

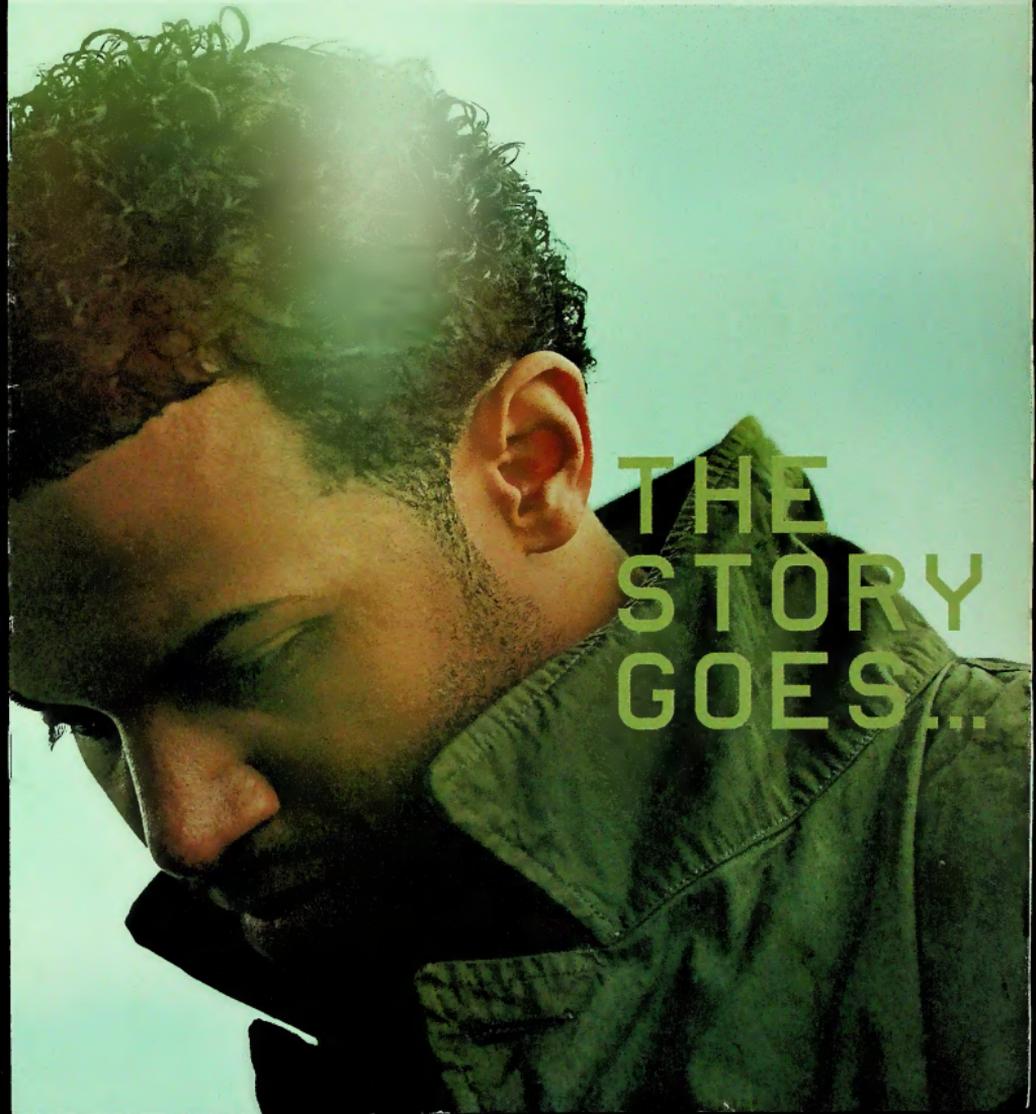


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**In this week's issue: Live 8 is set to eclipse Live Aid;
Summer live music special Plus: the charts in full**

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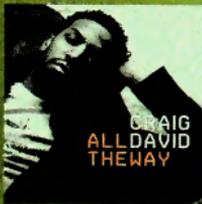


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MUSICWEEK



Link-ups with online, mobile and TV partners spread message, with DVD releases to come

Live 8 to eclipse Live Aid

Charity

by Martin Talbot & Jim Larkin
Organisers are adding the finishing touches to this weekend's Live 8 show, insisting it will reach further even than 1985's Live Aid historic show.

Deals with AOL, Nokia and TV syndication to more than 140 networks worldwide has led organisers to claim that 85% of the world's population will be able to see the London show.

AOL and Nokia have been signed up as global sponsors of the

show. As a result of the deals, AOL will stream the entire show live in the US and across Europe, excluding Italy, while Nokia N series phones will be pre-loaded with Live Aid footage when they are launched this November.

A global text message petition has also been organised by Jive founder Ralph Simon - who steered the Nokia deal - enabling music fans to send free text messages of support before and during the shows. The number is being promoted via AOL, the Live 8 website and artists' websites.

EMI is also confirming this

week that it has struck a multi-million-pound deal for global DVD rights to the show in the UK, US, Canada, France, Germany and Italy; it is planning to release locally tailored DVDs in markets around the world this coming November.

Band Aid trustee John Kennedy says the show feels "more organised than last time", but says the environment is very different. "It is much more complex," he says. "A handshake isn't good enough any more."

Harvey Goldsmith, co-promoter of Live 8 worldwide along with

Bob Geldof, agrees. "We had two shows last time and now we've got eight. And modern technology has made things much harder. I get 350 emails a day and everyone wants an answer yesterday, so you don't get time to think or respond."

The BBC confirmed that it is screening the entire London and Philadelphia shows, from 1pm to 4pm on BBC 2, switching to BBC1 from 9.30pm.

From 10pm to 3am, BBC1 will screen the Philadelphia concert, with Graham Norton presenting. BBC 3 will repeat the entire London and Philadelphia shows.

In turn, Radio One will broadcast live coverage throughout the day, while Radio Two will also commit coverage, while Radio Three will broadcast the Eden Project show.

Emap, Chrysalis, GMM, GCap and other local groups will broadcast from London and Philadelphia, starting from 10am and continuing into the early hours of Sunday morning.

The broadcast, which is being produced by GCap, will reach a potential audience of 28m across more than 200 stations.

martin@musicweek.com



Goldplay ride Glasto storm

Glastonbury got off to one of the stormiest starts in its history last Friday, when freak weather caused flooding and prevented bands from taking to the stage. Torrential rain hit the site in the early hours of Friday morning,

leaving some of the lower camping areas submerged knee-deep in water and mud. Flooding around the Pyramid Stage and Other Stage forced organisers to cancel appearances from the festival's opening acts on Friday.

Appearances by The Subways, Adrijana, Tom Vele, Black Bud and Dead 60s were all affected, but a spokeswoman said on Friday that

most would be rescheduled to play elsewhere during the weekend.

By 2pm on Friday afternoon, organisers reported that the event was back on schedule, with full power being delivered to stages. There has been significant investment in drainage at the site since the notoriously muddy festivals of 1997 and 1998.

Over three nights, Glastonbury

Festival saw headline appearances from Coldplay (pictured), The White Stripes and Basement Jaxx.

Some 150,000 people made their way to the Worthy Farm site to see the festival before it takes a break next year. As part of attempts to crack down on ticket touts attendees were, for the first time, required to provide photo ID. © Live news special, p8

Emap extends radio empire

Media giant takes control of 22 more stations after finally winning battle to take over Scottish Radio Holdings p3

Aim underlines independence

Indie labels body stresses its achievements over the past year in fighting the sector's corner at an upbeat AGM p5

Music Council edges closer

With backing from music minister, Government launches feasibility study to establish case for official body p7

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Digest

6 'The multiplicity of media means Live 8 will touch more people that its little sister ever could' - Editorial, p12

MUSICWEEK

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For CMP Information 2005
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ABC
Annual survey circulation: 3 July 2004 to 30 June 2004: 94,622
ISSN - 0265 1548

MEMBER OF **Practical Publishers' Association**
ISSN - 0265 1548

SUBSCRIPTION HOTLINE: 01159 438161
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Subscriptions including live Music Week Director's every January from Music Week Subscriptions, CMP Information, Tower House, Ladytote Street, Market Harborough, Leicestershire LE16 9EQ
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Your guide to the latest news from the music industry

Bottom line Virgin trials TV on mobile

BT Wholesale, the division of the telecoms giant which deals with mobile content delivery, has launched trials for a service offering mobile users the opportunity to watch TV and listen to digital radio via their handsets. The new initiative, currently named LiveTime, has initially been taken up by Virgin Mobile, which is piloting the service to 1,000 customers within a 50-mile radius of London for four months.

The global entertainment and media market is set to grow by 73% annually, according to a report from PricewaterhouseCoopers. Total revenues in the sector, which also includes gaming and film, are predicted to rise from \$11.4bn (£6.2bn) to \$7.3bn (£4.0bn) by 2009.

The Electric Ballroom in London's Camden has been granted a reprieve by the Office of the Deputy Prime Minister and Department of Transport, who have rejected a multi-million pound development of Camden Town tube station, which would have closed the venue.

The IFPI urges Spain to crack down on piracy p7
Organisers of London's City Showcase event launched the Transport, who have rejected a multi-million pound development of Camden Town tube station, which would have closed the venue.

The City unveils 2005 plans: p4
International retailers' association Cera last week appealed to records' association IFPI and its label company members to recognise the continuing importance of physical business. The retailers call for digital and physical product to be released simultaneously.

Creative minister James Purnell and Live Music Forum chair Feargal Sharkey will travel to Newcastle this Wednesday as part of the ongoing DCMS campaign to persuade bars, restaurants and other venues to sign up to the new licensing regulations before August 6.

exploit a VAT loophole, Merlin Park employs 64 members of staff, including the internet fulfilment team.

Exposure Xfm unveils Manchester team

Xfm has named management for its new Manchester station. London-based programme controller Andy Ashton will assume the same role for the Manchester station, taking the title of Xfm network programme director in a move up north. Xfm business development director, Graham Hedge is launch director, while head of marketing Charlotte Sossan has been given the extended role of developing the marketing and communications plan for the launch of the new station. Xfm network managing director Graham Byrne will oversee the entire project.



U2: TV1 special from Manchester

ITV1 will tomorrow screen a documentary entitled U2:Uncovered presented by Cat Deely. The show will present footage from the opening night of the UK tour in Manchester last week. It airs at 11.30pm.

GCap Media has issued pre-tax profits of £369m on revenues of £244.9m for the year ending March 31. The group also announced results for the GWR Group over the same 12-



Music Week has teamed up with mobile messaging specialists Startout to launch a new weekly text vote.

The new initiative will give readers of the magazine, e-mail Daily and website to vote on a topical industry question. Votes will cost just 25p, with all profits going to Norffolk Robbins. To vote, readers must text the letters "MWV" to 60123. They will receive a text in reply, requesting an answer.

month period, which saw revenues increase 0.7% to £126.5m with pre-tax profits of £16.7m, slightly down on the 2004 period.

Napster has launched the first in a series of original podcast-style music programmes. Don't Shoot Me I'm Only the MP3 Player, hosted by Steve Lamacq and produced by Mark Goodier for Wise Buddha, features a debate about one of the biggest issues facing UK music.

V2 Music and MTV have teamed up with Pocket Technology to back Stereophonics' new single Superman, released last week. MTV viewers gained access to an exclusive pan-European WAP portal containing a free Superman ringtone, delivered by Pocket. The WAP site also gave users the opportunity to enter a competition to try to watch a Stereophonics gig in the US.

Kerrang! Radio and Choice 96.9 and 107.1 FM have emerged victorious from the Arqiva (formerly BT Broadband) commercial radio awards which were held at a lunchtime ceremony in central London on Friday. Kerrang! 105.2 and Kerrang! Radio won the Arqiva gold award, while Choice took home both the commercial radio programmer award for Iver Ellaine and commercial radio station of the year.

People Veterans link up to form Terra

Music industry veterans Marc Marot and John Armon have created a new company, which will be home to artists such as Audio Bullys, Gabrielle, Mull Historical Society and Paul Oakenfold. Terra Artists is a combination of the independent firms they previously managed separately.

Terra Firma Management and J Management.

Alison Venham reflected on a positive year for Aim: p5

Enterprise Records, the home to Hed Kandi, Stonebriar and Inprint OneTwo, which recently signed Nate James, has appointed Phil Fawcetts as its new A&R director.

MTV Networks has poached Angel Gambino to take the role of VP, commercial strategy and digital media. Gambino, previously BBC controller for business development and emerging platforms, will take up the new role from September 1.

Official Charts Company technical project manager Paul Clifford and chart unit project manager James Gillespie are leaving the business. Clifford is moving to on-demand television company ViX-Demand, which supplies the Frontrow service, while Gillespie will join Sony BMG as digital business account manager.

Sign here OFT gives nod to Mean Fiddler

The Office of Fair Trading has approved the £39m MCD Productions/Clear Channel acquisition of Mean Fiddler Music Group. The consortium - known as Hamsard Group - initially presented the deal to the OFT for approval in April. After an eight week investigation, the OFT gave the all-clear to the consortium without any conditions attached.

MCD Productions CEO Denis Desmond is expected to be take the helm of the newly-acquired company in three weeks time.

BBC Radio One is to begin broadcasting on satellite radio in the US later this summer. The step follows a deal between Sirius Satellite Radio and BBC Radio International.

Lizard King's Martin Heath has struck a deal with Warner: p4

Eagle Rock Entertainment has signed a deal to represent all audio catalogue of Death Row Records outside North America. The deal takes effect from April 1 next year, although Eagle Rock will be releasing Death Row material prior to this following a separate agreement over a Tupac Shakur release.



The Fall: deal with Sanctury imprint

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

BBC boss to address industry as TOTP prepares for Sunday

BBC director general Mark Thompson will address the music industry for the first time next month, just days before the corporation's flagship music show, *Top Of The Pops*, moves to its new Sunday evening home.

Thompson has been named as the guest speaker at the BPI AGM on July 14, with sources last week indicating pluggers have been told July 17 is pencilled in as the date for the launch of the new TOTP.

Pluggers were last week helping to provide acts for a pilot edition of the new show, which will provide the music industry with a

prime opportunity to promote new releases and also to celebrate the new chart.

The new show will be one of many issues which BPI members will be expecting to hear Thompson's views on. The new DG will talk to the industry almost a year after indicating that music would be a key component of the corporation's output when he first took up his post last summer.

The address will be his first chance to report directly to record companies on how this will manifest itself, as well as reporting some of the findings of

the BBC's own music strategy group, which has been led by Jenny Abramsky with the view to how best to coordinate its music strands across TV and radio.

With issues such as the charter review, the BBC's archive and Radio One's listenership performance coming under regular scrutiny, BPI director of strategy and communications Steve Redmond says there will be a wide range of topics for Thompson to address at the AGM, which will be staged at the trade body's County Hall headquarters.

The AGM will also take on a

new, broader scope for the first time this year. Rebranded as the BPI's Annual Conference, the event will incorporate a series of seminar-style sessions in the morning for all independent members - hosted by the BPI's new independents' champion Jon Webster - before the AGM itself kicks off at 2pm.

This year's elections will be among the most competitive in the BPI's history, with 11 candidates fighting for two of the six independent label seats on the Council. The candidates are: Amos Anderson, Glasshouse

Productions; Mike Batt, Dramatic Entertainment; Steve Beatty, Plastic Head Records; Paul Birch, Revolver Music; John Cooper, Acrobat Music; Neil Fraser, Ariwa Sounds; Professor Peter Godall, Thunderclap; Simon Latt, Clearwater; Mark Richardson, Independent; David Steale, V2 Records; Graham Stokes, AMG Music.

Other elements tied around the meeting include another Rock The Boat event for MPs on July 13. Redmond says that last year's event attracted the biggest showing of MPs at a music event.

Giant's takeover of Scottish Radio Holdings tempered by threat of backroom redundancies

SRH deal extends Emap's radio reach

Radio

by Jim Larkin

Emap has vowed to leave the decentralised programming policy of newly-acquired Scottish Radio Holdings as it is following last week's takeover bid, but warned that here will be job cuts in backroom positions.

