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Online pirates set for court

Trade body the BPI reveals for the first time that it may end up in court in its crackdown on illegal file-sharers **p3**

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Industry body clamps down on persistent illegal file-sharers who have refused to settle out of court

BPI faces court fights against file-sharers

Exclusive

by Jim Larkin

The BPI is heading for a series of high-profile court battles in its fight against illegal file-sharers.

The record industry association has confirmed for the first time that it is likely to end up in the courts, as it intensifies its action against the online pirates. It says court action could begin within weeks.

Two-thirds of the 60 individuals the BPI has launched legal action against have settled out of court, some of whom have featured in newspaper and TV coverage which has brought the issue to a wider audience over the past fortnight.

But the BPI says there are some uploaders who refuse to settle and that it will be forced to take them to court. The result of such action would set a vitally important precedent for the industry – and it is a fight the BPI is confident it can win.

The trade organisation has launched three waves of legal action against persistent file-sharers. All of the initial 26 people named as offenders have agreed to settle out of court and pay fines up to £2,500. But there are still around 20 people who have ignored the BPI's legal letters.

"There are some people who look unlikely to settle," says BPI executive chairman Peter Jamieson. "And it is with a heavy heart that we will have to take court action against them. I never look forward to going to court, but the law is clear and I'm absolutely certain we would win."

The BPI's lawyers are prepar-



RICHARD FRENCH
Fired when daughter Sophie shares music online

GMTV; father and daughter

I never look forward to going to court, but the law is clear and I'm certain we would win

Peter Jamieson, BPI

ing to begin what would be a high-profile court battle, but Jamieson says it is a course of action the BPI is very reluctantly pursuing.

"I would hate what we're doing to be seen simply as the BPI waiving a stick at file-sharers," says Jamieson. "It's only a small part of what we're trying to do to incentivise digital delivery, such as the combined chart and the assistance we're giving to independents to get material online. But sometimes you have to use the stick as well as the carrot."

It is unclear precisely when the first names the BPI will pursue through the courts will be revealed, but it could be as soon as the next two weeks.

The main focus of the BPI's activity concerning illegal downloading is one of education and getting the message across to people who may still be unaware that file-sharing is illegal.

Last week saw a series of PR

successes, as the issue was raised in depth in *The Times* and the *Daily Mail* and on BBC Four's Today programme, Five Live, Sky News and GMTV, while the *Guardian* ran a leader on the subject.

The coverage kicked off with the story of jazz singer Gina Harkell, who was fined £2,500 because her 12-year-old son had been a persistent uploader. Harkell, whose profile as a singer was done no harm by the exposure, was the subject of a two-page feature in *The Times* in which the BPI's position was made clear.

A GMTV report on Thursday saw a 15-year-old schoolgirl, Sophie French (pictured), interviewed in her home alongside her financial advisor father, after they too were targeted and agreed to a £2,500 settlement. The daughter stressed she had not been aware of the legality of the actions, while her father warned other parents to be vigilant towards their children's online activities.

Jamieson says he is "encouraged by the level of understanding in the media". The only mainstream title to criticise the BPI's actions was the *Guardian*, which ran a leader claiming illegal downloading was justified because "recording companies retain an unjustified copyright over [songs] for 70 years or more".

Jamieson believes the BPI has assembled the best team of his tenure as executive chairman and believes it is well equipped to fight the issue. "The coverage this issue has raised is down to some good solid work at the BPI," he says. "The team is very strong and very well integrated."

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Parkinson: Influence helped break Katie Melua and Jamie Cullum among others

Parkinson joins legends to receive Mits honour

Michael Parkinson, whose Saturday night TV chat show has been repeatedly hailed as the industry's greatest promotional platform, is to be honoured at this year's Music Industry Trusts' dinner.

Parkey will join a prestigious roll-call including John Barry, Ahmet Ertegun, George Martin and Elton John and Bernie Taupin when he picks up the annual award, which will be presented in association with Accenture, at London's Grosvenor House Hotel on Monday, November 7.

Parkey, whose TV chat show transferred from BBC1 to ITV1 in 2004, is studded that he will be honoured at the event, which across its previous 13 years has raised more than £2m for Nordoff-Robbins Music Therapy and the

Brit Trust. "It's a great honour and an even greater surprise," he says.

Across more than 30 years, Parkey, who also hosts a popular Radio Two show, has provided a platform for music artists, but it is particularly in the past few years that his shows have been recognised for helping to either break emerging acts such as Michael Bublé, Jamie Cullum and Katie Melua or boost album sales by long-established artists including Rod Stewart and REM.

Mits awards committee chairman David Munn says, "Michael Parkinson's passion for music, enthusiasm for discovering and encouraging new artists and his ability to spot a winner is unique: every record label in the country would love to bottle his A&R talent."

THE MUSIC WEEK PLAYLIST



DADDY YANKEE
Gasolina
(Polydor)
Yankee will lead the reggaeton explosion in the UK. Also look out for Tego Calderon and Spicy Feet. Lumidee – both massive singles. (single, July 4)



GORILLAZ
Dore (Parlophone)
An obvious single choice which combines slick Prince-style rhythms with Shyren Ryder mauling off in the background. (single, August 29)



EDITORS
The Back Room (Kitchenware)
Editors cut above their peers with this well written and produced debut. Third single Blah is Zane Lowe's record of the week. (album, July 25)



VARIOUS
Now Is The Winter Of Our Discourt Tents (Twisted Nerve)
Bady Dazev Boy and Andy Votel's comp features emerging talent such as Robbisti and Tomi LG. (album, August 1)



LIBERTY X
Song For Loverrz (Virgin)
One of their strongest singles yet. Song For Loverrz is set to ignite interest in Liberty X's forthcoming album X. (single, September 19)



ANDY'S VAL
Chacarras (MCS)
A tune so chesny it makes Ozzy Frog seem like yes. Song For Loverrz is set to ignite interest in Liberty X's forthcoming album X. (single, September 19)



CLOR
Clor (Regal)
The debut album from the electro-funk five-piece is arty and angular, but also utterly accessible and, above all, an awful lot of fun. (album, July 25)



DAN POWTER
Bad Day (Warner Bros)
A number one airplay hit across Europe, the debut single from Dan Powter is an infectious pop song with broad appeal. (single, July 25)



MALIK YUSEF
The Great Chicago Fire (Nice Tunes)
Common, Kanye West and Tiana are among the guests that litter this impressive debut album from Malik Yusef. (album, June 20)



WHITE ROSE MOVEMENT
Love Is A Number (Independents)
An incredible bassline makes a soaring chorus on this Depeche Mode-inspired dance-floor smash. (single, July 4)

American launch moves global network a step closer

US indies take Aim as move for new body

International

by Robert Ashton

Aim's ambition of building a global indie music network is taking a leap forward with the creation of the American Association of Independent Music - A2IM.

The new US indie organisation will be based in New York and run by Rykodisc co-founder Don Rose, who takes the role of president. It now joins around 20 international indie trade associations stretching from Ireland to Japan and Israel to Mexico. Recognising the US is the biggest music market, Aim chief executive Alan Wenham heralds the US indie association's arrival as "an important and big piece of the jigsaw" in giving momentum to the Worldwide Indie Coalition and its plans to create a global structure.

It has been a long road to bring the new US body to fruition, a fact acknowledged by co-founder, interim board member and Beggar Group CEO Lesley Bleakley. "I'm English, so Aim was something I know a lot about, but it's been a long time coming probably because we all value our entrepreneurial spirit and our differences," says Bleakley. "But we also have a lot in common."

Including Bleakley, the new association is driven by seven co-founders/interim board members, includingTVT Records CEO Steve Gottlieb, Tommy Boy Records founder Tom Silverman and Thirty Er president Peter Gordon. But, with more than 2,000 indie labels operating in the US, Bleakley hopes membership will soon run into the hundreds.

Although Bleakley says the UK Aim was a starting point for its model, some of the issues facing US indies, which represent more than 25% of the country's market share, are different. She says areas of concern to A2IM include healthcare benefits for employees, government lobbying - A2IM plans a legislative presence in Washington - and breaking out national radio networks. "We want to level the playing field, get the same access to media here," says Bleakley.

Securing the same deals for digital rights will also form part of the A2IM remit. Although indies are well represented on Apple's iTunes MusicStore, Bleakley says indies are paid less. "Our music is as valuable," says Bleakley. "We just want a fair price."

Wenham and Bleakley both believe there can be areas of co-

operation between the UK and US bodies. Wenham, who will be in Barcelona later this week to address the Worldwide Indie Coalition, adds that a New York office for the UK's Aim could still be a runner and remains part of the US music strategy at UK Trade & Investment. As part of this, UKTI plans to partner Aim in taking 23 innovative music companies mission in New York.

Aim For America, which runs from June 27 to July 1, will see companies including interactive music software operator Digipromo and soundtrack and jazz label Harlot Records take part in a programme of presentations from US radio, TV, digital, retail, distribution and legal companies.

The Government's trade minister Ian Pearson says, "I want smart British ideas to be picked up early and nurtured so that they benefit the UK as a whole. We have to support UK companies that have a competitive edge."

Wenham adds that the mission will give visiting delegates access to US music industry companies with knowledge and expertise to share. She says, "The timing of this mission couldn't be better, with a strong resurgence of UK bands in this key market."

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TEXAS

Dallas Austin, Rick Nowells and Brian Higgins are among the all-star cast of producers/writers who have collaborated with Texas on their first album in nearly three years.

Red Book is a fourth quarter priority for Mercury Records, which will launch phase one of the album campaign this week ahead of the first single's release on August 1.

First single Gateway was written and produced by frontwoman Sheryl Crow with band mate Johnny McDione and arrives at radio this week with the album slated for an October 31 release. "This is a complete and utter return to form," says Mercury Records A&R director Mike Saut, who is

CAST LIST: Management: Rob Andrew & Gerry McDione, GR Management, Marketing, Richard Marshall, Mercury Press, Wilkes-Barre & Ciri Fyfi, Purple Radio, Mark Rankin, Mercury, TV, Nicola Louie, Mercury A&R, Mike Saut, Mercury, Agent: Emma Banks, Heller Skelton.

overseeing the project creatively. "There are four strong singles on the record, needless to say it's a massive priority for us." The video will be shot in London with Tim Royce (Dolly Parton/Kiss/Kiss) and Christopher Doyle (Iro, 2004).

A string of five dates will keep the band busy throughout July, including a performance at the opening ceremony of the Special Olympics in Glasgow on July 2, and the Live 8 Edinburgh concert on July 6. "We worked out that the band are going to have performed in front of over half-a-million people by the time the album comes out," says Mercury Records marketing director Richard Marshall.

SNAP SHOT



Parents to receive piracy alert

IFPI head John Kennedy's determination to avoid legal action to fight online piracy where possible has been underpinned by a new campaign alerting parents about unlawful file-sharing.

Nineteen countries are initially being targeted in the campaign, which aims to educate parents about music on the internet through a new leaflet, which will be distributed over the coming months in record shops, supermarkets, schools, libraries and online.

The launch comes after research by the London School of Economics last year showed that only one in 10 parents knew how to download from the internet, while in contrast at least 50% of the pupils in any class among 190 schools quizzed in the study said they had used P2P services.

"Research shows that no matter what we do some people are not deterred from the rights and the wrongs of life on the internet and so we realise education is part



of what we need to do," IFPI chairman and CEO John Kennedy outlined in a keynote speech to last Tuesday's PPL AGM.

The campaign, launched by children's internet charity Childnet International and backed by music industry campaign Promus, comes as part of a bid by Kennedy for the industry to support other initiatives beyond legal action to try to curb online music piracy. Another has been trying to press ISP services to disconnect customers who repeatedly ignore warnings not to illegally access music.

"Instead of the complexities of cease and desist notices and legal proceedings and injunctions, I am looking for a simplistic and pragmatic approach," Kennedy told the AGM at the British Museum in London.

He recommends that anyone identified as a "serious offender" should initially be given a 14-day warning to stop, then a seven-day notice if no action is taken, before finally having their internet service completely switched off as a last resort.

Kennedy also revealed in the speech that he had recently been in talks in Brussels with trade commissioner Peter Mandelson about industry efforts to extend recorded copyright in the EU from its existing 50-year term. Pictured at the PPL AGM (from left) are China Audio Video Association president Liu Guo Xiong, PPL chairman and CEO Fran Nevrika and John Kennedy.

© See p67

Sanctuary tie-up offers new source of talent

Sanctuary has unveiled the first fruits of a new joint venture with The Music and Media Partnership, which will become fully integrated with the leading independent.

Projects involving Mica Paris and Danny Seward - a star of ITV series *Where the Heart Is* - will feature under the strategic link-up, which has been under wraps for months and has only just been formally announced.

It results in the launch of a new company called Sanctuary Music and Media Partnership, which will plug into Sanctuary's operations but retain the independence of TMMP, so allowing it to work with other record companies.

"On a day-to-day level it takes away all the responsibilities of business affairs, accounting, bookkeeping," says TMMP founder and managing director Rick Blakey.

"It means we can concentrate on doing deals and making records."

Since its formation 15 years ago, TMMP has worked across the industry using a strategy of linking music projects with the likes of brands and companies such as Asda and Orange and sporting

events including the Olympics and football and rugby World Cups.

Blakey says he had been approached before by labels about a tie-up, but had declined because he felt it would have affected the company's independence and make it difficult to work with other labels. However, under the new joint venture Sanctuary has a look at any project but TMMP has the option of taking it to another company if appropriate. "There are no limits to what we can do. We can work with any partners without being disloyal," says Blakey.

That independence is illustrated by an album TMMP has put

together by actor and musician Danny Seward, who is performing some of its tracks in the new series of *Where the Heart Is*, broadcast Sunday evenings on ITV1. The album, which includes covers such as I Got You Babe and originals by Seward, will be released on July 25 by EMI's commercial marketing division.

In contrast, an album by Mica Paris of soul classics will come out at the end of September through Sanctuary.



Xfm wins battle to launch new station in Manchester

Xfm is looking to go on air in Manchester towards the end of the year after beating 18 other candidates to secure a heavily-fought new FM licence in the city.

GC&P Media's newest station is expected to broadcast from the group's existing Manchester station 105.4 Century FM's studios, while the on-air line-up it is now assembling will include such names as Clint Boon and Terry Christian.

"If ever there's a place Xfm should be it's Manchester, even more so than London, because of all the heritage with bands such as The Smiths and New Order," says Xfm managing director Graham Bryce.

Although his group faced strong competition from rival applicants including Emap (Kerrang!), Chrysalis (The Arrow) and Scottish Media Group (Virgin Classic Rock), Bryce believes the combination of Manchester's musical heritage, demands of the marketplace and what Xfm has achieved in London stood out.

"The research that we did in the market place showed a mas-

sive demand for the type of station we proposed," he adds. "Nobody is playing the up-and-coming bands and the heritage acts. We've got a proven track record in London producing cutting edge radio."

Xfm's business development director Graham Hodge, who spearheaded the Manchester Xfm bid, says a lot of grassroots work went into the application, including focus groups, a 28-day trial broadcast last August and live events to illustrate to the city what the station was about. "Ultimately what we found was there was a natural fit between Manchester and Xfm," he adds.

Regulator Ofcom's decision to give the licence to an alternative music station has been welcomed by the music industry, as it will offer another all-too-rare outlet for new music. Intermedia Regional Promotions managing director Steve Tandy says, "With the current trend of radio being so formatted, as a plunger I can only applaud the development of stations that can offer something outside the norm for commercial radio. And the idea of taking Xfm

to other parts of the country can only be applauded, particularly Manchester, which has a strong heritage of bands."

Xfm's Bryce believes the new station offers great opportunities for the music industry. "There are so few stations out there playing new and up-and-coming acts. We've played a major part in the resurgence of UK guitar music. Bands like the Kaiser Chiefs and Bloc Party, which have crossed over, were all played on Xfm first."

Ofcom's announcement last Thursday came a month after Capital and GWR's GC&P Media began trading and delivered something Capital never experienced in its 31-year history - a licence win. All its previous stations were either heritage ILLR stations or had been acquired by the group.

Hodge says, "It's encouraging that Ofcom is taking an approach which is about creatively great radio stations for listeners rather than being over concerned about ownership. The fact of the matter is Manchester was very much up for Xfm so it got it regardless."

Boost for EMI as first-week sales of X&Y album exceed expectations

Coldplay flies out of shops

Retail

by Jim Larkin

Coldplay's X&Y was yesterday (Sunday) on course to notch up the second highest first-week album sales in UK chart history and set the band up for simultaneous number ones both sides of the Atlantic.

The album was expected to reach the 500,000 mark by the end of last Saturday, placing it historically behind only Oasis's Be Here Now, which opened with 695,761 sales in 1997, despite only being available for three days in its first week. The previous holder of second place was Dido's Life For Rent, with 400,351 sales.

Parlophone managing director Miles Leonard says the Coldplay success is the result of six months of careful planning. "Everyone involved in the set up of this record has worked to their best and for me that's more important than anything else," he says. "You've got to let it go after a certain time and let the public decide if they want it and they've shown they do."

He also says the international success of X&Y, as well as that of Gorillaz' latest album Demon Days, fully justifies Parlophone's much-publicised decision to delay the release dates to enable the albums and the campaigns behind them to be fully realised. In the US, the Coldplay album is this week expected to debut at number one on the *Billboard* 200 chart.

For larger retailers, there is joy that the album is living up to the high expectations, but some smaller retailers say the release highlights the difficulties they have in competing with the giants.

Quik's Records partner and B&E deputy chairman Paul Quirk says, "I've got a supermarket next door, but one where you can buy it for £6.78, which is absolutely

bloody ridiculous." The official dealer price before discount on X&Y is £9.15 plus VAT.

The £6.78 rate is a special offer from Tesco, which is selling the album at the low price to customers who also buy another chart album for £9.97.

Asda, meanwhile, is selling the album for £9.77 in-store; the company's music buying manager Nick Chilcott sees it as a validation of old-fashioned market principles. "It's achieving everyone's expectations which these days is a bit of a rarity," he says. "It goes to show that if you put a quality product in front of people, then they'll lap it up."

Some within Parlophone have suggested X&Y is a radical shift forward in songwriting for the band, but other commentators say the album's success lies in playing to the band's traditional strengths. Q deputy editor Gareth Grundy says, "It's not just the great songs, but the mood of those songs. They do a kind of broad-brush empathy and vulnerability that seems to have struck a chord. X&Y certainly mines this as much as possible."

Leonard is quick to praise the Parlophone creative team behind the release and the quality of the ideas involved. He says, "We were lucky in terms of the tools we had to work with. The artwork is incredible and will become a classic in years to come. We've had six months to set this up and I think we've covered all the bases."

Like Oasis' Be Here Now, X&Y is the band's third album. Nevertheless, Coldplay are outperforming Oasis in the US. In 1997 Oasis notched up 152,000 first-week sales of the Here Now. Debuting at number two, X&Y, meanwhile, could break the 700,000 mark and is a certain for number one.

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Coldplay: third album is set to be number one on both sides of the Atlantic



The new man from the ministry

New music minister James Purnell reads the NME (and Music Week), goes to Chemical Brothers gigs and knows 1Xtra from Xfm. So how does he plan to take the music industry forward? Robert Ashton reports

James Purnell likes music. Not really. This is not one of those cringing "Hipster Minister" pieces for a lifestyle magazine. Earlier this month, the recently-appointed "music minister" caught The Chemical Brothers and Bruce Springsteen in concert and his recent CD purchases include Everything But The Girl and Gilles Peterson.

"Yeah, I love this job," he explains. "Any job where you are required to read the *NME* and *Music Week* as part of your box can't be bad."

Of course, confessing no interest in music would be suicide for the new minister for creative industries and tourism. But, clearly, the 35-year-old has not suddenly boned up on pop in the few weeks since he was handed the job by culture secretary Tessa Jowell. As Purnell sinks back into one of the cosy yellow sofas in his DCMS office to outline his plans for the industry over the coming year, his conversation is littered by rock references. From Peel to Pet Shop Boys, this minister knows his R&B from Polyphonic Spree. How many government ministers can say that?

But, Jowell did not just give Purnell the job – he stresses there was no fight with culture minister David Lammy to get the brief – because he can hold his own with an A&R on the merits of Lemar. He has a big job to do, at just the time the industry has become more vocal in calling for government help on a wide range of issues. On top of that, Purnell realises that he also has much to do to protect the music industry as it undergoes the radical changes brought about by downloads, mobile phones and other technological advances.

Fortunately, some of the foundations for working on this have been put in place by Purnell's predecessor Estelle Morris. The new minister is quick to acknowledge the debt he owes Morris for her work on music education in schools and establishing bodies such as the Live Music Forum to help deliver the Licensing Bill. "Definitely a hard act to follow," he says.

He is also keen to build on those foundations and has the opportunity later this week to outline his plans when he gives his first major speech in his new job. "What we are looking to say is the creative industries are a vital sector of our economy, they are part of our manufacturing future," he says. "They are something we are good at and something we have a long-term competitive advantage in. It would be terrible if we woke up in 20 or 30 years and said we used to have a great music industry and it had all gone to South Korea or Sweden. The key thing in my role is how we support the creative industries and music is a key part of that."

Purnell knows the Government has been here before. The Government tried to get groovy with music in the late Nineties – Noel at Number 10, Liam and Patsy on the cover of *Vanity Fair* and the "Cool Britannia" debacle. The memories are not particularly positive.

"We never actually used the phrase 'Cool Bri-



tania, but having parties at Number 10 we managed to create the impression that it was more about fun, glamour and celebrities than about hard business or indeed creativity," concedes Purnell. "I think the policy thinking behind that was absolutely right, but it all got diverted and we were trying to rebrand the country and all those kind of things and it was a cul de sac."

This time around - Purnell says Jowell is determined to make the creative industries a priority in her second term as culture secretary - the emphasis is that it will be done in "a serious economic way". The young minister trots out the figures: creative industries are nearly 10% of GDP, growing at twice the rate of the economy, their exports are growing at 40% compared to single figures for the rest of the economy.

Copyright and the Licensing Bill are currently near the top - if not right at the top - of his to-do list. However, those expecting Purnell to shortly reveal the Government's stance on copyright term will be disappointed.

