**Amerie**  
1 Thing (Columbia 675940)  
Produced by Crazy In Love  
Himehime Rich Harrison and driven by a monster drum

break, this funky R&B track sounds very much like 2005's equivalent of the Beyoncé hit. Radio certainly agrees — the track is A-listed at Radio One, played at Capital, and is rapidly rising up the airplay chart, as well as attracting 50+ plays on MTV Base, The Box and MTV Hits last week. A surefire hit.

**The Arcade Fire**  
Power Out (Rough Trade CDTRADSCD232)  
This will more than likely be the track to lure in those who have shied away from The Arcade Fire owing to the superfluous hype. A pounding rhythm section, coupled with fragile, lilting vocals and a magnetic hook, make for a great single which is receiving support from Xfm.

**Audio Bullys feat. Nancy Sinatra**  
You Don't Know (Source SOURCE111)  
Audio Bullys deliver one of their most dance-floor-friendly cuts to date with this bass-heavy track which samples the Nancy Sinatra song, which Tarantino fans will remember from Kill Bill. It has been C-listed at Radio One and has also been riding high in the club charts in the past few weeks.

**Daniel Bedingfield**  
The Way (Polydor 9871532)  
This single — the second from current album *Second First Impression* — shows yet another side to Bedingfield's talents. This time, he heads off in an uptempo rock direction that has a distinctly U2 quality about it — not necessarily a surprise due to the involvement of Black Crowes and Rolling Stones producer Jack Joffe. Play, Radios One and Two have both playlisted the song.

**The Bravery**  
Fearless (Loop 982338)  
This Radio One B-listed track is the third single to be lifted from

**SINGLE OF THE WEEK**

**Coldplay**  
Speed of Sound

Parlophone CDR6654  
Anticipation for new Coldplay material has reached fever pitch in the wake of their world-conquering, 10m-selling *A Rush Of Blood To The Head* album, and this first single from the forthcoming *X&Y* set doesn't disappoint. It is classic-sounding Coldplay — a melodic mid-paced piano rocker that is getting massive rotation everywhere, and is already sitting pretty at the top of both the radio airplay and the download charts.



**Moby**  
Spiders (CDMUTE350)  
The second single from Moby's album *Hotel*, Spiders is a laidback track driven by programmed beats, melo-rych guitars and subtle synths. Moby's voice sits at the forefront of the mix as he delivers a simple lead that zicks with the listener after the first listen. The release coincides with a UK tour, which is sure to help keep the tills ringing at retail.

**Nelly**  
N Day Say (Universal MUCSD40414)  
Spandau Ballet climb shakily back into the spotlight through Nelly's judicious sample from True on his latest single, taken from the Suit half of his recent twin album major. This is going to be another major hit from Mr St Louis — it is already picking up big ILR plays and looks certain to appear on other playlists soon.

**Sons & Daughters**  
Dance Me In (Domino R196CD)  
After October's excellent *Johnny Cash*, the Glasgow band are back with this taster from their June 6-released debut album *The Repulsion Box*. Produced by Edwyn Collins, it has a dark, folk-driven feel that evokes the likes of Nick Cave. Fresh from a tour with Franz Ferdinand, this should help take the band to the next level.

**Gwen Stefani**  
Hollaback Girl (Interscope 9828326)  
Already generating a huge response from video play alone, the third single from Stefani's platinum solo set moves with an off-kilter swagger that just drips cool. A minimal musical backing courtesy of Pharrell Williams provides the foundation for her distinctive vocals and she dishes out a string of memorable one-liners. Currently enjoying wall-to-wall airplay support, this will give the No Doubt frontwoman her third consecutive Top 10 hit.

**Keith Urban**  
Days Go By (Capitol 8726492)  
A special guest of Bryan Adams on his UK tour this month, Keith Urban has enjoyed huge success in the US where his achievements include sales of more than 5m albums and a Grammy

nomination. Days Go By is a catchy, guitar-driven country-rock song with strong mainstream appeal — the only drawback for the UK market is the country twist, which could restrict widespread radio support.

**John Williams**  
Battle Of The Heroes (Sony Classical G57596CD)  
Taken from the acclaimed score to *Episode III: Revenge Of The Sith*, this is the first single to be released as a movie tie-in in Star Wars' 28-year history. A gloriously dark and fruity romp, *Battle Of The Heroes* is a frenzied piece of work from Williams, which has a potentially huge market with collectors.

**Albums**

**Natacha Atlas**  
The Best Of (Mantra MNTCD1036)  
This is a retrospective of Atlas's five albums to date and serves to illustrate the power of one of Europe's finest voices. Since she first emerged with Transglobal Underground in 1991 Atlas has developed her own sound, and her ability to cross cultural divides explains her continued relevance and modest commercial success — hers is a unique talent.

**The Coral**  
The Invisible Invasion (Deltasonic DLTC036)  
Those who like their music to be cutting-edge cool may not appreciate the decidedly retro sounds of The Coral's third album proper, but its sweet songs and laidback charm certainly sound like they will impress a more mainstream crowd. Breezy songs, such as current single *In The Morning*, appear unassuming at first but have a way of getting into your head.

**Four Tet**  
Everything Electronic (Domino WEGCD154)  
Keirán Hebdon returns to the leftfield dance scene with a more live-sounding effort than previous album *Rounds*. Avoiding the

"folktronica" tag he helped create, Hebdon has delivered another experimental yet lovable set. Erring in places towards free jazz and featuring wild acidic wig-outs, this is less focused and more ramshackle than his previous work, but no less rewarding.

**Stephen Malkmus**  
Face The Truth (Domino WIGCD156)  
The third solo album from the former Pavement frontman is something of a return to form. It blends trademark alt-country gems such as *Freeze*, *The Satellites* with an occasionally dizzying sonic experimentation, showing Malkmus is not content to rest on his laurels. Art, intelligent and accessible, it should have appeal beyond the Pavement fanbase.

**Scout Niblett**  
Kidnapped by Neptune (Too Pure PURE161CD)  
Niblett's third album sees her coming the closest yet to a full band sound. Not that this makes her any less individualistic — she is still off on her own tangent. As such, Niblett may struggle to be as much more than a cult success, even if her excellent songwriting demands more.

**Kelly Osborne**  
Sleeping In The Nothing (Sanctuary SANCD338)  
Osborne surprised many with the electro-pop stylings of recent single *One Word* and the trend continues on her second album, produced by Linda Perry. But while that song benefited from a great Vienna-esque pop hook, nothing much on the album really demands the listener's attention.

**Sleater-Kinney**  
The Woods (Sub Pop SPC679)  
This politically-charged US trio enlisted the production skills of Dave Fridmann for this, their seventh album, and the result is one of their best releases to date. Guitars beat it out and vocalists Corin Tucker and Carrie Brownstein turn in some of their finest vocal performances yet, making this also one of their best and most accessible albums.

This week's reviews: Donald Baird, Phil Brown, Simon Evans, Ben Cavill, Stuart Clarke, Jim Larkin, Nicola Sisco, Nick Peppas and Simon Ward.

Records released 23.05.05

**ALBUM OF THE WEEK**

**Gorillaz**  
Demon Days

Parlophone 3116912  
Parlophone's second big comeback of the week comes from Damon Albarn and Jamie Hewlett's seminal cartoon combo, who enlist the leftfield hip-hop band of Danger Mouse to give their vision some urban nous. The Shaun Ryder-*featuring DARE, Dirty Harry* and the title track can sit happily among Albarn's best work and, with *Feel Good Inc* climbing the chart before today's full physical release, it looks like Corvillaz are set to be kings of the swingers again.