The SRH board last week agreed to a recommended offer enabling Emap to acquire the entire issued shares of the company in a deal that values SRH at £391m. Emap previously held a 37.8% stake in the company, which it bought in January 2004.

Emap's successful offer was for £10.88 per share. Just four weeks ago it had made an offer of £10.40, which had been rejected by SRH.

SRH comprises 22 radio stations, focused mostly in Scotland, but also in England, Wales, Northern Ireland and the Republic of Ireland. Emap chief executive Tom Moloney says his intention is to leave the stations free to decide programming and music content

at regional level, while harnessing sales synergies to exploit more extensive group-wide coverage for advertisers.

"They are successful stations and we don't want to do anything to get in the way," says Moloney. "We will improve sales functions so that we provide advertisers with a nationwide one-stop shop."

Staff cuts are expected to follow the takeover. Programme makers will be safe, Moloney says, but cuts will be made in positions where efficiencies can be achieved, such as administration and support.

The deal is subject to regulatory approval, which Moloney is confident of achieving, especially considering the green light given to the Capital/GWR merger. "I'm not taking anything for granted, but I'm not anticipating any problems," he says. A decision from the OFT is expected by the end of July.

Emap is also seeking to grow its radio stations radio platform and will invest in the SRH infrastructure to enable it to broadcast national brands such as Q and Kerrang! digitally in more areas.



Moloney confident that Emap's takeover of SRH will get regulatory approval

"We already broadcast 16 hours per week more digital content than any other commercial station right now," says Moloney. "We will build the biggest digital platform in commercial radio."

SRH chief executive David Googee says Emap's offer is a fair price and "delivers significant value for our shareholders". Emap is not buying SRH's newspaper business, *Scottish Press*, which is being sold to Johnston Press for £150m.

Moloney says Emap has "the potential to buy again" in what is a period of consolidation for the UK's radio industry.

The announcement of the SRH/Emap deal comes shortly after the merger of GWR and Capital Group resulted in the creation of the GCap group, changing the face of British radio. According to Radio Advertising Bureau data, the new SRH/Emap group would account for 22% of advertising rev-

enue, compared to GCap's 46%.

Emap also announced that its Big City network and other ex-Smith Hits stations are to join Hit40UK when Smash Hits stops broadcasting in Q3 of this year. The move will give Hit40UK a weekly audience of 2.4m listeners across more than 177 radio stations in the UK. According to the team behind the Hit40UK, this will make it the most popular chart show in Europe.

In parallel, Hit40UK is also launching two new genre music charts which will also be broadcast on Sundays between 4pm and 7pm. Current working titles are Rhythmic Chart and AC Chart and they will cover urban and adult contemporary music respectively.

The shows will be available for syndication collectively or individually. Sponsorship of Hit40UK is currently licensed to Woolworths, although its contract runs out in March 2006. The new charts are also expected to create additional sponsorship opportunities.

jim.larkin@emap.com

● Viewpoint, p12

THE MUSIC WEEK PLAYLIST



JAMES P NOOKIE
Ministry Of Sound
This debut has all the ingredients of a huge crossover hit. Love Me Like You may take these critics' favourites into the Top 10 (single, August 29)



THE MAGIC NUMBERS
Love Me Like You (Heavenly)
A definitive highlight from their debut album. Love Me Like You may take these critics' favourites into the Top 10 (single, August 8)



ZAGAZARR
Welcome To England (White Label)
This UK version of the biggest reggae tune of the year takes an adventurous heavy jungle mix that will cause chaos at Carnival (single, out now)



SUPER FURRY ANIMALS
Lowfifts (Sony BMG)
A cohesive body of work, if ever there was one. Lowfifts is an advertisement album that gets better with every listen (album, August 22)



DADDY YANKEE
Barrio Fino (Machete Music)
Gaelzola is currently blowing up locally and the album confirms his talents. A genre-defining set that drips with the sound of summer (album, July 4)



AXWELL
Feel The Vibe (Ministry Of Sound)
A hypnotic dance track heading for the top of the charts as specialist radio support converts to huge daytime play (single, August 1)



LOICK
28 (Unsigned)
At only 15 years of age, Loick performs this Jamaica-penned track with ease, but there's much more to this artist than the obvious pop-song (unsigned demo)



NADA SURF
The Weight Is A Girl (City Slams/Wichita)
Eternally underrated, Nada Surf's first album through Wichita is a captivating set of club, indie-rock tunes (album, September 12)



LAURA MORESI
Al No Corrida (Brightside)
The story continues, to build another summer-enthusiast-welcoming as it climbs further up the club charts this week (single, August 16)



SUPERGRASS
St Petersburg (Parlophone)
Mature-sounding and inventive single from London's most successful fifth album, which suggests they've lost none of their sparkle (single, August 13)

Rollers take Sony BMG to court over royalties

Bay City Rollers producer Phil Wainman is preparing himself for a court battle with Sony BMG over a claim for unpaid royalties on several of the band's hit tracks.

Wainman launched the claim against the pre-merger BMG last year to recover unpaid royalties on three hit singles, including Bye Bye Baby and titles from two albums. The claim stretches back to 1979, when Wainman says his royalty cheques dried up.

"He is being advised by royalties recovery specialist David Morgan—who has previously secured hundreds of thousands of pounds for Musical Youth—and Angel & Co's Nigel Angel. Morgan now says negotiations between Wainman—who believes his claim could run to millions after banking cheques of up to £150,000 every six months before payments stopped—and the record group have broken down and they are now waiting for a court hearing date. This could be before the end of the year. "We have no option than to proceed to court," says Morgan.

A spokesman for the record company says: "The company continues to work in good faith with representatives of the Bay City Rollers to resolve the matter."

Wainman's legal action comes as the Bay City Rollers continue to press for the "missing millions" they allege are still owed to them from their high earning days in the Seventies.

In a separate move, Wainman



Bay City Rollers, "missing millions"

and his outfit Utopia Music has also issued a writ against publishing administration company Sberlock Holmes Music and its boss Vernon Rossiter, which claims that it did not collect royalties income derived from the US from music tracks Wainman has produced.

In the six-page 29-point writ, Utopia claims Sberlock Holmes was in breach of its obligations because it "failed to account for any income arising from the work in the US". Morgan, who is also representing Wainman in this claim, says the legal action is going ahead because Sberlock Holmes did not do what it was supposed to do.

Sherlock and Rossiter are represented by Marriott Harrison and Tony Morris, head of media law. "We are going to robustly defend this action," says Morris. "Sherlock feels strongly they have done their job as administrators."

KANYE WEST

Kanye West flew into London last week to premiere his new album, *Late Registration*, to key record company personnel and media at London's Whitfield Studios.

The follow up to Kanye's Grammy-winning debut *The College Dropout* represents a progression from its predecessor, with a majority of the instruments recorded live.

The album has been co-produced by acclaimed LA composer Jon Brion (Fiona Apple, *Eternal Sunshine of the Spotless Mind*) and West says he owes a lot to the relationship. "I was unprepared on this album until I met Jon," he says. "Jon played all the instruments. On *The College Dropout* there were a few live instruments like maybe a bass or something, but on the new album, when you hear the harpsichord, that's him playing it."

The album will be preceded at retail by the first

single, Diamonds From Sierra Leone, which hits the shelves on July 4.

A remix of the track featuring Jay Z has started to pick up airplay at specialist radio formats.

coinciding with the video debut on MTV last week. The clip was shot in Prague and directed by Hype Williams.

Mercury managing director Jason Hey is confident that the album, which he has called the most anticipated hip-hop record of 2005, will exceed sales targets. "We managed half-a-million on the last album; we'll exceed that target before the end of the year," says Hey.

West's appearance in London last week was the first part of a massive worldwide promo schedule that will see the artist on the road well into 2005. "Our feet aren't going to touch the ground this year," says West's manager Gee Robertson.

SNAP SHOT



Lizard King plugs in to WMG's US

Lizard King Records co-founder Martin Heath concluded an exclusive, long-term deal with Warner Music Group's East West Records in the US last week.

The deal, which follows Heathy's recent split from Lizard King co-founder Dominic Hardisty, will see the label plug into the East West marketing, sales and distribution network while retaining creative independence on the A&R front.

Heath has set up office in New York, where he will be based, and has brought Renato Cordeiro's Pat Carr and Real Time Infos's Richard Powell into the fold to manage his UK and Europe operations, where the label remains entirely independent and privately funded.

In much the same way as Lizard King plugs into WMG's network in the US, independent labels will be able to plug into Lizard King in the UK and Europe, benefiting from its global network and private UK funding.

"We will have a common back

office and allow new indie to get on with the business of working with their acts without the need for extensive infrastructure," says Heath, who is currently in negotiation with UK/European distributors.

WMG chairman and CEO Lyror Cohen says he is excited about working with Heath. "We worked together to sign The Killers at Island Records. Knowing how aggressive and dedicated Martin can be, I'm much happier to be working with him than having to compete against him."

Heath cites his experiences with The Killers as a major influence in forming the deal. "If we had had a US partner when we found The Killers, we could have signed them for the world," he says, adding that without a major distribution network behind you in the US, you can't compete. "There really isn't any other option. If you want to sign great US bands for the world, or great English bands



Clear Station signed to Lizard King

for the world, you have to be with a major in North America, you have to be in the belly of the beast. Lizard King was set up to be a transatlantic company."

East West is now an incubator label for WMG in the US, an umbrella supporting full promotion, marketing, sales support and distribution via the Alternative Distribution Alliance, to small independent rock-focused labels. To date it has formed relationships

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➤ 'The worst thing for all concerned is a centralised playlist which ends up pleasing nobody, creating bland, homogenised music' – Viewpoint, p12

Chief exec praises the achievements of the past year

Aim upbeat at AGM

Organisations

by Jim Larkin

Aim chief executive Alison Wenham last week told the organisation's AGM that the past 12 months had underlined the ability of the independent sector to unite to fight its corner, effectively as a fifth major.

Wenham was in upbeat mood at the event, highlighting her organisation's achievements over the past year.

Addressing the AGM at London's University of Westminster, Wenham said Aim's actions in appealing to the Office of Fair Trading (OFT) over the introduction of the combined singles chart were vital in helping independents get represented.

She also said relations with the BPI were improving, following a very public falling out. Wenham revealed that Aim had agreed a deal on shared subscriptions with the BPI, although this will come up for review at the end of the year.

But in a barbed reference to her counterparts, she told the AGM, "If the BPI wanted to help the independent sector, they would support and help Aim. That is not happening, and they are competing for members, so it must for some other agenda than simply helping indie."

She also stressed that Aim was strong enough to serve members' interests with or without the BPI. "Whether we live together or not



Aim's Doug D'Arcy and Alison Wenham

changes nothing," added Wenham, pointing to some of the achievements of Aim to justify this, such as the OFT action.

"We achieved everything we wanted to achieve by resorting to the OFT," she said. "It was a course of action that didn't require much time, money or effort on our part, but succeeded in alerting people to some serious flaws in the chart."

Other achievements cited by Wenham include Aim's international activities, through the formation of an export office in China and the ongoing work to help labels exploit the Indian market.

Wenham says one of the key challenges for the year ahead will be the creation of a worldwide independent network, through which indie labels can share knowledge and best practices with associates from around the globe.

The action against the Sony

BMG merger is ongoing at international level through Impala. Impala president Michel Lambert says the European Court is expected to make a decision three or four months after the expected hearings in September.

Also announced at the AGM were the appointments of four new Aim board members, as three members retired by rotation. Songlines' Doug D'Arcy, Ninja Tune's Peter Quirk, Lizard King's Martin Heath and Protest Recording's Rosie Bryant were elected, and replace Soma's Richard Brown, China Green Enterprises' Derek Green and Demon Music Group's Adrian Sear.

Besides a panel discussion about the independent sector's battle to get access to market in the digital age, the AGM featured a keynote speech from "music futurist" and co-author of the book *The Future of Music*, Gerd Leonard.

Leonard argued that the future for music use will lie in subscription models, highlighting projections which indicate that podcasting will grow from its penetration to 800,000 US consumers in 2004 to 56.1m in 2010, while the number of MP3 players used in the US will grow from 16.2m in 2004 to 56.1m in 2010.

Leonard concluded by arguing that, ultimately, "having access to music" will be as popular with consumers as "owning" music, with the overall music market growing as a result.

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US network

with Volcom, 111, Better Looking and Triple Crown Records.

Lizard King's deal with the label will enable acts that reach a certain level of success to plug directly into either the Atlantic or Warner Bros. label structure, distribution and marketing tools.

"There are certain points in an artist's career where they benefit from the full major label muscle," says Heath. "It may happen at 60,000 units, or straight away, or we may decide the act is better off retaining an independent approach, but the option is there."

After the management buyout last month, Heath kept the rights to the Lizard King name and its artists under development – like Clear Static, Snow White and The Greater Good. Hardisty retained rights to *The Killers* catalogue – their debut album – for three years. The first release under the new deal will be the debut single from Clear Static entitled *Tuesday On My Mind*, in October.

ITC plans for October

A BBC deal and contributions from Sire founder Seymour Stein and XL chief Richard Russell are among the first confirmed details of this autumn's In The City conference.

In The City will go ahead on October 1-3 under the banner *I Went To The Crossroads*, with Radio One already signed up as the event's official media partner for the first time and podcasts being created by 6Music.

The BBC deal will see the station host two live shows from Manchester as part of *In The City Live*, including one featuring three unsigned artists voted for by listeners. It will also broadcast live from In The City on October 3.

Saturday October 1 will also see mobile technology in focus at ITC Interactive, with guests including EMI Digital's Ted Cohen and MEF chief Ralph Simon.

The event will feature the first UK interview with Sire Records founder Seymour Stein, who will be sharing the 10 songs that

changed his life, while XL Recordings CEO Richard Russell will host an indie legends panel, featuring some of the icons of the independent sector.

ITC co-founder and director Yvette Livesey says, "The theme *I Went To The Crossroads* is a reflection of what's happening in the industry. After a bleak period, there is now a resurgence and a green light shining go. It's also about selling your soul, at the crossroads, to the Devil, which to be in this industry, you sometimes have to do."

Livesey adds, "ITC is all about the personalities who take part and it's completely fascinating to find out what goes on behind the scenes in the industry. The Seymour Stein story is incredible." In The City will again host an Urban Summit, which will take place on Saturday October 1 and feature an expanded daytime seminar and panel programme, as well a programme of live events.

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IFPI urges Spain to crack down on piracy

The IFPI spelled out the dangers still posed by piracy to the UK, Europe and other mature music markets when it named Spain in its top 10 of priority countries where illegal music remains at "unacceptable levels".

Alarm bells were triggered by new figures from the BPI, revealing that commercial music piracy in the UK is growing at 10 times the rate of the legitimate market, up 37% in value to £77m in 2004 and 31% in volume.

Chairman and CEO John Kennedy travelled to Madrid to launch the IFPI's commercial piracy report outside the UK for the first time to hammer home that it is not just the developing markets, such as China and the Ukraine, that are at risk of pirates but also major European nations with mature industries.

Spain has seen its legal \$573m market fall by one third since 2000; the piracy rate is now running at 24% and is worth \$77m. Flanked by the Spanish culture minister Carmen Calvo, Kennedy told his audience that he was launching the fifth report in Spain "for a very good reason".

"Spain was once a thriving legitimate music market," he said. "Today Spain is known for the most serious piracy problems in Europe and urgent action is needed to do something about it."

He described as "frightening" the fact that Spain is on its name and shame list, voicing concern that once piracy is established in Europe it could spread to other countries.

"The level of piracy in Spain is too high for a developed country, it may not have done enough. I am concerned that the political will may be there, but good intentions have to be turned into actions," he said.

BPI chairman Peter Jamieson



Kennedy, "alarming rate" of UK piracy

admits that commercial piracy – including counterfeit and bootleg CD sales – in the UK is growing at an "alarming rate". He adds, "Every day of the week in pubs, car boot sales and markets around the country, pirates are stealing the livelihoods of performers, songwriters and the companies who invest in them."

