

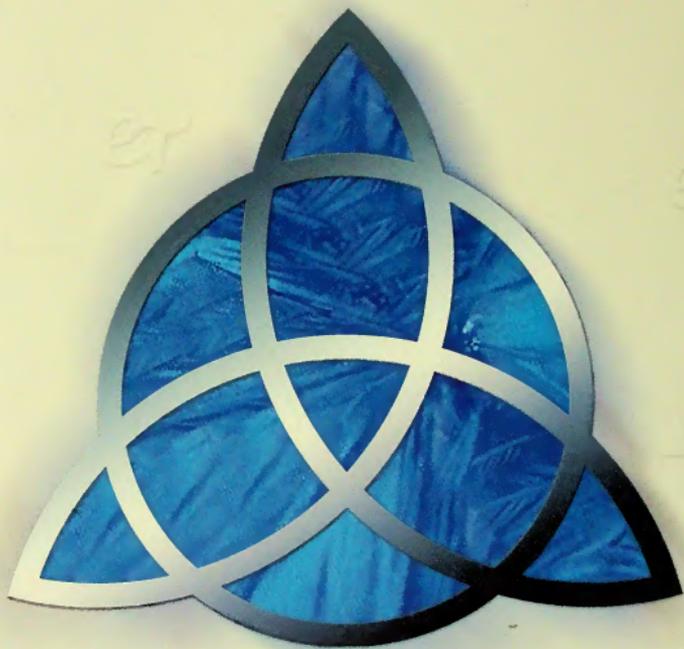


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**In this week's issue: Live 8 gears up for July event;
MW launches lyrics search Plus: the charts in full**

MUSICWEEK


CMP
United Business Media



Deliverance
June 20th 2005



Deliverance

DELIVERANCE - THE ALBUM
ARTIST: SHAYAN
RELEASE: JUNE 20TH 2005
CATALOGUE NO: FMPBCD1

RADIO ADVERTISING (AM & FM)
Radio Ads across both
National and Regional Networks

TV
National TV advertising
Music TV advertising
Exclusive 'LIVE' Performances
and Interviews on Key Shows

RETAIL
Customized National
Retail Campaign across the UK

LONDON UNDERGROUND
12-Sheet Heavy Weight

ONLINE BANNERS
Online Banner Advertising
across Major Music Websites
and Online Distribution Sites

PRESS
National Press Advertising

*Written, Arranged,
Produced & Performed by*
Shayan

DISTRIBUTION
Henry Semmence
A.M.D. via Universal

NATIONAL RADIO
Eden Blackman
Ish Media

NATIONAL RADIO / TV
Lisa Davies
Lisa Davies Productions

REGIONAL RADIO
Steve Christophers
Raised On Radio

PRESS/PR
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MUSICWEEK



Geldof to unveil details on Tuesday

Live 8 gets set for July

Live

by Jim Larkin

Bob Geldof is finally set to officially lift the lid tomorrow (Tuesday) on next month's Live 8 concert.

The Band Aid co-founder is due to address an afternoon press conference at London's Grosvenor House Hotel, where he is expected to confirm the first details of the July 2 event being staged to fight poverty in Africa, including which acts will be playing.

Geldof and Midge Ure used the same venue last Thursday to make their first public statements on the event at the 50th Ivor Novello Awards. Despite being the subject of intense media speculation, the only details to have been confirmed have been the date, the Hyde Park venue and the aim of influencing G8 leaders meeting the same week in Gleanagles.

After collecting an award for Do They Know It's Christmas? at the Ivors, Geldof delivered an impassioned plea urging the industry to support the event, which, he believes, could be of huge historic importance.

"Once more unto the breach," he said. "What started 20 years ago is coming to a fine political point in that in a few weeks Midge and I need you again. When the leaders of the world's richest nations meet finally in this country, there's more

than a sea chance the boys and girls with guitars will finally get to tilt the world on its axis."

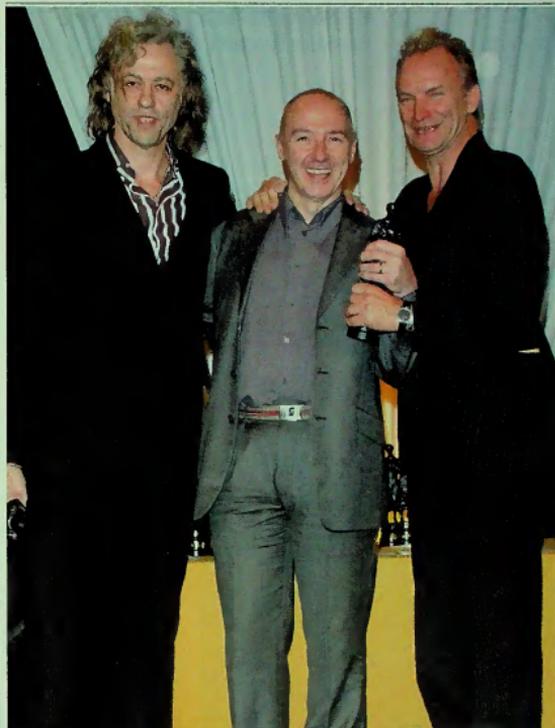
Last week's declaration reflected a mood in the Geldof camp that was altogether more upbeat about the prospects of the show happening. Previously, insiders had admitted they were struggling to find artists which are available to play the event.

At the Ivors, Sting said he would support the event and *Music Week* has learned that The Killers have been added to the bill. Meanwhile, Robbie Williams, Joss Stone and Annie Lennox also look likely to perform.

Perhaps most dramatically, the Spice Girls are also expected to be announced among the acts performing. Representatives of each member are refusing to comment publicly, but it is known Simon Fuller has been in talks with Bob Geldof and inside sources are saying the group are ready to confirm a reunion this week. However, the group will only have a week to rehearse before the show.

Press reports have suggested that the show will open with U2 and Sir Paul McCartney performing a version of Sgt Pepper's Lonely Hearts Club Band. A U2 spokeswoman last week said, despite a scheduled show in Vienna on the day of Live 8, the collaboration was "not impossible".

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Live Aid duo win second Ivor gong

In advance of this week's expected Live 8 announcement, Band Aid composers Bob Geldof and Midge Ure picked up the second Ivor Novello Award for Do They Know It's Christmas? from Sting (right) last Thursday.

The award, for the best-selling UK single, came 20 years after

they picked up a gong in the same category.

To coincide with the 50th Ivors, *Music Week* this week links up with MTV and VH1 to launch Project Lyric – a search for the UK's all-time favourite lyrics.

To kick-start the project, *Music Week* examines the craft of lyric-writing with an in-depth feature, which includes contributions from top lyricists including Hal David, Van Dyke Parks, Jim Steinman,

Nicky Wire, Paul Heaton, Diane Warren and Ms Dynamite.

Over the next few issues, *Music Week* and MTV will give the music industry the opportunity to nominate their favourite lyric. These will then be whittled down, before a national, public vote through MTV culminating in a full weekend of programmes across MTV and VH1 towards the end of the summer.

See p7 for details on how to vote

US giant unveils plans for Dome

US live operation AEG is set to turn the much-troubled Millennium Dome into a world-class music powerhouse p3



EMI puts focus on digital

Major underlines investment in digital music as its sales in the sector more than treble in the past 12 months p4

Classical Brits hit right notes

Awards strike balance between core and crossover, as Sir James Galway leads strong Universal showing p10

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Digest

MUSICWEEK

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Your guide to the latest news from the music industry

Exposure
Capital DJ to host creative awards

● Capital FM's drivetime presenter **Richard Bacon** has been lined up to host this Wednesday's **Cads 05 Music Vision Awards** taking place at London's Royal Lancaster Hotel on June 1. Ladytron will DJ at the after-show party at the event, which is organised by *Music Week* and sister title *Promo*.



Bacon: hosting this week's C&A Awards

● Bands and designers are being lined up for the second **Fashion Rocks** event in Monaco later this year. The October 27 show, in aid of youth charity The Prince's Trust, will bring together a dozen of the world's biggest fashion designers and music stars. It is co-created by *Initial*, which is also its TV producer.

● Country singer **Carrie Underwood** has won the fourth series of *American Idol* after winning the public vote over co-finalist **Bo Bice**. Some 28.1m viewers tuned in to watch the two-hour final.

● **Tom Vek** is to play a gig at London's **Apple Store** tomorrow (Tuesday) as part of *Tunes Live* from London series. Stereophones began the series last month.

● Finland is to co-host the opening night party of next year's **Midnatch**, providing a showcase for Finnish acts. The night is being jointly organised by newly-created dance association

Export Finland, with the backing of the Finnish Ministries of Trade and Industry, Education/Culture and the Foreign Ministry.

● **Get Loaded** has announced the full line-up for its **Get Loaded In The Park** festival. Headliners **The Happy Mondays** are joined by **Stereo MCs**, **Armand Van Helden** and **Flowers** will act at the August 29 event on Clapham Common.

● UK viewers cannot get enough of **Eurovision**, p4

● **Enap** is confident of a Kerrang! magazine revival, p5

marketing executives from key territories including the UK

● **Gorillaz** have become the second UK signed Parlophone act in the past few weeks to make the **Top 20 Billboard Hot 100**, after **Feels Good Inc** climbed 57 places to 17. **Labrineth** and **Collypy's Suede** of **Sound** debuted at eight on the chart at the end of April.

● **Sony BMG** chief executive **Andy Lack** painted an uncertain picture for the future of the music industry at last week's Reuters Telecoms, Media and Technology Summit in Paris. While he acknowledged the importance of downloads, ringtones and dual discs, he said that they were not expanding the industry.

● The High Court dispute over ownership of music popularised by the **Buena Vista Social Club** phenomenon has been adjourned until October. US company **Pearl International Corporation**, which is the original publishing rights holder, is suing **Turner Music** for a year, in the form of promotional credits for **Parlophone's MusicStream** service.

● **Chris Squire** (Yes, The Slyn) and **Stephen Nardelli** (The Slyn) have teamed up after four decades apart to launch **Umbrello Entertainment Group**. The company will be home to label **Umbrello Records** and satellite TV network **That TV**.

● **Mercury Records** has signed a deal with **Mike Oldfield** that will result in a new studio album in September. In addition, Mercury has secured all of Oldfield's back catalogues, including **Tubular Bell**, which will transfer to the label in 2008.

● **Former Split Enz** and **Crowded House** principal songwriter **Nick Cave** has signed a long-term publishing deal with **Chrysalis Music**. The New Zealand artist's agreement covers the world outside Australia.

● Australia's independent talent association **Air** has struck a deal with **Rights Router** that will see its members' recordings become available

for sale through online and mobile services worldwide.

● **BPI** investigators have seized more than £10,000 worth of discs in a series of raids in Ilkley **Bollywood** music and film retailers in the Greater Manchester area. The investigators, working with local Trading Standards officers, seized between 15,000 and 20,000 discs.

● **EMI's** digital sales are powering ahead, p4

for sale through online and mobile services worldwide.

● **Annie Lennox** and **Peter Gabriel** have joined the line-up for **Nelson Mandela's 46664** concert in the Arctic Circle. They join **Robert Plant**, **Brian May**, **Razorlight**, **Zucchero**, **Sharon Core** and a number of African and Scandinavian artists at the concert, which takes place this Saturday at Tromsø in Norway.

People

Publishing chief joins MCPS-PRS

● **Crispin Evans** is to join the **MCPS-PRS Alliance** in August as general counsel after a 25-year career in music publishing. He joins from **Universal Music Publishing International**, where he was senior VP of international legal and business affairs.



Evans leaving Universal Music Publishing

● **Fopp** appoints two former **HMV** executives, p5

● **Atlantic Records** last week confirmed reports that bass guitarist **Frankie Poullian** and **The Darkness** had parted ways. The remaining members are both musical differences.

● **Bob Geldof** rallies the industry for **Live 8**, p5

● **Chrysalis Radio** is signing its commitment to its presently digital-only rock station **The Arrow** by appointing a programme director **Alan Carruthers**, who until now has been splitting the role with his responsibility of being programme director for **West Midlands-based 100.7 Heart FM**, will now relinquish his heart role to concentrate on **The Arrow** full time.

● **Xfm** has poached **Kerrang!** 105.2's **Sony Award-winning** **Du Luco** to host its weekend breakfast show. **Luco** will join the station in July, replacing **Sarah Darling** who will continue to work on **Music: Response** with **Tan Campbell**.

● **Sanctuary Group** has issued a statement to deny reports **Matthew Knowles** is no longer managing his daughter **Byoncé** **Knowles**.

● **Phillipe Ascoli** has left **Virgin Records**, p4

● **Gilberto Gil** was last Monday presented with a **Polar Music Prize** by the King of Sweden in the 14th year of the awards.

● **Universal's Mariah Carey** has tightened her grip on the US's all-time chart-topping list by achieving her 16th **Billboard 100** number one with **White Horse**. Together, placing her behind only the **Beatles** (20 number ones) and **Elvis Presley** (18).

Bottom line

Major to create indie network

● **Universal** is creating a London-based worldwide dance network through which it intends to co-ordinate the release and promotion of dance music from independent labels. The network will comprise A&R and



Stuart Clarke, **Adam Webb** and **Matt Slade** have all joined *Music Week*, to reinforce its editorial and sales operations. Clarke, a former editor of the Australian music industry publication *The Music Network*, takes over this week as *MW's* talent editor. His appointment follows the arrival of **Webb**,

who has taken over as acting features editor, covering for **Joanna Jones**, who is on maternity leave. In turn, **Matt Slade** has joined as sales manager, overseeing the **MW** sales team. **Slade** previously worked at consumer publishing companies including **Hachette Filipacchi** and **Enap** **Music**.

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

US giant to relaunch venue as music-focused complex

AEG unveils its plans for O2-backed Dome

Live

by Jim Larkin

The £2.2bn overhaul of London's Millennium Dome will create a musical powerhouse containing the UK's largest arena, a secondary stage and a permanent home for the UK Music Hall Of Fame.

The development plans were announced by Anschutz Entertainment Group last week, with the fanfare typical of the company's native Los Angeles. The live giant plans to transform the previously ill-fated Dome into Europe's premier live music venue when it opens in April 2007.

The plan is to create a space containing a 23,000-all-seated arena as well as a 2,000-capacity venue, an exhibition space, an ice rink and an outdoor performance area. The Dome has also officially been renamed The O2 through a £6m per-annum sponsorship deal with the outdoor performer.

"Britain is the number one live music-loving country in the world and we're amazed that it doesn't have a world-class venue," says AEG president and CEO Tim Leiweke. "This is our biggest project to date and we're going to blow everyone away with it. There's not going to be anything close to it in Europe. The next best will be the Berlin Arena, and we're building that."

AEG Europe's CEO and president David Campbell points out that the venue is flexible enough to switch between 12,000 and 23,000 capacity and he also believes demand is there. "There were 800 major live shows in London last year and the potential is there for many more. We want this to be a 'must play' venue for the biggest acts in the world."



Dome: rebranded O2 will open in 2007

He says other arenas in the UK are "very nice but slightly outdated," going on to point out the £29m being spent on Wembley arena will not make it a daunting competitor. "Moving a stage from one end to the other and tarring it up a bit doesn't make it a new arena by any stretch of the imagination. The O2 is a state-of-the-art, purpose-built facility, whereas Wembley was originally built as a swimming pool."

In turn, Leiweke's comments were treated with scepticism by some in the UK live industry. "We thought we already had some world-class venues," says National Arenas Association chair and Wembley Arena sales and marketing director Peter Tudor, who also questioned the planned capacity. "It's very ambitious, because how many people can play to that size of venue?"

AEG either owns or operates several major arenas around the world, including the Staples Center in LA and the MEN Arena, currently the UK's highest-capacity arena. Its venues have played host to the likes of U2, Paul McCartney,

The Rolling Stones and The Eagles, and Leiweke says acts of this calibre to play The O2.

O2 will be sending customers clips from AEG events staged worldwide before the new venue opens, as well as footage from The O2 once it does. O2 customers will also be offered priority access to tickets, a members' only bar and fast-track entry.

AEG is in advanced negotiations with the BPI and television production company Endemol over the creation of a permanent Music Hall Of Fame to compare with the museum in place for its US equivalent in Cleveland. This would be linked with the Channel 4 programme of the same name and feature an extensive display of music memorabilia.

Leiweke remains undaunted by the troubled history of the Dome. "The problem with the Dome wasn't the structure but the content," he says. "When it opens people are gonna ask 'Why didn't they do this in the first place?'"

The location in North Greenwich has strong transport links thanks to the development of the Jubilee line in time for the Millennium Dome opening. AEG is promising an innovative Thames-based transport system, while a successful British Olympic bid would result in a further strengthening of links to central London. AEG is also promising an innovative ticketing system.

AEG has secured a long-lease agreement with the Government to take over the site. Dome maintenance will continue to be publicly funded until the venue opens its doors in two years' time, from which point AEG will pay a regular performance-related contribution to the Government.

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A&R veteran takes on key EMI publishing role

EMI Music Publishing continues its reorganisation for the post-Reichardt era this week, with the elevation of Mike Smith to head the company's A&R operations.

As the company's head of 16 years Peter Reichardt left the company last week, Smith was confirmed in the role of senior vice president and director of A&R. He replaces Guy Moot, who was elevated from UK & Europe A&R executive vice president to take on the managing director role last month. Moot also confirmed the elevation of William Booth to executive vice president/general manager a fortnight ago.

Moot says, "Mike has played a major part in the success of EMI Music Publishing during his time at the company. His track record speaks for itself and I am delighted to be able to extend his current role to oversee and lead the A&R department."

Smith has worked with EMI Music Publishing since joining as A&R manager in 1992 from MCA Music. Since joining EMI, Smith has signed a string of key writers

to the company, including Guy Chambers, The White Stripes, Blur, The Libertines, Gorillaz and Doves.

Smith says he is looking forward to the challenge of running the department, but says he is determined to remain as active as gigs as ever. "Anyone who knows me knows how much I enjoy going out and seeing acts and that will not change," he says.

"Now is an amazing time for British music," he adds. "There are some really ground-breaking acts that are coming through that are going to have a great resonance for years to come. In my advancing years, I am still seeing bands that are playing among the top 10 gigs of my life."

Smith includes Arcade Fire, the Canadian outfit who he signed to the company last week, among the exciting new wave of talent. "They are one of the most remarkable bands of their generation and have made an amazing record," he says. "Now it is down to us and Rough Trade to get the word out to as many people as possible."



Smith pictured with Moot and new EMI Music Publishing signings Arcade Fire

THE MUSIC WEEK PLAYLIST



PUSSYCAT DOLLS FEAT. BUSTA RHYMES
Dolls (A&M)
We agree with Kean Kelly (Discogs, May 28) - this song is a monster. This has "it" written all over it (single, September) (bc)



MAXIMO PARK
Going Missing (Warner)
Maximo Park have a serious hit on their hands. Great news for their new family at Universal Publishing who signed the band last month (single, July 18)



LEE RYAN
Army Of Lovers (Brightside)
Radio is making all the right noises about the debut single from Ryan. A truly classic pop song that will stand the test of time (single, June 18)



HARD-FI
Hard To Beat (Atlantic)
Second single from the Skaans group promises to deliver more airplay success with Radio One and Xfm leading the attack (single, June 20)



THE REVELATIONS
You're The Loser (Fierce Panda)
Yes, it sounds like The Supremes, but who cares? This is a refreshing pop song that could well be one of this summer's indie hits (album, July 25)



BEN MOODY FEAT. ANASTACIA
Everything Burns (Sony BMG)
Eminence guitarist/writer's debut solo single appears on the current A&R buzz (album, July 10)



THE RIFLES
When I'm Alone (Extra Mile)
Recently signed by Universal Publishing, the debut single from The Rifles more than lives up to the current A&R buzz (single, July 30)



GUILLEMOT
Made Up (Lovesong) (unsigned)
Fronnie's Pyle Dangerfield is a charismatic showman and Supergrass circa 1995. A stand-out on MTV's Go Home sampler (EP, July 4)



TERMITES
Set Yourself On Fire (EP) (Meadowcroft)
Catchy rock-pop somewhere between Blur and Supergrass circa 1995. A stand-out on MTV's Go Home sampler (EP, July 4)



MEEK O'BAAAM
You And I (Earsugar)
Debut album of flab-free indie that echos modern-freaks for a refreshing back-to-basics approach (album, June 27)

Chairman highlights major's investment in technology

EMI digital sales rise as overall profits dip

Labels

by Robert Ashton

EMI Group chairman Eric Nicolli is predicting that digital business will account for 5% of the major's turnover by the end of this year, after its sales in the sector more than trebled in the past 12 months.

Digital sales hit £249.7m - £35.6m coming from EMI Music and a little more than £14m from publishing - in the year to March 31 2005, making up 2.5% of total group turnover. By quarter four, digital's share had increased to 3.5%, giving Nicolli confidence those sales will double across the current financial year, although he is reluctant to offer a more concrete picture. "Clearly it is not straight-line growth," he adds.

This is still some way short of the 25% target for the contribution of digital sales that EMI is setting by the end of 2010 financial year. But the EMI management, which saw pre-tax profits slip 13.1% to £141.9m and sales tumble 5.1% to £1.94bn in the same period because of lower-than-anticipated re-orders and the delay of albums by Goldplay and Gorillaz, now believes downloads will pull the global market - and more importantly its group - out of its current financial doldrums. Nicolli believes the digital market can bring about growth within the global music industry of 5% over the next five years.

Nicolli says he believes this will be the case because much of the



Jones: success shows shifting market

new digital sales will not cannibalise physical sales.

Nicolli, who now says that EMI is a completely different animal from five years ago with £35m of restructuring costs already delivered (£10m ahead of schedule), says, "The consumer shift to digital is momentous and will return the global market to growth. Research shows that digital will not eat physical. It is incremental growth."

Nicolli, who has overseen a massive IT investment to enable EMI to more efficiently capture the revenues from digital, also believes the shift to digital will be "good for our profitability" because of the absence of costs normally associated with physical product such as manufacturing and distribution.

Nicolli's colleague, EMI Music chairman & CEO Alain Levy, admits, "Overall we didn't have a great year, but it is a temporary setback." In addition to developing long-term careers and building

EMI results

	2005	2004	% change
Turnover	£1,942.8m	£2,128.7m	-8.6%
Profit before tax	£41.3m	£133.3m	-33.7%

FIGURES IN £ MILLIONS. SOURCE: EMI

more global superstars from local repertoire, Levy also sees the future as digital. Although he concedes it is difficult to predict how consumers will behave in the digital landscape of the future - he points out that in the US most revenue is from downloads, while in Japan more than 90% of revenues are from mobiles - he is encouraged by the rapid rate of growth in downloads, mobiles and subscription.