Coldplay continue to set the pace on radio, while Eels provide the biggest new tune in the Top 50 and New Order are this week's highest climber

# The UK Radio Airplay

## RADIO ONE

Wk	Artist/Title	Prev	Wks	Peak	Label
1	4 AMERIE I FEEL GOOD	14	27	1700	REPUBLIC
2	1 SNOOP DOGG FEAT. C WILSON & J TIMBERLAKE SIGNS OFFEN	24	27	1849	COLUMBIA
3	11 BODYROCKERS I LIKE THE WAY YOU FEEL	21	26	1839	REPUBLIC
4	11 CORILLAZ FEEL GOOD INC	25	26	1813	REPUBLIC
5	11 THE KILLERS SMILE LIKE YOU MEAN IT	23	26	1784	REPUBLIC
6	16 OASIS Lyla	11	24	1633	REPUBLIC
7	15 MYLO IN MY ARMS	18	23	1513	REPUBLIC
8	4 THE GAME HATE IT OR LOVE IT	22	22	1662	REPUBLIC
9	15 KAISER CHIEFS EVERYDAY I LOVE YOU LESS AND LESS	30	22	1610	REPUBLIC
10	8 CAESARS JERK IT OUT	20	22	1602	REPUBLIC
11	4 COLDPLAY SPEED OF SOUND	30	22	1882	REPUBLIC
12	11 FOG FIGHTERS REST OF YOUR LIFE	21	22	1876	REPUBLIC
13	11 THE CORAL IN THE MORNING	21	21	1697	REPUBLIC
14	11 AKON LOVELY	30	20	1623	REPUBLIC
15	4 BLACK EYED PEAS DON'T PHUNK WITH MY HEART	14	20	1514	REPUBLIC
16	9 RHYLIE HALF LIGHT	23	20	1506	REPUBLIC
17	11 THE CHEMICAL BROTHERS BELIEVE	14	17	1336	REPUBLIC
18	27 GABRI SO MANY TIMES	14	17	1336	REPUBLIC
19	11 THE WHITE STRIPES BLUE GRASS	9	17	1319	REPUBLIC
20	11 STUDIO B I SEE GIRLS	26	16	1319	REPUBLIC
21	11 ENEMEN BE COOKING BIRD	20	16	1313	REPUBLIC
22	11 JAMARQUA FEELS JUST LIKE IT SHOULD	11	15	1318	REPUBLIC
23	11 DESTINY'S CHILD GIRL	21	15	1313	REPUBLIC
24	11 GWEN STEFANI HOLLABACK GIRL	21	14	1027	REPUBLIC
25	10 WEEZER BEVERLY HILLS COFFER	13	13	1313	REPUBLIC
26	10 PRAISE CATS FEAT. ANDREA LOVE SHINED ON ME	14	13	1313	REPUBLIC
27	10 ROOSTER YOU'RE SO RIGHT FOR ME	12	12	1024	REPUBLIC
28	11 KT TUNSTALL OTHER SIDE OF THE WORLD	15	12	1041	REPUBLIC
29	11 THE MAGIC NUMBERS FOREVER LOST	7	12	582	REPUBLIC
30	11 RAZORLIGHT SOMEWHERE ELSE	15	11	1073	REPUBLIC
31	11 LEMAR THIS IS THE LAST TIME	30	11	870	REPUBLIC
32	11 CIARA FEAT. MISSY ELLIOTT I 2 STEP	11	11	793	REPUBLIC
33	11 NATALIE IMBRUGLIA SHIVER	11	11	753	REPUBLIC
34	11 MICK GRAMM VS YES OWNER OF A LONELY HEART	11	11	753	REPUBLIC
35	11 BASEMENT JAXX ON MY COSH	11	11	701	REPUBLIC
36	11 THE FUTUREHES DECENT DAYS AND NIGHTS	9	11	591	REPUBLIC

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## INDEPENDENT LOCAL RADIO

Wk	Artist/Title	Prev	Wks	Peak	Label
1	1 NATALIE IMBRUGLIA SHIVER	2038	2044	5790	REPUBLIC
2	1 DESTINY'S CHILD GIRL	1036	1788	2616	REPUBLIC
3	4 SNOOP DOGG FEAT. C WILSON & J TIMBERLAKE SIGNS OFFEN	1291	1710	2616	REPUBLIC
4	11 RHYLIE HALF LIGHT	1031	1636	2159	REPUBLIC
5	11 GWEN STEFANI FEEL LIKE YOU MEAN IT	1236	1596	2145	REPUBLIC
6	15 THE CORAL IN THE MORNING	1424	1576	2092	REPUBLIC
7	15 LEMAR THIS IS THE LAST TIME	1675	1572	2092	REPUBLIC
8	11 WATASHA BRINDLEFIELD BRUISE ASHLY	1031	1563	2092	REPUBLIC
9	11 FAITH EVANS AGAIN	901	1576	1709	REPUBLIC
10	11 COLDPLAY SPEED OF SOUND	933	1576	1709	REPUBLIC
11	11 SCISSOR SISTERS FLYING SCORPIONS	1073	1584	2070	REPUBLIC
12	11 AKON LOVELY	1138	1583	2071	REPUBLIC
13	11 BEVERLY KNIGHT KEEP THIS FIRE BURNING	1032	1623	1980	REPUBLIC
14	11 BLACK EYED PEAS DON'T PHUNK WITH MY HEART	789	1599	2611	REPUBLIC
15	11 JEM THEY ARE	1208	1514	1887	REPUBLIC
16	11 KT TUNSTALL OTHER SIDE OF THE WORLD	710	1617	1831	REPUBLIC
17	11 LIKIE SIGNS THE GAME'S SWINDEN	1021	1627	1823	REPUBLIC
18	11 MARSON'S MUST GET OUT	132	162	1823	REPUBLIC
19	20 KEANE THIS IS THE LAST TIME	1236	163	1827	REPUBLIC
20	11 ROB THOMAS LOVELY NO MORE	1648	1687	1843	REPUBLIC
21	11 PHANTOM PLANET CALI GUN	1021	1627	1823	REPUBLIC
22	11 NELY FEAT. TIM MCGRAW OVER AND OVER	1001	1705	1823	REPUBLIC
23	11 RAZORLIGHT SOMEWHERE ELSE	1033	1701	1823	REPUBLIC
24	11 GREEN DAY EVILUVADE OF BROKEN DREAMS	1162	1716	1823	REPUBLIC
25	11 BODYROCKERS I LIKE THE WAY YOU FEEL	1162	1716	1823	REPUBLIC
26	11 BASEMENT JAXX ON MY COSH	1162	1716	1823	REPUBLIC
27	11 KYLIE MINOGUE GIVING YOU A REASON	1162	1716	1823	REPUBLIC
28	11 EMINEM I'M GONNA GET	1162	1716	1823	REPUBLIC
29	11 TONY CHRISTIE FEAT. PETER JAC AMARILLO	1162	1716	1823	REPUBLIC

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**1. Coldplay**  
After dashing 9-1 last week, Speed of Sound - the first single from Coldplay's new album X&Y - consolidates its advantage, adding a further 366 plays and improving its audience by 4.4% to 66.15%. Twenty-two plays from Radio Two



**7. KT Tunstall**  
Black Horse And The Cherry Tree was the first single from Edinburgh singer-songwriter KT Tunstall's debut album Eye To The Telescope and was a big radio hit, peaking at number seven on the sales chart.

place it at top of the most-played list there, while an identical haul from Radio One make it that station's eighth most-played track. Between them, the two BBC giants provide two-thirds of Speed of Sound's audience but 41 stations played the song more often, with top Liffes of 62 (Skam), 50 (Newcastle Digital), 39 (Kfm) and 38 (Virgin FM).

