

MUSICWEEK



Study to boost case for new body

Minister: 'I back Council'

Government

By Robert Ashton

The formation of a Music Council moved a step closer last week, as music minister James Purnell confirmed that the Government is to co-operate on a feasibility study to examine a case for establishing the body.

Purnell, who has only held the post of minister of creative industries and tourism for a month, used his first key speech in his job to tell an invited audience at the British Academy last Thursday of his plan for a music industry organisation similar to the Film Council.

"This wouldn't be a body handing out public funding to orchestras, for instance, but one to help shape policy," he said. "Over the past few years, for example, it would have been useful to the Government and to the industry to have a body co-ordinating the response to issues such as digital distribution or the future of live music."

Addressing the Institute for Public Policy Research's Creative Britannia meeting, he added that the feasibility study would examine how the Music Council might operate and be funded.

Although a Music Council has already been mooted for months at top levels of the industry as a viable and more hard-hitting replacement for the successful

music business forum (MBF), Purnell's announcement was welcomed across the music industry.

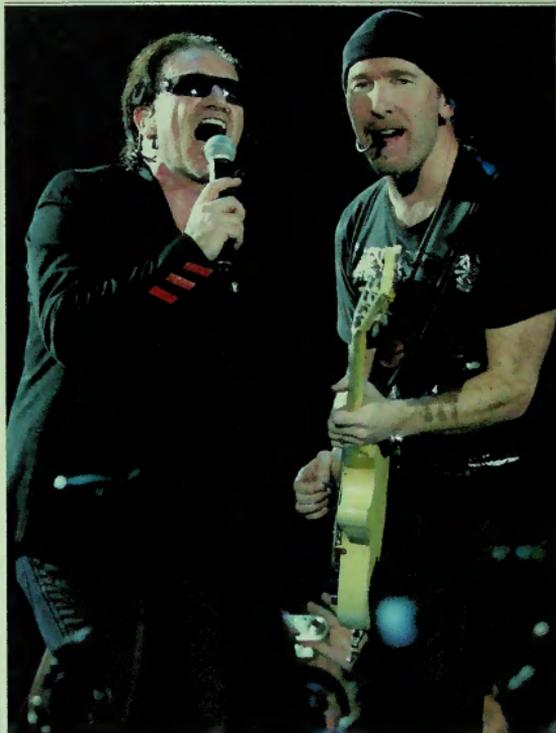
The MBF welcomed Purnell's announcement. BPI executive chairman Peter Jamieson - co-chair of the MBF and chairman of the MBF sub-committee which has developed the Music Council proposal - says, "We welcome the commitment to the creative industries shown by James Purnell in his speech and his interest in developing an even stronger relationship with the music industry, perhaps even through a Music Council."

Emma Pike, director general of British Music Rights and co-chair of the MBF, adds, "We welcome the proposal for a Music Council which would give us a strong platform and a unified voice to deal with challenges facing the industry."

On intellectual property, Purnell also announced that he would soon be taking recommendations from the IP Forum, on which EMI chief Eric Nicoli sits, on tackling music piracy.

And he revealed that the DCMS and DTI would be setting up a joint project to examine issues crucial to the music industry such as digital rights management. He said he is committed to modernising copyright and other forms of protection of intellectual property rights.

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U2 tour kickstarts bumper live year

The U2 live bandwagon rolled into the UK last week, as the biggest live summer the UK has yet seen began to gather pace.

The Vertigo tour arrived at the City of Manchester Stadium last Wednesday, as Coldplay played the first date of their European tour in

Hamburg. Over the coming week, Coldplay will arrive in the UK with a performance at Glasgobury, while Oasis will kick off their full UK tour in Glasgow on June 29.

After arriving in London over the weekend, U2 will visit Cardiff and Glasgow this week, before the 69-truck convoy travels to the Continent for the remainder of the stadium shows.

U2 manager Paul McGuinness says, "The tour has been amazing

so far. The arrival in Europe heralds the start of the outdoor dates, which are a whole different set-up to the indoor US shows. We are fortunate to be riding off the back of two successful albums."

Music Week this week examines the U2 tour in detail, also running the rule over a summer which promoters believe will be the biggest yet, in the first part of a two-part live news special. ● Live news special, p6 and 7.

TOTP moves to Sunday slot

The Beeb informs pluggers of its plans for its flagship music show, with closer relationship with its Saturday show p3



Goldfrapp on for new career high

Electro pioneers flirt with commercial mainstream on third album, as EMI ups stakes for European and US campaigns p4

Napster clinches key mobile deal

Ericsson calls on Napster in deal which will deliver more than 1m tracks to the mobile giant's new music platform p8

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Digest

▶ The coming weeks of live excitement will raise the profile of music for the traditional retail sector too' - Editorial, p10

MUSICWEEK

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Your guide to the latest news from the music industry

Bottom line

Earnings fall at Sanctuary

Sanctuary is blaming a drop in the number of album releases by its record divisions for a fall in earnings in the six months to the end of March. Executive chairman Andy Taylor will tell analysts this week that the company has also incurred unexpected extra operational costs as it tries to expand internationally. The interim trading statement is expected to reveal that earnings before interest tax depreciation and amortisation will be around 40% lower than the previous year. Warner Music Vision has announced plans for a new Live Aid DVD to coincide with next month's Live 8 shows. The limited edition DVD will feature highlights from the original concert 20 years ago and will be released on July 4. The lines for the Live 8 ticket lottery closed after 7,050,795 tickets were reserved.

has won a Sputnik Award recognising its use of digital technology to advance the music industry. The award was given in part, for the Digiprom collaboration with Moby on the Lift Me Up single.



Depeche Mode: first act to play Wembley

Depeche Mode have been booked as the first act to play the refurbished Wembley Arena when it reopens on June 22nd. Wembley organizers have lined the band up as part of a series of acts who will play at the venue to mark the grand reopening. Elton John has extended his contract with Caesars Palace in Las Vegas, and will perform his show, the Red Piano, at the venue until 2008. The deal will see him play an additional 150 shows through 2008.

Enap is hoping 50 Cent will be among the high-profile artists attending the inaugural Kiss Awards on November 5. The event will take place at the Excel Centre in London and is part of the brand's 20th birthday celebrations. Kiss listeners and viewers will vote for most of the categories including Best Male and Best Group. Co-founder of AIM-listed online retailer As Seen On TV, Quentin Griffiths is launching the music merchandise website Everything But The Music (ETBM.com) selling clothing, accessories and art. ETBM.com has been designed by online retail specialist Vends which has created and run websites for Virgin Megastores and the BBC. A link up between Urban Outfitters and Carbon Music designed to find and showcase new talent was formally launched last week. Sanctuary Music will see unsigned bands perform in a dedicated area at the Urban Outfitters Kensington store in London.

Williams plan to finish the US and Canadian leg of the tour - ending on September 10 in Vancouver - before finally going their separate ways. The two who played their last date in Europe as a group in Barcelona, are pictured receiving platinum discs on their recent visit to the UK. Chrysalis founder and Radio Two win big in Queen's honours, 2005. Universal Music TV managing director Brian Berg has promoted general manager of sales and special projects Paul Chinnail to the newly-created position of sales and marketing director. Sales of Michael Jackson's His album lifted last week, after it was cleared of all child abuse charges. The album saw an uplift in sales which triggered it back into the Top 20.

Sign here

Arctic Monkeys pen EMI deal

EMI Publishing has signed a long-term, worldwide exclusive publishing deal with Arctic Monkeys. A rumored six-figure sum secured the band, although head of A&R Mike Smith notes, "We got them for a lot less than others were prepared to offer." The band will record their debut album this year, releasing it in early 2006 through Domino. Sony/ATV has acquired the rights to Bob Dylan guitarist Richie Sambora's back catalogue and future output. The publishing company will be responsible for all of the tracks Sambora co-wrote as a member of Bon Jovi, plus his future solo recordings.

People

Destiny's Child to call it a day



Destiny's Child: splitting up

Destiny's Child will be splitting to pursue solo careers in music, TV and film at the end of their current Destiny Full-on...And Lower! tour. Beyoncé Knowles, Kelly Rowland and Michelle

West London house act ShapeShifters have signed to Sanctuary Artist Management in a global representation deal. The act will be managed by Mitch Clark.

Songwriter and producer Max Martin has signed a worldwide administration deal with Kobalt Music Group. The agreement is between Kobalt and Martin's publishing company Maratons, and covers Martin's 2005 copyrights and future works as well as those of writers signed to Maratone.

Ericsson and Napster have announced a digital partnership, 2005. EMI Music Publishing and Universal Music Group have reached an agreement to supply digital music across a range of new platforms in the US and Canada. The deal will see the introduction of a number of new digital products, formats, supply platforms and service offerings.

The Local Radio Company has bought Bath FM, which is broadcast to 83,000 adults, for £675,000. Bath FM becomes the 27th local radio station in its network, which stretches from Falkirk to the Isle of Wight.

VH1 has signed a deal with Mark Burnett Productions (MBP) to be the sole UK broadcaster of Rock Star: NewX's US reality show to find a new singer for the band.

PPL is promising even more accurate monitoring of the BBC, p4.

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A US court of appeal has reversed TVT's \$54m claim against former Island Def Jam chief lawyer Cohen in a high profile case involving Jay Rule and producer Def Jax. TVT had been awarded \$25m in compensation and \$107m in punitive damages, later set at \$54m, following a dispute over a Cash Money Click album. However, in the appeal decision reached last week Judge Parker reversed the judgement and set aside damages.

Codiglay's X&Y passes 5m global shipments, p5. Some 10,000 delegates attended the Mobile Entertainment Market in London, p8. Legal cases are changing attitudes to online piracy, a survey says, p8. Music club joins exodus to Jersey, p4

Exposure

Universal signs deal with BBC

Universal Music has signed a co-production deal with BBC Worldwide to devise future television content featuring its artists and sell to broadcasters around the world. The co-production deal will allow BBC Worldwide, the wholly-owned commercial subsidiary of the BBC, to work with Universal to develop music shows and live performances which can be sold to an international TV market, not just to the BBC. Music software developer Digiprom

Soft Machine founding member Robert Wyatt was presented with a Lifetime achievement award by Pink Floyd's Dave Gilmour at last Thursday's Mojo Honours List Awards. Wyatt's drumming and vocal talent attracted fans across Europe in the late Sixties and he went on to form Matching Mole, who released two albums before the band broke up and he concentrated on a solo career.

Other winners included Siobhán Stouss, who was presented with the Mojo Icon Award, while Paul Weller took this year's songwriting prize. The Pogues were presented with the



Classic album bonus for Rum, Sodomy & The Lash and Madness picked up the Mojo Hall of Fame award, the band's first music prize.

New slot for BBC's flagship music show to coincide with renaming and TOTP2-style revamp

TOTP's Sunday move set for July

Television

By Steve Hemsley

The BBC has confirmed to key pluggers that Top Of The Pops will move to a Sunday evening slot on BBC2 next month, with an increased emphasis on album acts and a closer relationship with TOTP Saturday.

The BBC announced last November that TOTP was being moved from its primetime slot on BBC1 and pluggers met BBC executives at Broadcasting House last Wednesday, to be told the first Sunday show could be broadcast as early as July 17.

A BBC spokeswoman declined to discuss details, indicating that many of the plans revealed to the pluggers have yet to be finalised. The precise date and time for the move has yet to be confirmed, it was stressed.

However, it is understood that the BBC has started work on a pilot for the new show, which will be longer than the Friday night version at around 45 minutes.

The revamped programme will also incorporate many of the successful elements of TOTP2, which



Q&A: Top Of The Pops could switch to BBC2 as early as July 17

will mean greater opportunities for record companies to promote key album releases.

Some of the artists appearing on TOTP will be profiled and interviewed in more detail for the following Saturday programme, which will also include at least two

live performances plus repeats from previous Sundays.

The Saturday version will be renamed, although it will retain TOTP in the title and will broadcast from a new warehouse-style location from September 10. The name and venue will be con-

firmed at a later date.

Although the record industry was initially disappointed TOTP would be leaving BBC1, many feel the switch to a Sunday could provide a fillip for the 41-year-old music show, which has struggled to maintain audience figures since it moved from Thursday to Friday nights in 1996.

The programme was relaunched in December 2003 when Andi Peters was appointed executive producer, but the audience has stalled below 3m as it has competed head-to-head with ITV soap Coronation Street.

The June 10 episode of TOTP attracted an audience of 2.2m (source: Starcom), compared to 2.6m for the same week a year ago.

"I am pleased the BBC is maintaining TOTP as a primetime music show and it has to be a good thing the producers are including more album tracks," says freelance pluggers Les Molloy. "TOTP2 was a well-watched show and a lot of older people are buying music these days and the BBC's plans for TOTP's next step."

Judd Lander, director of Fleming Connolly Lander PR, agrees the industry should welcome the

move from Friday to Sunday. "We would rather see the show switch days than lose the TOTP brand, which is so strong that bands around the world, particularly the US, have heard of it and want to appear on the programme."

"Sunday evening is a great time and could see a return to the days when kids talked about what they saw on TOTP the next day at school," he says. "The news that there will be more slots for album acts will create new opportunities for the music industry and I am sure we will take full advantage."

Neil Ashby, director of marketing and promotions at V2 Music, says the BBC and the industry must watch closely how the younger viewing audience reacts to the changes, while Warner Bros promotions director Sarah Adams hopes the new look will fill the promotional gap left when TOTP2 ended.

She says, "We were devastated when TOTP2 disappeared, as we received support for acts such as Alania Morissette and Damien Rice in the early days which we would not have received from TOTP on a Friday. The Sunday show offers a fresh start."

Impala launches new awards, as IFPI pulls its show

Impala presented its inaugural awards last Friday night in a ceremony in Barcelona, tying in with the annual Sonar Festival.

XL Recordings was among four British Indies which achieved double-platinum status after racking up more than 1m pan-European sales of Elephant by The White Stripes. XL and Wolf Of Sound were also among the six successful European labels to have won platinum awards: XL picked up the award for sales exceeding 500,000 for Basement Jaxx's Singles, while Wolf Of Sound won

for Royksopp's Melody AM.

Ministry Of Sound, Data and Echo were among seven UK labels presented with Gold (250,000 sales) awards at the ceremony. The awards are expected to be announced quarterly.

The launch of the event came two days after the IFPI announced the postponement of its Platinum Europe Awards in Brussels, which were due to take place on July 12. The decision was taken to pull the awards because of the launch of the Live 8 events in Europe, which had put pressure on the schedules

of a number of acts.

In a statement, the IFPI says, "The four recently announced Live 8 concerts happening around Europe in early July have drawn on a huge number of artists. The concerts have meant that artists have had to re-arrange their schedules at short notice."

"The IFPI organising committee therefore took the decision to postpone the Awards ceremony to avoid any possible conflicting demands on artists' time. The committee will meet again in the near future to discuss

plans for a re-scheduled event."

The Impala meeting will be followed this week by Aim's 6th AGM in London, which will see Aim attempt to broaden its board membership by making room for a new member and giving non-voting rights to two more successful nominees. Three board members - Soma managing director Richard Brown, China Green Enterprises managing director Derek Green and Demon Music Group commercial director Adrian Sear - will retire by rotation; four new indie executives will then be voted

onto the trade body's board, taking the number up from 17 to 18.

Nominees at the time of going to press were: Glasshouse Productions director Amos Anderson, Protect Recordings co-founder and director Rosie Bryant, Random Records managing director Scott 'Diggy' Crilander, Songlines managing director Doug D'Arcy, Green Pepper Junction managing director Anker Halle, PIAS co Nick Hartley, Lizard King managing director Marrit Houth and Ninja Tune managing director Peter Quicke.

THE MUSIC WEEK PLAYLIST

CD PROMO

213
Grouplove
(TVT)
This catchy Scoop Dogg, Wax and Nate Deeg collaboration is finally set for an official UK release (single, July 11)

CD PROMO

THE RASMUS
Hides From The Sun (Playground)
Their 2004 breakthrough album, *Don't Let Me Be Misunderstood*, has sold 1.5m copies globally - now the Rasmus deliver a powerful follow-up (album, Sept)

WHITE LABEL

REVEREND RUN
Mind On The Road (RSMG)
Former Run-DMC main man turns a sample of I Love Rock 'N Roll on his debut solo release (single, Aug 29)

FOY VANCE
Indiscriminate Act Of Kindness (Wardmouth)
This is a strong debut from the new signing to Freshwater Hughes management, former home to Jess Stone (EP, Aug 1)

HEAD GAMES

FIVE O'CLOCK
Honey
With its party production and great hook, Head Games is a debut which promises a bright future for the Heres (single, June 27)

JOSE GONZALEZ
Stay In The Shade EP (Peacefrog)
Featuring a chilling reworking of Kyle's Hard On Your Heart, Gonzalez's new EP is breath-takingly good (EP, Aug 15)

CD PROMO

LUCIE SILVAS
Don't Look Back (Mercury)
This powerful track from Silvas' debut album is back to be ignited at radio and return her to the charts this summer (single, July 18)

CLOR
Clor (Regal)
The London five-piece supported Fischer'spooner last week where their arsy set went down a treat (album, July 25)

EMI to take advantage of demand in Europe before pushing release in US

Goldfrapp cue third album

by Stuart Clarke

When Goldfrapp released the commercially successful *Black Cherry* in 2004, it drew a mixed response. For fans of their acclaimed debut *Felt Mountain*, its electro sound was a radical departure, which attracted negativity from some of its obvious commercial appeal.

On the flipside, it was a more easily accessible record, which introduced the duo to new audiences and ultimately won back the hearts of those fans that had initially written it off.

"I think initially some of the early fans of *Felt Mountain* were a bit taken back by *Black Cherry*", says Mute Records founder and chairman Daniel Miller. "This time around, musically it's a logical step forward and not so much of a sea change, which works to our advantage in that we can build directly on the groundwork we did last year."

The smutty new album, which threatens to take the duo – Alison Goldfrapp and Will Gregory – into previously uncharted commercial waters, was recorded at a small rented cottage in Bath.

It was an environment which complemented a spontaneous song-writing process. "We don't demo anything beforehand," says singer Alison Goldfrapp. "When William and I write, the sounds are as big an inspiration as anything." She notes a decision to simplify the production on the new album: "We felt that some of the textures, the layers of strings, were taking away from the songs a bit on *Black Cherry*."

Supernature, which is released on August 22, was mixed by Spike Stent, who Miller says played a key role in the final stage of the album's development.

"The mixing process is where a third ear can really add something," he says. "Goldfrapp don't work with a producer, so when

Spike went down to Bath he was able to offer feedback on a few tracks which they had scribbled. I think they found it useful."

EMI has declared the album a key European priority and will be focusing its efforts on the market for most of 2005, while North America will follow in the early part of next year. It is a move that Mute's international director Donna Verjier says reflects both the strength of the record and Goldfrapp's audience here.

"The demand for the artist is very high in the UK and Europe. We cannot cover other parts of the world at the same time without compromising our target markets," she adds. Coinciding with the radio release this week of first single *Ooh La La* (out commercially on August 8), the duo commence an extensive European promotional tour that takes in Paris, Berlin, Hamburg, Munich, Milan, Madrid, Barcelona, Zurich, Vienna, Brussels, Amsterdam and Lisbon over the next few weeks. "We feel we will have the breakthrough in Europe with this album," notes Verjier.