Kennedy says that despite the huge gains made by the IFPI and others in catching pirates and shutting down illegal CD factories, there is still a \$4.6bn pirate music market – equivalent to the legal markets in the UK, Netherlands and Spain combined. He adds that there are now 21 countries – up from 23 in 2003 – where pirate music exceeds the legitimate market.

Aside from Spain, the IFPI is singling out Brazil, China, India, Indonesia, Mexico, Pakistan, Paraguay, Russia and the Ukraine as markets where government action is urgently required to deal with piracy.

However, Kennedy says there are some encouraging signs that enforcement efforts by the music industry and government are reaping dividends: although a total of 1.2bn pirate music discs were sold in 2004 – 34% of all discs sold worldwide – the growth in piracy has slowed to its lowest level in five years.

Minister's support prepares ground for Music Council New body to boost the profile of music

Analysis

By Robert Ashton

When music minister James Purnell announced the Government's launch of a feasibility study to establish the case for a Music Council, there were a range of responses from the industry.

One was a vigorous nodding of heads from those with the ear of the new creative industries minister and his Department of Culture Media and Sport, and also from those with connections to the industry's Music Business Forum (MBF), which has been helping in the development of the idea. Many others, however, were left scratching their heads.

Although the Music Council has been a work in progress for many months now – a specific sub-committee has even been created within the MBF to develop it – many questions remain, regarding the purpose of such an organisation, not to mention who will fund, lead and staff it.

Naturally, of course, many such questions will be resolved by the feasibility study. British Music Rights director general Emma Pike – a key supporter of the Music Council – is keen not to pre-empt the results of the research.

Pike says the next stage of the process will be for the Government to put the feasibility study – a process which could run for 12 months or more – out to official tender, with a third party then charged with deciding the Music Council's fate. "It is going to be serious research," she says. "They will need to look at the whole music community." If the Music



Purnell backing Music Council concept

Council is green-lighted, she adds, everyone in the music community will need to feel a "degree of ownership" of it.

The need for a Music Council has arisen from a recognition that, although the MBF – which represents more than 20 music agencies – has made significant gains on issues such as copyright term, it also has limitations in capability and scope.

Many, including Purnell, have likened any Music Council to the successful Film Council which was founded in 2000 to assist the ailing film industry. The music industry remains highly successful, a fact which makes funding issues particularly complex. Purnell has conceded that it may be tricky asking taxpayers to put their hands in their pockets for a body allied to such a successful industry.

"There is a rationale that music overlaps culture, which obviously the Government has an interest in being supportive," he says. "It can be presented as an opportunity for young musicians and social gain."

Pike says the creation of a Music Council may cover educa-

tional, commercial and not-for-profit activities. The insider adds that £80m is spent on the arts with £80m currently ring-fenced for music. "What better organisation than a Music Council to decide how that is spent?"

The council would also become the natural point of interface between the music industry and the Government; Live Music Forum chairman Feargal Sharkey believes this is an important distinction with the MBF.

The MBF is currently just one of many different trade association-backed organisations flagging up issues and concerns about their sectors to the Government, he says. If the Music Council becomes a public body or partly funded public body, says Sharkey, "the Government will be involved. The music industry would have one leg inside the door."

Another insider suggests the Music Council could also have a role to play representing music industry views in Brussels, an area where the Government has not yet been particularly proactive.

Whether or not the Music Council would become a public body is an issue which needs to be addressed by the feasibility study, but Sharkey suggests this is initially unlikely, since an act of Parliament would be needed to establish it as a fully fledged public body.

Any Music Council would be likely to ape the Film Council, with a chairman – possibly appointed by the Government – a chief executive and a board, all with some expertise of music in schools or business, and possibly elected by the industry.

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OASIS: DON'T BELIEVE THE TRUTH TOUR
 Number of dates: nine
 Tickets sold: 402,000 (sold out)
 Ticket prices: £32.50

Promoter: S&W/Midropac (UK), Republic/CFL (Scotland)
Booking agent: Ben Winchester, Primary for the world ex. North America

Lighting: PRG
Sound: F&E
Stage design: Avid Watson
Dates: June 29, Hampden Park, Glasgow
 June 30, July 2 to 3, City Of Manchester
Merchandise company: BravoDio

For sale: T-shirts, £15

Stadium, Manchester: July 6, Rose Bowl, Southampton
 July 9 to 10, National Bowl, Milton Keynes
 July 12 to 13, Metro Radio Arena

Newcastle: July 16, Marlay Park, Dublin
 August 20, V festival, Hylands Park, Chelmsford
 August 21, V festival, Weston Park, Staffordshire

Tour underlines power of Oasis brand by selling out in an hour – and offers fans value for money

Oasis roll into UK with all guns

Live

by Adam Webb

Effectively kicking off in the sweaty confines of London's Astoria over a month ago – on May 10 – Oasis's 2005 world tour has been gaining momentum ever since. After a string of European and North American performances (including a show at New York's Madison Square Garden on June 22, which sold out in just more than an hour) the band finally roll into Glasgow's Hampden Park on June 29 for their first UK stadium show of the year.

The tour underlines the continuing power of the Oasis name. Just as their new album *Don't Believe The Truth* confirmed the resurgence of interest in the band by hopping in at number one with the band's biggest first-week album sales since 2000's *Standing On The Shoulders Of Giants*, the Manchester outfit are no slouches on the live stage either.

Besides selling out the 407,000 tickets for their nine UK dates, they will be seen by 135,000 people at V, making them probably the most-seen live act of the summer.

The tour is certainly international in focus. After three performances on the turf at Noel and Liam's beloved Manchester City (a reprise of their triumphant 1996 homecoming shows at the club's former ground, Maine Road), they head to Southampton, Milton Keynes, Newcastle and Dublin, before appearances in Japan, a couple of more European festivals and V on August 21 and 22. They then return to the US and Canada and finish the year in Australia.

"We started planning stadium



Oasis: pulling in the punters with "sophisticated rock'n'roll" live show

dates in September of last year, so it has been nearly a full year of planning," says booking agent Ben Winchester of Primary Talent International, who has worked with the band since 1994. "We announced the initial UK dates on November 2 and went on sale at the end of the week on November 6. We were really keen to get the shows on sale before Christmas, because we knew we definitely had an album coming, there was a busy summer coming up and we wanted Oasis to play a big part of it."

Creating headlines before a single note was played – *NME* reckoned Oasis "regained their crown as the pre-eminent rock band in Britain" after the initial 250,000 tickets sold on the day of

There was a busy summer coming up and we wanted Oasis to play a big part of it

Ben Winchester, Primary Talent

release – the live arena has always been part of the band's success.

"It's where their core audience is at and we always hope to build on sales after they play," says Emma Greengrass, general manager for their label Big Brother. "When *Heaven Chemistry* came out [in 2002], they played Finsbury Park and I think it made a significant difference to week one sales. And although this tour is coming after the release of the new album, it can only help build on what we've achieved so far."

Manager Marcus Russell, of Ignition Management, is equally unequivocal about the importance of touring for a traditional rock'n'roll band such as Oasis. "I don't know whether live shows sell albums or whether it's vice versa," he says. "That's very difficult to quantify. What I do think is that a new album can introduce younger fans to the band and I think that's what happened with *Heaven Chemistry*. It brought a whole new audience of 15-, 16- and 17-year-olds on board."

As attendees rise, technology offers festivals new weapons

The final Glastonbury for at least two years is the focal point of a festival season which is notable not only for the number of tickets sold but the way in which the security of those tickets has been tightened up.

The 150,000 revelers who descended on Worthy Farm in Somerset had to use a photo ID system to get past tightened security. It was the first time the festival had used photo ID.

Meanwhile, organisers of this year's T In The Park are pioneering a barcode system intended to prevent forgery, theft and reselling. DF Concerts, which is behind the two-day Glasgow festival, is to become the first promoter in the country to install

a system from Ticketmaster called AccessManager.

The system enables staff to scan tickets, each of which will carry a unique barcode containing information including where and when the ticket was bought and who paid for it.

No photo ID is required, but if a ticket holder gives grounds for suspicion, staff will be able to ask them for various details and if it does not match up to that on the ticket then they will be refused entry. This is intended to reduce touring, both traditional and online, at the festival.

In addition, if anyone has their ticket stolen prior to the festival, they are able to call up and notify organisers and AccessManager



Glastonbury: photo ID system helped cut ticket reselling

will then identify the stolen tickets when the barcode is read.

The complexity of the barcode makes it far harder to forget

tickets, which has been becoming a problem for organisers. It will, however, increase the time it takes for fans to get inside the festival grounds, but a spokeswoman says the process would be comparable in timespan to the ticket checking process involved before boarding a plane.

"Every year we are contacted by music fans that have bought tickets through touts which have either never turned up or are not genuine and there is nothing we can do to help them at that point," says DF Concerts CEO Geoff Ellis. "Hopefully this new system will be a deterrent in stopping fans from taking this risk, because now they know

with low prices and strong support acts

blazing

"It's where we're different from a band such as the Stones. Oasis are established as a great band, but they are also seen as relevant and contemporary by a younger audience. That has a knock-on effect and the demographic you now see at an Oasis show is really diverse."

Certainly, the decision to preview tracks from Don't Believe The Truth at a series of five UK club dates in May was key in building a buzz around the album and reacquainting Oasis with their audience. Even those journalists who had battered the band after *Glastonbury 2004* warned to these back-to-basic sets that included seven new tracks. The majority echoed Andrew Perry of the *Daily Telegraph's* declaration that this was "the best Oasis comeback to date."

Not that those close to the band see the "c" word as particularly applicable – even if critics have used the term for nearly a decade. "I always hate the term 'comeback,'" says press officer Terri Hall of Hall O' Nothing. "In my mind Oasis have never gone away, certainly in terms of their currency as a live act – they go from strength to strength."

From a press perspective, the opportunity to see the band live always generates additional enthusiasm, not to mention coverage. From the moment an Oasis tour is announced, we are inundated with requests from just about every single publication in the country. Not only does live coverage enhance a campaign, with Oasis it adds to the excitement of working with them, as you really can't ever second-guess what might happen along the way."

The stadium shows themselves

also represent fantastic value. With what reads like a festival bill, each individual date will see a rotating list of support bands, including those of the calibre of Doves, Super Furry Animals, The Coral, Babyshambles, The Futureheads and The Boss. And all for the relatively low price – in today's premium-priced live environment – of £32.50. It is a tour which will gross £13.2m, in the UK alone.

"The revenue overall is pretty straightforward numbers," says manager Russell. "You basically have your pie and you divide it up and hope there's some left over at

Oasis have never gone away, certainly in terms of their currency as a live act
Terri Hall, Hall O' Nothing

the end. You can make a guesstimate of what's going to be there, but the bread and butter of touring hasn't really changed – it's about finding your market and getting your ticket price right."

Booned by their most successful album since 1996, Russell promises a sophisticated show of "aristocratic rock'n'roll" and a reaffirmation of Oasis's premier-league status.

"There's nothing make or break about this tour," he says. "We're a rock'n'roll band and part of that means going on the road – no more or less."

"It's been that way for decades. It's about reinforcing our success in the UK and in Europe and the US. We're all very aware of how important our live side is."

adam@musicweek.com

COLOPLAY: SPEED OF SOUND TOUR
Number of dates:
seven
Tickets sold:
215,000
Range of ticket prices: £32.50 to £127

Average ticket price: £37.50
Promoter:
SJM Concerts of Melrose/MCD
Production: Dveek
Fudge
Sound: Dan Green
Stage design:

Bryan Leitch and Nick Whitehouse for Sivan
Merchandise:
De-Lux Merchandise Co Ltd
For sale: tour T-shirt minimum £16.99

Dates:
June 22: Marley Park, Dublin
June 23: Glastonbury festival
June 27 to 28: Crystal Palace National Sports Centre, London

July 1 to 2: Belfraston Park, Glasgow
July 4 to 5: Rebelk Stadium, Bolton



Band hit new peak as new songs join evolving live set

Coldplay live show speeds around globe

by Stuart Clarke
As Coldplay's *Speed Of Sound* world tour pulled into Dublin last week, the band's new album had shipped 5m units, debuted at number one in 28 countries around the world and more than 215,000 people had put their money on the table for tickets to attend one of seven UK shows.

The tour, their first in more than 16 months, is the biggest the band have staged to date and will keep them on road until spring 2006, incorporating 17 UK/European dates. What is more, their two Crystal Palace shows, each with a capacity of 30,000, sold out within 48 hours.

The biggest band on the planet? Whatever your view on that, anyone who witnessed Coldplay's *Glastonbury* headline slot on Saturday will attest that this is a band moving in leaps and bounds and which shows no sign of slowing.

Those who saw their opening Hamburg show two weeks ago indicate that the soaring, arena-friendly nature of *Speed Of Sound* takes the Coldplay live experience to a new level; watching the band work through the ethereal *Fix You* or album opener *Square One*, it is already hard to imagine a show without them, they argue.

Agent Steve Strange says he was blown away the first time he saw the new Coldplay show. "It's the most incredible live show I've ever seen," he says. "The production is just breathtaking and I think it's done very intelligently." It is certainly a huge production, with 50 permanent staff keeping the tour on the road and an additional 25 to 30 picked up locally. BMG Publishing general manager Ian Ramage was also in Hamburg,

on June 15. "You can see them growing before your eyes," he says. "Everyone knew every word to the new songs and the album had only been out for a few days."

The *Speed Of Sound* tour represents the continual evolution of a band who have been very conscious of not trying to run before they could walk. From their early shows at Barry and The Scala, they have grown from tour to tour.

The philosophy of the Coldplay touring cycle has been a very natural build, says Strange. "When you put a band in front of an audience that's too big, too early, they tend to freak out, and Chris and the band have been very aware of this."

Having the headline tour dates in place prolongs the band's exposure

Glaire O'Brien, EMI

EMI has been conscious of maximising the live appeal of the new songs and used two key live events in partnership with third-party media to set up the record; the most notable of these was the band's performance at the Round Chapel in Hackney, which was filmed by MTV as part of an international broadcast deal that saw it aired globally the day before *Speed Of Sound's* release on June 5. Some 116 countries transmitted the concert, which Capitol vice president international Kevin Brown says was the result of months of planning.

"The deal was a result of a conversation we've been having with

MTV since 2004, essentially looking for a way to work with them to give us a global platform to launch Coldplay internationally," he says.

"It's one of the key challenges for us when you have a global artist like Coldplay, geography really works against you."

Radio One helped underline the message on June 6 by hosting Coldplay Day. The promotion culminated in the live broadcast of the launch show at London's Koko, which was syndicated through BBC Worldwide to 33 territories across Europe.

EMI senior marketing manager Claire O'Brien says that, at this stage of the game, the tour is a gateway to prolonged profit at retail and media. "Having the headline tour dates in place prolongs the band's exposure at a time when their profile will still be high," she says, listing the band's *Glastonbury* headline appearance, radio and TV airplay, ongoing press and live reviews.

With most of the major press interviews for the album already done, EMI will use the tour to maximise opportunities with regional press and radio. "It's a time to give access to those who may not had had any time with the band on launch," says EMI senior press manager Chris Latham. The tour also coincides with the radio service of second single *Fix You*, which is currently building heat ahead of its release on August 22. "It's an incredibly exciting time," says Coldplay manager Estelle Wilkinson of DC Music, who says the band are at a pivotal stage of their career. "They just want to put on the best gigs they can."

stuart@musicweek.com

s to beat the ticket touts

there is no way they can get into the event without a ticket that is uniquely barcoded."

Ticketmaster UK managing director Chris Edmondson says the strength of AccessManager is that it is a simple and secure system.

The ticket measures are part of an all-round drive to improve security at festivals which has served to make them hugely popular to more mainstream music audiences. *Glastonbury* and *V* sold out in three hours this year, while *T in The Park* also sold out in record time despite an increase in capacity to 69,000.