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1 SNOOP DOGG FEAT. C WILSON & J TIMBERLAKE SIGNS OFFEN  
2 ELVIS VS JXL A LITTLE BIT OF THIS  
3 BODYROCKERS I LIKE THE WAY YOU FEEL  
4 WILL SMITH  
5 DESTINY'S CHILD GIRL



**7. KT Tunstall**  
Black Horse And The Cherry Tree was the first single from Edinburgh singer-songwriter KT Tunstall's debut album Eye To The Telescope and was a big radio hit, peaking at number seven on the sales chart.

## THE UK AIRPLAY

Wk	Artist/Title	Prev	Wks	Peak	Label
1	1 USHER CATCH UP	1	1	1	REPUBLIC
2	6 THE GAME HATE IT OR LOVE IT	1	1	1	REPUBLIC
3	8 AKON LOVELY	1	1	1	REPUBLIC
4	1 SNOOP DOGG FEAT. C WILSON & J TIMBERLAKE SIGNS OFFEN	1	1	1	REPUBLIC
5	13 BASEMENT JAXX ON MY COSH	1	1	1	REPUBLIC
6	1 MARIO LET ME LOVE YOU	1	1	1	REPUBLIC
7	7 BLACK EYED PEAS DON'T PHUNK WITH MY HEART	1	1	1	REPUBLIC
8	50 KENNY CHANDY SING	1	1	1	REPUBLIC
9	1 CIARA FEAT. MISSY ELLIOTT I 2 STEP	1	1	1	REPUBLIC
10	4 DESTINY'S CHILD GIRL	1	1	1	REPUBLIC

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# Play Chart

music control

Rank	Weeks on Chart	Artist	Title	Genre	Label	Peak	Weeks on Chart	Points	Score
26	15	STUDIO B I	SEE GIRLS	INDIEPOP	719	4	22.93	-21	
27	43	NEW ORDER	JETSTREAM	ROCK	272	72	22.85	33	
28	39	BEVERLY KNIGHT	KEEP THIS FIRE BURNING	DISCO/FUNK	1124	3	22.39	5	
29	31	JEM THEY	JEM THEY	SOUL/BLUES	1037	-21	21.60	-18	
30	34	GADJO	SO MANY TIMES	HOUSE/EDM	516	24	21.59	8	
31	29	BASEMENT JAXX	OH MY GOSH	HL	777	-43	21.34	-13	
32	37	MYLO IN MY ARMS	MYLO IN MY ARMS	BREASTED	590	15	20.73	8	
33	35	THE TEARS REFUGEES	THE TEARS REFUGEES	INDIE/ROCK	237	30	20.59	3	
34	33	SCISSOR SISTERS	FILTHY/GORGEOUS	POP/ROCK	1182	-5	19.64	-5	
35	38	LEMAR	TIME TO GROW	SOUL	1367	-20	19.55	-37	
36	47	WEEZER	BEVERLY HILLS	GUITAR	317	36	19.42	18	
37	38	CIARA FEAT. MISSY ELLIOTT	1,2 STEP	LATIN	644	-38	18.69	-12	
38	39	LEMAR	IF THERE'S ANY JUSTICE	SOUL	435	-20	17.62	-7	
39	48	GWEN STEFANI	HOLLBACK GIRL	POP/ROCK	481	45	16.89	4	
40	479	EELS	HEY MAN (NOW YOU'RE REALLY LIVING)	WEIRD/ALT	59	76	16.55	296	
41	29	NATASHA BEDINGFIELD	I BRUISE EASILY	PROGRESSIVE	1376	-11	16.16	-33	
42	8	MARON 5	MUST GET OUT	J	919	-37	15.85	-103	
43	49	PRAYSE CATS	FEAT. ANDREA LOVE SHINED ON ME	ALT/ROCK	307	28	15.65	-2	
44	36	KEANE	THIS IS THE LAST TIME	EDM	894	3	15.49	-26	
45	52	FOO FIGHTERS	BEST OF YOU	SOUL/BLUES	204	23	15.49	9	
46	66	THE STANDS	DO IT LIKE YOU LIKE	EDM	63	13	15.15	49	
47	55	NANCY GRIFFITH	I LOVE THIS TOWN	UNIVERSAL MUSIC TV	20	-5	14.43	13	
48	18	MAX GRAHAM	WE'VE OWNED A LONELY HEART	UNIVERSAL MUSIC	505	-1	13.92	38	
49	10	THE WHITE STRIPES	BLUE ORCHID	HL	365	54	13.86	83	
50	47	ROOSTER	YOU'RE SO RIGHT FOR ME	SPORTS/LEISURE	420	-4	13.76	-26	

Music Control UK compiled these figures from 6,000 airplay sites in 50 UK radio stations as of 11 May 2014 by 20:00 on 11 May 2014. Stations ranked by audience figures on last week's Report date.

## PRE-RELEASE

Rank	Artist	Title	Genre	Label	Points
1	COLDPLAY	SPEED OF SOUND	INDIE/ROCK	PARLOPHONE	66.16
2	THE CORAL	IN THE MORNING	DELIRIOUS	57.88	
3	KT TUNSTALL	OTHER SIDE OF THE WORLD	RELEASERS	37.88	
4	STEVE WONDER	SO WHAT THE FUSS	JAZZ/FUNK	36.36	
5	BLACK EYES PEAS	DON'T DRINK WITH MY HEART	JAZZ	34.02	
6	OASIS	LYLA ON THE STAIRS	RELEASERS	32.44	
7	AMERICA	I THINK COLUMBIA	RELEASERS	29.83	
8	KAISER CHIEFS	EVERYDAY I LOVE YOU LESS	PROGRESSIVE	28.31	
9	THE GAME	HATE IT OR LOVE IT	INDIE/ROCK	26.59	
10	ROB THOMAS	LONELY NO MORE	ATLANTIC	26.37	
11	NEW ORDER	JETSTREAM	ROCK	22.86	
12	GADJO	SO MANY TIMES	HOUSE/EDM	21.59	
13	MYLO IN MY ARMS	MYLO IN MY ARMS	BREASTED	20.74	
14	GWEN STEFANI	HOLLBACK GIRL	POP/ROCK	16.90	
15	EELS	HEY MAN (NOW YOU'RE REALLY LIVING)	WEIRD/ALT	16.55	
16	PRAYSE CATS	FEAT. ANDREA LOVE SHINED ON ME	ALT/ROCK	15.65	
17	FOO FIGHTERS	BEST OF YOU	SOUL/BLUES	15.49	
18	THE STANDS	DO IT LIKE YOU LIKE	EDM	15.15	
19	NANCY GRIFFITH	I LOVE THIS TOWN	UNIVERSAL MUSIC TV	14.43	
20	MAX GRAHAM	WE'VE OWNED A LONELY HEART	UNIVERSAL MUSIC	13.92	