A striking video for the first single has been shot by Dawn Shadforth, known for her work with Garbage and Kylie Minogue. Verjier says the clip plays a vital part in threading the whole campaign together via MTV Europe, communicating the Goldfrapp "brand" to European audiences.

"The key thing with all our acts, Goldfrapp included, is nobody wants to normalise them," says Miller. "It's the people with a unique expression that you can use and that's been a big part of everyone we've ever signed. We don't just look for the big single, we look for a great artist that can communicate something to people. In Goldfrapp, we've got both angles covered."

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Goldfrapp: set for an extensive European promotional tour to push new album

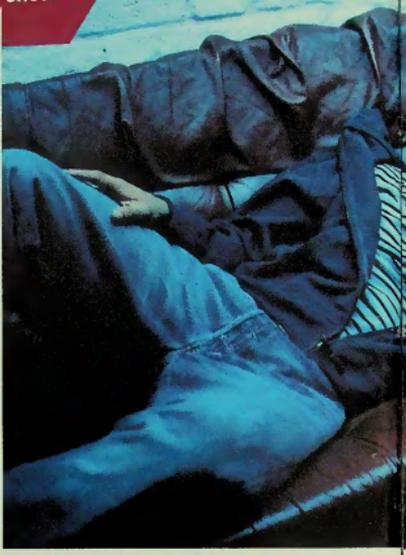
CRAIG DAVID

Craig David will release his third studio album on August 22, his first for Warner Bros. *The Story Goes...* is an autumn priority with international marketing director Adam Hollywood confident that they can eclipse the sales of *Slicker Than You Average*. "The last album did *2m* globally and there's potential for *7m* in this one. Our affiliates are competing at the bit."

The album is a return to the sound of David's debut, *Born To Do It*, and features co-writers with Mark Hill (*Mr Me In*, *Walking Away*), who has also co-produced the album. "This is quite simply an album of great songs," says

CAST LIST: Marketing: Adam Hollywood; Warner Bros. Product manager: Emma Newton; Warner Bros. Promotions: Sarah Adams; Warner Bros. Press: David Ratts. The Outside Organisation: TV: Claire Le Marquand; Warner Bros. Radio: Pete Brock; Andy Higgins; Warner Bros.

SNAP SHOT



Management's Colin Lester. "There's a track Craig has written about bullying, Johnny, which I think is a potential Ivor Novello contender." Other co-writers include Ric Knowles and B&B favourites Underdogs.

Part of the album set-up has seen Kiss and Chica FM spotlighting the album-only track, *Take Em Off*, one of the album's more urban-flavoured songs. "Craig was keen to supply the urban community with a track they could own because this was his original core market," says Lester. The first single, *All The Way*, will be released on August 8, August 8, coinciding with David's headline show at Somerset House.

Britannia latest firm to head to Jersey for mail-order role

Retail

by Jim Larkin

Britannia Music, one of the UK's most established music clubs, will be handing all mail-order fulfilment from Jersey by the end of the year to reduce the cost it charges for CDs and DVDs.

It is joining the swelling ranks of retailers moving fulfilment operations to Jersey to benefit from a tax loophole which means they do not have to charge VAT on packages under £18 in value.

Britannia Music and sister operation Channel are outsourcing all fulfilment services to Jersey Post.

The decision was taken by parent company UGD UK, formerly Britannia Entertainment Company. UGD, with a French sister operation, was bought out from Universal Music Group by US mergers and acquisitions specialist Platinum Equity in January.

Following the acquisition, UGD UK was asked to undertake a review to reduce overheads and improve the customer offer. As well as fulfilment moving to Jersey,

UGD UK is transferring all mailing and printing services to UGD (France) on the French mainland. As a result, its processing centre in Ilford is being closed. Some packages are still being sent from the Ilford plant, but it will be fully shut by the end of the year.

UGD customer marketing director Rob Worthington says, "There's still a small number of CDs being sent out from the mainland, but the vast majority of fulfilment is now being handled in Jersey. The savings we offer will vary depending on the particular release as non-chart CDs are a large part of our business."

Britannia and Channel will join Asda, Play.com and Tesco, which already have operations in Jersey. But it is not going to set a flat rate for chart CDs, as many of its competitors have. Channel already has a price guarantee

under which members pay a maximum of £8.99 per single CD and £12.99 per double CD.

Retailers with Channel Island bases are already selling CDs well below the wholesale prices charged to mainland retailers, with the *Collypy* and *Oasis* album being sold by Asda for as little as £7.47.

However – as revealed in *Music Week* earlier this month – the Government is now examining the practice. Last week an HM Treasury spokeswoman said that the Government would continue to monitor the situation.

"We're committed to taking firm action against anyone who artificially sets up an operation to take advantage of varying tax rates and we will keep the matter under review," she said.

It is thought the tax loophole may have cost the treasury more than £200m by the end of 2007.

A test case is currently being pursued by the Danish Government, which is attempting to clamp down on magazine publishers exploiting a similar loophole by selling issues from offshore islands.

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We're taking action against anyone who takes advantage of varying tax rates

Treasury spokeswoman

Without doubt this is the busiest summer of [live] music in 27 years' - Live news special, p6-7



New album enters at number one in 22 countries

Coldplay: biggest act in world right now

Retail

By Jim Larkin

Coldplay further cemented their claim to be the biggest band in the world last week.

With 5m units of their X&Y album shipped in its first week, global over-the-counter sales look set to nudge towards 2m after just two weeks on sale.

The band are expected to follow up the phenomenal worldwide impact of X&Y with a second week at number one on both sides of the Atlantic.

The band debated at number one in 22 countries, including the UK, US, Japan, Germany, France and Australia. And the album is expected to remain in the top spot in all main territories this week.

"We've run out of superlatives to describe this album," says Capital Music UK vice president, international Kevin Brown. "In every territory in the world with a sellable Chart, it's either number one or number two. The set-up, which has been a real team effort beginning at the end of last year, has been done so well that we've generated massive first week sales."

One senior American executive described their 720,000 first-week sales as "remarkable," last week.

And Max Tolkoff, the program director of WFNX in Boston, believes the huge impact of Coldplay is the result of a "delayed reaction"



Coldplay: 2m global sales in two weeks

tion" to several years of groundwork, as well as the profile created by singer Chris Martin's union with Gwyneth Paltrow.

"Obviously, those music fans who live on the cutting edge have been aware of the band for quite some time," he says. "They have been the ones to spread word beyond the core fan base. Clocks was a huge hit that stayed around on the radio for a very long time, and is still in what you could describe as heavy recurrent rotation for a lot of stations in the US."

"So, the pump was primed. People have been craving new Coldplay material for quite some time. Then the band delivered what is clearly a stunning new collection."

One of the notable successes of the launch, adds Brown, has been download sales. Just three days after release, the download was number one in all territories on iTunes and also racked up the biggest first-week digital sales yet for any album in the UK. In the US, digital accounted for 8% of its

739,000 first-week sales.

"There's been a lot of online activity involved in the campaign," says Brown. "The band has participated heavily in coldplay.com and there have also been sessions for AOL and Yahoo."

The success of X&Y has also caused the previous two Coldplay albums to soar up the charts, with Parachutes and A Rush Of Blood To The Head jumping to 19 and 23 respectively in the UK. This makes Coldplay the first UK artist to have three albums simultaneously in the top 25 since Robbie Williams - another EMI artist - in September 2000.

The UK success of X&Y, alongside strong sales for the second Gorillaz album Demon Days, have seen EMI dominate the albums market. Usually, the UK major claims around 15% of sales, trailing behind Universal and Sony BMG, but Coldplay and Gorillaz have helped it claim almost 50% of weekly sales.

Sales are likely to be driven over the coming weeks as the band's live tour begins its progress around Europe. The tour kicked off in Hamburg on Wednesday night, arriving in the UK at this weekend's Glastonbury festival. "It was really good," says Brown, who attended the show. "It was the first time they've played the new stuff will the full production behind it and it was amazing to witness."

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PPL software tracks all BBC's music output

PPL is rolling out a data-gathering programme across the BBC to capture a complete record of the Corporation's entire music output for the first time.

Currently, the Beeb tells the collecting society what its stations have played using a number of different fields, including identifying tracks by artist, title, year and label, but this only provides around a 90% accuracy level because sometimes perfect matches using this information cannot be made with PPL's data systems.

However, the organisation's director of operations, Clive Bishop, says accuracy levels will soon rise to 100% thanks to a new policy of identifying tracks played on air by their International Standard Recording Code (ISRC), a unique "barcode" which is automatically embedded in every music release. It will mean the BBC's systems will be able to "talk" directly with those at PPL, whose own CatCo system already uses the 12-digit codes for the likes of identifying tracks on behalf of the Official Charts Company for the download chart.

Bishop says, "It will mean accuracy and matches will go up and if we can receive the information quicker we can pay royalties out quicker."

The codes are also used by Apple's iTunes Music Store to record what it sells online and have been long established as a way TV stations tell PPL's sister organisation, VPL, know what videos it has played, until now they have not been taken up by radio stations, however.

"The ISRC has come of age," says Bishop. "If you want to thank anyone for this, let's thank Apple. Without any pressure Apple adopted it and it has now become the standard for all others."

The strategy has already been rolled out for the BBC's online music services, including the streaming of already-broadcast services, and will then spread to local and regional stations shortly before national stations come on board.

Bishop added there will be the possibility of extending this to commercial radio stations via their Selector music scheduling system.

Birthday gongs for industry

By Steve Hemsley

The hard work of some of the music and broadcasting industries' most respected figures has been recognised in the Queen's Birthday Honours list.

Among the high-profile winners is Chrysalis-group chairman Chris Wright, who is awarded a CBE. Wright co-founded independent record company Chrysalis in 1967 and signed artists such as Blondie, Jethro Tull and Sinéad O'Connor before selling the business to EMI in 1991. He retained the publishing arm Chrysalis Music before subsequently expanding into radio.

"Getting a CBE is like a watershed in your career and it makes you look back at what you have achieved," he said. "I remain as enthusiastic as ever about the music industry and the award has

got me thinking about what more I could do. I am sure there is one more unknown artist there somewhere who I could turn into a huge success."

Other industry people to be honoured include the composer, publisher and former chairman of the British Academy of Composers & Songwriters Guy Fletcher, who receives an OBE.

Fletcher began his career in the days of Tin Pan Alley. He has written songs for numerous artists from Elvis Presley to Sir Cliff Richard and is credited, with publishing veteran Andy Heath, with the idea of establishing British Music Rights.

The nation's most listened-to radio station, Radio Two, received more good news with three of its presenters honoured. Terry Wogan, whose breakfast show has

an audience of more than 8m adults a week, became an honorary knight, Jonathan Ross received an OBE and Sarah Kennedy scooped a CBE.

"The station is doing so well because we have strong presenters and personalities working for us and we let them be themselves on air," says Radio Two controller Lesley Douglas. "Their awards are brilliant news for the network."

Other winners included chief executive of Youth Music Christina Corke who received an OBE for services to music, while among the artists to win, gongs went to Brian May (CRE), Led Zepppelin guitarist Jimmy Page (OBE), blues man John Mayall (OBE) and Midge Ure (OBE). Opera singer Lisa Milne won an MBE, along with Joyce Fote, founder of the Chichester Music Festival.

WHERE THE TICKETS HAVE BEEN SOLD
Festivals
 Download Festival, June 10-12 (115,000 tickets)
 Glastonbury, June 24-26 (150,000)

Live 8, July 2 (150,000)
 In The Park, July 9-10 (138,000)
 V Festival, August 20-21 (135,000 not in 2001)
 Reading/Leeds, August 26-28

(113,000 over two sales)
 Wireless Festival, June 24-30 (80,000)
 Isle Of Wight, June 26-29 (80,000)
 Festival, June 10-12 (65,000)
 Homlands, May 28

(55,000)
 Greenfield, August 27 (40,000)
 Bush, September 9-11 (40,000)
Outdoor tours:
 Oasis tour (407,000 nine dates, July 29 to July 13)

Weekender, August 12-14 (15,000)
 Bush, September 9-11 (40,000)
Outdoor tours:
 Oasis tour (407,000 nine dates, July 29 to July 13)

Ennism (330,000) six dates, Sept 9 to Sept 17
 U2 (225,000) six dates, June 14 to 29
 REM (225,000) four dates, June 14 to 18

Coldplay tour (180,000) six dates, June 27 to July 5
 Green Day (130,000) two dates, June 18 to 19
 Elton John (70) 15 dates, May 26 to June 20

In the first of a two-part live news special, *Music Week* looks at the impending bumper live ticket sales boom, as re

Live

by Jim Larkin

It has looked a dubious prediction of late, but weather forecasters have long been telling us we are in for a long hot summer. For the sake of music fans, let us hope they are right, as this summer they will be flocking to huge outdoor live events in record numbers.

Unquestionably, the industry has never seen anything like it. Not only is the festival season busier than ever, with the new Wireless festival alone throwing more than 100,000 extra tickets into the marketplace and smaller events such as Bestival and the Isle Of White Festival building status, but the UK is also playing host to a series of outdoor spectacles from some of the world's top acts, including Eminem, Coldplay, Oasis and U2. It all adds up to an outdoor season which will top the 3m-ticket mark.

"Without doubt this is the busiest summer of music that I can remember in 27 years as a promoter," says Clear Channel Entertainment Music head of music promotions Stuart Galbraith.

The growth in the public's appetite for festivals in recent years

has been dramatic; the transformation of Glastonbury from annual multi-act society event is perhaps the best evidence of this, with 2005 tickets selling out in little more than three hours.

At the other end of the scale, the more mainstream V Festival - which Coldplay's Chris Martin once memorably described as the 'TV of festivals' - sold out weekend tickets in three hours. Weekend tickets for the Curling Reading/Leeds festival also broke records.

This extraordinary increase in interest is reflected in the rapid rise of eFestivals, the online ticket

Without doubt this is the busiest summer of music that I can remember in 27 years

Stuart Galbraith, Clear Channel

agency which was launched at Glastonbury in 1998 as a single page for a toy tent and which now sells £26m-worth of tickets each year to a mailing list of 73,000 festival-goers.

Its founder Neil Greenway believes the rise of the festival is down to three factors: "It's a combination of things," he says. "Firstly, it's

a cost effective way of seeing bands. You can either pay £20 to watch a normal gig or not much more than that for a day pass to a festival.

"Also, there has been a change in society - Glastonbury, for example, was a leftfield hippy event in the Seventies, but now the things it champions have been accepted in the mainstream. For instance, with global warming, Greenpeace is now accepted as having a valid argument. Thirdly, the V Festival has shown a lot of townies that festivals don't have to be about mud in remote locations and now they've got a taste for it."

The spread of enormous one-off outdoor gigs is also less complex. As Metropolis Music managing director Bob Angus says, "It's just so happens that there are a number of bands who've reached a certain status and have recently released albums and that are able to play big gigs. It's a complete fluke that it's happened at once."

There may be an element of serendipity to it, but there are other factors behind the success of live music in this country. Ben Winchester from booking agent Primavera Talent International argues that UK live music is in a far healthier state than it is in the US.

"It is a very buoyant UK live



Record breaking: this summer is set to become an unparalleled year for outdoor live events

scene at the moment", he says. "I think the main difference with the US is that we've been more sensible with our ticket prices and that there is a culture of outside events in our country. Also, from our perspective, what's really changed is the speed of how tickets are sold - now that tickets are sold predominantly on the internet, it's made the

whole process of putting on a show that much faster. It's also meant that people will buy tickets to an event without seeing the bill."

Even in a summer packed with big releases - like this year's - the live usmg can help keep tickets ticking over at retail too.

HMV product director Steve Gallant says retailers such as his

The circus suits town, as U2 bring Vertigo

Analysis

by Nicola Slade

It can only be described as a circus without the live animals. U2's Vertigo tour, which pulled into the UK last week, is a mammoth beast which can best be illustrated by simple facts and figures.

After opening in San Diego in March, it has so far played 28 indoor dates in North America. It will play 32 outdoor shows in Europe, before returning to the US in September for a further 50 dates. Some 3.3m people will have paid between £65 and £85 a ticket for the privilege of seeing the band who some - outside of the Glastonbury camp, perhaps - still call "the biggest band on the planet". For those without a calculator, that is a total gross of around £220m.

To accomplish this enormous feat, the U2 live machine employs a convoy of 59 trucks - a "universal" convoy of 50 trucks calls for a day of destination and three convoys of 13

trucks, which leapfrog each other from city to city, in order that the stages can be assembled over a period of three days.

Some 200 crew members are permanently employed, while a further 25 to 30 people are recruited locally to put the final touches to the building work. Furthermore, U2 employs roughly 50 permanent security staff. The tour costs £2m a week to run regardless of whether the band play or not. And, perhaps most extraordinarily of all, the whole tour will not break even until the 50th date somewhere in Scandinavia.

To get the show on the road is clearly quite a feat, but for U2 it is where they feel most comfortable. "Each time we go out on the road we prove that U2 are unique and this is why we remain one of the world's largest acts," says their manager Paul McGuinness.

The Vertigo shows take both the stripped-down elements of 2001's indoor *Elevation* dates; a tour that presented the band on a

simple stage with a heart-shaped runway, and bears snippets of Popmart's overblown stadium quest into cyberland in 1997. Geneo is the famous lemon, which caged the band halfway above the stage, but the screens, which flash random words and images, still back-drop the band as they pound through a set of 20 songs.

McGuinness explains the differences between 1997's stadium foray and the latest jaunt: "Popmart had similar logistics, but it didn't sell out everywhere - that's the major difference. There isn't as much pressure with this tour as there was with Popmart. We have just come off the back of two very successful records, so there isn't a great deal of marketing involved. In that respect, it can be quite pleasant but hard work all the same."

Like all major U2 worldwide jaunts, planning for the Vertigo tour began during the recording of *How To Dismantle An Atomic Bomb*. According to McGuinness,

the process is the same with all U2 tours. "The guys will chat to the team who have been working on the shows from the very beginning - Steve Avril, who does all of U2's graphic design, production designer Willy Williams, sound designer

Each time we go out on the road we prove that U2 are unique and this is why we remain one of the world's largest acts

Paul McGuinness, manager

Joe O'Herrilly and production manager Jake Berry, who we stole from the Stones. These guys will join the band and start putting ideas together so we have a complete package."

Once the concept was completed, Principle Management and the band contacted Clear Channel worldwide promoter Arthur Fogel and his European counterpart,

Solo's John Giddings, who then got down to the relative basics of booking all the dates.

Unlike previous U2 tours, which often land in the UK during August, Vertigo has arrived at the beginning of the summer month. Giddings explains the change of strategy. "The booking of the tour depends on a number of factors - we often try and follow the seasons, so that many of the outdoor shows take place in summertime," he says. "It will also depend on booking for the different stadiums and, nowadays, we also take into consideration the facilities at each venue. It's no easy task, believe me."

Fogel adds, "There's so much more to take into consideration nowadays - the complexity of both the indoor and outdoor shows is phenomenal, particularly with all of this new technology."

While the US dates - amusingly described by McGuinness as the "small shows" - are indoor and cater for 20,000 in an arena, the UK shows are full-on stadium

summer and the arrival of the U2 live extravaganza – with its 69-truck convoy – in the UK

coro live summer blooms



Cornwall to Kinross, Scotland

are becoming ever more adept at marketing around festivals and other major live events. "As well as the live shows themselves, which cause a direct uplift, labels will often run TV campaigns around them and if we can offer a price discount on top of this it becomes a powerful proposition," he says. "If you get it right, it's a combination

that can be used to drive sales through summer until the major releases appear in September and we then see the effects of the Christmas period."