For now, he is in listening and review mode. "We want to review copyright law and we will be taking that forward with the DTI and that is a mixture of responding to the IP Forum [on which Eric Nicol is the music industry representative] and the recommendations they have made and the right framework given changing technology, changing consumer habits, the fact that music is increasingly global, how do you develop new talent? What's the right framework for copyright given all those things? Obviously the issue of how long copyright should be is one of the key things. We are looking at it."

Purnell is probably more advanced with the implementation of the Licensing Act, which was a tortuous bill for the Government to bring through the House of Commons. Despite this, he is convinced the new regime will be beneficial to the live music scene because he says it is easier for pubs and clubs and other venues to apply to put on music.

Purnell believes live music is a vital element of the music industry - and he is adamant the Licensing Act, which comes into force later this year, will have a positive impact on live music in this country.

However, he acknowledges it did - and still does - have vociferous opposition from some quarters.

"I think it was great to see music debated in Parliament in the way it was with the whole controversy about the two-in-a-bar rule," he says. "The key thing is to support the creativity and success of the music industry where new acts can start up. Live music is vital to that. We had a

regime where in theory The White Stripes could have turned up in a local pub and put on a concert without any regulation, but the Polyphonic Spree wouldn't have been able to just because of the numbers of people in the band."

The minister for creative industries also accepts that he and the Government still have a big job to do in persuading club and venue operators and publicans to convert from their existing licence by the August 6 deadline (after that licensees will have to reapply and will lose their inherited rights).

"No we haven't had the take up we wanted to see," he says, highlighting DCMS figures that show less than 10% of premises have applied to convert. "But we are encouraged by people's general intentions to exploit the flexibilities."

Purnell plans to embark on more than 32 press interviews in the next couple of months coupled with a massive advertising and communications push to persuade small operators to apply for a licence. He adds, "It isn't just about pubs, but how to get a vibrant local music scene."

Purnell is also a strong advocate of the recently mooted Music Council, a body which may evolve from the music business forum to become a heavy hitter in a similar mould to the Arts Council. "We are really throwing the ball back to the music industry to ask what they want the Music Council to do," Purnell says, adding that government funding for such a body has not been ruled in or out. However, he says, "You would need a clear rationale why taxpayers would need to subsidise something. People might say the music industry does well and the Government already spends lots of money of music education. So we haven't got a masterplan in the cupboard."

Other areas Purnell says he wants to keep a finger on are education within schools, the role of venture capitalists in the industry, radio, and in particular the BBC's place in supporting new acts. With this latter issue in mind, it is not surprising that BBC digital station iXtra recently invited Purnell to watch it in action and the minister obviously believes it is working to its charter.

"Radio One can play a leading role in the development of new types of music and after that commercialisation," he argues. "UK garage went from being underground to being a major British music genre and then an international music success. That is a combination of the role of public organisations and the support of the music industry."

That said, Purnell is keen to be seen as an enabling minister, not one meddling with characters or pushing financing alternatives to independents. "We will get involved as much as it is

PURNELL'S RISE IN POLITICS
Born in London in 1970, Purnell was educated in France, the Royal Grammar School, Guildford, and Balliol College, Oxford.

Purnell was a research fellow to Tony Blair from 1989 to 1992. Later, he became a research fellow at the Institute for Public Policy Research on their

media and communications project. He subsequently became head of corporate planning at the BBC from 1993-97 and was later selected for

the post of *Statecraft* and *Hyde* in 2001. Besides music, Purnell's interests include football, cinema and theatre.

A few wrong notes

The garden shared by the music industry and the Government may be particularly rosy right now, but the relationship hasn't always been as cordial. Here are a few snaps from down the years.

1990 - "THUMPI THUMPI THUMP"

When the House of Lords debated whether the proposed freeing up of the radio licences should allow for a national commercial radio station, eminent minister Earl Ferrers dismissed the music industry's products as nothing but "Thump! Thump! Thump!". The cheek. The music industry certainly thought so. CBS issued a statement, the BPI railing against the verdict and then MCA managing director Tony Powell declaring himself "insulted" by the verdict. Of course, the national FM licence went to Classic FM, while the two AM stations went to Virgin 1215 and Talk Radio (now Talk Sport).

1993 - MUSIC FACES "KANGAROO COURT"

When the music industry erupted in outrage at the National Heritage Select Committee, the hearings were labelled a "kangaroo court". The hearings had been convened to hear evidence from industry captains such as Rupert Perry and Roger Ames, as part of the Monopolies and Mergers Commission investigation into CD pricing. Right up until its conclusion in June 1994, a dark cloud hung over the heads of record labels and retailers. That was finally lifted when - £21m later - the MMC report cleared the industry of charges that it kept prices artificially high. Executives were exuberant, but many could not understand why the inquiry had been called in the first place. The MMC report concluded that "given the strong competition in the market we believe this pricing policy is justified."

1998 - CHUMBAWAMBA, JOHN PRESCOTT AND AN ICE BUCKET

After years of obscurity, the Leeds anarchist group's anthem Tubthumping became a hit in 1997 and the group duly made a big splash at the following year's Brits. After protesting against Tony Blair's policies during their performance, the band's singer Danbert Nobacon - real name Nigel Hunter - tipped an ice bucket over the head of Deputy Prime Minister John Prescott. The handy Prescott nearly gave Nobacon a Tubthumping of his own.

2003 - KIM HOWELLS TEARS INTO SO SOLID

The Government got into a spin about gangsta rappers following the then culture minister's branding of So Solid Crew and other groups as "boasting macho idiot rappers". Kim Howells also claimed Britain's black music scene "created a culture where killing is almost a fashion accessory". His comments followed the tragic deaths of two teenage girls in a drive-by shooting in Birmingham. There was a band of a crackdown on violent lyrics and the Home Secretary David Blunkett, announced that gun laws would be tightened.

ensible to do so," he explains. "The music industry is a successful industry so it doesn't need detailed level of government intervention."

He also believes a successful interface between government and the industry can go beyond legislation and MP briefings.

Purnell has a wider vision: the prize of a successful industry is his priority. But he also believes politics and music can play a bigger role in society. "You listen to people talking in the pub and music is one of the things they are talking about, not private finance initiatives," he suggests. "Live 8, Glastonbury and the new Coldplay album. These are the things people are interested in. People want to see politics connecting to their lives, they want to see the difference politics can make. For us, it is for fans to continue to get the music and bands that shape their lives."

What Government has ever said that?

Ministerial stamp of approval: The Chemical Brothers and Bruce Springsteen

Any job where you are required to read the NME and Music Week as part of your job can't be bad

The key thing is to support the creativity and success of the music industry where new acts can start up. Live music is vital to that

The future is in

...but what do children really think about music on mobile? *Music Week* teams up with research

From music downloads to so-called "happy slapping", the future is most definitely mobile it seems. And, as the leaders of the sector descend on London's Earls Court for the Mobile Entertainment Market this week, the air will be full of discussion about where the future of this humble handset truly lies.

In reality, though, the views which will really count over the coming years will be those of the kids of today – the consumers of tomorrow.

Through M-Lab Research, *Music Week* interviewed 40 14- to 17-year-olds and asked them about their mobiles, their attitudes to mobile music and much else besides. The variety of views and perspectives were striking.

Some were clearly mobile savvy, some were clearly not. But all of them accessed music through their mobiles in some way, through radios, MP3 players or in the form of ringtones. Many thought that Crazy Frog did not count as "proper" music and ought not to count towards the chart – although even some of those who hated the ringtone and single admitted to having it on their phone.

What most seemed clear about was that the mobile has become more than a simply communications device; today, it is growing rapidly into a multi-media entertainment handset, with huge potential for the future.

The following responses are just a small sample of the results of the survey. *Music Week* subscribers can access the rest of the survey results by logging on to Musicweek.com.

What do you use your mobile phone for?

Nicola, 14: "I use my phone for texting, taking pictures, playing games and sometimes my parents and people call me on it. I sometimes use it as a calendar to remind me of my friends' birthdays. I also use the phonebook to check for numbers

when I am at home and can use the landline."
Josie, 13: "I like my games and my music on my mobile and I like the way it looks. The worst thing is that the battery goes so quick on it."

Sarah, 16: "I'm not really bothered about ringtones and, as long as it is not really annoying, it's fine."

Isobel, 17: "I don't like phones doing anything more than calling. You can check your email on the phone, that's ridiculous. Just call people on it! I don't like it when phones have everything on them – it's too much."

What do you think of ringtones?

Joanna, 14: "I love ringtones – I download real tones rather than the ones that are on the phone."
Nicola, 14: "Some of the ringtones are rubbish and some of the real tones repeat themselves or they don't sound right, but some of them are quite good and, seeing as you are paying for it, they should make them as good as they can."

Isobel, 17: "Ringtones are annoying if they are monophonic, but if they are polyphonic then they are way better."

Ellie, 14: "Ringtones that you get already on the phone are quite good but for some models, like my Nokia, will only let you choose four ringtones, which is bad."

Peter, 15: "I like to download dance tunes, more or less every day. I usually put them on my computer first and then infrared them or Bluetooth them to my phone."

Does your phone take ringtones or real tones?

Emma, 13: "My phone is real tone but plays ringtones too."

Sarah, 16: "I have no idea if my phone takes real tones or ringtones, or both...but it does play music. I'm fairly pleased with the quality of the music it plays."

I download tunes so that I look cool in front of my friends
Joanna, 14

I like to download dance tunes, more or less every day. I usually put them on my computer first and then infrared them or Bluetooth them to my phone
Peter, 15

I think a reasonable ringtone would cost about £1 to £2
Ellie, 14

Jenny, 17: "Polyphonic? I don't know what the hell that is!"

Nicola, 14: "I don't know how to check it."

Do you download ringtones and, if so, why?

Emma, 13: "The last tunes I downloaded were Mario and Ciara."

Joanna, 14: "I download tunes so that I look cool in front of my friends."

Jessica, 15: "I don't download ringtones, but I use Bluetooth and share the ones that are on the phone with my friends."

Frankie, 15: "My phone does have polyphonic but I don't really download anything."

Louise, 15: "If it's free to download music to my mobile using Bluetooth, then it's much better than paying your money for it for no point, just for having a ringtone."

Jenny, 17: "I've tried downloading ringtones but I couldn't figure it out."

Ellie, 14: "I have no idea how to download ringtones. Not a clue."

Lindsay, 14: "I've never tried downloading a ringtone before but they sound quite good. But they are a bit expensive."

Peter, 15: "I mainly download music, instead of ringtones and I usually just go for the free ones."

How much are you prepared to pay for ringtones?

Emma, 13: "I'd usually pay about £3. I think they are actually quite dear and sometimes they ain't that good and they are really short."

Josie, 13: "I'd be willing to pay, like, £1.50 for a ringtone."

Nicola, 14: "I'd pay £2 maximum for a download. I've done it before."

Joanna, 14: "I would pay up to £4 for a ringtone."
Des, 14: "I'd only pay about 50p for a ringtone, but then I don't download that often and I use the ones that are already on the phone."

Jessica, 15: "I'd pay a maximum of about 50p for a download, or maybe £1 if they're lucky."

Sarah, 16: "I'd be prepared to pay absolutely nothing for a downloaded ringtone. Once you get one, you get bored of it after about a week and I half. I'm not really bothered, as long as it rings and I can hear it – that's the main thing."

Isobel, 17: "The most I have paid in the past for a ringtone has been from my service provider, about £1."

Ellie, 14: "I think a reasonable ringtone would cost about £1 to £2."

Peter, 15: "Some of them can be about £3, but some places are terrible because they just keep sending you text messages and taking money off your credit."



Mobile generation: the lads line up

in their hands...

organisation M-Lab Research to bring you the views of the consumers who count – the kids

What makes a ringtone good value for money?
Jessica, 15: "It'd be worth it if it was a good song. And it was for free as well."
Nicola, 14: "I think when a ringtone sounds like the actual tune then it's worth it."
Peter, 15: "Infrared-ing it to your pals makes it worth paying the few quid for a ringtone."

Do you consider ringtones to be "proper" music?

Emma, 13: "Most ringtones, you just get the music, like that Crazy Frog, that's annoying and it really gets on my nerves, even though I've got it. It's not like real music."

Nicola, 14: "I'm not too keen on Crazy Frog. If he was in my pond I'd drown him. I'd tape him to a rock and throw him in the pond."

Jessica, 15: "Ringtones shouldn't be in the charts, it's just a sound on your phone, it's not a song, there are no words, it doesn't need to be on a chart. It's nothing about talent, it's just a ringtone people have on their phones."

Samy, 16: "I think it's a bit silly that ringtones are classed as music."

It's a bit of a fad, if it's supposed to be a ringtone then, yeah that's great, but it's not really much of a music style, is it? I wouldn't count it as music."

Jenny, 17: "Ringtones are part of the charts? That Crazy Frog thing is so annoying."

Isobel, 17: "It's cheating if downloads are part of the charts. It's not like it's on the radio. There should definitely be separate charts for music, like Coldplay, and the ringtones you get on your phone."

Grace, 17: "You can't compare music to downloading ringtones."

Ellie, 14: "Ringtones are proper music, especially if the Crazy Frog is in the charts. He is annoying though."

Have you ever downloaded a music track to your mobile (not a ringtone) or seen one downloaded?

Emma, 13: "I download a couple a week. They're usually about £4 each – and that's on top of my bill."

Nicola, 14: "I have an MP3 player on my phone and I download full-length tunes of songs."

Jessica, 15: "I've seen loads of people downloading MP3s to their phone, but I don't do it. But they did come up quite good. The quality wasn't bad."

Sarah, 16: "I would probably use my phone to download a whole music track, as long as it was R&B chart music and probably if I was travelling more I would – but I'm not really at the moment, so that is why I haven't at the moment."

Isobel, 17: "I would maybe download maybe every four or five months, not very often."

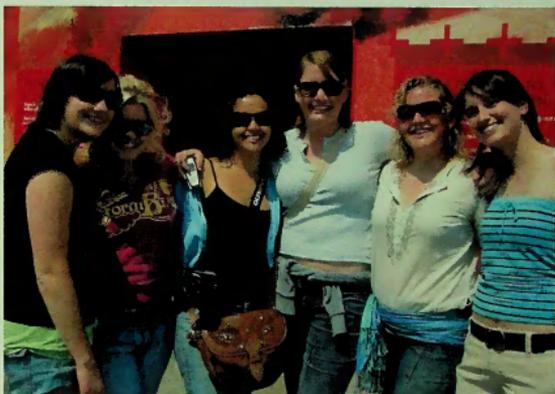
Jenny, 17: "I haven't used my phone to download whole tracks before."

Answering the mobile call: six of the interviewees

I'm not too keen on Crazy Frog. If he was in my pond I'd drown him. I'd tape him to a rock and throw him in the pond.
Nicola, 14

You can't compare music to downloading ringtones.
Grace, 17

Buying music in a shop is better because it is cheaper than if you download it to your phone.
Jessica, 15



What did you think about that experience?

Nicola, 14: "It only took a couple of seconds, but my friend's phone is a little bit slower – she's got a Nokia 3200."

Jessica, 15: "Buying music in a shop is better because it is cheaper than if you download it to your phone."

Jenny, 17: "I've seen someone that had a phone that could download a tune but no, I have never done that myself because I have an iPod."

Would you use your phone to download/store music? If so, what do you like about it?

Nicola, 14: "I usually go for music downloads including anything that involves Red Hot Chili Peppers and I would download them whenever I can, if they had them on there, or if they have Green Day, I'll do that as well."
Jenny, 17: "If you have an iPod its kind of pointless to have a phone that stores music, because it like the same thing. Other than it would be cheaper."

Grace, 17: "I would rather have an iPod than have a phone that could store music."

Isobel, 17: "I guess if I had my phone with me all the time then I wouldn't need my iPod and a phone."

Des, 14: "I wouldn't use my phone to store music because I have an MP3 player already."

Do you listen to the radio through your mobile?

Emma, 13: "I don't have a radio on my mobile, but I'd like one and I'd listen to it."
Joanna, 14: "I like to listen to Choice FM radio on my mobile – it's hip hop and R&B."

Jessica, 15: "My dad has a phone which has a radio built into it as well – it is very interesting to hear it because you can listen to the music while you do other things like driving your motorbike and having your earphones plugged in."

Isobel, 17: "I never listen to the radio as it is so I definitely wouldn't listen to it on my mobile."

Jenny, 17: "I think it's really weird that it's a telephone, not like a radio."

Nicola, 14: "I don't listen to radio on my mobile, but playing music is the thing I like most about my phone. The worst thing is carrying it about."

What do you think you will be doing with your mobile in the future?

Emma, 13: "Phones in the future will all have MP3s, cheaper texting, maybe even free, cameras – better cameras, and better ringtones, and games and stuff like that."

Nicola, 14: "Some phones have voice recorders and you can turn that into your ringtone. You just say something and that's your ringtone."

Joanna, 14: "If my phone was capable of doing more, had a bigger memory and I could download lots of tunes quicker, I'd definitely use it more."

Sarah, 16: "Phones in the future are going to have a lot more features and they are going to impact life a lot more so you will have more things that are not just related to mobile phones and communications but other stuff as well, which is already happening but on a smaller scale."

Grace, 17: "I'd like to consolidate my phone in the future. I'd like it to do everything my iPod can do."

Ellie, 14: "I think in the future there will be voice-activated text messaging, and you'll be able to watch full-length movies."

Jessica, 15: "For most phones now it is just bits and pieces, some have a camera, some don't, some have radio and camera but then they won't have video recorders – so all of them in one, in one big package, is what will probably happen in the future."

Names have been changed to protect interviewees' identities



05

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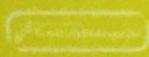
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So, a ringtone is at number one and the music world and the mobile content industry have found their ultimate synthesis. Whatever else happens in the mobile space, the events of recent weeks suggest that the ongoing appeal of ringtones appears to be guaranteed.

But there are other things the success of Jamster's Crazy Frog tells us about the nature of mobile content and power of the mobile channel.

"It shows that music for phones doesn't have to be made for other channels in the first place," says Pamir Gelenbe, director of corporate development at wireless marketing specialist Flytxt. "It also shows that if you hammer a song long enough on TV, it ends up being number one."

The music industry already knew about that second part, but it is the first point which is the real one to chew on, as the mobile bandwagon rolls past beckoning copyright owners on board.

From a consumer's point of view, record companies are only one provider of content vying for attention, as broadcasting giants, TV production companies, radio brands and specialists in gambling, sports and adult content all set out their stall.

And, in spite of the recent high profile of ringtones, most insiders believe consumers' mobile habits are on the brink of another transformation, this time with video as the killer application. There is already much evidence to support that suggestion – between November 2004 and February 2005, the 3 network delivered 10m music videos to customers' mobiles on the strength of an offer which gave unlimited downloads for £5 a month. Endemol, meanwhile, has launched live streaming on the back of this year's Big Brother.

In May, Orange launched its own mobile TV service, giving 3G customers access to news, sport and entertainment programmes on their phones. Shortly before, O2 had announced trials of its own service, in partnership with cable firm NTL, offering 16 channels including Cartoon Network, CNN and Sky Sports News. Earlier this month, BT and Virgin Mobile introduced a pilot of their own and, suddenly, mobile TV is firmly on the agenda.

Broadcasters are already crashing into the space. Just a few days ago, MTV Networks announced the launch of a new video-on-demand service for customers of KDDI, Japan's second-largest mobile operator. The subscription package offers three-minute clips of Viacom shows such as *SpongeBob SquarePants* and *Dirty Sanchez*, and it will likely arrive in the UK as its next port of call. "It's not just Japan," says William Roedy, president of MTV Networks International. "It's going to be global."

Much of this has relatively little significance for the average UK mobile user today, but change is expected to come sooner than most consumers might currently imagine. "Looking forward a couple of years, 3G will be the normal network," says John Ingham, head of content at O2. "It will just be like having broadband and consumers are going to look to mobile as just another way of accessing the same kind of content as they would go and see on their TV or on a PC."

While big-name content is likely to drive consumer uptake of 3G, the mobile industry is increasingly conscious of the fact that unique experiences are the best way to encourage repeat usage. Over-the-air downloads appear to have met with a fairly muted reception so far, largely because of the limited penetration of 3G networks and the competition with online sales, but bespoke video content could be another thing.

"If we look at how our sales have tracked out over the past 12 months, outside of realtones, video is the next big thing, and what people are looking for is content that you can't find on other platforms," says Del Dias, managing director of



As a ringtone tops the singles chart, mobile content has never been more high-profile – and video and TV operators are joining record labels in the rush to join the 3G party. By Adam Woods

Crazy Frog leads leap forward

AEI Mobile, which made its name out of drum & bass ringtones and now provides mobile services to record companies including Ministry of Sound and Warner Music, as well as blue-chip clients such as Coca-Cola.

"We are certainly selling, in our more niche areas, very edgy, behind-the-scenes exclusive content that you won't see anywhere else," he adds. "Even though we are not quite there with 3G, downloading 30-second, live-quality video clips is

a reasonably exciting business for us at the moment."

Ian James, managing director of Chrysalis Mobile, suggests 2.5G has another 18 months of development before it gives way to 3G, but does not believe this represents a serious obstacle to the emergence of richer applications.

"We see a shift of mobile content from what today have been quite unsophisticated ringtone subscription services into a rich media channel,"

he says. "I don't think that is necessarily a function of 3G, although 3G is going to be a huge boon to it."

The video model makes a good fit for the music business, which has never truly seen eye-to-eye with the independent ringtone industry. Some record companies are already known to be asking for mobile edits of music videos at the commissioning stage, while Sony BMG has worked with 3 to deliver live-to-mobile streams of exclusive gigs by Roster and Natasha Bedingfield.

"We were approached this year with regard to providing audio streaming in near-real time from the Reading and Leeds festivals," says Ingham. "It was a bit early for us, but I would say that next year, that would definitely be something to look at – the idea that you could stream live concerts, or the equivalent."

Exciting as it all sounds, significant work still needs to be done before the music business can bring the full force of its imagination to mobile content creation. To put it tactfully, this industry is not the mobile world's favourite supplier of content. One reason for this is that the absence of a blanket licensing structure creates enormous problems for those who want to use music, either as legitimate content in its own right or as a soundbed to something else.

"If you take adult content out of the equation, the big four video genres seem to be football, music, comedy and television," says Peter Cowley, director of interactive at Endemol UK and CEO of Endemol's own interactive division, Victoria Real. "I think the other areas will definitely grow, but music is an area we are all a little frustrated with in the TV sector."