"Digital is a key driver for growth and we feel better about where the market is going," he says. "The new revenues are expected shortly too with Levy adding, "We expect to deliver improved performance this year."

Levy also reveals that new research clearly demonstrates digital users spend more on music, but that they also continue to acquire a large proportion of their music in physical form. And, because the 44-plus age bracket spends the most money on downloads and CDs, Levy also suggests that the company is targeting its A&R to an older demographic. "We have seen the success of Norah Jones, so we are reviewing A&R on a continual basis," he adds.

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EUROVISION

- TOP 10
 1. Greece (230 points)
 2. Malta (92)
 3. Romania (258)
 4. Israel (154)
 5. Latvia (153)
 6. Moldova (148)
7. Serbia & Montenegro (137)
 8. Switzerland (128)
 9. Norway (125)
 10. Denmark (125)

PEOPLE IN PLANES

Wetly outfit

People in Planes have signed a deal with US indie Wind-up, home to acts including Excusehouse, Creed and Drowning Pool. The long-term, seven-figure tie-up incorporates the finished album, recorded with producer Sam Williams (Supergirl) in late 2004. In addition, the band signed their publishing to Wind-up sister company Vivodes Music Publishing.

First tipped by *Music Week* in January 2004, People in Planes attracted attention after their inclusion on the SXSW bill this year. Co-manager Jo Hunt of M4 Management says they felt no pressure to sign

with a major.

"We went with Wind-up so we can be involved as they bring their unique philosophy to the UK," she says. The company motto is "developing career artists" and they've proven that this is more than a mere slogan.

Wind-up president Steve Lerner says, "It was our first listen. [PIP] have originality and make creative intelligent music with incredible hooks. There's a lot of those attacks together. We flipped when we first heard it."

The band's first single, Talking Heads, was released in April and won support from Zane Lowe at Radio One.

CAST LIST Management, Jo Hunt & Jake Bourne/Head, M4 Management PR, Keith Hogan, PFA Media (US) Label, Wind Up, Co-publishing Vivodes Music Publishing LLC, Agent, Jackie Redford, Monitor Regular Artists & Scott Thomas, X-Ray Touring

SNAP SHOT



Eurovision is TV hit despite UK placing

Britain's Eurovision entry may have struggled once again, but the UK's enduring love affair with the event remains high as it now claims the contest's highest television ratings in Europe.

A peak of 9.4m people tuned in to watch this year's show which, although down on last year's peak of 11.2m, means more Brits are watching the show than the event's previously most enthusiastic nation, Germany. The BBC has already commissioned coverage of next year's event.

"The production values were so fantastic this year that US are buying parts of the stage set," says BBC Eurovision producer Bonnie Smith. "It was a great show and in terms of entertainment you can't beat it. You had darkness from the Norwegians, you had granies on stage and some excellent quirky pop."

Smith was one of the people behind the song selection for Britain's entry Javine, who finished third from last with just 18 points with the song Touch My Fire. The single only managed to reach number 18 on the UK singles

chart after its release in the week of Eurovision and looked set to slip back further last week. Nevertheless, the experience appears to have breathed life into the Popstars graduate.

"It didn't go Top 10 or get a good placing at Eurovision, but before Christmas Javine didn't have a career and now she has a future," says Smith.

Javine was back in the studio last week recording the follow-up, provisionally entitled Serious, which is being released through Island in August. Her manager, Jonathan Shalit, says Eurovision exposure has prompted Hollywood interest, with enquiries arriving about Javine appearing alongside Beyoncé in a film version of Broadway musical Dreamgirls.

There are a number of theories about Britain's continued unpopularity - the most common being disagreement with the UK involvement in Iraq - but few have proposed changes to the voting system. "These things usually occur in phases," says Smith. We were unpopular at the time of the Falklands conflict and recovered, and I'm sure we will again."

Virgin chief in new venture

Philippe Ascoli is returning to his native France to launch his own label with EMI, after exiting his post of Virgin Records UK managing director.

The major last Friday confirmed Ascoli's departure from Virgin in a switch which will see him linking up with EMI France for a new label venture, as well as taking up a senior creative advisory role across EMI Music Continental Europe under chairman and CEO Jean-Francois Cotelion. Ascoli, who will exit his Virgin post shortly, says he has mixed feelings about the move. "It's a great opportunity for me, but also I'm really sad to leave such a fantastic team at Virgin and also so many great artists," he adds.

Ascoli's new label will have its

own offices in Paris, but will plug into one of EMI France's labels and use the major's marketing, distribution and back-end facilities. Having 10 years ago founded his own French-based label, Source France, with artists including Air, Phoenix and Saïan Supa Crew, Ascoli observes, "I'm coming back to my roots really. It will be classic and quality music - what I have always done."

Ascoli's departure from Virgin comes as the company prepares to exit its 20-year home of Kensal House in London's Harrow Road around late summer for a site in Crown House, Hammersmith Road. Ascoli was appointed to the role by the then Virgin Records UK president Paul Conroy in September 2001, having been previously

running Source Records UK, for whom he signed acts including Turin Brakes and Kings Of Convenience.

Ascoli says he is most proud of the roster, which has been built up at Virgin over the last three years, including The Thrills and his last signings The Kooks. Under his control, Virgin's joint venture with Relentless has this year surpassed double platinum sales with Joss Stone's second album *Mind Body & Soul*, while its KT Tunstall album *Eye To The Telescope* has reached the Top 10 last month and has sold more than 140,000 copies over the counter.

EMI says that plans to fill the managing director's role, but is not yet ready to announce a successor to Ascoli.

► 'The Experience Hendrix case could act as a watershed in the fight against illegal copying' - Viewpoint, p12



Former HMV bosses take top roles at Fopp

Former HMV Europe and retail industry chief David Pryde has re-emerged as the new head of independent chain Fopp.

The retailer ended weeks of speculation by confirming the arrival of Pryde, a former Bard deputy chairman, last Wednesday. He takes on the role of managing director for the chain, which currently operates 17 stores in the UK.

Pryde - who is expected to report to Fopp founder Gordon Montgomery - is joined by fellow former HMV Europe executive Peter Hill, who takes on the role of financial director, a title he also held at HMV.

Neither executive was available for comment last week, although Montgomery issued a statement saying, "I believe that Fopp is a hugely attractive proposition for customers, suppliers and landlords. There is no doubt that David and Peter have the depth of experience to develop a nationwide roll-out of the brand."

Pryde returns to the retail sector two years after resigning from HMV in sudden circumstances in March 2003. In 18 years at the retailer, Pryde worked his way up from starting as a graduate trainee to become managing director, in which role he oversaw HMV's break through the 150-store barrier.

News of the appointments comes on the back of the

departures earlier this year of four directors from the chain, including managing director Peter Ellen.

One source at one of the major chains says, "It was a surprise that Fopp has said goodbye to many of the senior management who had helped get it where it is; it is in a very good place. But David Pryde is an experienced and very good executive who knows retail inside out. I'm sure they will feel that his experience can take them to another level."

The arrival of Pryde at Fopp also continues the widening influence of HMV throughout the retail sector. Former HMV operations director Simon Douglas last September took over as executive director of Virgin Retail, running its UK stores, while Stuart Rowe left his role as e-commerce director last month and is expected to join Play.com in a senior role.

A source at one of the key music suppliers says, "The influence of HMV is pretty simple to explain. They are the best in the business and their experience is very valuable to other retail chains."

The changes at Fopp also come as Music Zone sees key management changes, announcing in March a management buy-out backed by Bank Of Ireland and Lloyds TSB Development Capital, with the aim of expanding the chain to more than 100 over the next three years.

Emap music titles under fire but radio bucks slow market

Media

by Paul Williams

Emap is confident of a revival at its long-established rock magazine *Kerrang!* after the weekly's poor performance was highlighted in the group's latest financial results.

The publication was identified as an area of "notable weakness" by Emap, having lost a further 10.7% of its circulation year-on-year between July and December 2004, while contributing to a 7% profits decline across its music magazines in the year ending March 31 2005.

In contrast, spin-off FM station *Kerrang! 105.2*, which launched in the West Midlands last June, has been deemed a resounding success by the group and will be subject to a further £2m of investment during Emap's new financial year.

"It's been a phenomenal success," says Emap Radio managing director Dee Ford. "We had hoped in the first Rajars we were going to be able to deliver 1.5m hours and we delivered more than 2m and have consistently delivered over the next two books. We've exceeded our audience target."

Emap results

	2005	2004 % change
Turnover	£1,640m	£1,205m +41%
Operating profit	£142m	£15m +818%

TABLE SHOWS FIVE MONTH RESULTS TO MARCH 31, 2005.
SOURCE: EMAP

While *Kerrang!* 105.2 capitalised on a demand for rock in its region, Emap Advertising, Performance and Emap managing director Marcus Rich suggests its more niche sister magazine suffered as the scene last year focused around alternative guitar bands such as Franz Ferdinand. However, at the start of this new financial year, Rich adds that advertising for the magazine is up 5% year-on-year as it cashes in on new rock acts such as My Chemical Romance under a revamped editorial team.

The music magazine market in general remains a particular area of concern for Emap. Although Q turned around previous declines circulation figures remain flat, total revenues for this sector dipped 3% during the financial year.

Advertising slipped 10% with the teen music market "continuing

to be tough" and only *Mojo* showing any significant growth.

"The interesting thing about the teen market is actually there's more magazines being sold in the category than there were four years ago," says Rich. "The difference is there are more titles in the category, so what seems to have happened is there are lower barriers to entry."

He notes that *Smash Hits* - whose series of declines was arrested in the last ABCs - is now starting to broaden its coverage from beyond purely music to the likes of TV show *The OC* in an attempt to win readers.

Emap found the radio market tough in the first half of its financial year, although it caught up in the second half of the year and says it is now outperforming what remains a generally weak market.

There were positive signs in the digital radio arena, with revenue quadrupling in the space of a year to around £6m. Digital TV was equally as encouraging, with total revenues improving 14% and sponsorship revenues rising 25%.

pa.williams@musicweek.com

To mark last week's 50th Ivor Novello Awards, *Music Week* this week examines the skill and craft of Hal David and Jim Steinman to Ms Dynamite and Nicky Wire. To coincide with the feature, we also

Writing a place in t

"The lyrics were mostly non-existent simple slogans, one step away from gibberish. This wasn't just stupidity, simply inability to write anything better. It was a kind of teen code, almost a sign language, that would make rock entirely incomprehensible to adults. The first record I ever bought was by Little Richard. The message went: 'Tutti frutti all roots, tutti frutti all roots, tutti frutti all roots, awoopoloobop alopbamboom!' As a summing-up of what rock'n'roll was really all about, this was nothing but mastery."

Nik Cohn, Awopoloobop Alopbamboom (1971)

Now more than 30 years old, Nik Cohn's words have perhaps never been topped in their ability to sum up the power of the lyric.

The words written by songsmiths invade every part of our lives. Lyrical hooks are reappropriated as advertising slogans, absorbed into our everyday language and even newspaper headlines.

Indeed, to mark the arrival back on Merseyside of Liverpool's triumphant football team last week, *The Times* newspaper chose to quote one of the city's favoured songs with the headline, "You may say I'm a dreamer, but I'm not the only one".

The sentiment was not that intended by John Lennon, but the words extend beyond their original meaning. Perhaps the sign of a truly great lyric.

Whatever magic dust it is that transforms a handful of words into a great lyric, the writing process itself is something shrouded in mystery, as Mike D'Abbo - formerly of Manfred Mann and the writer behind both Handbags & Gladrags and Build Me Up Buttercup - explains.

"You have to acknowledge this thing called the muse," he says. "You have to acknowledge when it descends, and when you do you go with the flow."

"There is a guy called Matthew Manning who claims he has a divine intervention to paint and that he has strange psychic powers where he just has to hold out his hand with a brush in it and then the painting finishes itself. I think the same thing happens with words - they just sort of happen."

Of course, when the muse does strike, and the words come flowing, what determines a "great" lyric or couplet is as broad as the emotions they reflect. And, in music, "great" does not necessarily quantify as complicated. In fact, sometimes "great" is not even coherent. "If you look at something like Riet Petite, written down it looks nonsensical," says John Fogarty, managing director at Minder Music, "but if you listen to the record, then it all makes sense. When that song's on the radio, then I want to turn it up because it's such a joyous sound. All *Shook U* is the same. 'Bless my soul what's wrong with me, I'm shaking like a man on a fuzzy tree' - that just says it all."

The perfect song is undoubtedly a blend of elements. But maybe the only certainty about the perfect song is that its appeal will be totally subjective to the tastes of the individual listener.

"It's visceral," explains Diane Warren, Grammy-winning writer of a roll call of hits for Elton John, Tina Turner, Barbra

Songsmiths tune in to their favourite lyrics: (clockwise from top left) Brian Wilson and Van Dyke Parks, Diane Warren, Nicky Wire, Paul Houston, Ms Dynamite, (below) Hal David



There were songs where [Burt Bacharach and I] just sat in a room and we built a song like we were building a house

Hal David



Streisand and Aretha Franklin among countless others. "You feel it. You can't intellectualise a song - it's a chills thing, a feeling, the thing that makes you cry. You just get it. You can't touch a song can you, but you can feel it - and with the best ones you do."

In this sense, adds Warren, assessing a lyric is fraught with difficulties; to truly judge a great lyric means divorcing it from the greater whole, she suggests.

"To me the perfect lyric is like the perfect melody," she says. "What touches you, what moves you. But a song is not just a lyric - it has to be a song. So it's hard for me just to look at a lyric without hearing the music that supports it."

It is a viewpoint that Jim Steinman, writer of such classics as *Bat Out of Hell*, *I'd Do Anything for Love (But I Won't Do That)* and *Total Eclipse of the Heart* wholeheartedly supports. "Lyrics are the most important thing to me, much more than music," he says, "although, of course, it's hard to separate the lyrics from the music and even from the song production. Isolating the lyrics is the equivalent of clinically taking out one part

of the brain, like a brain surgeon."

Tracing the evolution of lyric writing is also not without its challenges. Many define the post-war period as marking a shift from the jobbing Tin Pan Alley tradition of songwriting teams towards artists who penned and performed their own works. Today, hip hop, a genre built almost entirely on lyrical skills, is arguably the world's dominant music.

But throughout the ages, methodologies have constantly changed. And even within specific ages, approaches have varied wildly. Who could say, for instance, what was the dominant methodology of the mid-Sixties, a period many consider the golden age of the lyricist, with such disparate talents as Lennon & McCartney, Jagger & Richard, Dylan, Ray Davies, Pete Townshend, Bacharach & David, Holland-Dozier-Holland and Goffin & King among so many others?

"The whole process of songwriting is an evolutionary one and how people go about it varies enormously," says David Ferguson, chairman of the British Academy of Songwriters And Composers. "It's not any one thing - some write as part of a team, some work as individuals and some are

of lyric-writing, talking to industry experts as well as some of the finest exponents of the art, from so launch the first stage of a search to establish the nation's all-time favourite lyrics. By Adam Webb

the history books



In the case of being a lyricist for Brian Wilson, I had to give serious consideration to something totally unexpected. And I think that's a way to lead a life. I felt ill-equipped, but I did the best that I could because he was

mercury resting

Van Dyke Parks



just lyricists and nothing else. The whole thing about the conception of songwriting is that there are no fixed rules. Whether you're talking to Holland-Dozier-Holland or Gamble & Huff or Chambers & Williams, I'm sure you'll find that no two songs evolved in the same way."

The classic perception of a lyricist is of a bohemian loner, frantically scribbling down ideas on the back of a bus ticket or in a favoured notebook. But, while there is certainly an element of truth in this – as with all clichés – the individuality of any piece of writing is often matched by the infinitely different methods of working.

Even for Hal David, a man who knows a thing about the lyrical craft, there is no set formula. "Our process was every which way," recalls David of his partnership with Burt Bacharach. "There were songs like Alfie where most of the lyric came first or What The World Needs Now and then there were songs like Raindrops Keep Falling On My Head and Walk On By where most of the music came first. And then there were songs where we just sat in a room and we built a song like we were building a house. You get a foundation somewhere along the way and

You have to acknowledge when [the muse] descends, and when you do you go with the flow

Miles D'Abbo

You can't intellectualise a song – it's a chills thing, a feeling, the thing that makes you cry

Diane Warren

Your chance to tell us your favourite lyric

What are the greatest words ever to be put to music? A few lines from **Imagine**? A couplet from **God Only Knows**? Or a snatch of words from **Blowin' In The Wind**? Everyone has an opinion. And this week, *Music Week* is partnering with MTV and VH1 to kick off a nationwide search to establish what are the nation's **favourite lyrics**.



To launch **Project Lyric** we are asking all of our readers to nominate their own favourite to help create the **ultimate list** of classic lyrics; this will be honed down by MTV and *Music Week* with a panel of **expert judges** at the end of June ready for a massive **public vote** which will be launched by **MTV**, across all of its UK channels, in the **middle of July**. The process will culminate with a weekend of programming devoted to all of the greatest lyrics of all time at the end of the summer.

To **make your vote count**, either send your favourite lyric – a couplet, or excerpt up to around 40 words long – via e-mail to ProjectLyric@MusicWeek.com, complete with the name of the **composer** and the song from which it is taken – or log on to MTV's own Project Lyric website, at www.mtv.co.uk/lyric. Over the coming weeks, *Music Week* will feature some of the **best suggestions** and keep you in touch with the progress of the search.

The hunt starts here.

What is your favourite lyric?: some first thoughts

Diane Warren
Gladys Knight & The Pips: "I Were Your Woman, especially that line, 'You're like a diamond and it treats you like glass. Well you make it hard to love you, but Babe don't ask.' That's a great, great song – but that line just distills the whole song – if I were your woman, you know?"

Van Dyke Parks
I love Allen Toussaint songs. I love those songs with a chorus that says, "I'm gone, I'm gone, I'm gone." It's just gone, gone, gone – he just repeats it like a dog in the yard. I very much love simple lyrics with an economy of words. I just love it all.

Ms Dynamite

I really like older music like reggae and soul. People like Dennis Brown and Frankie Paul. I think reggae's a lot like country music because there's so many stories and issues entwined into it. I think a lot of modern music brushes over those subjects that are relevant to society. But my favourite song of all time would have to be Bob Marley's Redemption Song. There's just something about it. On a personal level, it just connects with me and my soul.

Rakesh Sanghvi, MD Sony/ATV Music Publishing

It's a very difficult question. That said, one of the most powerful songs for me, lyrically, is Sign O' The Times by Prince. "Sister killed her body cos she couldn't afford to feed it." And we're sending people to the moon.

then you build.

"Writing lyrics, at least for me, is about writing to a melody," he adds. "When I hear music I hear ideas and that's what I heard with something like I Say A Little Prayer. If you look at that lyric, I have the title on the verses not in the chorus which is something that is not really done, but it just felt right that way. To a large extent, I think I'm a craftsman and I know what I'm doing, but I also go with what I hear and what I feel – and if that isn't the traditional way then I won't let it stand in my way."

This brick-by-brick analogy is one also drawn by Paul Heaton of The Beautiful South. "I try to get the first line done and then it goes from there," says Heaton. "It's like doing the first clue to a crossword and then the rest just fills itself. As long as the first clue's worth pursuing then it's worth finishing. It's like a job, like a bricklayer laying bricks – you're not going to leave a wall that you're building, you're going to finish it."

For an artist such as Ms Dynamite, who veers between two different styles, the approach is different again. "In my songwriting and my spitting I do write about different things and in different ways," she says. "Songwriting is much more free and natural and I let ideas come to me – like sometimes I'll be listening to a beat and working off that and other times I'll just be walking down the street and a melody will come into my head. The thing about songwriting is that there is no formula. I never sit around and think I've got to write a song about a certain subject.

"Spitting is much different," she adds. "I'll listen

In September my cousin tried reefer for the very first time. Now he's doing 'em. It's June."

David Ferguson, chairman BACS
Laurie Anderson, because she invents a new way of going about lyric writing. O Superman was such a bizarre hit, but she's also got that sense of mystery combined with fantastic storytelling. I just love Laurie's ability to not do the obvious and to talk in symbols. On the Big Science album there's the song It Tango that says, "Your eyes. It's a day's work to look in to them," that I think is so witty but also so profound."

Mike D'Abo, Manfred Mann
Sammy Finn and Paul Francis Webster's Love Is A Many Splendored Thing: "Once on a high and windy hill In the morning mist two lovers kissed and the world stood still. Then your fingers touched my silent heart and taught it how to sing. Yes, true love's a many splendored thing."

Gary Moot, managing director EMI Music Publishing
Eminelem, Lose Yourself: "You better lose yourself in the music, the moment You own it, you better never let it go You only get one shot, do not miss

your chance to blow This opportunity comes once in a lifetime you."

Nicky Wire, Manic Street Preachers

As a kid I can remember watching a South Bank Show on the Beatles' Sgt Pepper and how they make Day In The Life with newspaper headlines and abstract thoughts and that was something that really resonated with me. At that age I loved loads of lyrics – the mysticism of Ian McCulloch, the politics of The Clash and of course, the Sex Pistols. "When there's no future, how can there be sin.

Were the flowers in the dustbin, we're the poison in your human machine. We're the future, your future." God Save The Queen is still the best political song ever written.

Paul Heaton, The Beautiful South
Don Schiltz & Paul Overstreet's, Forever And Ever, Amen: "As long as old men sit and talk about the weather

As long as old women sit and talk about old men If you wonder how long I'll be faithful I'll be happy to tell you again I'm gonna love you forever and ever Forever and ever, amen."

Jim Steinman on You've Lost That Lovin' Feelin'

I've given it a lot of thought, but what I think is the single best lyric in the whole of recorded history is definitely You've Lost That Lovin' Feelin'. I don't even want to talk about the brilliance of the production, which is all about Phil Spector's genius, and all the other little details (like how many songs are there that start with no intro?). That's all amazing in itself.

But what I find astounding about You've Lost That Lovin' Feelin' is that, and I don't know if the writers Mann and Weill were aware of this – and it doesn't matter if they were or not – but the most extraordinary thing about the song is the opening line.

