

MUSICWEEK



Government body confirms that OCC has no case to answer over launch of download chart

OFT rejects Aim complaint

Charts

by Paul Williams

The Office of Fair Trading confirmed last week that it had decided there was no case to answer regarding Aim's complaint over the launch of the UK's new "consolidated" singles chart.

The Government body reached its conclusions after deciding that, based on the evidence before it, there were "no reasonable grounds" to suspect the chart infringed the Competition Act,

which would have been required for it to have launched a full investigation. It means the file into the matter has been closed and will not be re-opened unless the OFT receives new evidence.

The OFT had examined a complaint from the indie organisation about the Official Charts Company's launch of the all-new singles chart, including digital data for the first time, a move which Aim believes has seriously disadvantaged indie labels because of their lack of presence on the main digital services.

The OFT decision has been met with little surprise on both sides, but results in the industry avoiding a costly battle that would have publicly played out divisions between different sectors.

Despite the complaint being rejected, Aim says in a statement, "We are continuing to meet with the OFT and believe that the combined chart is causing the independent sector to be commercially disadvantaged."

Beggars Group chairman Martin Mills notes the ongoing talks pursue the extent to which the

issue falls within the OFT's remit, while he believes the original referral has "clearly succeeded" in focusing attention on the "inequalities" created by the new chart.

This is echoed by Ministry of Sound Recordings managing director Lohan Presencer, who suggests the action made some digital services "get their act in gear".

The Official Charts Company and its two owners, the BPI and Bard, suggest the OFT's decision has confirmed the new chart is fair to all parties. "As an OCC director, clearly I'm relieved that they've

concluded there's no anti-competitive stuff going on," says BPI executive chairman Peter Jamieson. "We know there wasn't, but sometimes people get the wrong idea, therefore I'm relieved and pleased they're not pressing ahead with an investigation."

OCC charts director Omar Maskatya believes the verdict confirms his company's position from day one. "The chart is simply a count - albeit a highly-sophisticated and very accurate count - of what is sold each week," he adds. pawh@musicweek.com

Ryan looks ahead to bright future

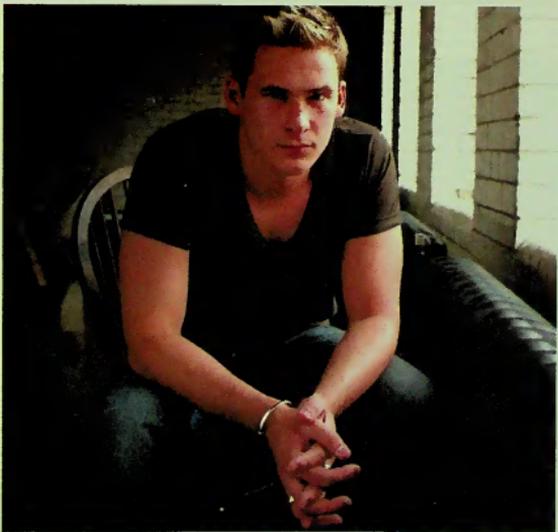
Blue's Lee Ryan has been reunited with the founder of the group's label Innocent, after signing a solo deal with Hugh Goldsmith's Sony BMG joint venture Brightside.

Ryan, signed last Monday, joins a roster including Natalie Imbruglia and Rooster, who between them have sold of 820,000 albums worldwide between them so far this year.

Ryan's first single *Army Of Lovers* will be released on June 18, ahead of a solo album on August 1, and goes to radio this week. The song was penned by Brightside Music in-house writer Nigel Hoyle.

"When I established Brightside, I articulated my desire that this should be a record company and publishing company joined at the hip," says Goldsmith. "In days gone by, publishing companies worked very closely together and it was my hope that we could do that here. The two go hand in hand."

Goldsmith employed Peter Rupert's Entertainment Media Research to test reaction to Ryan's single. "It looks like one of those very rare unifying songs that connect instantly with a mass market audience," says Rupert.



Jones The Voice still on song

As Tom Jones prepares to celebrate his 65th birthday, Music Week pays tribute to one of the world's greatest singers **p27**

All roads head to Go North event

The Go North showcase in Aberdeen has attracted a strong line-up of fresh talent from Scotland and beyond **p35**

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Digest

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Bottom line

Windswept calls time on London

Windswept Holdings has announced plans to close its London office at the end of June. A statement issued last week says Windswept's current London-based management team Peter McManley and Paul Flynn are in the process of forming a new company, P&P Songs, with negotiations underway to grant P&P a long-term licence to sub-publish Windswept's catalogue in the UK. Universal Music Group has revealed it made €36m (£25m) in the first quarter of 2005 ending March 31. The improved result, which compares with a €11m (£8m) loss for the same period last year – is being attributed to improved margins on higher sales volumes and lower restructuring costs.

Warner Music Group's revenue improved 4.4% in its second financial quarter as both the recorded music division and Warner/Chappell publishing to \$767m (£417m) compared to the same period last year. Music content has played a big part in Channel 4 achieving its best financial results to date. Its profits for the 12 months ending March 31, 2005 were up 34% on the previous year at £46m. Quickfire, p39

Hyperion last week lost its appeal against Lionel Sawkins in a long-running copyright battle over the work of French composer Michel-Richard de Lalande. Sawkins had made notations of four Lalande works released by Hyperion, then issued proceedings against the record company when it refused to recognise his copyright.

Live industry chiefs and eBay discuss online ticket buying, pb
Eagle Rock Entertainment and Sanctuary Visual Entertainment have separately said they will release music video titles in Universal Media Disc format for the PlayStation Portable device, which launches in Europe on September 1.
Stage Three's Mosaic deal takes it to a new level, pb

Exposure

Unions set to walk out at BBC

The BBC is bracing itself for serious disruption to its music radio services today (Monday), as unions prepare for the first of four proposed 24-hour stoppages.



Walker to appear at Big Gay Out

Lady Sovereign, Terri Walker and Bananaraine are among the acts appearing at July 23's Big Gay Out festival in London's Finsbury Park. Other performers include Girls Aloud, Danni Minogue and Felix Da Housecat. Nominations have been announced for the best television programme category at June 15's *Cas 05* Music Vision Awards, taking place at London's Royal Lancaster Hotel. Shortlisted are BBC1's Top Of The Pops and Band Aid 20: Justice, Not Charity. MTV programmes America Or Bust and Gorza, the Channel 4 broadcast

NME Awards Week 2005 and ITV's Mixmasters. For event information ring James Smith or Louise Stevens on 020 7921 8308 or 8346.
Virgin Megastores unveiled a cinema advertising campaign last Friday to drive its 'enemy of bland entertainment' message. The 40-second spot features a series of excruciating representations of different musical genres.
Charlotte Church has been added to the bill of this year's GCap Media-led Summer Xs concerts, taking place in Reading on June 5 and Milton Keynes and Nottingham, both on June 25.

People

New role for EMI vice president

EMI Music Publishing UK's William Booth has been given the newly-created position of executive vice president/general manager as the company prepares for the departure of long-time head Peter Reichardt. Booth, presently senior vice president/head of business development, will officially take up his new role on June 1.
Parlophone artist Kylie Minogue began treatment for breast cancer last week. The diagnosis forced the cancellation of the rest of her sold-out Showgirl world tour, which was due to begin its run in Australia last week.
Chrystal's Radio has hired Sky Networks marketing director Barnaby Dawe to become managing director of its London-based station Heart 106.2. Dawe replaces Steve Parkinson who left in March to join Emap Radio.
Chiffon Four's head of marketing Bill Griffin is to join Kiss Radio as its new managing director at a date to be specified later in the year. The managing director post was left vacant by Mark Story becoming Emap Programming group managing director.

Former EMI Europe president and ex-IPF Europe chairman Rupert Perry has joined the advisory board of digital distribution company Muskyrock.
Emap Radio has appointed its head of radio development Steve King to the role of programme director of its Big City network. King will put together FM licence applications for Emap's pull-out and across Europe.
Jimmy Martin has died aged 77 in a Nashville hospital. He began his career aged 21 with bluesgrass pioneer Bill Monroe before going on to have a successful solo career as Jimmy Martin & the Sunny Mountain Boys.
Kerrang! has revamped its editorial team with Matt Hammer deputy editor Daniel Lane joining in the same role. Luke Lewis has been promoted from Rated editor to associate editor (features), while current sub-editor Karen Gibson will become Rated editor and editorial assistant. Jo Kendall will become sub-editor.
Jason Jones takes over at Mercury p5
London music and media law firm Clintons has made Peter MacGaurin a partner in its commercial and entertainment department, with effect from July 1.
Virgin Radio pauses Xfm's Christian O'Connell, p5

Sign here

Coke and Shazam in promo tie-up

Coca-Cola has teamed up with Shazam Entertainment to deliver a mobile music promotion across Coke and Diet Coke. The promotion offers 5,000 ringtones and downloads as prizes through a daily draw.
Phil Thornalley, one-time bass player with The Cure and co-writer of Natalie Imbruglia's breakthrough hit *Torn*, has renewed his deal with BMG Music Publishing where he originally signed in 1995.
New subscribers to BT Broadband will receive a number of free MP3 files courtesy of a tie-up with Sony Connect lasting from now until June 24. Customers who order BT Broadband will be given the chance to obtain 30 free downloads.
New label Luna Records has released details of its first four releases, which will be made exclusively available through 10-chain Scottish coffee house Beanscene. It will sell albums by Ella Blö, Wild Strawberry, Grant Campbell and The Mary Hillbills.
Ministry of Sound is to stream a TV channel to 3G mobile phones as part of Orange TV, the UK's first TV-to-mobile service. The new channel is expected to be broadly similar to Ministry's broadband channel via music TV, which is dominated by dance music videos.
Correction: Q's Top 25 airplay hits table in MW's PR & Plugging feature stated that Sony BMG was the national and regional promoter for Sunset Strippers' Falling Down. This should have read Provident for national promotion and Tomkins PR for regional.

Rice: platinum award for his album 0

Warner act Damien Rice's *O* won its first IPI Platinum Europe Award in April's round of honours, achieving 1m pan-European sales. Universal's Keane won a third Platinum Europe Award for *Hopes and Fears* and Coldplay a 4m award for *A Rush Of Blood To The Head*.
Scottish Radio Holdings dampens takeover talk, p4
New research from event security company Group 4 Securicor reveals that concert tickets bought from unauthorised websites cost on average 63% more than face value.
Industry profitability is being driven by non-music interests, says new research, p4
EMI named EMI Music Publishing its publisher of the year last Tuesday just a day after EMI was named pop publisher of the year by



HMV is staging its first regional showcase in Newcastle this Friday, featuring a line-up comprising Garma, Syris and The Beat Decision Makers. The event at the city's Archer venue follows similar showcases in Manchester, Leeds and Birmingham. They are the brainchild of Richard Lynch, head of Manchester promotion company Charabanc, who approached HMV with the idea

18 months ago, out of desire to do something for the grass roots music scene in Manchester. HMV local marketing and PR manager Jason Legg says, "We want local stores to tie in with local bands." Each showcase is supported by HMV through colour flyers and giving the bands playing an opportunity to sell their material in the local store. Pictured at a Manchester HMV event are Karma Destination.

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

Discussions have taken place and acts approached, but so far just the proposed venue and date are confirmed

Organisers of Live 8 remain tight-lipped

Charity

by Jim Larkin

A wall of silence is being maintained around plans for a Live Aid-style concert being organised to help Africa, despite numerous press reports last week giving details of the line-up.

Discussions are known to have taken place with at least four organisations regarding the staging of the event and a number of acts have been approached. But all that has been confirmed is that if it happens, the show - which is being dubbed Live 8 - will take place at London's Hyde Park on July 2 and will be intended not to raise money, but to influence the G8 leaders who meet later that week in Gleneagles to discuss poverty in Africa.

The original Live Aid co-founder Bob Geldof, its promoter Harvey Goldsmith and Comic Relief co-founder Richard Curtis are all reported to be on board. But all official enquiries last week were being referred to the Live Aid spokesman, LD Communications CEO Bernard Doherty, who, as *Music Week* closed for press, was keen to stress nothing had been confirmed. "There is no event at this moment in time," he said.

An official announcement is expected in two weeks' time, but for the moment artist representatives and organisers are closing ranks to the outside world. The only acts officially known to have been approached - Robbie Williams, Annie Lennox and Jess Stone.

But event organisers and representatives of acts named in the press as "lined up" to play have



Williams: approached to perform

been quick to stress they are far from confirmed. Those acts include Coldplay, U2 and Oasis, all of whom are already booked to play their own sell-out shows on July 2, in Glasgow, Vienna and Manchester respectively. Sources representing all three acts have either declined to comment or said it would be "difficult" for them to appear at Live 8.

Elsewhere, acts named in the press include Sir Paul McCartney, Scissor Sisters, The Rolling Stones and Elton John. Organisers have dismissed the coverage as unhelpful, as it risks acts feeling pressured into performing via the media.

Meanwhile, discussions are ongoing over other issues. The Royal Parks, an organisation which administers Hyde Park, says negotiations over booking the space for the event are at an advanced stage, but nothing has been confirmed yet. Likewise, the BBC says discussions over broadcasting the event live have been taking place for the last two months, but with no formal agreement yet reached.

Meanwhile, some 1,000 workers are preparing for what would be a huge logistical event as they would have to prepare the site

effectively in just one day.

The earmarked date of July 2 would leave only one clear day for the site to be prepared following the multi-stage O2 Wireless Festival, which runs at Hyde Park until June 30. Although Live 8 is yet to be officially confirmed by the Live Aid Trust, discussions have been taking place with Clear Channel Entertainment Music for the past two months.

CCEM is behind the O2 Wireless event along with other Hyde Park events and would also be in charge of overseeing the logistics of the Live 8 site. Live 8 would use just one stage and the aim is to utilise this as the main stage for the O2 Wireless Festival. Elsewhere, other stages used in the festival would require dismantling and infrastructure would need to be adapted to accommodate the huge increase in audience numbers between the two events.

"It's going to require a massive effort," says CCEM head of music promotions Stuart Galbraith. "Wireless is a different concept in that it's 30,000 people, which is bijou in comparison to Live 8 which would be more than 100,000 people. But we feel the logistics are achievable. It won't be easy, but we can do it. Live 8 wouldn't be happening if we couldn't."

Live 8 organisers would have had to work fast in any event, as July 2 was originally scheduled for Party In The Park, whose organisers Capital FM and The Prince's Trust have stepped aside to clear the date for Live 8. Capital's parent group GCap would be in line to handle all UK commercial radio coverage of Live 8.

jim@musicweek.com

Promotion recreates old school rave for Faithless

A "secret rave" held in London's Soho last week was the culmination of a month-long promotional campaign that saw Sony/Eriscsson/Orange partnering with Faithless to promote their greatest hits set *Forever Faithless*.

The promotion, which was intended to "recreate the excitement of the old school rave", saw the mobile phone replace the pirate radio station as the central communication tool between the band and fans who signed up for tickets to the event online. Four hundred winners were alerted by text message last week and gathered at a meeting point last Thursday evening before being directed to the secret location of the event at which Faithless and DJ Seb Fontaine performed.

Sony BMG director of new media and direct marketing Jon Davis says the promotion had exceeded expectations, with more than 18,000 fans signing up for the competition. "Sony/Eriscsson have added a whole other dimension to the Faithless

campaign," he adds. "Their involvement has exposed the band through other channels and has really driven interest."

A selection of Faithless ringtones and other digital content was made available via portals such as Orange World, and Davis notes they have seen a large increase in sales for the album, which was yesterday (Sunday) battling with label mates System Of A Down to debut at number one.

Sony BMG's tie-in with Sony/Eriscsson and Orange was highlighted at the newly-merged major's first conference in March, as an example of the kinds of partnerships it is looking to establish through its new Futures Division.

It is the second time that Sony/Eriscsson has been involved with a high-profile campaign with the major. In 2004, BMG brought the company on board for an Alicia Keys album, granting them a range of exclusive content around its release.



Faithless: promotion winners were alerted to the secret rave by text message

THE MUSIC WEEK PLAYLIST



LEELA JAMES
A Change Is Gonna Come
Gonzo
(Warner Bros)
Part John Legend, part Lauryn Hill, debut album (this good don't come around often enough) (album, June 21)



ARCTIC MONKEYS
Favourite Pages From San Francisco
(Bang Bang)
First single from this Sheffield-based band which gets better with every listen (released this week)



LEE RYAN
Army Of Lovers
(Brightside)
A classic pop song that will sit snugly alongside the slow-burn tones of Coldplay and Athlete on the airwaves. A clever move indeed (single, June 18)



FOO FIGHTERS
In Your Honor
(Sony BMG)
One of 2005's most anticipated albums, it does not disappoint at Dave Grohl and co dish out two discs with rarely a dull moment (album, June 13)



GOLDFRAPP
Oh La La (Mute)
Unique electro-pop, Oh La La has the kind of instant appeal that you yearn for in a single. An accessible track that dips cool (single, August 18)



ROLL DEEP
The Avenue
(Relentless)
The shamelessly commercial first single from Roll Deep's forthcoming album promises to put the mob well and Truly "on the map" (single, June 27)



ALEXIS STRUM
Bad Haircut
(Mercury)
Simple, memorable and incredibly catchy, this sweet pop tune has enjoyed repeat airplay on our stereo over the past week (single)



VARIOUS
Melodic Today
(Melodic)
The label who released tracks for the likes of The Earliest and Nine Black Alps return with a new batch of fresh-faced talent (album, June 13)



COLDER HEAT
(Output)
Farsiyan Marc Nguyen Tam follows his 2003 debut *Again* with another set of precise, metallic electronic pop with a heart beat (album, June 20)



FIGHTSTAR
Paint Your Target
(Island)
Fightstar's major-label debut is set to take up where Palms' *Laughter* left off. Polished on-rock destined to return Charlie to the top 10 (single, June 13)

SRH vows to resist Emap takeover

Scottish Radio Holdings insists it is under no immediate pressure to succumb to a much-mooted takeover bid by larger rival Emap.

With Capital and GWR's joint venture GCap Media now trading, speculation has been mounting that Emap - which already owns a 27.8% stake in SRH - is about to make a full takeover move.

But the Scottish group's chief executive David Goode says nothing is on the horizon. "There was a flurry of City announcements six weeks ago whereby the takeover panel told Emap it had to make its position clear," says Goode.

"They said they were interested. I issued a statement noting the interest and said if they wanted to bid it would have to be at a significant premium. That was the position five or six weeks ago and nothing has changed at all."

Despite being up against a GCap Media operation which now controls around 40% of UK radio advertising, Goode says he does not see the group under "any immediate pressure" to come together with anyone. "In Scotland and Northern Ireland, who has consolidated radio? We have. We're the major broadcaster in these two countries," he says.

Ahead of its minor shareholder Emap tomorrow (Tuesday) unveiling its preliminary results, SRH last week announced turnover rising 10% to £51.9m for the half-year to March 31 2005 with pre-tax profits up to £8.7m compared with the £6.7m last year.

With the acquisition of FM104 in March, the radio broadcaster's revenues managed to increase 12% ahead of the same period last year with divisional operating profits up by 21%. However, its forecasts for the coming months reflect recent financial announcements by Chrysalis and GCap about current tough radio trading conditions.

SRH - whose interests also include 45 local newspapers - says present trading is "somewhat lacklustre", with the group experiencing a 7% decline in broadcast revenue in April, although it adds that May is "looking better". "We're a little bit more positive about June," adds Goode. "Given a fair wind, it could be flat."

Interim results

	2004	2005 % change
Turnover	£47.2m	£51.9m +10.0%
Operating profit	£30.8m	£38.0m +23.3%

Source: Scottish Radio Holdings. Year ended March 31 2005. Figures are preliminary and subject to audit.

▶ Let's face it: consumer empowerment has finally reached the music business' - Viewpoint, p38

Diversification helps drive profits growth for music-based companies

Survey highlights key role played by non-music sales

Industry

by Robert Ashton

The profitability of the industry is being driven by companies which have expanded their activities beyond simply music, according to the latest UK Record Industry Annual Survey.

The eighth study - the most recent of which was published in October 2001 - shows that the largest operating profits came from the diverse groups HMV and EUK, which have been able to call on alternative product lines such as games to help achieve the £74.6m and £25.1m respectively in their latest set of accounts.

Universal MCA was third with an operating profit of £22.8m, followed by EMI with £16.6m.

Seven other companies with other strong non-music activities, including Air Music & Media (which has a big DVD operation) and Borders (which relies mostly on books) were also among a

Strong performers

	Operating profit	Year end
Air Music & Media	£1.7m	31.04
Borders	£1.6m	25.04
Orion Entertainment	£845,000	31.04
Fopp	£732,000	30.11.03
Handmade	£2.9m	29.04
Haybridge	£418,000	31.02.03
Lasgo Chrysalis	£2.9m	31.03.03
Sonic's Sons	£641,000	31.03.03
THE Distribution	£9.4m	30.04
United Square Music	£412,000	30.04
Universal Island Records	£7.0m	31.03.04
Wall of Sound	£363,000	31.03

COMPANIES WITH RECORDS DIVISIONS REPORTED PROFITS IN LAST ACCOUNTING PERIOD. SOURCE: THE UK RECORD INDUSTRY ANNUAL SURVEY 2004. AVAILABLE FROM WWW.RECORDINDUSTRYSURVEY.CO.UK

dozen companies which recorded the best profit figures in their most recent results.

The survey's author, Cliff Dane of Media Research Publishing, says almost £100m of the total £266m operating profits generated across the whole industry came from HMV and EUK. He says, "This shows some of the groups doing well are not purely music, but have got interests in other areas. HMV and EUK now have a

huge role in the market." Some £140m of the operating profits generated during 2004 came from the majors, with distributors accounting for around £45m and the indies £10m.

However, Dane does point out that only five companies, including Ministry of Sound and MVC, reported their worst-yeat profits in their latest accounts, which "gives some grounds for optimism".

Sticking with the profitability theme, the 579-page report - which analyses published accounts from the past three years for every music group from A&E Records to Warner Music Group - also identifies diverse trends within the retail and distribution sectors. Handelman, Lasgo, THE and Gold all filed record profits in their most recent accounts at Companies House, although 3mv and 4AM eroded last year and Southern Records Distribution recorded its worst profits in its latest set of accounts. Similarly, while HMV, Fopp and Music Zone all

increased turnover, there have been many retailer casualties in recent years, including the loss of Andys Records chain in 2003.

"The retailing sector is where one best sees the contrast between winners and losers in recent years," says Dane. "The persistent gainers since 2000 have been supermarkets and internet retailers. One other change consequent on the rise of the supermarkets has been an increase in the significance of the secondary distributors, such as EUK, THE and Handelman."

Another trend which Dane identifies is that sales are coming from artists with shorter and shorter careers. An analysis of the top 50 best-selling artist albums of each year shows that between 2002 to 2004 fewer than 10% were by acts who had been around for 11 years or more. This compares to 35% over the period 1991 to 1993.

Other highlights of the report include an analysis of the highest-paid directors and one-off disclosures made in the accounts of some of the 200-plus companies surveyed (see right). robert@musicweek.com

DIVISION DAY

Uncared for hit songwriter Ship Solomon - the name behind a slow of hits over recent years including Silver (Anubria), Don't Stop Movin' (S Club 7) and Hot In Love (Enrique Iglesias) - Division Day have been held up over the past few months working on material for their debut album.

Interest is beginning to stir in the as-yet-unsigned band, who are fronted by Jenima (pictured) and whose sound is part-Cranberries, part-Goldfrapp. The act met Solomon by chance in London last year. "I just loved her voice," says Solomon, an American who is signed to V2 Music in London. "I was excited by the prospect of the weird

SNAP SHOT

amalgamation of styles. When you are working with a band at this stage it's exciting because you can be more innovative. It leaves a much wider canvas to do things like Magnus Fiermes (Faithless, Seal, Massive Attack) is co-producing the tracks with Solomon, who notes that they are halfway towards finishing the album and are locking at management offers before moving ahead and licensing the album. The project forms part of a growing trend among publishers and songwriters, who are thinking outside of the traditional 'sign a deal, make an album' mentality, opting for a DIY approach and licensing their finished product to labels.

CAST LIST: CAST LIST: Management: Tor Widow; Best Guita; Writer/producer: Ship Solomon; Producer: Magnus Fiermes.



AMADOU & MIRIAM CAST LIST
Management/ASR:
Mark Ardore
Morris, All
Ollivier/Becasse
Music Project
Manager, Jerry

Adlington, Beecase
Music Publishing
Sony-ATV Music
Publishing/All
Ollivier/Becasse
Music Press
Rob Partridge,
Coalition Radio &
TV, Cardiff

Davies, Chapple
Davies

Research reveals cost of one-off payouts

Music companies are continuing to shell out vast amounts to both launch and close labels, as well as to pay off industry executives.

Cliff Dane's forensic analysis of the past three years' profit and loss accounts of more than 200 companies in the UK Record Industry Annual Survey 2005 has thrown up a fascinating array of one-off disclosures often buried deep within the small print of annual reports.

The UK Record Industry Annual Survey 2005 shows that in May 2004 Edel, which had unsuccessfully tried to establish a UK presence, sold out to Clive Black's company Trackauto Ltd and wrote off £16.3m in debt in the process. In 10 years of accounts it never made a profit, recording a £3.5m loss in 2001.

In its year to March 31 2004, EMI incurred exceptional charges of £20.7m related to headcount reduction and restructuring costs, the survey highlights. And, in the same period, Virgin Records had exceptional items of £794,000 relating to a headcount reduction.

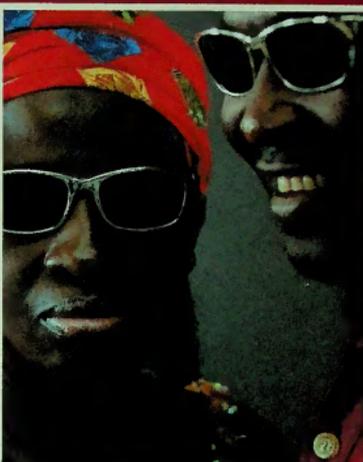
Similarly, Dane notes under

general commercial and legal disclosure that in its accounts to the end of March 2003, Instant Karma, which began in 1999 as a joint venture between Bob Dickens and Sony, included an extraordinary credit of £13.68m of funding from Sony. Dane also found a £2.56m charge in the March 2003 accounts of Sony described as an impairment charge - Creation.

Dane also points out that director's compensation for loss of office worth £823,000 was paid in 2004, when Steve Lillywhite was the only director to resign from Mercury.

Perhaps, inevitably, though, the most thumbed pages will be those listing the most highly-paid directors. However, even here there are surprises, with an unnamed director at the Video Duplicating Company earning the best salary at £217m in the year ending March 2004.

In turn, Denis Ashton and Warren Mann, the two principals at AMP Enterprises, owner of THE Distribution, both took £2.1m in dividends and payments from an employee benefit trust.



EMI's former head of continental Europe Emmanuel Des Bureted is behind one of this year's surprise success stories in his native France where an album by Mall duo Amadou & Mariam has reached gold status. The album, *Dimanche à Bamako*, is the first release on Bureted's Because Records and has

sold in excess of 120,000 copies to date as well as garnering a Victoire (a French Brit award) on the way. Terrestrial TV channel France 2 has picked it up as its album of the summer, while a UK release of June 6 has been lined up by Because through the label's international distributor Warner.



Hey, moving over from Island operation

Island man takes reins at Mercury

Jason Hey was due to meet leading Island Def Jam players at the end of last week, as he prepared to take the reins of their sister UK operation Mercury Records.

The New York trip was expected to see Hey in meetings with Island Def Jam Music Group chairman LA Reid and Island Def Jam president/CEO Jay-Z ahead of his installation on June 1 as Mercury's new managing director.

Hey, currently general manager of fellow Universal company after, succeeds Greg Castelli who, after three years as managing director, is now in discussions about other opportunities within the Universal group.

Hey says his initial thoughts about his new job were a mixture of "sadness and total excitement" as he prepared to leave Island, which he joined in September 2000 from sister Universal operation Polydot.

"I've worked with Island Records for the past five years and I've been very proud to have been involved in the renaissance of Island, breaking acts such as Sugababes, Busta, Keane and McPly and working with some of the best people in the business," he says. "It's been a phenomenal five years."

But Hey adds he is "incredibly excited" to be going to Mercury, where he will work with global acts including Elton John and Shania Twain, as well as rising domestic talent such as Razorlight.

His arrival there will coincide with an incredibly busy time, with forthcoming releases including new Kanye West material, a Lucie Silvas single and a single from Elton John's Billy Elliot musical. He adds, "The Mariah album is really ready to break, the Bobby Valentino album is an absolute smash - it's an absolute game back with a great Texas record, so I'm really ready to work with that in the final quarter, and possibly there's a Razorlight album."

Hey's departure from Island is due to be followed by the announcement of a reshuffle there in the coming weeks, although Universal says managing director Nick Gattfield is not expected to directly replace his general manager.