The scene is not one, virtuous money-making circle for everyone though. According to Greenaway, festivals can be something of a double-edged sword for many of the

bands who play them.

Yes, he argues, they do provide exposure for acts in front of audiences who would not otherwise pay to see them, but for most bands festival appearances are not as lucrative as playing their own gigs.

Which raises the question of whether there is a downside to the popularity of Britain's booming summer of outdoor events. One area certainly does appear to have suffered – the world of pop.

One promoter concedes that one recent tour by a Top 10 pop act had sold as few as 20% of the allocated tickets, while the traditionally pop-oriented Party In The Park was cancelled this summer because of the lack of potential acts.

Galbraith notes the diminishing pulling power of live pop music. "Every single genre of music is having a struggle period at the moment, with the exceptions of pop and dance," he says. "If you look at the strength of pop in the last seven or eight years and compare it with today, genres are weaker – considerably weaker. Where once Steps, Blue, Westlife, Boyzone and others had multi-album tours, now it's only really McFly and Westlife that can do that."

Earls Court's Susy Pollock believes it is not as simple as that

price: £65
Presenter: John Gibbins, Arthur Fogit, Clear Channel/Svb.
Production: Aike
Bery
Sponsor: J&J
Average ticket

Stage design: Slave Aerial, Willy Williams,
Merchandise: Deluxe
For sale: four brochures, £15 tour price, minimum £20

UK DATES
June 14-15: City Of Manchester Stadium, Manchester
June 18-19: Twickenham Stadium, London
June 24: Hampden

Park, Glasgow
June 29: Millennium Stadium, Cardiff

though; her venue played host to seven nights of Kylie in the spring, illustrating that some pop acts can do it live. "The thing with our business," says Pollock, "is there are set times when I can book bands in any event, so the evidence is that summer spectacles are an addition to, rather than a

And, as Galbraith argues, for smaller traditional indoor venues, the summer is traditionally a flat period in any event, so the evidence is that summer spectacles are an addition to, rather than a

It is a buoyant UK live scene... we've been more sensible with our ticket prices

Ben Winchester, Primary Talent

replacement, for activity in the live industry.

Meanwhile, the free, charity nature of Live 8 – plus the fact that it was announced so late in the summer calendar – after many other outdoor events had already sold out – means the most high profile music event of 2005 will have a benign effect on the rest of

the live summer. "It will do nothing but generate great interest in the acts which perform and that can only benefit the industry in the longer term," says Galbraith.

But whether the scene can continue growing or has hit capacity is a big question for the live sector. There are certainly some signs that it has reached its ceiling; the Montacute Festival in the West Country was cancelled last week due to poor ticket sales, while there have also been reports that the Wireless Festival is not selling as fast as organisers had hoped.

Although Galbraith says sales for Wireless are exactly where Clear Channel had expected to be considering it is a new festival, there is universal consensus that things cannot grow much further. No matter how much extra disposable income music consumers have these days, there are sheer physical restraints in the calendar.

"There's a finite amount of talent out there," says Rob Angus. "You've got to get headlines from somewhere. You can't just put a load of rubbish on, and then expect people to turn up."

If the summer live business is to continue growing, someone may have to put that theory to the test. jim@musicweek.com

Vertigo to Europe

June 14: U2's Vertigo tour hits City of Manchester Stadium

The state-of-the-art City of Manchester stadium is filled to the rafters with 65,000 fans and a buzzing tension is in the air.

It is U2's first UK stadium date since 1997's Popmart tour. Gone are the gymnastics – the over-the-top, belly dance, appearances from luminaries such as Selena and Britney – live link ups to Serbia and phone calls to the White House – all replaced by the simplicity of 2001's Rattle and Hum.

Yet, Vertigo is still an overwhelming affair: 20 tracks delivered in front of an enormous backdrop, which features up words from the Universal Declaration of Human Rights, the numerous flags of Africa and a request for the audience to meet in the word "Africa" to form part of a petition for the G8. Politics is obviously high on the agenda. Yet, the campaigning for serious issues is juxtaposed with the deliverance of a live



Touching: Bono feeds off the energy of the fans in the area which he refers to as the bomb shelter

jabber of classic U2 favourites and a hearty filling of songs from How To Dismantle An Atomic Bomb.

The band casually walks on to the stage and, to a universal chant of "U2, U2, U2", a universal chant by the G8. Politics is obviously high on the agenda. Yet, the campaigning for serious issues is juxtaposed with the deliverance of a live

throws up a string of tunes including their first UK Top 10 hit and their first single that charted in America, Electric Blue and a beautifully strangled down Elevator.

The second half of the set introduces tracks from Joshua Tree. While staples Private and One show the show, it is the encore which wigs the crowd into a

fr frenzy by mimicking the opening of the Popmart shows, where the screens rapidly fire out random words and an image of a tiny Bono is elevated on a speaker stack.

And while noise, the opening bars of Zoo Station crank up and all of a sudden it's 1997 again. Shouting through the Fly, Mysterious Ways and With Or Without You,

the second encore concludes with All Because Of You. Yaweh and a repeat of Vertigo.

By this stage, however, the skies are dark, the huge screen is burning red and the sound engineers have applied the volume. The crowd threes and screams louder than when the band opened the show two-and-a-half hours ago. MS

events playing to audiences of more than 65,000 a night. The notorious British weather can cause any number of problems, as last week's opening Manchester show demonstrated when heavy rainfall the night before caused the screens to black out for support band Snow Patrol's set.

It falls on the shoulders of production director Jake Berry to solve such problems. "We've learnt to be prepared for everything, but most significantly, with the outdoor shows, the weather," he says. "However, we've been doing this for a long time though, so 37 years of practice makes perfect."

And, it is not just the set that suffers. As with all concerts, the sound is a vital consideration. U2's diversity – ranging from the softer sounds of One to the obliterating assault which is Bullet The Blue Sky – demand proficient sound technicians. Sound manager Joe O'Henry has been with the band since the beginning and describes the huge task of bringing the show

to life. "We're always prepared for anything," he says. "It's a show that it is from the heart and Bono will often feed off the front area where the die-hard fans gather – he calls it the bomb shelter. I call it club atomic. He'll often react to them and in the middle will come out with something out of the blue."

He adds, "My job is tricky in the sense that I'm trying to replicate these different albums. You have to get it right and I feel that with the team we have, we achieve it 99% of the time. It's all in the preparation."

At 8.15pm on a virtually every night of the Vertigo tour, the band takes to the stage for a two-and-a-half hour set. It is then that all of the preparation comes to life. And if the punters feed anything like Clear Channel head of promotions Stuart Galbraith – "It is a powerful reminder of just why U2 are the biggest band on the planet" – then every moment must be worth it.

www.musicweek.com

Partnership will offer 1m downloadable music files

Napster and Ericsson in download tie-up

Companies

by Nicola Slade

Napster and Ericsson last week announced a new partnership, which will see them offer a music platform for mobile networks.

Ericsson, which boasts that 40% of all worldwide mobile calls use its routing equipment and networks, has spent the past four years building its platform, which will allow for the delivery of encoded mobile downloads.

The Napster deal will make available more than 1m music files through an à la carte offering. Napster chairman and CEO Chris Grogg says, "Ericsson and Napster are uniquely suited to offer mobile operators a simple, cohesive and personalised digital music experience for their consumers."

Users will be able to buy music downloads, images, ringtones and video content through the Napster-branded service, with a parallel delivery system seeing music bought over the air delivered both to the consumer's phone and PC.

Similarly, any purchases made through the user's Napster account on PC can be transferred to a mobile device. There are currently



The firms are suited to offer mobile operators a cohesive digital music experience

Chris Grogg, Napster CEO

600 types of handsets capable of carrying the copy-protected files.

Napster and Ericsson will go head to head with a range of new "parallel delivery" services; Loud-eye struck a deal with O2 for such an offering in March, while Vodafone offers a similar service in the market. Where the Napster-Ericsson deal may have an advantage is in bringing such an established digital retail brand to the mobile.

Napster vice-president and UK general manager Leanne Sharman says, "70m handsets are music-enabled, which dwarfs the MP3 player market, and this will grow. We always had plans to make sure

Napster could go as global as possible, so we have been very flexible in our approach to the whole market."

The companies have yet to sign a permanent deal with a mobile operator, but the service will be tested in key markets in Asia, Latin and North America over the next few months. A European roll-out is not expected for another year.

In the short term, the service will go live with an à la carte model, but the companies have also confirmed they are looking into ways the subscription model could work in a wireless arena.

Sharman adds, "We are also looking to make the Napster service available to mobiles only, so people who do not have access to a PC can still use the service." Research from analysts Gartner Inc shows sales of handsets could reach 750m this year, increasing by a further 18% in 2005.

Terms of the deal and revenue split remain undisclosed. Ericsson Europe senior vice-president Hans Vestberg says, "Everyone wins in this type of partnership. Obviously, the consumer gets the benefit of purchasing music from a well-known brand, but everyone, from the label through to the operators, will get a piece from the pie."

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Firms are winning war on illegal file-sharing

The industry's tough stance on illegal downloading is finally changing attitudes among music pirates, according to new research to be published today (Monday).

A survey of 4,000 music consumers aged 13-60 reveals that 40% of respondents have downloaded from unauthorised sites. However, two-thirds (65%) of these people claim they will do so less often in future. Only 29% intend to download unlawfully at the same rate and only 6% will be more active.

The annual Digital Music Survey, conducted during May by online music research specialists Entertainment Media Research (EMR) and law firm Osiwang, identifies the fear of prosecution (44%) as the main reason for the change in the music fans' way of thinking. Anxiety about being sued is greatest among 13-17 year olds (50%) and women (47%).

Associations such as the BPI and IFPI will see the findings as vindication of the industry's uncompromising policy of clamping down on illegal filesharers, taking offenders to court if necessary.

Other reasons cited for a reduction in illegal downloading are that the practice is unfair on the artist (39%), concerns about computer viruses in illegal files (29%) and a perception that the quality of tracks is better on legal sites (23%).

EMR chief executive Russell Hart says the music industry's

strategy of trying to educate and inform consumers seems to be working.

"It is evident that a lot of people still do not realise they are doing anything wrong when they download from unofficial sites and young music fans in particular have little understanding of copyright," he says.

"Record companies should be pleased with these results, but it is still early days."

The Digital Music Survey also reveals that being able to access tracks immediately is the main motivation for downloading music, rather than price. Nearly two thirds of respondents (63%) say immediacy is the main reason they access music this way. Other explanations given are that sometimes only a handful of tracks from an album are of interest (40%), downloading offers a chance to sample an album before purchasing (29%), the tracks are not yet available in the shops (25%) or a track is difficult to find at retail (18%).

The telecoms and music industries' excitement over the possibility of offering music downloads via mobile phones may be dampened by the study's results. Only 21% of all those questioned and 28% of legal downloaders say they would be interested in downloading music to mobiles when commercial services start. Some 63% say they would not be interested and 16% are not sure.

Upbeat mood at mobile Market

More than 1,000 executives from the buoyant mobile entertainment industry descended on London's Earls Court last week for the annual Mobile Entertainment Market.

The event, which was officially approved by the Mobile Entertainment Forum, drew delegates from the worlds of music, games, gambling, TV, technology and adult entertainment last Wednesday and Thursday.

MEF chairman Patrick Parodi opened the event by predicting that the market for mobile entertainment will grow four-fold in the next four years; the market will be worth \$60bn (£37bn) a year globally by 2009, compared with \$15bn (£2.2bn) today; a growth he said will be driven by personalisation.

He added that estimates suggest the music market will increase in value by 39% this year, to around \$55bn (£2.7bn) - but, aside from adult content, gambling and games will rule,



being worth \$19bn (£10.4bn) and \$18.5bn (£10.2bn) respectively, according to Juniper research.

He said the music industry is building its future around the mobile phone, confirming that Sony BMG had become the last of the four majors to join the MEF, just the day before.

As if to underline the point, hip-hop pioneer Russell Simmons used the event to reveal more details of the recently launched Def Jam Mobile Services. Simmons, the CEO of Rush Communications, and Bryan Biniak, senior vice-president and general manager of mobile for AG Interactive, gave a presentation on highlighting plans to extend Def

Jam's brand, and to provide fresh impetus for developing projects.

Incorporating the worlds of music, sport and fashion, AG Interactive has already signed more than 50 celebrities to produce original content for the service, including Method Man, Chingy, George Clinton and Reverend Run to MTV's LaLa and model Melissa Ford.

Biniak said, "People are communicating every day via their phones and we're getting a distribution system in place under a brand. So Def Jam will be able to break new acts, whether that's through an album or a song or a TV show, on a global basis."

Sandwiched between the two days of the conference, the Mobile Entertainment Forum presented its annual awards, with Vodafone level picking up the Mobile Music Award for its full-track download service. Vodafone Group director of global content development Graeme Ferguson is pictured holding his award at the ceremony with Patrick Parodi.

TOP 20 RINGTONES

This Week	ARTIST/TITLE	Album
1	CRAZY FROG AXEL F	Various/RFC
2	AXON LOVELY	Eden and Kieran/Fox
3	GORILLAZ FEEL-GOOD INC	EMR
4	GWEN STEFANI HOLLABACK GIRL	EWI (B) (W) (V) (S) (D) (P) (R) (G) (Z) (L)
5	THE BLACK EYED PEAS DON'T PHUNK ...	EMR (C) (W) (V) (S) (D) (P) (R) (G) (Z) (L)
6	COLORPLAY SPEED OF SOUND	EMR
7	CRAZY ANIMALS KRAZZIE FROG DANCE REMIX	EMR
8	AMERIE I THING	EMR (W) (V) (S) (D) (P) (R) (G) (Z) (L)
9	50 CENT CANDY SHOP	EMR (W) (V) (S) (D) (P) (R) (G) (Z) (L)
10	AUDIO BULLY'S FEAT. NANCY SINATRA SHOT YOU DOWN	EMR (C) (W) (V) (S) (D) (P) (R) (G) (Z) (L)
11	TONY CHRISTIE FEAT. PETER JAY (I'S THIS WAY TO AMARILLO	Various/Quint
12	CRAZIE FROG CRAZY PHUNK FROG	EMR
13	WILL SMITH SWITCH	Various/Various
14	DASS L'YLA	Various/Various
15	SNOOPI DOGG & JUSTIN TIMBERLAKE SIGNS	Various/Various
16	EMINEM MOCKINGBIRD	EMR (W) (V) (S) (D) (P) (R) (G) (Z) (L)
17	BASEMENT JAZX (H MY GOSH)	Various/Various
18	JENNIFER LOPEZ FEAT. FAY HO JOE HOLD YOU DOWN	Various/Various
19	MARIO LET ME LOVE YOU	Various/Various
20	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	Various/Various

© THE MEF Official Ringtone Chart. Compiled by MPEF.

Chart created from June 6 to June 12, 2005

This week's ringtones chart remains dominated by the Crazy Frog phenomenon and its various spin-offs:

Axel F at one, Crazy Frog Dance Remz at six and Crazy Phunk Froz at 12 has nothing to do with the Black

Eyes Peas at 12. The remaining spots in the Top 10 are filled with R&B, hip hop and dance samples from

Axon, Gorillaz, Amerie, 50 Cent and Gwen Stefani, with the exception of Crazy Frog's Speed of Sound.



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Get your free trial at Napster.co.uk

While supermarkets offer cut-price CDs fans are happy to shell out to see heroes' live shows

Perfect storm should benefit all

EDITORIAL MARTIN TALBOT



Forget all the doom-mongers and nay-sayers. Over the next three months, the music industry – from artists, songwriters and managers through to retailers, live promoters and merchandise companies – should make hay.

Ahead of us stretches a summer of record ticket sales, while the release schedule has thrown up the strongest albums line-up for many a year.

The coming weeks of live excitement will raise the profile of music for the traditional retail sector too. Inevitably, that will continue to drive sales of the albums by Oasis and Coldplay and, almost certainly, push U2 back up the charts too.

Then there are the many acts that will play the various festivals, whose music will be thrown into the spotlight, on TV, radio and across the national press.

It should be a perfect storm.

But, with it comes one of the conundrums of the modern musical age. Why, when many are continually arguing for cheaper CDs, downloads and ringtones, does the live music industry remain apparently immune from such tensions?

There is another way of asking the question: why is the live industry so adept at ensuring that it achieves

maximum revenues, while the record business appears determined to screw it up?

Thanks to a bunch of short-sighted supermarkets, even the very biggest, most hotly anticipated albums are being sold at bargain-bucket prices – yet, thousands of punters will shell out up to £200 for a weekend in a Somerset field.

In perhaps a more direct contrast, how does a Coldplay fan square buying their new album in a special deal for just £6.78 and accept a bill for up to £127 to see them play live at Crystal Palace?

At the heart of this is an intriguing philosophical debate; what value a perfect recording that will remain unsullied and unchanged for years to come, and can be played, experienced, loved an unlimited number of times, compared to a live, one-off, perhaps exhilarating, experience, which lives on only in the memory after its 90-minute duration?

We will all rationalise it in our own way. But what this conundrum also highlights is that music has an immense value to those who love it.

For all the challenges that are posed by the supermarkets and their price-cutting tactics, we should not sell it short.

martin@musicweek.com
Martin Talbot, editor, Music Week, CMP Information, Eighth Floor, Ludgate House, 245 Blackfriars Road, London SE1 9UR

Long-term exploitation is vital to attract financiers

VIEWPOINT ROBIN MILLAR



My job as a record producer has always put me in the middle of what is often a battleground between artist and record company. The responsibility to both gives the producer a unique perspective.

An article in *Music Week* last month should have sent alarm bells ringing in the music community, but, like the arrival of the download five years ago, we seem oblivious to even the most obvious.

Windswept CEO Evan Medow says it has decided to close the London office because the nature of deals currently possible in the

decade, and royalties hovering around 10 per cent, to the latest "own your songs" deals. These rarely involve transfer of rights, have a limited licence for one album and royalties pushing above 20 per cent.

Physical sales are tumbling, the download business model is imperfect and record companies are struggling to make ends meet. Crucial to their survival is inward investment – i.e. money coming in from the outside – and crucial to artists' survival is long-term investment by music companies.

I have spoken with banks, venture capitalists and private equity investors. All are fascinated by music and think there is money to be made.

But they all point to the same thing: they want exploitation rights secured over a number of years to make sense of their risk. The only thing that interests them is old catalogues (with old contracts lying behind them).

Record companies and now even the traditionally profitable publishers are realising that the "new deal" for performers and writers is simply not worth the trouble or risk. Let's talk...

Robin Millar is a producer and owner of Whitfield Street Studios in London

The latest "own your songs" deals rarely involve rights transfers

UK make it "economically unfeasible" for Windswept to continue investing in UK deals.

For the past two years I have been boring forums, conferences and dinner tables with my concern that artist managers and lawyers are in danger of damaging not only themselves but all of us.

A 15-year campaign has seen the average record deal shrink from a five-, six- or seven-album contract with a possible span of a

What does the future hold for Michael Jackson?

The big question

Following his ascendance of all charges in his high-profile trial, what is next for Michael Jackson?
Jonathan Morris, Outside Organisation

"First, rest, recuperate. Then live shows in theatres/arenas, maybe first half as The Jacksons – second half, solo. The magic of his music is interspersed through performances. Show the media that the rapport with the audience is unchanged. But the music is the message."