"In *Glastonbury's* case they've had to introduce photo ID to stop people making a killing on eBay,"

says Steve Jenner, founder and managing director of Virtual Festivals, itself an official media partner of *Glastonbury*. "But I've enjoyed *Glastonbury* much more in recent years. You don't have people jumping over the fence and you're not watching your back all the time."

He says that as *Glastonbury* has led the way in security improvements, its effects on other festivals has been benign. "It's a shame it's become a lottery to get *Glastonbury* tickets unless you're privileged, but that means more overspill for other festivals. *Glastonbury* ticket may try for Reading or V instead, so it's helping everyone."

EMI's budget label eyes bigger slice of market share New push for HMV Classics

by Andrew Stewart

Budget classical labels have become an established and significant part of a market once stubbornly hostile to bargain-basement discs.

The burgeoning success of Naxos in the early Nineties paved the way for an initiative between EMI Classics and HMV stores that has since grabbed around 15% of the market for budget classics (a healthy second to Naxos' 50%). Last month saw the latest relaunch of HMV Classics, propelled by attractive new artwork design and an even more alluring list of artists and repertoire.

The 100-strong HMV Classics line has drawn a surprising number of winners from the EMI and Virgin Classics catalogues, including titles that would once have been preserved exclusively for retail at full price on the major label. Albums such as Canteloube's *Songs of the Auvergne* sung by Victoria de los Angeles, Paul Tortelier's digital account of the Bach celli suites, excerpts from John Barbirolli's unbeatable Madame Butter-



Fauré's Requiem: new spin on classic

fly recording, and Beethoven symphonies conducted by Charles Mackerras amount to cracking bargains. The series' £5.99 price tag also presents a competitive alternative to cheaper Naxos titles.

HMV classical manager Tony Shaw says that the relationship between EMI Classics and HMV was strengthened, as far as HMV Classics was concerned, with Theo Lapp's arrival as the major label's marketing supremo in the late Nineties. "He understood that every catalogue range of this type needs its share of gems," recalls

Shaw. "Although he turned down a couple of requests, we were given a couple of everything we wanted." Repertoire was selected according to the preferred tastes of Classic FM listeners, with artists and interpretations picked to attract Radio Three's audience and Gramophone readers.

Shaw and EMI's reissues manager Richard Abram collaborated on compiling the revised HMV Classics series, working to create strong couplings and frequently concocing discs of strikingly full capacity. "Instead of pairing Fauré's Requiem, which is the usual form, I felt that we should have an all-Fauré disc," says Shaw. The new HMV Classics Fauré Requiem disc also contains other Fauré hits regularly requested by customers, the *Pavane* and *Cantique de Jean Racine* among them.

The new line offers a credible selection of classical recordings for stock in HMV's medium-sized high street stores, where retail space is at a premium. andwestward1@btinternet.uk

Weber
Oberon, Martinpupla, Kaufmann, Davision, Monteverdi Choir, Orchestre Révolutionnaire et Romantique/Gardiner. (Philips 475 6563 (2CD)).

Although best known today for its overture, Weber's opera Oberon proved a popular hit at its Covent Garden premiere in 1826. The work's original English-language version, later dismissed as the merest twaddle, here receives its premiere recording, strongly shaped by John Eliot Gardiner and fuelled by excellent work from his period-instrument band. "I feel far more disposed to praise Weber's magical score than bury it," observes the conductor, inviting critics to do likewise with this important release.

Chopin
Etudes Op.10; Barcarolle Op.60; Sonata No.2 Nelson Freire. (Decca 475 6617 (SACD)).



Brazilian Nelson Freire, regarded by many as the "pianist's pianist", is at his compelling best in interpreting Chopin's more lyrical music for his latest recording. The player's ability to transcend technical display and

raise it to the stuff of poetry also draws the ear and the heart, an achievement supported by Decca's warm surround sound and above all by Freire's expressive imagination. An ideal album for in-store demonstration.

Sibelius
Symphony Nos. 5 & 6; Tapiola. LSO; Finnish National Orchestra/Kajanus, Schnévoigt. (Divine Art 27801).

Based in Northallerton, North Yorkshire, Stephen Sutton's small indie Divine Art

(www.divine-art.com) has developed an attractively eclectic catalogue across its constituent labels. Historic Sound, the latest addition to the Divine Art stable, makes an impressive statement with three mid-priced titles. This Sibelius disc offers three cracking performances from EMI's famous Sibelius Society volumes, topped by Robert Kajanus' peerless account of Tapiola from 1932. Expert transfers help revive these classic performances.

Szymanowski
Piano Sonata No.3, Métopes; Mazurques. Piotr Anderszewski. (Virgin Classics 5 45730 2).
By any standards Karol

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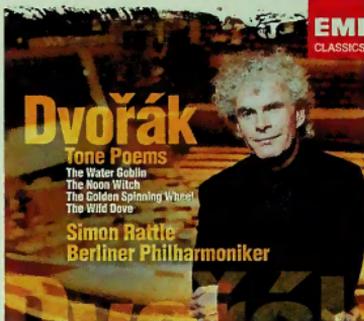
Szymanowski was a remarkable musician, strikingly original both in the impressionistic works he conceived during World War One and his later folk-inspired compositions. Polish pianist Piotr Anderszewski does a fantastic job for his countryman's mature piano works on this disc, which registers clearly as a labour of love and for its sublime musicianship. "I feel that if I passionately believe in a composer's music, then that will become contagious," observes Anderszewski.

Bartók
Duke Bluebeard's Castle, Tomlinson, Charbonnet, BBC SO/ Saraste, Warner Classics 2564 61953-2). Radio Three has opened its recent Proms archive as part of a smart deal with Warner Classics. The label's latest batch of BBC Proms releases include several stand out performances from last season, crowned by this instantly atmospheric account of Bartók's opera Duke Bluebeard's Castle. Recently knighted John Tomlinson intensifies the work's psychodrama in his powerful portrayal of Bluebeard, aided and abetted by the dramatic soprano Jeanne-Michèle Charbonnet. The series also offers a two-disc record of the Last Night of the Proms 2004.

Various
Musik: Sorache Der Welt. Works by Musorgsky, Stravinsky, Dvorak, Sibelius, Tchaikovsky, Hartmann, etc. (Deutsche Grammophon 00289 477 5494 (10 CD)).

Post-war rebuilding and West Germany's economic miracle contributed to the quantum leap in Deutsche Grammophon's recording quality during the Fifties. The label's proud contemporary marketing line, "Music... the Universal Language", was revived last summer for the first 10-disc volume of DG archive releases. Its successor offers a better balance between familiar items and rarities, with several recordings released for the first time here in any format and others making their CD debuts. Each album is available individually with Ferenc Fricsay's readings of The Rite of Spring and Tchaikovsky's Fourth Symphony among the highlights.

Shostakovich
Symphony No. 8. LSO/Rostropovich. (LSO Live LS00527 (SACD)). The live performances on which this release is based rightly attracted superlative-laden reviews. Mstislav Rostropovich,



Shostakovich's friend and supporter, deposits an emotional investment in the Eighth Symphony that comes across with painful clarity in this hybrid surround sound recording. Completed in 1943 in the wake of Soviet victories over Nazi forces, the so-called war symphony was likened by one critic to Picasso's Guernica, a comparison fully justified by the evidence of the LSO's

gut-wrenching performance of the score.

Nyman
The Piano Sings. Including The Heart Asks Pleasure First, Diary Of Love, etc. Nyman. (MN Records MNRCD105).

One of two launch albums on Michael Nyman's new label, The Piano Sings lives up to its title thanks to a mix of Nyman soundtrack hits, If and The Heart

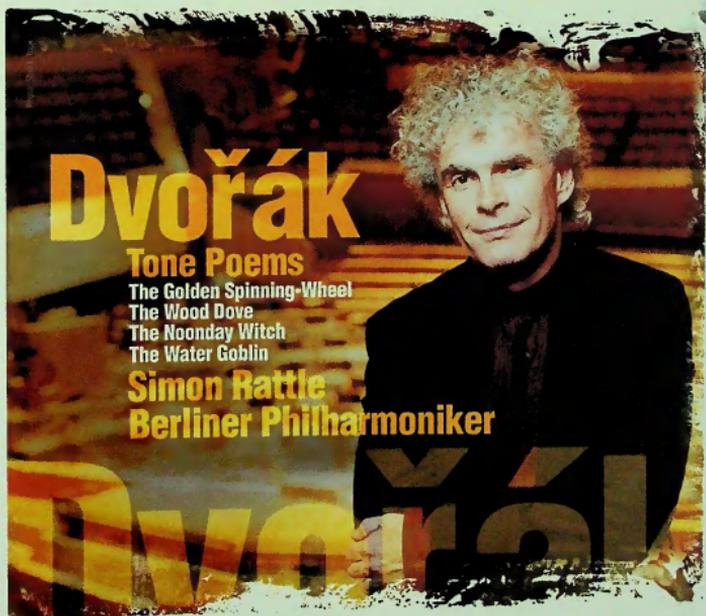
ALBUM OF THE WEEK

Dvorak

Tone Poems, including Noonday Witch, Golden Spinning Wheel, etc. Berliner Philharmoniker/Rattle (EMI Classics 5 58019 2 (2CD)).

Here, in a modern recording blessed with more than a touch of old-fashioned individuality, the Berlin Phil and Simon Rattle capture the vivid and fleeting moods of Dvorak's poems. These works have been overshadowed by the Czech composer's late symphonies, both in the concert hall and in terms of record sales. Thanks to Rattle's advocacy, they look set to attract new audiences; certainly, this double album deserves to storm the classical chart. The Noonday Witch stands out as a performance of thrilling intensity and dramatic contrasts.

Asks Pleasure First among them, and little-known gems such as Odessa Beach (created for Dziga Vertov's silent film Man with a Movie Camera). Although the composer is no more than a competent pianist, he brings a touching honesty to the performance of his own works. Declan Colgan's impeccable production values also contribute to the album's artistic success.



Simon Rattle's latest release was recorded live at Berlin's Philharmonie in March and June 2004, capturing the excitement and poetry of these rarely performed Dvořák masterpieces

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Stellar backing for the global jukebox ensures that the song remains the same, 20 years on

A sense of pride at Live 8's success

EDITORIAL
MARTIN TALBOT



Twenty years ago, it was the greatest show the world of music had ever seen. But this coming Saturday's Live 8 event could well eclipse that legendary June afternoon in the sun.

Bob Geldof's original show will always have something special. The simple fact that it was such a ground-breaking concept, that it introduced the idea of using music as a force for change, will forever seal Live Aid's place in history. That we still refer to it today, two decades on, says all that needs to be said.

In 1985, the idea of a co-ordinated, pan-Atlantic show, enabling music fans to watch performances from Philadelphia and London on their TV screens was quite something. But the world moves on and technology has had the effect of shrinking our planet.

Today, the music of Live 8 will be communicated around the world via telephone lines, across mobile networks, transported on memory chips, on DVD. The multiplicity of media means Live 8 will touch more people than its little sister ever could. Such technological developments bring with them a vastly expanded range of revenue opportunities.

Of course, Live 8 was never about raising vast new sums of money, it was about raising awareness. But

money was always going to be needed to fund what is probably the biggest free music show the world has ever seen. It must have been a little nerve-racking at moments – after all, had it all collapsed, someone would have had to take responsibility for any losses.

A failing show was never going to be an issue, however – not after U2, Coldplay, McCartney, Sir Elton John, Pink Floyd and so many others lined up to play for the cause. And it says volumes about such acts, finding time in their schedules to play for the cause.

There was a time when acts of such status would have happily rested on their bank balances, enjoying the luxury that success had afforded them. But it is worth remembering the role that artists such as Bono, Chris Martin and Elton John have played campaigning on issues of debt, Aids, third-world crisis, even aside from their appearances this coming Saturday.

There is always cynicism about such acts of artistic generosity. But that says more about the cynics than the artists themselves.

The music industry started something 20 years ago. This weekend, it aims to finish what it started. And everyone in the business should be wholly proud of that effort.

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Local music for local people is the key for radio playlists

VIEWPOINT
PAUL CHANTLER



The latest deal in the consolidation of the radio industry looks like spelling good news for the music industry – at least in terms of diversity of playlists.

Emap's Big City stations have moved from a centralised playlist decided in London to playlists under the control of its eight stations, such as Key 103 in Manchester and Metro in Newcastle. This has been welcomed by programmers and pluggers, as few like the dreaded centralised playlist.

The worst thing is a centralised list which ends up pleasing no one

It means local programmers and music schedulers can better reflect what their audiences love. Emap is also investing in online market research to discover what people like and dislike to inform these crucial local decisions.

Emap's acquisition of Scottish Radio Holdings and its portfolio of 22 stations is unlikely to mean operational change in terms of music programming. As with Emap, SRH local programmers make local playlist decisions.

The focus now shifts to the newly-merged GCap group which

currently operates two centralised playlists – one for the former Capital stations and the other for the old GWR network. Will the new mega-group create one mega-playlist? Or will they opt to give control back to the local stations?

By going all local, they surrender an element of control vital for fashioning a station's sound – crucial for negotiating with record companies keen to offer exclusive artist performances in return for favourable playlist consideration.

By going all central, there will be no room to reflect local tastes or for variances in playlist in neighbouring areas such as in Birmingham, where BRMB (formerly Capital) is close to Coventry's Mercia and Wolverhampton's Beacon (both formerly GWR).

The obvious solution is a good old British compromise – playlist elements that are "mix plays", decided in Bristol or London, and other elements decided locally.

The worst thing of all concerned is a centralised list which ends up pleasing nobody, creating bland, homogenised music with no flexibility to do what local stations do best – reflect local tastes. Paul Chantler is a radio programming consultant working for a variety of companies in the UK and Europe.

Has the BPI anti-piracy campaign been a success?

The big question

With parents facing large fines and even court action because of their children's file-sharing activities, how successful do you feel the BPI's anti-piracy campaign has been in achieving its objectives?

Peter Quicke, Ninja Tune

"I think it's been successful in publicising the fact that music is copyrighted and not available for free. I'm sure lots of people think it's bad publicity for the BPI, but I'm not sure the BPI cares about that. I think as a vehicle for raising the issue that music has to be paid for to ensure that musicians can go on making it, it's been very useful."

Doug D'Arcy, Souljanes

"From the point of view of raising awareness of the issue they must regard it as successful. But on a broader level, the fight against commercial piracy is clearly not working – it's reaching extraordinarily high levels. I wonder if we shouldn't be more aggressive in taking a creative industries approach, in which everyone puts their money into the net and we fight against it."

Tom Briggewater, Loose Music

"The press coverage has been excellent, so job done – they've probably terrified a few leopards. However, I wish the BPI would

properly address the potentially far greater problem of people burning CDs at home. Today, more than ever, 'Home Taping Is Killing The Music Business'."

Paul Flanagan, Nomatic Music

"Anything that raises awareness of the issue – specifically letting parents know about it – is a good thing. There will always be a hard core group of people determined to do that which will carry on doing it, but I'm sure there are a lot of parents who don't even realise it's happening and it's against the law, so it's good to let them know."

Jonathan Tester, Backs Music Group

"I haven't heard of all that many success stories, but if it takes prosecuting a mother and daughter to show people that illegal downloading is no different than stealing from the shelves of HMV, then it's probably no bad thing. I still think they've got to look to the bigger picture, though, and start clamping down on these illegal sites that are hosting music."

Paul Barrows, Lago Citysails

"My big reservation about all such anti-piracy legislation is that if the authorities can't stop people copying Prada bags that cost about £500, what chance have they got with a product like a CD that costs £10? I understand why the BPI are doing this and it'll be a landmark case, but I just don't think it'll be effective."

In the UK for a new tour and Glastonbury Festival debut, living legend **Brian Wilson** talks about the release of *Smile* and his *live* return

Quickfire

So Brian, you're back in the UK again?

We're back and we're gonna do Beach Boys songs.

We can't seem to keep you away these days...

Well, we like to make money and make people happy.

Would you like to live here?

No. I would not like to live here. Why?