Virgin completes makeover by luring O'Connell from Xfm

Radio

by Paul Williams

Virgin Radio's Paul Jackson says its success in luring Christian O'Connell from Xfm represents the final piece in the programming jigsaw for the national commercial station.

The acting chief executive suggests the arrival of O'Connell to the breakfast slot early next year concludes two years of carefully moulding the station both behind the scenes and on air.

"A great broadcaster comes along once or twice in a generation," says Jackson. "He has a unique way with the audience. He's completely fresh every day and full of ideas and creativity."

Jackson says that once the Scottish Media Group-owned station's current breakfast show presenters Pete Mitchell and Geoff Lloyd announced they wanted to leave the programme earlier this year, the Xfm man was an obvious replacement.

"Generally, the industry views Christian O'Connell as the hottest talent of his generation and he's a



O'Connell: "full of ideas and creativity"

star in waiting and was a natural person to talk to," says Jackson who has known O'Connell since his days as Capital Radio's regional programme director. "I know he's been a fan of Virgin for a while and we go a really long way back."

O'Connell's decision to quit the station for the chance of broadcasting to a national analogue audience comes two years after his one-time Xfm colleague Zane Lowe made a similar move, in that instance to Radio One.

Virgin Radio's poaching of O'Connell has been viewed as a significant coup for the national station. "There's no doubt they've got one of the top up-and-coming

presenters in the country," says Virgin Records media director Steve Morton.

Anglo Plugging national radio plugger Rob Lynch says it is a logical career step for O'Connell to join a national radio station. "He is one of the best broadcasters and presenters in the country and I'm sure he'll do a great job at Virgin Radio," he adds.

The switch by O'Connell, who won three golds at this month's Sony Radio Awards, should significantly move him up the Rejars listening table. Quarter one figures show O'Connell won around 260,000 listeners in London, while Pete and Geoff attracted nearly 600,000 in the capital.

Pete and Geoff themselves will move to an as-yet-undisclosed new slot on Virgin following O'Connell's arrival next year, while a search now begins at Xfm for a new breakfast show host. The station's managing director Graham Bryce says it will continue to be "business as usual" over the coming months, with O'Connell continuing to host breakfast for Xfm until the end of the year.

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STAGE THREE TEAM
LONDON
 Managing director: Steve Lewis
 Finance director: Richard Ewbank
 Head of A&R: Alan

Pell
 Head of film, TV & new media: Mary Ann Slim
 Professional manager: Allen Jacobs
 International coordinator: Judy

Norton
 Head of administration: Alvin Kading
LOS ANGELES
 President: Lionel Conway
 Director:

copyright & licensing: Theresa Torrance
 Director of royalties: Jeff Duncan
 Creative director, Nashville office: Tim Harze

Publisher must listen to whole newly-acquired catalogue

Stage Three needs all its ears on decks

by Martin Talbot

The offices of Stage Three Music, in Notting Hill, West London, have been a busy place since the company acquired Mosaic Music a month ago.

Acquiring such a large catalogue has clear significance in financial terms, but there is a more mundane impact, too. Before any of the work can begin on plugging the songs, for possible covers or sync use, there is the simple—but time-consuming—process of listening to every single one of the 10,000 copyrights, to establish precisely what has been bought.

As Stage Three founder Steve Lewis says, "It is really important. It is the only way to become familiar with all of the songs—and there are certainly a lot of them."

The significance of the Mosaic deal to Stage Three is certainly not to be underestimated. Secured at the end of March, the acquisition came more than two years after Stage Three was launched, back in December 2002, as a joint venture between Lewis—the former head of Chrysalis Group's music division—and Ingenious Ventures, the private equity division of Patrick McKenna's Ingenious Media.

Ingenious—the company which famously structured Robbie Williams' EMI deal two years ago—was subsequently followed as an investor by Apex Partners, which became a fellow stakeholder last summer.

Notwithstanding over nine months amid a flurry of competition, the Mosaic deal brings classic copyrights by ZZ Top and Aerosmith, as well as a wealth of country tunes, including 44 country music chart number ones.

Adding a total of 10,000 songs to Stage Three's existing catalogue of 2,000 songs, the acquisition also pushes Lewis's company into a different league. And that is without factoring in the involvement of US publishing stalwart Lionel Conway and three US offices: Mosaic Music—previously owned by the Mosaic Media Group—brings in two offices in Los Angeles and Nashville, now rebranded Stage Three.

"We are not just about making huge deals," Lewis says. "We are interested in high quality copyrights and if there is a catalogue with high value because of that, like the Mosaic deal, we are interested."

"It is a very substantial and valuable catalogue and it was a highly competitive situation when it came to do the deal," he adds. "And I am so pleased to have got it."



Newly signed: Steve Lewis (right) welcomes The Subways to Stage Three

It takes us from being a start-up to being a company with a substantial catalogue."

By the time of the Mosaic deal, Stage Three had already acquired the songs of Jerry Lynn Williams and David Essex as well as NewKastle Music—a country catalog of around 600 songs, including Rascal Flatts' country hit I'm Movin' On.

In the month since the Mosaic announcement have come further deals, one covering the first New Radicals album—including the Gregg Alexander copyrights featured within the set—and another for the Children Of The Forest catalog, an all-writers deal spanning 28 Macy Gray compositions, including 45 unreleased songs.

The Stage Three strategy is to take such copyrights and reactivate them, or, in the case of some of its country songs, secure British recordings of what are already proven songs.

But Lewis insists his company's growth will not just come from acquisition. Deals such as the Mosaic one effectively provide the turnover to justify the overheads of a company which is striving to provide a full service for writers such as Shelly McEneaney, one half of Alibha's Antic who has cuts on albums by Janet Jackson and Rachel Stevens as well as her own album, 'Totally Underwater', ready for release later this year.

There is always going to be an interest for new writers and artists to sign with a small, well-funded indie

Stage Three founder Steve Lewis

With Alan Pell as head of A&R within the Stage Three team, the roster also includes writers such as David Ford, Verbalistics and Michael Gray, as well as the newly-signed The Subways. Deals with Desire Music and Jacobs Ladder have also brought developing acts, including Supally and Tony Senghore and Giant Jr respectively.

Even the Mosaic deal has brought not just existing rights, but active writers, too. These include Tony Martin—who penned the current country number one My Give A Damn's Busted by Jo Dee Messina—and former Tom Waits collaborator Jessica Hoop.

"Our basic strategy is about developing new writers," Lewis says. "I believe that there is always going to be an interest for new writers and artists to sign with a small, well-funded indie as opposed to with a major where you are one of hundreds on a roster."

Lewis's appetite for new talent remains undimmed, partly driven by his own experience watching the legions of wannabes queuing up for their shot at celebrity on TV shows such as Pop Idol, Popstars and Fame Academy.

"What shows such as Pop Idol prove is that there is no music business without a song," says Lewis. "These are mediocre artists who are being propped up by great songwriters."

Declaring his ambition not just to sign lots of artists, but to sign the best, he articulates his aim as being to build a "very elite club" of signings, mimicking the Island label, which he believes is "the best label ever."

It is a lofty aim, but one which Lewis believes he has the team and funding to pursue.

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NAA in bid to halt eBay ticket rip-off

The live music industry says it is making positive progress with eBay as it seeks a crackdown on concert tickets being re-sold online to the detriment of concert-goers.

National Arenas Association chairman Peter Tudor met with eBay's legal team for talks he describes as "more productive than either side imagined they would be". A joint statement on behalf of the parties is due this week, which is expected to advise on means of redress for disappointed customers and encourage NAA members to keep in touch with eBay to help identify misleading adverts on the site.

The meeting between the two parties followed complaints over the vastly-inflated prices being charged for shows by the likes of Queen and U2, as well as concerns about multiple selling. eBay says it has no plans to address such practices unless there is a change in the law, but agreements were reached in other areas which Tudor hopes will help clean up the ticket-buying sector and lead to less disappointment among consumers.

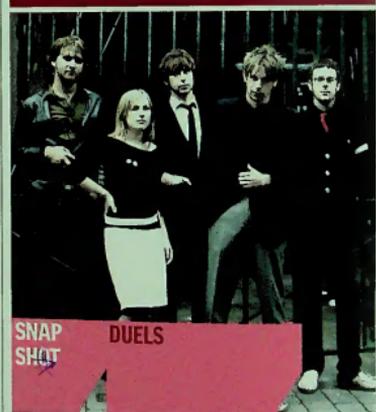
eBay is not expected to

announce any formal strategy changes as a result of the meeting, but one area where it has discussed action is in ensuring eBay sellers get their tickets to their customers.

"They've come to ensure that people actually get the product that they've paid for," says Tudor. "I would say this means looking at what has been called the 'Futures Market', where people say if they have tickets put them on sale before they've actually received them."

Star (Society of Ticket Agents and Retailers) secretary Jonathan Brown took encouragement from the talks, but says more needs to be done. "Certainly, the idea that they're taking greater responsibility is very welcome. But I remain very concerned about the level of opportunism on sites like eBay. If people are putting tickets on there within minutes of them going on sale then that lessens the opportunity for genuine fans to buy tickets," he says.

Star calls for eBay to comply with the organisation's own regulations and ensure that people who buy tickets for shows which are later cancelled receive a full refund.



Labels based band Duels are expected to link a recording deal shortly after last week signing a publishing deal with Universal Music Publishing. The tie-up, which changes on the back of widespread A&R interest in

the five-piece over the past few months, will be followed on July 4 by a limited-edition release of the band's first single Potential Future on indie label Transgressive. Paul Craig, of management company

Supervision, says signing to Universal was the obvious choice. "We already have five artists signed to Universal so we know the people, they understand how we work and we understand how they work," he adds.

"Obviously we do work with other companies, too, but all credit to Universal as a very proactive company and Duels [Brown] has got the band from day one and been a huge advocate of the company."

LAST LIST: Management: Kevin Considine, EMI Records; Product manager: Tom Dolan; Transgressive: PR Steve Philips, Coalition Radio; Stuart Brimicombe; Alan James Productions; Management: Paul Craig; Supervision Agent: Paul Bolton

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Ex AOL chief joins force behind HMV and Yahoo sites

MusicNet is back as a digital buzz brand

Company profile

by Nicola Slade

MusicNet continues a busy few weeks by appointing former AOL chief Blair Schooff to a senior role this week.

As director of partner and label relations, Schooff will be responsible for managing the digital music service provider's relationships with distribution and label partners within the UK, while reporting to MusicNet senior director of strategic planning and business development Mark Mooradian.

Mooradian says, "MusicNet continues to strategically expand its presence in the European market place and the addition of Blair underscores our commitment to this region. Blair possesses a wealth of industry expertise and we're confident that he will prove to be a great asset throughout the phases of our international growth."

The appointment of Schooff—who was executive director of AOL Music UK until he left in February—comes as MusicNet prepares for a hectic period in the UK.

Unveiled in April as the force behind HMV's new digital music offering, the US-based Yahoo Music Unlimited service it is powering was unveiled a fortnight ago; MusicNet is also among the con-



Schooff takes up a senior position

tenders to fulfil a similar role for the UK service, which will debut in quarter four.

MusicNet opened offices in London in April last year, spearheaded by Mooradian, demonstrating the company's commitment to its business outside the US.

"We have spent the past year focused solely on the UK and Ireland," says Mooradian. "We're looking forward to working with HMV and Virgin, as we believe that companies with such heavy marketing capability will be the major players." The company's next steps will include expansion into Europe within six months, adds Mooradian.

The latest moves by MusicNet come a month after it was acquired by private equity firm Baker Capital, for a sum thought to be between \$30 and \$40m (£16 and £21m).

Launched as a joint venture by RealNetworks, AOL, Bertelsmann, EMI and Zomba, with Sony Music

and Time Warner also later adding their backing, the Baker Capital deal is the climax of several years of re-evaluation by the majors.

Speaking to *Music Week* last week, MusicNet chairman and CEO Allan MacGillivray said, "The Baker acquisition was necessary because MusicNet had reached the time when it had to go off on its own path. It's also true to say that the interests of our original strategic partners had changed."

The majors' change of position could come at some cost. Its recent deals have reinstated MusicNet as one of the buzz brands in the digital world again.

Like rival Loudeye/OD2, MusicNet owns licenses to distribute a catalogue of 1.3m songs from all majors and 25,000 independent labels across the globe. The independent catalogue is sourced from The Orchard—the aggregators who specialise in alternative labels—while the major label content is derived from deals originally struck when the company formed.

However, the company is responsible for far more than simple digitisation, encoding and distribution. It also boasts the ability to obtain publishing clearance, licensing, produce reporting, distribute revenues direct to labels and build entire e-commerce sites. nicola@musicweek.com

ISPs boost offerings in bid to win online battle

The battle to capture the online music market is set to take a new turn over the coming months, with ISPs Blueyonder and Wanadoo planning to revamp their offerings by the end of the year.

Combined with Yahoo's mammoth US subscription launch last week, and the global introduction of the Yahoo Music Engine, online portals are also poised to make huge plays in a bid to dominate the fast-paced market.

Wanadoo's portal currently focuses predominantly on video streaming and audio downloads, with some editorial on the site to promote these services.

It currently offers 450,000 songs, although the plan is to increase this to 1m by the end of the year.

In the coming months, Wanadoo will be working closely with record labels to increase the amount of bundled content on the site.

It is also looking to integrate its music channel into its download service by the end of 2005, allowing users to browse editorial and purchase music in one environment.

While it declines to give full details of the plans, Blueyonder will be expanding from a service currently offering around 50 videos, a minimal chart download service backed by OD2, a selection of ringtones and some editorial.

Another development saw BT last week announce a deal with Sony, which allows customers ordering BT broadband from the Sony UK website to get up to 30 free music downloads from a selection of more than 700,000 available on Sony's Connect download site.

New customers buying BT Broadband Basic, which costs £1759 per month, will be able to claim 10 free downloads. Those buying BT Broadband (£24.99 a month), or BT Yahoo! Broadband (£26.99 a month) can claim 30 downloads.

In the meantime, AOL retains the largest music offering of any ISP in the UK. Media Matrix ratings show that the AOL music channel has more than 1m unique users and its exclusive Sessions@AOL live performances are well established, with its 50th UK session fast approaching this year.

Other features include online audio and video exclusives, Radio@AOL, with more than 100 digital stations, clips from the CD-UK archives, video streams of concert footage and an artist of the month.

Other ISPs offer a mixed bag of musical services. Tiscali's portal is largely similar to Wanadoo's, with downloads, videos and editorial. In addition, it offers internet radio and a dedicated music shop, where users can buy ringtones, CDs and even tickets.

GORILLAZ
BAND AUDIO

REPLY THREE ICONS

COMMENTARY

You're now listening to the exclusive audio commentary from the band themselves! If you don't manage to catch everything they say check out www.mtv.co.uk/gorillaz to find out when the tune's on again.

Gorillaz will be the first band to feature as part of a groundbreaking new initiative which has been forged by MTV with interactive TV technology company Envisionance. Across the next four weeks, viewers watching the band's Feel Good Inc promo on MTV channels will be able to access in-depth, exclusive content, including track information, commentaries

and artist biographies. MTV Networks UK & Ireland lead of interactive Matthew Kershaw says the new technology will allow MTV to work closely with labels to create interactivity tailored to specific projects. "We can now create bespoke interactive layers that complement each video and can be different depending on when the viewer accesses them,

giving fans a far richer and more enhanced experience than they have had before," he says. MTV has already broken new ground with interactive elements, playing the first interactive music video by Hell Is For Heroes in 2003 and working with EMI to broadcast a "choose-your-own ending" feature for the video to his track Something Beautiful in July 2004.

TOP 20 RINGTONES

THE ARTIST TITLE	PROVIDER
1 ANON LOVELY	Edward Kavonoff/Quip
2 TONY CHRISTIE FEAT. PETER KAY (IS THIS THE WAY TO AMARILLO)	Sony ATV/Worner/Quip
3 SMOOP DOGG FEAT. CHARLIE WILSON & JUSTIN TIMBERLAKE SIGNS	Maverick/EMI/OC
4 2 ENIMEN MIDDIN'ROUND	EMU like Style/Real/Prime/HR
5 WILL SMITH SWITCH	Shivers/Hotting/HR
6 50 CENT CANDY SHOP	EMI/Universal
7 CIARA FEAT. MISSY ELLIOT I 2 STEP	Worldwide/Alamo/Quip
8 BODYROCKERS I LIKE THE WAY YOU MOVE	Sony/ATV/Asaphy/IMG
9 BRITNEY SPEARS LOVELY	EMI/Quip
10 MARIO LET ME LOVE YOU	Scott Stock/Carlin/EMI
11 DESTINY'S CHILD GIRL	EMV/Worner/Quip
12 COLDPLAY SPEED OF SOUND	BMG
13 THE GAME FEAT. 50 CENT HATE IT OR LOVE IT	Capricorn/Quip/Worner/OC
14 AMERIE ONE THING	Capricorn/Quip/EMI
15 BASEMENT JAMX OH MY GOSH	BMG/Quip/OC
16 THE CORAL IN THE MORNING	EMI
17 MOVIE THEME STAR WARS	Worner/Quip
18 ANIMAL TRONES FROG DANCE REMIX	OC
19 STEREOHOPICS DAKOTA	Universal
20 BUCKS FIZZ MAKING YOUR MIND UP	Universal

THE UK RINGTONE CHART Compiled by RMTG, Copyright © 2004 by The UK Music Industry. Last week's Top 20

Minimising the singles and albums chart, the ringtones rundown sees Alcorn's Londoner ease Tony Christie from the top spot

this week, reasserting the urban dominance of the mobile music sector. To underline this, Envision is the fastest mover within a Top 10 which features only one non-dance tune—Christie's Amarrillo hit. In the lower reaches of the Top 20, seven new entries further add to the urban themes, with Coldplay and The Coral offering little only a respite.



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From his Sixties rock'n'roll roots to his Nineties link-ups with stars such as Robbie Williams
As Jones prepares to celebrate his 65th birthday, *Music Week* pays tribute

The Voice that roars

"I walked over to a sound stage and there he was, walking towards me, singing *With These Hands*, which was my single - I thought, 'Jesus Christ, this is my first year in the business and here comes Elvis Presley singing my song.' It was mind-boggling - the year before I was skint."

As anecdotes go, this takes some beating. But for Tom Jones such extraordinary events have had a habit of cropping up across a career spanning 40-plus years. Now on the cusp of his 65th birthday, Jones has played and captured audiences in venues all over the world, rubbed shoulders with musical legends and icons throughout the entire period of popular music's history, and has successfully reinvented himself on numerous occasions to serve the twin concerns of his career both as a solo entertainer and contemporary recording artist.

And while hanging out with Presley and Sinatra might not exactly be an everyday occurrence for your average pop star, for the boy from Pontypridd, it's certainly not well, unusual...

Tom Jones was born Thomas John Woodward on June 7, 1940 in the small mining community of Pontypridd, South Wales. A rich vocal tradition of Welsh male choirs informed the area, which was a legacy that the young Jones was keen to grasp with childhood performances of a nascent showmanship.

"Any chance I ever got I would get up and sing, any gathering I would be pulling on my fingers

I remember at school we sang the Lord's Prayer and the teacher said to me, 'Why are you singing this like a Negro spiritual?' and I said 'I have no idea, I don't know why, but I must have heard it on the radio'

Tom Jones

Early years: Jones in his teens (below): the singer outside his Shepperton home in 1967 (far right)

skirt asking, when are they going to let me sing," he says.

But what set Jones apart, even at that early age, was that he was developing his own style; a tone, quality and timbre which was to be acclaimed simply as The Voice.

"I remember at school we sang the Lord's Prayer and the teacher said to me, 'Why are you singing this like a Negro spiritual?' and I said 'I have no idea, I don't know why, but I must have heard it on the radio,'" he says. "I imagine it came from Mahalia Jackson and other gospel singers they used to play on the BBC."

With a talent and a will, almost an imperative, to perform, Jones was soon singing in local Pontypridd pubs during his late teens.

"I was going round the pubs when I was 16 or 17, you're supposed to be 18 I know, but I was always living about my age, and I realised they often had a piano in the singing room, but if there was no piano player, you'd get no music. That's when I picked up a guitar, especially once I'd seen Elvis Presley and saw him playing one."

By the turn of the Sixties, rock'n'roll was an established part of musical culture, but Jones - then billed as Tommy Scott And The Seniors - was experiencing something of a resistance in Wales.

"I was the first one to take a rock band into a working man's club. In those days, in the early Sixties, they didn't want to hear rock'n'roll - they wanted to hear singers and a comedian maybe. So when we started walking in with these guitars and amplifiers it was, 'Oh pay them off, pay them off, pay them not to play.' But I'd been around these clubs before so I said, 'Well wait a moment, just have listen first and then decide.' And they loved it."

In that sepia-tinted, time-honoured tradition of rock, Jones realised that, having built a local following, playing clubs, pubs and the YMCA, the next step was London.

In 1964, the late Gordon Mills, a fellow Welshman and a musician and songwriter in his own right, had seen Jones play live. For Mills, it was simple decision to become his manager. "The first few bars were all I needed to hear, they convinced me that there was a voice that could make him the greatest singer in the world," Mills was to recall.

Travelling to London at weekends in search of deal, Jones initially cut some sides with producer-maverick Joe Meek, before a chance meeting with broadcaster Jimmy Savile led to a deal with Decca, with Jones being signed by Peter Sullivan.

The experience was to offer an early indication of one of the most enduring questions of his career: just what sort of singer was Tom Jones?

Judging by his first official release, *Chills And Fever*, Decca saw him as a rock'n'roller, but Jones, with a flexibility that was to underline his whole career, thought differently. In fact he had been singing on demos of some of Mills's songs - one of which was *It's Not Unusual*.

"It's Not Unusual" was so important because at

the time Decca thought I was going to be a rock-er," he says. "Chills And Fever didn't make it because this was a rock song. But I heard the commercialism in *It's Not Unusual*. It came out in February 1965 and was number one by March 1 and was in the Top 10 in most countries in the world."

More success came via Decca's London label arm in the US - a route also taken by fellow Decca act The Rolling Stones - with other notable triumphs following.

At that time, for artists of a certain type, there was almost a legal requirement to record a song by hot US writers Bacharach and David. What's *New Pussy Cat*? was that song for Jones and established him as a pop singer and a more mainstream performer. His position as a premier artist was sealed after recording the theme song to the James Bond film, *Thunderball*. Combining John Barry's louché arrangement with Jones's impassioned vocal - so impassioned in fact that he reportedly passed out in an attempt to hit the song's final high note - Thunderball raised the bar for Bond themes, which perhaps only fellow Welsh singer Shirley Bassey has ever been able to subsequently scale.

By the summer of 1965 Jones had three Top 10 hits. Package tours were prevalent at the time and Jones embarked on a Dick Clark Caravan tour. "On the Dick Clark tour you were paid according to your position in the charts, so I did alright out of that," he says. "But I wasn't happy, I was tired and I preferred the way it was done in Britain. I was happy to do TV in America, but not to play under those conditions, with those packaged tours."

His return to the UK saw Jones on a more conventional venue tour and the development of a stagecraft imbued with a natural masculinity and power which was to find enduring favour with both his male and female audiences.

Jones's reputation as a live performer is crucial to any consideration of his career. It underpins all he does and is the catalyst to all his activities.

"Live is where he is - he's a touring singer," says Mark Woodward, Jones's son, who became his manager in 1986 when Gordon Mills died. "There is a big difference from an act that tours just to promote their latest releases."



ams, Tom Jones will forever hold a place in history as one of the world's greatest singers.
e to the man who has become known simply as The Voice. *By Duncan Holland*

s beyond the Valleys



he adds. "With us, we make the effort to make the records to keep that touring profile up and to bring in new audiences. He's never had a year off, he's never really had a month off. He's always touring and can do up to 250 dates a year. This year we'll do 150 dates. He's a bit like the old blues performers in that he's always touring."

Barry Clayman, who worked with Jones at the MAM artists and representation agency which Jones formed with Gordon Mills in 1970, and promoted Jones under Barry Clayman Concerts until it was taken up by Clear Channel where he is now chairman and UK vice president of promotions, is unequivocal about Jones the performer.

"He's not only a great artist, he's a great man. He loves the business, he just loves singing to a live audience," he says. "He enjoys his job and he thrives on it - it's food and drink to him and he

never stops working. He doesn't do this for the money, he couldn't work like this if he didn't enjoy it, he does it because he loves it."

Gut Records managing director, Guy Holmes, who worked with Jones on the multi-million-selling Reload album in the late Nineties is similarly impressed.

"He's the most professional artist I've ever worked with. He's simply bloody good," says Holmes. "You know that if you go to a Tom Jones show, one-and-a-half hours later you're going to have got a brilliant performance, a slew of some of the greatest songs ever and he's going to have worked his nuts off. And if you can't enjoy that, you should be in a mortuary."

Meanwhile, Phil Bowdery, Clear Channel Entertainment's vice president of touring for Europe, who has worked with Jones for 23 years and has been his European agent since 1987, is clear about Jones's continuing reputation, describing him as "the royalty of our business".

TOM JONES: 40 YEARS OF HITS
1940 Thomas John Woodward is born on June 7 in the mining community of Pontypridd, South Wales.

1956-1964 Plays clubs and pubs around South Wales in various bands including the Senators and the Squares.
1964 Gordon Mills

becomes Jones's manager. Arrives in London seeking a recording deal, eventually signing with Peter Sullivan at Decca - first single *Chills And Fever* fails to chart.

1965 Breakthrough as it's best Unusual tops singles chart in UK and hits Top 10 in US. Several singles follow into the Top 40 both in UK and US, headed

by What's New Popy Cat, which reaches number 11 in the UK and number three in the US. Plays top-rated US show *The Ed Sullivan Show*. Wins Grammy in the best

new artist category. Tours US as part of Dick Clark's *Casavan* tour with acts including *Sony & Cher*, the *Shirelles* and fellow Brits *Peter & Gordon* as *Along Came Jones*

reaches number 11 in the UK album chart.
1966 Second UK number one with the million-selling *Green Green Grass Of Home*, which

spends seven weeks at the summit as *From The Heart* album peaks at number 23.
1967 Three hit albums with a top three position for *Green*

Green Grass Of Home, a number five with *13 Stripes Hills and Tones*, *Tom Jones*. *The Town* hits the Top 10. *90-week* on the charts. Peaking at number one, *Jesus*



Jones, Jones with Jerry Lee Lewis, "my favourite singer and player", on a US TV show in 1969 (above); with Otis Redding (left)



"The man is respected throughout the industry: from local promoters and agents, right up to artists," says Bowdley. "Whenever we tour and there's a crossover in a hotel or whatever and other artists are there, you can see the respect for who he is and what he's done. The charisma and appeal there you are in the world, he's instantly recognised. He's an icon and everybody knows who he is."

This is a view echoed by Dick Alen, who has known Jones for more than 30 years and has been his US representative at the William Morris Agency - where he is senior vice president - for 20 years.

"He is a pleasure to work with and the shows are very professional," he says. "He seems to make an extra effort to make sure that both the audience and the promoters leave the show with a feeling of satisfaction."

"For the audience it is apparent that he is busting his butt to give them a fun experience. And, for the promoter, the business has been excellent - the show goes off on time and within the parameter of the business agreement. Tom goes out of his way to co-operate with pictures, autographs and so forth and usually the first call I receive after an engagement is 'When can he come back?'"

Successful as Jones was, there had always been an awareness that for him to maintain his career and reach new audiences, he must periodically undergo a process of reinvention. Universal Music TV managing director Brian Berg, who worked with Jones on 2003's *Greatest Hits* collection, says, "He's a total professional - a complete one-off. He's able to maintain his mass appeal by listening to people and making the right moves and the right A&R decisions. He's never frightened to move on and try different things. He knows his audience and he knows how he must reinvent himself to maintain that mass audience. It comes down to a tremendous self-motivation and a need to always be one step ahead. And he gets tremendous help from his management in this."

One such reinvention was the decision to return to the US in 1968. Jones was spotted playing a sold-out run at London's *Talk Of The Town* by American agent Buddy Howe, who persuaded him that a new strand to his career lay in playing venues such as the Copacabana in New York, the *Deauville* in Miami and the *Flamingo* in Las Vegas.