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## ON THE RADIO THIS WEEK

Rank	Artist	Title	Genre	Label	Points
1	RADIO ONE	Various	Various	Various	100.00
2	RADIO 2	Various	Various	Various	80.00
3	RADIO 3	Various	Various	Various	60.00
4	RADIO 4	Various	Various	Various	40.00
5	RADIO 5	Various	Various	Various	20.00

## RADIO GROWERS

Rank	Artist	Title	Genre	Label	Points
1	COLDPLAY	SPEED OF SOUND	INDIE/ROCK	PARLOPHONE	1467.366
2	BLACK EYES PEAS	DON'T DRINK WITH MY HEART	JAZZ	1178.326	
3	FAITH EVANS	BLUNT	SOUL	1340.272	
4	JAMES BLUNT	YOU'RE BEAUTIFUL	RELEASERS	267.267	
5	KT TUNSTALL	OTHER SIDE OF THE WORLD	RELEASERS	1007.256	
6	ROB THOMAS	LONELY NO MORE	ATLANTIC	884.236	
7	THE CORAL	IN THE MORNING	DELIRIOUS	1367.222	
8	ATHLETE	HALF LIGHT	RELEASERS	1654.204	
9	DANIEL BEDINGFIELD	THE WAY	RELEASERS	325.201	
10	EL PRESIDENTE	100 MPH	RELEASERS	301.179	

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## RADIO TWO

Rank	Artist	Title	Genre	Label	Points
1	COLDPLAY	SPEED OF SOUND	INDIE/ROCK	PARLOPHONE	1467.366
2	STEVE WONDER	SO WHAT THE FUSS	JAZZ/FUNK	36.36	
3	ATHLETE	HALF LIGHT	RELEASERS	1654.204	
4	JAMES BLUNT	YOU'RE BEAUTIFUL	RELEASERS	267.267	
5	NEW ORDER	JETSTREAM	ROCK	22.86	
6	THE CORAL	IN THE MORNING	DELIRIOUS	57.88	
7	KT TUNSTALL	OTHER SIDE OF THE WORLD	RELEASERS	37.88	
8	THE TEARS REFUGEES	THE TEARS REFUGEES	INDIE/ROCK	237.30	
9	EELS	HEY MAN (NOW YOU'RE REALLY LIVING)	WEIRD/ALT	59.76	
10	TURIN BRAKES	FISHING FOR A DREAM	SOUL	13.67	
11	LUCIE SILVAS	THE GAME IS WON	INDIE/ROCK	13.67	
12	ROB THOMAS	LONELY NO MORE	ATLANTIC	26.37	
13	NANCY GRIFFITH	I LOVE THIS TOWN	UNIVERSAL MUSIC TV	14.43	
14	DARYL HALL & JOHN OATES	LET BE AROUND	SONY	13.67	
15	JOEY RICHARD	WHAT CAR	SONY	13.67	
16	JAMES BLUNT	YOU'RE BEAUTIFUL	RELEASERS	267.267	
17	KEITH URBAN	DAYS GO BY	EMI	13.67	
18	MICHAEL BRUCE	SPRINGSTEEN DEVELS & DUST	SONY	13.67	
19	TOM BAXTER	THE MOON & ME	COLUMBIA	13.67	
20	KT TUNSTALL	OTHER SIDE OF THE WORLD	RELEASERS	37.88	

1. Most Control UK

## MUSICWEEK

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**20. Rob Thomas**  
Thomas jumps 41-20 with a 47% increase in audience after more than doubling support from 429 plays to 664. Look out for Thomas' album 'Something To Be' - a recent US number one - to do well when it is released here in a fortnight.

**15. Kaiser Chiefs**  
Kaiser Chiefs' debut '40 HR I Predict A Riot' got to number 22 last November but 101

### GALAXY

THE ARTIST TITLE LABEL

- 1 ARON LONEY UNIVERSAL
- 2 STUDIO B I SEE GIRLS BROADCAST
- 3 BASEMENT JAXX OH MY GOSH XL
- 4 WILL SMITH SWITCH POP/ROCK
- 5 KELIS IN PUBLIC VEVO
- 6 MARIO LET ME LOVE YOU J
- 7 PRAYSE CATS FEAT. ANDREA LOVE SHINED ON ME A&M
- 8 BLACK EYES PEAS DON'T DRINK WITH MY HEART A&M
- 9 50 CENT CANDY SHOP SONY/AT&T
- 10 GWEN STEFANI FEAT. EVE RICH GIRL INTERSCOPE

### VIBE 101

THE ARTIST TITLE LABEL

- 1 THE GAME HATE IT OR LOVE IT INTERSCOPE
- 2 MARIO LET ME LOVE YOU J
- 3 FREEDOM/REAL THING SO MUCH LOVE TO GIVE A&M
- 4 DESTINY'S CHILD GIRL COLUMBIA
- 5 CIARA FEAT. MISSY ELLIOTT 1,2 STEP LAFACE
- 6 ARON LONEY UNIVERSAL
- 7 SNOOP DOGG FEAT. C WILSON & JIMMERLAKA SIGNS/GITEN
- 8 BLACK EYES PEAS DON'T DRINK WITH MY HEART A&M
- 9 FAITH EVANS AGAIN EMI

### GET MUSIC WEEK ONLINE

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**XFM**  
O'Connell's record of the week  
Liam Lacey  
Liam Lacey's  
Record of the Week  
Dawn's Secret & The Darkroom  
XFM  
Steve Harris  
The Steve Harris  
Pete Mitchell  
Chris Mitchell  
Chris Mitchell





# Singles

14.05.05  
Top 75

Akon dethrones Tony Christie as singles from Eminem, and Lil Jon also arrive in the Top 10 and 15 new entries refresh the Top 40