Because I like LA.

It must have been a difficult decision to re-record *Smile*. Are you relieved it is finally out?

I'm very relieved we created a third movement for it all about Hawaii and paradise and now it's all complete.

What did you think of the David Leaf film *Beautiful Dreamer*?

David Leaf's film was beautiful. I thought it was very well done.

In the film, you don't seem very enthusiastic during the initial rehearsals - was there a point where the project clicked for you?

I was on a banner there. I was on a little sum trip, but I got over it in a couple of weeks. When we first started off doing the background tracks, I said to my buddy Darin (Sahnaja, from The Wondermints). I said, "Darin, this is gonna be the best album we've ever produced."

How was it working again with Van Dyke Parks?

It was great working with him - yeah, he's a real great, great singer; a great, great arranger. A real great, great everything.

Aside from Van Dyke you've worked with so many lyrical collaborators - people such as Gary Usher, Tony Asher and, of course, your cousin Mike Love. But which of them best translated the feelings and emotions of your music?

Mike Love.

Which was the best song you ever



wrote with Mike Love?
I think *Do It Again* was our best song.

You've played the whole of *Pet Sounds* and the whole of *Smile* in concert - are there any other Beach Boys albums that you'd like to play in their entirety?

A little bit from *Beach Boys Love You* and a little *Summer Days* (8 Summer Nights).

What can we expect on the setlist for your upcoming tour?
Help Me Rhonda, Do It Again, Wouldn't It Be Nice, Surfer Girl, In My Room, Please Let Me Wonder, California Girls, God Only Knows. Those kind of songs.

You're also playing Glastonbury Festival. Are you bringing your wellies?

Yes, I think so.

Paul McCartney played Glastonbury last year - there were rumours you were going to record a whole album with him. Is that true?

No, that's not true. He doesn't want to work with us, so we're not going to

work. So that's on the shelf.

What are you going to work on? A rock'n'roll album like Phil Spector. I've written 10 songs, all originals.

You're also playing *Live 8* in Berlin - do you think it's important that artists like yourself play these sort of events?

Yes, it's good for your image and it's good to be good for charity, y'know. I do charities three or four times a year.

You're being supported on your UK tour by The Magic Numbers. How does it feel that a new generation is loving the music you wrote all those years ago?

I think that the new generation likes harmony and love.

You've had a lot of pain in your career - but what's the best part of being Brian Wilson today?

The best part is doing those concerts. The concerts make it worth it.

Brian Wilson is currently in the UK on a nine-date UK tour and to promote the release of the *Smile* DVD through Warner Music Video. Tickets are available from www.getLIVE.co.uk.

Inside track

Rob Corlett is managing director of HIT40UK, which last week announced it will launch two new Sunday evening chart programmes and also expand its commercial radio audience to 2.4m listeners each week.

Name: Rob Corlett.
Born: Surrey, March 31, 1964.

First job in the music business: Concorde Artists' agent for international superstars Imagination, Bruno Brookes and Eddy the Eagle. **Where would you like to end up before you retire:** Concorde Artists' agent for international superstars Imagination, Bruno Brookes and Eddy the Eagle.

First record you bought: Changes One, David Bowie.

Last record you bought: Kasabian by Kasabian.



First gig: Buzzcocks at Hammersmith Odeon.

Your current favourite book, DVD, game or gadget: Quille surprise - my iPod.

Best friend in the music business: Jez Nelson at Something Else.

Greatest passion other than music: Hang-gliding - until I crashed. Now a gentle and safe game of golf.

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

to write behind HIT40UK Ltd launching three national chart shows. **Tell us a secret about yourself that most people in the business won't know:** I am an aspiring magician - unfortunately, more Tommy Cooper than David Blaine.

Most embarrassing moment of your career: Setting indoor fireworks off halfway through a keynote speech at the Media Business Course.

Who is your all-time hero, professionally or otherwise: Keith Miller (Aussie cricketer, war hero, gambler and top bloke).

What is the best piece of business advice given to you: Don't poke the payroll.

What do you predict will be the most significant music industry development over the next five years: The record labels not first depending on legal action

to discourage illegal downloading. **What about a career rather than the stick?**

DOOLEY'S DIARY



Bono welcomes famous friends

Remember where you heard it: U2's Sunday show at Twickenham a week ago was quite a star-studded affair. Bono paying tribute to

Richard Curtis, German legend Herbert Grönemeyer and Sir Bob in the audience. Guess who got the biggest cheer... Just a few days after

presenting veteran writer **Christie Dey** with birthday flowers at a post-show drinks in Manchester, Bono also wished a certain **Mr Steve Lilywhite** a very happy birthday.

Lilywhite appears to have more than just a birthday to celebrate, though: word is that the former Mercury joint MD is set to take up a position with another major label in New York.

Meanwhile, in the world of artist management, unconfirmed reports suggest that **Glastonbury** drawcard **The Killers** may have parted ways with manager **Brad Merrick** of **The Future Management**... Would you pay £6,000 for the honour of

becoming a guitar model to **Status Quo**? Well, a banker certainly did at the **Put Yourself In My Shoes** auction, which raised more than £250,000 for children's charities **Shire** and **Nowwood**. The auction was organised by **Stephen Howard**, chairman of artist management and entertainment marketing company **TCS** and staged at **Madame Tussauds**. Music industry bidders at

the event included **Jill Sinclair**, **David Glick** and **Richard Rosen**. **David** the chance to step into **Sting's** shoes and record a duet with **Craig David** went for £10,000. **The Agency Group's Neil Warnock** bid £10,000 to have Tom Jones serenade his wife in Las Vegas. The biggest single bid of the night was £38,000 for a limited edition **BMW 318i Democracy** saloon, personally signed by **Nelson Mandela**. A chance to be the Chelsea FC chairman for a day went for £30,000, while an opportunity to watch the England football team train and be the mascot at a forthcoming international raised £15,000. Oh, and just so you know, the **Status Quo** gig for which guests were invited to bid to roadside for was going to be in Monte Carlo... Anyone who saw **MP4** perform rather impressively at last year's **BPI** **Rock The Vote** party will be pleased to know that the line-up remains unchanged, with all four members having been re-elected in the recent general election. **Dooly** understands that they are going to issue their first release, too, through **EMI** - in a purely digital form - to coincide with this year's July 13 gig... Twelve brave members of **Key Production** are taking part in the British 10K London run on July 3 in aid of **Norfolk Robins**. Anyone interested in sponsoring them should email jim.comell@keyproduction.co.uk. Also on a charity "tip", we'd like to **Shut Up And Dance** and **Fingerlickin' Records** who have respectively released a breakout album and re-elected a live event that have between them raised more than £7000 for **Oxfam's** work in Sudan... It's congratulations time, **Warner Music** head of communications **Gia Roleach** has found time to get married in Italy and is now known as **Mrs de Piccolotto**... Congratulations, too, to **Ayllum Group CEO Bob James**, whose wife **Sara** has given birth to a baby boy.



When the **BPI** **ADM** comes around in a couple of weeks, it will mark the end of an era - former **Pinnacle** chief **Steve Mason** will step down as a **BPI** council member for the first time in 15 years. To bid farewell to the independent

player, the **BPI** threw a dinner in his honour - organised by **First Night's John Craig** - last Wednesday at the **St Martinus Lane Hotel** in London. A gathering of

around 35 buddies from both the **BPI** and the golf course - as well as **Mason's** wife **Helen** - turned up to hear **Solaris** messages from, among others, **Zomba** founder **Clive Collier** and **HMV** veteran **Brian McLaughlin**, as well as tributes from **Craig** and **BPI** executive chairman **Peter Jamieson**. **Pictured** (left to right) are **Jamieson**, **Mason**, **Mason's** wife **Helen** and **Craig**.

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Club Charts 02.07.05

The Upfront Club Top 40

Rank	Artist	Track	Label
1	BANANARAMA	MOVE IN MY DIRECTION	Capitol
2	UNITING NATIONS	YOU AND ME	Capitol
3	AXWELL FEAT. THE VIBES	TILL THE MORNING COMES	Capitol
4	MORCHEEBA	LIGHTEN UP	Capitol
5	CAZZ	LIVING ON THE BEACH	Capitol
6	LOVERUSH	WAKI PERFECT HONEY (TEMPERATI)	Capitol
7	DEEP DISH	SAV HELL	Capitol
8	TONY DI BARTI	LIVE FOR YOU	Capitol
9	MARSH GAREY	WE BELONG TOGETHER	Capitol
10	LAYRA MORE	AI NO CORRIDIA	Capitol
11	DISCO BROTHERS	TIME STILL DRIFTS AWAY	Capitol
12	U2	CITY OF BLINDING LIGHTS/ALL BECAUSE OF YOU	Capitol
13	HOUJ GHOST	SUPERMAN	Capitol
14	THOMAS FALKE	HIGH AGAIN (HIGH ON EMOTION)	Capitol
15	KENNY HANES	DAYBREAKER	Capitol
16	L.B. COCKFIELD'S	THEME	Capitol
17	KOAKA & SNAAK	MONEY IN THE BAG	Capitol
18	SOUL SEEKERZ	TURN ME UPSIDE DOWN	Capitol
19	KASIAQUE	STEPPIN' OUT	Capitol
20	LIL' LOVE	LITTLE LOVE	Capitol
21	FANNYPAK	MIL MIL YEAR WEAH	Capitol
22	KAVIER	GYME ME THE NIGHT	Capitol
23	ARON SMITH	FEAT. LUVI DANON	Capitol
24	PERRETO	ALTAIBAR: THE CLUB THEME	Capitol
25	CHANYAL CHAMAANDU	YOU WANT ME	Capitol
26	DIGITAL DOG	CLOTHES OFF	Capitol
27	JUPTER ACE	FEAT. SIENA (1000 YEARS JUST LEAVE ME NOW)	Capitol
28	SYSTEM	ON KISSING	Capitol
29	DANA RAYNE	FLYING HIGH	Capitol
30	ALEX GOLD	BACK FROM A BREAK (BETTER DANCE/BACK FROM...)	Capitol
31	FRANCESCA	YOU ARE THE ONE	Capitol
32	MAYE	(MOST VALUABLE PLAYS) ROCK VA BODY /MID CHECK 1,2	Capitol
33	SINNEE LARK	SINISTER PLAN	Capitol
34	SOUL FLUNK SHUN VS BALPIT ROSARIO	YOU USED TO HOLD ME	Capitol
35	PLASTIC DREAMS	RISE (MOVE YOUR BODY)	Capitol
36	PATRICK ALAVI	POWER	Capitol
37	JAMCOT FEAT. DAVID LEE	ANDREWS MUSIC N YOU	Capitol
38	SOUL SHAKER	FEAT. TORAHINE BROGNA HYPNOTIC EROTIC GAMES	Capitol
39	KNIGHTS	LIMOUSINE	Capitol
40	NICK KERSHAW	THE RIDDLE	Capitol

Bananarama move on up

Months after Solasso's new mix of Bananarama's 1982 hit 'Really Stryng' something resided number three on the Upfront Chart and number one on the Commercial Pop Chart, the veteran act erred simultaneously at the top of both charts with 'Move In My Direction', with mixes by Bobby Blanco & Miles Molo, Lovefeez, Reddick and Angel City. 'Move In My Direction' is the sixth record to make both charts at the same time this year, joining 078 Project's Winter (29 January), Slingshot's 'Back To Basics' (February 25), Studio B5-1's 'See Gits' (March 5), Black Rock's 'Blowwater' (April 9) and Trent Walker's 'This Is My Time' (June 4). Trent Walker's single has yet to be released commercially but all of the others built on their club success to reach the top 40 of the OCC sales chart.

'Move In My Direction' - featuring original Bananarama members Sara and Keren but not Stebban - must be fancied to do the same, as it has already been picked up by Radio One, Radio Two and several stations in the Capital Radio Group, while the video is getting plenty of exposure on B4, Chart Show TV, Flair, The Box and Q TV. Bananarama's runners-up on the Upfront Chart are Q4 of fourth timers 'Uniting Nations' with their new single 'You And Me', which trails by 16%. On the Commercial Pop Chart, however, 'Move In My Direction's' victory is by a margin of less than 1% over new-comer Laura More's recording of the Quincy Jones hit 'AI No Corridia', with the 'Uniting Nations' track a further 3% adrift in third place.

50 Cent continues at the top of the Urban Club Chart with just 'A Lil Bit' taking the title for the fourth week in a row, though 'Onaions' O album sampler is shaping up as a serious challenger, and charters 7-2. The Urban Chart had only eight new entries in total in the previous four weeks but embraces nine new entries this week alone, with new arrivals including singles from 'The Game', Sebore, Para Bares, Pretty Ricky and Enimem, album samplers from Bobby Valentino, Nas and Young Guru and a Sony BMG mid-tiered sampler featuring tracks from Donell Jones feat. Bernande Dupri, Charlie Wilson, Nivea and Nick Cannon feat. Anthony Hamilton.

TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Track
1	FASCAL V BERNA	ADAMS RUN TO YOU
2	FISCHERDISCO	NEVER WITH
3	KILLA BEATNY	FEAT. COBBIE KWAN /FEED YOUR DESIRE
4	WIP	WANTING TO BE YOUR LOVE

Only Music Week chart

Rank	Artist	Track
1	BANANARAMA	MOVE IN MY DIRECTION
2	LAYRA MORE	AI NO CORRIDIA
3	UNITING NATIONS	YOU AND ME

COMMERCIAL POP TOP 30

Rank	Artist	Track
1	50 CENT	A LIL BIT
2	ONIONS	O
3	UNITING NATIONS	YOU AND ME

MUSICWEEK

The Official UK Charts 02.07.05

SINGLES

		Image	Genre
1	2PAC FEAT. ELTON JOHN GHETTO GOSPEL		Gospel
2	1 CRAZY FROG AXEL F		Atlantic
3	2 JAMES BLUNT YOU'RE BEAUTIFUL		Del. Jan
4	3 BOBBY VALENTINO SLOW DOWN		Postiva
5	4 MVP ROC VA BODY (MID CHECK 1.2)		Score
6	3 AUDIO BULLYS FEAT. N. SINATRA SHOT YOU DOWN		Atlantic
7	6 MISSY ELLIOTT LOSE CONTROL		Polygram
8	5 GORILLAZ FEEL GOOD INC.		Atlantic
9	6 HARD-FI HARD TO BEAT		Necessary
10	4 50 CENT JUST A LIL BIT		Interscope
11	4 AKON LOWLY		Universal
12	8 GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS		Reprise
13	6 STEREOPHONICS SUPERMAN		V2
14	6 NELLY N DEY SAY		Universal
15	7 DJ SAMMY WHY		Dada
16	10 AMERIE I THINK		Columbia
17	6 BIZARRE ROCKSTAR		Saccharin/Ubini
18	11 THE BLACK EYED PEAS DON'T THINK WITH MY...		Interscope
19	14 BODYROCKERS I LIKE THE WAY		Mercury
20	15 GWEN STEFANI HOLLABACK GIRL		Interscope
21	16 JEM JUST A RIDE		Ab

ALBUMS

		Image	Genre
1	1 GOLDPLAY X&Y		Atlantic
2	3 JAMES BLUNT BACK TO BEDLAM		Sony Music
3	1 JAMIROQUAI DYNAMITE		USA
4	2 FOO FIGHTERS IN YOUR HONOR		Qwest
5	5 FAITHLESS FOREVER FAITHLESS - THE GREATEST...		Ab
6	22 JEM FINALLY WOKEN		Big Brother
7	4 OASIS DON'T BELIEVE THE TRUTH		XL
8	25 BASEMENT JAXX THE SINGLES		Del. Jan
9	21 MARIJAH CAREY THE EMANCIPATION OF MIMI		Interscope
10	7 THE MAGIC NUMBERS THE MAGIC NUMBERS		Reprise
11	9 GORILLAZ DEMON DAYS		Polygram
12	18 GREEN DAY AMERICAN IDIOT		Reprise
13	14 JOHN LEGEND GET LIFTED		Columbia
14	16 GWEN STEFANI LOVE ANGEL MUSIC BABY		Interscope
15	8 JEFF WAYNE THE WAR OF THE WORLDS		Dorland
16	6 ELO ALL OVER THE WORLD - THE VERY BEST OF		Cap
17	10 THE WHITE STRIPES GET BEHIND ME SATAN		XL
18	24 JACK JOHNSON IN BETWEEN DREAMS		Island
19	13 KATISER CHIEFS EMPLOYMENT		6 Issues/Polydor
20	39 KT TUNSTALL EYE TO THE TELESCOPE		Eventos
21	25 KEANE HOPES AND FEARS		Island