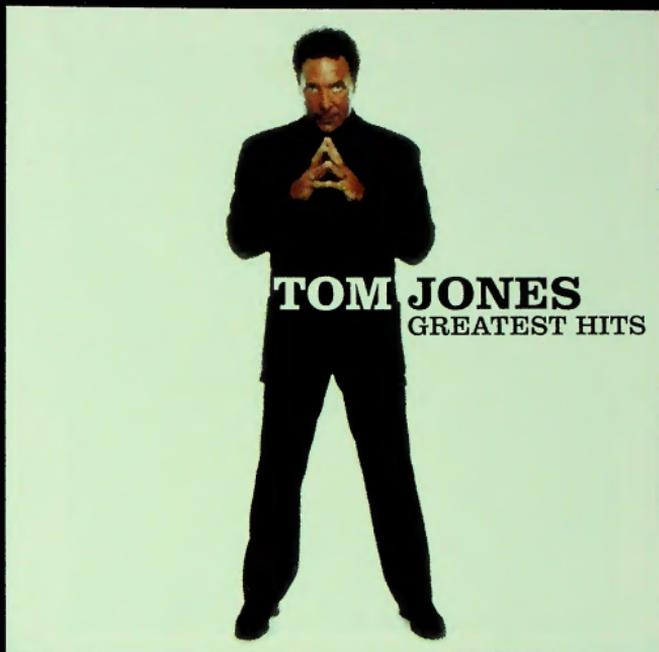
It was during this time that Jones built his friendship with Frank Sinatra and Elvis Presley, finally nailing his position as one of the premier artists in show business, but also raising again the question of just what sort of singer he was. Presley saw him as a rock singer, while Sinatra saw in him the potential to cross over and become a singer of standards.

"Frank Sinatra was a great man," says Jones. "He was as big in his field of standards as Elvis Presley was in rock'n'roll. His character was as big as Elvis's and they were very similar, even though they were miles apart musically. Frank was a swing singer, he didn't feel rock'n'roll. But Elvis could have done more. To me he would have been better doing Sinatra songs than Frank would've been doing Elvis songs."

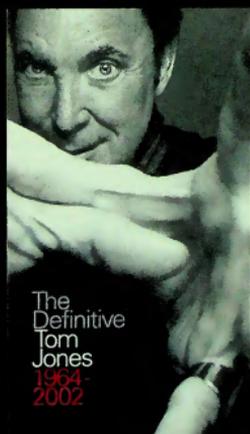
"The funny thing was Sinatra was trying to get me to do more of the sort of thing he did," adds Jones. "I did an album of standards and Elvis said to me 'No we don't do that, we leave that to Frank.' But that was great, Elvis saw me one way and Frank saw me another way."

As affable, entertaining - and, indeed, modest - a raconteur as Jones is, it is tempting to see him as our spy in the camp of stellar show business history. But this fails to recognise the huge part

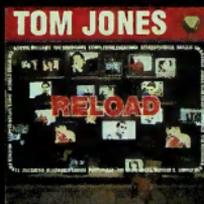
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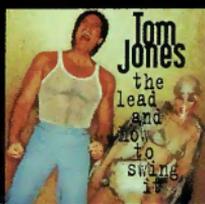
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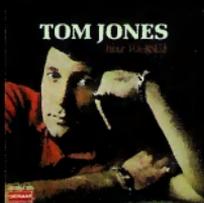
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enters four Top 20 hits in UK, peaking with number two positions for 'I Wanna Fall in Love Again' and 'I'm Coming Home'.
1968
Jones returns to

US. Inclusion dates at Flamingo in Las Vegas, while scoring number one debut with 'Delilah', as Helo Youngfellow album peaks at number four. Number two position for 'Delish

simple is the highest of a trio of Top 20 hits.
1969
Hit TV show. This is Tom Jones, broadcast in both UK and US, as Love Me Tonight and

Without Love single are both Top 10 hits in UK with the latter landing number one in US. Meanwhile, this is Tom Jones reaches number two in the UK album chart. A

position matched by Live In Las Vegas.
1970
Jones and Mills establish new record agency and management company M&M Records. The

simply-dubbed Tom album reaches number four, while I Wish Love Nothing is a Top 10 album. Top 20 single hits on both sides of the Atlantic with

Daughter Of Darkness and I Wish Love Nothing.
1971
UK affair chart success with She's A Lady reaching number one as Live

At Caesar's Palace peaks at number 27, while the She's A Lady single reaches number two in the UK, as 70 hits peak at number two in the UK.

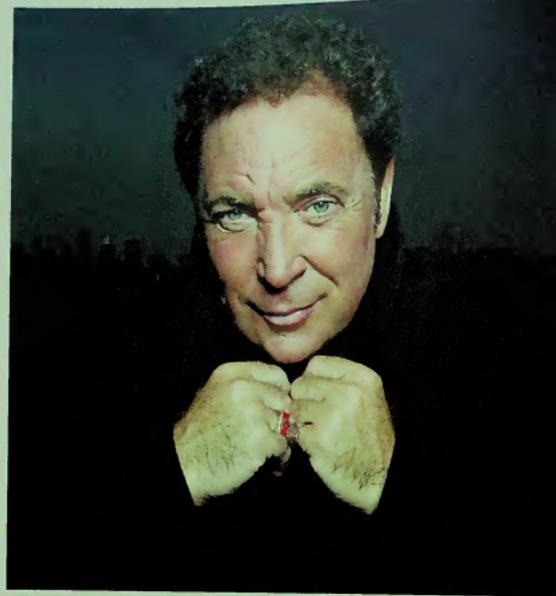
1972
The Young Love album peaks at number 10. Top 10 single hits in UK for some time as Center focuses on touring acts and Close Up

Tom Jones: The Voice in his own words

Where did The Voice come from? "When I was very little was when it all started. In Wales there was a tradition of singing at parties, or when they came home from the pub, well my family did anyway. We'd have sing-songs, as we called them and were encouraged to sing and this was a great opportunity for me because I loved to sing anyway. Some children are a little bit shy, they won't face you or sit down in the corner, but I wasn't. I was full of it. I'd be up, that was my thing - I knew I could sing." What sort of music were you listening to at the time? "I was listening to rock 'n' roll right from the beginning and, before that, although I didn't realise it at the time, I was listening to blues and gospel singers and even pop singers with a big voice such as Frankie Laine." So you formed a band... "I was singing in and playing the clubs and pubs in Wales and I joined a group called the Senators. Their singer hadn't turned up one night and their bass player knew I'd be drinking somewhere in Pontypridd on a Friday night. He tracked me down and said would you come and sing at the YMCA. I said 'On a Friday night? That's the boys' night out, this is ridiculous'. But he talked me into it and when I sang with them, I realised I could do a lot more with a band than I could do with just with me on a guitar."

Gordon Mills became your manager in the early Sixties and bumping into Jimmy Savile led to you deal at Decca... "Gordon Mills saw us at one of these clubs and he became involved then and we went to London and got a record contract at Decca. Peter Sullivan signed us. Dick Rowe [who'd famously passed on the Beatles] was head of A&R and it had to go through him, but Peter was the man who actually signed us. Jimmy Savile gave us some very good advice: he said the first thing you've got to do is make a proper demo, go into a recording studio and spend some money and make a demo on vinyl. The thing was, a lot of demos in those days were made on reel-to-reel tape and he said they weren't even better to thread the machine. If he hadn't have told us that, we'd still have been sending out bloody reel-to-reel tapes. How did it Not Unusual come about?

"It was doing a lot of demos of songs at the time, to make some money. We demoed 'It's Not Unusual', which Gordon and Les Reed had written with Sammie Shaw in mind and I thought, this is unbelievable, really good, but Gordon said 'Yes, but it's not for you. It's too mild'. It had a sort of Brassi 66 sound to it, which would have been perfect for



Sammie Shaw. But when they sent it to her, thank god she turned it down because she said, 'Whoever's singing this should put it out, because I can't sing it like that.' That's when Decca and Peter Sullivan said, if you're going to do it, you're going to have to hit it hard. Peter said we need something up front to capitalise on the beat of the bass drum, so Les Reed, who was also an arranger, said 'How about brass?' and it meant the song kicked right from the off, which Peter said we had to do because the sound of my voice, I have a big voice. And I was adamant about doing this because it sounded like a hit." Your first experiences of America were not that happy... "I took off in America, recording wise, and I did a Dick Clark tour in the summer of 1965 which I didn't particularly like, going across America in a bus. You'd do one show and by the time you'd get to the next place it would be time for rehearsals and you wouldn't even have gone to bed. And I were playing these sports arenas where there were no dressing rooms. I was saying 'Oh my god, I want to go home, go back to civilisation where they do things properly'." How did the Las Vegas connection come about? "Buddy Howe was an American agent and he came to London in

1967 looking for local talent and I was playing the Talk Of The Town and I was there for six weeks. He asked a record producer friend, Shel Talmy, who he should see, but they couldn't get in because it was sold out. So he said, 'I must get him now'. I told him I wasn't thrilled with the way they did things in America, but he said because I was doing so well in London at the Talk Of The Town I should do the Copacabana in New York, the Deauville in Miami and the Flamingo in Las Vegas. We went in 1968 and although I was making noise, I wasn't a household name against the other stars there, like Frank Sinatra and Sammy Davis Jr. It wasn't until my TV show. This is Tom Jones, in 1969 that I went huge and then the Copa went nuts. There were lines around the block, which they'd never experienced before, not even with Sinatra. And the same thing happened in Miami and Vegas."

"For a number of years from the Seventies to the mid-Eighties you were not that visible in the UK, certainly as far as the charts were concerned. How did you change this? "I'd signed to PolyGram in 1990 and they went on the last hit I'd had which was Say You'll Stay Until Tomorrow, which was a country song. So they suggested

doing country albums, which I'd never released in the UK - I don't think they were released anywhere except America. Which pissed me off: I was really digging my own grave because the more successful I was becoming with these country albums, the less world exposure I was getting. I signed for five years, for five albums, with an option on the sixth. When we got to 1985 I said 'I don't want to do another one and although they wanted to pick up the option, I said no, because I'm digging my own bloody grave here. We were offered A Boy From Nowhere from the musical Matador and they realised, because of the range of the songs and the vocal range, they needed a singer who could do it all and it came down to me because they needed that big voice.' Your profile has certainly been raised by working with younger acts such as Robbie Williams: was that the idea behind Reload? "We realised that every time I went on the television with a younger act or band, like the time I did the Brit Awards with Robbie Williams [in 1998], people perked up and went wow. Guy Holmes at Gut saw that every time. I went on television with a young band there was a reaction. So he said why don't we do an album of duets. It did over 5m CDs, without America

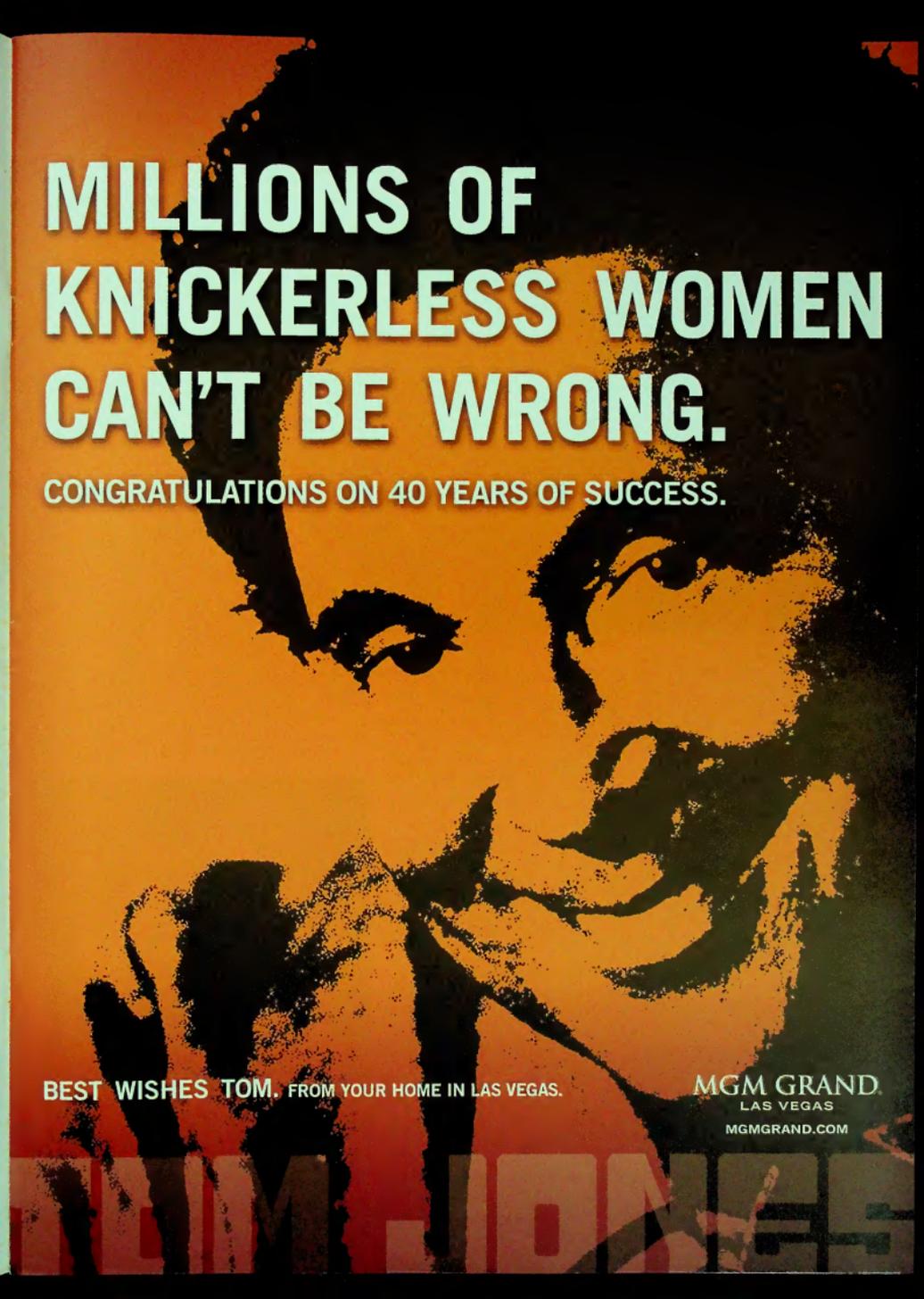
because there was a cock up between Gut and V2 about who was going to put it out in America."

"As an artist who has had careered the US, how successful are the UK bands there now? "Not as much as they were a few years ago, although it does go in cycles and more are starting to breaking through. There's Coldplay, they're the band of the moment, and Franz Ferdinand, who are produced by the same guy who did Burning Down The House with me. Then of course there's Jose Stone and the venerated UB40. In general it's tough for UK acts - like Robbie Williams, he's tried, he's done the TV's and he's worked some shows, but it's not happening the way it has everywhere else for him." How has the digital revolution changed the music business since you began?

"Illegal downloads are not good for the industry, people know this by now, but are finding it hard to stop. Not buying CDs or downloading illegally means the record companies are getting in trouble and the artists are getting in trouble and I know that it has affected retail stores. On the same hand, there are areas for distribution of music that never existed before, which empowers the artist and gives a hint to some exciting future possibilities."

Who are your greatest influences in the business? "The first man was Gordon Mills. He was the one who got me away. He was the first man I met who did help me, other people had talked, but he was the one who did it. Peter Sullivan, who signed me at Decca, and Lew Grade and the Grade Organisation [the Grades owned London's Talk Of The Town venue and were instrumental in the deal that led to Jones's hugely successful This Is Tom Jones TV series] were also very important to me. Of course, my current management has encouraged the whole last half of my career, which is the reason why I'm talking to you today."

And musically? "Elvis Presley. I think anyone of my generation who became successful will tell you the same. He was the one, you know. Listening to the great US blues and soul men and women was hugely important when I was young. And Sammy Davis Jr and Frank Sinatra. I was lucky enough to meet a lot of these people, and discovering they liked me and they liked what I did was a big shot in the arm for me. But Jerry Lee Lewis is still my favourite singer and player. He was a big influence on my phrasing, even though my tone is very different. But Jerry Lee Lewis was, and still is, a great influence - I love listening to him."



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reaches number 17 in the album chart.

1973
The Body And Soul Of Tom Jones album reaches number 31 in the UK.

1974
Greatest Hits package peaks at number 15.

1975
A further hits package, 20 Greatest Hits tops the UK album chart.

1978
I'm Coming Home peaks at number 12.

1986
Gordon Mills dies and Jones's son, Mark Woodward, becomes his manager with

Woodward's wife Donna.
1987
A Boy From Nowhere, aptly given Jones his biggest hit single for 15 years, reaches number

two and reissued. It's Not Unusual hits number 17.

1987
The Greatest Hits introduces a new audience to his singles and reaches number 16

in the UK.

1988
King peaks at number five in UK, while reintroducing Jones to the US Top 40. Single wins MTV Breakthrough Video award.

1989
At This Moment peaks at number 34 in the UK album charts.

1991
Reissues Carrying A Torch collaboration with Van Morrison

1992
Broadcasts six-part TV special Tom Jones: The Right Time, which also airs in the US on VH1 and he reaches number eight with The

Complete Tom Jones collection. Jones makes a triumphant live performance at Glastonbury while also appearing in The Simpsons.



Jones on his Seventies TV show with The Moody Blues (above); live later in the decade (below)

he played in that history and the influence he has had on other artists of the time. By performing in a contemporary style to a wildly-mixed audience, Jones opened the path for others to follow.

"When I played the Flamingo in 1968, Elvis came to see me because he wanted to make a comeback and change from the film stuff," says Jones. "He felt that we were very similar in our approach, there weren't that many single performers, it was all groups. He looked to me as a white rock'n'roll singer funnily enough, because my records were all pop records. But he told me that on seeing the Flamingo show I had given him the confidence to play Vegas again. And he did in 1969 and then we would hang out and we became friends."

Although successful, Jones's greatest breakthrough for his newer, mass audience came with the transatlantic This Is Tom Jones TV shows, first broadcast in 1969 and demonstrating his skill as a master of collaboration, an aspect of his career which he was to successfully reprise some 20 years later.

Filmed in both London and Los Angeles and featuring a young Nigel Lithgow of Pop Idol fame among the dancers, Jones was to play with pretty much every star of the day, frequently at his own suggestion.

By 1970, he had sold more than 30m records around the world and was reputedly the world's biggest single entertainer.

"I played those arenas all over America, which no single entertainer had done before," says Jones. "It was previously the groups; the Beatles had done it, the Stones had done it. But I opened that up, so then Elvis started doing those tours and Sinatra followed."

However, from the early Seventies onwards Jones's career became considerably less visible in the UK - although touring continued and he established the MAM enterprise with Gordon Mills - until, aptly, A Boy From Nowhere in 1987. Mills had brought the song to Jones in 1986, although unbeknown to all he was terminally ill and died that year.

Jones's son Mark Woodward had been

involved with his father's career in various capacities and Jones saw it as a natural progression that Woodward and his wife Donna assumed managerial responsibilities through Valley Music, which handles the worldwide management of Jones, as well as being a music publishing company administered globally by Universal Music Publishing.

"Mark was always thriving in his twopenneth, anytime from when he was a young boy, he would always say what he felt. He was always very inquisitive about what I was doing, saying 'Why are you doing this, why don't you do that?'" says Jones.

This was really the beginning of a new era for the singer: he had previously been signed to a five-album deal with PolyGram, with an option on the sixth due in 1986. However, these albums were exclusively country recordings and only released in the US. As Jones put it, "I was digging my own bloody grave," and he opted to conclude the deal. This has led to a situation today where Jones tends to record one-off projects for single labels, rather than being contracted to multi-album deals.

A Boy From Nowhere, taken from Mike Leander and Eddie Seago's musical Matador, reached number two in the UK charts and reactivated domestic interest, capped by the reissued, It's Not Unusual, which reached number 17 in the chart.

"A Boy From Nowhere was a hit and got to number two in the UK charts," says Jones. "Then the following year, The Art of Noise asked me to do Prince's Kiss with them, which I'd done on the Jonathan Ross show, the Last Resort, and all of sudden, boom, there I was, A Boy From Nowhere in 1987 and Kiss in 1988 and we were off and running again...and there was a whole new young audience who loved what I was doing."

Jones's performance on The Last Resort, performing a cover of Prince's Kiss, is one of those career-turning epiphanies which pepper his history. Among those watching was Oscar-award winning composer (for the Full Monty

soundtrack) and then member of Art Of Noise, Anne Dudley.

"I was watching the Last Resort and on came Tom Jones doing Kiss with the house band," she recalls. "I'll admit I didn't know that much about him at the time and wrongly thought he was a cabaret act, but he absolutely stormed through the song and I thought it was great and I really wanted to do the song with Tom and Art Of Noise. We contacted Mark Woodward, who had heard of us, and we agreed to do it."

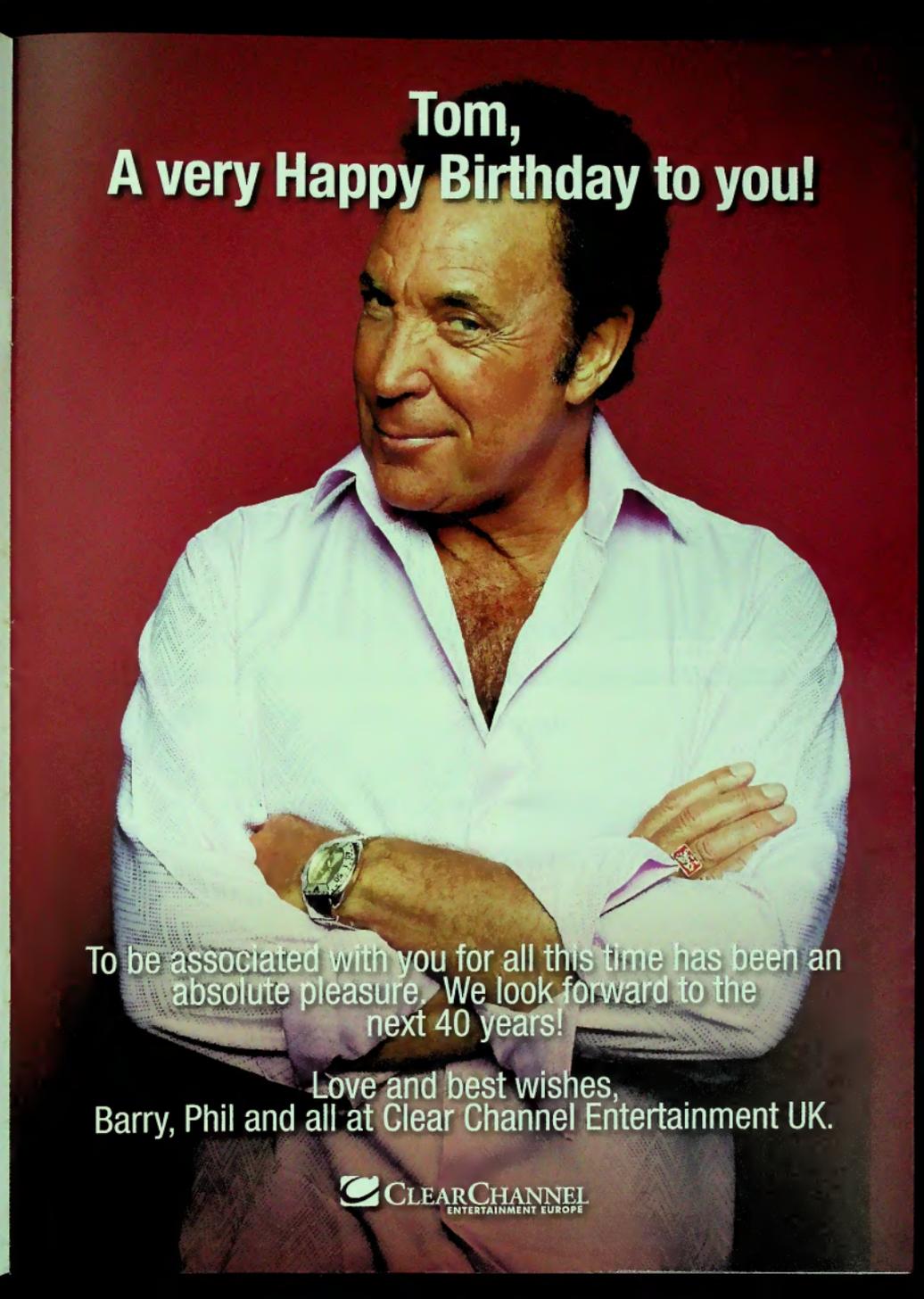
"We were sending the multi-track across the Atlantic where Tom was and we received his vocal which was great, everything we wanted. But what we wanted to do was to make it very different, so it wasn't just like the Prince track - a Tom Jones track. We wanted to have an Art Of Noise presence on it," she adds. "We finally got a call back from Mark [Woodward] who said, 'We've got the track and we've listened to it 12 times.' I thought, 'Oh no', but then he said...and we love it."

"Working with Tom, basically what you do is give him a microphone, get the balance right in the cans and then record everything he does," adds Dudley. "And then it's like choosing off a very fine menu: every take is wonderful and different and so professional. Professional probably doesn't say it enough - it's almost perfection."

But opening up a new, younger audience initially seemed to create more problems than it solved.

"I was back home in Pontypridd and I was in the pub and they had a jukebox there," says Jones. "The older people were putting on Boys From Nowhere and the kids were playing Kiss and saying 'You want to do more of this stuff, are you going to do another Kiss?' And the people of my age and older where saying, 'Oh Tommy, you don't want to do that, you want to do the Boy From Nowhere, that's you.' I said 'It's both me, that's the thing.' I realise it's confusing, because people have always heard me in a different light-like Elvis and Sinatra did. I've always tried to deal with that."





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1994
Releases *The Lead and How To Swing It* for Interscope. The Trevor Horn-produced *It* J Only show peaks at number 11 in UK chart.

1998
Performs live with Robbie Williams at Brit Awards as Jones caps off the year appearing on Jools Holland's annual New Year Eve! Hootenanny

TV show
1999
The released *The Ultimate Hit Collection* reaches number 26, but greater success comes with *Rebound*, Jones's first number

one album for 21 years, which saws two hits singles in *Burning The House Down* (with The Gridmans) at number seven and *Baby It's Cold*

Outside (with Coryn Matthews) present at number 14. Jones is recognised with an OBE.

2000
Jones performs at the Millennium Celebrations in

Washington at the invitation of President Clinton. Embarks on the largest and most successful tour of his career taking in Europe, Australia, US and UK. Jones

scops Brit Award for best UK male at the hits *Easy From Rebound* with *Mama Told Me Not Come* (with The Stereophonics) number four; *Seaborn* (with

Moose Tj number three; and *You Need Love Like I Do* (with Heather Small) number 24.

2001
Jones is honoured with a Nordoff Robbins Silver Chef

award.
2002
Tom Jones' Interventional reaches number 31, with its parent album, *Mr Jones*, peaks at number 36.



Family favourite: Jones guests in 1992 on *The Simpsons*, as Marge's favorite singer

So now we have two parallel careers: live and recording, with the latter in particular bringing in a whole new audience. Jones sealed this new reputation with a storming performance at Glastonbury in 1992. The festival's founder Michael Eavis says, "We'd been having pop bands coming out of our ears for 25 years and we really wanted to do something different. It came from a suggestion by Martin Elbourne, who helps programme the show. He came to me with the idea and it was absolutely fantastic, people were so excited by it and the crowd went mad, people were up on their feet. And Tom himself was thrilled by it and I think he wanted to do it again, but I don't know if he could actually better it."

Again, where Tom Jones goes others follow, and the Sunday afternoon guest spot at Glastonbury has now become an established part of the festival with other acts performing in the slot including Tony Bennett – in a nod to the Vegas showbiz days – and, this year, Brian Wilson.

Following on from Glastonbury, Jones recorded *The Lead And How To Swing It* for Interscope/ZTT.

"We're always done various things with various labels," says Woodward. "They are projects to keep Tom in the public eye, to raise his profile. We get approached by labels with ideas and that's the best part of the process. Because Tom's been around for a long time, he knows how to handle the ebbs and flows of a career."

Working with producers as varied as Trevor Horn, Teddy Riley, Flood, Alan Moulder, Youth and Jeff Lynne, again Jones showed the ability to reinvent his history to a new setting, an ability to reinvent the legend for a new audience.

To further reach those fresh audiences, Jones started in his own Saturday night ITV show, *Tom Jones: The Right Time*, which again showed his unique ability to collaborate with the day's biggest stars, from Stevie Wonder to EMF. He also became more involved in a series of extra-curricular activities including the huge charity event *The Simple Truth*, appearing on *The Simpsons*, in the Tim Burton-directed feature *Mars Attacks* and *The Fresh Prince Of Bel Air* and, most recently, in *Red, White And Blues* directed by Mike Figgis as part of the seminal series on *The Blues*, executive produced by Martin Scorsese.

"We don't actively go out looking for the new projects, people come to us," says Woodward. "For example, with *The Simpsons*, they came to us because they're fans and they said 'He's an icon and we'd really like him on our show.'" Adds Jones, "I did *The Fresh Prince Of Bel Air* with Will Smith. Going on there was huge: it got me to a lot of black people, who became aware of me because I'd been on that show. Just recently, when I did the theme song to the new Warner Bros cartoon *Duck Dodgers* with the Flaming Lips and was animated for one of the segments, the same thing happened with the kids' audience. Lots of things have added up to young people knowing me."