Seven Webster, A7 Music
"Michael is a working musician and I know he was working on music via DSM with arrangers in the UK in between all of the turmoil of the past few months, so I am sure he won't ever stop working. He will just keep writing and hopefully what he's been through can inspire him back to the Michael of old as it would be great if he could come back with another Thriller."

Barbara Charrow, MBC PR
"A hard, hard life. He should keep out of the limelight and come back with a great new album."

Dougie Bruce, Universal Music Publishing

"Michael Jackson has got a lot to do to regain credibility within the music business. He will have to produce the most amazing album if a comeback is at all possible.

Whether he decides to or not is another matter. He may just now enjoy retirement."

Matt Glover, BPI
"He's too frail to dance, too confused to write good records and it would seem that hanging with little boys is pretty much out of the question – perhaps he should take up golf."

Richard Kirsten, Leap Music
"Jacko needs to pay the equity in Neverland to pay off his debts and should use some of the proceeds for a donation to children's charities. He should then lie low for a year then come back with a great record, teaming up with someone totally unexpected. He should never sell his stake in Sony/ATV Publishing because this is his pension."

Gary Lee, Revel Records, Derby
"He will definitely go back into the studio and bring out a new record. I think he'll definitely do that within two years and seeing as he works with the best people everyone will love it. I doubt he'll do a full tour, but it will be backed by a couple of very high-profile gigs. Deep down, he loves the music and that won't have changed."

Gary Farrow, The Corporation
"I have no idea. I don't think he knows either. He's probably not in the right frame of mind to record or perform at this point in time so I don't think a quick comeback is on the cards."

As Music Week and MTV issue a rallying call for Project Lyric, Jimmy Webb discusses the craft of songwriting and what makes a truly great song

Quickfire

Who was particularly influential on you when you started writing?

I idolised Gerry Goffin and Carole King, Barry Mann and Cynthia Weil, Burt Bacharach and Hal David and, at a distinctly later period, I got turned on by the Beatles, especially around Revolver. I decided that they really knew what they were doing and I began to be really influenced by the British sound and by George Martin's production.

In the Sixties were there seismic shifts in writing style when something like Revolver or Dylan came along?

Dylan not so much. Dylan was clearly a singer-songwriter but he was descended from folk performers such as Woody Guthrie or Pete Seeger or, if you really wanted to get funky, bluesmen like Muddy Waters or Albert King — those cats were definitely singer-songwriters too.

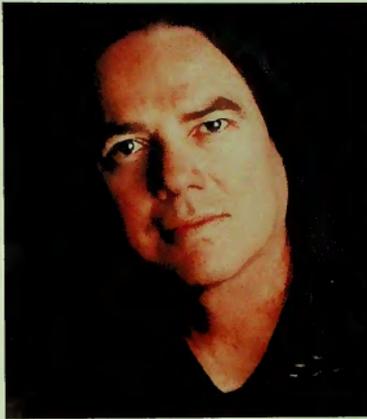
But The Beatles were different because they played their own instruments, they played musical arrangements and they played pop songs which they wrote. Dylan was pretty much carrying on the tradition of the old folkies.

When I wrote my book *(Tunesmith: Inside The Art Of Songwriting, Hyperion Books, 1998)* — and so some people might find this a rather arbitrary position — I dated the modern era of singer-songwriters from the beginnings of the Lennon/McCartney era. A lot of your classic songs reveal themselves like stories and remain open to interpretation. Was that your intention and did the words come before the music?

In many cases they moved on simultaneously in my little steps, so it's hard to say which came first, but I tend to write songs that have a beginning, a middle and an end, so I'm kind of telling a story. I'm like a baladeur in the classic tradition. I always liked story and I still like story in song.

You've written songs about other songwriters (P.F. Sloan) and about the relationship with your piano (Piano) — do you think that songwriters are a different breed? I reference my book again, but by and large the songwriter is a lone eagle. There's a kind of isolation and an atmosphere of exquisite torture where they watch themselves do everything and they analyse all of the processes that they go through in every relationship that they're in. Every life experience is really morphed by their function, which is, in some way or other, to be this animal called the songwriter.

In the 1970s you released solo albums — how different was it to sing your own words than to write, Glen Campbell sing them? I always found it really, really easy to write about myself [laughs]. It's what



Last chance to nominate your favourite lyrics

It is your last chance. Over the next few days, you will have your final opportunity to make suggestions for Project Lyric. MTV and Music Week have teamed up to launch this search for the UK's favourite lyric, which will result in a weekend of programming across the music TV

network at the end of the summer. Next Monday will see a group of judges including top publishers, as well as top songwriters Don Black and Guy Chambers, assist in the process of narrowing down the full list of suggested lyrics ready for MTV's viewers to select their own

favourites. If you would like to make a nomination, please send the details — a couplet or excerpt of around 30 words — along with the name of the performer/producer and the title to ProjectLyric@musicweek.com or register your suggestion at www.mtv.co.uk/lyric.

[Rolling Stone editor] Jann Wenner called "sob stories of the rich and famous" and, in many ways, the whole Seventies singer-songwriter thing was very self-indulgent and rather snivelling about how things weren't going the way they should. That's why guys like Randy Newman and Warren Zevon and Harry Nilsson, who I'm proud to say were all good friends, were, in retrospect, so important. And Paul Simon as well.

With those writers particularly, there was that sense of humour and coolness that counterbalanced the unbridled lurid passion of some of the other writers.

How important is an opening line? It's think it's vitally important. It's going to decide whether the listener's ears are going to perk up for that second line. A good example is By The Time I Get To Phoenix, but in a lot of great pop music you'll find the writer has put a lot of effort into that first line. Listen to My Girl.

"I've got sunshine on a cloudy day when it's cold outside I've got the about's sunshine on a cloudy day? How's that possible? Then he goes on to ask the question "I guess you'd say what can make me feel this way?" and then kaboom...the knock out punch from Motown.

And that's where I had my first writing job. I was a staff writer at Motown when I was 16 years old — in fact my first recorded song was on a Supremes album called Merry Christmas From The Supremes. But Motown knew where all the buttons were when it came to the hooks and the verses, the choruses and the breakdowns. They had all the devices and they also had great intros.

You won't hear a Motown song that doesn't have a great intro — you're talking about the first line of a song, but I'm talking about the lines that come before the lines. Everything was thought out. Nothing happened by accident. Some critics think that Wichita Lineman has one of the great lyrics — did you think "I need you more than want you, and I want you for all time" was a great line when you wrote it?

I didn't have any particular feeling about that song when I wrote it, apart from that I thought it was a bit underdone. They were rushing me and I felt that it needed more time and I needed to work on it some more. To tell the truth I can remember tossing that line off and not thinking about it too much. That's the way it happens sometimes.

DOOLEY'S DIARY



Industry digs deep at awards

Remember where you heard it: Last Friday saw the 30th Silver Clef awards finally arrive and they were, by common consent, the biggest and best yet. As Music Week closed for press, back-of-fag-pack dedications suggested organisers had exceeded ambitious targets to raise £700,000 for Nordoff-Robbins through the event — double that raised through last year's lunch. Some £338,000 was raised through the auction alone, of which perhaps the most surreal moment was a three-way bidding battle for a nampier trip to Glastonbury between Paul McGuinness, Mylene Class and Jeremy Clarkson. As it happened, none of them won. Successful bidders included Nordoff-Robbins stalwarts Willie Robertson (£22,000 for a two-year old racehorse), Steve Mason (£12,000 for five nights in Miami), Paul McCartney (£12,000 for Camp Kerala Glastonbury access), Barry Dickinson (£22,000 for a Raymond Felt watch) and a Ged Doherty/Rob Stringer combo (£22,000, for the second watch). Meanwhile, EM's Mark Collen fought off fierce competition from Warner's Korda Marshall for a two-week run on the 96-sheet poster slot on London's Cromwell Road at Christmas — though some wags noted they should

have bid together... It was particularly apt that Nick "The Captain" Stewart should have been hosting the event, given U2's presence in the house. The Edge paid him tribute, remembering he had been plain Bill Stewart back when he signed them... This year's sponsors were hugely generous with their contributions, not least PPL which was a new sponsor this year. HMV COO and Nordoff-Robbins fundraising committee chairman Brian McLaughlin was overjoyed at this. "It's the first time I've ever got any fucking money out of them — I normally have to give them money". Getting serious for a moment, the event was also a powerful reminder of the impact music can have, and none put this quite so eloquently as Sir George Martin, who was there to present U2 with the Lifetime Achievement award. He said, "Music isn't just good — it's bloody marvellous and touches the heart in a way no other art can". Not surprisingly, Bono had a few words to say about the importance of music and the work that Nordoff-Robbins does. "Why are we here?" he asked a packed room. "We're here because music is something we hold onto. It's therapy, and we all need it". In other news, music minister James Purnell's speech last Thursday provided plenty of light moments, with the new music minister confessing that when he first asked if he could pick Alan Moore's brains, the former Creation boss misunderstood and thought the music minister was after pop memorabilia. Purnell said, "He searched around and hit upon an Oasis gold disc and said 'I could give you this, but ah, no sorry, it's signed'". It now appears former Factory boss and in The City founder Tony Wilson isn't content with music, he has been called in by a housing renewal agency to help re-brand Lancashire... Finally, many congratulations to Island chief Nick Gold and his wife, Denise, on the arrival of their twins, a boy and a girl.



Industry charity fundraisers do not often raise interest from huge numbers of teenage girls, but last Friday saw dozens of them gathered on masse outside Park Lane's Hotel Inter-Continental. And the reason wasn't because U2, The Who, Jamiroquai, Natasha Bedingfield or, heaven forbid, Chris Evans were inside. Rather, it was because they'd been there to pick up the Silver Clef pop award

following a spectacular run of chart hits. Singer Tom Fletcher (second left) called the record-breaking event "an amazing day". Meanwhile, Danny Green (second right) was full of praise for label Universal. "It'd be nice to say a huge thanks to Lucian Grainge and our record label for all the work they've done," he said. "What a well-trained band they are..."

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Club Charts 25.06.05

The Upfront Club Top 40

Position	Artist	Track	Label
1	DEEP DISH	SAVY HELLO	Mercury
2	PANAMA	RAMA RAMA (NOVE IN ANX DIRECTION)	Mercury
3	UNTING WATONS	YOU AME ME	Mercury
4	MORCHEE	LIGHT EN UP	Mercury
5	CAZZI	IVINS ON THE BEACH	Mercury
6	THOMAS FAULX	HIGH AGAIN (HIGH ON EMOTION)	Mercury
7	FANNYPACK	WU NY YEAR YEAH	Mercury
8	CHARVAL	CHAMAMDU YOU WANT ME	Mercury
9	LOVERUSH	URG PERFECT HONEY (TEMPERATION)	Mercury
10	JUPITER ACE FEAT SHEENA	1000 YEARS (LAST LEAVE ME NOW)	Mercury
11	AWWELL	FEEL THE VIBE (TIL THE MORNING COMES)	Mercury
12	LAURA MOORE	AI NO CORRIDA	Mercury
13	TONY DI BART	I LIVE FOR YOU	Mercury
14	DISCO BROTHERS	TIME STILL DRIFTS AWAY	Mercury
15	SYSTEM F	CRY	Mercury
16	HOLY GHOST	SUPERMAN	Mercury
17	ALEX GOLD	BACK FROM A BREAK / BACK FROM A BREAK	Mercury
18	KRAAK & SMACK	MONEY IN THE BAG	Mercury
19	MARILYN CAREY	WE BELONG TOGETHER	Mercury
20	TEARS FOR FEARS	CALL ME MELLOW	Mercury

Position	Artist	Track	Label
21	LOB	CORONETS THEME	Mercury
22	SOUL FUNK SHIN VS RALPHI ROSARIO	YOU USED TO HOLD ME	Mercury
23	SOULSHAKER FEAT. RALPHINE BROWN	HYPEROTIC EROTIC	Mercury
24	KAMIER	SAVE ME THE NIGHT	Mercury
25	KASAKIA	STEPPIN' OUT	Mercury
26	STATE OF EXISTENCE FEAT. MAIE CHADWICK	I FEEL LOVE	Mercury
27	MAPP	(MOST VALUABLE PLAYS) ROC YA BODY MHC CHECK 1, 2	Mercury
28	SMN	WITHOUT LOVE	Mercury
29	ICE CITY	OF BLINDING LIGHTS (ALL BECAUSE OF YOU)	Mercury
30	KENNY HAVES	DAV BREAKER	Mercury
31	FRANCESCA	YOU ARE THE ONE	Mercury
32	PLASTIC DREAMS	FUSE (MOVE YOUR BODY)	Mercury
33	TEMPERAMENTALS	I COULD LET YOU LOVE ME	Mercury
34	TEBER	WALKER THIS IS MY TIME	Mercury
35	VARIOUS	BACK TO LOVE (DISCO LP SAMPLER)	Mercury
36	MICK KERSLAU	THE RIDDLE	Mercury
37	THE KNIFE	PASS THIS ON	Mercury
38	KELLY CLARKSON	SINCE U BEEN GONE	Mercury
39	MAURO	HERE I GO AGAIN	Mercury
40	BASEMENT JAXX	U DON'T KNOW ME / THE SINGLES (EP)	Mercury

TOP 10 UPFRONT CLUB BREAKERS

- 1 THE SYSTEM F CRY
- 2 WYNTON CHAMBERS FEAT. SHEENA 1000 YEARS (LAST LEAVE ME NOW)
- 3 MARILYN CAREY WE BELONG TOGETHER
- 4 TEMAS FOR FEARS CALL ME MELLOW

Only Music Week sat



Deep Dish serves up hit

by Alan Jones
 Nine months after their last single, Flashdance, topped the Upfront Club Chart, **Deep Dish** return to pole position with *Savy Hello*. Flashdance marked the biggest hit yet for the Ladbroke duo who made their home in Washington, DC, and only proving to be one of the biggest club hits of 2004, but also crossing over to the pop market and reaching number three on the OCC singles chart.

With mixes from Angelo & Burgess, DJ'sn Phynox, Chris & Cobaltos and Deep Dish themselves, and a fine vocal from Anushka Khatila, *Savy Hello* looks set to be a hit too, and has been added to Radio One's *Club1* ahead of its commercial release next month. The former Cool Cats number one had to fight hard to top the Upfront Club this week, however, and only narrowly defeated a challenge from *More In My Direction*, the first recording from the original **Bananarama** line-up in more than a decade.

Meanwhile, classic club tune *Cry* by **System F** rockets 14-1 on the Commercial Pop Chart. A number one club hit and a number 19 OCC sales hit when first released in 2000 on Essential, it's the latest ode to turn up to a refurbished condition on *All Around The World*. **System F** is one of many recording aliases used by Dutch trance master Ferry Corsten, who has also charted as *Aibon*, *Sparxaty*, *Geanyella*, *Moonman* and under his own name.

Urban chart honours go to **50 Cent** for the third week in a row, and the 15th time this year. His current chart-topper, *Just A Lil Bit* actually declines marginally this week, while its closest challenger, **Missy Elliott's** *Love Control*, continues to close the gap. **Missy's** single has moved 16-9-4-3-2 on the chart thus far and is the biggest Urban Chart hit for Warner Music for more than two years.

Mariah Carey's excellent *We Belong Together* advances the rare distribution of re-issuing inside the Top 30 of all three club charts simultaneously, arriving at number 19 Upfront, number 22 Commercial and number 18 Urban. It's the follow-up to the similarly strong *Like This*, which gave Carey her highest charting hit on the Urban Chart for two years, spending the weeks as runner-up on the list earlier this year.

COMMERCIAL POP TOP 30

- 1 SYSTEM F CRY
- 2 JUPITER ACE FEAT SHEENA 1000 YEARS (LAST LEAVE ME NOW)
- 3 MARILYN CAREY WE BELONG TOGETHER
- 4 BANANARAMA MORE IN MY DIRECTION

MUSICWEEK

The Official UK Charts 25.06.05

SINGLES

		Chart
1	1	CRAZY FROG AXEL F Atlantic
2	6	JAMES BLUNT YOU'RE BEAUTIFUL Sony
3	7	AUDIO BULLYS FEAT. NANCY SINATRA SHOT YOU DOWN Universal
4	3	AKON LOVELY Polygram
5	4	GORILLAZ FEEL GOOD INC Universal
6	11	NELLY I DEV SAY Data
7	10	DJ SAMMY WHY Reggie
8	16	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS Island
9	17	FIGHTSTAR PAINT YOUR TARGET Columbia
10	5	AMERIE I THING Mercury
11	9	BLACK EYED PEAS DON'T PHUNK WITH MY HEART Interscope
12	10	FOO FIGHTERS BEST OF YOU Island
13	2	U2 CITY OF BLINDING LIGHTS Mercury
14	14	BODYROCKERS I LIKE THE WAY Interscope
15	12	GWEN STEFANI HOLLABACK GIRL A&O
16	15	JEM JUST A RIDE Gut
17	11	PONDLIFE RING DING Sony Music
18	8	JAMIROQUAI FEELS JUST LIKE IT SHOULD Universal TV
19	15	TONY CHRISTIE/PETER KAY ...AMARILLO Universal
20	16	SHAKIN' STEVENS TROUBLE/THIS OLE HOUSE Universal
21	13	COLDPLAY SPEED OF SOUND Polygram

ALBUMS

		Chart
1	1	COLDPLAY X&Y Polygram
2	10	FOO FIGHTERS IN YOUR HONOR RCA
3	4	JAMES BLUNT BACK TO BEDLAM Atlantic
4	2	OASIS DON'T BELIEVE THE TRUTH Eg/Bush
5	5	FAITHLESS FOREVER FAITHLESS - GREATEST HITS Dovey
6	11	ELO ALL OVER THE WORLD - THE VERY BEST OF Epic
7	11	THE MAGIC NUMBERS THE MAGIC NUMBERS Newline
8	16	JEFF WAYNE THE WAR OF THE WORLDS Columbia
9	6	GORILLAZ DEMON DAYS Polygram
10	3	THE WHITE STRIPES GET BEHIND ME SATAN XL
11	11	BACKSTREET BOYS NEVER GONE Jive
12	10	FUNERAL FOR A FRIEND HOURS Atlantic
13	9	KATSEER CHIEFS EMPLOYMENT B Uniq/Polystar
14	12	JOHN LEGEND GET LIFTED Columbia
15	7	THE BLACK EYED PEAS MONKEY BUSINESS A&M
16	8	GWEN STEFANI LOVE ANGEL MUSIC BABY Interscope
17	12	U2 HOW TO DISMANTLE AN ATOMIC BOMB Island
18	13	GREEN DAY AMERICAN IDIOT Reprise
19	10	KT TUNSTALL EYE TO THE TELESCOPE Reprise
20	16	UB40 WHO YOU FIGHTING FOR BIP International
21	18	MARIAN CAREY THE EMANCIPATION OF MIMI Tel Aviv