If there was a collection agency for music videos on mobile, that category would just explode

Peter Cowley,
Endemol

Cowley points out that, while music videos can easily be cleared through VPL for television, a music spin-off show for mobile would call for a production company to do deals with all the record labels concerned on an individual basis.

Nor is music the only difficult industry. Cowley says Endemol will be launching a drama series this year and is considering pursuing the same kind of mobile route as Fox took with its "mobisodes" of the series 24, which helped to launch the Vodafone 3G network. But drama, as with music, comes with talent attached, and that is often where clearance difficulties begin.

"When you involve talent, you have to get into clearance issues, where the actors and the agents aren't necessarily particularly au fait with what you are trying to do," he says. "But if there was a collection agency for music videos on mobile, that category would just explode and the new MTV for your mobile phone would be created overnight. And if a deal was done with Equity, you would see big dramas and soaps like Eastenders, Coronation Street and Hollyoaks spun off onto mobiles." Other genres of content may not even need a video element to grab the public's imagination. Gambling, in particular, potentially stands to be transformed by the mobile channel, which offers an opportunity for non-gamblers to bet small amounts without having to set foot in a betting shop.

"Mobile is going to open up the mass market for gambling," says Chris Thomas, director of Impaq Group and former COO of mobile gambling specialist Million-2-1. "There are a lot of people who wouldn't go into a bookie's and bet £50 on Arsenal to beat Manchester United, but who would

spend a pound to have a go on something."

The experience of the betting industry is that punters are much more likely to bet on televised sport, where they can follow the action. Text alerts and real-time scores, Thomas suggests, will deliver a flavour of the same experience, while real-time mobile TV will ultimately come closer still.

"In the next few weeks, we will be launching an application with [Wisden cricket site] Cricinfo which will enable you to have the Ashes score on your phone at all times," says Thomas. "You will be able to personalise it in such a way that it can do different sounds when someone gets a wicket or loses a wicket or scores a century. We think additional revenues are going to come from passion centres like sport, retail and financial services."

As the Crazy Frog showed, no-one necessarily knows quite where passion centres will occur in the mobile world, but if there is one area of the content market which appears to know where its destiny lies, it is the ringtone sector.

The sector has already been transformed by what is commonly known as "the Jamster effect". Jamster's hell-for-leather approach to advertising has greatly upped the necessary marketing spend in a market which was once characterised by its remarkably low entry costs.

Ringtone dealers who sell through magazine and newspaper ads have found returns from such media steadily dwindling, as TV ads and network operator portals have increasingly monopolised the market. The model, too, has changed, shifting from one-off transactions to rolling subscriptions, in a move which has taught the entire industry a slightly nasty lesson in customer retention.

The success of Jamster has also dealt a blow to

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the argument that the music industry has the whip hand in the realtones market. "In our experience, it is not necessarily musical sounds that are the biggest driver of volume," says Dias. "What we are seeing is real growth in non-music content: voice tones, animal noises, orgasm tones. The market clearly wants real music and sounds and we will give it to them, whether it is animal noises, farts or cover versions."

Ironically, an industry which has often been accused of piggybacking on the music world's intellectual property can now muster more marketing clout for its products than the music business itself, as limited as those products are.

"Somebody who is financing themselves through the sale of ringtones is using that power to buy TV ads to sell more ringtones, and they are also selling singles off the back of that," says Pamir Gelenbe. "A music company can't compete with that, because they haven't got that volume."

But music companies do have other things in their favour, including established brands. Chrysalis will launch a WAP portal for its Galaxy brand in the coming months with the aim of exporting its radio properties onto mobile. "We know that [Galaxy listeners] are ready and we know we can create a good enough experience to put a brilliant brand on," says Ian James.

As the mobile channel broadens and artists, record companies and other brands begin building their own mobile presence, the opportunities for first-hand contact with consumers will be unprecedented. "What we are going to be talking about over the next six months is cross-promotion of artists," says James. "And that genuinely is a massive leap forward for music."

Analysts find public unsure about mobile future

According to recent research by Impaq Group, entertainment does not even appear in the list of the top 10 applications consumers want from their mobiles, although coupons, loyalty cards and season tickets are all everyday items which people would like to see incorporated into the functions of their phones.

"If you ask people generically what they think they will be doing on their mobile phone in two or three years' time, they just honestly have no idea, frankly," says Chris Thomas, director of Impaq Group. "There is a very low understanding in the consumer space as to where the mobile phone is going."

The study, which canvassed 653 consumers, showed that the massive advertising campaigns behind 3G have had some effect, albeit a relatively superficial one. According to the research, 80% of people want their next phone to be a 3G handset, but only 20% could give a specific reason for wanting one. "Human nature and the desire to have the next thing is what drives the market, but it is not a tidy, logical process," says Thomas.

In fact, 3G was such a

mysterious quantity to most of those polled that its benefits had to be explained to the research groups before they could answer questions about their feelings about it.

The study illustrates our relatively down-to-earth expectations of our mobile phones. It emphasises the fact that we look to our mobiles to make our lives easier, and suggests that we are relatively unlikely to import habits onto our mobiles for no good reason.

Recent research from Strategy Analytics reached a related conclusion via a different route. According to the report, by 2008, the global market for full-track mobile downloads will reach \$1.3bn annually, compared to \$708m for the entire mobile content market and \$6.7bn for ringtones alone.

There is clearly work to do when it comes to relating music to mobile in the minds of consumers. The reason music featured so little in consumers' responses to Impaq's questions, Thomas



Nokia N91: Talking in the iPod with 4Gb hard disk

believes, is that the iPod is already perceived as having portable music well covered.

The overwhelming view among mobile experts is that convergence of devices is inevitable and that entertainment will steadily migrate to our phones. As far as consumers are concerned, these issues hardly crossed their minds. The key piece of evidence for the former argument may yet prove to be the Crazy Frog.

"The Frog hype is relevant because it demonstrates that the four fundamentals are in place, at least as far as the consumer is concerned," says Thomas. "The devices are there; consumers are used to transacting on them; the market is driven by change and fad; and consumers are relaxed about crossing platforms when it is made easy for them."

"These are ingredients that took years to emerge on the web and, if the music industry has really learned from its past lethargy, then it will be taking a very close look at the mobile sector right now."

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Independent distributors are rising to the challenge of the digital music revolution by applying their expertise with physical releases online – and with increasing success. *By Duncan Holland*

Digital takes the physical approach

A few years back, conventional wisdom had it that once the digital revolution pulsed its way through the music industry, the white van of independent distribution would be slamming its doors shut for the very last time. It would only then be a matter of time until the shutters were pulled down on those physical distributors themselves. In this brave new online world, most artists would simply go straight to market. The middleman would be cut out completely.

However, while some distributors are still to launch digital services, it is clear that many independents are embracing the new medium wholeheartedly. In fact, more than that, some have already successfully adopted online services into their existing business model: a timely manoeuvre following the consolidation of physical and digital sales in the UK singles chart.

The motivation for independents to expand into digital distribution has been apparent for some time, says Adrian Pope, head of Vital:Pias Digital. The company now represents more than 60 labels in the digital domain via local and global agreements with all the chart-registered download services. "About 18 months ago, the jury was out about whether the indie distributor still had a role with the advent of digital," says Pope. "But still lots of labels and still lots of record shops."

"What we're saying is, 'Don't reinvent the wheel. Treat digital as a format that demands a cohesive approach to the market in three key areas: production and supply; sales and marketing; and reporting and accounting.'"

Another early digital adopter was Pinnacle, which, since launching its first microsite (see right) last July for Poptones act The Others (it has since built around 25 for various artists and labels) has recently signed agreements with iTunes and Karmadownload, as well as being represented at Woolworths and Tesco via EUK. Dominic Jones, the company's head of new media, is similarly optimistic about the future. "We had to look at it to see where we fitted in," he says, "and it was almost a case of not at all, or this was going to be a very important thing to do."

"It became very apparent that few labels have the resources to do digital distribution properly on their own, so for us it was a natural progression. We are essentially providing the same services to iTunes and so forth as we do to HMV, Virgin and EUK on the physical side. We've got that experience, so we know how to do it – our sales team has won the Music Week Award for the past five years. We've got people who already know how to run a campaign, who know the ethos of the labels and go to the gigs. It should be a seamless

Microsites: pointing the way ahead

In addition to its digital distribution service, Pinnacle is also offering the facility for artists or labels to build their own customised microsites. These have already been used by the likes of Björk, Lisa Stansfield, Morrissey's Attack label, Echo and Lizard King. For Dominic Jones, such sites, which are linked to the homepage of the artist or label, offer a great opportunity to either dip a first toe into the digital waters or to communicate directly with fans.

"These are almost boutique shops, which can complement what artists or labels are also doing with the e-tailers," he says. "They can offer exclusives on their sites before they roll out to the retailers or perhaps give themselves more presence when they don't have that great a profile at the music service."

"It could be an old promo or a remix – whatever gives their sites an exclusivity. We set them up on the labels' behalf, but they are entirely responsible for the pricing and content. What they can't do in many cases is make the site themselves, so this is the service we're offering."

A good example of the service in practice was Morrissey's *First Of The Gang To Die*: an exclusive live recording of the song was made available to download from the singer's microsite to strong press and audience response.

process, with the same people involved.

"We want to simplify this process for the labels, digitising the music, storing it and delivering it to the music service and then reporting back accordingly as we do with the physical releases."

Other key independents are also on the verge of following Vital and Pinnacle, among them RSK Entertainment, which plans to launch a digital service towards the end of 2005. The company's joint managing director, Simon Carver, is unequivocal as to why. "We have to adapt to a changing industry in the same way the industry adapted from 78s to vinyl to CD," he says. "We will still be distributing to the public, only now it's also via this virtual high street in the sky. For the back



"I felt that Morrissey had the sort of fanbase that would be open to downloads, what with iPods and so forth," says Jones. "We wanted an exclusive track and so we went with *First Of The Gang To Die*, which had a live soundbait that we

stripped from the video. The response was so good that the press ended up writing about it like a conventional release and Sanctuary promoted it like one, even though it was available only as a download."

Morrissey: exclusive download via microsite

end of any business to be successful you need your existing relationships, which we've got at RSK."

Gareth Giles, digital media consultant at Southern Record Distributors, is also adamant that digital will simply offer an extension of distributors' existing physical role. SRD is currently in final negotiations with UK and EU download services to replicate the US side of its business, which has been up and running on the likes of iTunes and Rhapsody for some time. "There will always be sales in our markets that are not serviceable by the major download destinations," says Giles. "Specialist online stores have plenty of market share on our physical products already, so it's reasonable to expect them to do well on digital

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Net gains: VitalPias acts Juliette & The Licks, Stereo Mics and Maximo Park featured on Apple's iTunes Music Store

products – apart from the obvious technical aspects, there is little difference.

This seemingly universal view, that success in the digital domain will only be built on the foundations of a distributor's existing physical business, also follows through logically to sales and marketing. And so, just as in-store placements are crucial in the physical world, so it is with their digital equivalents. It is here again that the distributor's role is reaffirmed: not only do they have the requisite marketing muscle to make artists visible, they can strike collective deals and develop relationships with the various download stores that would be impossible for individual labels.

"HMV only want to deal with about 12 suppliers and iTunes are exactly the same," says Richard England, managing director of Cadiz, which has seen take-up of its digital service pick up progressively since launching early last year. "It's an accounting thing, really. We can represent about 300 artists and so using a distributor means less contracts and less business affairs."

Among the company's most notable online marketing successes so far is an exclusive placement of the Roy Harper compilation *The Passions Of Great Fortune Volume 1 (Science Fiction)* on the iTunes Music Store. This was released as a precursor to a physical best of (with a totally different tracklisting) being released to coincide with the presentation of Harper's *Mojó Hero Award* on June 16. "The interesting side of this for us is to do one-offs and compilations that will pull people into the music sites," says England.

These points are echoed by Simon Wills, director of Absolute Marketing, whose digital service, like its physical distribution, is handled by Universal. "The process of supplying metadata (digital label copy) and so forth is straightforward, in that it remains the same for every release, but we feel the real art of digital is in marketing and promoting releases to e-tailers," he says. "The simplest way to view it is that, just as labels have sales representatives for mainstream retail, so there is a requirement for something similar with e-tailers, only perhaps with more of a marketing angle. The most obvious way of marketing and promoting a release at the moment is to set up exclusives, free downloads and live sessions."

"The emergence of more independently-minded stores such as Bleep, Karmadownload and Playlounder, which essentially mirror the role of indie record shops, has certainly helped with this. All these can be thought of as independent retailers," says Adrian Pope, "so we are supporting them in

the digital world as we would a physical store or chain, such as Chain With No Name. They have a role to play with our music in niche markets or as tastemaker sites – and it's important to support them the way we would with a physical store."

Dominic Jones is also positive about the growing range of stores that distributors can now target. "It gives the indies a window to profile their releases and get front-page placements that they wouldn't necessarily get elsewhere," he says. However, while Jones states that he found the likes of iTunes "very receptive" to work with, others emphasise the need to adapt working practices, especially when it comes to supplying product information in advance of release date. This is a significant issue during the current bedding-in period when labels are still familiarising themselves with the more arduous tasks of digitisation such as transferring their metadata.

"Downloads are still in their infancy and, for us, because of the massive amount of back catalogue which needs to be uploaded, in our experience it's important to give the online retailers every possible opportunity to release your material when you want it released," says Simon Wills.

"It is early days for downloads and everyone is finding their feet and of course there are teething problems. One of the most notable problems for some e-tailers – and it's for totally understandable reasons – is not being able to set up releases in time for their release date. I must add, though, that they all appear to be trying very hard."

And while teething problems are perhaps inevitable as different parties grapple with each other's language, for Wills, the occasional crossed wire is far outweighed by the possibilities for the future. "To a certain extent digital is still very embryonic and we're still finding out what role we should play in it," he says. "However, the market is going to carry on changing beyond what we now know, with ringtones and so forth, and the issue is whether or that will be a new revenue stream. The next move is from digital to mobile and then there's Sony's new PSP (the portable Playstation, set for a UK launch this summer). That will carry a MP3 player and could be a way of attracting new people to music via their games machine."

Others such as Mark Kemp, new media manager of Timewarp, whose digital service is primed to go live in the near future, remain cautiously optimistic about the world beyond downloads.

"Ringtones will probably come from the higher-end acts," he says, "because indies do have limited

funds and their profile is not always right for these things. But the key thing, I think, is to try one thing first and then move into other areas. We're going to stick with one product and make sure we do that well first."

Another development with obvious implications for distributors is the emerging subscription-based model of downloading, as popularised by Napster To Go and, in the US, Yahoo! Music Unlimited. Such models may challenge the status quo as they offer unlimited music for a monthly fee as opposed to individual selections which can be bought à la carte. However, if the indies are worried, they do not appear to be showing it.

"It's probably a nerdy-boy thing to believe you actually have to own a piece of music and it's got to be on plastic," says Dominic Jones. "There are going to be more and more young people who just don't think that way and like the idea of an instant record collection. And these services are going to get cheaper. The pricing policy is still in an embryonic stage, but I think premium prices and specials are going to become more common."

"It's not like a revolution just happened, more like an interesting experiment has started," adds Gareth Giles. "I doubt UK or EU consumers are going to buy in on the mass scale of the Americans and, even if they do, artists will still release singles for download sale. Subscription services are best suited to people who want a large choice for a low price. This is a different part of the market and is a new revenue stream for indies and majors alike."

"However, indies will have a much more successful approach to their niche markets than the majors will ever have. We do believe there are many entirely new buyers to be found via subscription or broadcast services. Specialist subscription services may yet take shape but it remains to be seen how much revenue is additional and how much is taken from potential download sales."

Such analysis seems to fit seamlessly into the overriding message emanating from the independent sector, that digital is simply an extension of physical. The emerging market is diversifying at such a pace that everyone can now benefit, even those representing the smallest niches. "You could argue that it's more relevant to get, say, a Feeder track online rather than a soundtrack from a specialist who might not believe this is for them," says Dominic Jones, "but there are tremendous niche markets. Downloaders are 25- to 35-year-olds and they have PCs so we have to reach these niche markets as well."

And, argues Mark Kemp, even while the digital market appears to be in a state of almost perpetual flux, experience now should reap benefits later. "There can be resistance," he says. "For instance, we have an act whose background is in vinyl and he believes that a subscription service goes against the whole culture of what he does. But those who do say no to digital will lose out in the long term. The whole business model has shifted."

Digital distribution is not only the way forward, stresses Adrian Pope, it can reinforce the importance of independent distribution. "It's not the future – it's here," he says. "There was a perception that the indies couldn't get it together, but we can. It's about access to the market and that's why we are here. HMV don't want to be dealing with 150 to 200 labels, but we understand that business, the labels' needs and the technology of the music services and we can back that up with sales, marketing and reports."

Which all makes for a tantalising vision. Quite the opposite of a death knell, digital downloading might just invigorate independent distribution and, given the ever-accelerating growth and diversity of the digital market, reinforce its importance.

There was a perception that the indies couldn't get it together, but we can. It's about access to the market and that's why we are here

Adrian Pope, VitalPias Digital

An enthusiasm for Americana and alt.country is particularly strong in the UK, says *Nicola Slade*, who reports on the impact the network of operators are having on this niche market

Americana hitches ride on UK's niche market

Third Cantrell album set to boost profile

Since Laura Cantrell's debut album *Not The Tremblin'* (kind was described by the late John Peel as "my favourite record of the last 10 years and possibly my life", the singer-songwriter has found an ever-growing audience in the UK. Cantrell's third album, *Humming By The Flowered Vine*, released through Matador on June 20, is already picking up plaudits across the board, from Radio Two's Bob Harris to Radio One's Rob Da Bank. The country-influenced collection includes the self-penned *Poor Ellen Smith* and a cover of Lucinda Williams' *Letters*, who Cantrell will join on tour in July.

Can you explain the choice of songs you decided to record for this album?

To be honest, I was hoping to have more of my own songs, but I must admit that I am not super-prolific. Many of the songs I have selected for this record have spoken to me about my own life – a lot are written about New York and the album definitely has a New York theme running through it, especially songs like Emily Spray's 14th Street and Lucinda Williams' *Letters*.

As a country singer, what effect has leaving Nashville and pitching up in New York had on your writing?

Being from Nashville you naturally get exposed to a specific type of music and people involved in making that music. It was only when I left there in the mid-Eighties that I realised how cool that is. There's definitely a rich history to be plundered if you need it.

Tell us more about recording the album.

The album is produced by JD Foster, who has worked with increasing people like Richard Buckner and Marc Ribot, who has also worked with Calexico – they also guest on my album. When we weren't being straightforward



Laura Cantrell favourite with the late John Peel

"country" he would complement the differences with amazing production values. We had a chance to play around with extra instruments that you wouldn't expect on a normal country record, such as different percussion and keys. The range of songs I selected required us to have a different approach, particularly when you go from something traditional like *Poor Ellen Smith* to *And Still*, which we recorded with Calexico.

What does the term Americana mean to you?
Americana is all in how people define it to themselves. I feel like saying "let's just call it all country". The real definition of country has got so small in the US so we need people to redefine it. I say we should take the name back. Saying that, Americana has developed the scene and built a whole new audience in the US. I appreciate that because eventually it helps all of us.

Which contemporary Americana acts do you most admire?
I love some of the artists who have become known as Americana acts like Neko Case, Robbie Fulks, Gillian Welch. All of them have their own modern take on country music. I'm also intrigued by Laura Veirs, who I got to know through

the UK scene. It's a good example of how a UK audience can take to things that aren't always that obvious and then it becomes a springboard back to the US.

There's a history of country and folk music in your family. Can you explain more?
My great-aunt collected folk songs and got a radio show in New York in 1927 where she would take a folk or gospel song and build a story around it. There are about six of these recordings held in the Library of Congress. The stories were mostly about mountain culture and how it was being threatened by technology. She published a book in 1927 which contained her collection of lyrics. I knew she was in the history books, but I didn't know she was a relative until last year. My sister was doing a family tree and we managed to trace ourselves back to her.

How did it feel to receive such enormous praise from John Peel?
John Peel's response was overwhelming. I am still taken aback by his effusive praise and quotes. He made life so much easier for me and I still haven't had that kind of exposure in the US. You don't get that kind of national exposure in the States because the radio industry is so different.

Even the artists labelled under Americana and alt.country may dispute their validity, but both words have become part and parcel of the UK's musical vernacular over the past 10 years.

The former is an all-encompassing term which can probably be traced right back to the origins of US country music; holding under its umbrella artists such as Woody Guthrie, The Carter Family, Johnny Cash, Neil Young, The Band, Bruce Springsteen and the man who many call the godfather of modern country, Gram Parsons.

The term alt.country arguably has a more specific start date, with many citing the release of Uncle Tupelo's 1990 album *No Depression* as the genre's moment of conception. Although leaning on the likes of Paul Westerberg's Replacements and the Mekons for inspiration, *No Depression* was essentially country music laced with punk attitude, or perhaps rock music reacquainted with its country roots – while guitars thrashed and wailed, pedal-steel and banjos gave eloquence to band leaders Jeff Tweedy and Jay Farrar's impeccable songwriting. The album's title, taken from the Thirties Carter Family song *No Depression In Heaven*, would later spawn a critically acclaimed US magazine, while Tweedy and Farrar would go on to front the equally influential Wilco and Son Volt after Uncle Tupelo split in 1994.

Emerging at the tail-end of Seattle's grunge scene, this new breed of alternative American music found popularity among a particularly diverse audience, many of whom would previously have shivered when the "C" word was offered. *NME* would define alt.country and Americana as "the final resting place for all those rabid kids who have now settled down".

In hindsight, the diversity of its audience is a huge factor in understanding the enduring popularity of both genres. Remaining attractive to fans of more traditional country, as well as a crowd raised on a diet of punk and rock, both provide sustenance for what one Americana label-owner describes as "a need for comfortable melodies laced with humorous and literary lyrics".

Ten years on, the umbrella is wider than ever and a number of sub-genres have emerged: the lo-fi ambience of Lambchop to the darkly gothic Handsome Family and Will Oldham, the rock swagger of poster boy Ryan Adams, the roots-inspired songwriting of females such as Gillian Welch, Lucinda Williams and Laura Cantrell to the Tex Mex desert soundscapes of Calexico and Alejandro Escovedo.