## PHYSICAL SINGLES TOP 40

LAST WEEK	THIS WEEK	ARTIST/TITLE	LABEL
1	1	AKON LONELY	Universal
2	7	TONY CHRISTIE FEAT. PETER KAY (IS THIS THE WAY TO AMARILLO)	Capitol
3	7	SHOOP DOGG FEAT. CHARLIE WILSON & JUSTIN TIMBERLAKE SIGNS	Capitol
4	4	EMINEM MOCKINGBIRD	Interscope
5	4	BODYROCKERS I LOVE THE WAY	Mercury
6	3	WILL SMITH SWITCH	Interscope
7	7	CIARA FEAT. MISSY ELLIOTT 1.2 STEP	LaFace
8	4	DESTINY'S CHILD GIRL	Columbia
9	4	LIL JON & THE EAST SIDE BOYZ GET LOW/LOVERS & FRIENDS	TVT
10	10	THE KILLERS SMILE LIKE YOU MEAN IT	LuLu/Pop
11	11	FATH EVANS AGAIN	Capitol
12	12	MAXIMO PARK GRAFFITI	Virgin
13	13	WEEZER BEVERLY HILLS	Capitol
14	9	MARIO LET ME LOVE YOU	Capitol
15	10	50 CENT CANDY SHOP	Interscope
16	10	THE CHEMICAL BROTHERS BELIEVE	Mercury
17	16	STUDIO B I SEE GIRLS	Mercury
18	18	RAZORLIGHT SOMEWHERE ELSE	Mercury
19	19	PREFFERALL GOOD ENOUGH FOR YOU	Capitol
20	19	CAESARS JERK IT OUT	Virgin
21	10	IDLEWILD I UNDERSTAND IT	Parlophone
22	10	THE DUKE SPIRIT LOVE IS AN UNFAMILIAR NAME	Capitol
23	10	DOGS TUNED TO A DIFFERENT STATION	Capitol
24	10	LEMAR TIME TO GROW	San Marino
25	10	A RUSH SONG	Mercury
26	18	MARIAN CAREY I'S LIKE THAT	Mercury
27	11	ELVIS VS JXL A LITTLE LESS CONVERSATION	Capitol
28	10	EL PRESIDENTE 100 MPH	Capitol
29	10	JEM THEY	Capitol
30	10	GWEN STEFANI FEAT. EVE RICH GIRL	Interscope
31	10	ROOSTER YOU'RE SO RIGHT FOR ME	Mercury
32	10	ART BRUT EMILY KANE	Capitol
33	10	MCRLY ALL ABOUT YOU/YOU'VE GOT A FRIEND	Capitol
34	10	THE TEARS REFUGEES	Interscope
35	10	LUCIE SILVAS THE GAME IS WON	Mercury
36	10	FREEDLOADERS FEAT. THE REAL THING SO MUCH LOVE TO GIVE	Capitol
37	10	BLAZE PREZENTS UDA FEAT. B. TUCKER MOST PRECIOUS LOVE	Capitol
38	10	WILLY MAISON SO LONG	Capitol
39	10	ATHLETE HALF LIGHT	Capitol
40	10	NATALIE IMBRUGLIA SHIVER	Capitol

## DOWNLOADS

LAST WEEK	THIS WEEK	ARTIST/TITLE	LABEL
1	1	COLDPLAY SPEED OF SOUND	Parlophone
2	4	AKON LONELY	Universal
3	3	GORILLAZ FEEL GOOD INC	Parlophone
4	6	SNOOP DOGG/WILSON/TIMBERLAKE SIGNS	Capitol
5	2	RAZORLIGHT SOMEWHERE ELSE	Mercury
6	9	BODYROCKERS I LIKE THE WAY	Mercury
7	5	TONY CHRISTIE FEAT. PETER KAY (IS THIS THE WAY TO AMARILLO)	Universal TV
8	7	WILL SMITH SWITCH	Interscope
9	10	CAESARS JERK IT OUT	Virgin
10	13	CIARA FEAT. MISSY ELLIOTT 1.2 STEP	LaFace
11	18	THE CORAL IN THE MORNING	Decca
12	8	THE WHITE STRIPES BLUE ORCHID	XL
13	11	NATALIE IMBRUGLIA SHIVER	Capitol
14	10	FOO FIGHTERS BEST OF YOU	Sanctuary
15	12	STEREOPIONICS DAKOTA	V2
16	10	AMERIE I THING	Columbia
17	16	50 CENT CANDY SHOP	Interscope
18	10	THE GAME HATE IT OR LOVE IT	Interscope
19	10	EMINEM MOCKINGBIRD	Interscope
20	17	MARIO LET ME LOVE YOU	J

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# The Official UK

LAST WEEK	THIS WEEK	ARTIST/TITLE	LABEL
1	1	AKON LONELY	Universal
2	1	TONY CHRISTIE FEAT. PETER KAY (IS THIS THE WAY TO AMARILLO)	Capitol
3	2	SNOOP DOGG FEAT. CHARLIE WILSON/JUSTIN TIMBERLAKE SIGNS	Capitol
4	4	EMINEM MOCKINGBIRD	Interscope
5	4	BODYROCKERS I LIKE THE WAY	Mercury
6	3	WILL SMITH SWITCH	Interscope
7	7	CIARA FEAT. MISSY ELLIOTT 1.2 STEP	LaFace
8	6	DESTINY'S CHILD GIRL	Columbia
9	4	LIL JON & THE EAST SIDE BOYZ GET LOW/LOVERS & FRIENDS	TVT
10	10	THE KILLERS SMILE LIKE YOU MEAN IT	LuLu/Pop
11	10	FAITH EVANS AGAIN	Capitol
12	8	RAZORLIGHT SOMEWHERE ELSE	Mercury
13	10	MARIO LET ME LOVE YOU	Capitol
14	10	MAXIMO PARK GRAFFITI	Virgin
15	13	WEEZER BEVERLY HILLS	Capitol
16	10	50 CENT CANDY SHOP	Interscope
17	12	THE CHEMICAL BROTHERS BELIEVE	Mercury
18	16	STUDIO B I SEE GIRLS	Mercury
19	18	RAZORLIGHT SOMEWHERE ELSE	Mercury
20	19	PREFFERALL GOOD ENOUGH FOR YOU	Capitol
21	19	CAESARS JERK IT OUT	Virgin
22	10	IDLEWILD I UNDERSTAND IT	Parlophone
23	10	THE DUKE SPIRIT LOVE IS AN UNFAMILIAR NAME	Capitol
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39	16	MCRLY ALL ABOUT YOU/YOU'VE GOT A FRIEND	Capitol
40	16	A RUSH SONG	Mercury
41	10	ELVIS VS JXL A LITTLE LESS CONVERSATION	Capitol
42	10	EL PRESIDENTE 100 MPH	Capitol
43	10	LUCIE SILVAS THE GAME IS WON	Mercury

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# Singles Chart

**NEW** New to this chart  
**RE-ENTRY** Re-entering chart  
**WEEKS ON CHART** Weeks on chart  
**WEEKS IN THE TOP 10** Weeks in the top 10  
**WEEKS IN THE TOP 100** Weeks in the top 100  
**WEEKS IN THE TOP 1000** Weeks in the top 1000  
**WEEKS IN THE TOP 10000** Weeks in the top 10000