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20	15	GWEN STEFANI HOLLBACK GIRL	Interscope
21	16	JEM JUST A RIDE	Alto
22	17	THE SUBWAYS ROCK & ROLL QUEEN	Interscope
23	18	FOO FIGHTERS BEST OF YOU	RCA
24	19	DAMIEN RICE/L HANNIGAN UNPLAYED PIANO	DRUGMATHOR
25	20	ERASURE HERE I GO IMPOSSIBLE AGAIN	Wile
26	21	POND LIFE RING DING	Get
27	22	TONY CHRISTIE FEAT. PETER KAY ...AMARILLO	Universal TV
28	23	JAMIROQUAI FEELS JUST LIKE IT SHOULD	Sony Music
29	24	GOLDPLAY SPEED OF SOUND	Prologue
30	25	U2 CITY OF BLINDING LIGHTS	Island
31	26	WILL SMITH SWITCH	Interscope
32	27	FIGHTSTAR PAINT YOUR TARGET	Island
33	28	THE GAME FEAT. 50 CENT HATE IT OR LOVE IT	Interscope
34	29	STUDIO B I SEE GIRLS	Data
35	30	JOHN LEGEND ORDINARY PEOPLE	Columbia
36	31	SNOOP DOGG/C WILSON/J TIMBERLAKE SIGNS	Def Jam
37	32	SHAKIN' STEVENS TROUBLE/THIS OLE HOUSE	Virgin/EMI
38	33	GAVIN DEGRAW I DON'T WANT TO BE	J
39	34	KATSER CHIEFS EVERYDAY I LOVE YOU LESS...	Blaze/MySpace
40	35	MAX GRAHAM VS YES OWNER OF A LONELY HEART	Data



2PAC: RUNAWAY VICTORY OVER CRAZY FROG

COMPILATIONS

1	1	HAIRBRUSH DIVAS PRESENTS SING-A-LONG SUMMER	Virgin/EMI
2	2	THE BANDS 05 - II	Virgin/EMI
3	3	DRIVING ROCK BALLADS	Virgin/EMI
4	4	CLUBBERS GUIDE SUMMER 2005	Moby/D
5	5	DAD ROCKS	Virgin/EMI
6	6	HAPPY SONGS	Virgin/EMI
7	7	ULTIMATE 70S POP	Sony BMG
8	8	MASSIVE R&B	Sony BMG/Interscope
9	9	POP JR	Universal TV
10	10	TIDY EUPHORIA	Universal TV
11	11	THE NEW INDIE - ALIVE & AMPLIFIED	Interscope TV
12	12	NOW THAT'S WHAT I CALL MUSIC! 60	EMI/Motown/Universal
13	13	THE WEEKEND	Universal TV
14	14	SUITED & BOOTED	Virgin/EMI
15	15	WHILE MY GUITAR GENTLY WEEPS III	Universal TV
16	16	CREAM/IBIZA CLASSICS	Warner/Dave
17	17	TEENAGE KICKS	EMI Virgin/Sacred
18	18	I LOVE DAD	Virgin/EMI
19	19	FUNKY HOUSE SESSIONS	Moby/D
20	20	GODSKITCHEN - CLASSICS	Virgin/EMI

FORTHCOMING

KEY SINGLES RELEASES	KEY ALBUMS RELEASES
GRAB DAVID ALL THE WAY WARNER BROS AUGUST 8	DAVID GRAY LIFE IN SLOW MOTION SEPTEMBER 12
GODLIZ DALE BOG OSBORNE AUGUST 8	THE ATLANTIC AUGUST 15
SUPERGRASS ST PETERSBURG PROLOGUE AUGUST 8	ALBUM BILLS CELEBRATION SOURCE AUGUST 29
LEMAR BOOT ONE UP SONY BMG AUGUST 1	CRAG DAVID 180 ATLANTIC AUGUST 22
BARTSCHALES FUCK FOREVER RUCH TRADE AUGUST 1	KANYE WEST LATE REGISTRATION AUGUST 15
MICHALE IMBROCCLA COUNTING DOWN THE JULY 25	ROCK-A-FELLA AUGUST 1
THE BROTHERS JAGGED LITTLE PILE JULY 25	THE BROTHERS JAGGED LITTLE PILE JULY 25
TONY CHRISTIE ASHES AND ALLEYS JULY 25	ALBUM BILLS CELEBRATION SOURCE JULY 25
LEE EVAN ARMY OF LOVERS BRIGHTSIDE JULY 18	CHARLOTTE CHURCH TISSUES AND ISSUES JULY 11
ELTON JOHN ELECTRICITY ROCKET JULY 11	SONY BMG JULY 11
REN VANDERLIEP WARNER MUSIC JULY 11	KELLY CLARKSON BREAKAWAY JULY 11
ROOSTER DEEP AND MEANINGLESS BRIGHTSIDE JULY 11	SONY BMG JULY 11
	MISSY ELLIOTT THE COOKBOOK JULY 4
	ATLANTIC

KT TUNSTALL EYE TO THE TELESCOPE

20	19	KT TUNSTALL EYE TO THE TELESCOPE	Atlantic
21	20	KEANE HOPES AND FEARS	Island
22	21	THE BLACK EYED PEAS MONKEY BUSINESS	RCA
23	22	50 CENT THE MASSACRE	Interscope
24	23	U2 HOW TO DISMANTLE AN ATOMIC BOMB	Island
25	24	2PAC LOVAL TO THE GAME	Interscope
26	25	SAM COOKE PORTRAIT OF A LEGEND 1951-1964	Atlantic
27	26	BACKSTREET BOYS NEVER GONE	Jive
28	27	THE KILLERS HOT FUSS	Island/Rog
29	28	RAZORLIGHT UP ALL NIGHT	Virgin
30	29	STEREOPHONICS LANGUAGE SEX VIOLENCE OTHER?	V2
31	30	THE ORDINARY BOYS BRASSBOUND	Bludge
32	31	FUNERAL FOR A FRIEND HOURS	Atlantic
33	32	SNOW PATROL FINAL STRAW	Fision
34	33	BOBBY VALENTINO DISTURBING THA PEACE...	Def Jam
35	34	ATHLETE TOURIST	Prologue
36	35	UB40 WHO YOU FIGHTING FOR	BB International
37	36	AKON TROUBLE	Interscope
38	37	DAMIEN RICE O	DRUGMATHOR
39	38	THE JAM COMPACT SNAP	Prolog
40	39	ELVIS PRESLEY ELVIS - 30 #1 HITS	RCA



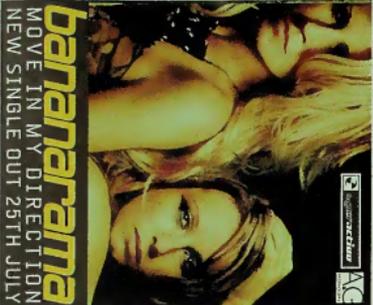
COLORPLAY: HOLDING AT NUMBER ONE

- 2) **HEART ATTACK** JAY-Z, CHINA MURRAY (U) 161
 3) **MARTIN SOLARES** FEVERORY
 4) **HEAVENLY CREATIONS** COURTESY OF KEITHA VU AND GREGORY HART...
 5) **EMINEM** / **STREET LIGHTS**
 6) **COMING 2 U**
 7) **THE UNDISCOVERED** SOUL FEAT. DAMONSON TOLSON VS. TIGES
 8) **THE UNDISCOVERED**

PRE-RELEASE AIRPLAY TOP 20

Rank	Artist	Track	Genre
1	CHERRY LIP	EMOTIONAL DIZZY CHECK	Pop/Rock
2	MARINOV	WE BELONG TOGETHER	Pop
3	INANE	CRASHY ONE	Midwest Rap
4	KANYE WEST	DAMIANUS HOULI SIBOLA LEHNE	R&B/Soul
5	ROXASPO	ONLY THIS MOMENT	Midwest Rap
6	ROLL	DEEP THE FUTURE	Pop
7	JARVIS	ACE 100 YEARS	Pop
8	MARTIN SOLARES	FEAT. FEVERORY	Pop
9	JAMAROBAL	SUPERSOUND INKAYAY JUNE	Soul/R&B
10	DEEP	DISH SAW HELLO	Pop
11	THE CHEMICAL BROTHERS	THE BOOZER	Pop
12	BEVLY	CLAYMASON SIBOLA U BEAT ONE	Pop/Rock
13	AXWELL	FEEL THE VIBE	Pop
14	ESTHER	WIMES SORCERESS ANOXA VON BROW MADE ME SWEETEN UP	Pop
15	WAMMER	COSSA LUNA	Pop
16	LETT	LOVE LITTLE LOVE	Pop
17	LETT	LOVE LITTLE LOVE	Pop
18	TEPPER	WANTONS YOU AND ME	Pop
19	TEPPER	WANTONS YOU AND ME	Pop
20	RACHEL	STEVENS SO GOOD	Pop
21	FABOY	SLAM DUNK LET THE MAN	Pop

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COOL CUTS CHART

Rank	Artist	Track	Genre
1	THE CHEMICAL BROTHERS	THE BOOZER	Pop
2	WOLFGANG PETRY	THE SILENCE OF YOUR BODY	Pop
3	PAUL WALKER	THE OTHER SIDE	Pop
4	CLUBPARADE	YOU LA	Pop
5	KWAZI	ONE OF THE NIGHT	Pop
6	HINNOLETT	ESSAYONA	Pop
7	MORRIS	WANTONS IN THE DARKNESS	Pop
8	LOVEWARRIORS	I GET THIS FEELING	Pop
9	ROXASPO	ONLY THIS MOMENT	Pop
10	ONE HIT WONDERS	COACT OF GOD	Pop
11	ACX	THE IRON	Pop
12	PREX	SUB RESISTANCE	Pop
13	MULTI	BARRETT	Pop
14	CORY COBERG	STREET TIME	Pop
15	BEDEVIA	WAVES	Pop
16	HOLM	SHOULDER	Pop
17	AMHILL	VS SPARTANOID	Pop
18	SHAMBA	LET IT GO	Pop
19	JERRY NERO	LET'S MOVE ON	Pop
20	US SHIP	THE	Pop

URBAN TOP 30

Rank	Artist	Track	Genre
1	50 CENT	LAST ALIVE BIT	Pop
2	DAMONDO	LOVE SAMPUR	Pop
3	MARSH	ELIOT	Pop
4	AMBER	THING	Pop
5	MARSH	HERE TO GO AGAIN	Pop
6	CLASH	FEAT. DAMONDO	Pop
7	911	FEAT. MARSH	Pop
8	MARSH	FEAT. DAMONDO	Pop
9	MARSH	FEAT. DAMONDO	Pop
10	STEVIE	WONDER	Pop
11	FEAT	DEE CEE	Pop
12	FEAT	DEE CEE	Pop
13	JAHN	LEONDO	Pop
14	AMBER	THING	Pop
15	WARRIORS	SO URBAN	Pop
16	MARSH	OHNEY	Pop
17	BOBBY	VALENTINO	Pop
18	MARSH	STREET	Pop
19	THE	CAME	Pop
20	THE	CAME	Pop
21	THE	CAME	Pop
22	THE	CAME	Pop
23	THE	CAME	Pop
24	THE	CAME	Pop
25	THE	CAME	Pop
26	THE	CAME	Pop
27	THE	CAME	Pop
28	THE	CAME	Pop
29	THE	CAME	Pop
30	THE	CAME	Pop

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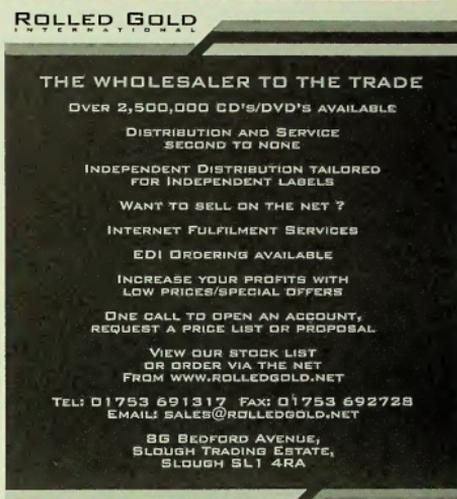


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Week 26

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FAST CHART

SINGLES

NUMBER ONE

2 PAC FEAT. ELTON JOHN
GHETTO GOSPEL

2 Pac registers his first number one almost nine years posthumously while Elton John tops the list for the seventh time in his career. Ghetto Gospel samples John's 1971 recording Indian Sunset, and is the fifth number one of the last six to be either a total of partial release of a song more than 20 years old, the only all-new number one in this string being Oasis' Lyla.

ARTIST ALBUMS

NUMBER ONE

COLDPLAY X&Y Parlophone
X&Y topped 600,000 sales on Saturday, its 20th day on release. Of the band's previous releases, their 2000 debut Parachutes took 160 days to reach that figure, while 2002's A Rush Of Blood To The Head got there in 97 days.

SCOTTISH ALBUMS

NUMBER ONE

COLDPLAY X&Y Parlophone
Repeating their nationwide hot track north of the border, Coldplay top the Scottish album chart for the third week in a row, but their advantage over James Blunt there is just 39%, compared to 30.9% nationally.

AIRPLAY

NUMBER ONE

COLDPLAY SPEED OF SOUND Parlophone
After making way for Jem's Just A Ride last week, Coldplay's Speed Of Sound resumes a number one with a clear majority. In total, Speed Of Sound has now spent eight weeks at number one.

The Market

Discounting aides climbers

by Alan Jones

Becoming the first Coldplay album to open with three weeks at number one, X&Y posted another six figure sale last week, attracting a further 100,198 buyers to lift its 20-day tally to 802,642. Although its sales were down week-on-week by 58.1%, it sold 30.9% more than new runner-up James Blunt, whose debut album Back To Bedlam enjoyed a 14.3% increase in sales to 76,546. Blunt's single 'You're Beautiful' also had its best week yet at retail, increasing its sales by 41.2%, to 23,923 even as its slip 2-3.

Many other significant climbers in the album chart were helped by deep discounting as the summer sales seasons began but Jem's debut album Finally Woken makes a genuine and impressive leap on the back of the success of second single Just A Ride.

Finally Woken sold just 37 copies the week it was released last September but climbed as high as number nine in April, after introductory single 'They' was released. With Just A Ride topping the airplay chart and reaching number 16 on the singles chart, Finally Woken has climbed 36-22-6 in the last fortnight, and sold 26,973 copies



Coldplay: Number one staying power for X&Y as the album sticks for the third week

last week to bring its overall sales to 180,055.

The start of the summer sales season could not counteract the post Father's Day decline in the album market last week but it did restrict the fall to 20.1%, as sales fell to a four week low at 2,625,348, with compilations tumbling by 35.8% to 472,938 and artist albums off 15.5% at 2,159,410.

The compilation sector bore the brunt of the decline, as sales of specifically marketed Father's Day records naturally suffered huge declines once the day had passed. Dad Rocks, which had been number one for two weeks, slips 1-5 with sales off 87.5% week-on-week at 12,374, while 1

Love Dad and World's Best Dad fall 3-18 and 6-24 with almost identical collapses. The new number one compilation, Hairbrush Divas Presents Sing-A-Long Summer sold just 18,603 copies last week, compared to the 99,031 Dad Rocks to take the title the previous week.