It goes: "You never close your eyes any



more when I kiss your lips. And there's no tenderness like before in your fingertips."

Now, what's brilliant there is the first line: "You never close

your eyes any more when I kiss your lips". What does that mean? It means his eyes are open the whole time. This is a territory of total betrayal, immediately established and so effortlessly. All he's been doing is watching her, because his eyes are open. So there's an almost Pinter-esque lack of trust and suspicion and it's done so effortlessly that no-one even thinks about it.

Then you take it a little further along: "Now there's welcome look in your eyes when I reach for you. And you're startin' to criticise little things I do. It makes me just feel like crying baby 'cause baby, something beautiful's dying."

to the beat and spend much more time on the lyrics and being clever and skilful with the lyrics because that's what it's all about. They serve two different purposes."

Little, these are just individual examples, based on individual circumstances at one particular moment in time. One of popular music's more unusual songwriting scenarios surrounds the making of the Beach Boys' Smile album, where Van Dyke Parks, then aged 21, was drafted in to help realise Brian Wilson's "teenage symphony to God": Parks' wordplay in songs such as Cabin Essence, Surf's Up and Heroes & Villains (which unfolds itself with the still-impressive opening line, "I've been in this town so long that back in the city I've been taken for lost and gone and unknown for a long long time") remains as ambiguously complex as Wilson's brilliant compositions – a fact perplexing to other members of a band better known for its songs about cars, girls and surfboards.

"I was a novice lyricist because I didn't know what lyrics should do," says Parks, 39 years on. "So I didn't proceed with any expectations of what lyrics should do, except reflect the attitude of the musician who brought the feelings forward. So, that's what I did. I thought that the music was pictorial and so I looked for imagery, dissociated imagery."

For Parks, Smile (which he returned to complete with Wilson in 2004, earning second place in the unsung hero of the year category of Mojo's reader's poll) was very much an interpretative experience, as he strove to follow the Beach Boys'

Basically, I think it's a stinking song. I think he's killing her. I absolutely think it's one of the most brilliant head-ups to a murder without mentioning it. That makes it brilliant because (1) that's great and (2) those lyrics are not at all normal pop lyrics.

I always want to yell at people, "You never close your eyes any more when I kiss your lips" – how does he know that? It's because he's got his eyes open. She's in desperate trouble. Call 911! That's how that song affects me and that's how it sounds. The echo is so brilliant, it's like it was recorded in the chamber of a human heart. It's the sound of a guy going mad.

ambitious flights of fancy. "I think we just plunge into space and if we stay in hot pursuit then something will happen. And in the case of being a lyricist for Brian Wilson, I really tell you, I had to give serious consideration to something totally unexpected. And I think that's a way to lead a life: to give serious consideration to the unexpected. I felt ill-equipped to do it, but I did the best that I could because he was mercury resting. He was in prime athletic shape."

Another unique approach is that of the Manic Street Preachers' Nicky Wire, who wrote lyrics with the band's other "non-musical" member, Richey Edwards, until the guitarist's disappearance in 1995, in a style he describes as "jamming with pens".

"The investigation of the band was as much about words as the music," says Wire of an approach that drew on literary and political heroes as much as The Clash and Guns N' Roses (or, as they would have it on Faster: "I am stronger than Mensa, Miller and Mailer; I spent out Plath and Pinter").

"That was quite a unique arrangement where me and Richey wrote the words and Sean and James wrote the music. The words were all part of the 'bedroom plan', but we were lucky that we were able to get a grant to go to university to study politics and read loads of different things."

Despite the Manics' reputation for polemic, Wire says he is not averse to simplifying the lyrics when a song demands it. "There's certain songs where I've cut words out to make them more engaging," he says. "Like You Stole The Sun

I tend to write songs that have a beginning, a middle and an end so I'm kind of telling a story. I'm like a balladeer in the classic tradition

Jimmy Webb



IVOR NOVELLO WINNERS
PRS most performed work: *Take Me Out* by Robert Hardy, Mike Kaprona, Nick McCarty, Paul Thomson (Universal)
Best original film

score *Enduring Love* by Jeremy Sams (MCS)
Ivory classical award: Sir John Tavener
Best-selling UK single: *It's Christmas* by Bob Geldof, Midge Ure (Warner/Chappell)
Best song musically and lyrically: *Dry Year* by Eyes by Mike Skinner (Merseybeat)
Best original film

music for television: *Blackwood* by Rob Lane (BBC Worldwide/Backlist)
International hit of the year: *Simon by Simon* by The Edge, Adam Clayton, Larry Muller Jr (Globe Mountain)
International achievement: *International* by Robert Smith
Special award for songwriting: Mick Jagger/Keith

Richard: Songwriters of the year: Keane
Album award: *First Straw* by Snow Patrol
Special International award: Lou Reed
PRS outstanding songwriting: Keane
British music:

From My Heart, which literally has a chorus that goes 'You stole the sun from my heart'. But, saying that, we've also got Richey's masterpiece, The Holy Bible."

Because lyrics can so perfectly summarise the environment of their creation, notions of a "golden age" or that the craft of lyric writing is a diminishing talent are fallacies, argues David Ferguson. "There are no givens that songwriting in its current form will look as it does now in 50 years. Certainly, if you look at the Ivors from 50 years ago and compare them to now, then there's no qualitative difference, but there is a difference in style and sound and content. Songwriting is a reflection of what is current."

"All through my life people have sneered at art forms," he continues. "I mean, when I was a kid people sneered at The Beatles whereas now they're on the school's syllabus. Look at Eminem, clearly he's a fantastic lyricist, but it's a personal opinion if you like him or not. The real trick of what makes a fantastic song is if someone can connect with an audience. It doesn't matter whether that's a large or a small audience, just so long as you connect. Any other judgement would be commercial and not artistic."

"You can guarantee there'll be people of a certain age, who think what they heard when they were young is much better than what was around today," says John Fogarty, in a reference to last week's hits shortlists.

"But if you take a song like Dry Year, Yes, it's just a modern way to express an emotion. You'll get people who'll say it's not as good as something like Night & Day by Cole Porter, but it's from different social conditions and from a different place. If it's attractive to the listener or if it makes you think or you can sing along, then who's to say it doesn't capture the mood as well as someone like Frank Sinatra singing In The Wee Small Hours."

And if, in Ferguson's words, songwriting is a reflection of the here and now, it follows that it will always be an integral part of songwriting. "It's not just the subject matter, it's the way that you put it," says EMI Music Publishing managing director, Guy Moot. "It's about having the eloquence to stand out from the pack. It can be social commentary, it can evoke romance, it can be disposable but catchy."

"Ms Dynamite is a prime example of a great lyricist," adds Moot. "It's not that she talks about issues that other rapper's aren't, it's the way she delivers and how she does it so eloquently and articulately."

"This sense of both timelessness and being of a time - that audiences always need to hear the expression of universal emotions, to tap into what Van Morrison once termed the inarticulate speech of the heart - should ensure a viable future for the lyrical craft. The language may change, but the emotions underpinning it do not."

It is a complicated subject, no doubt, but who better than Hal David, a man who built his career on making the sophisticated sound effortless, to have the last word.

"When I look back on the work I wrote," he says, "for the most part it's in a very conversational style. Something about being natural feels right to me. There's some wonderful songs out there but, in my point of view, the lyrics can sometimes feel a bit contrived. I try not to do that."

"I really try to keep it, and I have to be careful when I use the word 'simple' because it wasn't that simple, but it's got to feel natural. Simple is a deceptive word. Natural is a better one."

"For me that quality of naturalness is the most important - a great lyric sounds like anyone could have said it, except that most people wouldn't have been able to."

Who could possibly put it better?

As the Ivors turn 50, songwriters young and old win recognition

Lou Reed rounded off a perfect day for the 50th Ivor Novello Awards as he saluted the integral part the UK had played across his entire solo career.

As the Velvet Underground co-founder (pictured) joined such illustrious company as Leiber & Stoller and Holland-Dozier-Holland by collecting the special international award last Thursday's ceremony, he recalled how the UK's early favourable response to Walk On The Wild Side had led to him achieving a global hit breakthrough.

"Someone on the BBC played it and it got plays in London and the rest of the world paid attention because of the UK," he recalled. "That was in 1972, then in 1977 with Perfect Day the BBC said 'let's re-record that, bring in some contemporary people' and lo and behold I had something as popular as Walk On The Wild Side."

The UK's enthusiasm for his music was repeated again this year as a remix of his track Satellite Of Love made the Top 10. "I went to the company in the US (with some remixes) and got the usual response, which is 'no', and I mentioned it to someone here and, lo and behold, 'let's use them' and out came Satellite Of Love as a remix in London and, guess what, same thing."

Reed's reminiscences reflected a heavily nostalgic afternoon inside London's Grosvenor House Hotel, as the Ivors organisers capitalised on the golden opportunity to look back on five decades of the prestigious event. But equally as striking was the weight of emerging British songwriting talent being honoured. Universal Music signings Franz Ferdinand and The Streets, BMG Music's Keane and Big Life's Snow Patrol were all among the winners, with the latter picking up the first best album prize in the event's history for The Final Straw.

"British songwriting is in rude health at present and we're proud to have two of this generations' most gifted talents in Franz Ferdinand and The Streets," says Universal Music managing director and Europe executive vice president Paul Connolly.

Two years after taking the best contemporary song for Weak Become Heroes, The Streets' Mike Skinner grabbed a second Ivor as Dry Year Eyes was named best song musically & lyrically, while Franz Ferdinand beat off Skinkner's Blinded By The Lights to claim a first Ivor as Take Me Out was named best contemporary song.

With his charges in the States recording new material, it was left to Franz Ferdinand's manager Cerne Canaling to deliver a text-message acceptance speech from the band. "We're in New York recording some more tunes but if



you give us a prize for one of these, then we'll promise we'll pick it up ourselves," the message pleaded hopefully.

Little more than a year after the release of their debut album Hopes & Fears, Keane walked off with one of the event's most cherished honours by being named songwriters of the year. "If you're someone who is very shy like me, writing a song allows me the chance to say these things that are bursting to get out," said the band's Tim Rice-Oxley.

Last autumn Keane were part of the historic re-recording of the Warner/Chappell-handled Do They Know It's Christmas, which repeated its Ivors win in 1985 as best-selling UK single by winning the same prize again for its writers Bob Geldof and Midge Ure. After original Band Aid voice Sting handed them their honour Geldof thanked "all the new kids on the block who weren't there when Sting, Midge and I did the first one" before going on to make his biggest public declaration yet about the expected Live Aid II event.

UZ signed to Blue Mountain in the UK and Universal for the rest of the world, won their third career Ivor as Vertigo was declared International Hit of the year, while EMI Music-signed Cathy Dennis reached a new landmark by beating Annie Lennox's career tally

of four Ivors to become the event's highest-honoured female as the Britney Spears hit *Toxic* (PRS most performed song) gave her a fifth award. She used her acceptance speech to give a special thank you to her publisher's departing chairman and CEO Peter Reichardt.

"This is the end of my corporate life," said Reichardt, "but hopefully not the music business, which you know I love with a deep, deep passion, particularly these awards, and thank goodness I've managed to carve my way in this wonderful, wonderful business," he said. The current Eighties revival was reflected during the afternoon, with The Cure winning the international achievement award and Duran Duran the outstanding contribution to British music. The band's lead singer Simon Le Bon stressed the best advice he could offer up-and-coming bands was to write as much as they could. "It's the one expression of a band that really counts," he said. "It's something really useful you can leave behind when you've gone."

Meanwhile, The Rolling Stones and Queen were both honoured in this 50th anniversary year. Mick Jagger and Keith Richards were bestowed a special award for songwriting, while Queen won the outstanding song collection award.

Paul Williams

The thing about songwriting is that there is no formula

Ms Dynamite

I try to get the first line done and then it goes from there. It's like doing the first clue to a crossword and then the rest just falls itself

Paul Heaton

The instigation of the [Manics] was as much about words as music

Nicky Wire

Awards strike balance between experience and youth

Classical Brits hit right notes

by Andrew Stewart

Core classical values and no shortage of glamour stood high on the agenda for this year's Classical Brit Awards at London's Royal Albert Hall last Wednesday (May 25).

The annual event struck a careful balance between youth and experience, mainstream and crossover, offering awards to independent labels Hyperion Records and Naxos alongside artists contracted to the classical majors. A version of the show, presented by Lesley Garret, was broadcast on ITV1 and ITV3 yesterday (Sunday).

Sir James Galway crowned a good night for Universal Classics when he collected the BPI's award for outstanding contribution to music from Lord Putnam. The film-making peer spoke of the impact Galway's work had on the classical world in the early Seventies. Putnam recalled the "trinkets flying around from people who did not think it was the way to go", suggesting that the Belfast-born flute player was living proof that serious classical music and crossover classics could happily co-exist in the



Galway: outstanding contribution award

same marketplace.

Galway, who cut most of his 30cm-selling albums for RCA, tickled the fancies of an audience rich in record company executives with his speech. He went on to thank his new colleagues at Universal Classics and Jazz, adding that it was "a great pleasure to have a record company with people who can read a musical score".

Other performance highlights of the evening's show included an abridgement of *Alegría's Miserere*, delivered by orchestral/ensemble album of the year award winners The Sixteen and a performance from Deutsche Grammophon's star

soprano, Anna Netrebko, in her element in Massetti's waltz song from Puccini's *La Bohème*. Katherine Jenkins scooped the NS&I album of the year award, dedicating it to her father's memory. Karl Jenkins offered a slice of his new *Requiem*, while Julian Lloyd Webber and violinist Corina Belcea gave the world premiere of part of Andrew Lloyd Webber's *Phantasia*, both compositions recorded by EMI Classics.

Hyperion, hit last week by a High Court ruling against its copyright appeal, gained some comfort as winners of the critics award for the label's acclaimed set of Rachmaninoff's piano concertos. American Marin Alsop (Naxos), John Adams (Nonesuch), John Williams (Warner Music and Sony BMG) garnered awards respectively for female artist of the year, contemporary music and soundtrack composer, while Bryn Terfel (Universal Classics) made the grade as male artist of the year and cellist Natalie Clein (EMI Classics) picked up the title as young British classical performer.

andrewstewart@btiscall.co.uk

J. Strauss II
Waltzes, Polkas, Overtures, Orchestra
Anima Aeterna/Immersed (Zig-Zag
Territories ZZT020601)



Conductor and pianist Jos Van Immerseel challenges traditions forged over the past 70 years by

Viennese performers of music by the so-called Waltz King. Period instruments, original scores and a huge dose of fun went into the making of this disc, one in which such over-familiar pieces as the Blue Danube Waltz and Trisch-Tratsch Polka emerge as if they'd been composed only yesterday. Zig-Zag Territories' peerless production values contribute to the overhaul of Strauss' contemporary image.

Róza

Three Choral Suites from Ben-Hur, Quo Vadis & King of Kings, Mormon Tabernacle Choir, Cincinnati Pops Orchestra/Kunzel. (Telarc SACD-60631) (SAGD)

Róza

Hungarian-born Miklós Róza became the doyen of Hollywood composers in the late Forties and Fifties with Oscar-winning soundtracks for *Spellbound*, *A Double Life* and *Ben-Hur*. Gramophone's 2004 label of the year, Telarc, offers the world premiere recordings of three choral suites from quintes-

sential Róza movie scores. Elquent performances and full-blooded surround sound are part of an impressive mix.

Mahler

Symphony No.9, San Francisco Symphony/Tilson Thomas. (San Francisco Media 821396-0007-2) (ZSACD)



With two Grammy Awards and positive reviews in the bag, Michael Tilson Thomas and the San Francisco Symphony reach the midway point in their self-promoted Mahler project with a heart-on-sleeve performance of the Ninth Symphony. While the partnership's recording of the Resurrection symphony short-changed the world's emotional extremes, their latest vision of Mahler at his most transcendent is up there with the best Ninths in the catalogue.

My Lady Rich

Works by Byrd, Dowland, Holborne, Tessier, etc. Van Evera, etc. (Avie AV 0045)

Lady Penelope Rich, sister of the Earl of Essex and an inspirational figure at the court of Elizabeth I, attracted the amorous and platonic interest of the finest poets and musicians of her age. This album

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PROMO

The about to arrive video

throws the spotlight on Lady Penelope's importance as muse and patron, its contents beautifully performed by soprano Emily Van Evera, lutenist Christopher Macrongiello and a first-class ensemble team. Issued and marketed under Axlé's umbrella, the Lady Rich project captures the passion of all concerned for the music and its presentation.

Wagner

Der Ring des Nibelungen. Soloists: Bayreuth Festival Choir & Orchestra/Barenboim. (Warner Classics 2564 62093-2 (14 CD + bonus DVD))

When it was released on the Teldec label in the early Nineties, Daniel Barenboim's Ring cycle grabbed the attention of serious Wagnerites and convinced many that it was up there with catalogue's finest, whether recorded in the studio or, as here, caught live. Warner Classics continues its inspired budget-priced repackaging of the Barenboim catalogue with one of the decade's classical retail bargains, offering revamped editions of the original bulky librettos, cardboard sleeved discs and a bonus DVD of highlights from the Unifil filmed version.

Gluck

Paride ed Elena, Kozema, Gritten, etc; Gabrieli Consort & Player/McCreesh. (Archiv 477 5415 (2CD))
With its revamped core classical marketing and press team, Universal Classic and Jazz should have no trouble in pushing the case for an album of this quality. Certainly, the obituary writers of mainstream classical recordings will struggle to cope with the vital energy of Gluck's little-known opera, recorded following a sensational performance at the Barbican Centre in 2003.

Nicola Benedetti

Works by Szymanowski, Chausson, Saint-Saëns, etc. Benedetti; LSO/Harding. (Deutsche Grammophon 987 057-7)

For her debut album on the famous yellow label, 17-year-old virtuoso Nicola Benedetti opted to open her discography with Szymanowski's First Violin Concerto, the work that secured her victory in last year's BBC Young Music Of The Year competition. Benedetti's appearance at the Classical Brits and a genuinely heavyweight marketing and PR support should result in sales akin to those for crossover classics.



ALBUM OF THE WEEK

Williams
Star Wars - Episode III: Revenge Of The Sith. London Voices; LSO/Williams.

Sony Classical SK 94220
John Williams' latest Star Wars OST is a classic of adventure movie scoring, easily matching the composer's finest Hollywood soundtracks. There's a freshness about the music here, with credit due to the LSO and Sony's engineers for capturing a thunderous performance. Above all, though, *Revenge Of The Sith* owes its success to the composer's invention and craft. The inclusion of a 70-minute bonus DVD, with music and images drawn from the entire Star Wars saga, adds to the album's marketability.

Grieg

Peter Gynt. Soloists; Estonian National SO/P. Järvi. (Virgin Classics 5 45722 2)

Estonian conductor Paavo Järvi has made a stack of fine recordings, but his latest account of Grieg's incidental music to Ibsen's picturesque play, Peter Gynt, stands out as something special, helped by thrilling choral singing and a sense that everyone concerned cares deeply about the music.

Stainer

The Crucifixion. Choir of Clare College, Cambridge/Brown. (Naxos 8.557624 (1 CD + bonus disc))

Naxos marks its 18th birthday by promoting Stainer's Passion Meditation in a performance which blends Victorian sentimentality with a modern sense of drama. This has all the musical ingredients to spark retail interest, which will surprise those who unfairly dismiss The Crucifixion as drab Victorianism.

Mahler

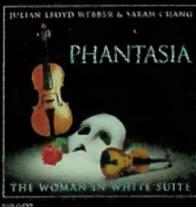
Lieder. Fischer-Dieskau, Barenboim. One of the greatest baritones ever recorded, Dietrich Fischer-Dieskau was still on top form when he set down these Mahler interpretations in partnership with Daniel Barenboim in February 1978. The multi-talented German artist turns 80 on May 23, with this carefully remastered EMI Classics reissue high on the list of birthday tributes.

JULIAN LLOYD WEBBER & SARAH CHANG

PHANTASIA

A stunning new orchestral work based on themes from Andrew Lloyd Webber's smash-hit musical *The Phantom of the Opera*, with soloists Julian Lloyd Webber and Sarah Chang

AS SEEN ON
THE CLASSICAL
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Do you love or loathe The Crazy Frog track?
Are novelty singles good for business? Write to
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As the Ivors celebrate our best songwriters, *MW* endeavours to name the best lyric ever

The secrets to writing great lyrics

EDITORIAL MARTIN TALBOT



There is little doubting the Ivor Novello Awards' status as the music industry's favourite awards event.

It is something to do with laid-back atmosphere, its status as a hype-free event, without the prying eyes of the television cameras. It is one of the most enjoyable ways to while away a sunny spring afternoon.

The Ivors' secret, perhaps, lies in the fact that it represents the acclaim of one's peers, in an area which remains unfettered by the progress of technology. In these days of sequencers and samples, the process of songwriting remains the same as it has ever been.

Technology has changed recording methods – just as it has, of course, offered new tools for the composer – but songwriting remains a craft, an art which cannot be replicated by a computer. A great song is created from the imagination and emotion summoned up by the human brain.

And what makes a great song remains largely indefinable. At last week's 50th Ivors, modern classical composer John Tavener came up with one of the best tests I have yet heard. He retold the advice of his friend, a hermit prince who lives alone on a Greek

island, that, "If a song is any good, you can sing it – if you can't, it's shit." It is a sentiment which I, for one, find hard to dispute.

But there is nothing so enjoyable as whiling away a few hours mulling over such issues. And this week, *Music Week*, MTV and VH1 launch what will hopefully be the parlour game for the summer ahead – Project Lyric.

Greats of the written word including Hal David, Diane Warren, Jim Steinman, Nicky Wire, Paul Heaton and Van Dyke Parks make it clear in this week's feature (p6-9) that defining what makes a great lyric is a dastardly task. But we will all have a view.

For me, few words have evoked a more romantic notion than Morrissey and Marr's *There Is A Light: "And if a double decker bus, crashes into us, to die by your side, is such a heavenly way to die"*.

It wouldn't be everyone's choice, of course, but that's the joy of such diversions. And if you do disagree, make sure you let us know what your choice would be – you can nominate your favourite via e-mail at ProjectLyric@MusicWeek.com or at www.mtv.co.uk/lyric.

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Positive outcome of Hendrix case will boost performers

VIEWPOINT PADDY GARDINER



Artists and musicians should take comfort from a recent court decision in which performers' rights were used to halt the sale of an unauthorised CD.