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20	SHAKIN' STEVENS TROUBLE/THIS OLE HOUSE	VirginEMI
21	COLDPLAY SPEED OF SOUND	Parlophone
22	THE GAME FEAT. 50 CENT HATE IT OR LOVE IT	Interscope
23	WILL SMITH SWITCH	Interscope
24	GARBAGE SEX IS NOT THE ENEMY	A&E
25	STUDIO B I SEE GIRLS	Dat
26	BASEMENT JAXX/LISA KEKAULA U DON'T KNOW ME	XL
27	THE CRIBS MIRROR KISSERS	Wichita
28	THE DEAD 60S LOADED GUN	Dulcinea
29	MAX GRAHAM VS YES OWNER OF A LONELY HEART	Dat
30	SNOOP DOGG/WILSON/TIMBERLAKE SIGNS	Geffa
31	THE WHITE STRIPES BLUE ORCHID	XL
32	JOHN LEGEND ORDINARY PEOPLE	Columbia
33	ROB THOMAS LONELY NO MORE	Americ
34	JENNIFER LOPEZ FEAT. FAT JOE HOLD YOU DOWN	Epic
35	SLIPKNOT BEFORE I FORGET	Roadrunner
36	KISS AND SAY GOODBYE	BMG Intersound
37	KAISSER CHIEFS EVERYDAY I LOVE YOU LESS...	8 Discs/Parlophone
38	OASIS LYLA	Epic/Jonivor
39	THE CORAL IN THE MORNING	Dulcinea
40	EMINEM MOCKINGBIRD	Interscope



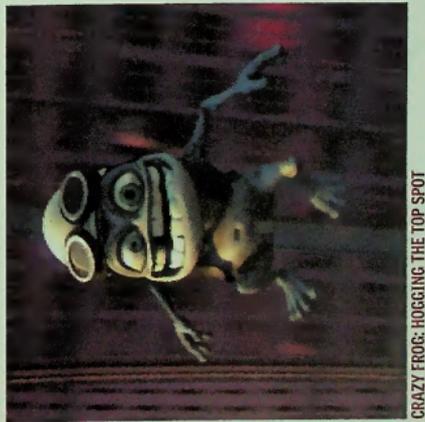
COLDPLAY: SECOND WEEK AT NUMBER ONE

COMPILATIONS

1	DAD ROCKS	VirginEMI
2	DRIVING ROCK BALLADS	VirginEMI
3	I LOVE DAD	VirginEMI
4	SUITED & BOOTED	VTV/EMI/Vert
5	WHILE MY GUITAR GENTLY WEEPS III	Universal TV
6	WORLD'S BEST DAD	Sony BMG
7	CLUBBERS GUIDE SUMMER 2005	Melody of Sound
8	DRIVING ROCK	Sony BMG/UMTV
9	HAPPY SONGS	VirginEMI
10	TEENAGE KICKS	EMI/Parlophone
11	POP JR	Universal TV
12	MASSIVE R&B	Sony BMG/UMTV
13	NOW THAT'S WHAT I CALL MUSICI 60	EMI/Parlophone
14	CREAM/IBIZA CLASSICS	Warner Music
15	THE WEEKEND	Universal TV
16	FUNKY HOUSE SESSIONS	Melody of Sound
17	THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD	VirginEMI
18	THE NO 1 SUMMER DANCE ALBUM	Dulcinea
19	GODSKITCHEN - CLASSICS	VirginEMI
20	CLUBLAND X-TREME HARDCORE	Interscope

FORTHCOMING

KEY SINGLES RELEASES	DAVID GARY THE ONE I LOVE EAST WEST	AUG 29	KEY ALBUMS RELEASES	GODIE LOOKIN CHAINS THE ATLANTIC	SEPT 19
	COLDPLAY SPEED OF SOUND	AUG 22		DAVID GARY LIFE IN SLOW EAST WEST	SEPT 12
	ATL EYE TO BEST FEAR PHOENIX	AUG 15		THE BROTHERS GUNNERS	SEPT 12
	JOHN LEGEND NEVER I SOW/5/6	AUG 15		AUDIO BULKS GENERATION VIRGIN	AUG 22
	CRAIG DAVID ALL THE WAY WALKER BROS	AUG 15		CRAIG DAVID THE WALKER BROS	AUG 22
	GORILLAZ INAE PARLOPHONE	AUG 8		CHARLOTTE CHURCH TISSUES SONY BMG	JULY 11
	SUPERMARTIN ST PETERSBURG PARLOPHONE	AUG 8		KELLY CLARKSON BEHAWAY SONY BMG	JULY 11
	LEONARD GIVE UP SONY BMG	AUG 1		MISSY ELLIOTT THE DODDBOOK EAST WEST	JULY 4
	ELTON JOHN ELECTRODOTA ROCKET MAN	JULY 11		ROYKSOPP THE UNDESIRABLE	JULY 4
	GA LIFE ON MASS SONY BMG	JULY 11		BILLY CORGAN THE FUTURE ENBRACES	JUNE 27
	ROOSTER DEEP AND MEANINGLESS	JULY 11		JAMIROQUAI DYNAMITE SONY	JUNE 20
	BRIGHTSIDE	JULY 11		SANTANA ALL THAT I AM COLUMBIA	JUNE 20
	JESS STONE DON'T CHA WANNABE RIDE	JULY 4		BACKSTREET BOYS NEVER GONE JIVE	JUNE 13
				FOOT FIGHTERS IN YOUR HONOR RCA	JUNE 13



CRAZY FROG: HOGGING THE TOP SPOT

10 UK TOP 40 SINGLES

6	KILLA DEWAY/FEAT. CAROLINE HANAU (FEEL FROM DENISE)	Released by Virgin
7	STANLEE NINE/SUMMER BURN	Released by Virgin
8	PERFECTO ALMAYOR - THE CLUB HEAVE	Mercury
9	JAM CODED BY FRODOLOT VICE	Sublimated
10	DU OPERENCED SQUAD (ADMISSION TO OUR BEES)	Sublimated

PRE-RELEASE AIRPLAY TOP 20

1	ERIZABE EROSION	Sony
2	BOBBY WALKING DOWN	Mercury
3	MISSY ELLIOTT (DISE CONTROL)	Mercury
4	PROVSPONY (ONLY THIS MOMENT)	World Beat
5	AMP BOX, W/ BOY	EMI
6	KAYE WEST (LADYBOWS)	Real Gone
7	THE BELL (DEEP THE ACTIVE)	Mercury
8	DEEP WEST (FIELD)	Mercury
9	JAYTEE AND BOOZY FEELS	Mercury
10	INDIRA DINO (NOTICE ME)	Released by Real
11	MARTIN SAUNDER (FEEL THE FEELS) (EXPERIMENT)	Quaker
12	REMY CARSON/SINCE YOU BEEN GONE	Sony
13	REMY CARSON/SINCE YOU BEEN GONE	Sony
14	THE CHEMICAL BROTHERS (THE SPOKE)	Harvest Ltd
15	LOVE FROM THE FUTURE	Virgin
16	ASHKAD AND WALTER (MY ROAD TO YOU)	Sublimated
17	LL COLE (LITTLE LOVE)	Mercury
18	MARIN SAINTE (DON'T LET THE SUN)	Sony
19	ICANO (RELEASED) (DON'T GO)	Mercury
20	THE FUSILLAD (DON'T GO)	Mercury

These charts are also available online at musicweek.com

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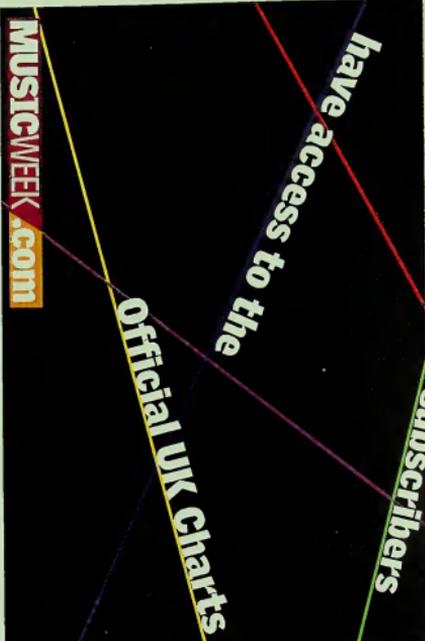
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COOL CUTS CHART

1	PROVSPONY (ONLY THIS MOMENT)	World Beat
2	THE CHEMICAL BROTHERS (THE SPOKE)	Harvest Ltd
3	AMYAL (FEEL THE LIFE)	Virgin
4	JAYCEE AND BOOZY FEELS	Mercury
5	PRINCE AND THE NEW POWER GENERATION (THE LOVE)	Mercury
6	KAYE WEST (LADYBOWS)	Mercury
7	INDIRA DINO (NOTICE ME)	Released by Real
8	OLGA KARAVAYOVA (I AM)	Mercury
9	ICOLA (CITY OF BLINDING LIGHTS)	Mercury
10	SOLA SERRER (ELECTROSHOCK 2005)	Mercury
11	LOVEBROTHERS (LET THIS BE LOVE)	Mercury
12	PROVSPONY (ONLY THIS MOMENT)	World Beat
13	PETRA (LADYBOWS) (FEEL THE FEELS)	Mercury
14	WARRIORS (DANCE DANCERS - DANCE)	Mercury
15	WARRIORS (DANCE DANCERS - DANCE)	Mercury
16	HOW NICE (SUN)	Mercury
17	MULTIPLIC (DON'T LET THE SUN)	Mercury
18	WANT JAMES (WANT)	Mercury
19	QUICKEN LIPS (SWIFT LOVE)	Mercury
20	THANK U (SUN)	Mercury

URBAN TOP 30

1	SOCHI (JUST AS I'LL BE)	Mercury
2	MISSY ELLIOTT (DISE CONTROL)	Mercury
3	AMBER (LIFE)	Mercury
4	WAKO (THE GOOD SON)	Mercury
5	WAKO (THE GOOD SON)	Mercury
6	KAYE WEST (LADYBOWS)	Mercury
7	CHICKEN LIPS (SWIFT LOVE)	Mercury
8	CHICKEN LIPS (SWIFT LOVE)	Mercury
9	CHICKEN LIPS (SWIFT LOVE)	Mercury
10	CHICKEN LIPS (SWIFT LOVE)	Mercury
11	CHICKEN LIPS (SWIFT LOVE)	Mercury
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23	CHICKEN LIPS (SWIFT LOVE)	Mercury
24	CHICKEN LIPS (SWIFT LOVE)	Mercury
25	CHICKEN LIPS (SWIFT LOVE)	Mercury
26	CHICKEN LIPS (SWIFT LOVE)	Mercury
27	CHICKEN LIPS (SWIFT LOVE)	Mercury
28	CHICKEN LIPS (SWIFT LOVE)	Mercury
29	CHICKEN LIPS (SWIFT LOVE)	Mercury
30	CHICKEN LIPS (SWIFT LOVE)	Mercury

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Week 25

Upfront p16 TV & radio airplay p19 New releases p22 Singles & albums p24

FAST CHART

SINGLES

NUMBER ONE

CRAZY FRIG AXEL F (Gusto)
With sales to date of 394,260 (376,478 CDs and 17,782 downloads), Crazy Frig's Axel F has little chance of catching Tony Christie's 'Amarillo' (1.06m sales), but is easily the second biggest seller of the year, after four weeks at number one.

ARTIST ALBUMS

NUMBER ONE

COLDPLAY X&Y (Parlophone)
Albums debuting at number one typically suffer 60% declines in their second week. Despite its enormous first-week figure, Coldplay's X&Y keeps its decline to 46.6%, with Father's Day gift buying helping it to a superb second frame of 238,892, almost exactly 50% more than runner-up Foo Fighters' 'In Your Honor'.

COMPILATIONS

NUMBER ONE

VARIOUS DAD ROCKS (EMI/Virgin)
It was already number one, but Dad Rocks enjoyed a 361.8% spurt in sales last week, as Father's Day approached. The 99,031 copies it sold easily beats the 62,752 copies of I Love Mum sold when it topped the Mother's Day chart in March.

RADIO AIRPLAY

NUMBER ONE

JEM JUST A RIDE (ATO)
After seven weeks at number one, Coldplay's Speed Of Sound dips to number three, even though it was still playing more times (2,292) than any other record. U2's City Of Blinding Lights remains at number two while Jem's second hit, Just A Ride climbs to number one.

THE SCHEDULE

ALBUMS

THIS WEEK

Kano Home Sweet Home (679); Billy Corban The Future Embraces (WEA); The Ordinary Boys Ibs (WEA); The Dead 60s The Dead 60s (Dollansic); Santana All That I Am (Columbia); Jamiroquai Dynamite (Sony); The Noise Next Door Play It Loud (Warner Bros)
JUNE 27
Royksopp The Understanding (Wall Of Sound); Nine Black Alps Everything Is (Island); Megadeth Greatest Hits (EMI)
JULY 4
Kevin Mark Trail Just Livin' (EMI); Missy Elliott The Cookbook (East West); A Teen Dance Ordinance (WEA); The Subways Young For Eternity (WEA); Matthew Herbert Put Du Jour (Accidental)
JULY 11
Kelly Clarkson Breakaway (Sony BMG); Charlotte Church Tissues

The Market

Album sales on the up in peak week

by Alan Jones

The recent avalanche of major rock releases combined with Father's Day gift buying steered the albums market to its second highest level of the year last week.

With sales increasing week-on-week by 18.4% to 3.29m, the overall tally was the highest for 15 weeks, beaten only by the 3.63m registered in the seven days immediately before Mother's Day in March.

With Coldplay's X&Y album naturally not selling as many copies in its second week, artist albums increased by a comparatively modest 10.7% week-on-week to 2,559, but the compilations album sector put on 55.9% to reach 736,990. A week after plummeting to 17% - the second lowest level of the 21st century - compilations' share of the overall market rallied to 22.4% and was much buoyed by niche Father's Day compilations, of which the Virgin/EMI pair Dad Rocks and I Love Dad were by far the most successful, selling 99,031 and 49,135 copies respectively to take first and third place in the compilations chart. Sandwiched between them, Driving Rock Ballads was also a major beneficiary of Father's Day gift



Coldplay: biggest selling album of the year so far after 13 days on sale

buying and sold 59,720 copies.

On the artist albums chart, Coldplay's X&Y remains number one, but understandably experienced a 48.6% dip in sales to a massive 238,892. Its cumulative sales after 13 days increased to 703,443, enough for it to jump 6-1 on the year-to-date chart, where it replaces Scissor Sisters' first full-length debut. There were also fine performances from All Over The World - The Very Best Of ELO, which posted a 216.9% increase in sales to 53,829 to jump 11-6, and U2's How To Dismantle An Atomic Bomb, which vaults 33-17 with sales up 164.1% to 19,563. The U2 album had been absent from the Top 20 for 15 weeks.

Physical single sales, at

353,449, were at an 18-week low, while digital sales of 401,180 were down just 0.66%. Overall singles sales were down 4.2% at 754,638 - their lowest level since downloads were included in the chart in April.

Crazy Frig's Axel F sold 52,084 copies - a 27.9% dip over the previous week - and once again outsold its nearest challenger by a margin of more than three to one. Said challenger James Blunt's You're Beautiful has climbed 12-6-2, but it should be noted that the 16,488 copies it sold last week are the second lowest for a number two single this year, beating only the record low number two tally of 12,753 registered by the Manic Street Preachers' Empty Souls some 22 weeks ago.

KEY INDICATORS

SINGLES

Sales versus last week: -4.2%
Year to date versus last year: +14.6%

MARKET SHARES

Universal	28.3%
Sony BMG	15.0%
EMI	14.1%
Warner	12.3%
Indies	30.2%

ALBUMS

Sales versus last week: +10.7%
Year to date versus last year: +0.3%

MARKET SHARES

Sony BMG	29.2%
EMI	29.1%
Universal	18.8%
Warner Music	11.0%
Indies	11.9%

COMPILATIONS

Sales versus last week: -12.6%
Year to date versus last year: +55.9%

MARKET SHARES

EMI	62.0%
Universal	15.5%
Sony BMG	8.7%
Warner	1.9%
Ministry Of Sound	5.9%
Others	6.0%

RADIO AIRPLAY

MARKET SHARES

Universal	33.4%
Sony	32.9%
EMI	14.2%
Warner	8.1%
Indies	11.4%

CHART SHARE

Origin of singles sales (Top 75):
UK: 670% US: 32.1% Other: 0%
Origin of albums sales (Top 75):
UK: 670% US: 32.7% Other: 0.3%

For fuller listings, see musicweek.com

NEW ADDITION



Lee Ryan's debut single *Army Of Lovers* will be released on July 10, a fortnight ahead of his first solo album outside of Blue. Ryan - who has transferred to Brightside, the label run by former Innocent chief Hugh Goldsmith - will be the first member of the four-piece band to release his own material, although Simon Webbe is also planning solo material through Innocent in August.

SINGLES

THIS WEEK

Stereophones Superman (V2); Hard-Fi Hard To Beat (Atlantic); The Tears Lovers (Independent); Zpac ghetto Gospel (Polydor); Missy Elliott Loss Control (Atlantic); Ladytron Sugar (Island); Tom Vek CC (You Set The Fire In Me) (Go Beat); 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); Joss Stone Don't Cha Wanna Ride (Virgin); Fat Joe Get Poppin (Atlantic); Rachel Stevens So Good

(Polydor); R Kelly Trapped In The Closet (Sony BMG)

JULY 11

Ellon John Electricity (Rocket Man); Roster Deep And Meaningless (Brightside); Chemical Brothers The Road (Freestyle Dust); Idlewild El Capitan (Parlophone); Miaow Bucky Bone On (XL); G4 Life On Mars (Sony BMG); Hot Hat Heat Middle Of Nowhere (WEA); REM Wanderlust (WEA); Queens Of The Stone Age In My Head (Polydor)

JULY 18

Fightstar They Liked You Better When You Were Dead (Atlantic); New Order Waiting For The Sirens Call (WEA); Lee Ryan Arm Of Lovers (Brightside); Common Guy (Island); Lemon Jelly Make Things Right (XL); Lucie Silvas Don't Look Back (Mercury); Paul Weller Push The Floodgates Up (V2); DMX Here We Go Again (Mercury)

Mercury bullish for Carey set

The Plot

Airplay support boosts Mariah Carey album, as Mercury bosses aim for 1m UK sales target by the year's end

MARIAH CAREY THE EMANCIPATION OF MIMI (MERCURY)
 Mariah Carey is currently enjoying the biggest US airplay hit of her career. As *We Belong Together* starts to generate heat locally, Mercury begins phase two of a marketing campaign which it hopes will take her eighth studio album, *The Emancipation of Mimi*, into the upper reaches of the UK albums chart and keep it there well into the fourth quarter.

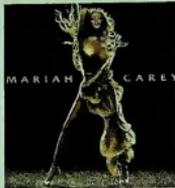
Jason Hey, Mercury Records, new managing director, says the new single represents the turning point of the campaign. "This song is a gateway back to the core audience that used to buy her albums," he says bullishly. "We

will take this album into the Top 10 before the end of the month and will be sitting here at Christmas talking about Mariah selling 1m albums."

The new single has been playlisted by Capital Radio, Radio One, GCap, Kiss FM, Choice FM and the *Network*, while blanket TV support has already taken the track into the TV airplay top 10.

"To have this kind of radio picture when we're still three weeks away from the song's release is phenomenal, it hasn't happened for a long time for Mariah," says Mariah Raja, marketing manager for Mercury. The song is currently climbing up the top 20 pre-release airplay chart.

A targeted six-week TV marketing campaign kicked off this month and will run through to the single's release on July 4. The 30-second ad spots have been targeted at key shows such as *Desperate Housewives*, *Big Brother*, *Bad Girls* and *Celebrity Love Island*, and focus on both single and album, under the "return of the voice" branding.



"The return of the voice' is featured as the primary selling point for the album in the UK," says Raja. "It is the most important step for us right now. Our job is to focus attention on her voice."