Zeal for Americana and alt.country runs particularly high in the UK and its fanbase remains a particularly loyal crowd who, due to a lack of mass-media exposure, are forced to hunt out new music in far-flung locations. Consequently, this is not a genre which generates sales on a par with pop, rock or even jazz, but which – according to Cooling Vinyl managing director Martin Goldschmidt – can unexpectedly deliver "sales well in excess of

30,000 on a debut with live and press support".

With a few notable exceptions, Americana and alt.country have grown predominantly through a network of smaller, economical indie, many of which operate in both the UK and Europe. All rely on a very small, solid, but significant and interlinking UK network of retail, distribution, press, live and radio to get their releases in the public domain.

While mainstream radio remains an Americana-free zone - but Bob Harris on BBC Radio Two and spot plays elsewhere - the live music industry and UK press have given wholehearted backing to the genre. Between events such as Beyond Nashville, the support of venues such as London's Borderline Club and the crusade of IPC's *Uncut* magazine, Americana and alt.country have benefited from a dedicated lifeline.

Certainly, between 2001 and 2003, the Barbican's Beyond, Further And Way Beyond Nashville events brought the music to a new audience and, despite the monetary issues which forced the government-funded arts centre to cancel future events, many acts have continued to book in the publicity the festival afforded them. Meanwhile, the spin-off compilation CDs released by Casual/Manteca were an invaluable source for the discovery of this type of music.

In its wake, venues such as The Borderline, Spitz and 12 Bar in London, plus larger venues such as Shepherd's Bush Empire and more unusual concert halls such as the Bloomsbury Theatre, have seen consistently strong audiences. Borderline promoter Barry Everitt says, "We're hosting 10 to 15 Americana shows a month at The Borderline, and that doesn't include the shows we promote



Bonnie "Prince" Billy: Found a niche within the Domino fold

elsewhere. I look at The Borderline as though it's a farm - bands might not break even for the first couple of shows, but as a promoter I am willing to invest in the bands I book. And because it's definitely one of those genres that shifts tickets, other promoters have noticed and more people are starting to jump on the bandwagon."

The disbanding of the Barbican's Nashville events prompted Everitt to launch a two-week Americana festival entitled Spirit Of Austin which, in its second year, will stage more than 40 shows at the end of October across London venues. Everitt also records a three-hour Americana radio show which is available to stream from the Borderline website. It neatly fills the gap left vacant by Virgin radio's cancellation of Nick Stewart's Sunday night Americana show late last year. So far, the internet station has attracted a substantial 6,000 listeners.

However, that figure remains far off the 114,000 circulation of IPC Ignite's *Uncut* maga-

zine, which has proved itself to be the UK bible for Americana and alt.country fans. While the title's front cover is usually graced by a classic rock artist, the inside pages regularly feature extensive coverage of the genre. Additionally, *Uncut*'s regular Americana covermounts, which first appeared in 1999, have also proved immeasurably successful - both for the magazine and for the featured artists. Editor Allan Jones is lauded by the independent labels for throwing a spotlight on the genre, with one industry pundit exclaiming: "Without *Uncut*, I wouldn't eat."

Whether the majority of *Uncut* readers are solely attracted by the heavy Americana content is probably unquantifiable, but Jones believes that it is one of the over-riding factors. "Each time we issue one of these CDs, our circulation increases," he says. "What is also really telling is our postbag. We get a lot of readers writing in about this music, telling us what they think of our coverage and what they are into. Every time we issue one of the CDs, we get an overwhelming response."

Many of the leading names in Americana and alt.country have seen their careers propelled after inclusion on either the Beyond Nashville or *Uncut* compilations. Another notable release was Rough Trade Shows: Country 1 CD, released in October 2003 through Mute, whose tracklisting drew a line from The Replacements, American Music Club, Lucinda Williams and The Violent Femmes to the Broken Family Band and Handsome Family. Interestingly, the Domino-issued Worlds Of Possibility compilation happily placed Americana staples Smog, Silver Jews and Bonnie "Prince" Billy alongside Franz Ferdinand, The Kills and Clinic. Even soundtracks such as O Brother,

Barry Everitt,
The Borderline



CUB COUNTRY 'STAY POOR STAY HAPPY' (BROKEN HORSE)

Cub Country is the song-writing project of Salt Lake City native and now Chapel Hill resident Jeremy Chatain. From Jeremy's punk rock roots throughout the 90s, firstly as front man of Handsome to then front of Joke To Brank, some downtime between 720 hours lead to Jeremy writing songs of his own. 'Stay Poor Stay Happy' unveils tunes that continue in the incredible tradition of Americana that Jeremy has spoken of his love for in the past years. The album was mixed by BRIAN PAULSON (Wides, Jap Hawk, & Son Volt). Coming soon. Kevin Tahlata Home Demos Vol 1 (Out July 28th.)

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Where Art Thou? have assisted in the growth of the genre. Jones explains, "Small acts have benefited from the CDs. Bands like the Handsome Family, have gone from playing one night at the Borderline to supporting Nick Cave at places like the Sydney Opera House, and Lamb Chop, who five years ago couldn't even get a gig in their native Nashville and had to play showcases in their basement, now fill the Royal Albert Hall."

Emp Performance's *Mojo* also plays a strong part, having recently organised a series of branded shows at London's Barfly where the Loose-signed Willard Grant Conspiracy played three consecutive nights. Mark Rogers, co-founder of the London-based label, says, "It really is about taking these kinds of acts to a new audience whenever you can. The Willard shows were a great example of how that can work. The band ended up playing to fans of this music, but also the younger crowd who go to places like the Barfly."

A medium-sized Americana act can usually hope to generate sales of around 6,000 to 10,000 in the UK, so reaching a wider live audience is essential. This was certainly the case for Detroit-based five-piece *Blanche* who supported The White Stripes at their Alexandra Palace dates last year. Rogers says, "The two nights generated an unbelievable uptake in sales. A lot of the crowd hadn't come across what I'd describe as 'twisted country' before and really took to them."

PR companies who specialise in Americana and all-country such as Brighton-based Ark, Dog Day and Hermans are not solely limited to supplying *Uncut* and *Mojo* with the latest releases. Broad-sheets such as *The Times*, *The Guardian* and *The*



Independent have all been strong advocates of the genre, as has London listings magazine *Time Out*, small independent magazine *Comes With A Smile* - which produces covermounts - and websites such as *AmericanaUK.co.uk*, which attracts 60,000 unique users a month. Their campaigns are also backed by regional radio, which Loose's Rogers sees as another important factor. "Local radio can be excellent," he says. "Radio Scotland and Ulster and DJs such as Iain Anderson and Tom Morton are real advocates. Americana bands often sell out tours in places like that."

And as tours and press pull together, independent distributors and retailers looking to distinguish themselves from high street competition are ultimately reaping the rewards. Malcolm Mills, managing director of Proper Music Distribution, which names Alison Krauss and the Hot Club Of Cowtown among its biggest sellers, claims that a third of his business, which last year saw a turnover of more than £10m, is owed to

growth in this genre. The company also operates a partner scheme for 150 independent retailers, who are served with recommended Americana releases and a series of specialist magazines, such as country music title *Maverick*, in which Proper advertises 12 of those releases every month. "It's about supplying the retailer with recommended releases which are backed with strong promotion which can be delivered straight to the store."

Similarly, Shellshock distribution has also noted the thriving genre and currently looks after more than 20 Americana acts. Its recent biggest sellers have come from Iron And Wine and Richmond Fontaine, but catalogue releases from the likes of Jay Farrar and Iris Dement also continue to support the scene. Product manager Jane McNulty says, "It is definitely a viable and thriving genre and, as much as it's a broad church musically, the appeal also spans the age groups and, as an album-based genre, is still very much based around physical sound carriers." Pop country music buyer Matt Lynch agrees, "It is a genre which has a lot of constant re-sellers like Ryan Adams' *Heartbreaker* and Gold, Alison Krauss, anything by Uncle Tupelo, and of course, bands on the rockier side of things like Wilco. Admittedly, it's not a case of albums flying out of the door, but it is steady and reliable."

With such perennials recently joined by major label releases from the likes of Lucinda Williams, Ryan Adams & The Cardinals and Shelby Lynne, along with a host of strong independent offerings including Smog, Laura Cantrell, South San Gabriel and Richmond Fontaine, the appeal of Americana looks assured over our side of the Pond for some time to come.

Each time we issue one of these [Americana] CDs, our circulation increases
 Alan Jones, *Uncut*



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Outsourcing trend pays off for former Decca VP Majors flock to new agency

by Andrew Stewart

When Cheryl Grant analysed the competitive space for her new business venture in 2002, she recognised a gap in the classical music market. Grant's company, White Label Productions, went on to score a hit with her senior colleagues at the classical majors. The former VP of Decca International, seasoned in the origination of packaging and print content, had embraced the rise of classical label outsourcing as a gilt-edged opportunity.

Three years later, Grant is the managing director of a company responsible for supplying more than half the classical industry's pre-press, design, art direction, artist imaging, editorial and product management requirements.

"Outsourcing is part of a positive development in the classical sector, not, as some people claim, a sign that the industry is in terminal decline," she says. Her company can list Decca Music Group, EMI Classics, Warner Classics, Sugar Music and Universal Classics & Jazz among its clients.

The company has tripled



Grant: turnover has tripled

turnover during its formative years, delivering sufficient cash to re-employ experienced hands previously on major label payrolls and, more recently, establish a mutually beneficial partnership with the independent Zest PR company.

"We keep A&R people and marketers in-house," says Grant, "but this still delivers considerable savings to our clients." Senior VP Decca International Mark Cavell says that outsourcing to WLP has yielded gross annual savings of more than £1.2m on staff salaries and net savings of £0.6m. "Cheryl provides a high-quality one-stop shop at a cost that is cheaper than

we could deliver in-house," he adds.

Grant points to the long-standing models of video postproduction companies and other independent service providers working in film and TV, suggesting that WLP offers its record business clients a similar mix of expertise and affordability.

WLP is now looking to expand its portfolio. Grant believes there are opportunities for significant growth in events management and new media. "We've built a new e-commerce back end for event ticketing and a variety of other uses, which we're aiming to sell to smaller record labels and promoters."

The company is also looking to broaden its involvement with crossover and MOR acts, building on its album imaging, design and packaging work for artists such as Russell Watson, Hayley Westenra, Cliff Richard and Doumy Osmond. "We've experienced in working on these high-profile projects and, because we use former label creative staff, keep the brand identity of the labels we service."

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Willard White - My Way

Songs by Anon, Chaplin, Gertrude, Rogers & Hammerstein, Porter, etc. White BBC Concert Orchestra/Carl Davis (Sony BMG SK92943).

For his Sony BMG debut album, Sir Willard White revisits ground covered on tour in 2003 and at a house-full concert last year at the Royal Festival Hall, heading down memory lane with traditional Jamaican songs and a savvy collection of spirituals, Broadway and Paul Robeson hits. The great bass-baritone is on the bill for the opening night of this year's Proms season, bringing his work to a big television and radio audience. His new album could, and certainly should, be a summer retail success story, offering gifts aplenty for audio airplay and in-store demonstrations.

Mozart & Süßmayr

Requiem: St Olaf Choir; St Paul CO/Delfs/Armstrong, (Avie AV 0047)



The unique selling proposition for this Avie hybrid SACD rests on its inclusion

of the world premiere recording of the German-language Requiem setting by Mozart's pupil Franz Xaver Süßmayr, the man who helped in the

posthumous completion of his teacher's Latin Requiem. Thanks to an inspired performance from the student members of St Olaf Choir and Andreas Delfs strongly conceived interpretation, however, the Mozart work stands out as the sharpest hook for consumers.

Tallis

Spem in alium; Salve in terra, etc. Oxford Camerata/Summerly (Naxos 8.557770 (1 CD + bonus sampler).



Naxos turned 18 last month, celebrating in style with a birthday bash at Marylebone's Hellenic

Centre and the release of this first-class account of Tallis' 40-part motet. The performance has what it takes to match the buoyant monthly retail results delivered in the UK by Oxford Camerata's Naxos recording of Pauré's Requiem, which regularly racks up sales of 700 and above. Surround sound versions, in DVD-A and SACD formats, are also likely to do well over the counter.

Lloyd Webber

Phantasia, Sarah Chang, Julian Lloyd Webber, London Orchestra/Lee (ESB0432)

Geoff Alexander and Laurence Roman's arrangements of themes

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Club Charts 18.06.05

The Upfront Club Top 40

Position	Artist	Track	Genre	Chart History
1	FANNYPACK	NU NU YEAR YEAH	Pop	1st
2	ALEX GOLD	BACK FROM A BREAK (BETTER DAYS/BACK FROM A BREAK)	Pop	1st
3	DEEP DISH	SAV' HELLO	Pop	1st
4	CHANTAL CHAMANDY	YOU WANT ME	Pop	1st
5	TEARS FOR FEARS	CALL ME MELOW	Pop	1st
6	JUPITER ACE FEAT. SHEMA	1000 YEARS JUST LEAVE ME NOW	Pop	1st
7	STATE OF EXISTENCE FEAT. KATE CHADWICK	I FEEL LOVE	Pop	1st
8	BANANARAMA	MOVE IN MY DIRECTION	Pop	1st
9	MORCHEEBA	LIGHTEN UP	Pop	1st
10	UNITING NATIONS	YOU AND ME	Pop	1st
11	MAP (MOST VALUABLE PLAYS)	POC YA BODY MAID CHECK 1, 2	Pop	1st
12	SOUL FUNK SIGN VS. RALPH ROSARIO	YOU USED TO HOLD ME	Pop	1st
13	THOMAS PARK	HIGH AGAIN (HIGH ON EMOTION)	Pop	1st
14	CAZZY	LIVING ON THE BEACH	Pop	1st
15	SMITHKEMER FEAT. LORRAINE BROWN	HYPOCOTIC BROTIC GAMES	Pop	1st
16	LOVEBUSH	DUP PERFECT HONEY (TEMPERATION)	Pop	1st
17	PLASTIC DREAMS	RISE (MOVE YOUR BODY)	Pop	1st
18	TERRI WALKER	THIS IS MY TIME	Pop	1st
19	SUN WITHOUT LOVE		Pop	1st
20	RACHEL STEVENS	SO GOOD	Pop	1st
21	KELLY CLARKSON	SINCE U BEEN GONE	Pop	1st
22	LAURA MONE	AI NO CORRUIDA	Pop	1st
23	SYSTEM F	FOR	Pop	1st
24	THE KINKE PASSES THIS ON		Pop	1st
25	DO SAMMY	WHY	Pop	1st
26	XAVIER GIVE ME THE NIGHT		Pop	1st
27	FATLIPS FEAT. ESTELLE	WHY 607	Pop	1st
28	L.O.B.	CROCKETT'S THEME	Pop	1st
29	MARIO	HERE I GO AGAIN	Pop	1st
30	BON CARSON	BREAK YOU	Pop	1st
31	ARMIN VAN BUUREN	SINERSERENITY	Pop	1st
32	FRANCESCA	YOU ARE THE ONE	Pop	1st
33	KRAAK & SMAAK	WOMEN IN THE BAG	Pop	1st
34	VARIOUS	BACK TO LOVE 0305 (LP SAMPLER)	Pop	1st
35	CITYSLIMERS	MILDEST DREAMS	Pop	1st
36	BASEMENT JAXX	U DON'T KNOW ME/THE SINGLES (EP)	Pop	1st
37	TINO MAAS	HESI DONT	Pop	1st
38	TEMPERAMENTALS	I COULD LET YOU LOVE ME	Pop	1st
39	MICHAEL WOODS & JJ FEAT. MARCELLA WOODS	SO SPECIAL	Pop	1st
40	RITMO DYNAMIC	CALINDA 2005	Pop	1st

TOP 10 UPFRONT CLUB BREAKERS

1. UPFRONT CLUB BREAKER: FANNYPACK - NU NU YEAR YEAH
2. UPFRONT CLUB BREAKER: ALEX GOLD - BACK FROM A BREAK
3. UPFRONT CLUB BREAKER: DEEP DISH - SAV' HELLO
4. UPFRONT CLUB BREAKER: CHANTAL CHAMANDY - YOU WANT ME
5. UPFRONT CLUB BREAKER: TEARS FOR FEARS - CALL ME MELOW
6. UPFRONT CLUB BREAKER: JUPITER ACE FEAT. SHEMA - 1000 YEARS JUST LEAVE ME NOW
7. UPFRONT CLUB BREAKER: STATE OF EXISTENCE FEAT. KATE CHADWICK - I FEEL LOVE
8. UPFRONT CLUB BREAKER: BANANARAMA - MOVE IN MY DIRECTION
9. UPFRONT CLUB BREAKER: MORCHEEBA - LIGHTEN UP
10. UPFRONT CLUB BREAKER: UNITING NATIONS - YOU AND ME

THE WORLD'S MOST RESPECTED UNDERGROUND DANCE MUSIC MAGAZINE



DJIBIZA
CELEBRATING 10 YEARS ON THE LIST AND...

COMMERCIAL POP TOP 30

Position	Artist	Track	Genre	Chart History
1	RACHEL STEVENS	SO GOOD	Pop	1st
2	KELLY CLARKSON	SINCE U BEEN GONE	Pop	1st
3	THE KINKE PASSES THIS ON		Pop	1st
4	DO SAMMY	WHY	Pop	1st
5	LAURA MONE	AI NO CORRUIDA	Pop	1st

Debuts ambush Top 10

by Alan Jones
Despite the heroics of Alex Gold's Back From A Break (Better Days), which explodes 25th, the new number one on the Upfront Chart, by a margin of less than 45%, is Nu Nu Year Yeah by Fannypack.
The Brooklyn based pop/dance/rap ensemble had only limited success in America's Club Play chart – as compiled by *Billboard* magazine – with Nu Nu Year Yeah, reaching only number 29 earlier this year, but the track, in mixes by Double J & Haze, Moto Blanco and Frisca & Lamboy, jumps 9.1 on the Upfront Chart here this week, while improving 25.7 on the Commercial Pop Chart. Meanwhile, there are more new entries to the Upfront Chart, Top 10 than at any time in the last 10 months. New entries capable of breaching the Top 10 on their first week in the chart are increasingly rare, and 22 previous charts in 2005 have brought only 11 of them, and never more than two in any week.
This week, however, three new entries arrive in convoy at eight, nine and 10, these being Bananarama's Move In My Direction, Morcheeba's Lighten Up and Yogi And Me by Uniting Nations.
The last time the Top 10 hosted three simultaneous arrivals was on 21 August last year, when Eric Prydz's Get On Me, Dark Globe's Feed and Dido's Sand In My Shoes debuted at four, nine and 10, respectively. Prydz jumped to number one the next week before being dethroned by Dark Globe while Dido's single peaked at number two.

Back to the present, and the Commercial Club Chart title this week was a catfight between two female solo stars signed to 19 Management – Rachel Stevens and Kelly Clarkson. The winner, by a small head, is Rachel Stevens with So Good. Stevens' last single, Negotiate With Love, actually managed to register stronger support with DJs earlier this year, than So Good did last week, but peaked at number two behind Kylee's Giving You Up.
On the Urban Chart, 50 Cent remains top with Just A Lil Bit, clocking up his 14th week at number one so far this year and enjoying an increased lead of 15%.