But perhaps the defining moment of this process of reinvention came with Jones's appearance with Robbie Williams at the Brits in 1998.

"It was one of the great moments in 25 years of the Brits duets: how he was able to cut the mustard with minimal rehearsal," says Brits committee co-chairman and BPI executive chairman

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2003
Brits honour, as
Jones wins the
outstanding
contribution to
music award.
Number two
albums chart
position for

Greatest Hits
collection.
2004
Tom Jones &
Joan Holland
collaboration peaks
at number five in
the UK albums
rankings.

2005
Jones set to
celebrate 65th
birthday and 40th
year in the business
with concert at
home towns of
Pontypool on
May 28.

For more info see
www.tomjones.com

Peter Jamieson. "If you want to know why he then went on to get the outstanding contribution award a few years later [2003], you only have to look at that great performance for the reason."

Malcolm Gerrie, chief executive of Initial TV which produced the 1998 show, had originally been brought into the Brits following the Sam Fox debacle of 1989 and had developed the idea of having headline-capturing one-off events to create, what he calls, the "wow" factor. Robbie Williams had been selected as lead performing act and it became clear he wanted to work with Jones as they had met before and there was a mutual admiration.

"They were both very keen to do it," says Gerrie. "I remember going to the rehearsal and after they'd done the run-through you could have heard a pin drop, followed by a spontaneous standing ovation from all the stage hands, lighting and sound people. And then the actual performance blew everybody away. Robbie was speechless afterwards, totally overcome, saying 'That was one of the greatest moments of my life'."

"It was a classic case of one plus one equalling five," he adds. "They rubbed off of each other, with Tom's credibility and musical seniority rubbing off on Robbie, and Robbie's cool rubbing off on Tom. For me it's one of the great musical moments in recent history."

Both Woodward and Jones were aware that such performances were succeeding in raising Jones's profile.

"We realised that every time I went on the television with a younger act or band, like the time I did the Brit awards with Robbie, people perked up and went 'Wow,'" says Jones.



On song: Live shows have helped maintain Jones's profile

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Signed, sealed and delivered: Jones promoting his greatest hits album in 2003

Meanwhile, over at Gut Records, celebrations were breaking out following the number four position of Space's *The Ballad Of Tom Jones* which featured Cerys Matthews, then of Catatonia. The seeds of the *Reload* album were born.

"The idea came from Space's *The Ballad Of Tom Jones*, which was a duet and we thought it would be a great idea to expand on that, with a Tom Jones duet project," says Guy Holmes. "We approached Mark Woodward with the idea of making a contemporary duets album, which is what they also wanted, not older people, more to do with the younger bands. He's an icon and he's really admired by the younger audiences and bands."

"We made we a few polite phone calls, but it really started as a small project on small indie, a sort of boutique project to start off with," says Woodward. "But we ended up with a successful frontline, full-on radio album."

"We met Tom in LA and discussed everything but the project, but after two to three hours, during which his wife Linda made me a bacon sandwich because she thought I looked too thin, he said, 'Okay son, do you want to do it?' and we shook hands," says Holmes.

"We figured the best way to look at the project was that because Tom is such a strong and flexible vocalist we should try to get it to sound like Tom singing with the bands, rather than them just singing with Tom," he adds. "To do this we got the bands' producers involved. For example, Robbie [Williams] used his people and that gave him the confidence to do his stuff. The most difficult thing was choosing the songs, we must have gone through thousands to get the right song for

Tom, the individual act, the producer and one we would be most happy to see on the album."

The result was Jones's most successful album of his career, fully establishing him as both a contemporary artist and top live draw.

The acts he's worked with show how he's able to continually reinvent, from the *Art Of Noise*, through to working with Jimmy Iovine at Interscope, to *Reload* and the Jools collaboration," says Universal's Berg. "He wouldn't be able to work with so many different people if they didn't respect him. For Robbie, Jones is his master."

"He's totally committed to what he's doing, his whole thing is about performing and the audience is all that matters to him," adds Clear Channel's Bowdery. "He's totally professional, but he still wants to be normal, there's no airs and graces about him."

Other collaborations followed, notably the Mr Jones album with Fugees' Wyclef Jean in 2002 and the Tom Jones and Jools Holland album in 2004, renewing a relationship that had started when Jones guested on Holland's *Later...* and *Hootenanny* TV shows.

As Jones's 65th birthday approaches, future plans include more touring, because, as Woodward says, Jones never takes time off.

"We tour throughout mainland Europe and the UK," says Bowdery. "At the moment we're looking at next year and we can go throughout Europe. We've played in the Eastern Bloc, he did a couple of dates at the Kremlin. The last tour was 11 weeks and the audience is a great cross-section from the people who have always followed him to the ones that came in through *Reload* - they are still coming back."

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Meanwhile, both Jones and Woodward raise the fascinating prospect of a second Reload album. Due to problems at the time, Reload was never released in the US and Woodward says this has led to discussions for Reload II.

"We were in LA recently and we were talking about Reload and the obvious question was why didn't you do another one. Tom had moved on to his next project and time wouldn't allow at the time, but we are thinking about the possibility of another, maybe this time being more US artist-driven," he says.

And, in a gift to headline writers everywhere, Jones is set to mark his 65th birthday with a special one-off concert, Live At Ponty Park (Ynys Angharad park), on May 28 in his home town of Pontypridd, a veritable return to the green, green grass of home.

Emyr Afan, CEO of The Pop Factory, which produced and directed Jones's Live At Cardiff Castle DVD released in 2002 and is producing the Ponty event, is excited about the prospect.

"The concert is a real homecoming and we've great expectations for it. When he sings Green Grass Of Home that's going to a marvelous moment," Afan says. "He's been a fantastic ambassador for Wales - he represents our musical talent. He is so genuine and passionate about his music and about Wales."

"The important thing is that we do not take this for granted," says Woodward. "Every night, Tom is still throwing his talent out to the public and there's a gratitude when they accept it. You can feel that every night Tom plays. He's a touring singer and that's what he does..."

Still smoker: Jones celebrates his 65th birthday this year with a one-off show in his hometown



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Top 10 from the Jones vaults

1. Along Came Jones Decca, May 1965



The first album and the first problem: "I'd signed a contract with Decca, but we didn't have any songs, we didn't write our own stuff," says Tom Jones. "That's what drove The Beatles to write, because Dick Rowe [Decca A&R man, who famously turned down signing The Beatles] said, you're just doing Chuck Berry songs, what's the point of that." However, Jones's manager Gordon Mills was also a songwriter who had a song he had written with Les Reed called It's Not Unusual... Jones was up and running and this album hit number 11 in the UK album charts.

2. Green Grass Of Home Decca, March 1967



Jerry Lee Lewis was, and remains, a hero for Jones and he had heard this title track on one of Lewis's albums. Jones's version, with a big arrangement from Gordon Mills' writing

partner Les Reed, was to define his new style and was to reach to a newer, more mature audience. Although his rhythm and blues roots are still evident on tracks such as Detroit City, it is on tracks such as My Mother's Eyes and the country-tinged Funny Familiar Forgotten Feelings that he shows a new direction. This was the sound of a man who, although he was still drinking pints, moving from the public to the saloon bar.

3. Tom Jones Live! At The Talk Of The Town Decca, June 1967



There have been numerous live Tom Jones albums, but this, the first, recorded at the London venue is an ideal introduction to his mid-Sixties style, containing early hits and standards. The music had changed and Jones had changed with it. Now it was all lush orchestration, with Jones appearing on the sleeve in dinner jacket, waistcoat and bow tie. A huge success and featuring Green, Green Grass Of Home, Thunderball, It's Not Unusual and What's New Pussycat among its 15 tracks, Live

When I was doing the Hootenanny and Later... with Jools Holland we became friends and realised we loved a lot of the same stuff Tom Jones

At The Talk Of The Town eventually spent 90 weeks in the UK charts.

4. Delilah Decca, July 1968



Les Reed had originally written Delilah for an album he was making with PJ Proby. Taking the song to Gordon Mills, it immediately became obvious this was the song for Jones; the album becoming Jones's first number one and the title track hit number two. Elvis Presley would reportedly use Jones's reading of Delilah as a warm-up vocal exercise.

5. This Is Tom Jones Decca, June 1969



Released at the same time as the hugely successful TV series of the same name hosted by Jones, this collection covers the boards in fine MOR style. Big band swagger gets a workout on



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Fly Me To The Moon – scorching Frank Sinatra – while the album catered for a younger audience with a cover of The Beatles' *Hey Jude*, a rendition of the Otis Redding hit (*Sitting On*) *The Dock Of The Bay* and Jimmy Webb's ballad of remorse *Wichita Lineman*.

6. The Lead And How To Swing It
Interscope, November 1994



Jimmy Iovine at Interscope Records had been told of Jones's stirring performance at a Sting-organised

Rainforest

charity concert at New York's Carnegie Hall and was keen to do an album with the star. "We had a bit of problem of where to get the songs from and who was going to produce it," says Jones. "So what we did was do some covers and some new ones all with different producers who were making a noise at the time."

Producers as various as Trevor Horn, Teddy Riley, Flood, Alan Moulder, Youth and Jeff Lynne were involved, but the trademark stamp was that of Jones's voice. A new audience was captured and Jones enjoyed a number 11 hit with the Trevor Horn-produced *If Only I Knew*. Defined by the vintage David LaChapelle photo stylings on the album sleeve, this must be considered a landmark in the Jones canon, laying a marker for a newer, hip dance audience.

Our one condition was that all the acts had to have had a platinum-selling album

Guy, Holmes, Gut

7. Reload
Gut Records, September 1999



"In deciding on who would go on it and who it would appeal to it was difficult because we couldn't pick a demographic as such, the appeal was going have to be from 15- to 60-year-olds,"

says Gut managing director Guy Holmes. "Our one condition was that all the acts had to have had a platinum-selling album and we worked from that. We talked to Tom about the acts he liked and even though he was in LA he was still buying records and he knew and liked people such as Stereophonics and Catatonia." And it worked, for this was to become the biggest album of Jones's career, selling 5m units in Europe and producing numerous hit singles. But, perhaps as importantly, Jones's reputation with a newer audience was now sealed. Aged almost 60, he was once again a contemporary artist with the chart success to prove it.

8. Mr Jones
V2, November 2002



"I'd done a Prince's Trust Party In The Park and Wyclef [Jean] was on. We started talking and decided to work together because I loved what he'd done with Fugees and other people," says Jones. Wyclef and his partner Jerry Duplessis agreed to do a track with Jones, but this soon mushroomed into a 12-track album.

9. Greatest Hits
UMTV, February 2003
The Definitive Tom Jones 1964-2002
Universal/Decca



There are numerous greatest hits packages bearing Jones's name, but these two are the most satisfying and most complete. The UMTV collection features all the biggest hits from It's Not Unusual to the Mousse T collaboration, *Sex Bomb*, but *The Definitive* box set is a four-CD package which demonstrates the extraordinary breadth of Jones's music and career.

10. Tom Jones And Jools Holland
Warner, September 2004



The king of collaboration at his spontaneous best, sparking off Jools Holland on rhythm and blues classics. "When I was doing the Hootenanny and Later... with Jools Holland we became friends and realised we loved a lot of the same stuff," says Jones. "Jools said to me we should put a lot of these songs down and it was a pleasure to do because it was in England at Jools's studio. The only pain was driving from the West End to the studio in Greenwich. Everything else was wonderful: getting into the studio with his band and Jools on piano and doing these songs. It was pleasure, it wasn't like, 'Where are we going to get these songs from?', we already knew 'em."

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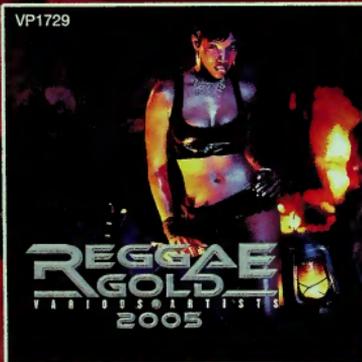
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The digital revolution has given reggae a new lease of life for breakthrough acts and classic artists whose back catalogues are reaching a whole new generation. *By Huria Choudhari*

Feelgood factor is flooding back

Encapsulated by the commercial success of artists such as Sean Paul, the US-led vogue for dancehall has catapulted reggae once again into the UK mainstream. This has not only been reflected in CD sales, but also in the influence of dancehall rhythms on other urban genres and in the appeal of the music to a younger web-savvy generation.

"This relentless desire for reggae in all its diversifications - from Elephant Man's 'Bad Man' ringtone to the digitisation of John Holt's back catalogue - is more than apparent in the manner in which labels are responding to the digital revolution.

"Reggae consumers are on the web and will purchase via downloads," says Aaron Talbert, director of sales at VP Records. "We are analysing who is buying the downloads and how to reach them. We know they are reactive to the media. For instance, with web-radio presence and blogs, people are getting their music directly from Jamaica."

VP's target to provide the online community with access to its recordings began earlier this year with the signing of multiple distribution deals with Apple's iTunes Music Store, MSN and Yahoo!. The first set of releases to be digitised included Capleton's *Reign of Fire* and Beres Hammond's *Love Has No Boundaries*, along with various rhythm-driven titles. According to Talbert, the initiative is driving sales in Europe and Japan, where the demand for ringtones is also particularly strong.

But such online distribution deals are just a small part of VP's digital mission. The company is also currently developing a dedicated download service on its own website. Due to be launched later this year, the online store will offer new tracks prior to physical release dates. The label then plans to expand the service by making available its back catalogue.

"The music industry as a whole has been slow to catch on to the download market," Talbert adds. "It is not just the reggae industry that has been slow to respond. We feel that we're leading reggae in terms of getting new music out there and we are looking at different methods of delivering it. Downloading songs and albums are an integral part of the growth of reggae music in the coming years."

In the UK, labels such as Jet Star and Jamdown have also been championing reggae's digital revolution. "If you look at the way the reggae music industry operates today there is no question that it is changing - the digital age is bringing a lot of excitement," says Hugh Francis, head

Homage to roots reggae and punk

Roots reggae may not currently share the mainstream status of dancehall, but veteran family troupe Morgan Heritage (all relatives of the reggae vocalist Denroy Morgan) are leading VP's drive to reposition the music by combining it with a rock edge. This is entirely fitting for a band who sit as easily on the bill of the Vans Warped Tour as they do at Jamaica's Reggae Sunsplash. Their forthcoming album, *Full Circle*, their seventh for VP Records, pays homage to new wave and punk, as well as traditional roots reggae.

For the band itself, the end result, which also draws on R&B, hip-hop and Latin elements, is designed to appeal to a wide audience. "Sean Paul and Bounty Killer have done great things for dancehall reggae, but we want to bring roots back to a younger audience, like Bob Marley and Black Uhuru," says vocalist and keyboard player Roy Morgan.



Vocalist Una Morgan adds, "It's a manifestation of the journey we've been on all our life. From listening to Journey and U2 to Capleton and Sizzla, we've been able to absorb all those influences and put it on wax, so you can hear it."

Recorded between Jamaica and New York, standout tracks on the record include Mek Wi Try

with Buchman, the hip-hop-tinged *Girls Round The World*, and the R&B ballad *Enough Is Enough*.

In a first for the group, the album also contains an excursion into dancehall with a remix of the track *U've Got Me (Seniorita)* featuring Sizzla and Bounty Killer. "It's a real dancehall track" adds Roy. "That's the first time we've done that."

Morgan Heritage: blending reggae with rock edge

Reggae music has always had to fight and a major part of the problem was people not being able to access the music

Hugh Francis, Jet Star

of promotions at Jet Star. "We've had to act very quickly from the UK to reach Asia and to reach America."

Last month Jet Star launched its own download store with the digital release of Reggae Hits 34, made available to purchase one week prior to its physical release. Featuring roots, dancehall, dub, lovers rock and soca, the site promises access to "one of the biggest black music catalogues online". That means in addition to featuring new tracks from breakthrough artists such as I-Wayne's *Fire Burning Red* the store will also provide the facility to download classic releases including Chaka Demus & Pliers' *Murder She Wrote*.

"Reggae music has always had to fight and a major part of the problem was people not being able to access the music," says Francis. "But the digital age has created a level playing-field. There

is so much good in reggae, and this year it is reaching for that feelgood factor again so we're aiming to get it to the widest possible audience."

Another area which continues to go from strength to strength is the ringtones market, which offers another opportunity for labels to diversify and take advantage of online sales.

At Jamdown Music, digital ringtones have become a significant part of the business since launching last year. For managing director Othman Mukhlis the real measure of their success has been the way in which they have transformed the label's slow-burning releases. Mukhlis cites the example of a recent rhythm compilation featuring Elephant Man which sold more slowly than expected, but turned into a profitable venture after the company put the album's tracks on its ringtone site.

Adapting to a change in the way which reggae

New dancehall crossover

With the backing of Cordell "Scatta" Burrell's new Fungus rhythm, Kamesha Karrats is set to become dancehall's new crossover kid on the block. The 18-year-old former model from Kingston, Jamaica, releases her debut single, *All The Ladies Looking Naughty (Hey Woah Hot Stuff)*, on Jamdown this summer.

For label manager Olhman Mukhlis, the track has the potential to repeat the success of last year's *Move Ya Body* by Nina Sky, another Scatta production. "Scatta is a straight dancehall producer, but he's also good at radio-friendly tracks," he says. "The dancehall and pop crowd will love it."

Skatta's *Coolie Dance* yielded major US and worldwide hits last year such with Lil Jon & Pitbull's *Culo*, Elephant Man & Twista's *Jook Gal and Vegus!* Pull Up, Deejays such as Beenie Man, Elephant Man and T.O.K.



have all recorded tracks on the Fungus rhythm.

In the UK, Karrat's single has picked up early support from Radio 1's *Goldfinger*, *1Xtra*'s Robb Rankin and *Choice FM*'s Daddy Enele. Mukhlis believes her debut album will maximise its appeal by drawing on a variety of influences including R&B and hip hop, with recording to take place in Jamaica and the US.

is accessed is something of which Jamaican producers have long been aware, according to Mukhlis. "They caught on to the digital revolution quickly in Jamaica," he says. "Downloads are something they've been using in their exchange with labels."

In the wider market, despite expected album releases from a host of Jamaican deejays – including I-Wayne's debut for VP and Sean Paul's follow-up to the 6m-selling *Dutty Rock* due this autumn – comeback artists appear to dominate this summer's releases. These include household names such as Maxi Priest, who returns later this month with his new album *2 The Max on Relentless*, and UB40, who celebrate their 25th anniversary with a new album *Who You Fighting For* and a major UK tour later in the year. Meanwhile, dancehall's Macka Diamond, who formerly recorded as Lady Mackerell, returns with a debut album for her new label, Greensleaves.

Diamond's album, *Money-Oh*, due for release in September, features production from Donovan "Venetta" Bennett (aka Don Corleone) responsible for this year's huge *Drop Leaf* rhythm. For Greensleaves, it marks a continuation of the convergence of reggae with R&B and hip hop, which has been cemented in recent times by high-profile collaborations from the likes of Beenie Man and Lil' Kim on his album *Tropical Storm*; Pharrell Williams guesting on Sean Paul's *Dutty Rock*; and Busta Rhymes' remix of *Gimme The Light*.

Such fusions look set to continue with Greensleaves artist Vybz Kartel, who guested on Nina Sky's *Move Ya Body*, working with Jay-Z protégé Rihanna on her second single for Def

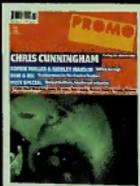
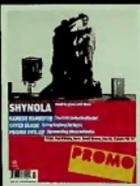
Jam. The first single to be released from Kartel's own forthcoming album, *Siren*, is a hip-hop/dancehall hybrid.

According to Greensleaves A&R director Chris Cracknell, such releases mark a positive direction which supports the label's drive to reach a wider market demographic. "Hip hop, R&B and dancehall are linking up and, as a label, we are going to build on that," he says. "It's really exciting for us as it's promoting our artists to different audiences. Rhythms are big on the underground scene in the US and there are a lot of R&B artists that want to do something with Jamaican producers. It's great for us as it puts some big hype into Vybz. These links-up can put our artists more on the map, in the mainstream and add some credibility."

In the UK, the influence of reggae remains as prominent as ever. From grime to garage and hip hop to jungle, the rhythms of reggae have provided inspiration for a host of homegrown talent. Certainly, *Jet Star* have been working with Rebel MC on a project to remix deejay acapellas from the label's back catalogue for a drum & bass audience. The likes of Jah Cure, Bounty Hunter, Sweetie Irie, Tenor Fly, Junior Delgado and Big Youth will feature on a compilation album released by Congo Nate later this year.

And, while the UK has yet to produce dancehall luminaries to rival those of Jamaica, crossover artists such as Savana, Smuji and FYA have achieved success in both their home market and overseas. Currently backed by MTV and *1Xtra*, Savana (*Jet Star*) releases his follow-up to national chart hit *Pretty Lady* with OK next month. Smuji and FYA, who were picked up by Jamdown after being dropped by former label

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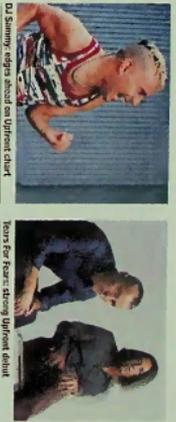
Club Charts 28.05.05

The Upfront Club Top 40

Rank	Artist	Track	Label	Weeks on Chart	Peak
1	SOULSHAKER FEAT. LORRAINE BROWN	HYPOCRITE (BROTHER GAMES)	Mercury	1	1
2	DJ SAMMY WYR	WHY	Mercury	1	1
3	FATHEADS FEAT. ESTELLE	WHY GO?	Cherry	1	1
4	TERRI WALKER	THIS IS MY TIME	Mercury	1	1
5	NEW ORDER	JE'STREAM	Mercury	1	1
6	ALEX BOLD	BACK FROM A BREAK (YOUR BODY)	Mercury	1	1
7	PLASTER DREAMS	FUSE	Mercury	1	1
8	MICHAEL WOODS & AJ	FEAT. MARCELIA WOODS SO SPECIAL	Mercury	1	1
9	SON WITH THOUGHT	LOVE	Mercury	1	1
10	TIMMO MAAS	FIRST DANCE	Mercury	1	1
11	BON GARCON	FREAK YOU	Mercury	1	1
12	BASEMENT JAXX	I DON'T KNOW ME/THE SINGLES (EP)	Mercury	1	1
13	RITMO DYNAMIC	CALINDA 2005	Mercury	1	1
14	MARIO HEBE	I GO AGAIN	Mercury	1	1
15	STEVE WONDER	SO WHAT THE FUSS	Mercury	1	1
16	JAVINE	TOUCH MY FIRE	Mercury	1	1
17	LET'S FEAT. DANIELE	NOT OVER YET	Mercury	1	1
18	TEARS FOR FEARS	CALL ME MELLOW	Mercury	1	1
19	JUPITER ACE FEAT. SHENA	1000 YEARS (JUST LEAVE ME NOW)	Mercury	1	1
20	SOUL FUNK	SHINING US RALPH ROSARIO	Mercury	1	1
21	CHARLIE CHAMADY	YOU WANT ME	Mercury	22	1
22	ARMIN VAN BUUREN	SHIVERS/SERENITY	Mercury	22	1
23	MVP (MIST VALUABLE PLAYS)	ROC 'A BODY W/IC CHECK 1, 2	Mercury	24	1
24	MIRABEAU	BACK FROM OUTTA SPACE	Mercury	25	1
25	KILLASS FEAT. ROSE	GAMES DANCE WITH ME	Mercury	26	1
26	GADDO FEAT. ALEXANDRA PRINCE	SO MANY TIMES	Mercury	28	1
27	BOD PROJECT FEAT. BEVY LANE	ALL I THINK ABOUT IS YOU	Mercury	29	1
28	PONK PETS FEAT. NATE	JAMES LOVIN' YOU	Mercury	29	1
29	THE KNIFE	PASS THIS ON	Mercury	30	1
30	GERRI HALLIWELL	DESIRE	Mercury	31	1
31	AUDIO BULLYS FEAT. NANCY SINATRA	SHOT YOU DOWN	Mercury	32	1
32	MYLO	M/V ARMS	Mercury	33	1
33	RED KULT FEAT. MIKE & THE MECHANICS	MIRABO	Mercury	34	1
34	RITMO DYNAMIC	THE SINGLES (EP)	Mercury	35	1
35	RIOTING	CALL FOR A SOUL	Mercury	36	1
36	LITTLE ROY	STAY LA LITTLE BIT LONGER	Mercury	37	1
37	MELBOURNE CLUB	BABY (STRAN UP)	Mercury	38	1
38	REASURY	ALL THIS TIME STILL FALLING OUT OF LOVE/HENE TO	Mercury	39	1
39	STONEBRIDGE VS. ULTRA	MATE FREAK ON	Mercury	40	1
40	VARIOUS	BOUNCELAND: THE SAMPLER EP	Mercury	40	1

TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Track	Label
1	ESCAPE HART	COITIA 40	Mercury
2	DIBRO D	MADE OF STONE	Mercury
3	AMOROUS HEELS	JUST LIKE IT SQUAD/MARITE	Mercury
4	AMOROUS	WANDA W/IN YOURS	Mercury



DJ SAMMY WYR: SOULSHAKER EDGES AHEAD ON UPFRONT CHART

TEARS FOR FEARS: STRONG UPFRONT DEBUT

Soulshaker stirs up chart

by Alan Jones

Soulshaker and DJ Sammy were locked in battle for supremacy at the top of both the Upfront and Commercial Pop charts this week – and the overall result sees honours even with one overwhelming victory apiece. UK trio Soulshaker's funky house excursion *Hypocrite*, Erotic Games – featuring Lorraine Brown on vocals and serviced in no fewer than 10 mixes from the likes of Matt & Mysterio, Wally Montana, Aurora, Paul Harris (DJry Vegas) and Soulshaker themselves – has a massive 35% victory margin on the upfront chart with DJ Sammy's *Why* soundly beaten in second place.

On the Commercial Pop Chart, however, roles and positions are reversed and it is Italian DJ Sammy's *Why* – a remake of Arnie Lennox's 1992 hit – that takes the title, with a less gaping but still large 23% margin over the Soulshaker track.

Both charts are much changed after being fairly quiet in the past month, with the Upfront Chart welcoming 11 new entries, and the Commercial Pop Chart going one better.

The highest-ranking new entry to the Upfront Chart is *Tears For Fears* Call Me Mellow. In mixes by Tin Tin Out and mADvE, it debuts at number 18, followed immediately by debuts from Jupiter Ace, Soul Funk Star and Charnel Chamady. On the Commercial Pop Chart there are top 10 debuts for *BOD Projects* All I Think About Is You at number eight and *Terrri Walker's* This Is The Time at six. Walker's single is also a big mover on the Upfront Chart, where it debuts 16-4. The Urban Chart is still fairly tranquil, however, and *Americs* 1 Thing enjoys its fourth week at number one with its biggest support yet, though its victory margin is reduced somewhat, with a big surge of support for *Stevie Wonder's* So What. The Fuser earning the Motown legend a 6-2 jump. Wonder's single added an extra 52% support but is still 41% adrift of 1 Thing, which itself managed a 17% increase.

Meanwhile, 50 Cent's bid for a third number one is still alive. The LA U Bit *Drums* only 5-4 this week, but enjoys a 32% increase in support (75-14) and has made significant moves. While *Missy Elliott's* Lose Control earns highest debut honours at number 16.