Pos	Single	Artist	Label	WOC
39	PHANTOM PLANET CALIFORNIA	Phantom Planet	Capitol	1
40	SUNSET STRIPPERS FALLING STARS	Sunset Strippers	Capitol	1
41	ART BRUT EMILY KANE	Art Brut	Capitol	1
42	STEREOPHONICS DAKOTA	Stereophonics	Mercury	1
43	BLOC PARTY BANQUET	Bloc Party	Capitol	1
44	BLAZE PRESENTS UDA FEAT. B TUCKER MOST PRECIOUS LOVE	Blaze	Capitol	1
45	WILLY MASON SO LONG	Willy Mason	Capitol	1
46	JA RULE FEAT. LLOYD CAUGHT UP	Ja Rule	Capitol	1
47	LINDSAY LOHAN OVER	Lindsay Lohan	Capitol	1
48	BASEMENT JAXX OH MY GOSH	Basement Jaxx	Capitol	1
49	NATASHA BEDINGFIELD I BRUISE EASILY	Natasha Bedingfield	Capitol	1
50	AKON LOCKED UP	Akon	Capitol	1
51	KYLIE MINOGUE GIVING YOU UP	Kylie Minogue	Capitol	1
52	NINE INCH NAILS THE HAND THAT FEEDS	Nine Inch Nails	Capitol	1
53	THE DEARS 22: THE DEATH OF ALL THE ROMANCE	The Dears	Capitol	1
54	JENNIFER LOPEZ GET RIGHT	Jennifer Lopez	Capitol	1
55	GARBAGE WHY DO YOU LOVE ME	Garbage	Capitol	1
56	ELVIS PRESLEY WAY DOWN	Elvis Presley	Capitol	1
57	TIESTO ADAGIO FOR STRINGS	Tiesto	Capitol	1
58	NELLY FEAT. TIM MCGRAW OVER AND OVER	Nelly	Capitol	1
59	THE BRAVEY AN HONEST MISTAKE	The Bravey	Capitol	1
60	JOHNNY PANIC MINORITY OF ONE	Johnny Panic	Capitol	1
61	ROBERT PLANT & THE STRANGE SENSATION SHINE IT ALL AROUND	Robert Plant	Capitol	1
62	THE PADDINGTONS PANIC AT ATTACK	The Paddingtons	Capitol	1
63	HARD-FI TIED UP TOO TIGHT	Hard-Fi	Capitol	1
64	ELVIS PRESLEY THE WONDER OF YOU	Elvis Presley	Capitol	1
65	KELIS FEAT. NAS IN PUBLIC	Kelis	Capitol	1
66	BLACK ROCK FEAT. DEBRA ANDREW BLUE WATER	Black Rock	Capitol	1
67	THE GAME FEAT. 50 CENT HOW WE DO	The Game	Capitol	1
68	FATHEADS INSOMNIA	Fatheads	Capitol	1
69	EDITORS MUNICH	Editors	Capitol	1
70	RACHEL STEVENS NEGOTIATE WITH LOVE	Rachel Stevens	Capitol	1
71	MOUSSE T FEAT. EMMA LANFORD IS IT COS I'M COOL?	Mousse T	Capitol	1
72	THE KAISER CHIEFS ON MY GOD	The Kaiser Chiefs	Capitol	1
73	ATHLETE WIRES	Athlete	Capitol	1
74	THE CHEMICAL BROTHERS GALVANIZE	The Chemical Brothers	Capitol	1
75	GWEN STEFANI WHAT YOU WAITING FOR	Gwen Stefani	Capitol	1

■ Sales increase  
■ Sales increase +50%  
■ Highest Chart  
■ Platinum 600,000+  
■ Gold 100,000+  
■ Silver 25,000+  
■ Sales 100,000+  
■ Sales 250,000+  
■ Sales 500,000+  
■ Sales 750,000+  
■ Sales 1,000,000+  
■ Sales 1,250,000+  
■ Sales 1,500,000+  
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■ Sales 9,000,000+  
■ Sales 9,250,000+  
■ Sales 9,500,000+  
■ Sales 9,750,000+  
■ Sales 10,000,000+

## As of the Top of the Pops and Radio One

Chart compiled from actual sales, last Sunday at 5.00pm, across a number of retailers from 4.00pm onwards.



**9. Weezer**  
 Ten years to the week after Weezer's previous highest-charting single Buddy Holly debuted and peaked at number 12, Beverly Hills charted at record, debuting at number nine. Despite booting Buddy Holly's peak position, Beverly Hills can't come close to matching its first-week sales of 207,616, selling a comparatively modest 49,733 including 3,548 downloads. On a more positive note, Beverly Hills far outperforms Weezer's most recent single, 'Keep Fishin', which got to number 29 in September 2002 with first-week sales of 17,653.

**11. The Killers**  
 Smile Like You Mean It is the fourth hit pulled off The Killers' Red Hot Chili Peppers-inspired indie soundbody. Told Me, Mr B-I-ght-side and All The Things That I've Done. It debuts at number 11 this week with sales of 9,026. Smile Like You Mean It has been getting plenty of attention from TV and radio, but Hot Fuzz has been curiously resistant to its exposure, drifting 10-11-13-14-15-15 in the past few weeks. After 40 weeks in the chart, the album has sold 572,525 copies.



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**12. The Chemical Brothers**  
 Believe is the fourth hit pulled off The Killers' Red Hot Chili Peppers-inspired indie soundbody. Told Me, Mr B-I-ght-side and All The Things That I've Done. It debuts at number 11 this week with sales of 9,026. Smile Like You Mean It has been getting plenty of attention from TV and radio, but Hot Fuzz has been curiously resistant to its exposure, drifting 10-11-13-14-15-15 in the past few weeks. After 40 weeks in the chart, the album has sold 572,525 copies.

## DANCE SINGLES

Pos	Single	Artist	Label	WOC
1	BLAZE PRESENTS UDA FEAT. B TUCKER MOST PRECIOUS LOVE	Blaze	Capitol	1
2	THE CHEMICAL BROTHERS BELIEVE	The Chemical Brothers	Capitol	1
3	TIESTO ADAGIO FOR STRINGS	Tiesto	Capitol	1
4	BOYBROTHERS I LOVE THE WAY	Boyz n the Banda	Capitol	1
5	DAFT PUNK ROBOT BOOZ	Daft Punk	Capitol	1
6	FATHEADS INSOMNIA	Fatheads	Capitol	1
7	BLACK ROCK FEAT. DEBRA ANDREW BLUE WATER	Black Rock	Capitol	1
8	DI FRICTION & NO BALANCE NEMESIS MOONSHOON	Di Friction	Capitol	1
9	FATHEADS SALVA HA	Fatheads	Capitol	1
10	TECHNICAL PTS GLOBAL PANIC SYSTEM SHOCK	Technical Pts	Capitol	1

## R&B SINGLES

Pos	Single	Artist	Label	WOC
1	AKON LOVED	Akon	Capitol	1
2	SNIP DOGG FEAT. CHARLIE WILSON/JUSTIN TIMBERLAKE SIGNS	Snip Dogg	Capitol	1
3	EMINEM JACKING NEURO	Eminem	Capitol	1
4	LIL JON & THE EAST SIDE BOYZ GET LOW/LOVERS & FRIENDS	Lil Jon	Capitol	1
5	CLARA FEAT. MISSY ELLIOTT L2 STEP	Clara	Capitol	1
6	FATHEADS CHILD CDR	Fatheads	Capitol	1
7	WILL SMITH SWITCH	Will Smith	Capitol	1
8	MARIO LET ME LOVE YOU	Mario	Capitol	1
9	50 CENT CANDY SHOP	50 Cent	Capitol	1

## HIT 40 UK

THE UK ARTIST TITLE Label (included)