Experience Hendrix – the successor to Jimi Hendrix's estate – relied on the guitarist's performers' rights to prevent the sale of a CD of a concert by The Jimi Hendrix Experience in Stockholm in 1969.

Performers' rights are entirely separate to copyright and, although they are used rarely, they allow artists to prevent any recordings of performances being exploited without their consent. In this case, Per-

formance rights are tested. If performers begin to refuse to authorise the sale of their recordings on the strength of their performers' rights, this does not mean that the music industry could grind to a halt. Most artists enter into exclusive recording agreements under which their recording rights effectively pass to the record company. Likewise, session musicians and singers are usually asked to sign waivers which confirm that they have given all the necessary consents to the exploitation of their performance.

However, artists may retain their performers' rights and assert these against those who might seek to exploit their work without paying for it. For these artists, the Experience Hendrix case could act as a watershed in the fight against illegal copying and distribution. Paddy Gardiner is an associate in Eversheds' Media Group and acted for Experience Hendrix in this case. Eversheds acts for artists including Elton John, U2, The Beatles and the Bob Marley Estate.

Performers' rights prevent recordings being exploited

Howe Records and its owner, Lawrence Miller, were ordered to stop the sale of their Stockholm Concert CD as they had not obtained the performer's consent.

The Hendrix case confirms that performers which take place in the UK or EU are protected irrespective of the fact that they may be decades old. Moreover, each member of a band or group has their own performers' rights, which they can assert independently.

Should we rejoice in the Crazy Frog phenomenon?

The big question

Should we be jumping for joy that the Crazy Frog track is driving people into shops and getting up sales or hopping mad at the music-buying public for this latest lapse in taste?

Miles Leonard, Parlophone

"Novelty records come along a few times every year. There is always a place for them and that's what pop music is about. I don't begrudge it [Crazy Frog]. Novelty records are a British tradition."

Iain Spillman, Virgin Megastores

"We should be jumping for joy that Crazy Frog, Alan & Tony Christie records may not be to everyone's taste, but they are creating an interest in the singles market and exceptional sales are something that should be welcomed. Within the industry, there has been huge discussion about the success of Crazy Frog against the credibility of Colplay, which I do not believe to be valid. This has been happening since charts began."

Alexis Petridis, The Guardian

"This is a record being bought by really young kids and students, who are basically the two groups of people that the industry is really worried about illegally downloading music. I think the music industry should probably be grateful that they're actually putting their hands in their

pockets, so let's not stamp on the frog, at least not yet."

Cliff Bane, Snapper Music and author of *The UK Record Industry Annual Survey*

"Along with Paul McCartney and Air, any frogs or indeed any animals (Roland The Rat, Kevin The Gerbil) who sell records must be good. But will it cause another EMI profit warning?"

Mike Sault, Mercury

"A bit of both really. Anything can drive people to counterpoint and there's always the chance that they'll buy something else. As long as it gets people into shops, who cares? It attracts such a broad demographic."

Austin Wilde, EMI Music Publishing UK

"A rise in record sales is to be applauded. Crazy Frog is a clear signal that excessive marketing spend will always work a tune into the nation's psyche."

Nigel Howe, Rough Trade

"Well, it certainly doesn't get anybody into our shop. Even my 11-year-old can't stand it. It's one of those records without any redeeming features whatsoever. To be honest though, I don't have any strong feelings either way."

Aldrin Rondaux, Adams

"It can't be that bad a record if people want to buy it. I'm all in favour of anything that sells. If someone does a Max Bygraves remix that people want to buy, then I'll be selling it."

As it ramps up its investment in music content, Channel 4 boss **Andy Duncan** discusses where the money is going and why music is important

Quickfire

With an extra eight hours a day of music programming on E4 and a multi-million pound investment in a music website, Channel 4 is clearly not mucking about. What's the general thinking behind the decision to step up the commitment to music?

Take as a starting point the fact Channel 4 has historically enjoyed a strong relationship with the music industry, going back to things like The Tube and forward to shows like Popworld today. Depending on your perspective, music is either an artform or it's a hobby, but it's something that plays a key role in the lives of everyone, particularly the younger audience that we try to reach. So the latest steps are a logical extension of that relationship.

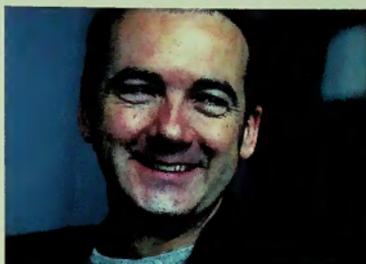
Does the Channel 4 brand suit any particular musical genre or is the aim to be as diverse as possible?

To absolutely be as diverse as possible is part of our role to take risks and to set our minority interests. We're a public corporation and we want to be doing something that everyone will want to watch for some of the time, so we need to cover everything.

Why decide to call in *Popjustice* and *Holy Moly* to run the website?

We're a publisher-broadcaster. Our core business is in making TV programmes, but we want to bring in outside specialists where we can to produce content to support that. The specific decision as to who to appoint was made by the new media team. Channel 4 is a cool brand and we want to work with people who reflect that. How much are you paying them?

We're initially investing more than £1m and will look to invest more over time. To put it into context, new media is one of our three priorities. There's the core platform of Channel 4 itself,



there's the extra channels such as E4 and then there's new media. We're spending more than £1m alone on broadband to improve the site and more than £1m on content for it.

Holy Moly is a cool brand, but have you seen the e-mail? Is there not a part of you that worries it'll get you sued at some point?

Well, it's part of our remit to push the boundaries and that's something we'll be doing. But, saying that, we also have a very capable legal team so we'll be working within the law.

Which websites do you regard as competition for Channel4/music?

There's a lot of competition out there, but the best way to answer that is to ask what are the unique things we're offering? Channel 4 is an innovative brand that fits well with the music industry. Music is right across the three legs of our strategic plans, be it T4, E4 or Sash Music and I don't think there are many online providers that can offer this level of integration.

On a commercial level, how do advertisers respond to music programming as opposed to other forms of entertainment for the younger audience?

It varies enormously. One of the things

advertisers will want is ratings, and when we screen big concerts like we did with the Robbie show we get huge ratings. But often music is quite specialist in its appeal and therefore some shows don't prove so popular. But with those shows what we're able to offer is a very targeted audience, which advertisers also want. **You've just announced a £188m war chest for further investment. How much of this will be music related?**

We haven't broken it down into a for music and y for drama. To be honest, in TV terms it's not that huge an amount, but it gives us some good options. It's a question of asking how we can use the money to strengthen our service. Part of it will be used to fund extra budgets for programme making and part will be used to strengthen our commercial activity, and music will certainly be one of the areas we'd like to do deals in this respect. We're interested in talking to people and if they have the right proposition, we'll work with them. Andy Duncan is chief executive of Channel 4 which runs digital entertainment station E4 as well as the music website www.channel4.com/music.

know: I am a Freeman of the City of London and the Haberdashers' Company so I can drive my sheep across London Bridge and be hung by silk rather than rope.

Most embarrassing moment: Larry Mullen Jr from U2 kept making gestures at me during a U2 interview with Foy and I didn't really twig. After about 10 mins, he got off his chair and said "I'll get my own cup of tea then" - oops.

Who is your all-time hero, professionally or otherwise: My mum.

What is the best piece of business advice given to you: "You need to do the job before you get the job," as in volunteer and get your face known so that when vacancies crop up, you are the first person they think of for the role.

What do you predict will be the most significant music industry development over the next five years? The way it's going, everyone will store music on iPods.

DOOLEY'S DIARY



Coming together at the Ivors

Remember where you heard it: For a jazz fan, **David Ferguson** is clearly more hard bod than cool. Still **seeing** about what has happened to his favourite radio station, the **BBC** chairman used the platform of last Thursday's **Ivors** to lead another pop at **Jazz FM** - this time for daring to become **Smooth FM**. Taking a blast at regulator **Oofon** for allowing it, he declared, "I'm going to bid for Poetry **FM** - after two years we'll change the format to **Soft Porn FM**."

Unavoidably absent from the event they may have been, but Ivors-winning **Frans Ferdinand** cheekily managed to get one over on their manager **Cerrie Canning**, who was tested their acceptance speech to his mobile phone. His closing line, which he had to read out: "My name is Cerrie Canning and I'm the sexiest manager here tonight." Meanwhile, **Stephen Fry** confessed he was a "surprise" choice to be presenting the classical award. "You probably expected me to give the dance award," he knowingly acknowledged. "Dance music is, of course, my life". Winning a second Ivors is all very well, but **Mike Skinner** had better things to do than collect it. He was otherwise busily engaged after "a magnificent gig" the night before in Istanbul. **Robert Smith** did make it for his award, but

the event's afternoon timing hardly helped for inspired speech-making. "It's too early in the day really." The **Cue** man complained. **Mike and Keef** didn't make it, so it was left to **Richards' son Marion** to pick up a special songwriting gong for the pair. About as laid-back as his old man, **Marion** did a more-to-enthusiastic thank you for the gong, before helpfully adding, "By the way it's up on eBay in the hour". Publisher **Ellis Rich** won the Too Much Information Award for declaring on stage, "I've had my sexual experience

has been accompanied by music written by people in this room, except **Les (Red)** and **Berry (Mason)** - **Dellah** was a bit too fast." Thanks **Ellis**. A special farewell to **Peter Reichard**, who compeared **Paul Gambaccini** dubbed the king of the Ivors last Thursday, while he also named **Cathy Dennis** - picking up her fifth statuette - as record for a female writer - as **Queen** of the Ivors. **Dooley** could help thinking that **Gambo**, of course, is a candidate for both titles. Oh, what were **EMI Group bosses** thinking at last week's EMI analysts' meeting? When publishing head

hondo Martin Bandler finished his presentation and "handed" back to our fearless leader, "Up stepped **Eric Nicol** with a list of no flatterer rwords "It's a good job publishing awards are not based on a beauty parade," and to thank **Barders** division just delivered another 49% sales growth for Nicol. The chairman also said the recent **Warner IPO** had been "interesting" as a spectator and didn't rule out a "corporate move if it creates value for shareholders".

However, he dismissed **Roger Ames'** recent appointment as having any bearing on the IPO with **David Munn**, specifying that **Ames'** role boiled down to using "his good brains" and "radical ideas" in all kinds of areas. The headline approaches - labels have until this Thursday to get in their Mercury Prize entries...



He may be back with a new band and a new image, but former **Busted** pin-up **Charlie Simpson** hasn't moved too far when it comes to labels. His new band **Fightstar** has signed on the dotted line with **Island**, which was also home to **Busted**. It may not last until the year 3,000, but as far as **Fightstar's** career goes, **Thunderbirds** are

certainly go and they're all set to be coming to a chart near you very soon. Pictured, left to right: **are Craig Jennings** from **Sanctuary Artist Management**, **Island A&R Louis Bloom**, **Universal managing director Paul Adams**, **Fightstar's Al Westwood**, **OMar Abidi** and **Dan Haight**, **vice commissioner Liz Kessler** and **Fightstar's Simpson**.

Inside track

Joanna Stoller produces **Richard Bacon's Go Home Show** on **95.8 Capital FM**. **Richard Bacon** will be presenting the **CADS/Music Vision Awards** which take place this Wednesday.

Name: Jo Stoller.

Born: Canterbury, June 18, 1976.

First job in the music business: I started on reception at Capital.

Where you would like to end up before you retire: A vineyard in France.

First record you bought: Mel and Kim's **Respectable**.

Last record you bought: I get them all at work, although I did buy a Rolling Stones album at Christmas.

First gig: U2's **Zooropa**, **Cardiff Arms Park**.

Your current favourite book, DVD, game or gadget: Book - **Life Of Pi** by **Yann Martel**; DVD - **Phoenix Nights**;



gadget - my breadmaker.

Best friend in music business: My husband works for **Five Live**, does that count? **Dillywise**, everyone in the office at **Capital** is cracking.

Greatest passion other than music: Sport.

Best thing that has happened to you in the past 12 months, personally or professionally: I've got married. I've qualified as a massage therapist and I've landed the fantastic job producing **Richard Bacon's Go Home Show**. **Tell us a secret about yourself that most people in the business won't**

Classified

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Club Charts 04.06.05

The Upfront Club Top 40

Position	Artist	Label	Position	Artist	Label
1	1	TERRI WALKER THIS IS MY TIME	21	9	MICHAEL WOODS & AJ FEAT. MARCELLA WOODS SO SPECIAL
2	3	SIN W/ HIGGINS	22	1	FRANKY PACE YOU'VE GOTTA DO
3	1	SOU SHAKER FEAT. LORNA BINE HYPNOTIC EROTIC GAMES	23	21	NEW BCD PROJECT FEAT. BECKY LANE ALL I THINK ABOUT IS YOU
4	7	PLASTIC DREAMS HOSE (MOVE YOUR BODY)	24	NEW AARON SMITH FEAT. LUVU DANCIN'	
5	10	SOUL PUNK SHIN VS. RAULI ROSARIO YOU USED TO HOLD ME	25	NEW THE FADERS JUMP	
6	14	MARLO HERBIE GO AGAIN	26	NEW ESCAPE WHAT I GOTTA DO	
7	12	JUPITER ACE FEAT. SHEILA 1000 YEARS JUST LEAVE ME	27	12	STEVE HONDER SO WHAT THE RUSS
8	11	TEARS FOR FEARS CALL ME MELLOW	28	13	RITMO DYNAMIC CALINDA 2005
9	21	CHAYNIA CHANDANOV YOU WANT ME	29	NEW GROOVE COVERAGE POUSIN	
10	20	THE KNIFE PRESS THIS ON	30	NEW STATE OF EXISTENCE FEAT. KATE CHADWICK I FEEL LOVE	
11	2	WLP MOST VALUABLE PAVAS! ROCK YA BODY 'N'IC CHECK 1,2	31	1	ERASURE ALL THIS TIME STILL FALLING OUT OF LOVE/HERBIE GO
12	4	ALICE GUST BACK ROCK A BREAK (THE PARTY'S ON)/ENERGY BOMB	32	28	POKER PETS FEAT. MATE JAMES LOVIN' YOU
13	6	BON GARCION BREAK YOU	33	15	K-KLASS FEAT. ROSIE GAINES DANCE WITH ME
14	22	ARMIN VAN BUUREN SHIVERS/SERENITY	34	16	GADUO FEAT. ALEXANDRA PRINCE SO MANY TIMES
15	3	FAITHLESS FEAT. ESTELLE WHY GO?	35	18	AUDIO BUILDYS FEAT. NANCY SINATRA SHOT YOU DOWN
16	2	DJ SAMMY JH	36	8	JAVANESSA YOU ARE THE ONE
17	1	NEW ORDER WITH A MESSAGE (REWORKED) & STAY TOGETHER	37	NEW RIOTACT CALIFORNIA SOUL	
18	12	BASEMENT JAXX U DON'T KNOW ME/THE SINGLES (EP)	38	17	LEE SPENT DANIELLE NOT OVER YET
19	10	TINO MAASI THIS IS MY TIME	39	11	MELODY CLUB BABY (STAND UP)
20	24	MIRAGE&U BACK FROM DJUTA SPACE	40	21	

TOP 10 UPFRONT CLUB BREAKERS

1. DANNO GUYE OF STONE
2. RICHIE L STREYS SO GOOD
3. JAMROCK FEELS JUST LIKE IT (SINGLES) W/AMIRE
4. JADEITE FOR THE NIGHT
5. ALEXANDROVA LITTLE LOVE

Walker sprints to double

by Alan Jones

Just two months after she topped the Upfront Club Chart and peaked at number two on the Commercial Club Chart with last single Whoopie Daisy, Terri Walker goes one better, topping both charts simultaneously with follow-up This Is My Time.

One of Britain's most promising R&B singers, Walker – shortlisted for both Mercury Music Prize and Mojo awards in 2003 – will be hoping that crossing over into the dance arena pays bigger dividends this time than it did with Whoopie Daisy, which failed to fulfil its promise and peaked at number 41 on the OCC sales chart after its club success.

Her record company will be hoping that This Is My Time – supported by DJs such as Seb Fontaine, Stonebridge, Tal Paul and Pritts & Small as well as the vast majority of our chart returners – can beatlebody kickstart sales of Walker's fine album Love, which peaked a whole 101 places lower than Whoopie Daisy in March and has so far sold fewer than 5,000 copies.

Whether or not This Is My Time goes on to bigger and better things, it tops the Upfront Chart by a margin of 3,495 over Sun's Without Love, while its Commercial Club success is in the form of a 27% advantage over girl group The Faders' Jump.

Meanwhile, America's 1 Thing enjoys a fifth straight week atop the Urban Chart. Remarkably, it's still gaining strength, although its increase in support last week was its most modest yet, improving exactly 100 week-on-week. But stars looking more vulnerable to the charge of 50 Cents' Just A Lil Bit. The 50 Cent track, put on 28% more support last week and jumps 4-2 as a result. It's looking increasingly likely to become 50 Cents' third number one of the year.

Finally, congratulations to Mario, who is climbing the top 20 of all three charts with Here I Go Again, which jumps 23-7 on the Urban Chart in a Backstreet remix, while dance mixes by m4Uve powered a 14-6 move on the Upfront Chart and a number 20 debut on the Commercial Pop Chart. Here I Go Again is taken from the same album – Turning Point – as Maroon's remarkably successful last single Let Me Love You, which was also a major club hit in all three charts, and went on to top the OCC sales chart.



50 Cent, working as the Urban top spot. Terri Walker: Commercial and Upfront winner.

COMMERCIAL POP TOP 30

1. 1. TERRI WALKER THIS IS MY TIME
2. 11. 1. THE FADERS JUMP
3. 1. MARIO HERE I GO AGAIN (REWORKED)
4. 21. 2. SPAN WITHOUT LOVE

MUSICWEEK

The Official UK Charts 04.06.05

SINGLES

	Artist	Genre
1	CRAZY FROG AXEL F	Pop/Rock
2	COLDPLAY SPEED OF SOUND	Universal
3	AKON LONELY	Columbia
4	AMERIE I THING	Parlophone
5	GORILLAZ FEEL GOOD INC	Big Brother
6	OASIS LIVLA	Interscope
7	THE BLACK EYED PEAS DON'T THINK WITH MY HEART	Interscope
8	GWEN STEFANI HOLLABACK GIRL	Interscope
9	AUDIO BULlys FEAT. NANCY SINATRA SHOT YOU DOWN	Sire
10	TONY CHRISTIE FEAT. PETER DINKlage - AMARILLO	Universal TV
11	THE GAME FEAT. 50 CENT HATE IT OR LOVE IT	Interscope
12	SNOOP DOGG/C WILSON/J TIMBERLAKE SIGNS	Geffen
13	BODYROCKERS I LIKE THE WAY	Mercury
14	JENNIFER LOPEZ FEAT. FAT JOE HOLD YOU DOWN	Epic
15	THE MAGIC NUMBERS FOREVER LOST	Harvest
16	MAX GRAHAM VS YES OWNER OF A LONELY HEART	BMG
17	WILL SMITH SWITCH	Interscope
18	THE CORAL IN THE MORNING	Delazac
19	ROB THOMAS LONELY NO MORE	Atlantic
20	MY CHEMICAL ROMANCE HELENA	Reprise
21	KELLY OSBOURNE ONE WORD	Sabotage
22	KATIE COURICHOVA I LOVE YOU	

ALBUMS

	Artist	Genre
1	GORILLAZ DEMON DAYS	Parlophone
2	FAITHLESS FOREVER FAITHLESS - THE GREATEST HITS	Dodgy
3	THE CORAL THE INVISIBLE INVASION	Delazac
4	JAMES BLUNT BACK TO BEDLAM	Atlantic
5	AUDIOSLAVE OUT OF EXILE	Epic/Interscope
6	AKON TROUBLE	Universal
7	KAISER CHIEFS EMPLOYMENT	Big Brother/Parlophone
8	SYSTEM OF A DOWN MEZMERIZE	American/Columbia
9	GWEN STEFANI LOVE ANGEL MUSIC BABY	Interscope
10	ATHLETE TOURIST	Parlophone
11	KT TUNSTALL EYE TO THE TELESCOPE	Relativity
12	VAN MORRISON MAGIC TIME	EastWest
13	ELVIS PRESLEY ELVIS BY THE PRESLEYS	Sony BMG TV
14	BASEMENT JAXX THE SINGLES	XL
15	50 CENT THE MASSACRE	Interscope
16	SHAKIN' STEVENS THE COLLECTION	Epic
17	KEANE HOPES AND FEARS	Island
18	GREEN DAY AMERICAN IDIOT	Reprise
19	STEVE BROOKSTEIN HEART & SOUL	Sony Music
20	THE KILLERS HOT FUSS	London/Pop
21	MARLAH CAREY THE EMANCIPATION OF MIMI	BMG

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ABERDEEN, SCOTLAND
SHOWCASE DATES
1ST & 2ND JUNE 2005
FRONTLINE
SHOWCASES

WEEKEND ARTIST	LAST WEEK	WEEKS ON CHART	PEAK POSITION
1	1	1	1
2	11	1	11
3	1	1	1
4	1	1	1
5	1	1	1
6	1	1	1
7	1	1	1
8	1	1	1
9	1	1	1
10	1	1	1

PRE-RELEASE AIRPLAY TOP 20

ARTIST	TRACK	WEEKS ON CHART	PEAK POSITION
1	JEM AND THE HOLOGRAMS - 'I AM A GIRL'	10	1
2	THE NOTORIOUS B.I.G. - 'BIG PUPPY'	11	1
3	DAVID NAYLOR - 'I DON'T KNOW ME'	11	1
4	BOB DYLAN - 'LOVE AND TIME'	11	1
5	THE NOTORIOUS B.I.G. - 'MY ADVERSARY'	11	1
6	THE NOTORIOUS B.I.G. - 'MY ADVERSARY'	11	1
7	THE NOTORIOUS B.I.G. - 'MY ADVERSARY'	11	1
8	THE NOTORIOUS B.I.G. - 'MY ADVERSARY'	11	1
9	THE NOTORIOUS B.I.G. - 'MY ADVERSARY'	11	1
10	THE NOTORIOUS B.I.G. - 'MY ADVERSARY'	11	1
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16	THE NOTORIOUS B.I.G. - 'MY ADVERSARY'	11	1
17	THE NOTORIOUS B.I.G. - 'MY ADVERSARY'	11	1
18	THE NOTORIOUS B.I.G. - 'MY ADVERSARY'	11	1
19	THE NOTORIOUS B.I.G. - 'MY ADVERSARY'	11	1
20	THE NOTORIOUS B.I.G. - 'MY ADVERSARY'	11	1