A national poster campaign will take up the chase when the TV campaign draws to a close on July 4, driving people to retail where the album has been discounted to £9.99 at HMV and most retailers. Its release coincides with Carey's second promotional visit to the UK and performance at London's Live 8 festival.

CAMPAIGN SUMMARY
 PRESS: Corrie Filippa, Corrie Filippa PR, Louise Mayne, Mercury Records.
 MARKETING: Mariah Raja, Mercury Records.
 RADIO: Rob Pascoe, Mark Rankin, Mercury Records.
 TV: Nicola Ludlow, Mercury Records.
 RETAIL: Brian Regan, Mercury.
 MANAGER: Benny Medina.

TASTEMAKERS TIPS

Black Eyed Peas Monkey Business (Universal)

JAMES HYMAN, KFM



"The BEP's fourth album is chock-full of hits. In fact, lead-off single *Don't Think With My Heart* sounds possibly the weakest when put up against the poppier hooks from album opener *Pump It*, which superbly samples Dick Dale's *Misirlou* (made famous by Tarantino in *Pulp Fiction*). Similarly, Union reworks Sting's *Englishman In New York* and Q-Tip breezily guest raps over Astrud Gilberto's *Who Can I Turn To?* Not forgetting *Like That*. My Style and *Bebot* and you have the best R&B/pop/hip hop artist album this side of the summer."

Texas Getaway (Mercury)

ROBIN BURKE, PRESENTER VIRGIN RADIO
 "It's a wonderful feeling to know

that a British band with more than 15 charting years in the rear view mirror can come back after 18 months with a single that is not only fresh, catchy and powerful but also drags you right in within a single listen. Sharleen Spiteri's saintly voice drives the explosive rhythm and radio-friendly melody through an intensely enjoyable record. In a decade from now, this could be a classic that reminds us all of the summer of 2005."

Soft Hearted Scientists Uncanny Tales From The Everyday Undergrowth (My Kung Fu)

ANDY FIVE O' CLOJ MJO
 "Brimming with magic gardens, hermits and Billy Ray Cyrus, the Scientists live a whimsical life. At best, this secretive Welsh-based duo fit a yawning gap left by The Beta Band, but they can sail close to Gong's mushroom-addled shores too."

THE INSIDER

Heart 106.2

heart 106.2

London's Heart 106.2 rocketed to the number one position in March's *Rajiv* survey figures, reaching a cumulative audience of 1.8m listeners - and programme director Mark Browning is determined to keep it there.

Currently London's leading 30-something station, Heart's playlist moves from Sister Sledge to Scissor Sisters in one swoop, a formula which, according to Browning, reflects the point of attention given to listeners' feedback. "I mildly obsess over

playing the songs that our listeners love," he says. "I don't pay huge attention to old vs new. Some weeks we can add half a dozen songs to the playlist, other weeks we might add none. It all depends on what the listeners say they want to hear."

The station recently launched its first television campaign for the new breakfast show with Jamie Theakston. The ads feature a relaxed Theakston in various home settings literally interacting with his listeners. "We wanted to do something different and fun," says Browning. "The ads genuinely reflected his fun sense of humour and his naturalness. We've built our success on being personal, real, and fun, so we can connect closer with our listeners

iTunes campaign attracts global focus to Gorillaz' new album

Ad campaign

The Gorillaz single *Feel Good* Inc is the latest in a long line of music from the EMI catalogue which has made its way into the high-impact iPod TV ads. Currently screening in the US, Europe and Australasia, the ad has formed a core part of the Gorillaz album campaign, representative of a strengthening relationship between EMI's sync department and the label's marketing team.

Adrienne Dunlop, director of commercial markets for EMI UK, says that finding a successful sync for the first Gorillaz single was a deliberate part of the marketing strategy.

"Essentially, the bands management came to me early on and said 'we want to place this song in an ad,' so it was very much a conscious decision to find a home for the song," she says. Such was the importance of the ad that the band actually cut an edit of the song specifically for the campaign.

The commercial, which will run sporadically worldwide for one year, formed a key part of the album set-up in the US where it



went to air two weeks before *Demons Day* release. "It was a bit of a teaser for the album," says Parlophone product manager Rob Owen, who notes that the iPod ads have become an invaluable marketing tool. "With a lot of these ads, they do a lot of work for you in the sense that the marketing is the iPod ad," he says.

It was online where EMI joined the dots between the TV ad and the album, offering exclusive content for the iTunes home page, streaming the video and offering a free four-minute album sampler. Further to this,

EMI partnered with the Apple Store, delivering exclusive audiovisual content for use in the free "Apple classes" which take place in its London store.

"The classes are basically for Apple users who want to learn about the various Mac programs," says EMI digital media manager Lisa Gower. "Rather than using the generic footage, we provided various snippets of Gorillaz audio and video footage for use in the classes. It's great for Apple, and for us it provides another opportunity to tie the campaigns together."

TOP AWARDS
ALBUMS
Odds - Don't
Solve The Truth
(Two times
platinum)
Yes - Ultimate Yes
(gold)

Nate James Set the Tone (OneTwo Records)

KEVIN GREENING, 102.2 SMOOTH FM

"Craig David should be worried. Hailing from Suffolk, Nate James has just finished a mighty debut album. Besides the moody title track, which crept onto R&B playlists as a single, it offers effortlessly polished soul through to rock-edged radio-friendly gems that remind me (in a good way) of Roachford. If this isn't a smash, I'll eat Jay Key's hat."

Martin Solveig Everybody (Defected)

PAUL AARON, DJ, SCRATCH 'N SPIN RADIO

"Could this be the track to once again reunite the brock with the dance crowd? French producer

Solveig has already shook us with his previous hit, the JB workout I'm A Good Man. This time Martin moves Defected into Rolling Stone power-chord mode along with his trademark breakfast baking. He will be invading radio and festivals near you as you read this and promises to be big."

Pussycat Dolls Don't Cha (Polydor)

MARK ADAMS, SENIOR MUSIC PROGRAMMER, 5MMP PERFORMANCE TV

"This female, L.A.-based six-piece was created possibly one of the sexiest tunes of all time that is sure to be a Top Five smash. Busta Rhymes supplies the mandatory rap in the middle. This is a sublime urban anthem and could be blasting from "drop tops" all over Essex for years to come with its pat bassline and dirty lyrics."

My Top 10

STEVE JENNER
managing director, Virtual Festivals.com

1. PRIMAL SCREAM LOADED (CREATION)
2. LANCASTER BOMBERS SILENT SWAG (UNDISCOVERED)
3. SYSTEM OF A DOWN RABBIT BOOTS (SOVIET REMO)
4. BRITISH SEA POWER HOW WILL I EVER FIND MY WAY HOME (ROUGH TRADE)
5. WILLY NASON (DIPLO & WIREN)
6. HARD FIGHT TO BEAT (NECESSARY)
7. CHEMICAL BROTHERS GALAXY (CRESTLE)
8. KALESAE CRISSES EVERY DAY I LOVE YOU LESS AND LESS (UNDISCOVERED)
9. ALKALINE B 7 PRIDE IN THE VALLEY (ONE LITTLE INDIAN)
10. GREEN DAY HOLIDAY (DEPRESSION)

"These are the songs I'm most excited about seeing and hearing at outdoor events this summer. It's a mixed bag that'll have me trekking from dance tents to mosh pits and main stages to acoustic tents, but that's why I love festivals - they're sympathetic to my low attention spans. Primal Scream's top of the list because I foolishly blew them out for REM at Glastonbury '03 and I've regretted it ever since."

Heart Top 10

1. Faith Evans Again (EMI)
2. Marie Let Me Love You (A&J)
3. Destiny's Child Girl (Sony BMG)
4. Alisha's Caught Up (Universal)
5. Snoop Dogg feat. C. Wilson & J. Timberlake Signs (Geffen)
6. Natalie Imbruglia Silver (RCA)
7. Liberty X Got to Have Your Love (V2)
8. Chic Everybody Dance (Rhino)
9. Wetpack & Wetpack "teardrops (Island)
10. Anastacia Left Outside Alone (Epic)

than other stations. Jamie is the personification of our brand."

Research plays a big part in Heart's programming approach, but Browning says the term has an unwelcome reputation. "Research has become such a dirty word in parts of the industry because in some quarters it's been badly

We've built our success on being personal, real and fun, so we connect with our listeners

conceived and implemented to the detriment of creative thinking," he says, noting that having an open and ongoing dialogue with listeners is hugely important. "It should absolutely determine the shape of the playlist, there is nothing more powerful than a station playing the songs its listeners say they want."

Over the summer months, Browning notes that Heart's programming shifts "in relation to the lifestyle shift in our audience."

"If the sun is out on the bank holiday weekend we may well capture this by banging out club classics," he says.

With a plan to be at the top of the next 12 months and beyond, Browning notes that the biggest obstacle to overcome now is the perception within the industry that the station has not changed much in recent years. "We play a wide variety of music and have a team of fresh 30-something presenters who are the best in the industry." He says, "If more people knew what we do play and the excellent on-air team that we would be growing ever faster."

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BLIST

Rena Fields Landlord, Brennan Benson Cold Hands Warm Heart, Damien Rice & Lisa Hannigan Unruly Plans, Eddie Johns Electricity, Erasure Here I Go Ingressive Again, Gavin DeGraw I Don't Want To Be Broken Steevens So Good, Robert Cray For Johnny, Rufus Wainwright Candy By Candy, Justin Aron Lee Colors, Beck Girl Dr. John with LISTS
Almond & Paul Weller I Don't Wanna Know, Howard E. Capital, Lisa Minnowsky Resplendent Album, Mariah Carey We Belong Together, Oasis Don't Believe The Truth (album), Ocean Colour Scene This Day Should Last, Pussycat Dolls Don't Cha, Robbie Williams Summer Session All The Way Back, The Roots Deep And Delicious, Stephen Stills Love Is A Strange Encircling Arm of the World In The Morning, The Ravensettes Love Is A Trickster

CAPITAL

2Pac feat. Elton John Greatest Hits
Black Eyed Peas Incomplete Basement Live
U2 Rattle and Hum
Wesley Snipes With My Heart, Beulah
Walking Slow Down, Charlotte Church Crazy
Diancous, Bee Gees I Wanna Dance with Somebody
Lisa Hannigan Unruly Plans, Gavin DeGraw I Don't Want To Be Broken Steevens So Good, Green Day Wake Up, Kanye West
Jay-Z... Kanye Day Hotter Girl, James Blunt
Don't Stop Believin', Jamiroquai Feels Like It Should
Jam Just A Rock, Janis Joplin Ordinary People
Diana Krall Live
"Jack Stone Don't Cha", Missy Elliott
You're So Beautiful, Mariah Carey We Belong Together, Mariah Carey I Don't Wanna Know
We've Owned It All Along, Heart MVP Rock Ya Body (album), 21, Natalie Imbruglia Silver
"Rachel Stevens So Good", Rob Thomas Lonely
No More, "Buster" Deep And Delicious, Simple Plan Welcome To My Life, Snoop Dogg Signs, Cora In The Morning, U2 City

XFM

DAVID TIME LIST
Beck Girl, Ben Folds Landlord, Coldplay Speed of Light, Damien Rice & Lisa Hannigan Unruly Plans, Feeder Pushing The Sinuses, Fox Fighters Best Of U2, Garbage Six Is Not The Enemy, Geralt Fall Good In Green Day Wake Up
When September Ends, Hard-Fight To Beat: Hot Hot Heat Middle Of Nowhere, Interpol
Slow Motion, Jack Johnson Good People, Kaiser Chiefs Everyday I Love You Less And Less
"Mainline Park Going Missing, Oasis Live", Paul Weller From The Place Beyond The Sun
The Stone Age In My Hour, Stereophonics
Mogwai November For In The Morning, The Magic Numbers Coral In The Sky, The Ordinary Boys Sign Will Be Back, The Roots Lovers, Turin Brakes Fishing For A Dream, The City Of Ebbing Light
EVENING LIST
Alkaline Trio Time To Waste, Apartment Part One Is Proving, Be Your Own Pet
Department, Brennan Benson Cold Hands

IN-STORE NEXT WEEK



Instore - Andy Williams, Clubland 7, Novelty No 1s; **Single of the week** - Charlotte Church; **Artist of the week** - Bizarre;



Instore - Live8, The Dears, Kerem Ann, Megadeath, War of the Worlds, Andy Williams, Music: Meltown campaign



Instore - Vitalic, Jaga, Jose Gonzales, Mia, Mugison, Teenage Fanclub, Juliette and the Licks, The Go Betweens



Windows - Andy Williams, Hayseed Diddy, Bebel Gilberto, Damien Rice, Throonwood, Plump DJs, The Verve, Freeform Five, Aaron Bayley, Ritmo Dynamic, Backstreet Boys, Faders, Mario, The Tears, Roni Size, Jocelyn Brown; **Press Ads** - Rachel Stevens, Clubland 7, Finger Lickin' System F & Gouryella, Roisin



Albums of the week - Barbie Summer Hits, Gatecacher Classics; **Instore** - Andy Williams, Clubland 7



Windows - Big titles on special prices promotion; **Instore** - Ry Cooper, Inme, Jamiroquai, Ordinary Boys, Tidy Euphoria, The Transplants; **Recommendations** - As I Lay Dying, Billy Connolly, The Cribs, Dropkick Murphys, The Departure, ODB, Penrice Brothers, Spiritual Beggar



Mojo listening posts - Griffin House, Gustar, Maria Mckee, Daniel Lanois, Bikini Atoll, Chris Hillman; **Select listening posts** - Go Kart Mozart, Biomechanical, Motion City Soundtrack, Brian Eno, St Etienne.



Instore - Barbie Summer Hits, Andy Williams, Gatecacher Classics, Ibiza The Sunsets Sessions



Instore - Bizarre, Bond, Andy Williams, Barbie Summer Hits, Smooth Summer Soul, Renaissance - The Classics, 12" 80s 2, Ibiza Sunset Sessions,



Singles - Backstreet Boys, Charlotte Church, LOC, Mario, The Faders, The Roots, Albums - Andy Williams, Barbie Summer Hits, Bizarre, Bond, Brooke Valentine, Clubland 7, Ibiza - The Sunset Sessions, John Williams, Melanie Brown, Novelty No.1s, Renaissance Classics, Smooth Summer Soul



Windows - Glastonbury: Sale; **Instore** - Kang, Bizarre, War of the Worlds (OST), Clubland 107, Gatecacher Classics, Renaissance Club Classics, The Faders, Towers of London, Alkaline Trio, The Tears, Charlotte Church, Backstreet Boys, RoxySoul, Soulwax, Interpol, We Are Scientific, Mystery Jets



Details of the week - Damian Rice, Coldplay, Andy Williams, Clubland 7; **Album** recommendations - Smooth Summer Soul



Album of the week - Bobby Valentino, 2pac; **Single of the week** - Jem; **Albums** - Bobby Valentino, 2pac, Smooth Summer Soul, Gatecacher Classics, Renaissance Classics, Basement Jaxx, Mario, Feeder

(Naren Hight), "Star Outlines, Built Pank Technology, Diptopia Children Know the Score, "Fathers About, Dale Archer Boy Boy Boy, "Jeff Williams Some Elements With Joseph Arthur Carl Egan, Rita Moore The Heart, Ladyfay Sayer, Maria Taylor Song Beautiful The Song, Soft Hearted Sentimental, Soulwax IV Excuse, Stoney Soul In A Bar, "The Boy Least Likely To Hugging My Grudge, "The Chemical Brothers The Power, The Faint Disparate Gays, "The Flaming Lips Mr. Ambulance Driver, The Jackson Anderson: Steps, The Little Flames Put Your Dukes Up, "The Silent Lounge Classics, The Safety Club & Muz, "Carter Van Dyke C.O.U.S. (The Fire), "Towers of London Rock It Up, We Are Scientifics History Movie, Robyn (Best Buy), "White Rose Movement Live In A Minute

Travis, Groove Coverage Poison, Gwen Stefani Hollaback Girl, Kanye West Never Let Me Down, Studio 51 I See Girls, The Black Eyed Peas Don't Phunk With My Heart, The Black Eyed Peas 02 Get Low Or Lose It, Twista feat. Faith Evans Hope, Will Smith Will Smith

BLIST
Abahard Don't Let Them Frankie J Obsession, Jennifer Lopez Hold You Close, Mariah Carey We Belong Together, Paula Abdul I've Got That Boy, P!nk Missy Misdemeanor
C LIST
Blairie Rock Star, Destiny's Child Color 2 U, DJ Jemmy Who, Los Rhythmites Diplomas, Marcus Your Body, The Black Eyed Peas Pump It Up
D LIST
Clara On, Ciara feat. Ludakris Oh, Fat Joe feat. Kelly Rowland, Inaya Day Party Girl
"Little Love" Live: Omarion O Paradise Soul The Light, "Red Deep The Aesthetic



SINGLE OF THE WEEK

Rachel Stevens
So Good

BY Ryder 98/2237
Stevens and her team of collaborators have produced more than their fair share of pop gems over the course of her solo career, but this taster for her forthcoming second solo album is undoubtedly the high water mark. It combines a darkly rumbling electro soundbed with uber-lyric videos, resulting in a joyful disco romp that could stand its ground alongside more credible electro-pop purveyors such as Goldfrapp. The track has been C-listed at Radio One.

ALSO OUT THIS WEEK
SINGLES
Christal Clamandy
- You Want Me
(Mesc Mean) Fatboy
Slim - Don't Let The Man Get You Down
(31mi)

ALBUMS
Tefeweze - Eat
Books (Fins) Brakes
- Give Blood (Rough)
Tobias Alen Gold -
Back From A Break
(Xbowang) Alex
Sutic - X - Start A
War (Warner Bros)



ALBUM OF THE WEEK

Röyksopp
The Understanding

Wall Of Sound WALL00035
Three years on from the million-selling *Melody Am*, the Norwegian duo have seemingly tackled the difficult second-album syndrome with some ease. Combining their familiar blend of chilled electronica with shades of Eighties pop and soul, *The Understanding* looks set to provide the soundtrack to many people's summer. The single *This Moment Is B-listed* at Radio One and the band are set to perform at Glastonbury, the Jazz Café Picnic and Bestival.

Singles

Beck
Girl (Geffen 9882472)
Beck has regained commercial momentum over the past few months and this glorious uptempo single is a good example why. No-one does smart, retro-tinged pop quite like Beck and he really is on top form here. *Radio One* (B-list), *Radio Two* and *Xfm* have playlisted the single, which should in turn boost sales of his recent *Top 20* album *Guerro*.

Brendan Benson
Cold Hands (Warm Heart) (V2 VVR50V2913)
The standout track on Benson's recent *The Alternative To Live* - B-listed on *Radio Two* - will find lovers of finely-crafted pop power in seventh heaven. Having supported Keane and Beck in the UK, Benson will return to these shores in July for festival and club performances, including a special *Mojo*-sponsored show at London's Barbican.

Mariah Carey
We Belong Together (Def Jam 9883483)
This single has already hit number one in the US, where Mariah seems to be bigger than ever. On these shores, her success isn't quite as convincing, although current album *The Emancipation Of Mimi* did reach the Top 10 in April. That said, this seemingly unremarkable, candy-coated R&B track, co-produced with Jermaine Dupri, has been added to *Radio One*'s B-list.