Stevens (left), Clarkson's stellar single leads and chart positions, but Stevens' last comes out on top

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The Official UK Charts 18.06.05

SINGLES

1	1	CRAZY FROG AXEL F	Garbu		
2	2	U2 CITY OF BLINDING LIGHTS	Island		
3	2	AKON LONELY	Universal		
4	3	GORILLAZ FEEL GOOD INC	Polygram		
5	5	AMERIE I THING	Delabio		
6	12	JAMES BLUNT YOU'RE BEAUTIFUL	Atlantic		
7	10	AUDIO BULLYS/NANCY SINATRA SHOT YOU DOWN	Sony		
8	3	JAMIROQUAI FEELS JUST LIKE IT SHOULD	Sony Music		
9	6	BLACK EYED PEAS DON'T PHUNK WITH MY HEART	Interscope		
10	4	FOO FIGHTERS BEST OF YOU	IGA		
11	7	POND LIFE RING DING DING	Gat		
12	8	GWEN STEFANI HOLLABACK GIRL	Interscope		
13	7	GOLDPLAY SPEED OF SOUND	Polygram		
14	16	BODYROCKERS I LIKE THE WAY	Mercury		
15	11	TONY CHRISTIE FEAT. PETER KAY ...AMARILLO	Universal TV		
16	6	THE ORDINARY BOYS BOYS WILL BE BOYS	B-Range		
17	13	THE GAME FEAT. 50 CENT HATE IT OR LOVE IT	Interscope		
18	9	THE WHITE STRIPES BLUE ORCHID	XL		
19	11	UB-40 KISS AND SAY GOODBYE	BPI International		
20	17	SNOP DOGG FEAT. C WILSON/J TIMBERLAKE SIGNS	Gothic		
21	19	WILL SMITH SWITCH	Interscope		

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ALBUMS

1	1	COLDPLAY X&Y	Polygram		
2	1	OASIS DON'T BELIEVE THE TRUTH	Big Brother		
3	3	THE WHITE STRIPES GET BEHIND ME SATAN	XL		
4	5	JAMES BLUNT BACK TO BEDLAM	Atlantic		
5	3	FAITHLESS FOREVER FAITHLESS - THE GREATEST HITS	Dovey		
6	2	GORILLAZ DEMON DAYS	Polygram		
7	4	THE BLACK EYED PEAS MONKEY BUSINESS	AMU		
8	6	GWEN STEFANI LOVE ANGEL MUSIC BABY	Interscope		
9	7	KAISER CHIEFS EMPLOYMENT	Bilingual/Ardo		
10	10	KT TUNSTALL EYE TO THE TELESCOPE	Reckless		
11	6	ELO ALL OVER THE WORLD - THE VERY BEST OF	Epic		
12	24	JOHN LEGEND GET LIFTED	Columbia		
13	17	GREEN DAY AMERICAN IDIOT	Reprise		
14	16	KEANE HOPES AND FEARS	Island		
15	6	THE TEARS HERE COME THE TEARS	Independent		
16	12	BASEMENT JAXX THE SINGLES	XL		
17	13	50 CENT THE MASSACRE	Interscope		
18	22	MARIAH CAREY THE EMANCIPATION OF MIMI	DeJazz		
19	19	COLDPLAY PARACHUTES	Polygram		
20	14	ATLHLE TOURIST	Polygram		
21	8	AKON TROUBLE	Universal		

20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1	
WILL SMITH SWITCH	MAX GRAHAM VS YES OWNER OF A LONELY HEART	OASIS LYLA	ROB THOMAS LONELY NO MORE	THE CORAL IN THE MORNING	JENNIFER LOPEZ FEAT. FAT JOE HOLD YOU DOWN	JOHN LEGEND ORDINARY PEOPLE	JOHN KAISER CHIEFS EVERYDAY I LOVE YOU LESS... B. URBAN/PIGALLEY	FUNERAL FOR A FRIEND STREETCAR	GOOD CHARLOTTE THE CHRONICLES OF LIFE AND DEATH	EMINEM MOCKINGBIRD	STUDIO B I SEE GIRLS	THE DEPARTURE ALL MAPPED OUT	MYLO IN MY ARMS	BEN ADAMS SORRY	SAINT ETIENNE SIDE STREETS	KT TUNSTALL OTHER SIDE OF THE WORLD	ASHANTI DON'T LET THEM	50 CENT CANDY SHOP	AUDIOSLAVE BE YOURSELF	
Interscope	Blue	Big Brother	Atlantic	Delosque	Epic	Atlantic	Epic	Epic	Interscope	Def Jam	Def Jam	Def Jam	Def Jam	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	



COMPILATIONS

1	8	DAD ROCKS	Various/DAD
2	10	CLUBBERS GUIDE SUMMER 2005	Ministry Of Sound
3	1	DRIVING ROCK BALLADS	Veggie/DAD
4	4	HAPPY SONGS	Veggie/DAD
5	2	MASSIVE R&B	Sony BMG TriStar
6	3	POP JR.	Universal TV
7	5	FUNKY HOUSE SESSIONS	Ministry Of Sound
8	6	SUITED & BOOTED	VZ/WEA/VEgn
9	6	THE WEEKEND	Universal TV
10	7	CREAM/IBIZA CLASSICS	Warner Bros.
11	11	WHILE MY GUITAR GENTLY WEEPS III	Universal/DAD
12	9	NOW THAT'S WHAT I CALL MUSIC! 60	EMI/Veggie/Universal
13	10	I LOVE DAD	Veggie/DAD
14	14	DRIVING ROCK	Sony BMG TriStar
15	10	CLUBLAND X-TREME HARDCORE	UPT/WEA/VE
16	12	BONKERS 12 HARDCORE STRIKES BACK	Real
17	16	TEENAGE KICKS	EW/Veggie/Sony
18	13	PURE GARAGE PRESENTS MAIN ROOM SESSIONS	Warner/Dance
19	14	GODSKITCHEN - CLASSICS	Warner/DAD
20	15	SLOW JAMZ	Sony B13 TV

FORTHCOMING

2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021	2022	2023	2024	2025	2026	2027	2028	2029	2030	2031	2032	2033	2034	2035	2036	2037	2038	2039	2040	2041	2042	2043	2044	2045	2046	2047	2048	2049	2050	2051	2052	2053	2054	2055	2056	2057	2058	2059	2060	2061	2062	2063	2064	2065	2066	2067	2068	2069	2070	2071	2072	2073	2074	2075	2076	2077	2078	2079	2080	2081	2082	2083	2084	2085	2086	2087	2088	2089	2090	2091	2092	2093	2094	2095	2096	2097	2098	2099	2100
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from epic Lloyd Webber shows more than captures the romantic spirit of Phantom and The Woman In White. Violinist Sarah Chang and Julian Lloyd Webber rack up the emotional charge of Phantasia, while Roman's The Woman In White Suite sweeps along like a symphonic tone poem. Both works are sufficiently "classical" without being po-faced, leaving the door open to a broad market.

Vivaldi

Five violin concertos. Mullova; Il Giardino Armonico. (Oryx ONYX 4001).



This disc leads the way for Chris Craker's new Oryx label, which offers a home to A-grade artists and projects they would not otherwise bring to disc. Victoria Mullova's Vivaldi album, originally planned for Decca/Phillips, makes a bold artistic statement. It also offers an equally striking business statement from the Russian soloist, who picked up the session, mastering and marketing bills. "When Phillips pulled out of the project," she explains, "I decided to pay the musicians and just do it. For me, it was very important to record this disc. I think if

the repertoire had been different, I would not have cared so much. I just adore Il Giardino Armonico, so I really wanted to put our work on disc."

Mahler

Symphony No.6. Berliner Philharmoniker/Abbado. (Deutsche Grammophon 00289 477 5684 (2 SACD)).

Recorded live, this "two-fer" SACD set captures the mix of raw emotions and tonal beauty elicited from the Berlin Phil by Claudio Abbado, in his first concert with the great band since relinquishing its music directorship. The Italian conductor's affinity with Mahler flows from head and heart, allowing him to grasp the Sixth's irony as well as its overwhelming pathos and emotional extremes. Expect to see glowing reviews and full-on interest from classical collectors.

Musik... Sprache Der Welt

Including works by Tchaikovsky, Sibelius, Hartmann, Dvorak, R. Strauss, etc. Various orchestras and conductors. (Deutsche Grammophon 00289 477 5494 (00CD)). The second box in DG's Music - The Universal Language series of historical reissues moves into fascinating archive territory of Fifties vintage, including recordings new to CD and several first



ALBUM OF THE WEEK

JS Bach

The Keyboard Concertos Vols 1 & 2. Hewitt. Hyperion (CDA67307 & CDA7308); also issued in hybrid SACD format. Having lost its appeal in the Sawkins copyright case, Hyperion is staring at £1m legal costs and the prospect of reducing its output of new recordings. The implications of extending mechanical copyright protection and consequent royalty deals to editors of early music are likely to squeeze the plans of other labels committed to unearthing treasures from the archives. Consequently, there's no want of irony in Hyperion's choice of discs this month, with two volumes devoted to Bach's keyboard concertos eloquently performed by Angela Hewitt on a concert grand with the backing of the Australian Chamber Orchestra. There's no "creative" effort in sight here, only persuasive, heartfelt musicianship.

releases. The repertoire mix is wide, with Markevitch's account of Pictures At An Exhibition wearing especially well, while the inclusion of conductors from the second rank offers the chance to discover some very fine performances from the likes of Suitner, Konwitschny and Suitner.

Barlow

The Rainbow Bear. Prokofiev. Peter and the Wolf. English Northern Philharmonia/Barlow. (Resonance bear this! CD RSN 3041). Conductor and composer Stephen Barlow, also known as Mr Joanna Lumley, comes up with a cracking

score for young people, not least those captivated by Children's Laureate Michael Morpurgo's writing and Lumley's voice as narrator. Classic FM's switchboard was jammed with callers asking where they could buy the piece when The Rainbow Bear received an airing earlier this year.

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Research reveals the potential that handheld devices can offer entertainment

The kids offer a view of the future

EDITORIAL
MARTIN TALBOT



The huge potential of the mobile – as a means of distributing and selling music, along with other entertainment content – is well documented.

The explosion of the handheld device in all its various forms has been impossible to avoid over the past half decade or more. Few of us will not have an electronic handheld device – a PDA, telephone, MP3 player or games handset. Many of us will have several of them – and all of them are capable of storing and playing music, either in potential or in reality.

Back in the mid-Eighties, Richard Branson used April Fool's Day to raise the apparently fanciful notion of music being delivered direct to consumers' homes. Today, 20 years later, we can deliver music direct to their pockets.

But, as the entertainment industry continues to grapple with the issues surrounding this move towards mobile music, uncertainty remains over the scale of its true potential.

So, for this week's special mobile issue, *Music Week* went out onto the streets to speak to around 40 teenagers to get an insight into the future. We asked how they use their mobiles, what they think of the services they can get and want in the future.

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The Crazy Frog marks a new era for music and mobile

VIEWPOINT
PATRICK PARODI



With Jamster claiming 11m downloads and the Crazy Frog single at the top of the UK singles charts, it would be foolish for anyone in the music or mobile businesses to ignore the Frog.

The Crazy Frog signals a new era for music and mobile, as the synergies between the two create a whole new consumer value proposition for the mutual benefit of both industries. For the music business, it represents an exciting opportunity to work with the mobile industry and build communities through which they can sell more music and generate new

It would be 'crazy' to ignore the phenomenon that the Frog represents

value from back catalogue.

Admittedly, much of the Crazy Frog's success was driven by a huge TV ad budget, backed by the mighty marketing machine that is Jamba. It remains to be seen whether this strategy can be duplicated by other potential "me too" copycat rivals, even those with deep pockets.

One thing is clear – listening habits are changing. Before the internet came along, music was just something we listened to. It

was a very important part of many people's lives, but for most people, most of the time, music was something you passively consumed. The internet changed things – people interacted more, but usually without financial gain to the creators.

Mobile changes all this. When applied to mobile, music takes on a different functional value. People are consuming mobile music for new reasons which are more tied to personalisation and individual expression. On the one hand ringtones have a basic functional value in helping identify the caller and, on the other, they are a fashion statement for anyone within hearing distance. Many people now assign a specific ringtone to each of their friends and relatives, buy ringtones and wallpapers and, fortunately for the music business, they are used to paying every time they pick up their mobile phone.

Consumers are driving the convergence of the mobile and music industries, thus creating a multi-billion euro business which is still in its infancy. While you might like to ignore the Frog, it would be "crazy" to ignore the phenomenon that the Frog represents.

Patrick Parodi is Alcatel's head of mobile video & music and chair of the Mobile Entertainment Forum

What the results underline is the degree to which they embrace the concept of music on their handsets – in ringtone, realtone and full-track download form – even if it remains less clear which will be the killer app.

Of course, it is more difficult to assess attitudes towards services which are yet to spring out of the blocks, so there were little hints towards the appeal of audio-visual content, films and TV.

But plenty of those questioned appear to embrace the concept of the mobile, not as a mere phone, but as a pocket entertainment centre. That is a hugely exciting pointer for the future.

Also encouraging, but for completely different reasons, are the attitudes of another youngster. Forget policemen – it is a sign of truly advancing age when you find yourself remarking upon the youthfulness of Government ministers these days.

Music minister James Purnell will spark such thoughts from many industry leaders – but it is not just youth which singles him out.

Few – if any – ministers can claim to be so familiar with contemporary music. We have come a long way since "Thump! Thump! Thump!"

Is Coldplay's X&Y as good as its sales might suggest?

The big question

Coldplay are surfing a huge wave of commercial success with X&Y, but now you've had a chance to hear the album, do you think this is deserved?

Rakesh Sanghvi, Sony/ATV Music Publishing

"Quite simply, it's a stunningly crafted album by a world class band. You can't help but be impressed by their consistency as recording artists – for this particular moment in time, the album does exactly what it says on the tin. Particular favourites for me so far are the current single, *Speed of Sound*, and *Fix You*."

Nik Goodman, Capital FM

"The album is fantastic. It's an instant classic and there's a whole range of songs on there which can all be singles. It's a fantastic album for radio."

Nick Chilcott, Asda

"It's a very good album. Generally it's got positive reactions from people in this company. It's not a massive step on from the first two albums, but I guess if something's not broken then don't fix it. It's great for the industry and great for retail."

Paul Oulir, Quirky Records

"As an album, I really like it – they've been a band I've always supported since their *Fierce Panda*

days. But saleswise, I've got a Tesco next door-but-one to me and the price they're selling it for is ludicrous. It just devalues the perception of music and everything we've been working towards as an industry. Basically they're taking a number one album and using it as a marketing tool."

Bob Jones, Replay, Bristol
"It's not a band that I really like – I'm more of a Radiohead fan than a second-hand quip of Radiohead. And anyway, it's an album that will struggle to sell more than 50,000 because of the saturation around us."

Alli Furnidge, Longplayer, Timbridge Wells
"We love it. I think it's a really strong album and they've moved on a level and stepped up a gear. It's doing very well here, although we were selling it at £9.99 so we're not making a great deal on it, but it's going to bring people into the shop and hopefully lead them to buy other things, and anything that can do that is most welcome."

Steve Bamber, Townsend Records, Lancashire

"Personally I think it's a really good record, if a little bit like the last one. It's just disappointing to drive past Tesco and see it on sale at £6.78 when you buy another album. It gives you a sinking feeling. You can't blame the label, but it just devalues a quality act and quality music."

Ahead of this Friday's Silver Clef lunch, **Brian McLaughlin** talks about the special affection the industry has for the Nordoff-Robbins charity

Quickfire

The 30th Silver Clef Awards is clearly a significant milestone, so what special plans do you have this year?

We set ourselves the target of raising £2m this year and at the lunch on Friday we've got a few surprises. It will certainly be a memorable lunch. You've set a target of raising £700,000 through one lunch alone. How realistic is this?

It's certainly something to go after and it will make some of our fundraisers don't sleep at night. Last year we raised £387,000 so this is a significant step up, but we'll give it our best shot. Is there a danger Live 8, with its hugely ambitious aims, could overshadow proceedings? I don't think so. The great thing about the lunch is we're oversold, so in terms of ticket sales I'm not worried about it at all. And I've detected no change at all in the generosity of people. Nordoff-Robbins has a very special place in the heart of the industry and people's generosity towards it never ceases to amaze me.

How did you come to get involved with Nordoff-Robbins?

Through the HMV Football Extravaganza. About 12 years ago I overheard someone saying HMV never gives anything to Nordoff-Robbins and it struck a nerve. Then we were at a football event in Enfield watching Jimmy Greaves doing an after-dinner speech and realised there were 400 people there and we wondered how many from the music industry would come to something like this? So we held an event at the Grosvenor House and got Jimmy Greaves to talk and sold 500 tickets and since then it's grown and grown. This year we raised more than £400,000 for Nordoff-Robbins with the event.

How has the charity changed in the decade you've been involved? What we can't do is exclusively rely on the music business for income. Without the music industry there



would be no Nordoff-Robbins, but sometimes we bang too many times on people's doors. I'm overwhelmed by the support we get from people, but what I'm trying to develop is a better relationship with people outside the industry, as there are many companies who would like to be involved with music.

Are you pressing for government or lottery funding?

No, but what we can do is broaden our appeal. There are multinationals in other industries that would want to be involved. It comes down to a matter of marketing ourselves, which we haven't done particularly well in the past and is something I want to change as chairman. We've just appointed LD Communications to handle publicity and they've already made a massive difference.

In what ways have you seen it help people?

I've met a number of mothers of children who've been helped by Nordoff-Robbins and even to this day I never cease to be overwhelmed. It utterly improves the life of the children and their families. In our day jobs, we're all very busy making money for shareholders and it's not until you see things like this that you realise you're really putting something back and helping people.

How can smaller music industry companies without the budgets make significant contributions and help Nordoff-Robbins in its work?

That's a timely question as I'm having that discussion with people right now. A lot of these events are not cheap and we're excluding a lot of the people from supporting us. We're considering doing a roadshow later this year or early next year so people can hear first hand about the work it does. We're also considering a scheme to enable people to donate money to the charity on a monthly basis by direct debit, so people can give £5 or £500 - however much they can afford.

Would you like to see a repeat of the 1990 star-studded Nordoff-Robbins fundraiser at Knebworth?

We've started a strategic review which will be finished in September and I would hope we'll come up with a few ideas. I don't know if we'll do something on that scale, but it was certainly a fantastic event and it paid for our North London centre.

Brian McLaughlin is chairman of the Nordoff-Robbins fundraising committee and also CEO of HMV Group. The 30th annual Silver Clef lunch takes place this Friday at the Grosvenor House with proceeds going to help Nordoff-Robbins in its music therapy work. See www.silverclef.com for more information.

Greatest passion other than music: Drawing and painting.

Best thing that has happened to you in the past 12 months, personally or professionally: Seeing my daughters' first school show.

Tell us a secret about yourself that most people in the business won't know: I can fly a plane.

Most embarrassing moment of your career: Too many to mention.

Who is your all-time hero, professionally or otherwise: The Barefoot Doctor.

What is the best piece of business advice given to you: Have hits (from Peter Richardson).

What do you predict will be the next significant music industry development over the next five years? Artists will no longer be releasing material on an album-by-album basis.

DOOLEY'S DIARY



Giving credit where it's due

Remember where you heard it:

Heavy contributions to composer, publisher and former chairman of the British Association of Composers and Songwriters Guy Fletcher, who picked up an OBE in the Queen's Birthday Honours, for services to the British music industry... Fran Newsbald's speeches used to be like a Bruce Springsteen set - three solid hours with no support act - but these days the PPL chief is clearly a changed man.

As the morning gathering at the British Museum prepared themselves for a long session at his organisational AGM last Tuesday, he coarcted, "Nowadays I specialise in short speeches. But just to be on the safe side, this place is booked until 5pm." In the end, he managed was a paltry 18-minute speech, rather less than keynote speakers John Kennedy of the IFPI and Liu Guo Xiong of Cava (China Audio-Video Association) managed. Kennedy himself received a ringing endorsement from Newsbald, as perhaps the industry's cleanest-speaking exec. As the PPL man embussed, "I've never known on any occasion this man use a single swear word."

Outcasts: Hey Y2k was crowned at the meeting as 2000's most-played tune, but Sony BMG's national radio promotions director Leighton Woods revealed it took a second round of plugging to get it

away. "The first time everyone said we can't hear that on the radio at all."

Woods recalled... Digital music TV operator Chart Show Channels' expansion into films has become an instant hit - launched only in April, its True Movies station a week ago beat off the likes of Sky Movies 1 to top Barb's ratings for movie channels. A time of mixed emotions for Island Records this week. The label celebrates the arrival of the U2 tour bandwagon in the UK, days after the label left its home of more than 30 years, 22 St Peters Square, along with the Fallout Shelter studio, where Marley U2 and many others have all recorded. The building is, apparently, to be taken over by a company of architects... On the Island front, veteran PR - and onetime pressman for the company - Rob Partridge and his Coalition company is stepping into the label business. The imprint - which will debut with an EP by Babel - is named Ticker, after the legendary doer of a distribution deal is being finalised. Word also reaches Dooley that a Coalition publishing company will follow - DeLorean Music anyone? Seems that Damon Albarn is in good company as regards his means about Live8. Manni Chan, the global superstar, was surprised to see his name linked with the French leg of the event as no-one had approached him about it. Word is he was somewhat perplexed as the hottest band in France at the moment.

Amadio & Mariani, who were produced by Chao, somehow got overlooked. Is there tension between the BBC and Sir Bob over Live8? Apparently, the BBC has paid £2m for UK rights to the show, but Sir Bob is keen to ensure broad media availability of clips from the show. There was a hint of Live 8 at the climax of

Fighters' headline show at London's Electric Ballroom last Tuesday, as countless members of the support act took to the stage brandishing guitars to celebrate Charlie's 20th birthday in style...

Inside track

Mike Smith has been elevated at EMI Music Publishing to head the company's A&R operations. He has been with the company since 1992 and has worked with the likes of Guy Chambers, The White Stripes, Blur, The Libertines, Gorillaz and, more recently, the hotly-tipped Arcade Fire.

Name: Mike Smith.

Born: Birkbehead, October 18 1965.

First job in the music business: Post boy, MCA Music Publishing.

Where would you like to end up before you retire: Anywhere, so long as my family are close by.

First record you bought: Blondie's Parallel Lines.

Last record you bought: The



Educators, Original Soundtrack. **First gig:** Backlot, Liverpool Empire. **Your current favourite book, DVD, game or gadget:** Book: Norwegian Wood by Haruki Murakami. DVD: The Long Way Round, which is about Ewan McGregor and Charley Boorman's round-the-world journey by motorbike. Gadget: still the iPod. **Best friend in the music business:** Cernie Ganning.



unassigned act Hoboblat. Pictured are (l-r) Go North PR Olaf Furniss, IQ magazine's Allan McGowan, Music Export Norway's Inger Dittal, Shaun Arnold from Go Events - which organised the HMV special gathering - Alec Dowling from Nornis, HIE's Iain Hamilton, HMV business development manager Matthew Tyrrell, WWF's Andrew Williams and Alan Galtarath from Wind-Up Records.

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FAST CHART

SINGLES

NUMBER ONE
CRAZY FROG Axel F Gusto
 While the second Crazy Frog ringtone release - Ponderif's Ring Ding Ding - sold 11,107 copies last week to debut at number 11, Axel F enjoys a third week at number one, adding a further 72,281 sales to its tally.

ALBUMS

NUMBER ONE
COLDPLAY X&Y Parlophone
 Coldplay couldn't manage to beat the first-week sale record set by Oasis's *Be Here Now* in 1997, but their X&Y set easily managed to dispatch the new Cass album *Don't Believe The Truth*, from the top of the chart, with sales of 464,471 proving more than five times as many as the 88,335 tally with which *Don't Believe The Truth* occupies number-up position.

COMPILATIONS

NUMBER ONE
DAD ROCKS EMI/Virgin
 Even an 84 jump from *Dad Rocks* can't prevent the compilation sector from suffering an 8% slip week-on-week but albums tailored to Father's Day are also gaining strength at 13 and 22 and should help it to recover next week.

RADIO AIRPLAY

NUMBER ONE
COLDPLAY SPEED OF SOUND Parlophone
 Occupying pole position on the airplay chart for the seventh week in a row, Speed Of Sound continues to suffer a slow decline, but has a 14.6% victory margin over runners-up U2's *City Of Blinding Lights*.

THE SCHEDULE

ALBUMS

THIS WEEK
 The Departure Dirty Words (Parlophone); Funeral For A Friend Hours (Atlantic); The Magic Numbers The Magic Numbers (EMI); Backstreet Boys Never Gone (Jive); Foo Fighters In Your Honor (RCA); The Members Resurrected (EMI)

JUNE 20
 Kano Home Sweet Home (679); Billy Corgan The Future Embraces (WEA); The Ordinary Boys the (WEA); The Dead 60s The Dead 60s (Delosson); Santana All That I Am (Columbia); Jimi Jamrock Dynamite (Sony); The Noise Next Door Play It Loud (Warner Bros)

JUNE 27
 Rhye/Sony The Understanding (Wall Of Sound); Nine Black Alps Everything Is (Island); Megadeth Greatest Hits (EMI)

JULY 4
 Nevin Mark Trail Just Live (EMI); Missy

The Market

Coldplay album off to flying start

by Alan Jones
 Coldplay's much-anticipated third album X&Y sailed to the second-highest, first-week sales in history last week, setting a stellar 464,471 copies.