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COOL CUTS CHART

ARTIST	TRACK	WEEKS ON CHART	PEAK POSITION
1	THE NOTORIOUS B.I.G. - 'MY ADVERSARY'	11	1
2	THE NOTORIOUS B.I.G. - 'MY ADVERSARY'	11	1
3	THE NOTORIOUS B.I.G. - 'MY ADVERSARY'	11	1
4	THE NOTORIOUS B.I.G. - 'MY ADVERSARY'	11	1
5	THE NOTORIOUS B.I.G. - 'MY ADVERSARY'	11	1
6	THE NOTORIOUS B.I.G. - 'MY ADVERSARY'	11	1
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10	THE NOTORIOUS B.I.G. - 'MY ADVERSARY'	11	1
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13	THE NOTORIOUS B.I.G. - 'MY ADVERSARY'	11	1
14	THE NOTORIOUS B.I.G. - 'MY ADVERSARY'	11	1
15	THE NOTORIOUS B.I.G. - 'MY ADVERSARY'	11	1
16	THE NOTORIOUS B.I.G. - 'MY ADVERSARY'	11	1
17	THE NOTORIOUS B.I.G. - 'MY ADVERSARY'	11	1
18	THE NOTORIOUS B.I.G. - 'MY ADVERSARY'	11	1
19	THE NOTORIOUS B.I.G. - 'MY ADVERSARY'	11	1
20	THE NOTORIOUS B.I.G. - 'MY ADVERSARY'	11	1

URBAN TOP 30

ARTIST	TRACK	WEEKS ON CHART	PEAK POSITION
1	THE NOTORIOUS B.I.G. - 'MY ADVERSARY'	11	1
2	THE NOTORIOUS B.I.G. - 'MY ADVERSARY'	11	1
3	THE NOTORIOUS B.I.G. - 'MY ADVERSARY'	11	1
4	THE NOTORIOUS B.I.G. - 'MY ADVERSARY'	11	1
5	THE NOTORIOUS B.I.G. - 'MY ADVERSARY'	11	1
6	THE NOTORIOUS B.I.G. - 'MY ADVERSARY'	11	1
7	THE NOTORIOUS B.I.G. - 'MY ADVERSARY'	11	1
8	THE NOTORIOUS B.I.G. - 'MY ADVERSARY'	11	1
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13	THE NOTORIOUS B.I.G. - 'MY ADVERSARY'	11	1
14	THE NOTORIOUS B.I.G. - 'MY ADVERSARY'	11	1
15	THE NOTORIOUS B.I.G. - 'MY ADVERSARY'	11	1
16	THE NOTORIOUS B.I.G. - 'MY ADVERSARY'	11	1
17	THE NOTORIOUS B.I.G. - 'MY ADVERSARY'	11	1
18	THE NOTORIOUS B.I.G. - 'MY ADVERSARY'	11	1
19	THE NOTORIOUS B.I.G. - 'MY ADVERSARY'	11	1
20	THE NOTORIOUS B.I.G. - 'MY ADVERSARY'	11	1

ARTIST	TRACK	WEEKS ON CHART	PEAK POSITION
1	THE NOTORIOUS B.I.G. - 'MY ADVERSARY'	11	1
2	THE NOTORIOUS B.I.G. - 'MY ADVERSARY'	11	1
3	THE NOTORIOUS B.I.G. - 'MY ADVERSARY'	11	1
4	THE NOTORIOUS B.I.G. - 'MY ADVERSARY'	11	1
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19	THE NOTORIOUS B.I.G. - 'MY ADVERSARY'	11	1
20	THE NOTORIOUS B.I.G. - 'MY ADVERSARY'	11	1

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04.06.05

CD/DVD set to score with dads

The Plot

Sony BMG builds on CD/DVD format for Father's Day, with dad-friendly setlist teamed with sporting clips

VARIOUS WORLDS BEST DAD (SONY BMG) Sony BMG is aiming to capitalise on Father's Day buying habits with the release of World's Best Dad on June 6, an album/DVD package that combines a selection of classic songs with a DVD celebrating the great sporting moments of the past 100 years. The CD/DVD concept has played an increasing role in the major's strategic release schedule over the past year. In addition to a number of karaoke releases which hit the shelves in 2004, January's Work It Out compilation, an aerobics DVD and accompanying music CD, sold well for the group and built confidence in the format. "This is the first time we've really targeted this type of market with the format," says Sony BMG marketing manager Hayden

Williams, who believes the compilation is on target to sell upwards of 100,000 units.

Included on the DVD, which is narrated by sports pundit Steve Rider, are highlights from Brazil's World Cup campaign of 1970, The Munich air disaster, England's 1966 World Cup win and features on eminent Olympians such as Sir Steve Redgrave and Carl Lewis.

Williams is confident that, despite the traditionally short nature of gift-buying periods, World's Best Dad has a far broader appeal that could extend its life at retail. "We'll definitely be focusing a bulk of our marketing around the first two weeks of release," he says. "However, the nature of the compilation gives it more longevity - there's no reason why you couldn't give this album as a gift at any time of the year. The sport element in particular brings quite a lot to the plate for retail."

The tracklisting incorporates a range of contemporary music from the likes of Jamiroquai (Canned Heat), The Zutons (Don't Ever Think) and Elvis Vs JXL (A Little Less Conversation), alongside classics by artists such



THE FATHER'S DAY PACKAGE

as The Jam (Town Called Malice), Free (Alright Now) and Meat Loaf (Bat Out Of Hell). "We didn't want to pigeonhole the album," says Williams. "Not all dads listen to Seventies. We wanted it to be the sort of album that had songs that dad would like to hear on the radio."

The album is released on June 6 with an expected price-point of around £15 and Sony BMG will be rolling with a strong TV marketing campaign for the fortnight leading up to Father's Day. As part of this, radio competitions have been secured with Radio Two, Magic, Heart and Virgin Radio. "We identified the need to target mothers as they're often the ones buying the gifts. Likewise, we expect to be organising a few promos with kids TV on Saturday mornings," says Williams.

CAMPAIGN SUMMARY
Marketing/Product Management: Hayden Williams, Sony BMG
TV/Radio/Proms: Kate Arrowood, LD Communications
Media Planning/Buying: Andy Matthews, Vetus

TASTEMAKERS TIPS

Cleecate & Newsense Speaking As One EP (Broken Tooth Entertainment)

RACHEL HOLMES, SELECTADISC, NOTTINGHAM

"Cleecate and Newsense, two members of the Melbourne-based Hospice Crew, spit witty lyrics over raw, sinister beats. Containing three tracks - which prove that as well as delivering conscious lyrics, they can also rap battle style - the Speaking As One EP was my introduction to Australian hip hop and a great one at that. I can't wait to hear more."

Ali Farka Touré and Toumani Diabate In The Heart Of The Moon (World Circuit)

TIM CUMMING, THE INDEPENDENT

"The album was recorded in a

handful of studio sessions in a hotel room overlooking the Niger river in Bamako and it is released in the order in which they played them. The songs are derived from popular Malian tunes from the Fifties and Sixties. It sounds as natural as rainfall, no rehearsals, barely more than a nod between them, with Ali supplying the structure for Toumani to weave his incredible magic. The kora and guitar seem locked into each other's orbit, like the sun and moon. It's like taking sugar and introducing it with honey," says Ali. Ry Cooder calls it the most beautiful music he's ever heard. He's probably right. It's certainly the best world music release of the year.

Milburn Lipstick Licking (Rick Construction)

FRICK MARTIN, NME

"Arctic Monkeys aren't the only gang of teen guitar-slingers kicking up a storm in the steel city, y'know. Milburn's Lipstick

THE INSIDER

Recordstore.co.uk



From its humble beginnings as an independent label, Recordstore has grown into one of the UK's largest e-commerce and online fulfilment companies. Currently operating more than 150 online stores for clients including Robbie Williams, Van Morrison, MTV and Dido, the company also operates its own consumer-facing stores: www.recordstore.co.uk and www.teeshirtstore.com

Founder and managing director Russell Coulthart established Transient Records in 1998 as the internet continued to emerge as a way of selling music directly to fans. "We realised

there was a gap in the market for direct sales from artist or label sites and we therefore expanded this side of the business," says Coulthart. "[We started] running online stores for our friends from their websites, and this has grown into the current business."

Recordstore operates with alongside physical product such as T-shirts and books. "Our e-commerce software is one of the only systems in the UK which

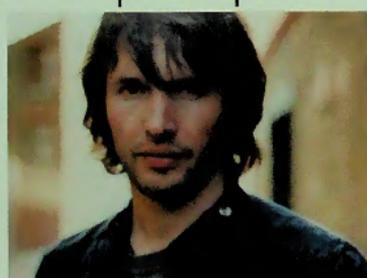
Atlantic sharpens Blunt focus as campaign reaches pivotal point

Campaign focus

Seven weeks since Back to Bedlam entered the UK albums chart, Atlantic is gearing up to take the James Blunt album campaign to the next level.

Blunt has been on a rising tide of awareness since his first UK single, High, hit shelves in early 2004 and Atlantic last week achieved a milestone when Back to Bedlam hit the gold sales mark. Yesterday (Sunday) it was expected to move into the Top 10 for the first time. "It's at a really pivotal stage now," says Blunt's manager Todd Interland of 21st Artists. "The new single (You're Beautiful) is released next week, the album is sitting at number six on the mid-weeks and he has just been moved onto the main stage for Glastonbury."

The release of You're Beautiful as a single today (Monday) will coincide with the announcement of further live dates in October. From there, Blunt will head to the US where Atlantic has scheduled a September 20 album release. The campaign Stateside is shaping up



well, with the label placing two of Blunt's songs on an acoustic compilation album to be released throughout the Starbucks coffee chain. His first US single High will go to radio in July or August, with Atlantic targeting AAA formats.

The past 12 months have been a period of growth for Blunt. Consistent tours and ever-growing press support have fuelled word of mouth, while three important support slots in 2004 - Elton John,

Katie Melua and Lloyd Cole - exposed him to big audiences. Interland believes it is these same audiences that are now buying the album, spurred by a strong press campaign courtesy of MBC PR, which was brought on board at Easter, and blanket TV advertising over recent weeks.

You're Beautiful was sitting at number one on both the iTunes Most Requested and Shazam Charts last week.

RADIO PLAYLISTS

RADIO 1

A1 LIST
America) Thing: Black Eye Peas Don't Think With My Heart Colby Dayle Speed Of Sound
Destiny's Child Girl On Fire Fighters Best Of You
Gorilla For Good Life: Green Day Wake Me Up
When September Ends: Green Stiffed Hollywood
Girl: Andrew W.K. Just Like A Starbird
Just A Little Kicker: Chicks Everyday Love You
Lent And Love: Puffy In My Area: Ozzy Osbourne
Smooze Doggy Style: The Core In The Morning
The Game: Wet, So Cold: Hiss II Or Love II: The White Stripes: Bleed Out: U2 City Of Blasting Light

RADIO 2

2PAC Live: Elton John Ghetto Gospel Andie
Balgay Show You Down: Basement Jaxx U Don't Know: Baby Believer: Shina Duen: Ben
Crosby: Frank U Charlotte: Chariz Cruz Chick
Cody So Many Times: Gael Charlotte: The
Chronicles Of Life And Death: John Legend
Outrageous People: KT Tunstall Other Side Of
The World: Max Graham Vs You Owner Of A Lonely

Heart: MVP: Roc Ya Body: Nelly II Day Six: Elliot
Act California Soul: Stormtroopers Separated
The Heavy Features

CLIST

Blaze Rocker: Daesha Rites & Lisa
Harrison: Unkissed Piano: DJ Sammy Why:
Fameless For A Priced: Sweetener: Hand 2 Hand
Bowl, Kano Remover: Missy Elliott Love
Control: My Chemical Romance: Helix: The
Major Numbers Forever Live

1-UPFRONT

Jack Johnson Don't Speak: Pussycat Dolls
feat. Syleena Johnson Don't Give Up: Boyz n the
4: The Monkees: The O'Jays: Boyz II Men
Boyz: The Subways: Rock & Roll Queens

Radio 2

A1 LIST
Ben Folds Live: Delirious? Sound Of Silence
James Blunt You're Beautiful: Jem: Jem & The
Holograms: U2 Rattle and Hum: KT Tunstall Other Side
Of The World: Lisa Minnikoff: Lucy Sullivan
Robert Cray: Four Alive: Tears For Fears



Singles

50 Cent
Has 'The Game' usurped his former mentor's role as gangsta do-jour? This has yet to pick up the levels of airplay support enjoyed by his labelmate, while the song itself sadly lacks much of the appeal Fiddy's earlier singles offered.

Basement Jaxx
U Don't Know Me (XL XLS25CD1)
The revival in Basement Jaxx's fortunes looks set to continue (they recently won a Grammy and hit number one on the UK albums chart) with this dance stomper, which teams Basement beats, fuzzy guitars and Lisa Kekaula's blues-rock vocals. It is B-listed at Radio One, while the duo's headline appearance at the Wireless festival on June 25 will help raise exposure.

Melanie Brown
Today (Amber Cafe AMBER002)
Former Spice Girl Mel B makes her return to the solo arena with this independently released, upbeat pop song. Produced by Kevin Malpass, the track sees a syncretised string section and simple programmed beat playing host to her sweet vocal. It is the first single from her new album *LA State Of Mind*, which is released on June 27.

DJ Sammy
Why (Data DATA9CD5)
This cover of Annie Lennox's 1992 Top Five hit does indeed prompt the question - why? It is certainly an unlikely choice of song to be given a clubland makeover, but someone out there likes it - it is C-listed at Radio One and recently reached number two in *MW's Upfront Club Top 40*, which could help generate a fourth consecutive Top 10 hit for the DJ/producer.

The Faders
Jump (Polydor FADE1)
While the debut single from the girl-trio trio sounded not unlike *Lur For Life*, this follow-up bears

more than a passing resemblance to Blondie's Maria. It is executed with admirable panache and peppered with cut production touches such as gun sound effects, the result is a very strong pop record that deserves to be taken to heart by radio.

Fightstar
Paint Your Target (Island CD897)
Fightstar dish up their first chart-eligible single, a blistering, distortion-heavy aural assault that promises to provide the em-rockers with a strong commercial impact. A melodic guitar arpeggio keeps the colour through the verse, transcending into a wall of distortion for the chorus as Charlie delivers the song's killer hook. Its release coincides with a UK tour that kicked off last week.

Garbage
Sex Is Not The Enemy (A&E WE459CD1)
This second single from the Top Five album *Bleed Like Me* has failed to ignite the same excitement at radio as its predecessor *Why Do You Love Me*. However, with a fast-approaching run of five dates in June, the retail response is sure to be no less enthusiastic. The band stick to their familiar formula, with Shirley Manson delivering a host of punchy one liners atop a bed of rumbling synths and uptempo rhythms.

Green Day
Wake Me Up When September Ends (Reprise W674CD1)
This is a gloriously funny single from the punky renaissance trio's triple-platinum album *American Idiot*, which has now been in the Top 30 for 36 consecutive weeks. Released on the eve of their sold-out Milton Keynes National Bowl gigs, it is keying across-the-board airplay support, and could well give them a third Top 10 hit of their current campaign.

Jack Johnson
Good People (MCA/MSCTD04017)
A hugely popular talent in the US and Australia, Jack Johnson has delivered his most musically upbeat record yet in the form of his third album *In Between Dreams* and this first single is a strong introduction for the

uninitiated. Good People is a breezy three-minute song driven by rhythmic acoustic guitar strums which provide the backbone to Johnson's lazy, infectious vocal.

Kano
Remember Me (679 679/L101CD1)
Kano continues his patchy run of C-listed at Radio One, it is presumably an attempt to woo the summer market, but there are far better tracks on his forthcoming album and wider recognition for the east London MC may well have to wait until then.

The Mystery Jets
On My Feet (Good And Evil 671015CDX)
Despite sharing a producer (Paul Epworth), label and a recent tour with the Futureheads, The Mystery Jets seem unlikely to repeat their success, lacking the tunes and pop nous of Sunderland's finest. There are some good ideas here, but the whole is probably too wayward for daytime radio.

Roxykopp
Only This Moment (Wall Of Sound WALLD104)
Soaked in lush synths, this return from the Norwegian duo takes up where their platinum-selling debut album *Melody AM* left off. Its infectious melody and vocals have helped take it onto Radio One's 1-Upfront list, while mixes from Alan Braxe and Headman have delivered club support.

Albums

Amerie
Touch (Columbia 520166Z)

Comparisons with Beyoncé are unavoidable, mainly because Crazy In Love producer Rich Harrison is behind a number of tracks on this album, but that should not deter from the fact this is a very strong R&B record. The single 'I Think' is the obvious highlight, but the album works as a consistent whole and is likely to sell well following extensive TV and radio airplay.

Ry Cooder
Chavez Ravine (Nonesuch 755979877Z)
After almost 10 years working in Cuba and leading his shelf with the Grammys he won for his efforts there, Cooder returns to the Land Of The Free with this concept album that documents the loss of the Chavez Ravine community in the Fifties, bulldozed to make way for a sports stadium. He is joined by giants of the Latino music community such as Don Tosti and Little Willie G, resulting in an extraordinary album from a musical legend.

The Departure
Fifty Words (Parlophone 4749532)
It has been a speedy journey to this debut album - the Northampton five-piece only formed last year - which makes one wonder whether the process has been rushed to stay ahead of the pack of Eighties-sounding bands coming through. However, it holds up well and is consistent throughout, with the three singles surrounded by equally good material. The re-release of their debut single *All Mapped Out* should help their cause.

Funeral For A Friend
Hours (Atlantic 5050046/4943820)
With Atlantic committed to an international release, Funeral For A Friend are in a position to build substantially on the foundations laid by their god beat *Casually Dressed & Deep In Conversation*. Produced by Terry Date (Pantera, Deftones), Hours is dominated by a tight, compressed sound and sees the bandishing out some of their most commercially accessible songs to date in *Streeter and Drive*. Coinciding with a national tour next month, this will prove a reliable seller over the next three months.

Shelby Lynne
Suit Yourself (EMI 312057Z)
Lynne is one of those big voices that can stop a city in its tracks. Her effortless delivery serves to highlight the beauty of her songs and arrangements and on this album, joined by the likes of Benmont Tench (Tom Petty) and Tony Joe White, her talent is right out front.

The Magic Numbers
The Magic Numbers (Heavenly HVN153CD)
The Magic Numbers have built up their profile handsomely in time for their debut album's release, leaping from small venues to London's Forum within a year. This 12-track set is refreshing because it goes against current trends and, even though its retro sounds echo Seventies acts, the band manage to sound fresh, while the strength of the songs melodies shine through. The distinctly summery feel of this album will sound perfect at this year's host of summer festivals.

Roslin Murphy
Ruby Blue (Epic ECHD63)
Murphy's debut solo set fuses Molohe's leftfield pop nous with the egghead experimentation of producer Matthew Herbert to great effect. The airy yet absorbing atmosphere adds an extra dimension to the sensual songs, which get under the listener's skin after a few plays. Although not destined to be a commercial triumph, Ruby Blue's class shines throughout.

Ralph Myers & The Jack Herrin Band
Your New Best Friends (Rykodisc/Emperor Norton ENRT012)
Although less well known than Roxykopp, this Norwegian trio created one of the albums of 2003 with *A Special Album*. This album of heavyweight breaks (the band have two drummers), easy listening strings and feelfood attitude should become a favourite at festivals and beyond.

Saint Etienne
Tales From Turnpike House (Sanctuary SANCD0271)
This concept album is about the seemingly drab prospect of a day in a tower block but it never forgets its perfect pop sensibilities and even makes room for an appearance from David Essex. Saint Etienne's recent albums have been unfairly overlooked by the record-buying public and it would be cruel if this went the same way.

This week's reviewers: David Baird, Phil Brooks, Ben Cardew, Stuart Clarke, Jim Larkin, Owen Lawrence, Nicola Stace, Nick Teerl, and Simon Ward and Adam White.

ALSO OUT THIS WEEK SINGLES
Only Man In The Shoe (A&E)
Marvin: A Quiet Life (Del'Racoon)
Tears For Fears: Everybody Loves A

Happy Birthday! Me Mellow (Gid) **ALBUMS**
Backstreet Boys: Never Gone (Jive)
Marvin: A Quiet Life (Del'Racoon)
Tears For Fears: Everybody Loves A

Brent: Short & Stupid (Lucky Dog Recordings)
(Peppers) Banquet

Records released 13.06.05

SINGLE OF THE WEEK

Jem
Just A Ride
ATO 82876705852
Jem's gradual ascent will be given a huge shot in the arm by this second single, a ridiculously infectious pop/dance hybrid pristinely produced by Jem herself with Yoad Nevo. A-listings at Radios One and Two plus growing ILR support should snare the daytime demographic, while mixes from Fatboy Slim and Adam F will ensure the song is heard by a wider audience. Her debut album *Finally Woken* will soar in this single's wake.



ALBUM OF THE WEEK

Foo Fighters
In Your Honour
Sony BMG 82876701952
There is no doubting Dave Grohl's ambition on this latest album. It is a 20-track double CD release featuring one disc of his hardest and most heartfelt work to date and another disc of acoustic tracks. Although the second disc can drag a little, this is the Foo Fighters' best work to date and suggests their Reading/Leeds headline slot should be one of the live moments of the year. Sony BMG is making the album one of its key summer priority releases.