Cazals
Poor Innocent Boys (1-2-3-4 1234CD514)
Lamelates of fellow East Londoner Whitey, Poor Innocent Boys follow their acclaimed debut *Beat Me To The Bone* with this energetic, raw-edged track. *Of Mimi* did reach the Top 10 in April. That said, this seemingly unremarkable, candy-coated R&B track, co-produced with Jermaine Dupri, has been added to *Radio One*'s B-list.

Daft Punk
The Love (Virgin V5CDT1900)
Following unusually lukewarm reviews, Daft Punk's current album *Human After All* has been

somehow overlooked by the public. This track may go some way to redressing the balance, thanks to some high-profile syncing on an iPod advert. But, taken out of the context of its parent album, this has the air of a novelty record at best.

Fat Joe
Get It Poppin' (Atlantic A2010100C)
Despite a flurry of guest slots on other artists' hits, Fat Joe has used to enjoy prolonged solo success. *Get It Poppin'*, with production from man of the moment Scott Storch and a guest rap from Nelly; may be his best shot yet. It seems to be paying off too, with radio support from 1Xtra, Choice FM and Galaxy among others, although, all in all, this is an adventurous piece of commercial pop.

R Kelly
Trapped In The Closet (Chapter 1 of 5) (Jive)
Either utter genius or complete folly, this taster for Kelly's forthcoming album will surely split his audience down the middle. Billed as the first cliff-edge instalment in a five-part soap opera, it is certainly a novel way to get the listener hooked. Aided by a huge multimedia marketing campaign, the full plot will finally be revealed on TP3 Reloaded.

Rolinn Murphy
If We're In Love (Echo ECGSX170)
This first full single release from Murphy's debut solo album *Ruby Blue* is an enchantingly warped love song that gives full rein to Murphy's bewitching voice. Produced by Matthew Herbert, it is based around an off-kilter disco groove laden with commercial appeal and deserves to draw a wide audience to the album.

Joss Stone
Don't Cha Wanna Ride (Relentless RELCD20)
Taken from Stone's double platinum album *Mind Body & Soul*, Don't Cha Wanna Ride is a summery romp based around a sample of Barbara Ackland's evergreen *Am I The Same Girl*. The song has already been A-listed at *Radio One* and *Radio Two*, and with her forthcoming appearance in front of millions at

Hyde Park's Live8 event, one can safely assume this will be huge.

Kanye West
Diamonds From Sierra Leone (Roc-A-Fella 9832229)
With use of a sample almost as blatant as 2Pac's latest, Kanye West returns with *Shiela*. *Sierra Leone* Diamonds Are Forever strapped to its chassis. This bubbling, thrusting precursor for West's second album, *Late Registration*, has a dynamic that radio has found irresistible, with *Radio One*, *Radio Two*, *Capital* and the *Galaxy* Network already backing the track. It sounds like a Top 10 hit.

White Rose Movement
Love Is A Number (Independiente IS0M93MS5)
Built around an irresistible bassline and with a chorus echoing Depeche Mode and Duran Duran, this club hit produced by Paul Epworth (*Blow Party*, *The Futureheads*) could be dismissed as formulaic. However, with an energy that is hard to ignore, it adds up to much more than the sum of its parts.

Albums

Joseph Arthur
Our Shadows Will Remain (4th Floor 700002)
Arthur has already had US critics reaching for the superlatives and, while it's easy to see why, stretched over an entire album his style feels slightly indistinct. However, a short UK club tour should raise his profile and the single *Can't Exist* has made *Xfm*'s evening playlist.

Black Wire
Black Wire (48 Crush QSCD007)
Although promoted as a "punk rock electronic explosion", *Black Wire* seems to have more of a rockably influence on their sound, with strident guitar blended with strutting basslines and Strummer-esque vocals. Whether their attitude is enough to make them stand out from the pack remains open to question.

Colder
Heat (Output OPRCD85)
Marc Nguyen Tan's second outing

as Colder is likely to retrigger the word-of-mouth acclaim his 2003 debut *Again* caused. Heat is a glacial, poised collection of dark robotic pop with a whiff of Joy Division's industrial angst, but make no mistake, Colder is far more than just another early Eighties revival act. This is a wonderful, atmospheric album.

Missy Elliott
The Cookbook (Atlantic 756783792)
Missy's sixth album offers a melange of her previous styles - the reflective ballads, the reverential old-school joints, the self-effacing humour and the bonkers *Timbaland* collaborations. On the negative side, *The Cookbook* tends to lean more towards the former than the latter, which makes this a more serious outing than we're used to from Missy.

Alli Farka Touré & Toumani Diabate
In the Heart of the Moon (World Circuit WCD0072)
Touré is probably best known in the West for his groundbreaking 1994 recordings with Ry Cooder, *Talking Timbuktu*, which kickstarted the new global music market. Here he has teamed up with one of the greatest kora players in the world, Toumani, as well as Cooder and Buena Vista bassist Cachito Lopez. The reviews are simply wonderful.

Hard-Fi
Stars Of OCTV (Necessary 5049786912)
Disaffected youth is an unusually overlooked subject in 2005, thanks to the dominance of empathic Coldplay-esque rock and knowing Eighties art school revisionism. But this is the album that could change all that, with well-crafted, dub-imbued songs of suburban violence, alienation and economic hardship. The Clash comparisons are deserved, but there are enough contemporary influences for teenagers to see this as a tuned-in rallying cry.

Matthew Herbert
Plat Du Jour (Accidental AC19CD)
Herbert takes his cue from Gordon Ransay and bases his

tracks on food-related sounds for this typically quirky outing. The result is an adventurous, playful look at the politics of food that may not be to everybody's taste, but which always pushes boundaries.

The Juan Maclean
Less Than Human (DFA/EMI DFAEMI2131CD)
Juan Maclean has been treading a pioneering electro path since his days with *Six Finger Satellite*, going on to create an underground buzz with a series of vinyl-only releases. This album has an angular sound, which brings together all manner of electronic styles, but it does so with enough style to show that any initial excitement is more than justified.

Sufjan Stevens
Illinois (Rough Trade RTTRACD 250)
This is the second album in the 50 States Project, where Stevens aims to make an album to reflect each of the American states. Like its predecessor *Michigan*, *Illinois* is a densely orchestrated album, intelligent and deeply immersed in its subject. Stevens is a talented songwriter and this breathtaking album gives him ample scope to stretch his talents further.

The Subways
Young For Eternity (City Pavement/Infectious 2564624842)
With the average song coming in at under three minutes, *The Subways* have delivered a punchy debut that bristles with energy and features some damn good songs to boot. Produced by Ian Broudie, the album possesses a charismatic live feel and arrives on the back of their second single, *Rock & Roll Queen*, which is currently at radio.

Armand Van Helden
Nympho (Southern Fried EGB795CD)
It has been five years since Van Helden's last studio album, but the DJ/producer has lost none of his spark. *Nympho* is a slickly-produced set that oozes energy and promises to put the New Yorker back on the map at retail.

The week's reviews: Donald Eldred, Ben Cardew, Stuart Clarke, Owen Leatice, Nick Tesco, Simon Ward and Adam Wright.

Jem moves up to the top spot to end Coldplay's long run as radio's favourite tune, as Jamiroquai, Mariah Carey and Joss Stone make an impact inside the Top 20

The UK Radio Airplay Chart

RADIO ONE

The List	ARTIST / TITLE	Peak	Last	Weeks	Airplay
1	2PAC GHETTO GOSPEL INTERSCOPE	30	26	8824	14
1	12 JAMIROQUAI FEELS JUST LIKE IT SHOULD SONY/BMG	20	26	9950	14
3	16 CHARLOTTE CHURCH CRAZY CHICK SONY/BMG	8	25	8840	5
3	14 THE GAME FEAT. 50 CENT HATE IT OR LOVE IT INTERSCOPE	19	25	3600	3
5	3 JEM JUST A RIDE SONY/BMG	19	24	1534	10
5	1 CORILLAZ FEEL GOOD INC. INTERSCOPE	26	24	1490	10
7	6 THE BLACK EYED PEAS DON'T THUNK WITH MY HEART INTERSCOPE	22	23	1709	10
8	14 U2 CITY OF BLINDING LIGHTS ISLAND	11	22	3438	8
8	2 MYLO IN MY ARMS REACT	21	22	1448	10
8	6 THE WHITE STRIPES BLUE ONCE XL	22	21	3450	10
9	3 GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS REPRISE	19	21	2950	10
10	19 THE CORAL IN THE MORNING REDWAGON	14	21	3408	10
10	10 JOHN LEGEND ORDINARY PEOPLE COLUMBIA	21	21	1207	10
14	22 BASEMENT JAXX I DON'T KNOW ME XL	13	18	1501	10
17	17 AUDIO BULBS FEAT. NANCY SINATRA SHOT YOU DOWN SOURCE	17	18	1000	10
16	6 FOO FIGHTERS BEST OF YOU XL	22	17	1918	10
18	18 KAISER CHIEFS EVERYDAY I LOVE YOU LESS AND LESS BUREAU/BROKER	16	16	1347	10
19	1 AMERIE I THINK COLUMBIA	11	16	6147	10
22	22 RYKOSPP ONLY THIS MOMENT (WALL OF SOUND)	13	16	705	10
6	4 BIZARRE ROCKSTAR SANCTUARY	15	15	1204	10
20	2 STEREPHONICS SUPERMAN XL	9	15	1134	10
20	8 KANYE WEST DIAMONDS FROM SIERRA LEONE ROCKAWELLA	14	15	702	10
20	6 INDA DAY NASTY GIRL ALL AROUND THE WORLD	12	15	722	10
20	3 BOBBY VALENTINO SLOW DOWN DEF JAM	9	15	710	10
20	6 MARIO HERE I GO AGAIN J	5	12	908	10
25	25 SNOOP DOGG/WILSON/TIMBERLAK SIGNS GUTTEN	12	12	836	10
6	2 GWEN STEFANI HOLLABACK GIRL INTERSCOPE	22	12	752	10
25	25 MISSY ELLIOTT LOSE CONTROL ATLANTIC	12	12	752	10
6	2 HARD-F HARD TO BEAT ATLANTIC	8	11	848	10
30	3 JOSS STONE DON'T CHA WANNA RIDE REELESS	0	11	848	10

Music Control UK. Compiled from 614 regional from 0000 on Sunday 12 June 2005 until 2400 on Sat 18 June 2005

INDEPENDENT LOCAL RADIO

The List	ARTIST / TITLE	Peak	Last	Weeks	Airplay
1	2 COLDPLAY SPEED OF SOUND INTERSCOPE	1603	2019	1425	13
2	1 THE CORAL IN THE MORNING REDWAGON	2062	2013	1285	13
3	5 THE BLACK EYED PEAS DON'T THUNK WITH MY HEART INTERSCOPE	1719	2011	1342	13
4	4 ROB THOMAS LONELY NO MORE ATLANTIC	1701	2008	1248	13
5	3 NATALIE IMBRUGLIA SHIVER BUSHY	2628	2008	1238	13
6	7 U2 CITY OF BLINDING LIGHTS ISLAND	1864	2004	2254	13
7	8 KT TUNSTALL OTHER SIDE OF THE WORLD REDWAGON	1964	2005	1998	13
8	12 JEM JUST A RIDE SONY/BMG	1222	1988	2637	13
9	6 SNOOP DOGG/WILSON/TIMBERLAK SIGNS GUTTEN	1601	1978	2658	13
10	14 JAMES BLUNT YOU'RE BEAUTIFUL ATLANTIC	2203	1986	2991	13
11	16 CHARLOTTE CHURCH CRAZY CHICK SONY/BMG	917	1976	2907	13
12	9 ATHLETE HALF LIGHTS WARRIOR	2264	2008	1637	13
13	1 CORILLAZ FEEL GOOD INC. INTERSCOPE	1201	1978	2178	13
14	13 BODYROCKERS I LIKE THE WAY MERCURY	1809	1888	1897	13
15	10 DESTINY'S CHILD GIRL COLUMBIA	1298	1882	1921	13
16	22 GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS REPRISE	818	1972	1987	13
17	24 MARIAH CAREY WE BELONG TOGETHER DEF JAM	174	1984	1834	13
18	5 GWEN STEFANI HOLLABACK GIRL INTERSCOPE	165	1971	2491	13
19	17 OASIS LYLA BIG BROTHER	952	1983	1987	13
20	25 2PAC GHETTO GOSPEL INTERSCOPE	715	1976	1494	13
21	1 KEANE THIS IS THE LAST TIME ISLAND	827	198	2435	13
22	10 MAX GRAHAM VS OWNER OF A LOVELY HEART SONY	818	1973	1918	13
18	1 AMERIE I THINK COLUMBIA	676	1978	2450	13
24	10 JOHN LEGEND ORDINARY PEOPLE COLUMBIA	403	198	1261	13
26	26 NATASHA BEDINGFIELD I BRUISE EASILY PHONOGRAM	497	197	1327	13
26	6 NELLY IN DEY SAY ISLAND	565	198	1352	13
26	1 MARIO LET ME LOVE YOU J	413	198	1312	13
28	10 THE KILLERS SOMEBODY TOLD ME LIZARD KING	593	194	1437	13
30	3 JAMIROQUAI FEELS JUST LIKE IT SHOULD SONY/BMG	416	194	1437	13
29	1 BEVERLY KNIGHT KEEP THIS FIRE BURNING WARRIOR	475	197	1125	13

© Music Control UK. Lists based on total number of plays on 614 music trust independent local stations from 0000 on Sunday 12 June 2005 until 2400 on Sat 18 June 2005

Rank	Artist / Title	Label	Peak	Last	Weeks	Airplay
1	6 5 16 JEM JUST A RIDE	SONY/BMG	1602	29	6406	14
2	2 5 13 U2 CITY OF BLINDING LIGHTS	ISLAND	1812	16	6307	46
3	1 9 21 COLDPLAY SPEED OF SOUND	PANLPHONE	2292	6	5947	5
4	7 4 0 CHARLOTTE CHURCH CRAZY CHICK	SONY/BMG	1380	33	5614	37
5	3 13 39 THE CORAL IN THE MORNING	DELTAUSIC	2221	-2	5431	3
6	4 18 13 THE BLACK EYED PEAS DON'T THUNK WITH MY HEART	INTERSCOPE	3986	9	5090	10
7	5 11 5 GORILLAZ FEEL GOOD INC.	PANLPHONE	1454	9	3861	18
8	17 0 0 NATALIE IMBRUGLIA SHIVER	BUSHY	1633	-13	3570	-5
9	9 13 10 SNOOP DOGG FEAT. C WILSON & J TIMBERLAK SIGNS	GUTTEN	1424	-25	3350	-9
10	15 5 8 GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	REPRISE	1297	31	3338	11
11	22 3 0 2PAC GHETTO GOSPEL	INTERSCOPE	927	19	3322	30
12	13 6 2 JAMES BLUNT YOU'RE BEAUTIFUL	ATLANTIC	1398	29	3198	-5
13	21 6 18 JAMIROQUAI FEELS JUST LIKE IT SHOULD	SONY/BMG	741	-2	3062	19
14	17 10 14 KT TUNSTALL OTHER SIDE OF THE WORLD	REDWAGON	1932	10	2775	-4
15	24 9 22 THE GAME FEAT. 50 CENT HATE IT OR LOVE IT	INTERSCOPE	650	3	2721	9
16	20 4 32 JOHN LEGEND ORDINARY PEOPLE	COLUMBIA	816	20	2702	4
17	4 0 0 MARIAH CAREY WE BELONG TOGETHER	DEF JAM	1072	31	2627	86
18	11 9 33 ROB THOMAS LONELY NO MORE	ATLANTIC	1661	-5	2568	-37
19	192 1 0 JOSS STONE DON'T CHA WANNA RIDE	REDWAGON	573	30	2535	116
20	16 4 0 BEN FOLDS LANDED	EPIC	132	15	2510	-17
21	18 3 0 ROBERT CRAY POOR JOHNNY	SANCTUARY	22	-18	2487	-8
22	10 8 35 GWEN STEFANI HOLLABACK GIRL	INTERSCOPE	999	-11	2403	-51
23	26 12 7 BODYROCKERS I LIKE THE WAY	MERCURY	1241	7	2396	0
24	14 8 39 AMERIE I THINK	COLUMBIA	787	-13	2348	-32
25	19 10 45 MYLO IN MY ARMS	REACT	552	-30	2282	-14

■ Highest Top 50 play ■ Highest number of airplays ■ Audience increase ■ Highest Top 40 Order ■ Highest number of plays ■ Audience increase of 50% or more



Jem
Coldplay's seven-week reign. Just A Ride was the most-played record on Radio Two last week (21 plays) and was fifth on Radio One's list, with 24 spins. These two stations provided nearly 70% of its audience of just over 64m. Although its audience was the highest of any record, just A Ride's total of 1,602 plays was only the seventh highest.

Be seen to make sure you

Use this slot to promote your forthcoming releases on this page - and back up the message being delivered by the radio.

Contact: Matt Slade - 0207 921 8340 or Scott@musiccontrol.co.uk

KISS

The List	ARTIST / TITLE	Label
1	1 BLACK EYED PEAS DON'T THUNK WITH MY HEART	INTERSCOPE
2	7 THE GAME FEAT. 50 CENT HATE IT OR LOVE IT	INTERSCOPE
3	1 AMERIE I THINK	COLUMBIA
4	6 GWEN STEFANI HOLLABACK GIRL	INTERSCOPE
5	13 BOBBY VALENTINO SLOW DOWN	DEF JAM
6	5 LONELY	UNIVERSAL
7	10 BASEMENT JAXX ON YOUR MARK	XL
8	9 SNOOP DOGG/WILSON/TIMBERLAK SIGNS	GUTTEN
8	5 STUDIO B I SEE GIRLS	ROCKAWELLA
14	11 NELLY IN DEY SAY	ISLAND

ARTIST CHART

The List	ARTIST / TITLE	Label
1	4 STEREPHONICS SUPERMAN	XL
1	1 COLDPLAY SPEED OF SOUND	PANLPHONE
1	1 CORILLAZ FEEL GOOD INC.	PANLPHONE
4	1 HARD-F HARD TO BEAT	ATLANTIC
1	1 KAISER CHIEFS EVERYDAY I LOVE YOU LESS	BUREAU/BROKER
6	1 THE ORDINARY BOYS BOYS WILL BE BOYS	02 MUSIC
6	10 GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	REPRISE
8	7 JACK JOHNSON GOOD PEOPLE	XL
9	4 OASIS LYLA	BIG BROTHER
7	1 U2 CITY OF BLINDING LIGHTS	ISLAND

Play Chart

music control

Rank	Weeks on Chart	Artist	Title	Label	Last Week	Peak	Weeks on Chart	Points
26	44	2	0	TIFT MERRITT GOOD HEARTED MAN	LAST RECORDING	20	18	2128
27	12	13	36	OASIS LYLA	BIG DOPPELGÄNGER	963	34	20.87
28	32	7	31	THE WHITE STRIPES BLUE ORCHID	XL	224	6	19.76
29	36	1	0	MARIO HERE I GO AGAIN	JL	593	35	19.71
30	35	1	26	BASEMENT JAXX U DONT KNOW ME	M	316	0	19.57
31	25	2	50	JACK JOHNSON GOOD PEOPLE	ISLAND	158	15	19.48
32	24	12	0	ATHLETE HALF LIGHT	WARRLENOIR	1378	0	19.03
33	27	7	12	FOO FIGHTERS BEST OF YOU	UJA	597	7	18.55
34	13	3	0	STEREOPHONICS SUPERMAN	V2	492	3	18.48
35	32	9	37	KAISER CHIEFS EVERYDAY I LOVE YOU LESS...	BUNYON/PELTON	404	36	17.73
36	68	1	0	BIZARRE ROCKSTAR	SANCTUARY	706	13	16.82
37	29	34	0	KEANE THIS IS THE LAST TIME	ISLAND	821	-1	15.59
38	13	4	0	NELLY N DEY SAY	ISLAND	731	20	15.17
39	35	20	51	MARIO LET ME LOVE YOU	JL	670	-21	15.06
40	18	3	0	AUDIO BULLYS FEAT. NANCY SINATRA SHOT YOU DOWN	IMPACT	274	6	14.69
41	47	15	60	RAZORLIGHT SOMEWHERE ELSE	VERDANT	477	-34	14.66
42	40	14	25	STUDIO B I SEE GIRLS	ROSS/DANA	369	-36	14.52
43	18	12	57	DESTINY'S CHILD GIRL	COLUMBIA	1795	7	14.48
44	30	1	0	HARD-FI HARD TO BEAT	ATLANTIC	270	40	14.44
45	30	3	0	LISA MISKOVSKY LADY STARDUST	UNIVERSAL MUSIC	238	12	14.43
46	29	1	0	ELTON JOHN ELECTRICITY	ROCKET	167	5	14.27
47	48	3	0	BOBBY VALENTINO SLOW DOWN	DEF JAM	330	15	14.01
48	29	1	0	BECK GIRL	DEFCON	73	24	13.94
49	66	1	0	RACHEL STEVENS SO GOOD	IMPACT	596	101	13.39
50	30	39	66	THE KILLERS SOMEBODY TOLD ME	LIBRARY	689	10	13.33

© Music Control UK. Data from 2000 to 2004 is based on Radio 2. From 2005, data is based on Radio 1. All figures are for the week ending 24th June 2005.