Only Oasis' August 1997 album, *Be Here Now*, has ever enjoyed a faster start. Former runner-up Dido's *Life For Rent* opened with 400,351 sales in October 2003.

A Thursday release, *Be Here Now* sold 356,000 on its first day alone and 696,000 in three days before the end of the chart week to debut at number one. It sold a further 235,000 copies the following week, and topped the 1m sales mark in 11 days.

X&Y accounted for more than one in six of all album sales last week, and far surpassed the first week sales of Coldplay's two previous albums. Parachutes sold 70,935 copies to open at number one in July 2000, while *A Rush Of Blood To The Head* sold 273,924 copies to do likewise in September 2002.

Both albums have enjoyed a massive resurgence in sales in recent weeks, and Parachutes vaults 52-19 this week, while *A Rush Of Blood To The Head* jumps 48-23. It is 141 weeks since the former album climbed so



Coldplay: second-highest first-week sales in chart history

high, and 71 weeks since the latter had such a lofty perch.

Coldplay's overall UK sales topped the 6m mark last week, with *A Rush Of Blood To The Head* contributing 2,292,483 to the total and Parachutes accounting for 2,176,284.

Despite Coldplay's massive contribution, sales of albums overall increased by a more moderate 135,073 last week - 5.1% - to 2,773,367. That is their fifth highest level of the year, and their highest for 11 weeks. One album that missed out on the bonanza, however, was Geri Halliwell's *Passion*, which sold just 5,432 copies to debut at number 41.

All of the top five artist albums

sold more than 50,000 copies last week, whereas Akon's *Trouble* album managed to top the charts with sales of just 38,000. The recent avalanche of albums from high-profile artists has also overshadowed the compilations sector, which accounted for a paltry 17.0% of album sales last week. In 283 chart weeks since the turn of the century, its contribution was only lower once, 87 weeks ago, when it was 16.3%.

The buoyant artist album sector also seems to draw attention from the singles sector last week. Physical singles sales slumped 27% to 383,639 - a four-week low - while downloads dipped 11% to 403,635, with the overall market shrinking by 19%.

KEY INDICATORS

SINGLES

Sales versus last week: -19.5%
 Year to date versus last year: +12.5%

MARKET SHARES

EMI	29.0%
Sony BMG	19.1%
EMI	15.4%
Warner	8.1%
Others	28.4%

ALBUMS

Sales versus last week: +8.4%
 Year to date versus last year: -1.3%

MARKET SHARES

EMI	46.6%
Sony BMG	18.6%
Universal	15.5%
Warner	8.8%
Others	10.5%

COMPILATIONS

Sales versus last week: -8.3%
 Year to date versus last year: -14.2%

MARKET SHARES

EMI	37.1%
Universal	20.4%
Ministry Of Sound	15.8%
Warner	6.8%
EMI	2.1%
Others	17.9%

RADIO AIRPLAY

MARKET SHARES

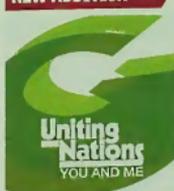
Sony BMG	33.7%
Universal	31.3%
EMI	14.3%
Warner	9.2%
Others	11.5%

CHART SHARE

Origin of singles sales (Top 75): UK: 61.3% US: 37.3% Other: 1.3%
 Origin of albums sales (Top 75): UK: 61.3% US: 34.7% Other: 4.0%

For further listings, see musicweek.com

NEW ADDITION



Out Of Touch was a huge success for Uniting Nations and they return to retail next month with the release of second single, *You & Me*, on July 11. The track is currently bubbling away in clubland and promises to deliver more chart success for the outfit.

SINGLES

THIS WEEK
 Carriage Sex Is Not The Enemy (WEA); Green Day Wake Me When September (Riposte); Rhye/Sony Only This Moment (Wall Of Sound); Jem Just A Ride (Sony); The Offspring Can't Repeat (Columbia); 50 Cent Just A Lil Bit (Interscope); Fightstar Paint Your Target (Island); Basement Jaxx Don't Know Me (XL); Melanie Brown Your Angel (Anor Cafe)

JUNE 20
 Stereophonics Superman (V2); Hard-Fi Hard To Beat (Atlantic); The Tears Ladies (Independent); Zpac O ghetto Gospel (Polydor); Missy Elliott Lose Control (Atlantic); Ladytron Sugar (Island); G14 Backy... (XL); Tom Vek C.C. (Go Boats); The Subways Rock & Roll Queen (WEA)

JUNE 27
 A Better Off With Him (WEA); Charlotte Church Crazy Chick (Sony BMG); The

Mitchell Brothers Excuse My Brother (679); Backstreet Boys Incomplete (Jive)

JULY 4
 Kelly Clarkson Since U Been Gone (Sony BMG); Dandy Warhols Dig EP (Parlophone); Jose Stone Don't Cha Wanna Ride (Virgin); Fat Joe Papain (Atlantic); Rooster Deep And Meaningless (Brightlights); Rachel Stevens So Good (Polydor); R Kelly Trapped In The Closet (Sony BMG)

JULY 11
 Elton John Electricity (Rocket Man); Chemical Brothers The Boxer (Freestyle Dust); Idlewild El Capitan (Parlophone); G4 1st (Sony BMG); Hot Hot Heat Middle Of Nowhere (WEA); REM Wanderlust (WEA); GUTS In My Head (Polydor)

JULY 18
 Fightstar They Liked You Better When You Were Dead (Island); New Order Waiting For The Stars Call (WEA)

Sexy lotion plumps up DJs

The Plot

Fingerlickin' Records hots up Plump DJ campaign with liberal application of spoof sex lotion

PUMP DJ'S SATURDAY NIGHT LIGHT (FINGERLICKIN' RECORDS)
Fingerlickin' Records, home to breakfast acts including Plump DJs, Kruffy Kuts and Dramatic Twist, has come up with an innovative way to build awareness about the upcoming Plump DJs album, Saturday Night Light. Inspired by the album's name, the label has over recent weeks been promoting a spoof "unscented fragrance" branded with the release's title and aimed at attracting interest from a non-traditional Plump DJs audience. The product is described as a "revolutionary new fragrance for the clubbing generation" and has been promoted at clubs and events recently under the guise

that it will enhance sexual attraction with members of the opposite sex.

Fingerlickin' co-founder Justin Rushmore says the idea grew from the need to think outside the box in order to compete on a level playing field. "Being an independent label, it's sometimes difficult to have an edge in the marketplace, particularly given that we're basically a team of three people," he says. "It took us a while to fine-tune the concept of what we were trying to do but, once the website was live, everything fell into place. With this promotion we wanted to grab the attention of people who wouldn't traditionally know about the Plump DJs."

Playing a central role in the campaign is the official website (www.saturdaynightlight.com). Consumers have been driven to the site via promotions at events such as the Homelands festival where 4,000 wristbands were given away, all sporting the album name. Once there, the site allows visitors to sign up to a newsletter, which promises to alert them as soon as the lotion hits the market. "We received 1,000 hits from our



Homelands promotion alone," notes Rushmore.

When the album is released on June 27 the curtains will be lifted on the website with all talk of pheromones and sex dropped as it becomes the official home for the Plump DJs album and the database is alerted.

Rushmore says at this point of the campaign, the label will begin the traditional marketing and promotions strategies. A string of retail activity has been locked away with prime racking at HMV and a "buy two get one free" promotion running with the retailer during July. A limited number of albums will also have the wristbands shrink-wrapped, drawing a link between the promotion and the album. "Our retail presence this time around is better than ever," says Rushmore.

CAMPAIGN SUMMARY
PRESS: Nick Griffin, Site: RAD20, James Duggle Giff, Chappie Davies. DISTRIBUTION: Intergrove.

Jay Kay turns heads in new promo with Candyman metamorphosis

Promo focus

Jamiroqai's Jay Kay is a unique personality in popular music, with a reputation for some outstanding work in pop promos. But, really, one Jamiroqai video stands heads and shoulders above the rest: Jon Glazer's video for Virtual Insanity which nailed Jay Kay's inimitable talents in music and performance in such an ingenious way.

Joseph Kahn's video for just his single *Feels Like It Should* may not just stand comparison with Glazer's classic. It is a work which reflects the artist's larger-than-life personality every bit as much as Virtual Insanity. In fact, in many ways it is more ambitious.

Kahn and Kay have created a world, impressively and expensively mounted, in which the artist displays not just his usual persona, but entirely different personalities.

It starts with a spectacle of a character (played by Kay) entering this scene – a Hollywoodised red carpet affair – quickly joining into the Kay we know and soon entering the underground lair of the Candyman – the blue-faced, yellow-haired Mas-like imp, played



by Kay. Finally Kay and the girl hook up, retire to her place, but inside her bodor! Kay is replaced by the nerd, and then the girl becomes a female Kay.

The director is a big Jamiroqai fan and reveals he had been pitching ideas for different tracks for some time, before Jay Kay first on *Feels Like It Should* as the first single. "When I got the offer I jumped on it in a minute," he says.

In fact, Kahn flew over to Britain from the US, just to discuss it – something which initially led to confusion and embarrassment. Kahn drove up to Kay's house in the country only to discover he was already entertaining other guests and had to leave again.

"Very embarrassing," says Kahn. "But the next day when we finally met, he basically started listing every crazy idea he could, in a rough form of the video. He was acting out the scenes, jumping off his couch. And if we got to the second verse or second chorus, he'd go back and dance through the whole thing again. He was coming up with dance moves. It was pretty amazing – I'd never seen an artist do that."

● A full version of this review features in the June issue of *Promo* magazine. For subscription details, contact David Papendamp on 020 7921 8320.

18.06.05

TASTEMAKERS TIPS

British Beef

Without Me (Fat Fox)

MIKE HAYDOCK, ROCK SOUND
"Winners of this year's Radio One Best Unsigned Act award, British Beef should soon call a halt to Good Charlotte's residency on Top Of The Pops. Their melodies are so strong that initial Busted comparisons are inevitable, but there's zeal beneath the surface which helps British Beef bite and snarl in true punk fashion."

Towers of London

Fuck It Up (TVT)

CECIL BARTON, EDITOR AT LARGE, CLASSIC ROCK

"In the mid-Eighties, there used to be a sleaze-rock band on every street corner in London town. Just when you thought those times would never return along

came TOL with their second single. It's an appropriately towering slice of go-mental punk. This band had been compared to both The Sex Pistols and Guns N' Roses. Scum-metal connoisseurs might prefer to describe them as a mix of Generation X and Rich Rags."

Damien 'Jr Gong' Marley Welcome To Jamrock (Tuff Gong Int.)

LOL BELL-BROWN, DUBVENDOR RECORDS

"So Jah seh, not one of my seeds shall sit on the sidewalk and beg bread," so Bob Marley said on the track So Jah Seh from his 1975 album Natty Dread, and right now, some 30 years later, the reggae world is dominated by Damien 'Jr Gong' Marley's Welcome To Jamrock, a scathing ghetto commentary that harks back to reggae's glorious past. It brings us bang up to date in Marley's uncompromising contemporary dancehall-style delivery."

THE INSIDER

Dub Vendor

dub vendor
reggae specialist

Dub Vendor has been at the cutting edge of Jamaican music for nearly 30 years.

Starting life as a market stall in Clapham Junction, the business now incorporates two retail outlets, a comprehensive mail order service, website, wholesale/distribution arm and respected record label, making it a premiere destination for all things reggae.

Chris Jones, manager of Dub Vendor's flagship store in Forest Hill, says the original market stall, which was set up by John MacGillivray in 1976, was born as a direct response to the unavailability of in-demand tunes

from Jamaica, in London. He says that history has earned the store a respect that has stayed with them in the years since. "Over the years we've developed a reputation as the leading UK reggae specialist," he says. "Dub Vendor has always been well known as a brand you can trust. We still sell more Jamaican pressed seven-inches than any other format and our staff product knowledge makes it easy for customers to source the tunes they're looking for."

"The website, launched in 2003, plays a central role in the customer's shopping experience and attracts an average of 2,500 hits per week. Featuring more than 3,000 titles in varying formats, the site provides information about their artists, online radio and

RADIO PLAYLISTS

RADIO 1

2Pac: Christie Gossel; Basement Jaxx: I Don't Know Me; Black Eyed Peas: Don't Phunk With My Heart; Charlotte: Charlotte; Coldplay: Speed of Sound; Coldplay: XSX (album); Foo Fighters: Best Of You; Gorillaz: Feel Good Inc.; Green Day: Wake Me Up When Sunday Comes; Gwen Stefani: Hollaback Girl; Jamiroqai: Feels Like It Should; Jay Kay: Just A Rock; John Legend: Ordinary People; Kaiser Chiefs: Oh Yeah; Kanye West: Good Life; Mylo In My Arms; Stereophonics: Superman; The Coral: In The Morning; The Corrs: Red; 50 Cent: Hate It Or Love It; The White Stripes: Blue Cost; Ozzy Osbourne: Ozzy Osbourne; The Roots: The Time To Make America A Stronger Rocker; Bobby Valentino: Slow Down; Davina Roc & Lisa Hamilton: Unplugged Pt. 2; Klemm: Wip; Good Charlotte: The Darkness Of Life; And: Death; Hard-E: Hard To Bitch; Joss Stone: Don't Do Waaaaaah!

RADIO 2

Bad Religion: Landed; Charlotte: Church Drive; Coldplay: X+Y; Coldplay: Jack Johnson; Good People; James Blunt: You're Beautiful; Jay Kay: Just A Rock; Robert Cray: From Johnny; The Roots: For Fears Everybody Loves A Happy Ending; Fall

Kanye West: Diamonds From Sierra Leone; Marle Hill: I Go Again; Missy Elliott: Love Control; MJP: No To Drugs; Moby: 181; New Reg: Oasis: Lymfocytosis; O'Jays: Forster; CLIST: 50 Cent: Get A Little Bit; "Rock City" (Radio); Polking: The Smokey; Gavin Brown: Don't Want To Be; "I Wanna Day After Tomorrow" (Slow Hand); Kane: Remember Me; "Mariah Carey: We Belong Together"; The Ordinary Boys: Boys Will Be Boys; I-UPPOINT: "Daddy Yankee: Gasolina"; Deep Dish: Say Hello; Jack Johnson: Good People; "Les Rhythmes Digitales: Access Your Body (Make Me Sweat)"; The Subway Rock: Your Queen

RADIO 5

Bob Dylan: Landed; Charlotte: Church Drive; Coldplay: X+Y; Coldplay: Jack Johnson; Good People; James Blunt: You're Beautiful; Jay Kay: Just A Rock; Robert Cray: From Johnny; The Roots: For Fears Everybody Loves A Happy Ending; Fall



SINGLE OF THE WEEK

Charlotte Church
Crazy Chick

Sony BMG 6759542
It is hard to hear this record for the first time and quite believe your ears, such is the remarkable job Sony BMG has done in transforming the young church singer into a purveyor of near-certain pop smashes. Church's vocals sound terrific on the kind of song Ceri would kill for and producer Tore Johansson does a fantastic job. *Radio One* and *Two* have both A-listed the song, and *TV* is also getting behind it. Surely one of this summer's big albums.



ALBUM OF THE WEEK

Keren Ann
Nolita

EMI 4732352
Keren Ann Zeidel - to state her full name - has recorded albums in France and the US, where her US debut *Not Going Anywhere* was a critical hit last year. On this delicate, rather lovely record she moves effortlessly between dreamy French pop and Anglo folk and even bluegrass without missing a beat. A bewitching and exciting talent who will be a hot ticket when she makes her first live appearances in the UK in the autumn.

Singles

Backstreet Boys
Incomplete (Sony BMG 82876622262)



Much has changed since the Backstreet Boys' last studio album and they return during a period when the new crop of boy bands are heading shaggy

hard and learning the guitar. This is a big pop song, rich with melody and produced with usual gusto by Dan Muckala. The song possesses a richer adult sound and hits the shelves on the back of an intensive UK promotional tour and blanket video play, which will undoubtedly incite healthy first-week sales.

Fannypack

Nu Nu Nu (Gut CDGUT771)
Booty trio Fannypack are back and they appear to have gone home - Nu Nu Nu sounds eerily like an early *Trax* Records 12-inch, all sparse and funky. It is an unexpected move for 2005, but their pop sensibility has come through untouched, as does their sense of fun. If you hear it on the radio you'll be singing it for days.

Feeder

Pushing the Senses (Echo RADDCL173)
With a busy summer of festival appearances and massive support dates, including *REM* and *U2*, Feeder have wisely decided to release one of their poppier efforts, with summery harmonies and plenty of hand claps on top of their trademark driving guitars. It is not the most original song, but it is already picking up daytime airplay from *3fm* and could spell another big hit for the band.

Interpol

Slow Hands (Matador OLE6692)
While there are many purveyors of angular art-rock out there, none of them have the impact or the glorious melancholy of Interpol, and *Slow Hands* is no different. A first-time single, this should serve to shift more of the band's excellent *Antics* album.

Mario

Here I Go Again (J 82876705592)
Following the massive hit *Let Me Love You*, the US R&B superstar hits uptempo with this track from his Top 10 album *Turning Point*. This guitar-heavy track is A-listed at Capital and B-listed at Radio One.

Part Chimp

War Machine (Rock Action ROCKACT22CD)
Following their splendidly-named debut *Chimp Part*, the first single taken from the Camberwell-based quartet's forthcoming album *I Am Come* finds them in ferocious form. A cacophony of drums, distorted vocals and one-note guitar solos, it bodes well for live performances later in the year.

Shout Out Louds

Very Loud (EMI CDNEM660)
Hot on *The Concretes'* heels come the equally quirky fellow Swedes *Shout Out Louds*, who deliver a blast of studied yet near-perfect indie-pop with this debut single. The quintet recently toured with *The Futureheads* in the US, and will be delivering their debut album in September.

Roni Size feat. Jocelyn Brown

Sing (V Records VREC25J007X)
Jocelyn Brown's soul-charged vocal takes centre stage as *Size* delivers a typically energetic production on this third single from the album *Return To V.A.* A repetitive six-note synth riff provides the thread throughout the song, while drum & bass beats fall in and out of the mix.

Soulwax

NY Excuse (PIAS PIASB156CD)
Taken from last August's *Any Minute* Now album, this track has become something of a club favourite, with its plinky electronics providing the backdrop for the rather pissed-off female vocal refrain. Among the mixes on offer is a meaty eight-minute workout from *The DFA*, plus a mash-up with *Lipps Inc's* *Funky Town* and a *Nite mix*.

Tiefschwarz

Walk & See (Fine FOP937016)
German brothers Ali and Basti Schwarz offer a taste of their second album with this moody

slice of techno, which features vocals from Chikinki's Rupert Browne. Tiefschwarz have built a strong club profile with their remixes and DJ sets, but whether this track is strong enough to make much of a difference to their cause remains uncertain.

Albums

Melanie Brown
LA State Of Mind (Amber Café AMBER001)



Current talk over the will-they-won't-they Spice Girls reunion will either heighten expectation or overshadow this release. It would be a shame if the latter was the case, since this is an accomplished and varied pop album, the most appealing element of which is the infectious sense of fun which seems to have gone into its making.

Guy Chambers & Sophie Hunter

The [S] Project (Sleeper Music SLEEPERCD1)
This French-language project, a collaboration with lyricist Keren Ann Zeidel and vocalist Sophie Hunter, has been a labour of love for songwriter Guy Chambers and it shows. These elegantly crafted songs drip with a lazy afternoon feel that is part Air, part electro-pop, part folk. Lead single *Les Heures Ou Je M'Éclipse* is a sweet introduction, but this is an album best heard in full.

Fountains of Wayne

Out-Of-State Plates (Virgin CDVD3005)
This double-disc offers B-sides, bonus tracks and unreleased material from the 10-year career of a band cherished for their great songwriting. There is nothing quite up to the standard of standout single *Stacy's Mom* here, but it is nonetheless a satisfying release for FoW fans before the next album proper - and it does include their cheeky cover of *Britney's Baby One More Time*.

Hayseed Dixie

A Hot Piece Of Grass (COOKCD314)
The second album from this hard-playing four-piece is nothing

short of brilliant. Fiddles, banjos and guitars play a starring role as the Dixies breathe new life into classics from Green Day, Outkast, Led Zeppelin and Neil Young. This is one album not to be missed.

Hanne Hukkelberg

Little Things (The Leaf Label BAY44CD)

A work of sheer delicacy and delight, Norwegian Hanne's vocals are sublime like a *Thirties* jazz singer, but with a Nordic twang that isn't so far removed from Björk. The music is awash with uniqueness - like many DIY artists, Hukkelberg must have utilised everything in the kitchen cupboard. Charming.

Megadeth

Greatest Hits: Back to the Start (EMI 8737472)

It seems somewhat odd to be talking about a *Megadeth* greatest hits because, despite a 22-year career, eight albums and millions of sales around the world, there was a sense from day one of a band living in Metallica's shadow. But hits they have had, and this set features the lot, including *Peace Sells*, *Sweating Bullets*, *Symphony of Destruction* and *Hangar 18*.

Minotaur Shock

Marilyne (4AD CAD2511CD)
As the title suggests, David Edwards' first album since signing from Melodie has something of a nautical concept about it, although musically this translates into nothing more than the odd whiff of shanty here and there. It is, however, a wonderfully atmospheric effort, full of electronic twists and turns. A gorgeous album.

The Muffs

Life In Dirt (FatCat FATCD35)
The Muffs rock back into view with this debut full album, a blast of rock'n'roll that harks back to the early Seventies proto-metal sound of Black Sabbath. Frontman Chris Murtagh's ravaged bark belies his East Sussex roots, while the musical backdrop is tight and focused. The quartet kick off their UK tour this Wednesday, culminating in a slot at Glastonbury.

Mek Osaar

Young Gagarin (EARSUGAR15CD)
This is a debut album of effervescent guitar pop from the blossoming Earsugar label. It packs a volley of indie misses that buzz with unmissable melodies. Such directness should be applauded and this delightful album should find many fans.

The Offspring

Greatest Hits (Columbia 5212012)
Over the past 10 years *The Offspring* have sold a remarkable 32m albums worldwide. Figures like that put them in the major league, and this compilation pulls together tracks such as *Pretty Fly For a White Guy*, *Original Prankster* and the new single *Can't Repeat*.