Coldplay and The Coral retain their positions at one and two respectively, while potential big hits are bubbling under for James Blunt, Mylo, U2, Jamiroquai and Keith Urban

The UK Radio Airplay

RADIO ONE

Pos	Last	ARTIST TITLE	Label	Wk	Points	Airplay
1	1	COLDPLAY SPEED OF SOUND (MUSIC)	PARLOPHONE	22	30	2162
2	11	MYLO IN MY ARMS (MUSIC)	BRITANNIA	22	29	2162
3	13	THE CORAL IN THE MORNING (MUSIC)	REPUBLIC	21	26	1974
4	1	KAISER CHIEFS EVERYDAY I LOVE YOU LESS AND LESS (MUSIC)	PARLOPHONE	21	25	1909
4	1	GWEN STEFANI HOLLABACK GIRL (MUSIC)	REPUBLIC	22	25	1884
6	4	BLACK EYED PEAS DON'T PHUNK WITH MY HEART (MUSIC)	INTERSCOPE	22	25	1759
7	1	AMERIE I THINK (MUSIC)	COLUMBIA	22	23	1673
7	5	GORILLAZ FEEL GOOD INC. (MUSIC)	PARLOPHONE	24	23	1505
9	1	FOO FIGHTERS 50 CENT HATE IT OR LOVE IT (MUSIC)	INTERSCOPE	21	22	1543
9	1	GADJO SO MANY THINGS (MUSIC)	PARLOPHONE	21	22	1543
12	13	JAMIROQUAI FEELS JUST LIKE IT SHOULD (MUSIC)	SONY BMG	18	21	1506
12	13	SNOOP DOGG & WILSON/J TIMBERLAK SIGNS (MUSIC)	GEFFEN	18	21	1506
12	16	THE WHITE STRIPES BLUE ORCHID (MUSIC)	XL	16	21	1405
15	7	BODYROCKERS I LIKE THE WAY (MUSIC)	REPUBLIC	21	20	1387
15	7	MAX GRAHAM YES OWNER OF A LONELY HEART (MUSIC)	BMG	18	20	1387
16	4	OASIS LYLA (MUSIC)	REPUBLIC	21	18	1212
16	18	THE KILLERS SLOW LIKE YOU MEANT IT (MUSIC)	REPUBLIC	16	18	1195
16	27	JOHN LEGEND GRIFFITHY PEOPLE (MUSIC)	REPUBLIC	12	16	1162
16	0	BASEMENT JAXX I DON'T KNOW ME (MUSIC)	REPUBLIC	8	14	1047
22	22	ROCKAFELLA CALIFORNIA SUN (MUSIC)	REPUBLIC	15	14	1042
20	18	ALDOUS BULLY FEAT NANCY SINATRA SHOT YOU DOWN (MUSIC)	REPUBLIC	16	14	1042
20	0	GOOD CHARLOTTE THE CHRONICLES OF LIFE AND DEATH (MUSIC)	REPUBLIC	5	13	1042
20	0	NELLY INDEEP (MUSIC)	REPUBLIC	5	13	1042
20	18	JEM JUST A RIDE (MUSIC)	REPUBLIC	16	13	1042
20	29	U2 CITY OF BLINDING LIGHTS (MUSIC)	REPUBLIC	10	12	831
20	29	STUDIO B I SEE GIGS (MUSIC)	REPUBLIC	10	12	712
20	29	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS REPEAT (MUSIC)	REPUBLIC	14	12	712
17	17	DESTINY'S CHILD GIRL (MUSIC)	REPUBLIC	17	11	638
17	0	CHARLOTTE CHURCH CRAZY CHICK (MUSIC)	REPUBLIC	11	11	638
20	29	THE BRAVEYR FEARLESS (MUSIC)	REPUBLIC	17	11	766
20	29	KT TUNSTALL OTHER SIDE OF THE WORLD (MUSIC)	REPUBLIC	15	11	766

INDEPENDENT LOCAL RADIO

Pos	Last	ARTIST TITLE	Label	Wk	Points	Airplay
2	1	THE CORAL IN THE MORNING (MUSIC)	REPUBLIC	19	209	3993
2	1	NATALIE IMBRUGLIA SHIVER (MUSIC)	REPUBLIC	21	218	3749
2	1	SNOOP DOGG & WILSON/J TIMBERLAK SIGNS (MUSIC)	GEFFEN	18	218	3751
5	4	COLDPLAY SPEED OF SOUND (MUSIC)	PARLOPHONE	20	182	2680
5	6	BLACK EYED PEAS DON'T PHUNK WITH MY HEART (MUSIC)	INTERSCOPE	15	156	2084
6	3	DESTINY'S CHILD GIRL (MUSIC)	COLUMBIA	19	149	2142
7	11	ROB THOMAS LONELY NO MORE (MUSIC)	REPUBLIC	12	147	2192
8	7	KT TUNSTALL OTHER SIDE OF THE WORLD (MUSIC)	REPUBLIC	13	132	1947
9	7	ATHLETE HALF LIGHT (MUSIC)	REPUBLIC	15	129	1845
10	10	MARCO LET ME LOVE YOU (MUSIC)	REPUBLIC	13	112	1638
11	9	OASIS LYLA (MUSIC)	REPUBLIC	16	106	1842
12	23	DANIEL BEDINGFIELD THE WAY (MUSIC)	REPUBLIC	10	101	1397
12	23	AMERIE I THINK (MUSIC)	COLUMBIA	15	99	1399
14	8	LEMAR TIME TO GROW (MUSIC)	REPUBLIC	13	97	1608
15	18	GORILLAZ FEEL GOOD INC. (MUSIC)	PARLOPHONE	16	87	1384
16	13	BEVERLY KNIGHT KEEP THIS FIRE BURNING (MUSIC)	REPUBLIC	10	87	1242
17	16	MAX GRAHAM YES OWNER OF A LONELY HEART (MUSIC)	BMG	19	109	1248
18	15	U2 CITY OF BLINDING LIGHTS (MUSIC)	REPUBLIC	16	90	1258
19	15	NATASHA BEDINGFIELD I BRUISE EASILY (MUSIC)	REPUBLIC	10	87	1245
20	20	KEANE THIS IS THE LAST TIME (MUSIC)	REPUBLIC	10	87	1461
21	27	STEVIE WONDER SO WHAT THE FUSS (MUSIC)	REPUBLIC	12	84	1245
22	28	GWEN STEFANI HOLLABACK GIRL (MUSIC)	REPUBLIC	19	84	1306
22	12	FAITH EVANS AGAIN (MUSIC)	REPUBLIC	11	83	1248
24	24	GWEN STEFANI FEAT EVE RICH GIRL (MUSIC)	INTERSCOPE	16	82	1169
24	24	BODYROCKERS I LIKE THE WAY (MUSIC)	REPUBLIC	15	78	1275
26	21	SCISSOR SISTERS FILTHY THING (MUSIC)	REPUBLIC	12	71	1167
27	0	GADJO SO MANY THINGS (MUSIC)	PARLOPHONE	14	76	1162
27	0	ARON LUNBY UNRAVEL (MUSIC)	REPUBLIC	11	76	1195
29	30	MYLO IN MY ARMS (MUSIC)	BRITANNIA	11	81	1212
30	0	JEM JUST A RIDE (MUSIC)	REPUBLIC	10	81	1169

Wk Type
Last Wk
New In Chart
Peak Pos
Wk In Chart
Wk Type
Last Wk
New In Chart
Peak Pos
Wk In Chart

Pos	Last	ARTIST TITLE	Label	Wk	Points	Airplay
1	1	COLDPLAY SPEED OF SOUND (MUSIC)	PARLOPHONE	22	30	2162
2	2	THE CORAL IN THE MORNING (MUSIC)	REPUBLIC	22	29	2162
3	4	KT TUNSTALL OTHER SIDE OF THE WORLD (MUSIC)	REPUBLIC	22	26	1974
4	3	SNOOP DOGG & WILSON/J TIMBERLAK SIGNS (MUSIC)	GEFFEN	20	26	1974
5	5	BLACK EYED PEAS DON'T PHUNK WITH MY HEART (MUSIC)	INTERSCOPE	22	25	1884
6	7	ROB THOMAS LONELY NO MORE (MUSIC)	ATLANTIC	14	24	1402
7	6	NATALIE IMBRUGLIA SHIVER (MUSIC)	REPUBLIC	22	23	1673
8	9	GORILLAZ FEEL GOOD INC. (MUSIC)	PARLOPHONE	22	23	1505
9	10	AMERIE I THINK (MUSIC)	COLUMBIA	22	23	1673
10	14	GWEN STEFANI HOLLABACK GIRL (MUSIC)	REPUBLIC	22	23	1506
11	11	OASIS LYLA (MUSIC)	REPUBLIC	22	23	1506
12	24	JAMES BLUNT YOU'RE BEAUTIFUL (MUSIC)	REPUBLIC	12	24	1387
13	20	MYLO IN MY ARMS (MUSIC)	BRITANNIA	20	24	1387
14	19	JEM JUST A RIDE (MUSIC)	SONY BMG	17	24	1387
15	12	KAISER CHIEFS EVERYDAY I LOVE YOU LESS... (MUSIC)	PARLOPHONE	20	24	1387
16	8	DESTINY'S CHILD GIRL (MUSIC)	COLUMBIA	21	24	1387
17	13	STEVIE WONDER SO WHAT THE FUSS (MUSIC)	REPUBLIC	19	24	1387
18	20	U2 CITY OF BLINDING LIGHTS (MUSIC)	REPUBLIC	10	24	1387
19	18	GADJO SO MANY THINGS (MUSIC)	PARLOPHONE	14	24	1387
20	15	THE GAME FEAT. 50 CENT HATE IT OR LOVE IT (MUSIC)	INTERSCOPE	16	24	1387
21	21	BODYROCKERS I LIKE THE WAY (MUSIC)	REPUBLIC	16	24	1387
22	27	MAX GRAHAM YES OWNER OF A LONELY HEART (MUSIC)	BMG	18	24	1387
23	23	NEW ORDER JETSTREAM (MUSIC)	REPUBLIC	16	24	1387
24	17	JAMIROQUAI FEELS JUST LIKE IT SHOULD (MUSIC)	SONY BMG	18	24	1387
25	26	DANIEL BEDINGFIELD THE WAY (MUSIC)	REPUBLIC	10	24	1387

■ Highest Top 50 Entry ■ Biggest increase in airplay ■ Audiences increase ■ Highest Top 50 Decline ■ Biggest increase in plays ■ Airplay increase of 50% or more



The Coral Amassing more airplay last week than any Coral single has ever had, while reaching the highest audience of any number two airplay hit in the past year, The Coral's 17 plays from the Morning was aimed more than chart

UKISS

Pos	Last	ARTIST TITLE	Label
1	3	THE GAME FEAT. 50 CENT HATE IT OR LOVE IT (MUSIC)	INTERSCOPE
2	1	BLACK EYED PEAS DON'T PHUNK WITH MY HEART (MUSIC)	INTERSCOPE
3	1	GORILLAZ FEEL GOOD INC. (MUSIC)	PARLOPHONE
4	1	AMERIE I THINK (MUSIC)	COLUMBIA
4	1	ARON LUNBY UNRAVEL (MUSIC)	REPUBLIC
6	6	SNOOP DOGG & WILSON/J TIMBERLAK SIGNS (MUSIC)	GEFFEN
7	7	USHER CAUGHT UP (MUSIC)	LAFACE
8	5	MYLO IN MY ARMS (MUSIC)	BRITANNIA
9	11	CIARA FEAT. MISSY ELLIOTT I 2 STEP (MUSIC)	LAFACE
11	7	BASEMENT JAXX OH MY GOSH (MUSIC)	XL



Chantal Chamandy
you want me

XFM

Pos	Last	ARTIST TITLE	Label
1	8	THE MADIQ NUMBERS FORTNER LOST (MUSIC)	REPUBLIC
2	7	THE CORAL IN THE MORNING (MUSIC)	REPUBLIC
3	5	COLDPLAY SPEED OF SOUND (MUSIC)	PARLOPHONE
3	3	GORILLAZ FEEL GOOD INC. (MUSIC)	PARLOPHONE
5	5	OASIS LYLA (MUSIC)	REPUBLIC
6	10	THE WHITE STRIPES BLUE ORCHID (MUSIC)	XL
7	4	KAISER CHIEFS EVERYDAY I LOVE YOU LESS (MUSIC)	PARLOPHONE
8	12	FOO FIGHTERS BEST OF YOU (MUSIC)	SONY BMG
9	15	CAESARS JERK IT OUT (MUSIC)	SONY
10	18	KAISER CHIEFS OH MY GOD (MUSIC)	PARLOPHONE

25. Daniel Bedingfield Bedingfield's The Way, the third single from his album Second

Inception continues to grow at radio, also proving an audience of 22.03m, allowing the disc to

irplay Chart

music control

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	GENRE	W	L	P	W	L	P	W	L	P	W	L	P
26	17	37	MARIO LET ME LOVE YOU	R&B	1	1196	32	21.60	-28							
27	36	9	ATHLETE HALF LIGHT	PROGRESSIVE	1417	-5	21.35	-34								
28	13	4	FOO FIGHTERS BEST OF YOU	ROCK	345	14	21.28	-13								
29	63	1	KEITH URBAN DAYS GO BY	ROCK	170	55	19.28	61								
30	35	13	RAZORLIGHT SOMEWHERE ELSE	ROCK	628	-36	18.51	-2								
31	37	9	KEANE THIS IS THE LAST TIME	ROCK	863	1	18.16	-3								
32	47	4	THE WHITE STRIPES BLUE ORCHID	ROCK	393	11	17.94	-20								
33	60	1	NELLY N DEY SAY	R&B	509	41	17.05	40								
34	25	8	AKON LONELY	R&B	734	34	16.94	-30								
35	20	7	THE KILLERS SMILE LIKE YOU MEAN IT	ROCK	558	-28	16.73	-23								
36	29	14	BEVERLY KNIGHT KEEP THIS FIRE BURNING	PROGRESSIVE	920	39	16.30	-26								
37	27	3	CLIFF RICHARD WHAT CAR	ROCK	129	-27	16.14	-53								
38	44	11	STUDIO B I SEE GIRLS	ROCK	525	-6	16.10	1								
39	43	14	BASEMENT JAXX OH MY GOSH	R&B	615	-11	15.85	-2								
40	26	9	SCISSOR SISTERS FILTHY/GORGEOUS	PROGRESSIVE	762	8	15.69	-2								
41	61	1	JOHN LEGEND ORDINARY PEOPLE	SOUL	346	-41	15.34	65								
42	31	12	LEMAR TIME TO GROW	SOUL	1022	-33	15.11	-33								
43	41	7	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	ROCK	514	80	14.22	-36								
44	30	9	CIARA FEAT. MISSY ELLIOTT I 2 STEP	R&B	457	-27	14.07	-20								
45	50	2	BRIAN MCFADDEN DEMONS	ROCK	201	4	13.85	-2								
46	35	8	CAESARS JERK IT OUT	ROCK	478	-27	13.77	-7								
47	34	7	FAITH EVANS AGAIN	R&B	880	-30	13.71	-34								
48	49	1	JENNIFER LOPEZ FEAT. FAT JOE HOLD YOU DOWN	PROGRESSIVE	657	23	13.47	39								
49	45	18	USHER CAUGHT UP	R&B	338	-12	12.88	-21								
50	82	0	CHARLOTTE CHURCH CRAZY CHICK	SOUL	221	163	12.72	39								

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PRE-RELEASE

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	GENRE	W	L	P	W	L	P
1			JAMES BLUNT YOU'RE BEAUTIFUL	ALTERNATIVE				338		
2			JEM. JUST A RIDE	ROCK				3155		
3			U2 CITY OF BLINDING LIGHTS	ROCK				2977		
4			GAO SO MANY TIMES... I WISH YOU WERE HERE	ALTERNATIVE				284		
5			JAMIROQUAI FEELS JUST LIKE IT SHOULD	ROCK				2297		
6			FOO FIGHTERS BEST OF YOU	ROCK				2128		
7			KEITH URBAN DAYS GO BY	ROCK				1929		
8			THE WHITE STRIPES BLUE ORCHID	ROCK				1795		
9			NELLY N DEY SAY	R&B				1705		
10			JOHN LEGEND ORDINARY PEOPLE	SOUL				1534		
11			GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	ROCK				1422		
12			FAITH EVANS AGAIN	R&B				1371		
13			CHARLOTTE CHURCH CRAZY CHICK	SOUL				1272		
14			DAMIEN RICE & LISA HANNIGAN UNPLAYED PIANO	PROGRESSIVE				1259		
15			BASEMENT JAXX YOU DON'T KNOW ME	R&B				1253		
16			GOOD CHARLOTTE THE CHRONICLES OF LIFE AND DEATH	ROCK				1194		
17			RIOJACK CALIFORNIA SOUL VIBES	ROCK				1115		
18			BON CARSON FRECK U UP	ROCK				968		
19			ROMAN KESTLING LOST FOR WORDS	PROGRESSIVE				900		
20			STEREOPHONICS SUPERMAN 2	ROCK				862		

RADIO CROWERS

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	GENRE	W	L	P	W	L	P
1			U2 CITY OF BLINDING LIGHTS	ROCK				1040		387
2			JEM. JUST A RIDE	ROCK				730		339
3			DANIEL BERINGFIELD THE WRY	ROCK				1078		234
4			MARIO HERE I GO AGAIN	R&B				306		232
5			GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	ROCK				541		229
6			BACKSTREET BOYS INCOMPLETE	ROCK				226		226
7			OASIS LYVA	ROCK				1217		223
8			COLDPLAY SPEED OF SOUND	ROCK				2167		215
9			BLACK EYED PEAS DON'T PHUNK WITH MY HEART	R&B				1705		187
10			AMERIE! IT	ROCK				1032		179

RADIO TWO

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	GENRE	W	L	P	W	L	P
1			COLDPLAY SPEED OF SOUND	ROCK				1040		387
2			JAMES BLUNT YOU'RE BEAUTIFUL	ALTERNATIVE				1078		234
3			THE CORAL IN THE MORNING	ROCK				1078		234
4			KT TUNSTALL OTHER SIDE OF THE WORLD	ALTERNATIVE				1078		234
5			JEM. JUST A RIDE	ROCK				1078		234
6			ROB THOMAS LONELY NO MORE	R&B				1078		234
7			KEITH URBAN DAYS GO BY	ROCK				1078		234
8			NEW ORDER JETSTREAM	ROCK				1078		234
9			CLIFF RICHARD WHAT CAR	ROCK				1078		234
10			STEVIE WONDER SO WHAT THE FUSS	SOUL				1078		234
11			BRIAN MCFADDEN DEMONS	ROCK				1078		234
12			LISA MISHOUVA LOST STARBUST	PROGRESSIVE				1078		234
13			DAMIEN RICE & LISA HANNIGAN UNPLAYED PIANO	PROGRESSIVE				1078		234
14			TOM BAXTER THE MOON AND 23	ROCK				1078		234
15			TEARS FOR FEARS EVERYBODY LOVES A HAPPY ENDING	ROCK				1078		234
16			JACK JOHNSON GOOD PEOPLE	ROCK				1078		234
17			U2 CITY OF BLINDING LIGHTS	ROCK				1078		234
18			DARYL HALL & JOHN OATES I'LL BE AROUND	ROCK				1078		234
19			BEN BONES FISHING FOR A DREAM	ROCK				1078		234
20			TURIN BRIDES LAUNDED	ROCK				1078		234

ON THE RADIO THIS WEEK

- RADIO ONE**
Blue Room
Matthew Johnson mix
Miles Davies -
Turquoise in
version (DJ)
New Stickers -
Social Beaters in
version (DJ)
Zane Lowe -
Cody Ray live (DJ)
Richi Lagon in
version (DJ)
Amie Nightingale -
Finger quest mix
(DJ)
- RADIO TWO**
Gay Charities -
Scott Da Bank -
The Ivers at 50
(DJ)
Real Solutions
(DJ)
Cresby, Hills, Nash
& Young - So Far
(DJ)
Hells, We Are
Conley (DJ)
Record of the
week - Tim Minchin
Good Horried Man
Album of the week
- Colplay X67
- RADIO THREE**
Composer of the
week - Larnald
Anderson (Moz)
Jazz Legends -
Leslie Mokuau (FJ)
179
- RADIO 4**
Ken Clarke's Jazz
Greats (DJ)
- 6 MUSIC**
Gordon Coe - Art
Bridges live (DJ), Ben
Folds live (DJ)
The Music Week -
Ebone quest (DJ)
6 Mix - Dope
Armada (DJ)
- EXTRA**
Ultra Live - Linnor
quits (DJ)
- XFM**
Larsen Larsen's
Record of the
Week - Anderson
Live (Mokuau)
The Way I Talk You
- VIRGIN**
Jason Jann
Special (DJ)
Steve Harris - The
Years in Chron
(DJ)
Ben Jones - Orson
Morton quits (DJ)
- Pete Mitchell** - Jay
Zappi quest (DJ)
David Shaw
- Track of the week**
- The Music
Matters: Forever
Live

THE HIT SINGLE FROM THE NEW CHANTAL CHAMANDY ALBUM "LOVE NEEDS YOU" AVAILABLE SOON
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NOVA
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MUSE
www.novamusic.com

improve 26-25 on the chart
29. Keith Urban
It is rare for country songs to make the Top 50

of the album
chart but this title
track from Keith
Urban's upcoming
album Days Go By
is an exception to

that rule, and
debuts this week
at number 29, 13
of its 170 plays
and a mix-wide
83.04% of its

audience came
from Radio Two.
Most of its 34
other stations in
Northern Ireland
and Scotland



33. Nelly
Some 14 years
after a sample
from True
Proved Jim
Dawson with the
mother dance hit,
the Spaniard

Ballet hit is this
time covered by
Nelly. Support for
the track
increased last
week, with N DeY
Say leading 50-33
on the airplay
chart. Some 13
of the record's 509
plays came from
Radio One, along
with 49.5% of its
audience while its
top play
Lilacs are 39
from Wave 101,
32 from Kiss FM,
29 from Core
27 from East 100
and 23 from
NorthEast 1

TOP 10

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	GENRE	W	L	P
1			BLACK EYED PEAS DON'T PHUNK WITH MY HEART	R&B	1	1196	32
2			GWEN STEFANI HOLLABACK GIRL	POP	2	1196	32
3			WILL SMITH SWITCH	POP	3	1196	32
4			50 CENT CANDY SHOP	R&B	4	1196	32
5			BASEMENT JAXX OH MY GOSH	R&B	5	1196	32
6			TWISTA FEAT. FAITH EVANS HOPE	R&B	6	1196	32
7			CIARA FEAT. MISSY ELLIOTT I 2 STEP	R&B	7	1196	32
8			JUPITER ACE 1000 YEARS	SOUL	8	1196	32
9			MARIO HERE I GO AGAIN	R&B	9	1196	32
10			THE PUSSYCAT DOLLS DON'T CHA	R&B	10	1196	32