Pos	Single	Artist	Label	WOC
1	AKON LOVED	Akon	Capitol	1
2	TONY CHRISTIE FEAT. PETER KAY (S) THIS THE WAY TO AMARILIO	Tony Christie	Capitol	1
3	SNIP DOGG FEAT. CHARLIE WILSON/JUSTIN TIMBERLAKE SIGNS	Snip Dogg	Capitol	1
4	EMINEM JACKING NEURO	Eminem	Capitol	1
5	BOYBROTHERS I LOVE THE WAY	Boyz n the Banda	Capitol	1
6	WILL SMITH SWITCH	Will Smith	Capitol	1
7	CLARA FEAT. MISSY ELLIOTT L2 STEP	Clara	Capitol	1
8	DEAD & COMPANY FEAT. MISSY ELLIOTT L2 STEP	Dead & Company	Capitol	1
9	WEZZER BEVERLY HILLS	Weezer	Capitol	1
10	LIL JON & THE EAST SIDE BOYZ GET LOW/LOVERS & FRIENDS	Lil Jon	Capitol	1
11	MARIO LET ME LOVE YOU	Mario	Capitol	1
12	NATALIE IMBRUGLIA SHIVER	Natalie Imbruglia	Capitol	1
13	FALTN EVANS AGAIN	Faltn Evans	Capitol	1
14	RAZORLIGHT SOMEWHERE ELSE	Razorlight	Capitol	1
15	THE KILLERS SMILE LIKE YOU MEAN IT	The Killers	Capitol	1
16	50 CENT CANDY SHOP	50 Cent	Capitol	1
17	CAESARS JERK IT OUT	Caesars	Capitol	1
18	GEM STEFANI RICH GIRL	Gem Stefani	Capitol	1
19	ATHLETE HALF LIGHT	Athlete	Capitol	1
20	LEMAN TIME TO GROW	Leman	Capitol	1
21	STUDIO B I SEE GIRLS	Studio B	Capitol	1
22	MAXIMO PARK GRAFFITI	Maximo Park	Capitol	1
23	JEM THE	Jem	Capitol	1
24	GORILLAZ FEEL GOOD INC	Gorillaz	Capitol	1
25	THE CHEMICAL BROTHERS BELIEVE	The Chemical Brothers	Capitol	1
26	NATASHA BEDINGFIELD I BRUISE EASILY	Natasha Bedingfield	Capitol	1
27	MARLIE CAREY IT'S LIKE THAT	Marlie Carey	Capitol	1
28	LUCIAN LEVINS THE GAME IS WON	Lucian Levins	Capitol	1
29	BEVERLY KNIGHT KEEP THIS FIRE BURNING	Beverly Knight	Capitol	1
30	BASEMENT JAXX OH MY GOSH	Basement Jaxx	Capitol	1
31	MICLY ALL ABOUT YOU/YOU GOT A FRIEND	Micly	Capitol	1
32	STEREOPHONICS DAKOTA	Stereophonics	Capitol	1
33	SCISSOR SISTERS FLYTIVGROUNDS	Scissor Sisters	Capitol	1
34	THE BLACK EYED PEAS DON'T THINK WITH MY HEART	The Black Eyed Peas	Capitol	1
35	PHANTOM PLANET CALIFORNIA	Phantom Planet	Capitol	1
36	COLDPLAY SPEED OF SOUND	Coldplay	Capitol	1
37	FREEROLLER GOOD ENOUGH FOR YOU	Freeroller	Capitol	1
38	FREEDOLLERS FEAT. THE REAL THING SO MUCH LOVE TO GIVE	Freedollers	Capitol	1
39	NELLY FEAT. TIM MCGRAW OVER AND OVER	Nelly	Capitol	1
40	ROOSTER YOU'RE SO RIGHT FOR ME	Rooster	Capitol	1

## DANCE SINGLES

Pos	Single	Artist	Label	WOC
1	BLAZE PRESENTS UDA FEAT. B TUCKER MOST PRECIOUS LOVE	Blaze	Capitol	1
2	THE CHEMICAL BROTHERS BELIEVE	The Chemical Brothers	Capitol	1
3	TIESTO ADAGIO FOR STRINGS	Tiesto	Capitol	1
4	BOYBROTHERS I LOVE THE WAY	Boyz n the Banda	Capitol	1
5	DAFT PUNK ROBOT BOOZ	Daft Punk	Capitol	1
6	FATHEADS INSOMNIA	Fatheads	Capitol	1
7	BLACK ROCK FEAT. DEBRA ANDREW BLUE WATER	Black Rock	Capitol	1
8	DI FRICTION & NO BALANCE NEMESIS MOONSHOON	Di Friction	Capitol	1
9	FATHEADS SALVA HA	Fatheads	Capitol	1
10	TECHNICAL PTS GLOBAL PANIC SYSTEM SHOCK	Technical Pts	Capitol	1

## R&B SINGLES

Pos	Single	Artist	Label	WOC
1	AKON LOVED	Akon	Capitol	1
2	SNIP DOGG FEAT. CHARLIE WILSON/JUSTIN TIMBERLAKE SIGNS	Snip Dogg	Capitol	1
3	EMINEM JACKING NEURO	Eminem	Capitol	1
4	LIL JON & THE EAST SIDE BOYZ GET LOW/LOVERS & FRIENDS	Lil Jon	Capitol	1
5	CLARA FEAT. MISSY ELLIOTT L2 STEP	Clara	Capitol	1
6	FATHEADS CHILD CDR	Fatheads	Capitol	1
7	WILL SMITH SWITCH	Will Smith	Capitol	1
8	MARIO LET ME LOVE YOU	Mario	Capitol	1
9	50 CENT CANDY SHOP	50 Cent	Capitol	1

## 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)



# Albums Chart

WEEKS ON CHART	LAST WEEK	ALBUM TITLE	ARTIST	WEEKS ON CHART
39	33	MARIAH CAREY THE EMANCIPATION OF MIMI	Carey, Christy, Kelly Rowland, The Roots, The Roots	1st
40	37	BLOC PARTY SILENT ALARM	Bloc Party	1st
41	16	EELS BLINKING LIGHTS & OTHER REVELATIONS	Eels	1st
42	34	MARIO TURNING POINT	Mario	1st
43	41	JOSS STONE MIND BODY & SOUL	Joss Stone	1st
44	65	FRANZ FERDINAND FRANZ FERDINAND	Franz Ferdinand	1st
45	31	JEM FINALLY WORKEN	Jem	1st
46	7	MY CHEMICAL ROMANCE THREE CHEERS FOR SWEET REVENGE	My Chemical Romance	1st
47	NEW	TOM MCGRAE ALL MAPS WELCOME	Tom McGrae	1st
48	27	GARBAGE BLEED LIKE ME	Garbage	1st
49	41	MICHAEL BUBLE IT'S TIME	Michael Buble	1st
50	8	THE FUTUREHEADS THE FUTUREHEADS	The Futureheads	1st
51	88	DAMIEN RICE	Damien Rice	1st
52	39	MAROON 5 SONGS ABOUT JANE	Maroon 5	1st
53	43	NATASHA BEDINGFIELD UNWRITTEN	Natasha Bedingfield	1st
54	51	THE CHEMICAL BROTHERS PUSH THE BUTTON	The Chemical Brothers	1st
55	69	MYLO DESTROY ROCK N ROLL	Milo	1st
56	7	THE BRAVEERY THE BRAVEERY	The Braveery	1st
57	47	QUEENS OF THE STONE AGE LULLABIES TO PARALYZE	Queens of the Stone Age	1st
58	27	KYLIE MINOUGE ULTIMATE KYLIE	Kylie Minogue	1st
59	9	JOHN LEGEND GET LIFTED	John Legend	1st
60	4	CAESARS PAPER TIGERS	Caesars	1st
61	70	THE DOORS THE BEST OF	The Doors	1st
62	54	USHER CONFESSIONS	Usher	1st
63	30	DOVES SOME CITIES	Doves	1st
64	34	HOT HOT HEAT ELEVATOR	Hot Hot Heat	1st
65	28	MIS-TEEQ GREATEST HITS	Mis-Teeq	1st
66	31	HAL HAL	Hal	1st
67	54	MUSE ABSOLUTION	Muse	1st
68	48	FEEDER PUSHING THE SENSES	Feeder	1st
69	NEW	NITIN SAWHNEY PHILITRE	Nitin Sawhney	1st
70	49	QUEEN GREATEST HITS I II & III	Queen	1st
71	NEW	LIMP BIZKIT THE UNQUESTIONABLE TRUTH - PART 1	Limp Bizkit	1st
72	60	U2 HOW TO DISMANTLE AN ATOMIC BOMB	U2	1st
73	50	HAPPY MONDAYS GREATEST HITS	Happy Mondays	1st
74	62	IL DIVO IL DIVO	Il Divo	1st
75	NEW	JENNIFER LOPEZ REBIRTH	Jennifer Lopez	1st

■ Sales increase ■ Sales increase >50% ■ Applied New Entry ■ Reg'd Entry ■ Platinum (300,000) ■ Gold (100,000) ■ Silver (50,000) ■ IPI Platinum Europe (The European Sales)

IPI Award: An award is awarded to the artist who has the most sales in the UK in a given week. The award is given to the artist who has the most sales in the UK in a given week. The award is given to the artist who has the most sales in the UK in a given week.