Shakira

Shakira Oral Vol. 1 (EPC 5201623)
The first of two new albums to be released by Shakira this year, *Shakira Oral* is a slickly produced Spanish-language set that promises to appease her fans' appetites. While it is unlikely to move huge units, its presence should keep the sales ticking over until the release of the English-language set, *Oral Fixation Vol. 2*, in September.

Brooke Valentine

Chain Letter (Virgin LC03908)
Brooke is already big in the US on the back of rhythm and crunk anthem *Girlfight*, but that is a lot more to her than that, as *Chain Letter* testifies. Jumping from the old school soul of *Cover Girl* to the Krutwerk-sampling *Plans* to *Blah Blah Blah* it is a fiercely eclectic mix that should win her a lot of fans.

Viva Voce

The Heat Can Melt Your Brain (Full Time Hobby FTH003CD)
This is an admirable UK debut from the US outfit, whose widescreen vision won many admirers at this year's SXSW. It is easy to see why - their album is a compelling mix of sweet girl/boy harmonies and strange psychedelic arrangements.

This week's reviews: Dugald Baird, Paul Brooke, Ben Cardew, Stuart Clarke, David Knight, Owen Lawrence, Nicolo Side, Nick Trope, Simon Ward and Adam Webb.

Coldplay match their success on the albums chart by continuing to reign on the airplay chart. Meanwhile, U2 shift up from seven to two with the third single from their album

The UK Radio Airplay Chart

RADIO ONE

Wk	ARTIST TITLE	Wks	Last	Pos	Airplay
1	GORILLAZ FEEL GOOD INC PARADEISIO	25	26	20071	
2	MYLO IN MY ARMS BEHEATED	19	24	3027	
3	OASIS LYLA BIG BROTHER	20	23	3699	
3	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS REPRISE	17	23	3074	
6	JEM JUST A RIDE SONY BMG	13	23	3005	
2	GWEN STEFANI HOLLABACK GIRL INTERSCOPE	21	22	3741	
6	FOO FIGHTERS BEST OF YOU RCA	22	22	3524	
16	THE WHITE STRIPES BLUE ORCHID XL	17	22	3516	
18	BLACK EYED PEAS DON'T PHUNK WITH MY HEART INTERSCOPE	20	22	3412	
10	U2 CITY OF BLINDING LIGHTS ISLAND	12	21	3197	
11	AMERIE I THINK COLUMBIA	28	21	3135	
17	JAMIROQUAI FEELS JUST LIKE IT SHOULD SONY BMG	21	20	3530	
12	2PAC GHETTO GOSPEL INTERSCOPE	12	20	3364	
14	THE GAME FEAT. 50 CENT HATE IT OR LOVE IT INTERSCOPE	16	19	3504	
18	U2 CITY OF BLINDING LIGHTS ISLAND	16	19	3292	
14	CHARLOTTE CHURCH CRAZY CHICK SONY BMG	16	18	3340	
17	AUDIO BULBS FEAT. NANCY SINATRA SHOT YOU DOWN SOURCE	11	17	3266	
8	KAISER CHIEFS EVERYDAY I LOVE YOU LESS AND LESS BANGLO PRODUCTIONS	11	16	3187	
19	COLDPLAY SPEED OF SOUND PARADEISIO	15	14	3548	
29	NELLY IN DEY SAY ISLAND	11	14	3489	
10	THE CORAL IN THE MORNING BEHEATED	19	14	3117	
22	GOOD CHARLOTTE THE CHRONICLES OF LIFE AND DEATH EMI	13	13	3344	
22	BASEMENT JAXX I DON'T KNOW MY XL	13	13	3192	
26	BOYSKOPF ONLY THIS MOVEMENT WALK OF SHAME	13	13	4976	
26	CJ SAMMY WHY DATA	4	12	3542	
26	MISSY ELLIOTT LOSE CONTROL ATLANTIC	5	12	3236	
22	STUDIO B I SEE GIRLS SONY BMG	13	12	3386	
6	SNOOP DOGG FEAT. C WILSON & J TIMBERLAKE SIGNS OFFEN	21	12	4084	
29	MVP RMC YA BODY (MUSIC CHECK 1) Z1 RECORDS	11	11	4522	
29	COLDPLAY FEEL GOOD INC PARADEISIO	10	11	4320	

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

INDEPENDENT LOCAL RADIO

Wk	ARTIST TITLE	Wks	Last	Pos	Airplay
1	THE CORAL IN THE MORNING BEHEATED	20	20	3420	
2	COLDPLAY SPEED OF SOUND PARADEISIO	16	19	2912	
3	NATALIE IMBRUGLIA SHIVER BEHEATED	10	18	3135	
4	ROB THOMAS LONELY NO MORE ATLANTIC	10	18	2626	
5	BLACK EYED PEAS DON'T PHUNK WITH MY HEART INTERSCOPE	10	19	3073	
6	SNOOP DOGG FEAT. C WILSON & J TIMBERLAKE SIGNS OFFEN	10	18	3032	
7	U2 CITY OF BLINDING LIGHTS ISLAND	10	18	2718	
8	KT TUNSTALL OTHER SIDE OF THE WORLD BEHEATED	10	18	3011	
9	ATHLETE HALF LIGHT BEHEATED	10	18	3010	
10	DESTINY'S CHILD GIRL COLUMBIA	10	18	2919	
11	GORILLAZ FEEL GOOD INC PARADEISIO	10	18	2874	
12	JEM JUST A RIDE SONY BMG	10	18	2822	
13	BOYSCOPF ONLY THIS MOVEMENT WALK OF SHAME	10	18	2819	
14	MISSY ELLIOTT LOSE CONTROL ATLANTIC	10	18	2818	
15	GWEN STEFANI HOLLABACK GIRL INTERSCOPE	10	18	2817	
16	CHARLOTTE CHURCH CRAZY CHICK SONY BMG	10	18	2816	
17	OASIS LYLA BIG BROTHER	10	18	2815	
18	AMERIE I THINK COLUMBIA	10	18	2814	
19	DANIEL BEDINGFIELD THE WHY EPISODE	10	18	2813	
20	MAX GRAHAM YES YES OWNER OF A LOVELY HEART DATA	10	18	2812	
21	KEANE THIS IS THE LAST TIME BEHEATED	10	18	2811	
22	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS REPRISE	10	18	2810	
23	MARIO LET ME LOVE YOU XL	10	18	2809	
24	MARIAH CAREY WE BELONG TOGETHER REP JAY	10	18	2808	
25	2PAC GHETTO GOSPEL INTERSCOPE	10	18	2807	
26	NATASHA BEDINGFIELD I BRUISE EASILY BEHEATED	10	18	2806	
27	LEMAR TIME TO GRAB SOM SONY	10	18	2805	
28	MYLO IN MY ARMS BEHEATED	10	18	2804	
29	BEVERLY KNIGHT KEEP THIS FIRE BURNING BEHEATED	10	18	2803	
30	JAMIROQUAI FEELS JUST LIKE IT SHOULD SONY BMG	10	18	2802	

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

Wk	ARTIST TITLE	Wks	Last	Pos	Airplay
1	COLDPLAY SPEED OF SOUND PARADEISIO	21	21	6218	11
2	U2 CITY OF BLINDING LIGHTS ISLAND	18	18	5434	27
3	THE CORAL IN THE MORNING BEHEATED	22	7	5267	30
4	BLACK EYED PEAS DON'T PHUNK WITH MY HEART INTERSCOPE	18	7	4647	4
5	GORILLAZ FEEL GOOD INC PARADEISIO	13	9	4546	1
6	JEM JUST A RIDE ATO	12	33	4447	3
7	CHARLOTTE CHURCH CRAZY CHICK SONY BMG	10	11	4103	131
8	NATALIE IMBRUGLIA SHIVER BEHEATED	10	3	3752	6
9	SNOOP DOGG FEAT. C WILSON & J TIMBERLAKE SIGNS OFFEN	10	16	3640	38
10	GWEN STEFANI HOLLABACK GIRL INTERSCOPE	10	2	3618	7
11	ROB THOMAS LONELY NO MORE ATLANTIC	10	15	3518	6
12	OASIS LYLA BIG BROTHER	10	14	3439	27
13	JAMES BLUNT YOU'RE BEAUTIFUL AMERIE I THINK COLUMBIA	8	31	3105	23
14	AMERIE I THINK COLUMBIA	8	31	3105	23
15	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS REPRISE	9	42	2998	22
16	BEN FOLDS LANDED EPIC	11	47	2948	127
17	KT TUNSTALL OTHER SIDE OF THE WORLD BEHEATED	10	7	2898	46
18	ROBERT CRAY POOR JOHNNY SANCYBAY	26	44	2673	38
19	MYLO IN MY ARMS BEHEATED	7	6	2596	1
20	JOHN LEGEND ORDINARY PEOPLE COLUMBIA	6	70	2587	51
21	JAMIROQUAI FEELS JUST LIKE IT SHOULD SONY BMG	7	58	2548	1
22	2PAC GHETTO GOSPEL INTERSCOPE	7	45	2548	54
23	EMBRACE A GLORIOUS DAY INTERPRETIVE	17	2	2507	206
24	THE GAME FEAT. 50 CENT HATE IT OR LOVE IT INTERSCOPE	6	7	2487	17
25	JACK JOHNSON GOOD PEOPLE ISLAND	13	93	2469	118

1 = Highest Top 50 Entry. 2 = Highest Increase in Airplay. 3 = Audience Increase. 4 = Highest Top 50-Grower. 5 = Biggest Increase in Plays. 6 = Airplay Increase of 50% or more.

Charlotte Church
Two years ago, Charlotte Church belted Jürgen Vries to reach number three on the sales chart, with her first solo pop single Crazy Chick (10).



22. **2Pac** Nearly nine years after his death, 2Pac's latest single Ghetto Gospel jumps 37-22 on the airplay chart. It is receiving widespread support, with 63 stations contributing towards its tally of 775 plays and audience of 25,974 last week. Twenty plays

(10) receives the most support from Core (35 plays), the 96.4FM The Wave (34) and Citybeat (96.7FM) (32).

KISS

Wk	ARTIST TITLE	Wks	Last	Pos	Airplay
1	BLACK EYED PEAS DON'T PHUNK WITH MY HEART INTERSCOPE	18	18	5267	30
2	THE GAME FEAT. 50 CENT HATE IT OR LOVE IT INTERSCOPE	10	16	4647	4
3	AMERIE I THINK COLUMBIA	8	31	3105	23
4	USHER CAUGHT UP LAFAY	10	16	3640	38
5	AKON LONELY UNIVERSAL	10	16	3618	7
6	STUDIO B I SEE GIRLS SONY BMG	10	16	3518	6
7	GWEN STEFANI HOLLABACK GIRL INTERSCOPE	10	16	3439	27
8	MYLO IN MY ARMS BEHEATED	10	16	3349	27
9	SNOOP DOGG FEAT. C WILSON & J TIMBERLAKE SIGNS OFFEN	10	16	3249	27
10	BASEMENT JAXX OH MY GOH XL	10	16	3149	27

XFM

Wk	ARTIST TITLE	Wks	Last	Pos	Airplay
1	GORILLAZ FEEL GOOD INC PARADEISIO	21	21	6218	11
2	COLDPLAY SPEED OF SOUND PARADEISIO	18	18	5434	27
3	KAISER CHIEFS EVERYDAY I LOVE YOU LESS BANGLO PRODUCTIONS	11	11	3187	
4	HARD-FI HARD TO BEAT ATLANTIC	10	10	3073	
5	OASIS LYLA BIG BROTHER	10	10	2874	
6	STEREOPHONICS SUPERMAN XL	10	10	2819	
7	U2 CITY OF BLINDING LIGHTS ISLAND	10	10	2818	
8	FOO FIGHTERS BEST OF YOU RCA	10	10	2817	
9	THE ORDINARY BOYS BOYS WILL BE BOYS EMI/BLA	10	10	2816	
10	THE CORAL IN THE MORNING BEHEATED	10	10	2815	

irplay Chart

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	GENRE	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	GENRE
26	23	11	BO DYROCKERS I LIKE THE WAY	MERCURY	1149	13	23.87	9	
27	21	6	FOO FIGHTERS BEST OF YOU	ISLAND	587	28	22.10	-8	
28	25	2	LISA MISKOVSKY LADY STARDUST	UNIVERSAL MUSIC TV	213	23	21.80	8	
29	33	6	KEANE THIS IS THE LAST TIME	ISLAND	830	-9	20.30	15	
30	36	2	DAMIEN RICE & LISA HANNIGAN UNPLAYED PIANO	UNIVERSAL MUSIC TV	221	7	19.53	30	
31	31	11	DESTINY'S CHILD GIRL	COLUMBIA	1273	-7	19.35	-57	
32	31	6	THE WHITE STRIPES BLUE ORCHID	VE	237	11	19.21	6	
33	31	3	NELLY N DEY SAY	ISLAND	607	12	18.73	1	
34	37	11	ATHLETE HALF LIGHT	REAL PERSONS	1375	-2	18.27	-9	
35	27	14	MARIO LET ME LOVE YOU	F	813	-24	17.35	-28	
36	24	7	MAX GRAHAM VS YES OWNER OF A LONELY HEART	DATA	853	-6	16.98	-27	
37	18	6	KAISER CHIEFS EVERYDAY I LOVE YOU LESS AND LESS	IMPULSE RECORDS	549	-21	16.01	-59	
38	34	2	AUDIO BULLYS FEAT. NANCY SINATRA SHOT YOU DOWN	VE	258	-8	15.97	4	
39	44	2	STEREOPHONICS SUPERMAN	VE	476	39	15.89	17	
40	29	13	STUDIO B I SEE GIRLS	IMPULSE RECORDS	428	1	15.78	-39	
41	26	7	GADJOO SO MANY TIMES	IMPULSE RECORDS	679	-18	15.55	-30	
42	38	1	MARIAH CAREY WE BELONG TOGETHER	DEF JAM	839	29	15.14	22	
43	36	10	SCISSOR SISTERS TAKE YOUR MAMA	IMPULSE RECORDS	422	10	13.63	51	
44	52	1	TIFT MERRITT GOOD HEARTED MAN	LOST MESSAGES	17	31	13.36	6	
45	41	3	GAVIN DEGRAW I DON'T WANT TO BE	F	232	9	12.92	6	
46	31	3	DJ SAMMY WHY	DATA	411	-48	12.63	-24	
47	48	1	RAZORLIGHT SOMEWHERE ELSE	IMPULSE RECORDS	546	-7	12.23	-24	
48	49	2	BOBBY VALENTINO SLOW DOWN	DEF JAM	287	12	12.21	-6	
49	40	16	BEVERLY KNIGHT KEEP THIS FIRE BURNING	IMPULSE RECORDS	575	-21	11.93	-28	
50	75	1	THE KILLERS SOMEBODY TOLD ME	IMPULSE RECORDS	628	14	11.83	27	

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PRE-RELEASE

PRE-RELEASE	ARTIST TITLE	LAST WEEK
1	JEM JUST A RIDE	44.48
2	CHARLOTTE CHURCH CRAZY CHICK	41.03
3	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	29.99
4	BEN FOLDS LANDED	29.49
5	KT TUNSTALL OTHER SIDE OF THE WORLD	28.99
6	ROBERT CRAY FROG JOHNNY	26.74
7	2PAC CHETTO COSPEL	25.49
8	EMBRACE A GLOOMY DAY	25.07
9	JACK JOHNSON GOOD PEOPLE	24.7
10	LISA MISKOVSKY LADY STARDUST	21.8
11	DAMIEN RICE/LISA HANNIGAN UNPLAYED PIANO	19.54
12	STEREOPHONICS SUPERMAN	15.89
13	MARIAH CAREY WE BELONG TOGETHER	14.15
14	SCISSOR SISTERS TAKE YOUR MAMA	13.63
15	TIFT MERRITT GOOD HEARTED MAN	13.38
17	GAVIN DEGRAW I DON'T WANT TO BE	12.96
18	DJ SAMMY WHY	12.63
19	MVP MOVIE VA BODY (MUSIC CONTROL 12)	11.67
20	MISSY ELLIOTT LOVE CONTROL	11.60

RADIO TWO

RADIO TWO	ARTIST TITLE	LAST WEEK
1	CHARLOTTE CHURCH CRAZY CHICK	10397
2	JEM JUST A RIDE	1246
3	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	993
4	JOHN LEGEND ORDINARY PEOPLE	682
5	2PAC CHETTO COSPEL	779
6	KT TUNSTALL OTHER SIDE OF THE WORLD	1562
7	JAMES BLUNT YOU'RE BEAUTIFUL	8384
8	ROB THOMAS LOVELY NO MORSE	1752
9	JOSS STONE DON'T CHA WANNA RIDE	159
10	MARIAH CAREY WE BELONG TOGETHER	819

RADIO FOUR

RADIO FOUR	ARTIST TITLE	LAST WEEK
1	ROBERT CRAY FROG JOHNNY	547
2	BEN FOLDS LANDED	516
3	JACK JOHNSON GOOD PEOPLE	1510
4	EMBRACE A GLOOMY DAY	1007
5	JEM JUST A RIDE	519
6	KT TUNSTALL OTHER SIDE OF THE WORLD	1510
7	LISA MISKOVSKY LADY STARDUST	1007
8	DAMIEN RICE & LISA HANNIGAN UNPLAYED PIANO	1007
9	THE KILLERS SOMEBODY TOLD ME	1007
10	THE CORAL IN THE MORNING	1007
11	COLLYN SPEED OF SOUND	1007
12	CHARLOTTE CHURCH CRAZY CHICK	1007
13	TEARS FOR FEARS EVERYBODY LOVES A HAPPY ENDING	1007
14	BRENDAN BENSON COOL HANDS (WARRIOR HEART)	1007
15	EMBRACE HERE I GO (IMPOSSIBLE ACAIN)	1007
16	KT TUNSTALL OTHER SIDE OF THE WORLD	1007
17	GAVIN DEGRAW I DON'T WANT TO BE	1007
18	RUFUS WAINRIGHT CRUMB BY CRUMBS	1007
19	THE TEARS LOVERS	1007

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



NOVA NINE MUSE www.ninemuse.com

From Radio One records it was played more often on 18 stations, with top tallies of 48 plays from Vibe 101 and 43 from Cox.

although it stays 28-49 on the sales chart this week, it rockets 85-23 on the airplay chart. Previous singles hit on the album - Looking As You Are, Ashes and Gravity - peaked at 19, 13 and 12 on the airplay chart. Its main supporter is Radio 1, which provided 18 of its 174 plays - a little more than 10% - but a massive 91.27% of its audience.



129. Crazy Frog's Axol F climbs to the new airplay peak this week, ending up 133-129, with an audience of 4979. Despite its status success, it was played on only 46 of the 111 stations on the Music Control panel list week-end and mostly on chart shows.

GALAXY

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	GENRE
1	1	1	STUDIO B I SEE GIRLS	SOUL/FUNK
1	1	1	BLACK EYED PEAS DON'T PHUNK WITH MY HEART	IMPULSE/POP
1	1	1	CWEN STEFANI HOLLABACK GIRL	IMPULSE/POP
1	1	1	CIARA FEAT. MISSY ELLIOTT 12 STEP	LANCZ
1	1	1	WILL SMITH SWITCH	IMPULSE/POP
1	1	1	BO DYROCKERS I LIKE THE WAY	MERCURY
1	1	1	POKER PETS LOVE YOU	POSTAL
1	1	1	GADJOO SO MANY TIMES	IMPULSE/POP/SOUL/MUSICAL
1	1	1	JOHN LEGEND ORDINARY PEOPLE	COLUMBIA
1	1	1	MELISSA IN PUBLIC	VIRGIN

BEST 106

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	GENRE
1	1	1	BO DYROCKERS I LIKE THE WAY	MERCURY
2	1	1	MYLD IN MY ARMS	IMPULSE/POP
3	1	1	FOO FIGHTERS BEST OF YOU	ISLAND
3	1	1	THE KILLERS SMILE LIKE YOU MEAN IT	IMPULSE/POP
3	1	1	BLACK EYED PEAS DON'T PHUNK WITH MY HEART	IMPULSE/POP
6	1	1	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	IMPULSE/POP
7	1	1	RAZORLIGHT SOMEWHERE ELSE	IMPULSE/POP
8	1	1	CWEN STEFANI HOLLABACK GIRL	IMPULSE/POP
9	1	1	KAISER CHIEFS EVERYDAY I LOVE YOU LESS	IMPULSE/POP
10	1	1	CORITLZZ FEEL GOOD INC	IMPULSE/POP

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18,06,05
Top 75

U2 are kept off the top spot in a week in which their latest tour hits the UK by Crazy Frog's Axel F, which spends a third week at number one

The Official UK

PHYSICAL SINGLES TOP 40

WEEK	ARTIST TITLE	Label
1	1 CRAZY FROG AXEL F	Goat
2	2 U2 CITY OF BLINDING LIGHTS	Island
3	3 AKON LONELY	Universal
4	4 POND LIFE KING DING DING	Go
5	5 GORILLAZ FEEL GOOD INC	Polygram
6	6 AMERIE I THING	Columbia
7	7 JAMIROQUAI FEELS JUST LIKE IT SHOULD	Sony BMG
8	8 AUDIO BULLYS FEAT. NANCY SINATRA SHOT YOU DOWN	Sony
9	9 JAMES BLUNT 'YOU'RE BEAUTIFUL	Affinity
10	10 FOO FIGHTERS BEST OF YOU	RCA
11	11 BLACK EYED PEAS DON'T PHUNK WITH MY HEART	AM
12	12 GWEN STEFANI HOLLABACK GIRL	Interscope
13	13 TONY CHRISTIE FEAT. PETER KAY (IS THIS THE WAY TO AMARILLO	BMG
14	14 ORDINARY BOYS BOYS WILL BE BOYS	Mercury
15	15 COLDCPLAY SPEED OF SOUND	Polygram
16	16 UB40 KISS AND SAY GOODBYE	BMG Interscope
17	17 BODYROCKERS I LIKE THE WAY	Mercury
18	18 THE GAME FEAT. 50 CENT HATE IT OR LOVE IT	Interscope
19	19 THE WHITE STRIPES BLUE ORCHID	XL
20	20 JENNIFER LOPEZ FEAT. FAT JOE HOLD YOU DOWN	BMG
21	21 WILL SMITH SWITCH	Interscope
22	22 ROB THOMAS LONELY NO MORE	Affinity
23	23 SNOOP DOGG & WILSON TIMBERLAKE SIGNS	Def Jam
24	24 MAX GRAHAM VS YES OWNER OF A LONELY HEART	Gala
25	25 JOHN LEGEND ORDINARY PEOPLE	Columbia
26	26 OASIS LYLA	Big Beat
27	27 GOOD CHARLOTTE THE CHRONICLES OF LIFE AND DEATH	Cap
28	28 THE DEPTUARE ALL MAPPED OUT	Polygram
29	29 SAINT ETIENNE SIDE STREETS	Selena
30	30 FUNERAL FOR A FRIEND STREETCAR	Affinity
31	31 BEN ADAMS SORRY	Phonogram
32	32 EMINEM MOCKINGBIRD	Interscope
33	33 ASHANTI GOVT LET THEM	Motown/Def Jam
34	34 AUDIOSLAVE BE YOURSELF	Cap/Interscope
35	35 CORAL IN THE MORNING	Decca
36	36 KAISER CHIEFS EVERYDAY I LOVE YOU LESS AND LESS	BMG Interscope
37	37 BON GARBON FRECKLE	Eye Interscope/BMG
38	38 GROOVE COVERAGE POISON	All Around The World
39	39 GERE HALLIWELL DESIRE	Island
40	40 KELLY OSBOURNE ONE WORD	Decca