COMMERCIAL POP TOP 30

Rank	Artist	Track	Label
1	DJ SAMMY WYR	WHY	Mercury
2	SOULSHAKER FEAT. LORRAINE BROWN	HYPOCRITE (BROTHER GAMES)	Mercury
3	GERRI HALLIWELL	DESIRE	Mercury
4	THE KNIFE	PASS THIS ON	Mercury



MUSICWEEK



NEW ENTRIES: 11

NEW ENTRIES: 27

NEW ENTRIES: 11

NEW ENTRIES: 27

Produced in co-operation with the BPI
and based on a sample of more
than 4,000 record outlets
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As used by Top Of The Pops and Radio One

MUSIC WEEK

The Official UK Charts 28.05.05

SINGLES

	By feature	
1	1	DAISY EVA Universal
2	1	AKON LONELY Interscope
3	6	BLACK EYED PEAS DON'T PHUNK WITH MY HEART Polygram
4	2	GORILLAZ FEEL GOOD INC Universal TV
5	3	TONY CHRISTIE FEAT. PETER DINKEL...AMARILLO Universal TV
6	6	JENNIFER LOPEZ FEAT. FAT JOE HOLD YOU DOWN Interscope
7	4	THE GAME FEAT. 50 CENT HATE IT OR LOVE IT Interscope
8	5	SNOOP DOGG FEAT. C WILSON/J TIMBERLAKE SIGNS... Salsia
9	6	MAX GRAHAM VS YES OWNER OF A LONELY HEART Bis
10	6	THE KAISER CHIEFS EVERYDAY I LOVE YOU LESS... B Universal/Polygram
11	8	ROB THOMAS LONELY NO MORE Atlantic
12	8	BODYROCKERS I LIKE THE WAY Mercury
13	6	MYLO IN MY ARMS Brilliant
14	6	THE CORAL IN THE MORNING Dulcine
15	10	WILL SMITH SWITCH Interscope
16	7	KELLY OSBOURNE ONE WORD Sirexy
17	9	EMINEM MOCKINGBIRD Interscope
18	6	JAVINE TOUCH MY FIRE Salsia
19	6	STEVIE WONDER SO WHAT THE FUSS Mercury
20	6	NEW ORDER FEAT. ANA MATRONA JETSTREAM Mercury
21	11	CJARA FEAT. MISSY ELLIOTT I 2 STEP London

ALBUMS

1	6	FAITHLESS FOREVER FAITHLESS - THE GREATEST HITS... Arista/Columbia
2	6	SYSTEM OF A DOWN MEZMERIZE Epic/Polygram
3	6	VAN MORRISON MAGIC TIME Universal
4	2	AKON TROUBLE Interscope
5	1	STEVE BROOKSTEIN HEART & SOUL Sea Music
6	4	GWEN STEFANI LOVE ANGEL MUSIC BABY Interscope
7	9	KIT TUNSTALL EYE TO THE TELESCOPE Real Gone
8	5	ATHLETE TOURIST Polygram
9	7	THE KAISER CHIEFS EMPLOYMENT B Universal/Polygram
10	3	BASEMENT JAXX THE SINGLES XL
11	16	JAMES BLUNT BACK TO BEDLAM Atlantic
12	8	50 CENT THE MASSACRE Interscope
13	6	ELVIS PRESLEY ELVIS BY THE PRESLEYS Sony BMG TV
14	6	CREAM I FEEL FREE - ULTIMATE CREAM Polygram
15	6	MAXIMO PARK A CERTAIN TRIGGER Virgin
16	15	TONY CHRISTIE THE DEFINITIVE COLLECTION Universal TV
17	14	THE KILLERS HOT FUSS Loud Log
18	10	BRUCE SPRINGSTEEN DEVILS & DUST Dunhu
19	12	R PLANT/STRANGE SENSATION MIGHTY REARRANGER... Mercury
20	21	GREEN DAY AMERICAN IDIOT Reprise
21	27	KEANE HOPES AND FEARS Virgin

COLDPLAY
X&Y



The album
06.06.05
CD and double vinyl

20	NEW ORDER FEAT. ANA MATRONIC: JETSTREAM	Various
21	CIARA FEAT. MISSY ELLIOTT: I 2 STEP	Label
22	GADJOO FEAT. A PRINCE SO MANY TIMES	Mer: Universal/Atlantic/ARW
23	DESTINY'S CHILD: GIRL	Columbia
24	FAITH EVANS: AGAIN	BMG
25	KT TUNSTALL: OTHER SIDE OF THE WORLD	Real Gone
26	LIL' JON/EAST SIDE BOYZ GET LOW/LOVERS & FRIENDS: NOT	Interscope
27	50 CENT: CANDY SHOP	Interscope
28	MARIO LET ME LOVE YOU	J
29	CLIFF RICHARD: WHAT CAR	Island
30	RAZORLIGHT: SOMEWHERE ELSE	Verlog
31	CAESARS: JERK IT OUT	Virgin
32	TURIN BRAKES: FISHING FOR A DREAM	Source
33	WEEZER: BEVERLY HILLS	Caplan
34	STUDIO B I: SEE GIRLS	Dina
35	PRINCE & NEW POWER GENERATION: SHINED ON ME (w/ Around the World)	Sire
36	HOT HEAT: HEAT GOODNIGHT GOODNIGHT	Sire
37	STONEBRIDGE VS ULTRA NATE: FREAK ON	Hot Rock
38	IAN MCNABB: LET THE YOUNG GIRL DO...	Real Gone
39	THE KILLERS: SMILE LIKE YOU MEAN IT	Luca/Int
40	JEM: THEY	AD



OASIS: COMEBACK SINGLE DEBUTS AT NUMBER ONE

COMPLIATIONS

1	MASSIVE R&B	Sony Blue/Interscope
2	POP JR.	Universal TV
3	HAPPY SONGS	Verlog/UM
4	THE WEEKEND	Universal TV
5	CLUBLAND XTREME: HARDCORE	UMTV/ARW
6	SLOW JAMZ	Sony BMG TV
7	NOW THAT'S WHAT I CALL MUSIC! 60	BMG/Verlog/Universal
8	PURE GARAGE PRESENTS MAIN ROOM SESSIONS	Warner Dance
9	LEATHER & LACE	Sony BMG TV
10	REVOLUTIONS	Sony BMG TV/ARW
11	TEENAGE KICKS	BMG/Verlog/Universal
12	THE BEST ALBUM TRACKS EVER	Verlog/UM
13	GODSKITCHEN - CLASSICS	Verlog/UM
14	THE LOVERS GUIDE TO REGGAE	W&M
15	THE SONGS OF PRAISE ALBUM	UCL
16	FLOORFILLERS 3	UMTV/ARW
17	POP PRINCESSES 2	Sony BMG TV/ARW
18	THE ALBUM 5	Verlog/UM
19	VE DAY - THE ALBUM	Verlog/UM
20	MAXIMUM! BASS	Mischievous Sound

FORTHCOMING

KEY SINGLES RELEASES	
BEN ADAMS: SORRY PRONOUNCING	MAY 30
COLDPLAY: SPEED OF SOUND PARADOX	MAY 30
FOO FIGHTERS: BEST OF YOU/ICA	MAY 30
GERI: DESIRE: UNDISCOVERED	MAY 30
WASH: THE SONGS OF PRAISE: OMBLIE	MAY 30
BEYONCÉ: IRISIDE	MAY 30
JAMIROQUAI: FEELS JUST LIKE IT SHOULD	MAY 30
SOBY: DING	MAY 30
UZ CITY: BUILDING LIGHTS ISLAND	JUNE 6
50 CENT: JUST A LIL BIT: INTERSCOPE	JUNE 6
MISSY ELLIOTT: LOSE CONTROL: INTERSCOPE	JUNE 13
THE P.O.D.: THE P.O.D.: INTERSCOPE	JUNE 13
THE TEARS: UNDISCOVERED	JUNE 20
BACKSTREET BOYS: INCOMPLETE: LIVE	JUNE 20
CHARLOTTE CHURCH: CRAZY CHUCK	JUNE 27
ELTON JOHN: ELECTRICITY: ROCKET MAN	JUNE 27
JAMIROQUAI: DYNAMITE: SOBY: BMG	JUNE 27
SANTANA: ALL THAT AM I: COLUMBIA	JUNE 27

KEY ALBUMS RELEASES	
BLACK EYED PEAS: MONKEY BUSINESS	MAY 30
INTERSCOPE	MAY 30
OASIS: DOOM BELIEVE THE TRUTH	MAY 30
808 BROTHERS: FANTASYPHONIE	MAY 30
GERI: FASSION: JORDAN	JUNE 6
SHAKIRA: PALACIO ORAL: COLUMBIA	JUNE 6
THE TEARS: HERE COME THE TEARS	JUNE 6
INDEPENDENTE	JUNE 6
THE WHITE STRIPES: GET BEHIND ME SATAN	JUNE 6
XL: BACKSTREET BOYS: UNDISCOVERED	JUNE 13
FOO FIGHTERS: IN YOUR HEAD: ECA	JUNE 13
FOO FIGHTERS: THE FUTURE EPUBRAGES	JUNE 13
W&M	JUNE 13
JAMIROQUAI: DYNAMITE: SOBY: BMG	JUNE 20
JAMIROQUAI: ALL THAT AM I: COLUMBIA	JUNE 20

20	GREEN DAY: AMERICAN IDIOT	Reprise
21	KEANE: HOPES AND FEARS	Universal
22	FAITH EVANS: FIRST LADY	BMG
23	SHAKIN' STEVENS: THE COLLECTION	Epic
24	SNOOP DOGG R & G - THE MASTERPIECE	Caplan
25	SCISSOR SISTERS: SCISSOR SISTERS	Polydor
26	THE GAME: THE DOCUMENTARY	Interscope
27	STEREOPHONICS: LANGUAGE SEX/VIOLENCE/OTHER?	V2
28	AMERIE: TOUCH	Columbia
29	RAZORLIGHT: UP ALL NIGHT	Verlog
30	MARIAH CAREY: THE EMANCIPATION OF MIMI	Epic/Jive
31	MYLO DESTROY ROCK N ROLL	Real Gone
32	MORCHEEBA: THE ANTIDOTE	Epic
33	WEEZER: MAKE BELIEVE	Gothic
34	LEMAR: TIME TO GROW	Sony Music
35	MY CHEMICAL ROMANCE: THREE CHEERS FOR SWEET L.W.A	W&M
36	A-HA: THE DEFINITIVE SINGLES COLLECTION	W&M
37	KYLIE MINOQUE: ULTIMATE KYLIE	Parlophone
38	LUCIE SILVAS: BREATHE IN	Monomy
39	JOHN WILLIAMS: STAR WARS EPISODE III...	Sony Classical
40	THE DUKE SPIRIT: CUTS ACROSS THE LAND	Loag



FAITHLESS: HITS ALBUM HITS TOP SPOT

PRE-RELEASE AIRPLAY TOP 20

LAST WEEK	ARTIST	TRACK	WEEKS ON CHART
1	AMERIE	THINGS	1
2	ONE\$TEEN	HOLLERBOY GIRL	1
3	JAYMORRIS	HELLS JUST LIKE IT SHOULD	1
4	RADIO BUSTERS FEAT. MANNI SHIMMERS	SPLIT UP DOWN	1
5	JEN JASTA BOUT	1	1
6	RENEE RAY	WEST TOWARDS	1
7	KEANE	WEST TOWARDS	1
8	ZONE	WAITING FOR YOU	1
9	BOBBY WALKING DOWN	DOWN	1
10	ROSEMARY	AXXX UJUNT KNOW ME	1
11	EMM GRAYSON	REKUTU	1
12	MARSHALL CREEK	WE HUNG TOGETHER	1
13	POOR PETS	DOWN UP	1
14	MISSTY	WALKING DOWN	1
15	WYNN	HE'S BEHIND	1
16	JUSTIN	THE LAST	1
17	JUSTIN	THE LAST	1
18	ROSEMARY	AXXX UJUNT KNOW ME	1
19	RENEE RAY	WEST TOWARDS	1
20	JUSTIN	THE LAST	1

These charts are also available online at musicweek.com

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COOL CUTS CHART

LAST WEEK	ARTIST	TRACK	WEEKS ON CHART
1	KEANE	THINGS	1
2	AMERIE	THINGS	1
3	ONE\$TEEN	HOLLERBOY GIRL	1
4	RADIO BUSTERS FEAT. MANNI SHIMMERS	SPLIT UP DOWN	1
5	JEN JASTA BOUT	1	1
6	RENEE RAY	WEST TOWARDS	1
7	KEANE	WEST TOWARDS	1
8	ZONE	WAITING FOR YOU	1
9	BOBBY WALKING DOWN	DOWN	1
10	ROSEMARY	AXXX UJUNT KNOW ME	1
11	EMM GRAYSON	REKUTU	1
12	MARSHALL CREEK	WE HUNG TOGETHER	1
13	POOR PETS	DOWN UP	1
14	MISSTY	WALKING DOWN	1
15	WYNN	HE'S BEHIND	1
16	JUSTIN	THE LAST	1
17	JUSTIN	THE LAST	1
18	ROSEMARY	AXXX UJUNT KNOW ME	1
19	RENEE RAY	WEST TOWARDS	1
20	JUSTIN	THE LAST	1

URBAN TOP 30

LAST WEEK	ARTIST	TRACK	WEEKS ON CHART
1	AMERIE	THINGS	1
2	STIVE WONDER	SO WHAT THE FESS	1
3	THE CLAMEE	WOMEN SO WHAT THE FESS	1
4	SO WHAT THE FESS	1	1
5	SNIP	WALKING DOWN	1
6	BOBBY WALKING DOWN	DOWN	1
7	THE BLACK EYES PEAS	DOWN WITH MY HEART	1
8	EMM GRAYSON	REKUTU	1
9	THE BLACK EYES PEAS	DOWN WITH MY HEART	1
10	EMM GRAYSON	REKUTU	1
11	EMM GRAYSON	REKUTU	1
12	EMM GRAYSON	REKUTU	1
13	EMM GRAYSON	REKUTU	1
14	EMM GRAYSON	REKUTU	1
15	EMM GRAYSON	REKUTU	1
16	EMM GRAYSON	REKUTU	1
17	EMM GRAYSON	REKUTU	1
18	EMM GRAYSON	REKUTU	1
19	EMM GRAYSON	REKUTU	1
20	EMM GRAYSON	REKUTU	1
21	EMM GRAYSON	REKUTU	1
22	EMM GRAYSON	REKUTU	1
23	EMM GRAYSON	REKUTU	1
24	EMM GRAYSON	REKUTU	1
25	EMM GRAYSON	REKUTU	1
26	EMM GRAYSON	REKUTU	1
27	EMM GRAYSON	REKUTU	1
28	EMM GRAYSON	REKUTU	1
29	EMM GRAYSON	REKUTU	1
30	EMM GRAYSON	REKUTU	1

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Def Jam, have been successfully marketed in Japan and France.

Elsewhere in the UK, classic reggae remains as perennially popular as ever within what seems a consistently buoyant reissue market. Initially kick-started by the likes of Blood & Fire and Pressure Sounds, the quality repackaging and rediscovery of old catalogue has kick-started its own branch of the industry and brought the music to a wider audience.

This year Pressure Sounds is gearing up for the release of a Peter Tosh live album, featuring performances from the Seventies, while Blood & Fire is set to release a collection of Prince Far I recordings from 1974 to 1978 along with Cedric Myton's Row Fisherman, Row.

The strength of the reissue market has led Blood & Fire A&H director Steve Barrow to set up two new labels – Hopnot and Microphonic. The former will focus on artists without previous exposure on labels; the latter will concentrate on reissuing the early works of Jamaican deejays. The first output will be a Glen Brown album on Hopnot and a Peter Rankin release on Microphonic. "The releases will stir up interest from the fan market," says Barrow.

But the muscle behind the mass-marketing of classic reggae lies with Trojan. From the TV-advertised compilation Young, Gifted And Black to repackaged anthologies of ska and dub, the company has successfully brought this much-loved catalogue to a mass audience. 2002's Reggae Love Songs Vol. 2, for instance, sold upwards of 250,000 copies. This year the label releases This Is Reggae Music – The Golden Era 1960-1975, The Best of Tippa Irie and Trojan's Reggae

for Kids, featuring Jamaican deejays singing nursery rhymes.

While the latter may be more of a marketing challenge, it will not compromise the music, according to John Reid, manager of Trojan. "Reggae has that kitsch appeal," he says. "It can be all things from dance music to novelty without undermining its credibility."

Other releases include a compilation of Mad Professor's own works and a Trojan remix album worked by Coldcut due next year. The label also remains committed to extracurricular ventures such as club and gig sponsorship, with Trojan Explosion's popular weekly night at London's Market Place. This follows in much the same vein as Soul Jazz, which has successfully worked reggae with more dance-based music both through its critically acclaimed Dynamite collections and on the dancefloor at the bi-weekly 100% Dynamite club nights in Islington.

The ever shifting sound of reggae on the dancefloor has also witnessed the emergence of reggaeton – a Latin-dancehall hybrid. Reggaeton can be heard nationwide in clubs such as Twice As Nice and specialist nights including the weekly Heatwave vs Mas Puego at London's Rhythm Factory and Leeds' Salsoul. In the US, where the genre has exploded, reggaeton remixes of the likes of Sean Paul, 50 Cent and Usher have already surfaced, while in the UK, NORE's 2004 dub hit Oye Mi Canto received airplay on Radio One and MTV.

Whether reggaeton's club popularity will translate into mainstream physical sales is another matter, but it certainly adds another interesting element to what is always a particu-

TOP TRACKS FOR THE SUMMER
 LDC – Crazy Frog (Jet Star)
 Karolisa Karrats – All the Ladies (Downroad)
 Bruy Signal & Tomi Ochi – It's All Because (Leftfields &

(VP)
 El Toro – Riddim (D3W Kids)
 Funtan Michi – Hall Of King (Downroad)
 Bruy Signal & Tomi Ochi – It's All Because (Leftfields &

Esco)
 Damien 'Juv Gong' Marley – Welcome to Jamrock (Ghetto Youths)
 Assassin – Bang Bang (Studio 2000)
 Sawana – OK (Jet Star)

Jamox Kelly – Receive (VP)
 List compiled with help from Jet Star, Jamdown, VP, Chris Goldfinger (Rude One) and DJ Seem B (D3W)



Sawana: crossover success in the UK

larly diverse pot. "Reggaeton is brewing and you can get away with a couple of big crossovers like Oye Mi Canto and La Fabrica's Gasolina," says Boom Management's Ian Titchener, who has compiled dancehall compilations for UMTV and Warner. "But historically the UK doesn't have a large Latin population. It is the beats that will shine through here."

And, if ventures into reggaeton are currently doubtful for any UK labels, like hip hop and R&B, a Latino-style fusion probably won't be that far away. "Jamaica hasn't caught on to reggaeton," says Jamdown's Othman Mulkhils, "and so it is unlikely that it will over here. However, like everything else, it is likely that the musical elements will be appropriated."

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 VARIOUS ARTISTS



REGGAE LOVE SONGS 2
 VARIOUS ARTISTS



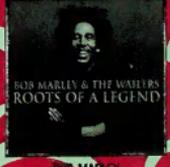
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 VARIOUS ARTISTS



YOUNG GIFTED & BLACK
 VARIOUS ARTISTS



YOUNG GIFTED & BLACK 2
 VARIOUS ARTISTS

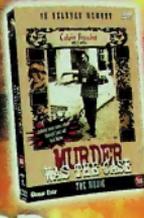
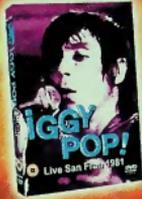
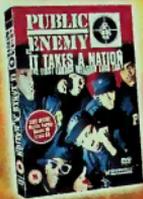


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 ROOTS OF A LEGEND

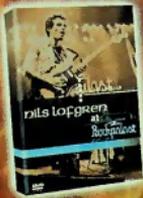
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Most of the top-selling music DVDs feature men and are being bought by men, who are driving the format. *By Adam Woods*

DVD: suits you sir..

Whether because Father's Day is rapidly approaching on June 20, or simply because DVD still mainly appeals to men, last week's music DVD Top 50 gave us a glimpse into a music world where the only women are Tina Turner and the cast of *Les Misérables* and most of the men are aged 50-plus.

Either way, with AC/DC's *Family Jewels* standing proud in the number one position and Queen's long-serving *Live At Wembley*, Thin Lizzy's *Live In Concert*, *Later With Jools Holland* - Ever Loudner and Queen's Greatest Video Hits Volume 1 backed up directly behind, just ahead of 23 other male-fronted releases, it appears that the music DVD chart is trying to tell us something profound.

Scanning the forthcoming releases schedule, where Brian Wilson's *Smile* (Warner, June 13) lines up against Mötley Crüe's *Red White and*

Crüe (Universal, May 30), you come away with the same impression - DVDs are products featuring men, bought by men. And even when they do feature female artists, these may still be at least partly for men's benefit.

"The market does seem to definitely increase the week before Father's Day, although it increases on the audio side too," says Derek O'Brien, Universal Music head of music DVD and new formats. "It is probably more by luck than judgement, but we have a *Girls Aloud* DVD coming out that week, which I suppose you could say is perfect Father's Day material as well."

Other markets are certainly growing; among the many male artists who made up last week's music DVD chart were Daniel O'Donnell and Will Young, whose fanbases are clearly more female than male. But the fact is that for most sections of the market, DVD is just a format, whereas for a

All these classic rock musicians are still selling out when they play live, and their fans are the 50 quid blokes

Ben Williams, *Classic Pictures*

significant proportion of men, it is an irresistible purchase and a perfect gift. Dads and 50 quid men may not be the only demographic out there, but they certainly seem to be the ones driving it.

"Among music DVD buyers, the biggest demographic is 35 to 50-year-old males," says Spencer Pollard, VP commercial development at Sanctuary Visual Entertainment, whose June 13 releases include a double-disc *Emerson Lake & Palmer* anthology entitled *The Beginning* and a compilation DVD under the *Teenage Kicks* banner.

Both products in their own way represent exemplary concepts for a male DVD-buying audience. While *Beyond The Beginning* is the exhaustive archive trawl popularised by blockbusters such as *The Beatles Anthology* and *Led Zeppelin's* DVD, *Teenage Kicks* is the DVD version of the first TV-advertised joint venture between the ever-growing indie giant and EMI. Given that the CD has shipped 112,000 copies to date, Pollard has high hopes for its counterpart, which is released, along with ELP, on June 13.

"It is a really great Father's Day present," he says. "What you see with audio should be reflected with audio-visual, just like around Mother's Day when you get those 'I Love Mum' compilations."

Given the strength of the 30- and 40-something male demographic among DVD buyers, it is little surprise that established players in the rock and catalogue markets such as Sanctuary, Eagle and Snapper have developed a correspondingly muscular presence in DVD over the past few years. Likewise, DVD specialists such as *Classic Pictures* have emerged to exploit the format.

"Our feeling is that all these classic rock musicians are still selling out when they play live, and their fans are the 50 quid blokes who have got a lot of cash to spend," says Ben Williams, marketing manager at *Classic Pictures*, whose imminent releases include a live album from Magnum and a first release for *Digital Dreams*, a musical fantasy film made by Bill Wyman in the early Eighties starring James Coburn and Richard O'Brien.

Eagle Vision has found success with its ongoing series of DVDs culled from performances at the *Montreux Jazz Festival* and on May 30 it adds new releases from Joe Cocker, Bonnie Raitt, George Clinton, the *Moody Blues* and *Chic* to the catalogue, as well as a UK DVD release for 1998's official *Beach Boys* documentary, *Endless Harmony*.

"I would say the bulk of our catalogue was aimed at males over the age of 25, with exceptions," says Eagle Vision marketing manager Ian Rowe. "It is the area we set out to work in, but in terms of music DVD it also happens to be the biggest chunk of the buying market."

Wienerworld managing director Anthony Broza recalls putting out what he believes was the first VHS compilation of music videos around 20 years ago, and the company continues to oversee a slew of new product.

"We have got an absolute ton of stuff coming out. We are so rocking, we are rolling," says Broza, awash with enthusiasm. Between mid-May and early-June, Wienerworld's releases include live documents of *Public Enemy* (see left), *Iggy Pop*, *The Stranglers*, *Nils Lofgren*, *Graham Parker*, *Rory Gallagher*, *Little Steven* and *Lead 42* and, although Broza says any Father's Day tie-in is unintentional, the preponderance of heritage acts makes the fit a good one.

"It was only when I saw Father's Day was coming up that I realised Father's Day was coming up," says Broza. "But we recognise that it is a certain time of year and people want to go and find something that is of relevance."

For his part, Broza believes the music DVD

Public Enemy DVD set to hit a nation of millions

Wienerworld may not be a hip hop specialist, but it has got its hands on an authentic piece of rap history in the form of its *Public Enemy - London Invasion '87* DVD, released today (May 23), which captures the band at the height of their powers, on their first controversial lap of Europe.

The release was recommended to Wienerworld by its US licensee MVD and the deal was signed with Chuck D himself at this year's Mids. As well as a full concert, recorded in London at what was then the Hammersmith Odeon, the DVD features live clips from an Australian tour in 2003, a commentary from the *Public Enemy* frontman, a discography, photo gallery and 5.1 surround sound. What's more, the band have contributed a 19-track audio CD, complete with remixes, to be bundled with the DVD. "It was a particular request of Chuck D and Flavor Flav that we released the DVD and CD together," says Anthony Broza, managing director of Wienerworld. "They wanted to ensure that the fans should be given as much value as possible, so we did it."

The release has been jointly



funded by Wienerworld and MVD from sleeve design to authoring. "It can get mighty expensive on these big projects," says Broza. Reviews so far have been highly positive and wide-ranging, from a double-page spread in *Hip Hop Connection* to

reviews in *Metro* and a variety of music magazines - thanks in part to the availability of Chuck D for interviews.

"It is a big, big title," says Broza, clearly excited. "Man, it's the countdown to *Armageddon*!"

Public Enemy: creaking in with a slice of rap history



AC/DC: their Family Jewels DVD proudly stands in number one position

Derek O'Brien. "All you need to do at the moment is look at the likes of AC/DC at number one and Thin Lizzy at number two to see that those kind of heritage acts are very important."

In these nostalgic times, the definition of heritage becomes broader all the time. Last year's Definitely Maybe CD and DVD set has now sold around 250,000 copies, according to Laura Trail, managing director of Metropolis, which produced the release for Sony. What is more, she believes the anniversary edition fed back to sales of the original album, which shifted a further 150,000 copies.

"I always find that really interesting, especially when we are talking to the record companies and they are looking for value for money," says Trail. "If you are trying to persuade them to invest in the format, to capture live footage and interviews and to restore the archive footage and all the rest of these things – and in the case of Oasis, it was a big financial figure – it helps when you can give them figures like that."

The fact that DVD specialists are recognising the potential of timing their releases reflects both the maturity of the market and the increasing resemblance between DVD and catalogue marketing.

"Sanctuary's music DVD catalogue is a fan-based catalogue," says Pollard. "We have Morrissey, we have The Who, we have Rush and Iron Maiden. We don't necessarily step up campaigns around particular events, but that doesn't mean we don't look to release specific titles at the right time."

Certainly, the emergence of joint ventures between labels such as EMI and Sanctuary reflects the recognition that there is money to be

made in the sector and that co-operation can be of mutual benefit. "We have got an idea what we will be working on for other audio and DVD releases [with EMI]," says Pollard, who adds that, JV or otherwise, a movement in the direction of simultaneous, cross-promotable CD and DVD releases is the way forward for Sanctuary.

"Generally, we do actually think about the DVDs as we are releasing and how best we can tie them in with all the other things that are happening," he says. "We try to do as much long-lead marketing as we possibly can."

Another company which has built itself around the DVD process while specialising in fanbase acts in the heritage sector is Classic Pictures, which even operates from Shepperton Studios, formerly owned by The Who and used by countless classic rock acts back in their glory days.

The company has converted a 2,500 sq ft space into a 5.1 recording and filming facility, specifically designed for the creation of DVD material. "It means they can come through the door and, from the conceptualisation of the idea, they can go through pretty much every stage – from recording and menu design to sound mixing and editorial," says Williams.

"If it is a live project, we can record that and then bring them into the studio to film an acoustic session, do interviews, and then you've got your extras. It is basically to get that rock'n'roll feeling back into Shepperton Studios."

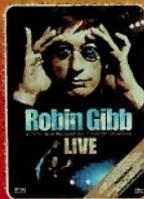
Ultimately, content will be made available both on DVD and online via its rockondigital.com website, which in time is destined to showcase both pay-per-view streams, free promotional clips and outtakes from Classic Pictures releases.

market is becoming increasingly broad. "There is a huge awareness among younger generations who are discovering music they have never really been introduced to," he says. "We are not doing anything different than anybody else, but we recognise that there is a market out there if you make this repertoire available."

Just as the film industry has busied itself repurposing its history for DVD, many – although by no means all of the music DVDs which pour onto the market on a weekly basis – are drawn from the archives. Previously unreleased concerts are fair game, as are favourites drawn from VHS. Most lucrative of all, perhaps, is previously unavailable material by big-name rock artists, excavated from the vaults.

"I think it is a very big part of the market," says

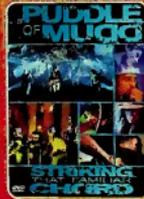
All Heroes - No Villains.



Robin Gibb - with the Keesa Palacewilde Frankfurt Orchestra - Live
EBCD1448 - Release: June 10
Tracks include: Massachusetts, Tragedy, Jim Tally, Sanded by The Ball, High Five and Boyz n the Aft
Also available on CD: EAG20384



The Beach Boys - Endless Harmony
EBCD1451 - Release: May 25
The definitive story of The Beach Boys featuring interviews with all the band members, excerpts from all their classic, and great contributions.



Purple or Mudd - Striking Chord
EBCD1449 - Release: June 13
Includes: Be Bop Control, Away from Me, Quarry and Oh! Muddie



Various Artists - A Night at The Family Dog
EBCD1450 - Release: June 27
A classic slice of San Francisco psychedelia from 1970. Features sets from Santana, The Grateful Dead and Jefferson Airplane and a finale with members of all three bands playing together.