BEAT 106

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	GENRE	W	L	P
1			GORILLAZ FEEL GOOD INC.	PROGRESSIVE	1	1196	32
2			KATIE'S CHIEFS EVERYDAY I LOVE LESS.	PROGRESSIVE	2	1196	32
3			BODYROCKERS I LIKE THE WAY	PROGRESSIVE	3	1196	32
4			THE KILLERS SMILE LIKE YOU MEAN IT	ROCK	4	1196	32
5			BLACK EYED PEAS DON'T PHUNK WITH MY HEART	R&B	5	1196	32
6			THE CORAL IN THE MORNING	ROCK	6	1196	32
7			RAZORLIGHT SOMEWHERE ELSE	ROCK	7	1196	32
8			FOO FIGHTERS BEST OF YOU	ROCK	8	1196	32
9			STEREOPHONICS DAKOTA	ROCK	9	1196	32
10			COLDPLAY SPEED OF SOUND	ROCK	10	1196	32

GET MUSIC WEEK ONLINE

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

Singles

Crazy Frog enters at number one and dominates sales. Newcomers to the Top 10 this week also include Coldplay, Amerie, Gwen Stefani and Audio Bullys

PHYSICAL SINGLES TOP 40

Pos	Last	ARTIST	TITLE	Label	Weeks on chart
1	NEW	CRAZY FROG	AXEL F	Decca	1
2	NEW	COLDPLAY	SPEED OF SOUND	Capitol	1
3	NEW	AKON	LONELY	Atlantic	1
4	NEW	AMERIE	I THING	Columbia	1
5	NEW	OASIS	LYLA	Big Brother	1
6	NEW	GORILLAZ	FEEL GOOD INC	Parlophone	1
7	NEW	BLACK EYED PEAS	DONT PHUNK WITH MY HEART	Atlantic	1
8	NEW	AUDIO BULLYS FEAT. NANCY SINATRA	SHOT YOU DOWN	Capitol	1
9	NEW	GWEN STEFANI	HOLLABACK GIRL	Interscope	1
10	NEW	TONY CHRISTIE FEAT. PETER KAY	(US THIS WAY TO AMARILLO	UMV	1
11	NEW	THE GAME	FEAT. 50 CENT HATE IT OR LOVE IT	Interscope	1
12	NEW	JENNIFER LOPEZ	FEAT. FAT JOE HOLD YOU DOWN	Elek	1
13	NEW	THE MAGIC NUMBERS	FOREVER LOST	Priority	1
14	NEW	SNOOP DOGG/WILSON/JIMBERLAKE	SIGNS	Griffin	1
15	NEW	MAX GRAHAM	VS YES OWNER OF A LONELY HEART	Decca	1
16	NEW	BODYROCKERS	I LIKE THE WAY	Mercury	1
17	NEW	MY CHEMICAL ROMANCE	HELENA	Reprise	1
18	NEW	WILL SMITH	SWITCH	Interscope	1
19	NEW	BOB THOMAS	LONELY NO MORE	Atlantic	1
20	NEW	KELLY OSBOURNE	ONE WORD	Sony	1
21	NEW	EMINEM	MOCKINGBIRD	Aftermath	1
22	NEW	MYLO IN MY ARMS		Capitol	1
23	NEW	KAISER CHIEFS	EVERYDAY I LOVE YOU LESS AND LESS	Capitol	1
24	NEW	ARCADIE FIRE	POWER OUT	Capitol	1
25	NEW	THE CORAL	IN THE MORNING	Capitol	1
26	NEW	LSO/JOHN WILLIAMS	BATTLE OF THE HEROES - STAR WARS	Sony	1
27	NEW	BRIAN MCFADDEN	DEMONS	Mercury	1
28	NEW	BRITISH SEA POWER	PLEASE STAND UP	Capitol	1
29	NEW	NINE BLACK ALPS	NOT EVERYONE	Capitol	1
30	NEW	JAVINE TOUCH	MY FIRE	Capitol	1
31	NEW	GADJO FEAT. ALEXANDRA PRINCE	SO MANY TIMES	Capitol	1
32	NEW	SONS & DAUGHTERS	DANCE ME IN	Capitol	1
33	NEW	LIL' JON & THE EAST SIDE BOYZ	GET LOW/LOVERS & FRIENDS	Capitol	1
34	NEW	DESTINY'S CHILD	GIRL	Capitol	1
35	NEW	CIARA FEAT. MISSY ELLIOTT 1.2 STEP		Capitol	1
36	NEW	DANIEL BEDINGFIELD	THE WAY	Capitol	1
37	NEW	FALCH EVANS	AGAIN	Capitol	1
38	NEW	THE BRAVEYR	FEARLESS	Capitol	1
39	NEW	STEVIE WONDER	SO WHAT THE FUSS	Capitol	1
40	NEW	50 CENT	CANDY SHOP	Capitol	1

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DOWNLOADS

Pos	Last	ARTIST	TITLE	Label	Weeks on chart
1	NEW	BLACK EYED PEAS	DONT PHUNK WITH MY HEART	Atlantic	1
2	NEW	CORILLAZ	FEEL GOOD INC	Parlophone	1
3	NEW	OASIS	LYLA	Big Brother	1
4	NEW	GWEN STEFANI	HOLLABACK GIRL	Interscope	1
5	NEW	AMERIE	I THING	Columbia	1
6	NEW	AKON	LONELY	Atlantic	1
7	NEW	THE CORAL	IN THE MORNING	Capitol	1
8	NEW	BODYROCKERS	I LIKE THE WAY	Mercury	1
9	NEW	COLDPLAY	SPEED OF SOUND	Capitol	1
10	NEW	SNOOP DOGG/WILSON/JIMBERLAKE	SIGNS	Griffin	1
11	NEW	TONY CHRISTIE FEAT. PETER KAY	(US THIS WAY TO AMARILLO	UMV	1
12	NEW	WILL SMITH	SWITCH	Interscope	1
13	NEW	FOO FIGHTERS	BEST OF YOU	Interscope	1
14	NEW	WEEZER	BEVERLY HILLS	Capitol	1
15	NEW	THE GAME	FEAT. 50 CENT HATE IT OR LOVE IT	Interscope	1
16	NEW	MAX GRAHAM	VS YES OWNER OF A LONELY HEART	Decca	1
17	NEW	KELLY OSBOURNE	ONE WORD	Sony	1
18	NEW	CAESARS	JERK IT OUT	Capitol	1
19	NEW	STEVIE WONDER	SO WHAT THE FUSS	Capitol	1
20	NEW	AUDIO BULLYS FEAT. NANCY SINATRA	SHOT YOU DOWN	Capitol	1

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04.06.05
Top 75

The Official UK

2. Coldplay
Speed of Sound, the first single from Coldplay's eagerly awaited third album, X&Y, and their seventh hit in all, is no match for Crazy Frog, but manages to equal the band's previous highest singles chart position, debuting at number two. 2002's 'In My Place' opened at number two in 2002 with first-week sales of 49,467 while Speed Of Sound sold 36,456 copies last week. Coldplay's biggest first week in terms of sales came in July 2000 when Yellow opened at number four with 45,799 buyers. Speed Of Sound retains its position at the top of the radio airplay chart, with a total audience of nearly 79m.

4. Amerie
With sales to date of 27,801 copies, Amerie's second album, Touch has already sold twice as many copies as her 2002 debut, album #1 Home. Touch climbed as high as number 23 last week but slips to number 31, as first single I Thing debuts at number four with sales of 29,525. The single has been receiving heavy radio, TV and club support for several weeks and is the main reason why Touch has been so successful. For the 25-year-old R&B singer from Washington DC,

Pos	Last	ARTIST	TITLE	Label	Weeks on chart
1	NEW	CRAZY FROG	AXEL F	Decca	1
2	NEW	COLDPLAY	SPEED OF SOUND	Capitol	1
3	2	AKON	LONELY	Atlantic	1
4	NEW	AMERIE	I THING	Columbia	1
5	4	GORILLAZ	FEEL GOOD INC	Parlophone	1
6	1	OASIS	LYLA	Big Brother	1
7	3	THE BLACK EYED PEAS	DONT PHUNK WITH MY HEART	Atlantic	1
8	NEW	GWEN STEFANI	HOLLABACK GIRL	Interscope	1
9	NEW	AUDIO BULLYS FEAT. NANCY SINATRA	SHOT YOU DOWN	Capitol	1
10	5	TONY CHRISTIE FEAT. PETER KAY	(US THIS WAY TO AMARILLO	UMV	1
11	7	THE GAME	FEAT. 50 CENT HATE IT OR LOVE IT	Interscope	1
12	8	SNOOP DOGG/C WILSON/JIMBERLAKE	SIGNS	Griffin	1
13	12	BODYROCKERS	I LIKE THE WAY	Mercury	1
14	6	JENNIFER LOPEZ	FEAT. FAT JOE HOLD YOU DOWN	Elek	1
15	NEW	THE MAGIC NUMBERS	FOREVER LOST	Priority	1
16	9	MAX GRAHAM	VS YES OWNER OF A LONELY HEART	Decca	1
17	15	WILL SMITH	SWITCH	Interscope	1
18	14	THE CORAL	IN THE MORNING	Capitol	1
19	11	BOB THOMAS	LONELY NO MORE	Atlantic	1
20	NEW	MY CHEMICAL ROMANCE	HELENA	Reprise	1
21	16	KELLY OSBOURNE	ONE WORD	Sony	1
22	10	KAISER CHIEFS	EVERYDAY I LOVE YOU LESS AND LESS	Capitol	1
23	13	MYLO IN MY ARMS		Capitol	1
24	17	EMINEM	MOCKINGBIRD	Aftermath	1
25	NEW	LSO/JOHN WILLIAMS	BATTLE OF THE HEROES - STAR WARS	Sony	1
26	NEW	ARCADIE FIRE	POWER OUT	Capitol	1
27	18	JAVINE TOUCH	MY FIRE	Capitol	1
28	NEW	BRIAN MCFADDEN	DEMONS	Mercury	1
29	21	CIARA FEAT. MISSY ELLIOTT 1.2 STEP		Capitol	1
30	19	STEVIE WONDER	SO WHAT THE FUSS	Capitol	1
31	NEW	NINE BLACK ALPS	NOT EVERYONE	Capitol	1
32	23	DESTINY'S CHILD	GIRL	Capitol	1
33	25	KIT UNSTALL	OTHER SIDE OF THE WORLD	Capitol	1
34	NEW	BRITISH SEA POWER	PLEASE STAND UP	Capitol	1
35	22	GADJO FEAT. ALEXANDRA PRINCE	SO MANY TIMES	Capitol	1
36	27	50 CENT	CANDY SHOP	Capitol	1
37	NEW	MARIO	LET ME LOVE YOU	Capitol	1
38	28	LIL' JON & THE EAST SIDE BOYZ	GET LOW/LOVERS & FRIENDS	Capitol	1

ARTIST	TITLE	WEEKS ON CHART
AKON	LONELY	1
AMERIE	I THING	1
BLACK EYED PEAS	DONT PHUNK WITH MY HEART	1
CORILLAZ	FEEL GOOD INC	1
OASIS	LYLA	1
GWEN STEFANI	HOLLABACK GIRL	1
AKON	LONELY	1
THE CORAL	IN THE MORNING	1
BODYROCKERS	I LIKE THE WAY	1
COLDPLAY	SPEED OF SOUND	1
SNOOP DOGG/WILSON/JIMBERLAKE	SIGNS	1
TONY CHRISTIE FEAT. PETER KAY	(US THIS WAY TO AMARILLO	1
WILL SMITH	SWITCH	1
FOO FIGHTERS	BEST OF YOU	1
WEEZER	BEVERLY HILLS	1
THE GAME	FEAT. 50 CENT HATE IT OR LOVE IT	1
MAX GRAHAM	VS YES OWNER OF A LONELY HEART	1
KELLY OSBOURNE	ONE WORD	1
CAESARS	JERK IT OUT	1
STEVIE WONDER	SO WHAT THE FUSS	1
AUDIO BULLYS FEAT. NANCY SINATRA	SHOT YOU DOWN	1
AKON	LONELY	1
AMERIE	I THING	1
BLACK EYED PEAS	DONT PHUNK WITH MY HEART	1
CORILLAZ	FEEL GOOD INC	1
OASIS	LYLA	1
GWEN STEFANI	HOLLABACK GIRL	1
AKON	LONELY	1
THE CORAL	IN THE MORNING	1
BODYROCKERS	I LIKE THE WAY	1
COLDPLAY	SPEED OF SOUND	1
SNOOP DOGG/WILSON/JIMBERLAKE	SIGNS	1
TONY CHRISTIE FEAT. PETER KAY	(US THIS WAY TO AMARILLO	1
WILL SMITH	SWITCH	1
FOO FIGHTERS	BEST OF YOU	1
WEEZER	BEVERLY HILLS	1
THE GAME	FEAT. 50 CENT HATE IT OR LOVE IT	1
MAX GRAHAM	VS YES OWNER OF A LONELY HEART	1
KELLY OSBOURNE	ONE WORD	1
CAESARS	JERK IT OUT	1
STEVIE WONDER	SO WHAT THE FUSS	1
AUDIO BULLYS FEAT. NANCY SINATRA	SHOT YOU DOWN	1
AKON	LONELY	1
AMERIE	I THING	1
BLACK EYED PEAS	DONT PHUNK WITH MY HEART	1
CORILLAZ	FEEL GOOD INC	1
OASIS	LYLA	1
GWEN STEFANI	HOLLABACK GIRL	1
AKON	LONELY	1
THE CORAL	IN THE MORNING	1
BODYROCKERS	I LIKE THE WAY	1
COLDPLAY	SPEED OF SOUND	1
SNOOP DOGG/WILSON/JIMBERLAKE	SIGNS	1
TONY CHRISTIE FEAT. PETER KAY	(US THIS WAY TO AMARILLO	1
WILL SMITH	SWITCH	1
FOO FIGHTERS	BEST OF YOU	1
WEEZER	BEVERLY HILLS	1
THE GAME	FEAT. 50 CENT HATE IT OR LOVE IT	1
MAX GRAHAM	VS YES OWNER OF A LONELY HEART	1
KELLY OSBOURNE	ONE WORD	1
CAESARS	JERK IT OUT	1
STEVIE WONDER	SO WHAT THE FUSS	1
AUDIO BULLYS FEAT. NANCY SINATRA	SHOT YOU DOWN	1
AKON	LONELY	1
AMERIE	I THING	1
BLACK EYED PEAS	DONT PHUNK WITH MY HEART	1
CORILLAZ	FEEL GOOD INC	1
OASIS	LYLA	1
GWEN STEFANI	HOLLABACK GIRL	1
AKON	LONELY	1
THE CORAL	IN THE MORNING	1
BODYROCKERS	I LIKE THE WAY	1
COLDPLAY	SPEED OF SOUND	1
SNOOP DOGG/WILSON/JIMBERLAKE	SIGNS	1
TONY CHRISTIE FEAT. PETER KAY	(US THIS WAY TO AMARILLO	1
WILL SMITH	SWITCH	1
FOO FIGHTERS	BEST OF YOU	1
WEEZER	BEVERLY HILLS	1
THE GAME	FEAT. 50 CENT HATE IT OR LOVE IT	1
MAX GRAHAM	VS YES OWNER OF A LONELY HEART	1
KELLY OSBOURNE	ONE WORD	1
CAESARS	JERK IT OUT	1
STEVIE WONDER	SO WHAT THE FUSS	1
AUDIO BULLYS FEAT. NANCY SINATRA	SHOT YOU DOWN	1
AKON	LONELY	1
AMERIE	I THING	1
BLACK EYED PEAS	DONT PHUNK WITH MY HEART	1
CORILLAZ	FEEL GOOD INC	1
OASIS	LYLA	1
GWEN STEFANI	HOLLABACK GIRL	1
AKON	LONELY	1
THE CORAL	IN THE MORNING	1
BODYROCKERS	I LIKE THE WAY	1
COLDPLAY	SPEED OF SOUND	1
SNOOP DOGG/WILSON/JIMBERLAKE	SIGNS	1
TONY CHRISTIE FEAT. PETER KAY	(US THIS WAY TO AMARILLO	1
WILL SMITH	SWITCH	1
FOO FIGHTERS	BEST OF YOU	1
WEEZER	BEVERLY HILLS	1
THE GAME	FEAT. 50 CENT HATE IT OR LOVE IT	1
MAX GRAHAM	VS YES OWNER OF A LONELY HEART	1
KELLY OSBOURNE	ONE WORD	1
CAESARS	JERK IT OUT	1
STEVIE WONDER	SO WHAT THE FUSS	1
AUDIO BULLYS FEAT. NANCY SINATRA	SHOT YOU DOWN	1
AKON	LONELY	1
AMERIE	I THING	1
BLACK EYED PEAS	DONT PHUNK WITH MY HEART	1
CORILLAZ	FEEL GOOD INC	1
OASIS	LYLA	1
GWEN STEFANI	HOLLABACK GIRL	1
AKON	LONELY	1
THE CORAL	IN THE MORNING	1
BODYROCKERS	I LIKE THE WAY	1
COLDPLAY	SPEED OF SOUND	1
SNOOP DOGG/WILSON/JIMBERLAKE	SIGNS	1
TONY CHRISTIE FEAT. PETER KAY	(US THIS WAY TO AMARILLO	1
WILL SMITH	SWITCH	1
FOO FIGHTERS	BEST OF YOU	1
WEEZER	BEVERLY HILLS	1
THE GAME	FEAT. 50 CENT HATE IT OR LOVE IT	1
MAX GRAHAM	VS YES OWNER OF A LONELY HEART	1
KELLY OSBOURNE	ONE WORD	1
CAESARS	JERK IT OUT	1
STEVIE WONDER	SO WHAT THE FUSS	1
AUDIO BULLYS FEAT. NANCY SINATRA	SHOT YOU DOWN	1
AKON	LONELY	1
AMERIE	I THING	1
BLACK EYED PEAS	DONT PHUNK WITH MY HEART	1
CORILLAZ	FEEL GOOD INC	1
OASIS	LYLA	1
GWEN STEFANI	HOLLABACK GIRL	1
AKON	LONELY	1
THE CORAL	IN THE MORNING	1
BODYROCKERS	I LIKE THE WAY	1
COLDPLAY	SPEED OF SOUND	1
SNOOP DOGG/WILSON/JIMBERLAKE	SIGNS	1
TONY CHRISTIE FEAT. PETER KAY	(US THIS WAY TO AMARILLO	1
WILL SMITH	SWITCH	1
FOO FIGHTERS	BEST OF YOU	1
WEEZER	BEVERLY HILLS	1
THE GAME	FEAT. 50 CENT HATE IT OR LOVE IT	1
MAX GRAHAM	VS YES OWNER OF A LONELY HEART	1
KELLY OSBOURNE	ONE WORD	1
CAESARS	JERK IT OUT	1
STEVIE WONDER	SO WHAT THE FUSS	1
AUDIO BULLYS FEAT. NANCY SINATRA	SHOT YOU DOWN	1
AKON	LONELY	1
AMERIE	I THING	1
BLACK EYED PEAS	DONT PHUNK WITH MY HEART	1
CORILLAZ	FEEL GOOD INC	1
OASIS	LYLA	1
GWEN STEFANI	HOLLABACK GIRL	1
AKON	LONELY	1
THE CORAL	IN THE MORNING	1
BODYROCKERS	I LIKE THE WAY	1
COLDPLAY	SPEED OF SOUND	1
SNOOP DOGG/WILSON/JIMBERLAKE	SIGNS	1
TONY CHRISTIE FEAT. PETER KAY	(US THIS WAY TO AMARILLO	1
WILL SMITH	SWITCH	1
FOO FIGHTERS	BEST OF YOU	1
WEEZER	BEVERLY HILLS	1
THE GAME	FEAT. 50 CENT HATE IT OR LOVE IT	1
MAX GRAHAM	VS YES OWNER OF A LONELY HEART	1
KELLY OSBOURNE	ONE WORD	1
CAESARS	JERK IT OUT	1
STEVIE WONDER	SO WHAT THE FUSS	1
AUDIO BULLYS FEAT. NANCY SINATRA	SHOT YOU DOWN	1
AKON	LONELY	1
AMERIE	I THING	1
BLACK EYED PEAS	DONT PHUNK WITH MY HEART	1
CORILLAZ	FEEL GOOD INC	1
OASIS	LYLA	1
GWEN STEFANI	HOLLABACK GIRL	1
AKON	LONELY	1
THE CORAL	IN THE MORNING	1
BODYROCKERS	I LIKE THE WAY	1
COLDPLAY	SPEED OF SOUND	1
SNOOP DOGG/WILSON/JIMBERLAKE	SIGNS	1
TONY CHRISTIE FEAT. PETER KAY	(US THIS WAY TO AMARILLO	1
WILL SMITH	SWITCH	1
FOO FIGHTERS	BEST OF YOU	1
WEEZER	BEVERLY HILLS	1
THE GAME	FEAT. 50 CENT HATE IT OR LOVE IT	1
MAX GRAHAM	VS YES OWNER OF A LONELY HEART	1
KELLY OSBOURNE	ONE WORD	1
CAESARS	JERK IT OUT	1
STEVIE WONDER	SO WHAT THE FUSS	1
AUDIO BULLYS FEAT. NANCY SINATRA	SHOT YOU DOWN	1
AKON	LONELY	1
AMERIE	I THING	1
BLACK EYED PEAS	DONT PHUNK WITH MY HEART	1
CORILLAZ	FEEL GOOD INC	1
OASIS	LYLA	1
GWEN STEFANI	HOLLABACK GIRL	1
AKON	LONELY	1
THE CORAL	IN THE MORNING	1
BODYROCKERS	I LIKE THE WAY	1
COLDPLAY	SPEED OF SOUND	1
SNOOP DOGG/WILSON/JIMBERLAKE	SIGNS	1
TONY CHRISTIE FEAT. PETER KAY	(US THIS WAY TO AMARILLO	1
WILL SMITH	SWITCH	1
FOO FIGHTERS	BEST OF YOU	1
WEEZER	BEVERLY HILLS	1
THE GAME	FEAT. 50 CENT HATE IT OR LOVE IT	1
MAX GRAHAM	VS YES OWNER OF A LONELY HEART	1
KELLY OSBOURNE	ONE WORD	1