You're heard...

...as all the programmers who read filtered by your pluggers.
...Green - 0207 921 8365

topped the chart last October. Followed by 'Here I Go Again' which reached 19, while 'Spang' reached 23.



MARIO

29. Mario Mario's Here I Go Again benefits from an increase as support this week and vaults

56-29 as a result. Already more than half of the Music Control panel - 60 out of 111 stations - are

playing the track, with top battles last week of 41 plays from Core, 37 from Vibe 101, 34 from Galaxi 100-100 and 25 from Kiss 100 FM, while 12 plays from Radio One counted for half of the total audience. 46. Elton John John's track, jumps 22-11 on the playlist chart, John's latest single Electricity



(re-bits all members) 46, with a first-week audience of more than 14m derived from 167 plays on 29 stations. The introductory single from John's Billy Elliot soundtrack, Electricity draws nearly 95% of its audience from 10 plays on Radio 2.

PRE-RELEASE

THE LINE	ARTIST/TITLE	LABEL	EST. DATE
1	CHARLOTTE CHURCH CRAZY CHICK	SONY BMG	56.14
2	2PAC GHETTO GOSPEL	INTERSCOPE	33.23
3	MARIAH CAREY WE BELONG TOGETHER	DEF JAM	26.27
4	JOSS STONE DONT CHA WANNA RIDE	RELENTLESS	25.36
5	BEY ONCE LANDED	EPIC	25.11
6	ROBERT CRAY POOR JOHNNY	SANCTUARY	24.57
7	TIFT MERRITT GOOD HEARTED MAN	LAST RECORDING	21.29
8	MARIO HERE I GO AGAIN	JL	19.72
9	STEREOPHONICS SUPERMAN	V2	18.69
10	BIZARRE ROCKSTAR	SANCTUARY	16.82
11	HARD-FI HARD TO BEAT	ATLANTIC	14.45
12	LISA MISKOVSKY LADY STARDUST	UNIVERSAL MUSIC	14.43
13	ELTON JOHN ELECTRICITY	ROCKET	14.27
14	BOBBY VALENTINO SLOW DOWN	DEF JAM	14.01
15	BECK GIRL	DEFCON	13.94
16	RACHEL STEVENS SO GOOD	IMPACT	13.39
17	THE TEARS LOVERS	IMPROMPTU	12.83
18	DAMIAN RICE UNPLUGGED	DEF JELON	11.96
19	ERASURE HERE I GO IMPOSSIBLE AGAIN	MUTE	11.88
20	MVP RDC YA BODY POSTER	RELENTLESS	11.88

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RADIO CROWERS

RADIO TITLE	PAGE	LAST WEEK	POINTS
1 JOSS STONE DONT CHA WANNA RIDE	573	414	31
2 JEM JUST A RIDE	1602	356	10
3 CHARLOTTE CHURCH CRAZY CHICK	1380	341	10
4 JAMES BLUNT YOU'RE BEAUTIFUL	1398	314	10
5 GREEN DAY WANK ME UP WHEN SEPTEMBER ENDS	1297	304	10
6 RACHEL STEVENS SO GOOD	596	299	10
7 MARIAH CAREY WE BELONG TOGETHER	1072	253	10
8 IZUZ CITY OF BLINDING LIGHTS	1812	250	10
9 INNA DAY NASTY GIRL	301	204	10
10 BLACK EYED PEAS DONT PLUNK WITH MY HEART	1786	159	10

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RADIO TWO

THE LINE	ARTIST/TITLE	LABEL
1	JEM JUST A RIDE	SONY BMG
2	ROBERT CRAY POOR JOHNNY	SANCTUARY
3	BEY ONCE LANDED	EPIC
4	IZUZ CITY OF BLINDING LIGHTS	ISLAND
5	TIFT MERRITT GOOD HEARTED MAN	LAST RECORDING
6	CHARLOTTE CHURCH CRAZY CHICK	SONY BMG
7	JACK JOHNSON GOOD PEOPLE	ISLAND
8	JAMES BLUNT YOU'RE BEAUTIFUL	ATLANTIC
9	COOLPLAY SPEED OF SOUND	IMPROMPTU
10	THE TEARS LOVERS	IMPROMPTU
11	BRENDAN BENSON COLD HANDS (WARM HEART)	V2
12	ELTON JOHN ELECTRICITY	ROCKET
13	ERASURE HERE I GO IMPOSSIBLE AGAIN	MUTE
14	JOSS STONE DONT CHA WANNA RIDE	RELENTLESS
15	RACHEL STEVENS SO GOOD	IMPACT
16	BECK GIRL	DEFCON
17	RUFUS WAINRIGHT CRUMB BY CRUMB	DEARBOONS
18	LISA MISKOVSKY LADY STARDUST	UNIVERSAL MUSIC
19	TEARS FOR FEARS EVERYBODY'S HAVING A HAPPY ENDING	GUN
20	14 YEARS FOR COLOUR SCENE THIS DAY SHOULD...	SANCTUARY

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ON THE RADIO THIS WEEK

RADIO ONE
Alicia Keys
- Live from
Glastonbury (Thu)
Jai Wiley at
Glastonbury
- Kaiser Chiefs play
Live at
Glastonbury (Fri)
Justin Robertson
- Live from
Glastonbury (Fri)
Glastonbury (Fri)
coverage all day
(Sat Sun)

RADIO TWO
Live from The
Sabbles - Tyler
James
Katie
Tomlinson guest
- The
20th
Anniversary of
The Phil Ramone
story (Thu)
Soul Sisters
- Joseph Brown
Crosby Stella Nash
& Young - So Far
- Post Malone
- Live from
Glastonbury (Thu)
Dermot O'Leary
- Brendan Benson
- Bruce Springsteen
& The E Street
- Live from
Glastonbury
- Album of the week
- Anniversary
- Dynamic

RADIO THREE
Jazz On 3 - New
York Vision Festival
(Fri)

6 MUSIC
- Live from
Glastonbury
- Wainwright
- The
Gilted One - Hard
- Play live (Fri)
- Phil Jupitus
- Bruce Springsteen
(Thu)
- Gilted One - Hunky
- Record play live
(Thu)
- Glastonbury
coverage all day
(Sat/Sun)
- 6 Mix - 608 Stars
(Sun)

VIROGIN
Steve Harris - The
Departure (Sat)
- Pete Mitchell - Don
- Fabrizio Uli Baric
- Guest (Sun)
- Breakfast
- Track of the Week
- Hand-FI Hard To
- Beat

XFM
Christian
- The Week of
- President Without
- Lauren Laverne's
- Record of the
- Week - Gor
- Outrage

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Music Week are also available online every
Monday evening at www.musicweek.com

New releases

2506605

REVIEWS CATALOGUE

Albums

FRONTLINE RELEASES

CLASSICAL

1 **BOND COLLECTIVE - THE BEST OF BOND** (Desta) CD 475025/475037/475038

DANCE

- 1 **CRASHMAN** (D&B) *SHOON GAZING* (Epic) CD FACTOR 10
- 1 **DETRIAN** *JOEY LIVE AT WOMB* (Epic) CD 5811/5812/5813
- 1 **BEZAZAH** *HOMI* (Capricorn) Sanctuary CD 5482/5483
- 1 **DEAN STUBBS** *CRIMINAL MINDS* (Epic) CD 4823/4824
- 1 **CRUETT** *HEP WOTLED* (Epic) CD 4197
- 1 **DAMIEN WARR** *DEATH* (Desta) CD 4209/4210
- 1 **DANIEL GIBBERT** *FRONTIER* (Epic) CD 7002/3
- 1 **CD** **DEPP** *FINDERS* (Epic) CD 5015/Meridian CD 1012/1023
- 1 **DMETRA** *A VIOLET GARDEN* (Epic) CD 5020/5021
- 1 **THE VICE** *ROCKING HORSE* (Epic) CD 5022/5023
- 1 **JAGUAR** *HELL* (Epic) CD 5024/5025
- 1 **SKELSHAMER** *IT'S 2* (Epic) CD 5026
- 1 **THE VICE** *ROCKING HORSE* (Epic) CD 5027/5028
- 1 **WARRING** *WILL* (Epic) CD 5029/5030
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- 1 **WARRING** *WILL* (Epic) CD 5387/5388
- 1 **WARRING** *WILL* (Epic) CD 5389/5390
- 1 **WARRING** *WILL* (Epic) CD 5391/5392
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- 1 **WARRING** *WILL* (Epic) CD 5397/5398
- 1 **WARRING** *WILL* (Epic) CD 5399/5400
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- 1 **WARRING** *WILL* (Epic) CD 5403/5404
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- 1 **WARRING** *WILL* (Epic) CD 5493/5494
- 1 **WARRING** *WILL* (Epic) CD 5495/5496
- 1 **WARRING** *WILL* (Epic) CD 5497/5498
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- 1 **WARRING** *WILL* (Epic) CD 5501/5502
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- 1 **WARRING** *WILL* (Epic) CD 5575/5576
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- 1 **WARRING** *WILL* (Epic) CD 5609/5610
- 1 **WARRING** *WILL* (Epic) CD 5611/5612
- 1 **WARRING**

Albums

25.06.05
Top 75

Coldplay stays dominant at one, Foo Fighters enter at two and James Blunt skips past the big guns into third place, as the albums market enjoys another big sales week

The Official UK

TOP 20 MUSIC DVD

WEEK	ARTIST	TITLE	Label
1	ELVIS PRESLEY	ELVIS BY THE PRESLEYS	BMG
2	SEX PISTOLS	THE GREAT ROCK 'N' ROLL SWINDLE	SONY
3	AC/DC	FAMILY JEWELS	Epic
4	DIDO	LIVE AT BRITTON ACADEMY	Cherry
5	GIRLS ALONG GIRLS ON FILM		Polygram
6	QUEEN	LIVE AT WEMBLEY STADIUM	Polygram
7	U2	GO HOME - LIVE FROM SLANE CASTLE	Island
8	EMERSON LAKE AND PALMER	BEYOND THE BEGINNING	Sony
9	BRIAN WILSON	SMILE	Warner Music
10	MARC BOLAN & T Rex	BORN TO BOODIE	Sandwich
11	COLDPLAY	LIVE 2003	Polygram
12	FRANK SINATRA	LEGENDS IN CONCERT	CMV
13	DEAN MARLIN	LEGENDS IN CONCERT	CMV
14	JEAN MICHEL JARRE	JARRE IN CHINA	Warner Music
15	QUEEN	GREATEST VIDEO HITS - 1	Polygram
16	THIN LIZZY	LIVE IN CONCERT	UIC
17	FOO FIGHTERS	EVERYWHERE BUT HOME	BMG
18	NEIL DIAMOND	GREATEST HITS	SONY
19	QUEEN ON FIRE - LIVE AT THE BOWL		UIC
20	VARIOUS	LIVE AID	Warner Music



2. Foo Fighters Foo Fighters' fifth album 'In Your Honor' secures easily the best first-week sale of the band's 10-year career, but does not emulate the number one debut of its 2002 predecessor *One By One*. In *Your Honor* sold 159,179 copies last week, but debuts at number two behind Coldplay's still formidable *X&Y*. One By One sold 191,471 copies when it was number one. Foo Fighters' self-titled debut sold just 18,724 copies when it debuted at number three in 1995. The *Stolen And The Squealer* (number three, 1997) set off with sales of 12,945 and There's Nothing Left To Lose (number 10, 1999) opened with 23,704 sales.

TOP 10 R&B ALBUMS

WEEK	ARTIST	TITLE	Label
1	JOHN LEGEND	GET LIFTED	Columbia
2	MARIAH CAREY	THE EMANCIPATION OF MIMI	Def Jam
3	THE BLACK EYED PEAS	MONKEY BUSINESS	A&M
4	50 CENT	THE MASSACRE	Interscope
5	2PAC	LORAL TO THE GAME	
6	BOBBY VALENTINO	DISTURBING THE PEACE PRESENTS	Def Jam
7	ROLL DEEP	IN AT THE DEEP END	Interscope
8	VARIOUS	MASSIVE R&B	Sony
9	JOHN CENA & THE TRAMPAMOR	YOU CAN'T SEE ME	Columbia
10	THE GAME	THE DOCTRINARY	Interscope

TOP 10 INDIE ALBUMS

WEEK	ARTIST	TITLE	Label
1	THE WHITE STRIPES	HEY BEHIND ME SATAN	SLV
2	BASEMENT JAXX	THE SINGLES	NME
3	STEREOPHONICS	LANGUAGE, SEX, VIOLENCE, OTHER?	VI
4	SAINT ETIENNE	TALES FROM TURNPIKE HOUSE	Interscope
5	THE KILLERS	HOT FUSS	Island
6	BRIAN ENO	ANOTHER DAY ON EARTH	Harvest
7	ROBERT PLANT & THE STRANGE SENSATION	NIGHTY REARRANGER	Sandwich
8	THE TEARS HERE COME THE TEARS		Independent
9	ROSSINI MURPHY	RUBY BLUE	Epic
10	FRANZ FERDINAND	FRANZ FERDINAND	Dunoon



7. The Magic Numbers While former heavenly stalwarts St. Etienne have to settle for a number 72 debut for their debut Sanctuary album this week, Heavenly's hot new act The Magic Numbers debut at number seven with their self-titled debut disc enjoying an excellent first-week sale of 38,436. Comparing two brother and sister duos - Triniolles and Michele and Romeo Stodart and Lovemores Sean and Angela Garrison - The Magic Numbers are enjoying particularly critical acclaim right now.

TOP 10 INDIE SINGLES

WEEK	ARTIST	TITLE	Label
1	CRAZY FROD	AXEL F	Geffen
2	THE CRIBS	MISSTON KISSERS	Yonkers
3	BASEMENT JAXX	FEAT LISA KEKULA I DON'T KNOW ME	VI
4	POND LIFE	SONG ONE DING	Interscope
5	DO ME BAD THINGS	MOVE IN STEREO (LIV ULLMAN ON DRUMS)	Midwest
6	THE WHITE STRIPES	BLUE CRISIS	SLV
7	MELANIE BROWN	TUNE	Antone
8	REUBEN A KICK IN THE MOUTH		Philly
9	BRUKES ALL NIGHT DISCO PARTY		Reign
10	AMBULANCE LTD	PRIMITIVE (THE WAY I TREAT YOU)	TVT

GET MUSIC WEEK ONLINE TOO

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

WEEK	ARTIST	TITLE	Label
1	COLDPLAY	X&Y	Polygram
2	FOO FIGHTERS	IN YOUR HONOR	BMG
3	JAMES BLUNT	BACK TO BEDLAM	Atlantic
4	OASIS	DON'T BELIEVE THE TRUTH	Epic
5	FAITHLESS	FOREVER FAITHLESS - THE GREATEST HITS	Cherry
6	ELO	ALL OVER THE WORLD - THE VERY BEST OF	Epic
7	THE MAGIC NUMBERS	THE MAGIC NUMBERS	NME
8	JEFF WAYNE	THE WAR OF THE WORLDS	Columbia
9	GORILLAZ	DEMON DAYS	Polygram
10	THE WHITE STRIPES	HEY BEHIND ME SATAN	SLV
11	BACKSTREET BOYS	NEVER GONE	Jive
12	FUNERAL FOR A FRIEND		Atlantic
13	KAISER CHIEFS	EMPLOYMENT	Interscope
14	JOHN LEGEND	GET LIFTED	Columbia
15	THE BLACK EYED PEAS	MONKEY BUSINESS	A&M
16	GWEN STEFANI	LOVE AN ANGEL MUSIC BABY	Interscope
17	U2	HOW TO DISMANTLE AN ATOMIC BOMB	Island
18	GREEN DAY	AMERICAN IDIOT	Reprise
19	KT TUNSTALL	EYE TO THE TELESCOPE	Capitol
20	UB40	WHO YOU FIGHTING FOR	DEP
21	MARIAH CAREY	THE EMANCIPATION OF MIMI	Def Jam
22	JEM	FINALLY WOKEN	Atlantic
23	BASEMENT JAXX	THE SINGLES	NME
24	JACK JOHNSON	IN BETWEEN DREAMS	Meridian
25	KEANE	HOPES AND FEARS	Island
26	VAN MORRISON	MAGIC TIME	Harvest
27	50 CENT	THE MASSACRE	Interscope
28	STEREOPHONICS	LANGUAGE, SEX, VIOLENCE, OTHER?	VI
29	TONY CHRISTIE	THE DEFINITIVE COLLECTION	Universal
30	ATHLETE	TOURIST	Capitol
31	RORY GALLAGHER	BIG GUNS - THE VERY BEST OF	Polygram
32	AKON	TROUBLE	Universal
33	FOREIGNER	THE DEFINITIVE	Atlantic
34	THE BEACH BOYS	THE PLATINUM COLLECTION	Capitol
35	RY COODER	CHAVEZ RAVINE	Reprise
36	THE KILLERS	HOT FUSS	Island
37	RANDY CRAWFORD	THE ULTIMATE COLLECTION	Universal
38	COLDPLAY	PARACHUTES	Polygram



On the Beach



would like to thank the artists...

**Akon Athlete Audio Bullys Bobby Valentino
Bodyrockers Daniel Bedingfield Doves Feeder Garbage
Goldie Lookin' Chain Hard-Fi Kaiser Chiefs Lemar Madness
Mario The Magic Numbers Mylo Rachel Stevens Rooster
The Subways & Tony Christie**

the presenters...

June Sarpong Steve Jones Vernon Kay & Miquita Oliver

and...

**Done and Dusted At It Productions BDH Design & Direction
Aygo by Toyota**

**for helping make TV On The Beach
the biggest and best yet... see you next year!**

Catch TV On The Beach again on 4 Sunday June 26th from midday!