Live At Montreux



EBCD1444 - Release: May 30
Bonnie Raitt
Live At Montreux 1977



EBCD1460 - Release: May 30
Joe Cocker
Live At Montreux 1967



EBCD1476 - Release: May 30
Nile Rodgers & Chic
Live At Montreux 2004



EBCD1470 - Release: May 30
The Moody Blues
Live At Montreux 1961



EBCD1474 - Release: June 27
George Clinton with Parliament / Funkadelic
Live At Montreux 2004



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Classic Pictures has yet to complete a project using its new facility, which is still undergoing final lighting checks. However, Bernie Marsden and Micky Moody, two members of the original line-up of Whitesnake recently performed an acoustic set on one of the studio's two stages for inclusion as part of a live DVD set due for release later in the year. Of its other DVD releases, Classic plans to follow up the success of 2003's *Yesspeak* anthology with solo projects for Yes members Jon Anderson and Steve Howe.

Metropolis is another DVD specialist taking the process in-house and disregarding the distinction between production house and DVD label. As well as forthcoming major-label projects such as a Bryan Adams live DVD, filmed for Universal by the studio's M Productions team in Innsbruck and Lisbon, the studio is developing projects of its own.

Punk Attitude, a film directed by Don Letts, which recently premiered at the TriBeCa Film Festival in New York, was commissioned and produced by Metropolis and will be released on DVD through Fremantle in the autumn. "It is a 90-minute film talking through the attitude of punk, with great interviews and great archive footage," says Laura Trail. "We are currently in production on a history of metal as well - we are working our way through the tribes."

Trail also points to the success Metropolis enjoys with highly sophisticated, interactive children's DVDs, bought by mums for their young offspring. Without a doubt, DVD has the power to convert most sections of the market to its charms, and the prospect of an entire generation coming through is clearly good news. But in the meantime, it's dad's hand which is on the controls.

Further gems from Montreux on the way

Given the variable quality of the live-in-concert footage pouring onto the market in DVD form, a rolling contract to produce DVDs filmed at one of the most venerated festivals in the world can be no bad thing. At the end of the month, Eagle Vision releases the next five in its ongoing Montreux Jazz series, bringing their total to 18 and, needless to say, down the years there have been some genuine gems.

"They have filmed the festival every year since they started back in 1967," says Eagle Vision marketing manager Ian Rowe. "One of the titles we put out earlier this year was Ella Fitzgerald from 1969, which is fabulous footage. The early ones are fairly straightforward, two- and three-camera shoots. By the time you look at last year, they were doing nine- and 10-camera shoots and the last six years have all been filmed in high-definition as well."

Rowe freely admits that not all of the big names who have played at the festival over the years are prepared to cooperate with the programme, but he also



George Clinton: show with the current incarnation of Parliament and Funkadelic is released on May 30

says there is a fondness among many of the artists for Montreux, which in some cases translates to close artistic involvement in the end product. "Most of them are keen to help out," says Rowe. "They are good about checking sound and checking footage and so on. Inevitably, some of the titles we would like to get are not available, but equally, sometimes we are surprised by some of the

ones we do manage to get."

Rowe expects the series to grow to about 30 by Christmas. The five due for release on May 30 are Bonnie Raitt from 1977, the Moody Blues from 1991, Joe Cocker from 1987 and, from last year, Nile Rodgers with Chic minus Bernard Edwards, and George Clinton with the current combined incarnation of Parliament and Funkadelic.

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ELP
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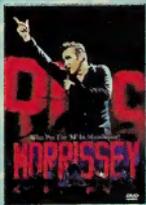
Lou Reed
Spanish Fly: Live In Spain
Out 6th June



Teenage Kicks
Various Artists
Out 13th June



Halloween
Hellish Videos
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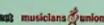
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MUSICWEEK



RADIO SCOTLAND





Go North highlights Dead Fly Buchowski (left) were signed after a showcase at the event. Carl Says No and Moi Caprice are performing this year

There's a buzz going on in Aberdeen. Go North is more for businesses speaking to each other

Caroline Winn, Go North

Aberdeen talent showcase offers a wealth of new acts

North attracts feast of talent

For an industry that is notoriously London-centric, the music business has been taking a lot of interest in northern climates of late, from Glasgow – recently hailed as the new Detroit – to the Icelandic avant garde.

All of which bodes well for Go North, Scotland's leading showcase, which is set to light up Aberdeen for the fifth year running on June 1 and 2. Boasting 40 acts from the UK and Scandinavia spread over five host venues, this year's event will be the biggest so far, not just in terms of audience, but also in media coverage and co-promotion.

Principal among these is Radio One's The Nations in Scotland show, which will broadcast live from Aberdeen on June 2, with a session from My Latest Novel. "It's growing year by year," says producer Mandi Freeman. "We get demos all the time from Aberdeen. This is a very good of seeing what's happening and who's about."

Presenter Vic Galloway agrees. "Someone described Belmont Street as being like a Broadway of music or a mini SXSW," he says. "It has a great infrastructure and is a really good set-up for watching bands. It's really good way of seeing

bands from the Highlands and Islands who haven't played in Edinburgh or Glasgow yet."

Other events include a PRS-sponsored singer-songwriter event at the Siberia and the Wild Boar on Belmont Street and a night at London's Barfly with a selection of the best acts from Aberdeen, for those unable to make the trek north.

But Go North is not just about live music. As part of the event, Glasgow dance label Soma is taking its Soma Skool to Aberdeen on June 3. Funded largely by the Scottish Arts Council and Scottish Enterprise, this initiative is aimed at 16- to 25-year-olds who are considering a career in the music industry. "We're trying to demystify the music industry," says organiser Caroline Winn. "Trying to get through to people to be more entrepreneurial, maybe start up their own business."

The event, which takes place in the Snafu nightclub on Union Street, aims to highlight the journey from demo to finished product, taking in aspects such as artwork, videos and marketing. There will also be seminars on subjects such as law and media, as well as stalls where attendees can get individual advice from the likes of HSBC.

Participating in the school are Soma artists Alex Smoke, Vector Lovers and Funk D'Void, as well as Glasgow-based designer BulletProof and representatives from Vital and Fopp.

Winn believes the timing of this year's Go North is perfect for the Soma Skool. "There's a buzz going on in Aberdeen," she says. "Go North is more for businesses speaking to each other. This is more for people who are thinking about doing it."

The event also remains as eclectic as ever, with an ambitious line-up that ranges from all-female Norwegian metal (Octavia) to Danish indie (Moi Caprice), although the emphasis is still firmly on Scottish, and particularly northern Scottish, acts, with bands from Aberdeen (Girl Said No), Dundee (Magdalen Green) and the Isle of Lewis (Our Small Capital) all appearing. Indeed, of the 180 acts that have appeared at Go North over the past three years, 115 have been Scottish, with 40 of these from the Highlands and Islands region.

Certainly, the allocation of slots at the showcase reflects this northern Scottish bias: 10 are reserved for acts from the north of Scotland, 10 from the rest of Scotland with the remainder from the rest of the UK and Nordic regions. And, while it may seem difficult to catch 40 acts in just two days, the line-up is wisely structured so that the audience can catch at least 10 minutes of every band's show.

With such a diversity of talent on show, as well as a reception for visiting industry figures at Dunnotter Castle, Go North offers an opportunity for the whole of the UK's A&R community to make the trip to Aberdeen. Although some may balk at the 1,000-mile return trip to London, with 17 acts from the past three years having gone on to sign deals, including the likes of Dead Fly Buchowski (Beggars), Poor Old Ben (Universal Music Publishing) and Raising Kain (Warner imprint Rushmore), few who do attend leave disappointed.

It is difficult to persuade London-based A&R to make the trip," states Mandi Freeman. "But when they do it, they are very pleased they did."

"I signed Dead Fly Buchowski on the strength of seeing them at Go North and they signed their Beggars deal shortly after," adds Gallus Management's Willy Thomson of the event's appeal. "There are no distractions, it's all about music – six venues in one street and you really can see most of the bands that are on." Ben Cardew

Fence takes collective action

The success of Fence Records and the 30-strong Fence Collective that surrounds it is one of the most heartening and unlikely success stories of the past few years.

Formed in the small Scottish fishing village of Anstruther – a place previously known mainly for its wildly beautiful views and award-winning fish and chips – by the three Anderson brothers, Kenny, Gordon and Ean (aka King Creosote, Lone Pigeon and Pip Dylan respectively), the Collective has become a truly global phenomenon, with artists such as The Beta Band, KT Tunstall and James Yorkston all passing through its ranks. What's more, it has achieved all of this without compromising its distinctly DIY approach or leaving its Anstruther base.

Geographically, this makes Fence an ideal partner for Go North and the label has organised a showcase at the Wild Boar on



June 1, with performances from Deaf Mutes, King Creosote (pictured) and The Pictish Trail, among others.

Vic Galloway, presenter of Radio One's The Nations in Scotland show and member of Deaf Mutes, says that the opportunity to witness Fence on home turf should help bring them to a wider audience. "I know all the bands from the Fence Collective who are playing," he says. "Everyone will approach it like a normal Fence gig and have a lot of fun. The idea of doing a late night is to spread the word and play good music."



GO NORTH
SHOWCASES
WILNESDAY

JUNE 1

KEF

Gone Too Far
All Long Last
Hitting the Wire
My Mind's WeaponThe Very
Triple KirksThe Fringe
SponsorOur Small Capital
Cafe DrummondsHomesoul
The Genamics
Girl Said NoWild Bear
Fence CollectiveSiberia
The Boy & Girl Who
Trapped The Sun
Vivie FieldTRIPLE KIRKS
THURSDAY JUNE 2

KEF

Desert Eagles

Arbance
Larkin
Killer AngelsTermites
Octavia

Triple Kirks

Sonicbit
The Apartment
The Hoigis

Cafe

Drummonds
Maydon Green
Moi Caprice

My Latest Novel

Wild Bear

Jo Mingo
Red Bee Society
Erick Brothers

Siberia

Callan Lear
Ellie McInerney
Tobias Frøberg

Tunnels

New Roy Javel
Lu Roto Amos
Luxury Car

Northern exposure

From indie-rock through country and electro-pop to folk, the third of *MusicWeek's* Go North CDs is crammed with a diverse collection of music. It bodes well for the event next month, which takes place in Aberdeen on June 1-2. For more information, see www.goevents.info.



Featured on the CD: (clockwise from above) Termites, Red Bee Society and Octavia

1. THE HEIGHTS: Long Way Home (Best Before)

Signed to Channel Fly's offshoot label Best Before, Welsh outfit The Heights deliver a slab of punchy rock pop which revels in a loose spontaneity despite a tight production. Coming in at just over two-and-a-half minutes in length, the song wastes no time in getting to the hook and could perform comfortably at radio alongside the current crop of unsigned favourites.

www.bestbeforerecords.com

2. RED BEE SOCIETY: People Go (unsigned)

The source of this rather splendid slice of understated guitar-pop is Red Bee Society, whose 2004 single *When We Talk Of Horses* was declared by *Q* to be one of the best tracks of the year. It is the lead song from the band's debut album *The Swimmers*, which was produced by Norman Blake of Teezage Fanclub.

www.redbeesociety.co.uk

3. SPINDRIFT: I Just Wrote To Tell You (unsigned)

The story of a ditched ex who bought a lottery ticket and won a million, *I Just Wrote To Tell You* is a punchy, energetic rock-pop song which is part-Jet, part-Beatles. The song comes from the Inverness band's debut EP, released earlier this year. Support has come from press

Hat On The Windowsill? (Hijacked)

The People formed in 2002 and released their self-titled debut album in January through Hijacked. Their sound is a fusion of folk, blues and roots, drawing on influences as diverse as Captain Beefheart, Bob Dylan and Howlin' Wolf.

6. MOI CAPRICE: My Girl You Blush (Glorious)

Part electro, part rock'n'roll, Danish outfit Moi Caprice rose to fame when they hit the number one spot on the Danish alternative chart in 1997 – the first unsigned band to do so. They have floated on a rising tide of awareness since, and *My Girl You Blush*, the opening track from their acclaimed second album, *You Can't Say No Forever*, promises to further broaden their audience.

www.moiaprice.com

7. SPOONER: Gravity (unsigned)

A steady stream of touring activity has seen Glasgow band Spooner building an ever-expanding fanbase over the past 12 months, and with an album's worth of material now recorded, the band look destined to take their career to the next level. Xfm has been an early supporter, with repeat plays on the Clare Sturgess show.

8. THE VERY: Dancefloor Hell (unsigned)

Ever winning in popularity, this Edinburgh duo dish out catchy three-minute punk-pop songs that grab the listener on first spin. Having already

managed to get the attention of BBC Scotland DJ Vic Galloway, their performance at this year's Go North is sure to be popular.

9. ENDRICK BROTHERS: Queen Of The Summer (Hungry Dog)

This Glasgow-based all-country outfit know the power of a good song and have certainly delivered on this, the opening track from their debut album *Bull! To Last*. *Queen Of The Summer* oozes commercial appeal and, given a chance, would perform comfortably at country radio formats in the US and beyond.

www.endrickbrothers.com

10. TERMITES: Wrong (Push Entertainment)

A standout from this year's crop of Go North artists, Termites blend Britpop sensibility with a live performance edge that promises of big things indeed. *Wrong* is lifted from their debut EP *Set Yourself On Fire*, a short, sharp introduction to the band produced by Steve Revittie (Beastie Boys/Lars). The band recently supported British Sea Power and The Magic Numbers.

www.terminaltermites.co.uk

11. MAGDALEN GREEN: Red Eyes

White Lies Jet Black Hair (unsigned)

Influenced heavily on their Seventies influences, Dundee four-piece Magdaelen Green formed in 2004 and have been building a rapidly increasing fanbase over recent months through regular live dates and

support from the music press. Having signed with Plan C management in early 2005, they look set to take their sound to a wider UK audience in 2005 with a visit to the South East planned for summer.

12. GIRL SAYS NO: One Night Stand (unsigned)

Currently enjoying huge success in their home town of Aberdeen, Girl Said No have made a big impact on the live scene there and in the past 12 months have sold out the 550-capacity Lemon Tree venue three times, breaking box-office records for an unsigned band. *One Night Stand* is a brash rock song that dips with attitude. One to watch.

13. THE FENCE COLLECTIVE: Prates (Fence)

Pip Dylan and the Deaf Mutes come together to deliver this commercial highlight from the *Let's Get This Ship On The Road* album. The artists are two of many that collaborate under The Fence Collective moniker, a collective of artists forever growing in size and popularity. An eclectic folk-pop-country hybrid.

www.fencerecords.com

14. OCTAVIA: Hunting Eye (Candlelight)

Self-proclaimed melodic doom band Octavia are five girls from Norway who dish out adventurous, emotion-charged metal in the tradition of My Dying Bride and Candlemass. *Hunting Eye* comes from the band's debut album *Winter Enclosure* and has already earned them praise from the likes of *Metal Hammer* and *Terraviva* in recent months.

www.octavia.no

15. THE CINEMATICS: Rise And Fall (TVT)

Drawing on influences ranging from The Cure and Talking Heads to Radiohead, Glasgow four-piece The Cinematics deliver straight forward guitar pop with plenty of commercial appeal. Formed in 2003, the band has built a reputation as a live act and were invited to play the T Break stage at T In The Park last year.

www.thecinematics.co.uk





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The next few weeks will see a number of the biggest album releases of the year For substance, look to music

EDITORIAL
MARTIN TALBOT



The High Street is a tough place to be at the moment, for those in every sector of retail.

In music, the first few months of 2005 have been relatively depressed. Almost five months into the year, business is down marginally across singles and albums. But what most other sectors don't have to contend with – aside, perhaps, from the books or DVD businesses – is the ebbs and flows of the release schedules. And for music, after a short ebb, business is ready to flow.

The year to date has been one dominated by a flurry of new acts, with debut offerings. But the market will be transformed over the coming weeks.

This week sees the arrival of the new Gorillaz album, next week it is Oasis, the week after that is Coldplay and White Stripes, after that follow albums by Foo Fighters and Jamiroquai in successive weeks.

Over the coming weeks, too, three of the biggest British-signed bands in the world will launch huge live tours, Oasis, Coldplay and U2. The success of such shows, as well as the burgeoning festival season, will underline the continuing power – and appetite – for music and musicians.

There are plenty of other examples, too. This week,

Music Week pays a tribute to one of the UK's all-time greatest talents – Tom Jones. Some 65 years young and still blasting away, The Voice means something to every music fan, from teenage student to thirtysomething plasterer, uncles and aunts, grandmas and granddads.

The news of last week sent out a similar message, with newspapers across the tabloid-broadsheet divide dominated by the sad news of Kylie Minogue's battle against breast cancer, as well as the continuing saga of the so-called "Live 8" show, surely the most high-profile unconfirmed gig for decades.

In an increasingly dumbed down, celebrity-obsessed culture, in which z-listers not only become household names but get their own farm or island music is one of the most important things we have.

There will always be the occasional Crazy Frog-style release to provide a counterpoint, but music is one of the few places where we can still be sure of finding some substance. Coldplay, Oasis, U2 are all evidence of this, as are Kaiser Chiefs, Maximo Park, M.I.A., Athlete, John Legend, Eels and many others.

Music is in a great place right now. This summer will be the time.

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London SE1 9UR

Yahoo! is offering music to all just like running water

VIEWPOINT
GERD LEONARD



The recent announcement of Yahoo!'s new Music Unlimited service represents a landmark step into a future where water is supplied like music. Let's face it: consumer empowerment has finally reached the music business, too, and Yahoo!'s now literally handing control to the user – an end of an era.

Digital technology has revitalised consumer interest in music and Yahoo! is setting out to capture all this interest, and provide music like water or electricity, for everyone, anywhere, for a low price. Hats off to Napster for being first

is a subscription model not a "pay per download (aka "unit" model)": one payment has me covered, but in addition I will also have many other opportunities to spend my cash on many other things that are pitched to me on these new services. Up-selling additional services is the name of the game and it's a game Yahoo! is likely to play much better than Apple or even Napster.

There's a precedent here: we make automatic seemingly "thoughtless" yet fully accepted payments for water, gas and electricity, we pay for cable television, internet access and wireless services and most of us pay quite happily for our utilities and subscriptions. Imagine if you were asked for your ID and password every time you flushed the toilet at a public bathroom, or if the TV would measure and bill the numbers of hours that you spend in front of it, or charge you more if 10 people watched the hockey game rather than just you alone.

Economically speaking, 99% of us already make these kinds of payments, all the time, and the pool of cash that's being generated is vast. That is where Yahoo! is going – watch, smile and download.

Gerd Leonard is CEO of the advisory agency ThinkAndLink and co-author of the book *The Future Of Music* (Berkele Press)

We are finally getting near that magic pivotal point of \$5 per month

on pushing the envelope, for Real to follow the lead, and for Yahoo on crushing the price barrier. We are finally getting near that magic pivotal point of \$5 per month.

The bottom line is this: the only way to monetise people's actual behaviour and needs for music on any and all digital networks is to give them a simple, no-brainer blanket deal, an all-in offer or a flat-fee bundle. Call it what you want, but the conclusion is that this

Can Bob Geldof and co pull off another Live Aid event?

The big question

Can Bob Geldof and his team pull off another Live Aid-type event and, if so, how much influence can it have on the G8 leaders when they meet to discuss Africa the following week?

Paul Jackson, Virgin Radio
"It's going to be great. The timing is right for it and all the work Bob Geldof and Bono do to raise awareness of the situation in Africa is fantastic and people are going to be ready for it."

Trevor Dann, writer, broadcaster and ex-BBC executive

"They should do it and I think it will be really successful, but I don't think it would work again as a big TV spectacle because it's impossible nowadays to get all the equipment needed. Back in 1985 we had all the gear, all under the control of the BBC. Even the BBC doesn't have that gear now."

Colin Lester, Wildlife Entertainment

"The G8 leaders are vetoed for by the same people who buy records and concert tickets. We have a responsibility to give Mr Geldof all the support and help possible in order to make this concert a massive success, so that the voice is deafening in the heads of our leaders by the time they meet. Unfortunately, it's too late to change the course of history but we can certainly help improve the future."

Robin Millar, producer, studio owner and charity fundraiser

"My honest belief Bob Geldof probably can pull off another large successful concert, but, by making it a free event he is missing an opportunity to raise significant funds for the world's poorest people. In terms of influencing the G8, the UK Government is already signed up to the Make Poverty History agenda. It is very far from clear that the event Bob plans will have any effect on the other key leaders who are not yet signed up to the MPH agenda."

James Sellar, Music Managers Forum

"The goodwill of the public this year has been phenomenal with events that have occurred across the world. There is, I believe, a fear that a degree of charitable fatigue will occur at some point. But in terms of raising awareness during the G8 summit, Bob Geldof and the team are well placed to prick the consciences of those attending for the Make Poverty History campaign. Media outlets and opportunities have advanced significantly since Live Aid and music has the power to inspire hope, so let's hope this event is no exception."

David Glick, Edgegale
"If anyone can pull it off, Geldof can. The original Live Aid made him a hero, to the stars of today as much as to the stars of 1985. Music touches people's hearts, including politicians."

Classical Brits co-chairman **Barry McCann** looks forward to this week's awards and reflects on the health of the classical market

Quickfire

There is a rift of household names booked for this year's Classical Brits. Would it be fair to say there has been a shift in focus towards more mainstream classical acts? Yeah, I think there has, to a certain extent. We've been guided by the committee and by the demographic of the people that watch the show. We want to appeal to our audience while also reflecting what's happening in the classical world.

So would it be fair to say this shift is ratings driven?

No. Those household names are not there purely for ratings; they're there to make the show gel. We commissioned research and found there's a very strong female base in the viewing demographic and also found that there are more viewers from the older end of the demographic, and these are the acts that the audience tends to respond to. Of course, I'd love the ratings to be huge, but our approach is to appeal to the audience we know we have.

Do the Classical Brits generate an uplift in album sales comparable to the effect of the pop Brits on those albums?

Yeah, they do. For most of the nominated acts there's a short-term uplift in sales, which is helpful during a month in which there are two bank holidays and sales can be slow, but the impact can also be more significant. When Bryn Terfel and Andrea Bocelli debuted on a version of *Bizet's Au Fond Du Temple Saint*, it was really the platform to launch them both to a much new level. How typical of me to plug a Universal act...

What do you think is the secret to the enduring appeal of acts such as James Galway and Nigel Kennedy? It's several things. They're both instrumentalists and once you get established that means their success



can translate around the world as there are no language barriers. Also, they're both acts that have sold a million copies with one piece and once you get to that level you get into that middle ground audience that tends to be quite loyal.

Which are the upcoming acts you're particularly excited about? There's a few. On EMI there's Keedie, who teamed up with Duncan from Blue last year, as well as Amy Nuttall who we've just signed. She's a trained singer who went into Emmerdale and is now launching a singing career. Elsewhere, there's Natalie Klein, who's a young cellist, and also Nicola Benedetti who's a phenomenal talent on the fiddle.

Do you think the big retail chains dedicated enough shelf space to classical music?

There's a bit of a polarisation at retail and in some instances there's a need for more niche space, which from our point of view creates challenges and opportunities. But there are some great high street supporters of classical music and they know who they are.

It seems as though increasing numbers of pop and rock consumers are maintaining their interest in these areas as they move through middle age. Do you

worry this might be at the expense of classical sales?

No, not at all. It's a truism to say that the older you get the more time you get to enjoy long playing music, because with classical you need to have the time to sit down and listen to it for a long period of time. And when you're older you get that time - mainly because you can't get out of the chair to turn it off! So I'd say bring on the rock and keep enjoying it, but I know that as you get older you do tend to veer towards strings.

You're leaving EMI in July after 30 years. When are you off and what are your plans?

I'm stepping down from my current position, but I'll still be working with the company as a consultant in the classical crossover area. I've got other projects to be getting on with as well. I'm doing a slot on radio for the first time - I'll be on the John Brunning show on Classic FM, contributing a slot called Inside Track. And I'll also remain co-chairman of the Classical Brits, so I'm keeping busy and certainly not leaving the industry.

Barry McCann is managing director of EMI Classics. The Classical Brits take place at the Royal Albert Hall on Wednesday, 25, and will be broadcast on ITV1 and ITV3 this Sunday.

DOOLEY'S DIARY



Virgin finally gets its man

Remember where you heard it:

Christian O'Connell's move to sign on the dotted line for Virgin Radio means Paul Jackson has finally got his man. While at Capital Radio, Jackson tried to lure the then Crash FM DJ to Century only for him to end up at fellow Capital outlet Xfm. Cliff Dane's latest industry survey has put into perspective just how low the UK's currency on

Billboard's Hot 100 has fallen in recent times. Prior to Goldplay's achievement a few weeks ago with *Speed of Sound*, the book highlights just five UK tracks have made the chart's Top 10 this century. One of the questions people are asking about *Bob Geldof's Live 8* - aside from whether it will happen - is whether *Prince Charles* will attend, as he did with *Live Aid 20* years ago.

"We wouldn't be so presumptuous as to assume he'll be invited, so until that happens we can't say," says a modest *Clarence House* source. He already has a commitment in his diary for that day, but will he be prepared to cancel it in the name of stopping poverty? Sanctuary is insisting *Beyoncé* remains under its management wing, despite reports she has lived up to her independent Women hit by giving daddy Matthew his marching orders. UK metal act **Bullet For My Valentine** signed a

publishing deal with EMI Publishing last week. The band are managed by SuperVision, also home to Franz Ferdinand, Kaiser Chiefs and Duels to name but a few. **James Blunt** performed a showcase in New York last week to various label executives. Atlantic will release the album there in September. Given the Coldplay music comments last week about EMI's "evil" shareholders, Dooley is guessing Chris Martin won't be

paying too much attention tomorrow (Tuesday) to the major's annual results. Meanwhile, expect rail commuters to be exposed to a brand new type of advertising for the band's album... Paul Carey, Elton John's former PR at Outside who is now with his own indie PR start up PCPR, is raising money for music industry charity Nordoff Robbins and Scope by taking part in the Great North Run on 18th September, to donate and pledge support email greatnorthrun@pcpr.co.uk. On the signing front, **14th Floor Records** look to have signed Billy Doyle... In turn, Ewan Grant from **Riot Management** has signed

Omeria... Young British singer Kate Amonia is being asked by Ethan John, who has worked with Razorlight, Ray LaMontagne, Ryan Adams, and Kings of Leon, to fly to LA to work on her new record before he starts on his new *Righteous* album. **Albert Hammond** was scheduled to be a guest on the *Steve Wright* show today (Monday) but word reaches us he will refuse to break the **BBC** picket lines and will instead spend a few hours with the striking staff... It seems *Orange* suffered at the hand of its own technology last week when it accidentally informed more than 1,000 people that they had won tickets to the *Faithless* rare in London, when in fact the winning number was closer to 400. Pity the Orange employee who had to call everyone back and inform them of the bad news...

Inside track

Former Kiss 100 programming controller Simon Long has taken the role of senior producer of the Hit 40 UK chart show which broadcasts to an audience of 3.6m across 121 commercial radio stations, making it the most listened-to chart in the UK.



Name: Simon Long
Born: Colchester, Essex, September 21, 1976

First job in the music business: Specialist producer at Kiss 100, looking after Seb Fontaine & Tall Paul, Bobo & Steve, Tuff Jam and Paul "Trouble" Anderson

Where would you like to end up before you retire: Working on Peter Jackson's film version of *The Hobbit*. (If you want a more realistic answer, then Radio Two.)

First record you bought: Blindie.

Parallel Lines, in the bargain bin at Andy's Records, Colchester, 1989.
Last record you bought: Björk's singles collection
First gig: Madonna's *Gerië Show*, Wembley Stadium '93
Your current favourite book, DVD, game or gadget: DVD: *Motorcycle Diaries*. Gadget: *BlackBerry 7100c*

Best friend in the music business:

Can I have three? Andy Hipkiss at WEA, Steve Ripley (ex-Sony) and Jacqui Wright at Distinctive Records.

Greatest passion other than music: Radio.

Best thing that has happened to you in the past 12 months, personally or professionally:

Joining *Something Else* and becoming an uncle.

Tell us a secret about yourself that most people in the business won't know: I once auditioned to be a boy band.

Who is your all-time hero, professionally or otherwise: Kenny Everett.

What is the best piece of business advice given to you?: Always back up.

What do you predict will be the most significant music industry development over the next five years?: Being able to buy music pretty much wherever you hear it.



This publication has been running for almost half a century and we have never, to the best of our knowledge, published a picture of a man in a shower cap. Happily, the team at Sanctuary have come to our rescue and given us cause to correct this obvious oversight. Pictured are Sanctuary Group coverse chairman Andy Taylor (she's the one on the left, in case you wondered) alongside D12

member Bizarre at a recent media playback of the star's new Eminem-produced solo material at London's Embassy Club. Shower caps are the gimmick of the Sanctuary Urban Records-signed rapper who, apparently, is around with 25 of the things on his European promotional tour. Seeking sanctuary from the inclement London weather, perhaps...