Meanwhile, the physical singles market improved by 11.5% to 394,004, while the download market fell 9.8% to 361,955. Overall, singles sales increased marginally by 0.2% to 754,638 as Crazzy Frog's four week reign at number one came to an end, with sales of Axel F falling by 40.4% to 31,034. The single slips to number two, some 80.5% in arrears to new chart champ 2 Pac.

KEY INDICATORS

SINGLES

Sales versus last week: +0.2%
Year to date versus last year: -16.4%

MARKET SHARES

Universal	38.3%
Warner	16.1%
EMI	13.4%
Sony BMG	8.4%
Indies	23.5%

ALBUMS

Sales versus last week: -15.5%
Year to date versus last year: +0.4%

MARKET SHARES

Sony BMG	29%
Universal	28%
EMI	23.2%
Warner	14.5%
Indies	12.3%

COMPILATIONS

Sales versus last week: -35.8%
Year to date versus last year: -13.9%

MARKET SHARES

EMI	41.6%
Universal	19.6%
Warners	13.3%
Sony BMG	8.0%
Ministry Of Sound	14.2%
Others	3.1%

RADIO AIRPLAY

MARKET SHARES

Universal	26.1%
Sony BMG	22.2%
EMI	16.1%
Warners	10.2%
Indies	25.0%

CHART SHARE

Origin of singles sales (Top 75): UK: 60.0% US: 37.0% Other: 2.7%
Origin of albums sales (Top 75): UK: 57.5% US: 42.7% Other: 0%

THE SCHEDULE

ALBUMS

THIS WEEK

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 Plot Du Jour (Accidental)

JULY 11

Kelly Clarkson Breakaway (Sony BMG); Charlotte Church Tissues And Issues (Sony BMG)

JULY 18

Fat Joe All Or Nothing (Atlantic); Orange Juice The Glasgow Show (Domino); Madness The Dangerous Scissors Vol. 1 (V2); Iggy Pop A Million In Prizes (Virgin); Redman Red Cone Wild (Virgin)

JULY 25

The Raveonettes Pretty In Black (Sony); Alanis Morissette Jagged Little Pill Acoustic (WEA); Gorillaz (Parlophone)

AUGUST 1

The Beta Band Greatest Hits (Real Gone Music); Random Order (Virgin); Faith Hill Fireflies (WEA); Daniel Power Daniel Power (WEA); Various Now Is The Time To Write Of Our Discount Tents (Twisted Nerve)

AUGUST 8

The Mitchell Brothers the (679); Alfie Dying At Reame (Rigol); No Hope In New Jersey Steady Diet Of Decline (Atlantic); Stand Chapter V (Atlantic)

AUGUST 15

Super Furry Animals Love Kraft (Epic); Supergrass Road To Ruin (Parlophone); Massive Attack Unleashed (Merakoloko); Magnet The Tonight (Atlantic); Kanye West Late Registration (RoC-A-Fella)

NEW ADDITION



Elbow will release their new single Forget Myself on August 22, the first from their third studio album Leaders Of The Free World. The album, which is released on September 5, will be packaged with a limited-edition DVD featuring 11 short films inspired by songs on the album. The films will also be incorporated into a standalone DVD which will be released later this year.

SINGLES

THIS WEEK

A Better Off With Him (WEA); Charlotte Church Crazy Chick (Sony BMG); The Mitchell Brothers Excuse My Brother (679); Backstreet Boys Incomplete (A&M)

JULY 4

Kelly Clarkson Since U Been Gone (Sony BMG); Dandy Warhols Dig EP (Parlophone); Jess 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

Elton John Electricity (Rocket Man); Rooster Deep And Meaningless (Atlantic); Chemical Brothers The Boat (Freestyle) Ltd; Idlewild El Capitan (Parlophone); MIA Bucky Dove; Gun D.O.L. Hot Hot Heat Middle Of

For fuller listings, see musicweek.com

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 (Island); New Order Waiting For The Sirens Call (WEA); G4 Live On Mars (Sony BMG); Lee Ryan Army Of Lions (Brightside); Lemon Jelly Move Things Right (XL); Lucie Silvas Don't Look Back (Mercury); Paul Weller Push The Floorboards Up (V2); DMX Here We Go Again (Mercury)

JULY 25

Tony Christie Average And Allways (UMTV); Missy Higgins Scar (WEA); Common Co (Island); Babymonster Funk Forever (Rough Trade); Destiny's Child Cater 2 U (Columbia); Natalie Imbruglia Counting Down The Days (Brightside)



Singles

Chantal Chamandy
Love Needs You (Nimrose 506010361008)
Arabian songstress Chamandy delivers an enchanting fusion of epic rhythms and exotic instrumentation that promises to establish her name within world music circles. Mixed by Yank Daunais (Sarah McLachlan), the single's mainstream appeal may be limited. However it contains a subtle contemporary edge that could broaden the traditional niche audience.

The Chemical Brothers
The Boxer (Freestyle Dust CHEMSD23)
Any collaboration between the Chemical Brothers and Tim Burgess - as this is - is bound to evoke comparisons with their classic *Life Is Sweet* from their *Exit* band last album. However, *The Boxer* stands up remarkably well, with a rolling Seventies groove and sharp production. Radio One and Xfm have been backing the song.

Clor
Outlines (Regal REG121CD)
Released midway through a UK tour that winds up at the Reading/Leeds festivals, *Outlines* continues to showcase Clor's peculiar digi-indie-pop style, and should provide them with their Top 40 breakthrough. Their self-titled debut album follows a fortnight later.

Cut Copy
Future (Modular)/V2 (MODUKEP005)
Following acclaim for their album *Bright Like Neon Love*, the Melbourne trio unleash this shimmering pop single. Eighties-inspired synths dominate the track, but there are also echoes of Nineties pop act The Beloved. Remixed from *Zongamina*, !!! and Chromeo give the track a tougher dancefloor edge.

Daddy Yankee
Gasolina (Machete GAS1)
This is a powerful debut from the man dubbed the "king of reggaeton" and all signs point to this single becoming the UK's first big hit from the genre. One of the

SINGLE OF THE WEEK

Rooster
Deep & Meaningless
Brightside 82876708392
With its memorable piano line and emotionally charged vocal, *Deep & Meaningless* is the single that could take Rooster beyond their established teen audience. The familiarity factor is high and, as it builds a soaring climax, the single's angular factor will have you hooked. Radio Two and Capital are showing signs of support and, with a string of five dates scheduled to run during the summer, things could be looking risky in the Rooster camp in the near future.

Billy Elliot, Electricity sees John re-treading familiar territory. Co-written by Lee Hall, this big ballad won't receive any of the critical acclaim his recent albums enjoyed, but it is a grand, sweeping song fit for the stage. It is B-listed at Radio Two.

The Kooks
Eddie's Gun (Virgin VSCDX2000)
Named after a David Bowie lyric and already the focus of swelling press attention, this debut single from the Brighton four-piece is a sub-two-minute declaration of intent - that intent being, it seems, to deliver scuzzy but melodic punk-pop gems shot through with a sense of youthful joie de vivre. A band to follow.

The Padglintons
50 To A £ (Postones/Mercury Records PADDINGCJ2)
This is further evidence the biggest band in Hull are learning to write the tunes that will take them out from the shadow of The Libertines. *50 To A £* is still a ramshackle affair compared to most releases this week, but there is enough energy and verve about it to suggest it could build on the Top 25 success of previous single *Panic Attack*.

Queens Of The Stone Age
In My Head (Interscope 98835641)
QOTSA may well be victims of their own success. Much like their latest album *Lullabies To Paralyze*, *In My Head* is good if rather underwhelming by their own lofty standards. It should be a minor hit, but is unlikely to become a QOTSA classic.

The Raveonettes
Love In A Trashed (Columbia RAVE0015)
The Danish duo return with the first single from their forthcoming album *Pretty In Black*. Once again the Danes Eddy guitar to the fore and, with Richard Gottehrer (*The Go Gos*, *Blondie*) at the controls, the sound is a little more focused.

REM
Wonderlust (Warner Bros Inc)
Despite spawning a couple of hit singles and some massive live dates, REM's latest album *Around The Sun* has yet to really connect.

Thought A-listed at Radio Two, *Wonderlust* probably won't change that - it is a bit tricky and understated to be a big commercial hit - but it is a nicely striking piece of country rock.

Terri Walker
This Is My Time (Mercury 9872260)
Produced by Outfather & Joe, this classic-sounding slice of soul features a brilliant sample from Eighties act Dynasty alongside some tough beats. Walker's vocals are as classy as ever and, with growing radio support, this deserves to be a hit.

Albums

Kelly Clarkson
Breakaway (B2876690262)
Despite Clarkson's massive global success, she has remained relatively unknown in the UK. *Breakaway*, her third album, is by far her most accomplished and, if ever there was an album to break her in this market, this is the one to do it. Infectious pop songs with a guitar-driven rock underbelly dominate the album, which has been preceded at radio by *Since You've Been Gone*.

Willie Nelson
Countryman (Lost Highway 9882055)
Recorded almost 10 years ago, this album finally sees the light thanks to Lost Highway. There has been a long-time link between reggae and country music that Nelson explores on this album, at times with more success than others. Where his voice is stronger in the mix it makes sense, but there are times where it strays into generic cover band territory. Mind you, anything that Willie Nelson records tends to be of value and this is no exception.

Part Chimp
I Am Come (Rock Action ROCKACT200C)
This album combines elements of punked-up Mogwai, splashes of Explosions In The Sky, and touches of Sabbath in an unrelenting car crash of thundering basslines and screaming. While *Babysambles* are, according to the media,

suggested to be upsetting parents, Part Chimp really will. The kids will be rejoicing.

Petra Jean Phillipson
Notes On Love (Gronland CDGRON22)
Despite having years of session work under her belt and making a name for herself fronting *David Holmes' The Free Association*, this is Phillipson's debut album. Drawing from the same well as CocoRosie's similarly good-looking debut album, *Notes On Love* contains a wealth of strong, bluesy material that stands apart from the glut of Authentic Female Acts currently in circulation.

Tranquillants
Haunted Cities (Atlantic 7567-92104-2)
This second album from Rancid vocalist, Blink-182 drummer and rapper Bob Ashton is a cheeky and playful combination of emo and hip hop. It features a mildly amusing single called *Gangsters and Thugs* and some funny excursions into slick Eighties soul.

Dwight Tribble & The Life Force
Love Is The Answer (Ninja Tune ZENCD108)
A collaborative effort between Los Angeles vocalist Dwight Tribble, Ammon Contact's Carlos Niño with Sa-Ra, Madlib and more, this engrossing album conjures an intoxicating jazz atmosphere that sounds quite unlike anything else around today. Their soulful approach harks back more to the Seventies than Noughties.

Various
Studio One Roots Vol. 2 (Soul Jazz SJRCD114)/*Studio One Lovers* (Soul Jazz SJRCD115)
More treasures from the golden vaults of Studio One, lovingly re-created, polished and repackaged by Soul Jazz. *Roots Vol. 2* features seven previously unreleased tracks and features such moments as Winston Mathews' version of Bob Marley's *Love Is Shining*. *Lovers* features tracks from such giants as Horace Andy, Bob & Marcia and more Marley, and both compilations are up to the usual Soul Jazz quality level.

This week's reviews: Digital Fix; Ben Cardow; Jim Larkin; Owen Lovatt; Nicola Sisti; Nick Tesco and Simon Ward.

Records released 11.07.05

ALBUM OF THE WEEK

Charlotte Church
Tissues And Issues
Sony BMG 5203462
The transition from classical child prodigy to pop star was never going to be easy, but it is best to leave your preconceptions at the door with Charlotte Church's pop debut. *Tissues & Issues* is quite simply an album of great songs, with Guy Chambers, Marcella Detroit and Ric Knowles among the all-star cast of writers. Show A Little Faith, Find My Own Way and the Boy George-penned *Even God* will have you convinced - this is going to be the top.



TV Airplay Chart

Rank	Artist	Weeks on Chart	Peak	Points
1	1 SNOOP DOGG/C WILSON/J TIMBERLAKE SIGNS	1	1	424
2	7 MARIAH CAREY WE BELONG TOGETHER	DEF JAM	398	
3	6 2PAC FEAT. ELTON JOHN GHETTO GOSPEL	INTERSCOPE	397	
3	1 AMERIE I THING	COLUMBIA	397	
5	4 COLDPLAY SPEED OF SOUND	PARLOPHONE	395	
6	3 GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	REPRISE	368	
7	4 FOO FIGHTERS BEST OF YOU	ISLAND	362	
8	13 BOBBY VALENTINO SLOW DOWN	DEF JAM	353	
9	3 GWEN STEFANI HOLLABACK GIRL	INTERSCOPE	349	
10	17 CHARLOTTE CHURCH CRAZY CHICK	SOBIR BROS	324	
11	19 MARIO HERE I GO AGAIN	—	314	
12	10 THE BLACK EYED PEAS DON'T PHUNK WITH MY HEART	INTERSCOPE	312	
13	11 GORILLAZ FEEL GOOD INC.	PARLOPHONE	297	
14	199 NATALIE IMBRUGLIA COUNTING DOWN THE DAYS	BRITANNIA	294	
15	17 FAT JOE FEAT. NELLY GET IT POPPIN'	ATLANTIC	293	
16	18 LEE RYAN ARMY OF LOVERS	BRIGHTSIDE	290	
17	14 BACKSTREET BOYS INCOMPLETE	JIVE	288	
18	17 RACHEL STEVENS SO GOOD	DEP MOON	287	
19	9 JOSS STONE DON'T CHA WANNA RIDE	REVENUELESS	278	
20	21 DADDY YANKEE GASOLINA	POC	266	
21	11 MVP ROC YA BODY (MIC CHECK 1, 2)	HOUSTON	259	
22	30 JAMES BLUNT YOU'RE BEAUTIFUL	ATLANTIC	249	
23	20 JEM JUST A RIDE	SONY BMG	225	
24	36 JOHN LEGEND ORDINARY PEOPLE	COLUMBIA	221	
25	16 U2 CITY OF BLINDING LIGHTS	ISLAND	219	
26	39 NELLY N DEY SAY	ISLAND	215	
27	35 INAYA DAY NASTY GIRL	ALL AROUND THE WORLD	211	
28	23 THE CHEMICAL BROTHERS THE BOXER	FREEDOM DISCOVERY	202	
29	48 LUCIE SILVAS DON'T LOOK BACK	MERCURY	200	
30	25 KELLY CLARKSON SINCE U BEEN GONE	SONY BMG	197	
31	51 OMARION O	EPIC	184	
32	31 FRANKIE J OBSESSION (NO ES AMOUR)	COLUMBIA	181	
33	63 BECK GIRL	GETTY	177	
34	37 ROOSTER BEEP AND MEANINGLESS	BRIGHTSIDE	174	
35	29 AKON LONELY	UNIVERSAL	173	
36	30 50 CENT JUST A LIL BIT	INTERSCOPE	161	
37	36 ROB THOMAS LONELY NO MORE	ATLANTIC	160	
38	18 STEREOPHONICS SUPERMAN	VEE	158	
39	57 DEEP DISH SAY HELLO	POSTAL	153	
40	34 JAMIROQUAI FEELS JUST LIKE IT SHOULD	SOBIR BROS	148	

▲ High ▲ No Airplay
■ Highest 100 Airplay

© Music Control UK. Compiled from data collected from 6000+ radio stations in the UK on Sun 29 June 2005. The TV airplay chart is compiled based on data from all 100 TV stations. MTV, MTV2, MTV3, MTV4, MTV5, MTV6, MTV7, MTV8, MTV9, MTV10, MTV11, MTV12, MTV13, MTV14, MTV15, MTV16, MTV17, MTV18, MTV19, MTV20, MTV21, MTV22, MTV23, MTV24, MTV25, MTV26, MTV27, MTV28, MTV29, MTV30, MTV31, MTV32, MTV33, MTV34, MTV35, MTV36, MTV37, MTV38, MTV39, MTV40, MTV41, MTV42, MTV43, MTV44, MTV45, MTV46, MTV47, MTV48, MTV49, MTV50, MTV51, MTV52, MTV53, MTV54, MTV55, MTV56, MTV57, MTV58, MTV59, MTV60, MTV61, MTV62, MTV63, MTV64, MTV65, MTV66, MTV67, MTV68, MTV69, MTV70, MTV71, MTV72, MTV73, MTV74, MTV75, MTV76, MTV77, MTV78, MTV79, MTV80, MTV81, MTV82, MTV83, MTV84, MTV85, MTV86, MTV87, MTV88, MTV89, MTV90, MTV91, MTV92, MTV93, MTV94, MTV95, MTV96, MTV97, MTV98, MTV99, MTV100.