Singles Chart

WEEKS ON CHART	LAST WEEK	THIS WEEK	ARTIST	TITLE	WEEKS ON CHART	LAST WEEK	THIS WEEK	ARTIST	TITLE
39	24	1	FAITH EVANS AGAIN	Bluesy Reggae (UK) (Greatest Hits) (Single) (Dance)	EMI	CDP6666 (5)			
NEW	NEW	2	SONS & DAUGHTERS DANCE ME IN	Dance (UK) (Dance) (Dance)	Decca	R6292 (4) (1)			
41	30	3	DANIEL BEDINGFIELD THE WAY	Pop (UK) (Dance) (Dance)	Mercury	MRP25 (5)			
42	30	4	RAZORLIGHT SOMEBODY ELSE	Contempo. Song (UK) (Dance) (Dance)	Decca	94089 (3)			
43	NEW	5	THE BRAVEYR FEARLESS	(UK) (Dance) (Dance) (Dance)	Sony	R6273 (4)			
44	34	6	STUDIO B I SEE GIRLS	Contempo. Song (UK) (Dance) (Dance)	Decca	8914 (4) (1)			
45	NEW	7	THE GLITTERR HEARTBREAKER	Contempo. Song (UK) (Dance) (Dance)	Atlantic	APR023 (5) (1)			
46	31	8	CAESARS JERK IT OUT	(UK) (Dance) (Dance) (Dance)	Virgin	V1207 (4)			
47	33	4	WEZZER BEVERLY HILLS	(UK) (Dance) (Dance) (Dance)	Decca	9409 (3)			
48	NEW	5	CHESNEY HAWKES ANOTHER FINE MESS	(UK) (Dance) (Dance) (Dance)	EMI	114 (5) (1)			
49	20	2	NEW ORDER FEAT. ANA MATRONIC JETSTREAM	(UK) (Dance) (Dance) (Dance)	London	AG318 (1)			
50	11	1	JEM THEY	(UK) (Dance) (Dance) (Dance)	Atlantic	W614 (4) (1)			
51	35	3	PRAYSE CATS FEAT. ANDRE LOVE SHINED ON ME	(UK) (Dance) (Dance) (Dance)	Atlantic	W614 (4) (1)			
52	29	3	CLIFF RICHARD WHAT CAR	(UK) (Dance) (Dance) (Dance)	Decca	479 (4) (1)			
53	32	4	MCFLY ALL ABOUT YOU YOU'VE GOT A FRIEND	(UK) (Dance) (Dance) (Dance)	Island	5143 (4) (1)			
54	5	5	ATHLETE HALF LIGHT	(UK) (Dance) (Dance) (Dance)	Polygram	DM740 (1)			
55	39	4	THE KILLERS SMILE LIKE YOU MEAN IT	(UK) (Dance) (Dance) (Dance)	Island	KYL12 (1)			
56	49	6	LEMAR TIME TO GROW	(UK) (Dance) (Dance) (Dance)	Decca	479 (4) (1)			
57	9	7	MARIAH CAREY IT'S LIKE THAT	(UK) (Dance) (Dance) (Dance)	Decca	479 (4) (1)			
58	32	2	TURIN BRAKES FISHING FOR A DREAM	(UK) (Dance) (Dance) (Dance)	Decca	479 (4) (1)			
59	NEW	3	RIOT ACT CALIFORNIA SOUL	(UK) (Dance) (Dance) (Dance)	Island	5143 (4) (1)			
60	NEW	4	WOLFMAN ICE CREAM GUERRILLA	(UK) (Dance) (Dance) (Dance)	Decca	479 (4) (1)			
61	54	13	STEREOPHONICS DAKOTA	(UK) (Dance) (Dance) (Dance)	Decca	479 (4) (1)			
62	NEW	5	MITCHELL BROTHERS FEAT. SWAY HARVEY NICKS	(UK) (Dance) (Dance) (Dance)	Decca	479 (4) (1)			
63	NEW	6	MOTLEY CRUE IF I DIE TOMORROW	(UK) (Dance) (Dance) (Dance)	Decca	479 (4) (1)			
64	41	10	NATALIE IMBRIUGLIA SHIVER	(UK) (Dance) (Dance) (Dance)	Decca	479 (4) (1)			
65	41	11	GWEN STEFANI FEAT. EVE RICH GIRL	(UK) (Dance) (Dance) (Dance)	Decca	479 (4) (1)			
66	32	12	SUNSET STRIPPERS FALLING STARS	(UK) (Dance) (Dance) (Dance)	Decca	479 (4) (1)			
67	58	7	TIESTO ADAGIO FOR STRINGS	(UK) (Dance) (Dance) (Dance)	Decca	479 (4) (1)			
68	6	6	FAITHLESS INSOMNIA	(UK) (Dance) (Dance) (Dance)	Decca	479 (4) (1)			
69	51	12	PHANTOM PLANET CALIFORNIA	(UK) (Dance) (Dance) (Dance)	Decca	479 (4) (1)			
70	NEW	3	MORNING RUNNER DRAWING SHAPES	(UK) (Dance) (Dance) (Dance)	Decca	479 (4) (1)			
71	36	2	HOT HOT HEAT GOODNIGHT	(UK) (Dance) (Dance) (Dance)	Decca	479 (4) (1)			
72	56	7	FREY ODERS FEAT. THE REAL THING SO MUCH LOVE TO GIVE	(UK) (Dance) (Dance) (Dance)	Decca	479 (4) (1)			
73	50	4	THE CHEMICAL BROTHERS BELIEVE	(UK) (Dance) (Dance) (Dance)	Decca	479 (4) (1)			
74	37	2	STONEBRIDGE VS ULTRA NATE FREAK ON	(UK) (Dance) (Dance) (Dance)	Decca	479 (4) (1)			
75	63	11	BASEMENT JAXX OH MY GOSH	(UK) (Dance) (Dance) (Dance)	Decca	479 (4) (1)			

Sales Increase
 Sales Increase +50%
 Highest New Entry
 Highest Debuter
 Platinum 100,000
 Gold 40,000
 Silver 20,000
 Chart 100,000

As used by Top Of The Pops and Radio One

Chart compiled from actual sales last Sunday in addition to a sample of more than 4000 UK juke boxes, the Official Charts Company's 17.5% audience with 81% of the UK population.



Gwen Stefani
 In three previous releases, away from No Doubt - 2001's Let Me Blow Ya Mind and this year's Rich Girl (both with Eve) and 2004's What You Wish For - Gwen Stefani has always peaked at number four. Hollaback Girl - the third single from her debut solo album Love, Angel, Music, Baby - seems unlikely to continue the sequence, however, and debuts this week at number eight. Stefani's album eases a little with the single out, dipping 6-9 but clears 400,000 copies just 28 weeks after its release.



9. Audio Bullys
 Powered by a sample from Nancy Sinatra's 1966 recording of the Club's hit Bang, Audio Bullys' Down debuts at number nine, with sales of 19,950. The West London duo's previous chart hits were We Don't Care (number 15), and The Things I Turned Away (number 22). Nancy has nine previous UK hits to her credit, most recently Let Me Kiss You, (46 last October), although she was last in the Top 10 in 1971, reaching number two with Let Me Know You.

10. The Chemical Brothers
 The duo's UK Singles Chart peaked in its 11th week at number one in 1997, reaching number two with Let Me Know You.

HIT 40 UK

WEEKS ON CHART	LAST WEEK	THIS WEEK	ARTIST	TITLE	WEEKS ON CHART	LAST WEEK	THIS WEEK	ARTIST	TITLE
1	1	1	CRAZY FROG AXEL F	Pop (UK) (Dance) (Dance)	EMI	CDP6666 (5)			
2	5	2	COLDFEY SPEED OF SOUND	Pop (UK) (Dance) (Dance)	Decca	479 (4) (1)			
3	2	3	AKON LOVELY	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
4	3	4	AMERIE I THINK	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
5	4	5	CORRISSA FEEL GOOD INC.	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
6	1	6	OASIS LYLA	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
7	3	7	THE BLACK EYED PEAS DON'T PHUNK WITH MY HEART	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
8	6	8	GWEN STEFANI HOLLABACK GIRL	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
9	4	9	AUDIO BULLYS FEAT. NANCY SINATRA SHOT YOU DOWN	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
10	5	10	TONY CHRISTIE FEAT. PETER KAY (IS THIS THE WAY TO AMARILIO)	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
11	8	11	SNOPP DODG FEAT. CHARLIE WILSON/JUSTIN TIMBERLAKE SIGNS	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
12	11	12	THE CORAL IN THE MORNING	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
13	7	13	THE GAME FEAT. 50 CENT HATE IT OR LOVE IT	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
14	12	14	ROB THOMAS LOVELY NO MORE	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
15	15	15	BOYBROCKERS I LIKE THE WAY	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
16	13	16	NATALIE IMBRIUGLIA SHIVER	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
17	9	17	MAX GRAHAM VS EWE OWNER OF A LOVELY HEART	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
18	6	18	JENIFER LOPEZ FEAT. FAT JOE HOLD YOU DOWN	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
19	17	19	WILL SMITH SWITCH	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
20	14	20	DESTINY'S CHILD GIRL	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
21	21	21	THE MASC MIMICS FOREVER LOST	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
22	11	22	KT TUNSTALL OTHER SIDE OF THE WORLD	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
23	16	23	MARLO IN MY ARMS	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
24	18	24	LYDIA LET ME LOVE YOU	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
25	20	25	KOJI OSBOURNE ONE WORD	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
26	10	26	KAISER CHIEFS EVERYBODY LOVE YOU LESS AND LESS	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
27	19	27	EMINEM MOCKINGBIRD	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
28	24	28	CADDO 50 MANY TIMES	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
29	22	29	FAITH EVANS AGAIN	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
30	22	30	DANIEL BEDINGFIELD THE WAY	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
31	23	31	STEVIE WONDER SO WHAT THE FUSS	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
32	31	32	MY CHEMICAL ROMANCE HELENA	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
33	29	33	ATHLETE HALF LIGHT	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
34	27	34	CIARA FEAT. MISSY ELLIOTT L 2 STEP	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
35	31	35	RAZORLIGHT SOMEBODY ELSE	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
36	34	36	50 CENT CANDY SHOP	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
37	38	37	KEANE THIS IS THE LAST TIME	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
38	36	38	STUDIO B I SEE GIRLS	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
39	32	39	BEVERLY KNIGHT KEEP THIS FIRE BURNING	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
40	40	40	LOU DOGHN WILLIAMS BATTLE OF THE HEROES - STAR WARS	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			

DANCE SINGLES

WEEKS ON CHART	LAST WEEK	THIS WEEK	ARTIST	TITLE	WEEKS ON CHART	LAST WEEK	THIS WEEK	ARTIST	TITLE
1	1	1	AUDIO BULLYS FEAT. NANCY SINATRA SHOT YOU DOWN	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
2	1	2	MYLO IN MY ARMS	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
3	3	3	PUMPK DJ'S GET YOUR VIBES	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
4	5	4	CADDO FEAT. ALEXANDRA PRINCE SO MANY TIMES	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
5	6	5	MAX GRAHAM VS EWE OWNER OF A LOVELY HEART	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
6	2	6	BLAZE PRESENTS UDA FEAT. BUCKNER MUST PREVIOUS LOVE	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
7	9	7	BOBBY SWIFT TRIPPER HACKERS	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
8	8	8	BOYBROCKERS I LIKE THE WAY	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
9	11	9	TIESTO ADAGIO FOR STRINGS	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
10	8	10	THE CHEMICAL BROTHERS BELIEVE	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			

R&B SINGLES

WEEKS ON CHART	LAST WEEK	THIS WEEK	ARTIST	TITLE	WEEKS ON CHART	LAST WEEK	THIS WEEK	ARTIST	TITLE
1	1	1	AMERIE I THINK	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
2	2	2	AKON LOVELY	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
3	3	3	THE BLACK EYED PEAS DON'T PHUNK WITH MY HEART	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
4	4	4	GWEN STEFANI HOLLABACK GIRL	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
5	5	5	THE GAME FEAT. 50 CENT HATE IT OR LOVE IT	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
6	3	6	SNOPP DODG FEAT. CHARLIE WILSON/JUSTIN TIMBERLAKE SIGNS	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
7	4	7	JENIFER LOPEZ FEAT. FAT JOE HOLD YOU DOWN	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
8	6	8	WILL SMITH SWITCH	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
9	7	9	EMINEM MOCKINGBIRD	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			
10	6	10	STEVIE WONDER SO WHAT THE FUSS	Contempo. Song (UK) (Dance) (Dance)	Decca	479 (4) (1)			

GET MUSIC WEEK ON THE GO

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Albums

04.06.05
Top 75

Gorillaz power their way to the top of the chart with their second album, while The Coral and Audioslave make Top Five new entries and James Blunt makes strong gains

The Official UK

TOP 20 MUSIC DVD

THE LAST ARTIST FILE	LAST WEEK	WEEKS ON CHART	PEAK POSITION	ARTIST/TITLE
1	NEW	1	1	ELVIS PRESLEY ELVIS BY THE PRESLEYS
2	1	2	1	MARC BOLAN & T REK BORN TO BOOGIE
3	AC/DC FAMILY JEWELS	1	1	ERIC CLEM
4	5	1	1	THIN LIZZY LIVE IN CONCERT
5	4	1	1	QUEEN LIVE AT WEMBLEY STADIUM
6	1	1	1	IL DIVO MAMA - THE VIDEO
7	2	1	1	FAITHLESS FOREVER FAITHLESS - THE GREATEST HITS
8	6	1	1	QUEEN GREATEST VIDEO HITS - 1
9	9	1	1	DEAN MARTIN LEGENDS IN CONCERT
10	8	1	1	OASIS FAMILIAR TO MILLIONS
11	10	1	1	JOE STRUMMER VIVA JOE STRUMMER - THE CLASH AND BEYOND
12	10	1	1	BLONDIE LIVE
13	14	1	1	FRANK SINATRA LEGENDS IN CONCERT
14	1	1	1	BRIAN MCCADDEN THE LIFE OF BRIAN
15	15	1	1	OASIS LIVE BY THE SEA
16	15	1	1	ELVIS PRESLEY 180 COMEBACK SPECIAL
17	17	1	1	ROD STEWART ONE NIGHT ONLY - LIVE AT ROYAL ALBERT
18	17	1	1	VARIOUS LATER WITH JOOLS HOLLAND - EVEN LOUDER
19	12	1	1	TINA TURNER ALL THE BEST - THE LIVE COLLECTION
20	13	1	1	QUEEN ON FIRE - LIVE AT THE BOWL

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TOP 10 R&B ALBUMS

THE LAST ARTIST FILE	LAST WEEK	WEEKS ON CHART	PEAK POSITION	ARTIST/TITLE
1	1	1	1	AVON TROUBLE
2	2	1	1	VARIOUS MASSIVE R&B
3	3	1	1	COMMON BE
4	4	1	1	50 CENT THE MASSACRE
5	5	1	1	MARLAIAN CAREY THE EMANCIPATION OF MIMI
6	6	1	1	JOHN LEGEND GET LIFTED
7	7	1	1	THE GAME THE DOCUMENTARY
8	8	1	1	BOBBY VALENTINO DISTURBING THE PEACE PRESENTS
9	9	1	1	AMERIE TOUCH
10	4	1	1	FAITH FIRST LADY

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TOP 10 INDIE ALBUMS

THE LAST ARTIST FILE	LAST WEEK	WEEKS ON CHART	PEAK POSITION	ARTIST/TITLE
1	1	1	1	KAISER CHIEFS EMPLOYMENT
2	2	1	1	ALKALINE TRIO CRIMSON
3	3	1	1	BASEMENT JAXX THE SINGLES
4	4	1	1	BELLE & SEBASTIAN PUSH BARNAM TO OPEN OLD WOUNDS
5	5	1	1	THE KILLERS HOT FUS
6	4	1	1	THE ARCADE FIRE FUNERAL
7	1	1	1	MAXIMO PARK A CERTAIN TROGGER
8	5	1	1	ROBERT PLANT & THE STRANGE SENSATION MIGHTY REARRANGER
9	7	1	1	STEREOPHONICS LANGUAGE SEX VIOLENCE OTHER?
10	6	1	1	BRUCE DICKINSON TYRANNY OF SOULS

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TOP 10 INDIE SINGLES

THE LAST ARTIST FILE	LAST WEEK	WEEKS ON CHART	PEAK POSITION	ARTIST/TITLE
1	1	1	1	CRAZY FROG AXEL F
2	2	1	1	THE ARCADE FIRE POWER OUT
3	3	1	1	BRITISH SEA POWER FUEL STAND UP
4	1	1	1	KAISER CHIEFS EVERYDAY I LOVE YOU LESS AND LESS
5	5	1	1	SONS & DAUGHTERS DANCE ME IN
6	2	1	1	KELLY OSBOURNE ONE WILD
7	4	1	1	LIL JON & THE EAST SIDE BOYZ GET LOWLOWERS & FRIENDS
8	6	1	1	WOLFMAN ICE CREAM GHERILLA
9	7	1	1	RIOT ACT CALIFORNIA SOUL
10	3	1	1	STONEISLAND VS ULTRA NINE FREAK ON

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NEW MUSIC WEEK ONLINE TOO

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



1. Gorillaz
Providing the first instance of a number one album selling more than 100,000 copies in a week so far in 2005 - G's self-titled album opened with sales of 264,671 and Stereophonics' Language, Sex, Violence... Other? with 105,037 - Gorillaz' second album proper Demon Days sold 105,000 copies last week. Faiths Far in excess of the 47,903 start (at number three) their self-debuted album sold in 2002, and also surpasses the 64,803 copies Gorillaz main man Damon Albarn's full-time group Blur sold when they topped the chart with their last album Think Tank two years ago.



3. The Coral
One of three Liverpool acts to have a number one album in the 21st Century - the others were The Beatles and Atomic Kitten - The Coral have to settle for a lower peak for new album The Invisible Invasion, which debuts at number three on sales of 31,178. The band's self-titled debut sold 24,467 copies to debut at number five in 2002, while Bruce 2003 followed-up found 42,792 buyers when debuting at number one in 2005. The group's 2001 main album Nightsticks And The Sons Of Becker, sold 22,300 debuting at the best year.

THE LAST ARTIST FILE	LAST WEEK	WEEKS ON CHART	PEAK POSITION	ARTIST/TITLE
1	NEW	1	1	GORILLAZ DEMON DAYS
2	1	2	1	FAITHLESS FOREVER FAITHLESS - THE GREATEST HITS
3	NEW	1	3	THE CORAL THE INVISIBLE INVASION
4	11	8	1	JAMES BLUNT BACK TO BEDLAM
5	NEW	1	5	AUDIOSLAVE OUT OF EXILE
6	4	37	1	AKON TROUBLE
7	9	12	1	KAISER CHIEFS EMPLOYMENT
8	2	1	1	SYSTEM OF A DOWN MEZMERIZE
9	6	27	1	GWEN STEFANI LOVE ANGEL MUSIC BABY
10	8	17	1	ATHLETE TOURIST
11	7	18	1	KIT TUNSTALL EYE TO THE TELESCOPE
12	3	2	1	VAN MORRISON MAGIC TIME
13	2	1	1	ELVIS PRESLEY ELVIS BY THE PRESLEYS
14	10	10	1	BASEMENT JAXX THE SINGLES
15	12	12	1	50 CENT THE MASSACRE
16	23	7	1	SHAKIN' STEVENS THE COLLECTION
17	21	16	1	GREEN DAY AMERICAN IDIOT
18	10	10	1	KEANE DAY AFTER TOMORROW
19	5	3	1	STEVE BROOKSTEIN HEART & SOUL
20	17	16	1	THE KILLERS HOT FUSS
21	30	8	1	MARLAIAN CAREY THE EMANCIPATION OF MIMI
22	4	1	1	ROBERT PLANT & THE STRANGE SENSATION MIGHTY REARRANGER
23	18	5	1	BRUCE SPRINGSTEEN DEVILS & DUST
24	25	69	1	SCISSOR SISTERS SCISSOR SISTERS
25	14	4	1	CREAM I FEEL FREE - ULTIMATE CREAM
26	16	14	1	TONY CHRISTIE THE DEFINITIVE COLLECTION
27	20	17	1	THE GAME THE DOCUMENTARY
28	27	11	1	STEREOPHONICS LANGUAGE SEX VIOLENCE OTHER?
29	27	1	1	SNOOP DOGG R & G - THE MASTERPIECE
30	22	2	1	FAITH FIRST LADY
31	28	4	1	AMERIE TOUCH
32	47	12	1	JOHN LEGEND GET LIFTED
33	13	10	1	MYLO DESTROY ROCK N ROLL
34	NEW	1	1	ALKALINE TRIO CRIMSON
35	10	1	1	MY CHEMICAL ROMANCE THREE CHEERS FOR SWEET REVENGE
36	50	156	1	OASIS (WHAT'S THE STORY) MORNING GLORY?
37	29	43	1	RAZORLIGHT UP ALL NIGHT
38	NEW	1	1	COMMON BE

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NEW ALBUM HOURS WORLDWIDE RELEASE JUNE 13TH

on LIMITED EDITION CD/DVD, CD & DOUBLE GATEFOLD VINYL

includes THE SINGLE STREETCAR

and THE FORTHCOMING SINGLE MONSTERS, OUT AUGUST 22ND

PAST :

- Debut Album **Gold** (100,000+) sales in the UK.
- Three** Consecutive Top Twenty Singles.
- Headlined** the Radio 1 tent at Reading/Leeds Festival 2004.
- Headlined** the NME Awards tour 2004 (supported by Franz Ferdinand, The Von Bondies, The Rapture).
- Supported **Iron Maiden** across Europe / **Linkin Park** across USA.
- Best Newcomer** at Kerrang Awards 2004.
- Front Covers** - Kerrang x 3, NME, Rocksound x 2, Metal Hammer, Big Cheese.
- 250** live Shows in 2004 (inc. 130 in the USA)

PRESENT :

- SOLD OUT** Alexandra Palace (8000 capacity) headline show on May 2 2005.
- SOLD OUT** 22 Date UK June / July Tour (30,000 tickets sold)
- Warped** US Tour 2005
- 4 week TV Ad Campaign** Kenang MTV2 E4 Scuzz Paramount & Extreme Sports.
- Poster Campaign** Double A8 Sheet Sites Rockboxes.
- Widespread marketing at **Download Festival**.
- Print / Radio Advertising** - extensive campaign.
- Radio 1** playlist Zone (live session week of release) Rock Show interview this week.
- XFM** playlist Music Response live Session 18th June.
- Mobile** - Dedicated WAP Portal with exclusive album previews and content.
- Video** on MTV MTV2 Scuzz Amp Q TRL



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