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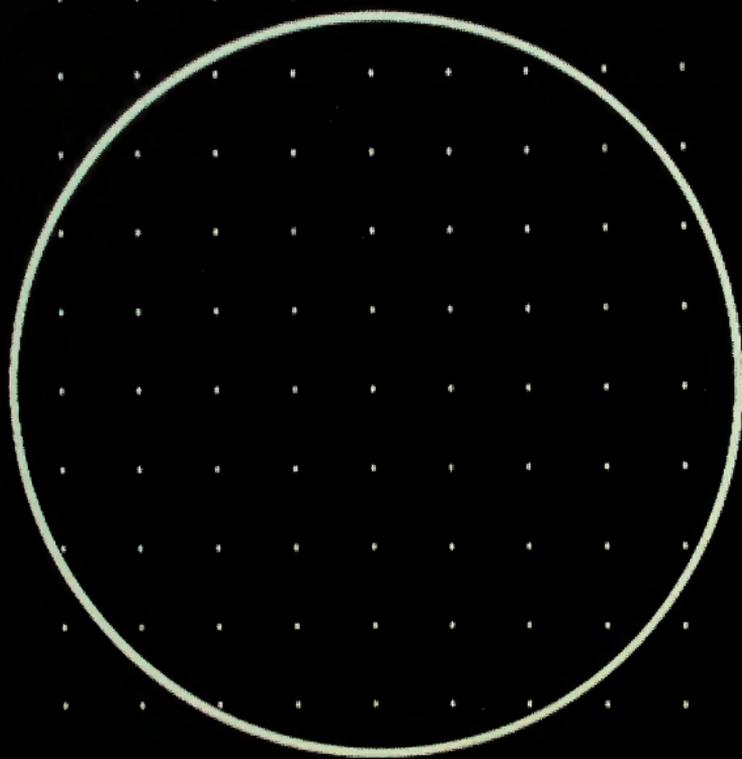
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Datafile

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Week 21

Upfront p44 TV & radio airplay p47 New releases p50 Singles & albums p52

FAST CHART

SINGLES

NUMBER ONE
OASIS *Lyla* A Big Brother
Only 10 acts have now had more number one singles than Oasis, who register their seventh with *Lyla*. It is the first number one to comprise only of a name since Eminem's *Stan* in 2000 – unless Three 6 Mafia's *Babyface* (number one last August) is considered kosher.

ALBUMS

NUMBER ONE
FAITHLESS *FOREVER FAITHLESS: THE GREATEST HITS* Cheeky
Only The Killers and Tony Christie have managed to hold onto the number one slot for two weeks in a row so far this year, and last week's clamp Steve Bookstein was never in with a chance, with sales sliding by 579% week-on-week to 14,482. His place is taken by Faithless, who trailed *System Of A Down* in midweek sales fashes but eventually won the battle by a 29.3% margin.

COMPILATIONS

NUMBER ONE
MASSIVE *R&B* Sony/BMG/UMTV
A close battle for compilation chart honours sees former incumbent Happy Songs fall 13 on 20,856 sales. Pop Jr stay at number two with 21,556 sales, and Massive *R&B* debut in pole position with 22,992 sales.

RADIO AIRPLAY

NUMBER ONE
Finally in the shops today (May 23), Chris Brown's *Speed Of Sound* tops the airplay chart for the fourth week in a row, with a comfortable 14.1% margin over runners-up The Cora's *In The Morning*.

THE SCHEDULE

ALBUMS

THIS WEEK
Oasis Don't Believe The Truth (Big Brother); Terin Brakes Jack In A Box (Source); Black Eyed Peas Monkey Business (A&M)

JUNE 6
The Tears Here Come The Tears (Independent); Copytape X&Y (Parlophone); Geri Passon (Virgin); White Stripes Get Behind Me Satan (XL); Kraftwerk Minimum Maximum (EMI); Nine Black Alps Everything Is (Island); Shikira Fajacion Ora 1 (Columbia)

JUNE 13
Funeral For A Friend Hours (Atlantic); The Magic Numbers (EMI); Kevin Mark Trail Just Livin' (EMI); Backstreet Boys Never Come Alive; Foo Fighters In Your Honor (RCA)

JUNE 20
The Departure (Parlophone); Kano

The Market

Album sales flat despite big debuts

by Alan Jones
There is an all-new top three on the artist albums chart this week, thanks to high-flying debuts from Faithless, System Of A Down and Van Morrison, and a new number one on the compilation album chart, where Massive *R&B* takes charge. Despite this, overall album sales are barely up on the 144-week low they reached a week ago. Artist albums actually fell by 55 to 1,580,326 while compilations increased by 11,295 to 468,062. Combined sales, therefore, inched up just 0.5% at 2,048,388.

Even so, *Forever Faithless: The Greatest Hits* got off to a great start, with sales of 70,282 providing the highest tally for a number one artist album for eight weeks. It is particularly encouraging for Faithless, as sales of the band's four previous albums total only 1,113,914, whereas part-time member Dido's two solo albums have sold a phenomenal 5,666,264 copies.

While the album market was stagnant, the singles market was invigorated by the arrival of a new Oasis single, *Lyla*, and nine other debuts in the Top 20. Downloads increased by 4% to 417,509, while physical sales enjoyed a 22% boost to 454,963, with the overall singles tally of 872,472 being 12%



Christie: tops in sales this week with re-released single

up week-on-week. Meanwhile, Tony Christie's seven-week chart topper (*Is This The Way To*) Amariño dips 3-5, with its sales of week-on-week by just 8.1% to 21,549. That brings its overall sales since its re-release in March to 1,013,263, according to OCC data.

That tally includes 992,497 physical sales and 20,756 downloads. However, the record sold an estimated 37,060 extra downloads prior to them being included in the chart, so its actual sales are closer to 1,050,263. When its original 1971 release – which sold an estimated 53,852 copies – is added, Amariño has now topped 1.1m sales, a total

which place it just outside the Top 60 in the all-time Top 100.

Finally, more than 39 years after his chart debut with *Up Tight* (Everything's Alright), Steve Wonder registers his 66th hit with *So What The Fuss*, the introductory single from his new album *A Time To Love*. A vintage Wonder album, it is his first solo single since *Tomorrow Robins Will Sing* came to grief at number 71 in 1995, though he has charted since in collaborations with Babyface, 98 Degrees and Blue. So What The Fuss debuts at number 19 this week, on sales of 71,000, and is Wonder's highest charting solo hit since *Overjoyed* reached number 17 in 1986.

KEY INDICATORS

SINGLES

Sales versus last week: +12.3%
Year to date versus last year: +21%

MARKET SHARES

Universal	45.0%
Sony BMG	28.7%
EMI	11.0%
Warner	4.6%
Others	10.7%

ALBUMS

Sales versus last week: 0.0%
Year to date versus last year: -31%

MARKET SHARES

Sony BMG	37.3%
Universal	33.0%
EMI	9.6%
Warner	7.3%
Others	19.0%

COMPILATIONS

Sales versus last week: +24%
Year to date versus last year: +6.2%

MARKET SHARES

Universal	43.6%
EMI	25.9%
Sony BMG	19.6%
Warner	12%
Others	3.7%

RADIO AIRPLAY

MARKET SHARES

Sony BMG	31.9%
Universal	29.4%
EMI	15.5%
Warner	7.6%
Others	15.6%

CHART SHARE

Origin of singles sales (Top 75):

UK: 62.7% US: 35.4% Other: 2.9%

Origin of albums sales (Top 75):

UK: 56.0% US: 38.7% Other: 5.3%

For full listings, see musicweek.com

NEW ARRIVAL



After a lengthy hiatus from the charts, Latin music sensation Shikira will release not one but two albums in 2005. Her first, a Spanish-language set entitled *Falacion Ora Vol. 1*, will be released on June 6, followed in November by the English-language follow-up. Expect a new single in October.

SINGLES

THIS WEEK

Chris Brown *Speed Of Sound* (Parlophone); Geri Passon (Immocore); LCD Soundsystem *Boss Infiltrator* (DFA); Ashanti *Don't Let Them* (Mercury); Lady Sovereign *Blah Blah* (Island); The White Stripes *Blue Orchid* (Beggars Banquet); Do Me Bad Things *Lu Uman On Drums* (Most Destroy); Faithless *Why Go* (Creskey); Foo Fighters *Best Of You* (RCA); Funeral For A Friend *Streeter* (Atlantic); Girls Aloud *The Polydour*; Ben Adams *Sorry* (Phonogenic)

JUNE 6
Jamiroquai *Feels Like It Should* (Sony); Billy Corbush *Walking Side* (WEA); The Dead 60s *Loaded Gun* (Deltasonic); The Ordinary Boys *Will Be Boys* (B-U); Anthony Kano *Remember Me* (609); Beak Girl (Ceffent); U2 *City Of Blinding Lights* (Island)

JUNE 13

Garbage *Sex Is Not The Enemy* (WEA); Green Day *Wake Me When September (Reprise)*; RoxySop *Only This Moment* (Wall Of Sound); Jem *Just A Ride* (Sony); The Offspring *Can't Repeat* (Columbia); 50 Cent *Just A Lil Bit* (Interscope); Fightstar *Join Your Target* (Island); Basement Jaxx *U Don't Know Me* (XL); Melanie Brown *Today* (Amber Cafe)

JUNE 20

Stereophonics *Superman* (V2); Kelly Clarkson *Since U Been Gone* (Sony BMG); Hard-Fi *Hard To Beat* (Atlantic); The Tears Lovers (Independent); Missy Elliott *Sex Control* (Atlantic)

JUNE 27

A Better Off With Him (WEA); Charlotte Church *Cray Chick* (Sony BMG); The Mitchell Brothers *Excuse My Brother* (679); Backstreet Boys *Incomplete* (Jive); Elton John *Electricity* (Rocket Man)



Singles

Ashanti
Don't Let Them (The Inc 9882725)
Don't Let Them lack the fiery spirit that made Ashanti's last single Only U such a big hit.

That said, it is a pretty soulful ballad, and with the right radio support it could be the soundtrack to many late nights.

Lou Barlow
Holding Back The Year (Domino RUG2030D)
Taken from Barlow's acclaimed album *Emoh*, this comforting slice of folk rock easily stands up to both his past output in Sebadoh and the soon-to-be-reformed Dinosaur Jr. Barlow hooks up with his old bandmates for an appearance at this year's Download Festival after a five-date tour of his own in May.

Clear Static
Talking In Your Sleep (Lizard King LIZARD0016X)
The first signing to Lizard King since the all-conquering Killers, this Duran Duran-influenced debut from the LA four-piece is strong on hooks. Backed by a glistering Steve Osborne mix, it should move chartwards.

Billy Corgan
Walking Snake (Martha's Music/Warner Bros W6730D)
A wall of distorted synth-bass and programmed beats introduce Corgan's debut solo effort, a (relatively) upbeat song packed with Eighties sensibility. It is the first single from his album *The Future Embrace*, which hits retail ahead of his shows at London's Forum on June 18.

The Departure
All Mapped Out (Parlophone LCQ299)
This track will already be familiar to fans as it was the band's Top 30 debut single, now being reissued ahead of the June 13 release of first album *Dirty Words*. It is a punchy track that showcases the band's talents well, and incessant touring in recent months has built up a fanbase that should help it surpass its original chart placing.

SINGLE OF THE WEEK

Jamiroquai
Feels Just Like It Should

Sony BMG 67596B2
Four years since A Funky Odyssey's commercial success, Jay Kay and band return with a synth-driven pop song packed with commercial appeal. Currently receiving blanket video play and making steady progress at radio (including A-listings at Radio One and Capital), retail will have a field day as one of the UK's most successful global exports - 20m album sales and counting - returns to the racks. Ultra-cool pop that will delight fans.

ALSO OUT THIS WEEK
SINGLES
Gustaf: Drive Away (Atlantic)
Julie: Not That Kinda Girl (Mercury)
The Ordinary Boys: Boys

Will Be Boys (B-Uncle)
ALBUMS
Hanna: Hakoberg: Little Things (The Leaf Label)
Shelby: Shelby (Fusion Oval)
(BMG)

Topkapi: Angel Milk (EMI)



ALBUM OF THE WEEK

Coltrajay
X&Y

Parlophone 4747862
While speculation about a new experimental direction prove to be somewhat exaggerated, Coltrajay's songwriting and delivery are as consistently strong as ever. The likes of Square One, What If, White Shadows and Talk will be firm fan favourites by the time *Glastonbury* rolls around. If current single *Speed Of Sound*'s global success is any indicator, this album will surpass Coltrajay's previous triumphs and confirm their status as the world's biggest band.

Sons and Daughters
The Reputation Box (Domino W/G155CD)
After the success of singles *Johnny Cash* and *Count Me In*, the Glasgow folk-punk act unleash their debut album for Domino. Featuring former members of *Arab Strap*, they have a raw, grungy appeal that makes them a fearsome live act.

The Tears
Here Come The Tears (Independence ISOM49CD)
Musical reunions are usually disappointing affairs as far as new material is concerned, but here the Anderson/Butler partnership sounds rejuvenated. The album is peppered with highlights, from euphoric love songs to tearjerkers. And the fact they are seeking out venues on their current tour shows demand is still there.

Keith Urban
Days Go By (Capitol 4775812)
This album captures the best cuts from Australian-born Urban's previous two best-sellers in the US. Largely country-rock in feel, the best tracks are the upbeat breezy rocking title cut, the anthem swayer *Raining On Sunday* and the introspective ballad *You'll Think Of Me*.

The White Stripes
Get Behind Me Satan (XLCD)09)
Written, recorded and released within a three-month period, this album offers raw production, although the instrumentation and arrangements are arguably the duo's most sophisticated yet. A characteristically enigmatic and thrilling number, this would be a surefire number one if released in any other week. This time around, however, a runner-up with six-figure sales looks a likely bet.

Various
Electric Soul Vol 3 - Summer Sunset (Electric Chair/PIAS CHAIR00CD)
Volume three of the *Electric Soul* compilations is, as the name suggests, a particularly sunny affair. It could be an underground hit if the weather ever warms up.

This week's reviewers: David Borth, Jimmy Brown, Ben Carlow, Stuart Clarke, Jani Larkins, Owen Luncford, Nick Teaso, Simon Ward and Adam Webb.

LCD Soundsystem
Disco Infiltrator (DFA/EMI DFAEM12145CD)

James Murphy is back with this highlight from his eponymous debut album. A hypnotic slice of punk-funk in its original version, it is backed by a mix from New York veteran François K.

Lisa Miskovsky
Lady Stardust (Universal TV 9874661)
This first single from the upward-winning Swede is a wonderfully crafted pop moment, which is what one would expect from someone who co-wrote the Backstreet Boys' *Shape Of My Heart*. Already B-listed at Radio Two, it should introduce Miskovsky to the UK market with local results.

Mando Diao
God Knows (EMI 8726022)
How the unusually-monickered Swedes aren't bigger than they are is a mystery. They have the looks, the live set, and, as this song shows, the ability to write highly infectious and impassioned punk-pop gems. They are currently supporting *The Bravery* on tour.

Neil's Children
Always The Same (Poitones/Soft City 51005CD)
Alan McGeer seems convinced that *The Libertines* have blown the doors open for a new youth movement consisting of dishevelled anti-establishment London urchins - and he seems to be doing his best to release all their records. This single suggests that this scene may have a more musically interesting future than may have first appeared.

John Legend
Ordinary People (Sony BMG 6759642)
Legend has been picking up support from everyone from Kanye West to Radio One, where this has been C-listed. Co-written with the Black Eye Peas, this lush, spacious slice of simple piano driven soul highlights his appeal.

Saint Etienne
Saint Etienne's (Sanctuary SAN378)
This first single from the forthcoming concept album *Tales From Turpinke House* is a surprisingly elegant Latin

number. The time is probably past when the band could score big chart hits, but their devoted fanbase will appreciate this.

U2
City Of Blinding Lights (Island CID890)
The Edge opens this midweight pop number with his trademark guitar chimes, while Bono delivers lyrics combining love and modern-day troubles. Already played by Radio One, Radio Two, Capital, Virgin and Xfm, it is the opener on U2's current world tour, which arrives in the UK in mid-June.

Albums

Amadou & Mariam
Dimanche A Bamako (Because BEC572000)



Amadou & Mariam, a married couple from Mali, have had previous releases through Universal but it wasn't until they teamed up with Mana Chao on production that they achieved success. Displaying a guitar virtuosity that would not be amiss on an early Santana album, it connects in a truly visceral way.

Ger Halliwell
Passion (Innocent COSIN9)
This third solo album from Halliwell contains some fine pop moments in the form of the Gay Chambers-penned *Love Me Back To Life*, the uptempo *Love Never Loved Me* and the surprisingly good Cole Porter-ish opening track. Only the lack of airplay support for forthcoming single *Desire* can dent its undeniable commercial promise.

The Herbsalizer
Take London (Ninja Tune ZENC938)
Without pulling any major surprises, production duo Jack Wherry and Ollie Teeba's seventh album highlights why they have successfully straddled the jazz/funk/hip-hop fence for over a decade. However, although guest vocals from Jenn Grae and Roots Manuva will keep their fanbase happy, whether it will attract many newcomers is debatable.

Joy Zipper
The Heartlight Set (Vertigo 9870776)
This is a welcome return from the Long Islanders, who deliver another set of impeccable, summery guitar pop. They have hardened their sound a little since their last album, but the cute melodies and bittersweet West Coast lyrics remain as irresistible as ever.

Kraftwerk
Minimum Maximum (EMI 5606082)
This live album includes tracks recorded on 2006's world tour, taking in such locations as the Tallinn Exhibition Hall and the Budapest Sportarena. It is probably the closest the band will ever come to doing a greatest hits set, with classics such as *Tour De France* and *The Model* still retaining their futuristic sheen.

Nine Black Alps
Everything Is (Island CID8158)
This debut from the highly-tipped rock band is a journey through tales of teen angst with a tempo that varies between exhilarating and reflective. Its strength is the way guitarists reminiscent of Nirvana and - occasionally - The Stereophonics battle it out, while production from Beck and Elliot Smith collaborator Rob Senf keeps the vocals high in the mix.

Johnathan Rice
Trouble So Real (One Little Indian TPLP479CD)
Musically speaking, Rice is as hard to pin down as his accent, which betrays a Scottish and US lineage. Part Americana folk, part baroque pop, the results confirm why Peter Dinklage personally requested his appearance at REM's London and Cardiff shows this summer.

Roll Deep
In At The Deep End (Relentless CORELO7)
This debut album from Dizzee Rascal's former crew looks destined to position the east London posse firmly in the mainstream. Rich with hits, its retail success will be spearheaded by first single, *The Avenue*, a melody-laden tunic sampling The Miscreantes which screams crossover success.



28.05.05

TV Airplay Chart

Pos	Weeks on Chart	Artist	Title	Label	Pos
1	1	Gwen Stefani	Hollaback Girl	Capitol	621
2	4	Amerie	1 Thing	Columbia	530
3	3	Black Eyed Peas	Don't Phunk With My Heart	Interscope	494
4	3	Snoop Dogg feat. C. Wilson & J. Timberlake	Signs	Geffen	450
5	20	Mariah Carey	We Belong Together	Mercury	371
6	5	Jamiroquai	Feels Just Like It Should	Sony BMG	340
7	12	Good Charlotte	The Chronicles of Life and Death	EPIC	334
8	17	Coriellaz	Feel Good Inc.	Parlophone	333
9	14	Faithless	Why Go?	Cherry	332
10	8	Akon	Lonely	Universal	318
11	8	Oasis	Lyla	Big Brother	305
12	13	Destiny's Child	Girl	Columbia	300
13	9	The Game	Feat. 50 Cent Hate It Or Love It	Interscope	299
14	9	Ben Adams	Sorry	Phonogenic	275
15	105	2Pac	Ghetto Gospel	Interscope	272
16	102	Stereophonics	Superman	VE	252
17	8	Green Day	Wake Me Up When September Ends	Reprise	248
18	7	Ashanti	Don't Let Them	The Line	240
19	11	Bodyrockers	I Like The Way	Mercury	239
20	15	Will Smith	Switch	Polydor	238
21	20	Eminem	Mockingbird	Interscope	237
22	11	Max Graham	vs Yes Owner of a Lonely Heart	Data	234
23	18	Mario	Let Me Love You	J	230
24	10	Brian McFadden	Demons	Mosley	217
25	11	Jennifer Lopez	Feat. Fat Joe Hold You Down	EPIC	217
26	29	Faith Evans	Again	EMI	210
27	13	Ciara	Feat. Missy Elliott 1,2 Step	Capitol	207
28	38	The Coral	In the Morning	Mercury	206
29	26	Rob Thomas	Lonely No More	Atlantic	203
30	20	Audioslave	Be Yourself	Polydor	200
31	16	Weezer	Beverly Hills	Geffen	199
32	36	My Chemical Romance	Helena	Reprise	196
33	30	DJ Sammy	Why	BMG	190
34	41	50 Cent	Just a Lil Bit	Interscope	189
35	66	Backstreet Boys	Incomplete	JVC	183
36	37	Daniel Bedingfield	The Way	Polydor	178
37	30	Kaiser Chiefs	Everyday I Love You Less and Less	Parlophone	170
38	30	The Killers	Smile Like You Mean It	Capitol	169
39	31	Geri	Desire	Capitol	167



2. Amerie
When Lisa Galtzboffer of Antenne at Top Of The Pops recently he was inauspiciously charming to the rising R&B star, and praised her for the video for 1 Thing, which he told her he watched on MTV "all the time". He is not the only one enjoying a regular cycle of life and death either - 1 Thing continues to climb the TV Airplay chart and jumps 4-2 this week, with a grand total of 530 plays, including top tallies of 89 plays from MTV Base, 59 from Kiss TV, and 52 space from Davey Simon TV and The Box.



16. Stereophonics
delight - the first single from Stereophonics' current album Language. Sure, Violence. Other - peaked at number eight on the TV Airplay chart but follow-up Superman is off to a very hot start, debuting this week at 16. The video was viewed by 11 stations last week, with top tallies of 40 plays from The Arts, 40 from RerunTV, 39 from B3 and 35 from Q TV.

Amerie and Mariah Carey offer the biggest challenge to Gwen Stefani at the top, while 2Pac and Stereophonics leap into the chart

Nielsen
Music Control

ON THE BOX THIS WEEK

CD/UK
Amerie 1 Thing
Charlotte Church
Crazy Chick
Coldplay Speed of Sound
David Byrne
Definitely, Definitely
The Way 4: Gospel
Oasis Lyla
The Browning Family
U2 City of Blinding Lights

GMTV
Kelly Osbourne

LATER
Eels, Frank Black
Julian Legend
Kaiser Chiefs
Murtha
Wainwright
Van Morrison

MTV UK ADDS
Coldplay Speed of Sound

Five Fighters Exit Of You
Pac feat. Elton John Crazy Chick
Green Day Wake Me Up When September Ends
Jam Just A Lil Bit

THE BOX ADDS

Basement Jaxx U2
Dave
Bobby Vinton Slow Down
Donovan I Can't Tell You
Charlotte Church Crazy Chick
Green Day Wake Me Up When September Ends
James Blunt You're Beautiful
Jam Just A Lil Bit
A.R. Rahman Mario He Is Go Again
The Poppers Jimmy

TOP OF THE POPS FRIDAY

Backstreet Boys
Incomplete
Charlotte Church
Crazy Chick
Jennifer Lopez
Feat. Fat Joe Hold You Down
Kaiser Chiefs Everyday I Love You Less and Less
Max Graham
vs Yes Owner of a Lonely Heart
Dave
I Can't Tell You
EyeDuck Don't Phunk With My Heart

BBC1

Friday Night with Jonathan Ross
Ant (Ant & Dec)

BBC2

Soil Dreyer - The Story of Backstreet Music (BBC)

ITV

Paid O'Grady Show
Chris Brown (BBC)
Black Chick (BBC)
David Byrne
Definitely, Definitely
CD:K Holdovers (BBC)

CHANNEL 4

84 (BBC)
Calvin Klein video exclusive (BBC)
Richard G. Kelly
Brave New Girl
Paul McCartney
The McCartney
Blonde (BBC)
Akka David U-Music
Black Chick (BBC)
Black Chick (BBC)

MTV MOST PLAYED

Pos	Artist	Title	Label
1	Coriellaz	Feel Good Inc.	Parlophone
2	Amerie	1 Thing	Columbia
3	Gwen Stefani	Hollaback Girl	Capitol
4	The Game	Feat. 50 Cent Hate It Or Love It	Interscope
5	Black Eyed Peas	Don't Phunk With My Heart	Interscope
6	Oasis	Lyla	Big Brother
7	Snoop Dogg	Feat. C. Wilson & J. Timberlake Signs	Geffen
8	The Coral	In the Morning	Delacour
9	The Killers	Smile Like You Mean It	Capitol
10	Green Day	Wake Me Up When September Ends	Reprise

THE BOX MOST PLAYED

Pos	Artist	Title	Label
1	Max Graham	vs Yes Owner of a Lonely Heart	Data
2	2Pac	Ghetto Gospel	Interscope
3	50 Cent	Just a Lil Bit	Interscope
4	Amerie	1 Thing	Columbia
5	Gwen Stefani	Hollaback Girl	Capitol
6	Snoop Dogg	Feat. C. Wilson & J. Timberlake Signs	Geffen
7	Akon	Lonely	Universal
8	Black Eyed Peas	Don't Phunk With My Heart	Interscope
10	Oasis	Lyla	Big Brother

KERRANG! MOST PLAYED

Pos	Artist	Title	Label
1	System of a Down	By Your Side	Columbia
2	Green Day	Wake Me Up When September Ends	Reprise
3	Good Charlotte	The Chronicles of Life and Death	EPIC
4	My Chemical Romance	Helena	Reprise
5	Bizarre Rockstar		Sony BMG
6	Simple Plan	Welcome to My Life	Mercury
7	Slipknot	Forget Me Not	Mercury
8	Stereophonics	Superman	VE
9	Weezer	Beverly Hills	Geffen
10	Green Day	Boulevard of Broken Dreams	Reprise

MTV2 MOST PLAYED

Pos	Artist	Title	Label
1	Green Day	Wake Me Up When September Ends	Reprise
2	System of a Down	By Your Side	Columbia
3	Coriellaz	Feel Good Inc.	Parlophone
4	The Dead 60's	Loaded Gun	Delacour
5	Weezer	Beverly Hills	Geffen
6	The Futureheads	Recent Days and Nights	VE
7	The Coral	In the Morning	Mercury
8	Nine Inch Nails	The Hand That Feeds	Mercury
9	Kaiser Chiefs	Everyday I Love You Less...	Parlophone
10	The Magic Numbers	Forever Lost	Mercury

MTV BASE MOST PLAYED

Pos	Artist	Title	Label
1	2Pac	Ghetto Gospel	Interscope
2	Amerie	1 Thing	Columbia
3	The Game	Feat. 50 Cent Hate It Or Love It	Interscope
4	Nas	Just a Moment	Columbia
5	Snoop Dogg	Feat. Wilson & J. Timberlake Signs	Geffen
6	John Legend	Ordinary People	Capitol
7	Twista	Feat. Faith Evans Hope	EMI
8	The Mitchell Brothers	Harvey Nickels	Parlophone
9	Faith Evans	Again	EMI
10	Black Eyed Peas	Don't Phunk With My Heart	Interscope

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Music Control UK. Compiled from data provided from 200 radio stations on 28 May 2005. The TV Airplay chart is compiled based on the following stations: MTV, MTV2, MTV Base, BBC1, BBC2, BBC3, BBC4, BBC5, BBC6, BBC7, BBC8, BBC9, BBC10, BBC11, BBC12, BBC13, BBC14, BBC15, BBC16, BBC17, BBC18, BBC19, BBC20, BBC21, BBC22, BBC23, BBC24, BBC25, BBC26, BBC27, BBC28, BBC29, BBC30, BBC31, BBC32, BBC33, BBC34, BBC35, BBC36, BBC37, BBC38, BBC39, BBC40, BBC41, BBC42, BBC43, BBC44, BBC45, BBC46, BBC47, BBC48, BBC49, BBC50, BBC51, BBC52, BBC53, BBC54, BBC55, BBC56, BBC57, BBC58, BBC59, BBC60, BBC61, BBC62, BBC63, BBC64, BBC65, BBC66, BBC67, BBC68, BBC69, BBC70, BBC71, BBC72, BBC73, BBC74, BBC75, BBC76, BBC77, BBC78, BBC79, BBC80, BBC81, BBC82, BBC83, BBC84, BBC85, BBC86, BBC87, BBC88, BBC89, BBC90, BBC91, BBC92, BBC93, BBC94, BBC95, BBC96, BBC97, BBC98, BBC99, BBC100.