Chart compiled from actual sales data by the British Phonographic Industry (BPI) and the Official UK Charts Company. The chart is based on sales data from 1000 independent retailers.



**6. Cream**  
Released to coincide with the first live dates in 36 years of original supergroup Cream - comprising Eric Clapton, Ginger Baker and Jack Bruce - is the band's 11th live album. Cream's debut album, *Silly Person*, was released in 1968. The album features Cream's first live recordings, including the band's 1968 hit 'I Feel Free'. Cream's debut album, *Silly Person*, was released in 1968. The album features Cream's first live recordings, including the band's 1968 hit 'I Feel Free'.



**16. John Williams**  
Williams has written and conducted 11 chart albums - all of them Star Wars soundtracks - most famously the Star Wars series, which has provided him with five chart entries starting in 1978, when his epic original Star Wars soundtrack reached number 21. The series' highest achieving hit, *The Phantom Menace*, was Williams' Star Wars Episode I: The Phantom Menace - actually the fourth film - reached number eight in 1999. This week Star Wars Episode III: *Revenge of the Sith* debuts at number 16 with sales of 11,304. It is likely to receive a further boost when the film is released on May 19.

## TOP 20 COMPILATIONS

WEEKS ON CHART	LAST WEEK	ALBUM TITLE	ARTIST
1	1	VARIOUS CLELAND X-TREME HARDCORE	Various
2	1	VARIOUS HAPPY SONGS	Various
3	0	VARIOUS POP JR	Various
4	2	VARIOUS SLOW JAMZ	Various
5	2	VARIOUS NOW THAT'S WHAT I CALL MUSIC 60	Various
6	4	VARIOUS WE DAY - THE ALBUM	Various
7	8	VARIOUS SONGS THAT WON THE WAR	Various
8	0	VARIOUS MAX SPEED	Various
9	3	VARIOUS MAXIMUM BASS	Various
10	4	VARIOUS TEENAGE KIDS	Various
11	5	VARIOUS GODSKITCHEN - CLASSICS	Various
12	7	VARIOUS FLOORFILLERS 3	Various
13	6	VARIOUS INDIE ANTHEMS	Various
14	0	VARIOUS BIG TUNES 2 - LIVING FOR THE WEEKEND	Various
15	11	VARIOUS THE ALBUM 5	Various
16	0	VARIOUS POP PRESENTS 2	Various
17	13	VARIOUS KISS PRESENTS THE R&B COLLECTION	Various
18	0	VARIOUS HIT ME BABY ONE MORE TIME	Various
19	15	VARIOUS VERY BEST OF BLUES BROTHER SISTER SUE	Various
20	17	VARIOUS ESSENTIAL R&B - SPRING 2005	Various

## TOP 10 DANCE ALBUMS

WEEKS ON CHART	LAST WEEK	ALBUM TITLE	ARTIST
1	1	BASEMENT JAMX THE SINGLES	XL/PTM
2	2	MYLO DESTROY ROCK N ROLL	Recoil/PTM
3	0	VARIOUS CLELAND X-TREME HARDCORE	Various
4	7	VARIOUS DANNY KEVITIN IN THE HOUSE	In The House/PTM
5	0	UNKLE EUPHONIC MUSIC FOR A FILM	Various
6	4	VARIOUS RUGGED IN/BUGGED OUT SELECTION	Recoil/SKO
7	8	THE CHEMICAL BROTHERS PUSH THE BUTTON	Recoil/PTM
8	3	MASSIVE ATTACK BLUE LINES	Virgin/BMG
9	0	THE CHEMICAL BROTHERS SINGLES 93/03	Virgin/PTM
10	10	VARIOUS GODSKITCHEN - CLASSICS	Various

## TOP 10 ROCK ALBUMS

WEEKS ON CHART	LAST WEEK	ALBUM TITLE	ARTIST
1	1	NINE CHIN NAULS WITH TEETH	Skunkie
2	1	MY CHEMICAL ROMANCE THREE CHEERS FOR SWEET REVENGE	WEA/DECA
3	3	GREEN DAY AMERICAN IDIOT	Reprise/DECA
4	2	GREEN DAY INTERNATIONAL SUPERHERITS	Reprise/DECA
5	4	MUSE ABSOLUTION	Bizkit/Reprise/DECA/Emot/PTM
6	0	LIMP BIZKIT THE UNQUESTIONABLE TRUTH - PART 1	Reprise/DECA
7	6	QUEENS OF THE STONE AGE LULLABIES TO PARALYZE	Interscope/DECA
8	5	NIRVANA NEVERMIND	Reprise/DECA
9	7	CARS N' ROSES GREATEST HITS	Reprise/DECA
10	0	FUNK FOR A FRIEND CASUALLY DRESSED & DEEP IN CONVERSATION	Various/PTM

## THE YEAR SO FAR: TOP 20 COMPILATIONS

WEEKS ON CHART	LAST WEEK	ALBUM TITLE	ARTIST
1	1	VARIOUS NOW THAT'S WHAT I CALL MUSIC 60	Various
2	1	VARIOUS R&B ANTHEMS 2005	Various
3	3	VARIOUS ESSENTIAL R&B - SPRING 2005	Various
4	4	VARIOUS THE ALBUM 5	Various
5	5	VARIOUS FLOORFILLERS 3	Various
6	6	VARIOUS THE VERY BEST OF EUPHONIC PUNKY HOUSE	Various
7	8	VARIOUS BEST BANDS 2005	Various
8	10	VARIOUS CLELAND X-TREME	Various
9	7	VARIOUS NEW WOMAN - SPRING COLLECTION 2005	Various
10	9	ORIGINAL SOUNDTRACK BRIDGET JONES - THE EDGE OF REASON	Various
11	12	VARIOUS POP PARTY 2	Various
12	11	VARIOUS CLUBBERS GUIDE 05	Various
13	13	VARIOUS CLELAND 6	Various
14	15	VARIOUS WESTWOOD - THE INVASION	Various
15	14	VARIOUS LOVE NULM	Various
16	32	VARIOUS HAPPY SONGS	Various
17	16	VARIOUS LOVING YOU	Various
18	17	VARIOUS WORLDS BEST MIX	Various
19	18	VARIOUS LOVE SONGS	Various
20	19	VARIOUS BRITS 25	Various



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