The Official UK Charts Week 2005

DOWNLOADS

WEEK	ARTIST TITLE	Label
1	1 GORILLAZ FEEL GOOD INC	Polygram
2	2 CRAZY FROG AXEL F	Goat
3	3 THE BLACK EYED PEAS DON'T PHUNK WITH MY HEART	Interscope
4	4 COLDCPLAY SPEED OF SOUND	Polygram
5	5 GWEN STEFANI HOLLABACK GIRL	Interscope
6	6 AMERIE I THING	Columbia
7	7 BODYROCKERS I LIKE THE WAY	Mercury
8	8 FOO FIGHTERS BEST OF YOU	RCA
9	9 THE CORAL IN THE MORNING	Decca
10	10 AKON LONELY	Universal
11	11 OASIS LYLA	Big Beat
12	12 AUDIO BULLYS FEAT. NANCY SINATRA SHOT YOU DOWN	Sony
13	13 SNOOP DOGG/WILSON/TIMBERLAKE SIGNS	Cap/Interscope
14	14 KAISER CHIEFS EVERYDAY I LOVE YOU LESS AND LESS	BMG Interscope
15	15 JAMES BLUNT 'YOU'RE BEAUTIFUL	BMG Interscope
16	16 THE GAME FEAT. 50 CENT HATE IT OR LOVE IT	Interscope
17	17 2PAC OH TO GO SHEL	Interscope
18	18 MAX GRAHAM VS YES OWNER OF A LONELY HEART	Island
19	19 WILL SMITH SWITCH	Interscope
20	20 JAMIROQUAI FEELS LIKE IT SHOULD	Sony BMG

The Official UK Charts Week 2005



1 Crazy Frog Axel F dipped 399th last week but the record anyway another easy victory on its third week at number one with 72,281 purchases - including the 21,709 sales of numbers-up U2's City of Blinding Lights. Axel F jumps 3-2 in the year-to-date rankings, leading off McFly's All About You/You've Got A Friend. The top five singles of the year to date are Tony Christie's (Is This The Way To Amarillo) (1,048,277), Crazy Frog's Axel F (942,174), McFly's All About You/You've Got A Friend (828,000), Akon's Lonely (627,388) and Mario's Let Me Love You (518,564).



2 U2 How To Dismantle An Atomic Bomb is their first album to generate more than one number-one single, with both Verbs and follow-up Sometimes You Can't Make It On Your Own reaching pole position. Their new single City of Blinding Lights is only prevented from making it there in a row this week by Crazy Frog's Axel F. U2 have had seven number-one. City of Blinding Lights is their third number-five, and 35th Top 40 hit. It's release helps fix the album's 50-33 - its highest placing for 11 weeks.

WEEK	ARTIST TITLE	Label
1	1 CRAZY FROG AXEL F	Goat
2	2 U2 CITY OF BLINDING LIGHTS	Island
3	3 AKON LONELY	Universal
4	4 GORILLAZ FEEL GOOD INC	Polygram
5	5 AMERIE I THING	Columbia
6	6 JAMES BLUNT 'YOU'RE BEAUTIFUL	Affinity
7	7 AUDIO BULLYS FEAT. NANCY SINATRA SHOT YOU DOWN	Sony
8	8 JAMIROQUAI FEELS JUST LIKE IT SHOULD	Sony BMG
9	9 THE BLACK EYED PEAS DON'T PHUNK WITH MY HEART	Interscope
10	10 FOO FIGHTERS BEST OF YOU	RCA
11	11 POND LIFE KING DING DING	Go
12	12 GWEN STEFANI HOLLABACK GIRL	Interscope
13	13 COLDCPLAY SPEED OF SOUND	Polygram
14	14 BODYROCKERS I LIKE THE WAY	Mercury
15	15 TONY CHRISTIE FEAT. PETER KAY (IS THIS THE WAY TO AMARILLO	BMG
16	16 THE ORDINARY BOYS BOYS WILL BE BOYS	Mercury
17	17 THE GAME FEAT. 50 CENT HATE IT OR LOVE IT	Interscope
18	18 THE WHITE STRIPES BLUE ORCHID	XL
19	19 UB40 KISS AND SAY GOODBYE	BMG Interscope
20	20 SNOOP DOGG FEAT. CHARLIE WILSON/JUSTIN TIMBERLAKE SIGNS	Cap/Interscope
21	21 WILL SMITH SWITCH	Interscope
22	22 MAX GRAHAM VS YES OWNER OF A LONELY HEART	Gala
23	23 OASIS LYLA	Big Beat
24	24 ROB THOMAS LONELY NO MORE	Affinity
25	25 THE CORAL IN THE MORNING	Decca
26	26 JENNIFER LOPEZ FEAT. FAT JOE HOLD YOU DOWN	BMG
27	27 JOHN LEGEND ORDINARY PEOPLE	Columbia
28	28 KAISER CHIEFS EVERYDAY I LOVE YOU LESS AND LESS	BMG Interscope
29	29 FUNERAL FOR A FRIEND STREETCAR	Affinity
30	30 GOOD CHARLOTTE THE CHRONICLES OF LIFE AND DEATH	Cap
31	31 EMINEM MOCKINGBIRD	Interscope
32	32 STUDIO B I SEE GIRLS	Def Jam
33	33 THE DEPTUARE ALL MAPPED OUT	Polygram
34	34 MYLO IN MY ARMS	Phonogram
35	35 BEN ADAMS SORRY	Phonogram
36	36 SAINT ETIENNE SIDE STREETS	Mercury
37	37 K'TI TUNSTALL OTHER SIDE OF THE WORLD	Island
38	38 ASHANTI DON'T LET THEM	Decca

TITLES & TRACKS
 1 CRAZY FROG AXEL F: AXEL F
 2 U2 CITY OF BLINDING LIGHTS: CITY OF BLINDING LIGHTS
 3 AKON LONELY: LONELY
 4 GORILLAZ FEEL GOOD INC: FEEL GOOD
 5 AMERIE I THING: I THING
 6 JAMES BLUNT 'YOU'RE BEAUTIFUL: YOU'RE BEAUTIFUL
 7 AUDIO BULLYS FEAT. NANCY SINATRA SHOT YOU DOWN: SHOT YOU DOWN
 8 JAMIROQUAI FEELS JUST LIKE IT SHOULD: FEELS JUST LIKE IT SHOULD
 9 THE BLACK EYED PEAS DON'T PHUNK WITH MY HEART: DON'T PHUNK WITH MY HEART
 10 FOO FIGHTERS BEST OF YOU: BEST OF YOU
 11 POND LIFE KING DING DING: KING DING DING
 12 GWEN STEFANI HOLLABACK GIRL: HOLLABACK GIRL
 13 COLDCPLAY SPEED OF SOUND: SPEED OF SOUND
 14 BODYROCKERS I LIKE THE WAY: I LIKE THE WAY
 15 TONY CHRISTIE FEAT. PETER KAY (IS THIS THE WAY TO AMARILLO): IS THIS THE WAY TO AMARILLO
 16 THE ORDINARY BOYS BOYS WILL BE BOYS: BOYS WILL BE BOYS
 17 THE GAME FEAT. 50 CENT HATE IT OR LOVE IT: HATE IT OR LOVE IT
 18 THE WHITE STRIPES BLUE ORCHID: BLUE ORCHID
 19 UB40 KISS AND SAY GOODBYE: KISS AND SAY GOODBYE
 20 SNOOP DOGG FEAT. CHARLIE WILSON/JUSTIN TIMBERLAKE SIGNS: TIMBERLAKE SIGNS
 21 WILL SMITH SWITCH: SWITCH
 22 MAX GRAHAM VS YES OWNER OF A LONELY HEART: OWNER OF A LONELY HEART
 23 OASIS LYLA: LYLA
 24 ROB THOMAS LONELY NO MORE: LONELY NO MORE
 25 THE CORAL IN THE MORNING: IN THE MORNING
 26 JENNIFER LOPEZ FEAT. FAT JOE HOLD YOU DOWN: HOLD YOU DOWN
 27 JOHN LEGEND ORDINARY PEOPLE: ORDINARY PEOPLE
 28 KAISER CHIEFS EVERYDAY I LOVE YOU LESS AND LESS: EVERYDAY I LOVE YOU LESS AND LESS
 29 FUNERAL FOR A FRIEND STREETCAR: STREETCAR
 30 GOOD CHARLOTTE THE CHRONICLES OF LIFE AND DEATH: THE CHRONICLES OF LIFE AND DEATH
 31 EMINEM MOCKINGBIRD: MOCKINGBIRD
 32 STUDIO B I SEE GIRLS: I SEE GIRLS
 33 THE DEPTUARE ALL MAPPED OUT: ALL MAPPED OUT
 34 MYLO IN MY ARMS: IN MY ARMS
 35 BEN ADAMS SORRY: SORRY
 36 SAINT ETIENNE SIDE STREETS: SIDE STREETS
 37 K'TI TUNSTALL OTHER SIDE OF THE WORLD: OTHER SIDE OF THE WORLD
 38 ASHANTI DON'T LET THEM: DON'T LET THEM

Albums

18.06.05
Top 75

Ro 34

Coldplay shoot into pole position with the biggest first-week album sales of the year, almost 400,000 ahead of this week's second highest new entry, The White Stripes

TOP 20 MUSIC DVD

WEEK	ARTIST/TITLE	Label
1	ELVIS PRESLEY ELVIS BY THE PRESLEYS	BMG Video (RSD)
2	JEAN MICHEL JARRE JARRE IN CHINA	Warner Music Video (RSD)
3	COLDPLAY LIVE 2003	Parlophone (R)
4	MARC BOLAN & T REX BORN TO BOOGIE	SoCalary Video (RSD)
5	AC/DC FAMILY JEWELS	Epic (RSD)
6	QUEEN LIVE AT WEMBLEY STADIUM	Parlophone (R)
7	RAZORLIGHT THIS IS A RAZORLIGHT DVD	Wetland (R)
8	U2 GO HOME - LIVE FROM SLANE CASTLE	Island (R)
9	FOO FIGHTERS EVERYWHERE BUT HOME	RCA (RSD)
10	THIN LIZZY LIVE IN CONCERT	EIC (RSD)
11	DEAN MARTIN LEGENDS IN CONCERT	GNP (RSD)
12	OASIS FAMILIAR TO MILLIONS	Big Brother (RSD)
13	QUEEN GREATEST VIDEO HITS - I	Parlophone (R)
14	FRANK SINATRA LEGENDS IN CONCERT	GNP (RSD)
15	FAITHLESS FOREVER FAITHLESS - THE GREATEST HITS	Cherry (RSD)
16	OASIS LIVE BY THE SEA	PMG (R)
17	ROD STEWART ONE NIGHT ONLY - LIVE AT ROYAL ALBERT	2 (RSD)
18	BLONDIE LIVE	DNB (R)
19	NEIL DIAMOND GREATEST HITS	SONY (RSD)
20	MOTLEY CRUE RED WHITE & CRUE	Universal (R)

TOP 10 R&B ALBUMS

WEEK	ARTIST/TITLE	Label
1	JOHN LEGEND GET LIFTED	Columbia (RSD)
2	THE BLACK EYED PEAS HONEY BUSINESS	A&M (R)
3	MARIAH CAREY THE EMANCIPATION OF MIMI	Jive (RSD)
4	ROCK WELL IN AT THE DEEP END	Balsam (R)
5	BOBBY VALENTINO DISTURBING THE PEACE PRESENTS	Jive (RSD)
6	50 CENT THE MASSAGE	Interscope (R)
7	VARIOUS ARTISTS VARIOUS MASSIVE R&B	Sony (RSD)
8	2PAC LOYAL TO THE GAME	Interscope (R)
9	AKON TROUBLE	Universal (R)
10	COMMON SE	Geffen (R)

TOP 10 INDIE ALBUMS

WEEK	ARTIST/TITLE	Label
1	THE WHITE STRIPES GET BEHIND ME SATAN	XL (RSD)
2	THE TEARS HERE COME THE TEARS	Indefinite (RSD)
3	BASEMENT JAXX THE SINGLES	XL (RSD)
4	STEREOPHONICS LANGUAGE SEX VIOLENCE OTHER?	Y2 (R)
5	SONS & DAUGHTERS THE REPULSION BOX	Demos (RSD)
6	THE KILLERS HOT FUSS	Loud (RSD)
7	FRANZ FERDINAND FRANZ FERDINAND	Demos (RSD)
8	THE ARCADE FIRE FUNERAL	Rough Trade (R)
9	ROBERT PLANT & THE STRANGE SENSATION MIGHTY REARRANGER	Sire (RSD)
10	ALKALINE TROJ CRIMSON	Vagrant (RSD)

TOP 10 INDIE SINGLES

WEEK	ARTIST/TITLE	Label
1	CRAZY FROG AXEL F	Cap (R)
2	PONDILIZE FROG DING DING	Cap (R)
3	THE WHITE STRIPES LIVE GRIND	XL (RSD)
4	SAINT ETIENNE SIDE STREETS	Sire (RSD)
5	NEIL'S CHILDREN ALWAYS THE SAME	Phonogram (RSD)
6	DIVE DEEP THE SORRY SUTTOR	Sire (R)
7	KILLY OSBOURNE ONE WORD	Sire (RSD)
8	THE ARCADE FIRE POWER OUT	Rough Trade (R)
9	LIL LYN & THE EAST SIDE BOYZ GET LOVING LOVERS & FRIENDS	TOT (RSD)
10	TIESTO ADAMO FOR STRINGS	Interscope (RSD)

NEW MUSIC WEEKEND TOO

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

1. The White Stripes
Comprising 13 songs recorded in just 40 days, the year's White Stripes' fifth album Get Behind Me Satan enjoyed the biggest yet first week sales for the band last week, selling 224,212 copies to secure a number three debut. Released hot on the heels of its introductory single Blue Oyster Cult which reached number nine last week, it's the follow-up to 2002's album which opened at number one with first week sales of 64,191 and a to-date tally of 738,743. The band's first three albums all fell short of the Top 40.

4. James Blunt
It is rare for singles to climb these days, and even rarer still for their second week sales to outstrip their first week sales - but James Blunt's third single, You're Beautiful, ticks both those boxes this week, jumping 12-6 with sales of 13,260 - a 14.2% improvement. Even more impressively, Blunt's debut album Back to Bedlam returns to its number four peak, with week-on-week growth of 46.4%. It sold a best-ever 62,121 copies last week - to take its overall sales to 244,740. Its sales have increased in eight of the last eight weeks.

The Official UK

WEEK	ARTIST/TITLE	Label
1	COLDPLAY X&Y	Capitol (RSD)
2	OASIS DON'T BELIEVE THE TRUTH	Big Brother (RSD)
3	THE WHITE STRIPES GET BEHIND ME SATAN	XL (RSD)
4	JAMES BLUNT BACK TO BEDLAM	Atlantic (RSD)
5	FAITHLESS FOREVER FAITHLESS - THE GREATEST HITS	Cherry (RSD)
6	CORILLAZ DEMON DAYS	Fakeliner (RSD)
7	THE BLACK EYED PEAS MONKEY BUSINESS	A&M (RSD)
8	GIVEN STEFANI LOVE ANGEL MUSIC BABY	Interscope (RSD)
9	KAISER CHIEFS EMPLOYMENT	Epic (RSD)
10	KT TUNSTALL EYE TO THE TELESCOPE	Rebel (RSD)
11	ELO ALL OVER THE WORLD - THE VERY BEST OF	Epic (RSD)
12	JOHN LEGEND GET LIFTED	Columbia (RSD)
13	GREEN DAY AMERICAN IDIOT	Reprise (RSD)
14	KEANE HOPES AND FEARS	Island (RSD)
15	THE TEARS HERE COME THE TEARS	Indefinite (RSD)
16	BASEMENT JAXX THE SINGLES	XL (RSD)
17	50 CENT THE MASSAGE	Interscope (RSD)
18	MARIAH CAREY THE EMANCIPATION OF MIMI	Jive (RSD)
19	COLDPLAY PARACHUTES	Parlophone (RSD)
20	ATHLETE TOURIST	Parlophone (RSD)
21	AKON TROUBLE	Universal (RSD)
22	TURIN BRAKES JACKIN'BOX	Sony (RSD)
23	COLDPLAY A RUSH OF BLOOD TO THE HEAD	Parlophone (RSD)
24	VAN MORRISON MAGIC TIME	Epic (RSD)
25	ROB THOMAS SOMETHING TO BE	Atlantic (RSD)
26	SYSTEM OF A DOWN MEZMERIZE	Reprise (RSD)
27	STEREOPHONICS LANGUAGE SEX VIOLENCE OTHER?	Y2 (RSD)
28	THE CORAL THE INVISIBLE INVASION	Reprise (RSD)
29	KRAFTWERK MINIMUM - MAXIMUM	EIC (RSD)
30	THE KILLERS HOT FUSS	Loud (RSD)
31	RANDY CRAWFORD THE ULTIMATE COLLECTION	WGM (RSD)
32	SCISSOR SISTERS SCISSOR SISTERS	Reprise (RSD)
33	HOW TO DISMANTLE AN ATOMIC BOMB	Island (RSD)
34	FOREIGNER THE DEFINITIVE	Capitol (RSD)
35	BOBBY VALENTINO DISTURBING THE PEACE PRESENTS	Jive (RSD)
36	JEM FINALLY WOKEN	Atlantic (RSD)
37	ELVIS PRESLEY ELVIS BY THE PRESLEYS	BMG (RSD)
38	JACK JOHNSON IN BETWEEN DRIMS	Mercury (RSD)

ARTIST	WEEK								
BLUNT	4	LEGEND	12	LEGEND	12	LEGEND	12	LEGEND	12
BLUNT	4	LEGEND	12	LEGEND	12	LEGEND	12	LEGEND	12
BLUNT	4	LEGEND	12	LEGEND	12	LEGEND	12	LEGEND	12
BLUNT	4	LEGEND	12	LEGEND	12	LEGEND	12	LEGEND	12
BLUNT	4	LEGEND	12	LEGEND	12	LEGEND	12	LEGEND	12
BLUNT	4	LEGEND	12	LEGEND	12	LEGEND	12	LEGEND	12
BLUNT	4	LEGEND	12	LEGEND	12	LEGEND	12	LEGEND	12
BLUNT	4	LEGEND	12	LEGEND	12	LEGEND	12	LEGEND	12
BLUNT	4	LEGEND	12	LEGEND	12	LEGEND	12	LEGEND	12
BLUNT	4	LEGEND	12	LEGEND	12	LEGEND	12	LEGEND	12

INTERPOLANTICS

CD/LP

GOLD RECORD UK 100,000 SALES
US 350,000 SALES

INCLUDES THE TOP 20 SINGLES EVIL & C'MERE
AND THE NEW SINGLE SLOW HANDS OUT 27/6/05
(PLAYLISTED AT BBC RADIO ONE, XFM AND BBC 6 MUSIC)

LIVE

BRIXTON ACADEMY TWO NIGHTS SOLD OUT APRIL 2005
JUNE

MON 20TH - SHEFFIELD, OCTAGON

TUE 21ST - GLASGOW, HAMPDEN PARK (WITH U2)

WED 22ND - DUBLIN, MARLEY PARK (WITH COLDPLAY)

SAT 25TH - GLASTONBURY FESTIVAL

TUE 28TH - LONDON, CRYSTAL PALACE (WITH COLDPLAY)

JULY

FRI 8TH - MANCHESTER, APOLLO

SAT 9TH - DUBLIN, OXYGEN

SUN 10TH - BALADO, T IN THE PARK

MUSIC WEEK - ALBUM OF THE WEEK

Q - ALBUM OF THE MONTH - 4* - 'RIDICULOUSLY GOOD'

NME - 8/10 'INTERPOL. EVIDENTLY, ARE NOW CAPABLE OF ANYTHING' - ROB FITZPATRICK

KERRANG! - 4* - MASTERS IN THE POWERFUL ART OF SUBTLETY'

THE SUN - 4*

THE TIMES EYE - ALBUM OF THE YEAR

THE TIMES EYE - REVIEW - 4*

THE FLY - 5*

TIME OUT - 'UNSTOPPABLE' - 'HEART STOPPING POP MAGIC'

ZOO - ALBUM OF THE WEEK 4*

ESQUIRE - 'RICH WITH CINEMATIC INTENSITY, INTERPOL HAVE DELIVERED THE YEAR'S LUSHEST ROCK ALBUM.'

ARTROCKER - 'A MAGNIFICANT NEXT STEP ON THE ROAD TO STARDOM'

INDEPENDENT ON SUNDAY - 4* - 'THE SOUNDTRACK TO WORLDS ENDING AND HEARTS BREAKING IN WIDESCREEN' - SIMON PRICE

DAILY EXPRESS - 4* - 'A STUNNING SECOND ALBUM'

2004's TOP ALBUM 2005's MOST IMPORTANT BAND



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