Wonder Showzen
Play School on Acid
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Coldplay consolidate their grip on the radio airplay chart in an unchanged top three, while Jem's new single replaces her previous hit and climbs into the Top 20

RADIO ONE

Wk	LAST	ARTIST TITLE LABEL	Wks	LAST	AIRPLAY
1	16	KAISER CHIEFS EVERYDAY I LOVE YOU LESS AND LESS (MUSIC PLAYERS)	16	27	1856
1	16	FOO FIGHTERS BEST OF YOU (GVEP)	16	27	1856
1	1	AMERIE I THINK (COLUMBIA)	25	27	2074
4	15	OASIS LYLA (BIG BROTHER)	21	26	3775
5	13	THE GAME FEAT. 50 CENT HATE IT OR LOVE IT (INTERSCOPE)	18	24	3523
5	1	GORILLAZ FEEL GOOD INC. (PHELOPHONE)	28	24	3542
7	8	BODYROCKERS I LIKE THE WAY (VICTORY)	22	23	3547
8	16	GWEN STEFANI HOLLABACK GIRL (PYROTON)	16	22	3790
8	16	BLACK EYED PEAS DON'T PHUNK WITH MY HEART (INTERSCOPE)	22	22	3996
8	2	COLDPLAY SPEED OF SOUND (PHELOPHONE)	26	22	1620
11	6	MYLO IN MY ARMS (REACTED)	24	21	3470
13	23	GADSDO 50 HAVY TIMES (MUSIC PLAYERS) (ALL ABOUT THE WORLD)	11	21	1547
13	2	THE CORAL IN THE MORNING (RESONANCE)	26	19	2397
13	7	SNOOP DOGG FEAT. C WILSON & J TIMBERLAKE SIGNS (GVEP)	23	19	2470
13	13	JAMIROQUAI FEELS JUST LIKE IT SHOULD (GVEP)	17	19	2465
16	13	THE WHITE STRIPES BLUE OCEANOID XL	17	18	2652
17	19	DESTINY'S CHILD GIRL (COLUMBIA)	14	17	3920
18	4	THE KILLERS SMILE LIKE YOU MEAN IT (LIZARDKING)	25	16	3205
18	6	PRAYSE CATS FEAT. ANDREA LEO SKINED ON ME (ALL ABOUT THE WORLD)	7	16	1267
18	11	JEM JUST A RIDE (SONY BMG)	4	16	2070
18	15	AUDIO BULLS FEAT. NANCY SINATRA SHOT YOU DOWN (GVEP)	9	16	3664
22	25	KT TUNSTALL OTHER SIDE OF THE WORLD (REINLESS)	10	15	1877
22	5	RIOGRAT CALIFORNIA SOUL (REPUBLIC)	6	15	3300
24	6	GREEN DAY WAKE UP WHEN SEPTEMBER ENDS (REPRISE)	7	14	3270
25	15	MAX GRAHAM VS YES OWNER OF A LONELY HEART (GMA)	13	13	1829
26	6	THE BRAVEHEART FEARLESS (GMA)	8	12	1836
27	12	AKON LOVELY (UNIVERSAL)	18	11	3096
27	10	JOHN LEGEND ORDINARY PEOPLE (COLUMBIA)	8	11	3612
27	15	U2 CITY OF BLINDING LIGHTS (ISLAND)	3	10	502
29	23	STUDIO B I SEE GIRLS (REACTED)	11	10	4263

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INDEPENDENT LOCAL RADIO

Wk	LAST	ARTIST TITLE LABEL	Wks	LAST	AIRPLAY
1	1	NATALIE IMBRUCLIA SHIVER (BRIGHTSIDE)	2028	2427	3983
2	4	THE CORAL IN THE MORNING (RESONANCE)	1795	1761	3033
3	2	DESTINY'S CHILD GIRL (COLUMBIA)	769	262	2740
4	3	SNOOP DOGG FEAT. C WILSON & J TIMBERLAKE SIGNS (GVEP)	1814	182	1332
5	5	COLDPLAY SPEED OF SOUND (PHELOPHONE)	1661	104	2788
6	8	BLACK EYED PEAS DON'T PHUNK WITH MY HEART (INTERSCOPE)	1817	168	2832
7	7	ATHLETE HALF LIGHT (PHELOPHONE)	1526	164	1849
8	10	LEMAR TIME TO GROOV (GMA)	1111	130	2694
8	13	KT TUNSTALL OTHER SIDE OF THE WORLD (REINLESS)	1081	130	1991
8	6	MARIO LET ME LOVE YOU (J)	1255	125	2224
11	13	ROB THOMAS LONELY NO MORE (ATLANTIC)	1647	107	2818
12	8	FAITH EVANS AGAIN (GVEP)	1293	100	2676
13	15	BEVERLY KNIGHT KEEP THIS FIRE BURNING (PHELOPHONE)	1222	897	2555
14	16	GWEN STEFANI FEAT. EVER RICH GIRL (INTERSCOPE)	1127	96	1949
15	16	NATASHA BEDIINGFIELD I BRUISE EASILY (PHELOPHONE)	638	96	1182
16	27	MAX GRAHAM VS YES OWNER OF A LONELY HEART (GMA)	717	69	1208
17	12	AKON LOVELY (UNIVERSAL)	1214	63	1407
18	23	CORILLAZ FEEL GOOD INC. (PHELOPHONE)	765	60	1829
19	21	OASIS LYLA (BIG BROTHER)	782	58	1620
20	23	KEANE THIS IS THE LAST TIME (ISLAND)	822	54	1658
21	7	SCISSOR SISTERS FURBERGEOUS (PVEP)	1032	52	1952
22	27	AMERIE I THINK (MUSIC)	600	49	1849
23	23	DANIEL BEDINGFIELD THE WAY (VICTORY)	638	47	1054
24	23	BODYROCKERS I LIKE THE WAY (VICTORY)	719	33	1527
25	6	PHANTOM PLANET CALIFORNIA (GVEP)	394	34	1805
26	24	GREEN DAY 21 LEVARD OF BROKEN DREAMS (REPRISE)	590	33	1892
27	2	STEVIE WONDER SO WHAT THE FUSS (SOUTHWEST)	638	32	923
28	8	GWEN STEFANI HOLLABACK GIRL (PVEP)	576	28	1378
29	11	JEM JUST A RIDE (SONY)	392	30	1300
30	11	MYLO IN MY ARMS (REACTED)	549	30	1347

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The UK Radio Airplay

Wk	LAST	ARTIST TITLE LABEL	Wks	LAST	AIRPLAY			
1	1	5	9	COLDPLAY SPEED OF SOUND (PHELOPHONE)	1947	3	72.10	13
2	2	6	14	THE CORAL IN THE MORNING (RESONANCE)	2144	17	63.15	0
3	3	8	8	SNOOP DOGG FEAT. C WILSON & J TIMBERLAKE SIGNS (GVEP)	1941	4	46.21	-9
4	7	6	25	KT TUNSTALL OTHER SIDE OF THE WORLD (REINLESS)	1405	16	36.04	9
5	9	6	3	BLACK EYED PEAS DON'T PHUNK WITH MY HEART (INTERSCOPE)	1519	2	43.31	11
6	4	13	41	NATALIE IMBRUCLIA SHIVER (BRIGHTSIDE)	2224	5	42.84	-5
7	6	5	11	ROB THOMAS LONELY NO MORE (ATLANTIC)	1291	21	40.50	-4
8	8	8	21	DESTINY'S CHILD GIRL (COLUMBIA)	2012	4	38.72	4
9	13	7	4	GORILLAZ FEEL GOOD INC. (PHELOPHONE)	1037	13	36.89	14
10	12	4	8	AMERIE I THINK (COLUMBIA)	853	16	36.35	11
11	11	7	1	OASIS LYLA (BIG BROTHER)	994	7	35.86	11
12	28	5	12	KAISER CHIEFS EVERYDAY I LOVE YOU LESS AND LESS (MUSIC PLAYERS) (ALL ABOUT THE WORLD)	663	22	32.90	66
13	14	7	18	STEVIE WONDER SO WHAT THE FUSS (SOUTHWEST)	797	13	31.55	-1
14	21	4	7	GWEN STEFANI HOLLABACK GIRL (PVEP)	821	24	31.42	30
15	15	5	7	THE GAME FEAT. 50 CENT HATE IT OR LOVE IT (INTERSCOPE)	669	2	29.38	12
16	5	8	46	ATHLETE HALF LIGHT (PHELOPHONE)	1491	36	28.52	-50
17	15	16	28	MARIO LET ME LOVE YOU (J)	1342	16	27.60	-12
18	34	4	22	GADSDO 50 MANY TIMES (MUSIC PLAYERS) (ALL ABOUT THE WORLD)	693	18	25.98	39
19	16	1	1	JEM JUST A RIDE (SONY BMG)	428	136	25.55	563
20	17	6	13	MYLO IN MY ARMS (REACTED)	753	2	25.32	3
21	37	8	12	BODYROCKERS I LIKE THE WAY (VICTORY)	862	2	25.12	-7
22	46	2	19	CLIFF RICHARD WHAT CAR (DECCA)	364	64	24.71	67
23	38	3	6	FOO FIGHTERS BEST OF YOU (GVEP)	303	15	23.98	46
24	30	2	2	JAMES BLUNT YOU'RE BEAUTIFUL (ATLANTIC)	555	27	23.44	42
25	10	7	2	AKON LOVELY (UNIVERSAL)	967	34	22.02	68

Legend: Top 50 Entry (blue) | Repeat increase in airplay (green) | Audience increase (red) | Highest Top 50 Order (yellow) | Repeat decrease (purple) | Audience increase of 50% or more (orange)

1. Coldplay
Getting close to a station, Coldplay's Speed of Sound marginally increases both plays and audience on its fourth week at number one. Its audience is up just 0.1% at 72.14m - a new high - while plays of 1947 represent an increase of 64 from last week. It is easily the top track on Radio Two where it was aired 21 times last week, four times more than any other song. On 110 other stations monitored by Music Control, it is only most-played on Tay FM, where it was aired 42 times last week, but its audience is up just 0.1% at 72.14m - a new high - while plays of 1947 represent an increase of 64 from last week. It is easily the top track on Radio Two where it was aired 21 times last week, four times more than any other song. On 110 other stations monitored by Music Control, it is only most-played on Tay FM, where it was aired 42 times last week, but its audience is up just 0.1% at 72.14m - a new high - while plays of 1947 represent an increase of 64 from last week. 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Play Chart

music control

Wk	Wk Ago	Chart	Play	Title	Label	Wk	Wk Ago	Chart	Play	Title	Label
26	48	2	0	DANIEL BEDINGFIELD THE WAY	FOYVOR	844	26	21	55	27	
27	45	4	0	MAX GRAHAM VS YES OWNER OF A LONELY HEART	BMG	992	30	21	37	27	
28	38	4	0	THE KILLERS SMILE LIKE YOU MEAN IT	LEARNER	703	8	20	40	28	
29	35	13	0	BEVERLY KNIGHT KEEP THIS FIRE BURNING	PARLOPHONE	1078	-2	20	57	-3	
30	46	1	0	U2 CITY OF BLINDING LIGHTS	ISLAND	653	99	21	22	81	
31	38	11	0	LEMAR TIME TO GROW	SONY	1362	2	20	07	2	
32	37	4	0	NEW ORDER JETSTREAM	LONDON	423	10	18	85	-9	
33	11	20	0	KEANE THIS IS THE LAST TIME	EMM	855	4	18	76	-3	
34	38	6	28	FAITH EVANS AGAIN	FLARE	1141	-27	18	32	-56	
35	24	31	30	RAZORLIGHT SOMEWHERE ELSE	VERVOLO	729	19	18	14	-25	
36	11	3	25	PRAYSE CATS FEAT. ANDREA LOVE SHINED ON ME	ALL ABOUT THE WORLD	355	13	17	85	37	
37	44	7	0	JAMIROQUAT FEELS JUST LIKE IT SHOULD	SONYBMG	378	64	17	48	13	
38	49	26	54	STEREOPHONICS DAKOTA	VE	598	12	17	03	27	
39	36	1	18	JAVINE TOUCH MY FIRE	ISLAND	325	103	16	94	72	
40	38	8	20	CIARA FEAT. MISSY ELLIOTT 1.2 STEP	LAFFACE	579	-24	16	94	1	
41	36	1	0	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	REPUBLIC	285	11	16	53	98	
42	55	1	0	BEN FOLDS LANDED	EPIC	62	77	16	27	108	
43	45	13	0	BASEMENT JAXX OH MY GOSH	XL	682	-7	16	19	0	
44	12	13	34	STUDIO B I SEE GIRLS	ROUBININA	554	-25	15	94	-20	
45	38	15	0	USHER CAUGHT UP	LAFFACE	380	10	15	60	17	
46	38	24	0	SCISSOR SISTERS FILTHY/GORGEOUS	FOYVOR	823	-26	15	54	-26	
47	41	3	0	THE WHITE STRIPES BLUE ORCHID	XL	174	-2	15	02	-5	
48	39	3	0	GWEN STEFANI FEAT. EVE RICH GIRL	INTERSCOPE	1001	15	14	71	-28	
49	39	3	16	KELLY OSBOURNE ONE WORD	SANCTUARY	493	38	14	68	48	
50	49	1	0	BRIAN MCFADDEN DEMONS	MUSICA	194	17	14	06	39	

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THE HIT SINGLE FROM THE NEW CHANTAL CHAMANDY ALBUM "LOVE NEEDS YOU"

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NINE
MUSE



of 39, scoring 428 plays from 47 stations, and an audience of more than 29.54m on its first week on

the airwaves. Ten plays from Radio 2 and 16 from Radio One provide a massive 88.02% of its audience.



30. U2's Vertigo peaked at number six last November, and followed by an audience of 201.2m.



31. Mylo Mylo registers its highest-charting single with In My Arms, which debuts at 13 this week, while its album debuts at number 21, the highest position of its 11-month career.

PRE-RELEASE

Rank	Artist	Title	Label
1	COLUPLEY	SPEED OF SOUND	PARLOPHONE
2	AMERIE	I THING	COLUMBIA
3	GWEN STEFANI	HOLLABACK GIRL	REPUBLIC
4	JEM	JUST A RIDE	SONYBMG
5	FOO FIGHTERS	BEST OF YOU	SONYBMG
6	JAMES BLUNT	YOU'RE BEAUTIFUL	ATLANTIC
7	DANIEL BEDINGFIELD	THE WAY	FOYVOR
8	U2	CITY OF BLINDING LIGHTS	ISLAND
9	JAMIROQUAT	FEELS JUST LIKE IT SHOULD	SONYBMG
10	GREEN DAY	WAKE ME UP WHEN SEPTEMBER ENDS	REPUBLIC
11	BEN FOLDS	LANDED	EPIC
12	THE WHITE STRIPES	BLUE ORCHID	XL
13	BRIAN MCFADDEN	DEMONS	MUSICA
14	RIOT ACT	CALIFORNIA SOUL	VERBIA
15	NELLY FURTADO	WYNDY	ISLAND
16	LISA MINSKY	LADY STARDUST	UNIVERSAL
17	KEITH URBAN	DAVS GOBY	BMG
18	ADRIANO BULLI	FEAT. NANCY SINATRA	SHOW YOU DOWN
19	THE BRAVEHEART	FEARLESS	SONY
20	TEARS FOR FEARS	EVERYBODY LOVES A HAPPY ENDING	CAP

RADIO GROWERS

Rank	Artist	Title	Label
1	U2	CITY OF BLINDING LIGHTS	ISLAND
2	THE CORAL	IN THE MORNING	DELAGO
3	JEM	JUST A RIDE	SONYBMG
4	DJ SAMMY WY	WHY	4AD
5	MAX GRAHAM VS YES	OWNER OF A LONELY HEART	BMG
6	ROB THOMAS	LOVELY NO MORE	ADJACENT
7	KT TUNSTALL	OTHER SIDE OF THE WORLD	WILEY
8	DANIEL BEDINGFIELD	THE WAY	FOYVOR
9	JOHN LEWIS	ORDINARY PEOPLE	2ME
10	JAVINE	TOUCH MY FIRE	ISLAND

RADIO TWO

Rank	Artist	Title	Label
1	COLUPLEY	SPEED OF SOUND	PARLOPHONE
2	ROB THOMAS	LOVELY NO MORE	ADJACENT
3	CLIFF RICHARD	WHAT CAR	LEGACY
4	STEVE WONDER	SO WHAT	MPTV
5	JAMES BLUNT	YOU'RE BEAUTIFUL	ATLANTIC
6	THE CORAL	IN THE MORNING	DELAGO
7	KT TUNSTALL	OTHER SIDE OF THE WORLD	WILEY
8	BRIAN MCFADDEN	DEMONS	MUSICA
9	THE STANDS	DO IT LIKE YOU LIKE	EMM
10	NEW ORDER	JETSTREAM	LONDON
11	BEN FOLDS	LANDED	EPIC
12	JAVINE	TOUCH MY FIRE	ISLAND
13	TEARS FOR FEARS	EVERYBODY LOVES A HAPPY ENDING	CAP
14	JEM	JUST A RIDE	SONYBMG
15	LISA MINSKY	LADY STARDUST	UNIVERSAL MUSIC UK
16	THE YEARS	REFFIGES	INDEPENDENT
17	KEITH URBAN	DAVS GOBY	BMG
18	TOOT BAXTER	THE MOON & ME	COLUMBIA
19	TONY BRAXES	FISSING FOR A DREAM	SOURCE
20	UB40	KISS AND SAY GOODBYE	IMPACT INTERNATIONAL

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EMAP BIG CITY

Rank	Artist	Title	Label
1	NATALIE IMBROGLIA	SHIVER	BRITANNIA
2	THE CORAL	IN THE MORNING	DELAGO
3	STEREOPHONICS	DAKOTA	VE
4	COLUPLEY	SPEED OF SOUND	PARLOPHONE
5	RAZORLIGHT	SOMEWHERE ELSE	VERVOLO
6	BLACK EYED PEAS	DON'T PUNK WITH MY HEART	INTERSCOPE
7	KEANE	THIS IS THE LAST TIME	ISLAND
8	THE KILLERS	SOMEBODY TOLD ME	LEARNER
9	GREEN DAY	BELEAGUERED OF BROKEN DREAMS	REPUBLIC
10	SNOP DOGG	FEAT. C WILSON & J TIMBERLAKE	SICANS

GWR GROUP

Rank	Artist	Title	Label
1	LEMAR	TIME TO GROW	SONY
2	NATALIE IMBROGLIA	SHIVER	BRITANNIA
3	DESTINY'S CHILD	GI	COLUMBIA
4	PRINCE & NEW POWER GENERATION	THE LOVE	EPIC
5	THE CORAL	IN THE MORNING	DELAGO
6	ATILETTE	HALF LIGHT	PARLOPHONE
7	BEVERLY KNIGHT	KEEP THIS FIRE BURNING	PARLOPHONE
8	COLUPLEY	SPEED OF SOUND	PARLOPHONE
9	DANIEL BEDINGFIELD	WRAP MY WORDS AROUND YOU	FOYVOR
10	NATASHA BEDINGFIELD	BRUISE EASILY	PARLOPHONE

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28.05.05
Top 75

Oasis knock Akon from the number one spot after two weeks at the top as the Black Eyed Peas claim number three and 10 new entries arrive in the Top 20

The Official UK

PHYSICAL SINGLES TOP 40

Pos	Artist	Title	Label
1	OASIS LYLA	Lyra	Decca
2	AKON LOVELY	Lovely	Universal
3	BLACK EYED PEAS DON'T PHUNK WITH MY HEART	Don't Phunk With My Heart	Interscope
4	GORILLAZ FEEL GOOD INC	Feel Good Inc	Parlophone
5	TONY CHRISTIE FEAT. PETER KAY (IS THIS THE WAY TO) AMARILLO	Is This The Way To Amarillo	Mercury
6	JENNIFER LOPEZ FEAT. FAT JOE HOLD YOU DOWN	Don't Believe The Truth	Mercury
7	CAME FEAT. 50 CENT HATE IT OR LOVE IT	Hate It Or Love It	Interscope
8	MAX GRAHAM VS YES OWNER OF A LONELY HEART	Owner Of A Lonely Heart	Decca
9	SNOOP DOGG CHARLIE WILSON/JUSTIN TIMBERLAKE SIGNS	The Hot Chick	Capitol
10	ROB THOMAS LONELY NO MORE	Lonely No More	Atlantic
11	KAISER CHIEFS EVERYDAY I LOVE YOU LESS AND LESS	Everyday I Love You Less And Less	BMG
12	MYLO IN MY ARMS	In My Arms	Capitol
13	JAYNE TOUGH MY FIRE	My Fire	Mercury
14	WILL SMITH SWITCH	Switch	Interscope
15	BODYROCKERS I LIKE THE WAY	I Like The Way	Mercury
16	KELLY OSBOURNE ONE WORD	One Word	Sanctuary
17	THE CORAL IN THE MORNING	In The Morning	Decca
18	CAJO FEAT. ALEXANDRA PRINCE SO MANY TIMES	So Many Times	Mercury
19	STEVIE WONDER SO WHAT THE FUSS	So What The Fuss	Mercury
20	NEW ORDER FEAT. ANA MATRONIC JETSTREAM	Jetstream	Mercury
21	CIARA FEAT. MISSY ELLIOTT 1,2 STEP	1,2 Step	Mercury
22	GAJDO FEAT. ALEXANDRA PRINCE SO MANY TIMES	So Many Times	Mercury
23	DESTINY'S CHILD GIRL	Girl	Capitol
24	LIL JON & THE EAST SIDE BOYZ GET LOW/LOVERS & FRIENDS	Get Low/Lovers & Friends	TVT
25	FAITH EVANS AGAIN	Again	Mercury
26	CLIFF RICHARD WHAT CAR	What Car	Mercury
27	50 CENT CANDY SHOP	Candy Shop	Mercury
28	MARIO LET ME LOVE YOU	Let Me Love You	Mercury
29	CLIFF RICHARD WHAT CAR	What Car	Mercury
30	RAZORLIGHT SOMEWHERE ELSE	Some Where Else	Mercury
31	CAESARS JERK IT OUT	Jerk It Out	Mercury
32	TURIN BRAKES FISHING FOR A DREAM	Fishing For A Dream	Mercury
33	WEEZER BEVERLY HILLS	Beverly Hills	Mercury
34	STUDIO B I SEE GIRLS	I See Girls	Mercury
35	PAISE CATS FEAT. ANDRE LOU SHINED ON ME	Shined On Me	Mercury
36	HOT HOT MEAT GOODNIGHT GOODNIGHT	Goodnight Goodnight	Mercury
37	STONEBRIDGE VS ULTRA NATE FREAK ON	Freak On	Mercury
38	IAN MCNAUL FEAT. THE YOUNG GIRL DO WHAT SHE WANTS TO	Do What She Wants To	Mercury

1. Oasis
Oasis wrote 66 songs preparing for their album *Don't Believe The Truth* (released on May 30). Lyra was almost left off but this week it becomes the first hit from the album and Oasis's 29th Top 40 hit, their 10th No. 1. The 16th Top Five hit and seventh number one. Sales of 23,294 are 35% down on the 31,321 copies their last number one. The *Hindu Times* sold when it was the first single from *Heavenly Chemistry* in April 2002 but, in contrast on the 47,986 copies their last single *Songbird*, a number three hit, sold in its opening week in February 2003.



3. The Black Eyed Peas
Twenty years after *Mr. Lisa & Cult 360's* 'Wonder If I Take You Home' reached number 12, it provides the soundtrack that powers Black Eyed Peas' *Durt Phunk With My Heart* to a number three debut. The first single from BEP's album *Monkey Business* (out next week) it suggests they can sustain the massive success of their last album *Elephunk*, which sold 1,600,327 copies and spawned the number one hit *Where Is The Love* plus *Shut Up* (number two). *My Hammas* Group also did not let it start (number 11).

Pos	Artist	Title	Label
1	OASIS LYLA	Lyra	Decca
2	AKON LOVELY	Lovely	Universal
3	BLACK EYED PEAS DON'T PHUNK WITH MY HEART	Don't Phunk With My Heart	Interscope
4	GORILLAZ FEEL GOOD INC	Feel Good Inc	Parlophone
5	TONY CHRISTIE FEAT. PETER KAY (IS THIS THE WAY TO) AMARILLO	Is This The Way To Amarillo	Mercury
6	JENNIFER LOPEZ FEAT. FAT JOE HOLD YOU DOWN	Don't Believe The Truth	Mercury
7	CAME FEAT. 50 CENT HATE IT OR LOVE IT	Hate It Or Love It	Interscope
8	MAX GRAHAM VS YES OWNER OF A LONELY HEART	Owner Of A Lonely Heart	Decca
9	SNOOP DOGG CHARLIE WILSON/JUSTIN TIMBERLAKE SIGNS	The Hot Chick	Capitol
10	ROB THOMAS LONELY NO MORE	Lonely No More	Atlantic
11	KAISER CHIEFS EVERYDAY I LOVE YOU LESS AND LESS	Everyday I Love You Less And Less	BMG
12	MYLO IN MY ARMS	In My Arms	Capitol
13	JAYNE TOUGH MY FIRE	My Fire	Mercury
14	WILL SMITH SWITCH	Switch	Interscope
15	BODYROCKERS I LIKE THE WAY	I Like The Way	Mercury
16	THE CORAL IN THE MORNING	In The Morning	Decca
17	CAJO FEAT. ALEXANDRA PRINCE SO MANY TIMES	So Many Times	Mercury
18	STEVIE WONDER SO WHAT THE FUSS	So What The Fuss	Mercury
19	NEW ORDER FEAT. ANA MATRONIC JETSTREAM	Jetstream	Mercury
20	CIARA FEAT. MISSY ELLIOTT 1,2 STEP	1,2 Step	Mercury
21	GAJDO FEAT. ALEXANDRA PRINCE SO MANY TIMES	So Many Times	Mercury
22	DESTINY'S CHILD GIRL	Girl	Capitol
23	LIL JON & THE EAST SIDE BOYZ GET LOW/LOVERS & FRIENDS	Get Low/Lovers & Friends	TVT
24	FAITH EVANS AGAIN	Again	Mercury
25	CLIFF RICHARD WHAT CAR	What Car	Mercury
26	50 CENT CANDY SHOP	Candy Shop	Mercury
27	MARIO LET ME LOVE YOU	Let Me Love You	Mercury
28	CLIFF RICHARD WHAT CAR	What Car	Mercury
29	RAZORLIGHT SOMEWHERE ELSE	Some Where Else	Mercury
30	CAESARS JERK IT OUT	Jerk It Out	Mercury
31	TURIN BRAKES FISHING FOR A DREAM	Fishing For A Dream	Mercury
32	WEEZER BEVERLY HILLS	Beverly Hills	Mercury
33	STUDIO B I SEE GIRLS	I See Girls	Mercury
34	PAISE CATS FEAT. ANDRE LOU SHINED ON ME	Shined On Me	Mercury
35	HOT HOT MEAT GOODNIGHT GOODNIGHT	Goodnight Goodnight	Mercury
36	STONEBRIDGE VS ULTRA NATE FREAK ON	Freak On	Mercury
37	IAN MCNAUL FEAT. THE YOUNG GIRL DO WHAT SHE WANTS TO	Do What She Wants To	Mercury

DOWNLOADS

Pos	Artist	Title	Label
1	BLACK EYED PEAS DON'T PHUNK WITH MY HEART	Don't Phunk With My Heart	Interscope
2	GORILLAZ FEEL GOOD INC	Feel Good Inc	Parlophone
3	AKON LOVELY	Lovely	Universal
4	AMERIE I THINK	I Think	Capitol
5	SNOOP DOGG FEAT. CHARLIE WILSON & JUSTIN TIMBERLAKE SIGNS	The Hot Chick	Gulfstream
6	CHWEN STEFANI HOLLABACK GIRL	Hollaback Girl	Interscope
7	COLDPLAY SPEED OF SOUND	Speed Of Sound	Parlophone
8	BODYROCKERS I LIKE THE WAY	I Like The Way	Mercury
9	THE CORAL IN THE MORNING	In The Morning	Decca
10	WEEZER SOMEWHERE ELSE	Some Where Else	Mercury
11	RAZORLIGHT SOMEWHERE ELSE	Some Where Else	Mercury
12	CAESARS JERK IT OUT	Jerk It Out	Mercury
13	TONY CHRISTIE FEAT. PETER KAY (IS THIS THE WAY TO) AMARILLO	Is This The Way To Amarillo	Universal
14	WILL SMITH SWITCH	Switch	Interscope
15	FOO FIGHTERS BEST OF YOU	Best Of You	Sony BMG
16	THE GAME FEAT. 50 CENT HATE IT OR LOVE IT	Hate It Or Love It	Interscope
17	EMINEM MOCKINGBIRD	Mockingbird	Interscope
18	KAISER CHIEFS EVERYDAY I LOVE YOU LESS AND LESS	Everyday I Love You Less And Less	BMG
19	CIARA FEAT. MISSY ELLIOTT 1,2 STEP	1,2 Step	Mercury
20	AUDIO BULBS FEAT. NANCY SINATRA SHOT YOU DOWN	Shot You Down	Sire

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