Amerie falls from the top spot as Snoop Dogg makes it to number one and Mariah Carey climbs to second place.

MTV MOST PLAYED

Rank	Artist	Weeks on Chart	Peak	Points
1	1 GWEN STEFANI HOLLABACK GIRL	INTERSCOPE	349	
2	3 AMERIE I THING	COLUMBIA	397	
4	4 GORILLAZ FEEL GOOD INC.	PARLOPHONE	297	
4	4 FOO FIGHTERS BEST OF YOU	ISLAND	362	
5	6 U2 CITY OF BLINDING LIGHTS	ISLAND	219	
5	2 COLDPLAY SPEED OF SOUND	PARLOPHONE	395	
7	4 THE BLACK EYED PEAS DON'T PHUNK WITH MY...	INTERSCOPE	312	
7	8 THE CORAL IN THE MORNING	COLUMBIA	297	
9	9 THE WHITE STRIPES BLUE ORCHID	XL	160	
10	12 2PAC FEAT. ELTON JOHN GHETTO GOSPEL	INTERSCOPE	397	

THE BOX MOST PLAYED

Rank	Artist	Weeks on Chart	Peak	Points
1	1 FAT JOE FEAT. NELLY GET IT POPPIN'	ATLANTIC	293	
2	2 DADDY YANKEE GASOLINA	POC	266	
3	3 2PAC FEAT. ELTON JOHN GHETTO GOSPEL	INTERSCOPE	397	
4	4 KANYE WEST DIAMONDSON COUNTING DOWN THE DAYS	ROC-A-FELLA	290	
5	5 NATALIE IMBRUGLIA COUNTING DOWN THE DAYS	BRITANNIA	294	
6	54 COOLIE DO IT AGAIN	JAM	148	
6	4 NELLY N DEY SAY	ISLAND	215	
7	13 MARIAH CAREY WE BELONG TOGETHER	DEF JAM	398	
7	7 MVP ROC YA BODY (MIC CHECK 1, 2)	HOUSTON	259	
13	13 BOBBY VALENTINO SLOW DOWN	DEF JAM	353	

KERRANG! MOST PLAYED

Rank	Artist	Weeks on Chart	Peak	Points
1	2 THE OFFSPRING CAN'T REPEAT	COLUMBIA	249	
2	18 ALKALINE TRIO TIME TO WASTE	WARRANT	160	
3	6 FIGHTSTAR PAINT YOUR TARGET	ISLAND	219	
4	4 FOO FIGHTERS BEST OF YOU	ISLAND	362	
5	7 GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	REPRISE	368	
6	1 SLIPKNOT BEFORE I FORGET	REPRISE	290	
7	5 SIMPLE PLAN WELCOME TO MY LIFE	WARRANT	160	
8	3 GOOD CHARLOTTE THE CHRONICLES OF LIFE AND DEATH	EPIC	202	
9	10 PAPA ROACH SCARS	GETTY	177	
10	7 THE WHITE STRIPES BLUE ORCHID	XL	160	

MTV2 MOST PLAYED

Rank	Artist	Weeks on Chart	Peak	Points
1	3 THE WHITE STRIPES BLUE ORCHID	XL	160	
2	1 FOO FIGHTERS BEST OF YOU	ISLAND	362	
3	14 INTERPOL SLOW HANDS	REPRISE	290	
4	4 THE FUTUREHEADS DECENT DAYS AND NIGHTS	ISLAND	219	
5	4 SYSTEM OF A DOWN BOP	COLUMBIA	249	
6	7 THE ORDINARY BOYS BOYS WILL BE BOYS	BRIGHTSIDE	174	
7	5 GORILLAZ FEEL GOOD INC.	PARLOPHONE	297	
9	9 ACIDIC FIRE NEIGHBOORHOOD #3 (POWER OUT)	REPRISE	290	
10	13 GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	REPRISE	368	
11	10 KENOS OF LEON KING OF THE RODEO	WARRANT	160	

MTV BASE MOST PLAYED

Rank	Artist	Weeks on Chart	Peak	Points
1	1 GWEN STEFANI HOLLABACK GIRL	INTERSCOPE	349	
2	3 AMERIE I THING	COLUMBIA	397	
4	4 GORILLAZ FEEL GOOD INC.	PARLOPHONE	297	
4	4 FOO FIGHTERS BEST OF YOU	ISLAND	362	
5	6 U2 CITY OF BLINDING LIGHTS	ISLAND	219	
5	2 COLDPLAY SPEED OF SOUND	PARLOPHONE	395	
7	4 THE BLACK EYED PEAS DON'T PHUNK WITH MY...	INTERSCOPE	312	
7	8 THE CORAL IN THE MORNING	COLUMBIA	297	
9	9 THE WHITE STRIPES BLUE ORCHID	XL	160	
10	12 2PAC FEAT. ELTON JOHN GHETTO GOSPEL	INTERSCOPE	397	

ON THE BOX THIS WEEK

CD:UK
Sloppy Valentine
Sloppy
Charlotte Church
Crazy Chick
Goldplay Speed of Sound
Kanye West
Diamonds from
Snoo Luvvz
Kelly
Clarkson Since U
Been Gone
Natalie
Imbruglia Counting
Down the Days
Rachel Stevens So
Good

GMTV
Craig David (Fri)
Rachel Stevens So
Good (Fri)
The
Tears...Loves (UK)

HIT 40 (UK)
Charlotte Church

LATER
Amarion &
Marlon
Anthony &
The Johnsons
Billy Preston
Coldplay: The
Magic Numbers
Antioquia

POPWORLD
Babyshambles
Jess Stone Don't
Cha Wanna Ride
Snoo Luvvz
Kanye West
Kelly Clarkson
Since U Been Gone
Maximo Park
Rooster BEEP And
Meaningless

T4
Hard-Fi Cash
Machine (Sat)
Rinôçérôse If
We're In Love (Sun)

TOP OF THE POPS FRIDAY
2Pac feat. Elton
John Ghetto Gospel
John Ghetto Gospel
Bobby Valentino
Slow Down
Mariah Carey
We Belong Together
MVP Roc Ya Body
Bibi Chick 1 2 3
StereoPhonics
Superman

BBC1
Friday Night with
Jonathan Ross (Sun)
Stoned Jesus Brown
quest (Fri)
Live 8 Across The
Atlantic (Sun)
Live 8 Live (Sat)

BBC3
Live 8 Reloaded
(Sun)

BBC4
The African
Rock'n Roll Years
South African Songs
Of Freedom (Sun)

ITV
The Morning
Charlotte Church
(Fri-10)
U2 Uncovered (Sat)

CHANNEL 4
84 (Mon-Fri)
4 Made Heights At
02 Wireless
Festival (Mon-Thurs)
We Love
HomeMade (Mon)
Oasis video
exclusive (Fri)
Goldplay video
exclusive (Fri)

Pimp My Ride UK
Westcoast to Westwood
Pimp My Ride UK, Sundays 10pm

As the UK leg of the X&Y tour kicks off, Coldplay dominate the radio airwaves, while Joss Stone and Mariah Carey make large gains.

The UK Radio Airplay

RADIO ONE

Pos	LAST	WEEKS ON CHART	ARTIST	TRACK	Pos	LAST	WEEKS ON CHART	ARTIST	TRACK
1	5	28	GORILLAZ	FEEL GOOD INC. (RADIOPHONE)	21	28	2057		
2	6	24	FOO FIGHTERS	BEST OF YOU (RCA)	37	24	1830		
3	10	23	JOHN LEGEND	ORDINARY PEOPLE (COLUMBIA)	31	23	1501		
4	5	23	JEM	JUST A RIDE (SONY BMG)	34	23	1501		
5	1	22	GREEN DAY	WAKE ME UP WHEN SEPTEMBER ENDS (REprise)	21	22	1500		
6	1	22	2PAC FEAT. ELTON JOHN	GHETTO GOSPEL (INTERSCOPE)	26	22	1500		
7	3	20	CHARLOTTE CHURCH	CRAZY CHICK (SONY BMG)	25	20	1375		
8	20	19	STEREOPHONICS	SUPERMAN '09	35	20	1375		
9	8	19	U2	CITY OF BLINDING LIGHTS (ISLAND)	22	19	1356		
10	10	19	THE WHITE STRIPES	BLUE ORCHID '04	31	19	1356		
9	7	18	THE BLACK EYED PEAS	DON'T PHUNK WITH MY HEART (INTERSCOPE)	26	19	1307		
11	1	18	JAMIROQUAI	FEELS JUST LIKE IT SHOULD (SONY BMG)	34	19	1307		
13	3	18	THE GAME	FEAT. 50 CENT HATE IT OR LOVE IT (INTERSCOPE)	25	19	1305		
14	14	18	BASEMENT JAMX	U DON'T KNOW ME '04	18	18	1263		
17	17	18	KATSER CHIEFS	EVERYDAY I LOVE YOU LESS... (A&M/RED DELUXE)	16	18	1248		
16	25	18	GWEN STEFANI	HOLLABACK GIRL (INTERSCOPE)	12	17	1248		
12	22	18	KANYE WEST	DIAMONDS FROM SIERRA LEONE (RCA/A&M)	14	17	1244		
13	13	16	INAYA DAY	FEELS LIKE ALL AROUND THE WORLD	13	16	1234		
15	25	16	HARD-FI	HARD TO BEAT (ATLANTIC)	12	16	1192		
18	25	16	MARSH	HERE I GO AGAIN '11	12	16	1167		
17	10	15	ROYKSOPP	ONLY THIS MOMENT (WALL OF SOUND)	18	15	1165		
22	14	15	AUDIO BULLYS FEAT. NANCY SINATRA	SHOT YOU DOWN (SOURCE)	18	15	1064		
20	20	15	BIZARRE	ROCKSTAR (SANTANA)	15	14	1051		
1	1	14	COLDPLAY	SPEED OF SOUND (RADIOPHONE)	14	14	875		
2	2	14	JOSS STONE	DON'T CHA WANNA RIDE (HELVETICS)	41	14	868		
3	3	14	THE CORAL	IN THE MORNING (DELUXE)	21	13	790		
4	4	13	JAMES BLUNT	YOU'RE BEAUTIFUL (ATLANTIC)	1	12	753		
5	5	13	JAMES BLUNT	YOU'RE BEAUTIFUL (ATLANTIC)	1	12	753		
6	6	13	JAMES BLUNT	YOU'RE BEAUTIFUL (ATLANTIC)	1	12	753		
7	7	13	JAMES BLUNT	YOU'RE BEAUTIFUL (ATLANTIC)	1	12	753		
8	8	13	JAMES BLUNT	YOU'RE BEAUTIFUL (ATLANTIC)	1	12	753		
9	9	13	JAMES BLUNT	YOU'RE BEAUTIFUL (ATLANTIC)	1	12	753		
10	10	13	JAMES BLUNT	YOU'RE BEAUTIFUL (ATLANTIC)	1	12	753		
11	11	13	JAMES BLUNT	YOU'RE BEAUTIFUL (ATLANTIC)	1	12	753		
12	12	13	JAMES BLUNT	YOU'RE BEAUTIFUL (ATLANTIC)	1	12	753		
13	13	13	JAMES BLUNT	YOU'RE BEAUTIFUL (ATLANTIC)	1	12	753		
14	14	13	JAMES BLUNT	YOU'RE BEAUTIFUL (ATLANTIC)	1	12	753		
15	15	13	JAMES BLUNT	YOU'RE BEAUTIFUL (ATLANTIC)	1	12	753		
16	16	13	JAMES BLUNT	YOU'RE BEAUTIFUL (ATLANTIC)	1	12	753		
17	17	13	JAMES BLUNT	YOU'RE BEAUTIFUL (ATLANTIC)	1	12	753		
18	18	13	JAMES BLUNT	YOU'RE BEAUTIFUL (ATLANTIC)	1	12	753		
19	19	13	JAMES BLUNT	YOU'RE BEAUTIFUL (ATLANTIC)	1	12	753		
20	20	13	JAMES BLUNT	YOU'RE BEAUTIFUL (ATLANTIC)	1	12	753		
21	21	13	JAMES BLUNT	YOU'RE BEAUTIFUL (ATLANTIC)	1	12	753		
22	22	13	JAMES BLUNT	YOU'RE BEAUTIFUL (ATLANTIC)	1	12	753		
23	23	13	JAMES BLUNT	YOU'RE BEAUTIFUL (ATLANTIC)	1	12	753		
24	24	13	JAMES BLUNT	YOU'RE BEAUTIFUL (ATLANTIC)	1	12	753		

INDEPENDENT LOCAL RADIO

Pos	LAST	WEEKS ON CHART	ARTIST	TRACK	Pos	LAST	WEEKS ON CHART	ARTIST	TRACK
1	1	20	COLDPLAY	SPEED OF SOUND (RADIOPHONE)	20	20	2289	3682	
2	2	19	THE CORAL	IN THE MORNING (DELUXE)	20	19	2289	3264	
3	3	18	THE BLACK EYED PEAS	DON'T PHUNK WITH MY HEART (INTERSCOPE)	20	18	2289	3060	
4	4	17	JEM	JUST A RIDE (SONY BMG)	19	17	2289	2957	
5	5	17	CHARLOTTE CHURCH	CRAZY CHICK (SONY BMG)	19	17	2289	2957	
6	6	17	U2	CITY OF BLINDING LIGHTS (ISLAND)	19	17	2289	2957	
7	7	17	JAMES BLUNT	YOU'RE BEAUTIFUL (ATLANTIC)	19	17	2289	2957	
8	8	17	ROB THOMAS	LONELY NO MORE (ATLANTIC)	19	17	2289	2957	
9	9	17	KIT TUNSTALL	OTHER SIDE OF THE WORLD (HELVETICS)	19	17	2289	2957	
10	10	17	NATALIE IMBRUGLIA	SHIVER (BRIGHTSIDE)	19	17	2289	2957	
11	11	17	GORILLAZ	FEEL GOOD INC. (RADIOPHONE)	19	17	2289	2957	
12	12	17	MARIAH CAREY	WE BELONG TOGETHER (J&R)	19	17	2289	2957	
13	13	17	GREEN DAY	WAKE ME UP WHEN SEPTEMBER ENDS (REprise)	19	17	2289	2957	
14	14	17	SNOOP DOGG/CHARLIE WILSON/JUSTIN TIMBERLAKE	SIGNS (Geffen)	19	17	2289	2957	
15	15	17	ATLANTIC	HALE LUIGI (REDUX)	19	17	2289	2957	
16	16	17	2PAC FEAT. ELTON JOHN	GHETTO GOSPEL (INTERSCOPE)	19	17	2289	2957	
17	17	17	JOSS STONE	DON'T CHA WANNA RIDE (HELVETICS)	19	17	2289	2957	
18	18	17	BODYROCKERS	I LIKE THE WAY (SONY BMG)	19	17	2289	2957	
19	19	17	GWEN STEFANI	HOLLABACK GIRL (INTERSCOPE)	19	17	2289	2957	
20	20	17	RACHEL STEVENS	SO GOOD (INTERSCOPE)	19	17	2289	2957	
21	21	17	KELLY CLARKSON	SINCE I WEN COULD (SONY BMG)	19	17	2289	2957	
22	22	17	JOHN LEGEND	ORDINARY PEOPLE (COLUMBIA)	19	17	2289	2957	
23	23	17	AMERIE	I THINK (COLUMBIA)	19	17	2289	2957	
24	24	17	NELLY	NO DEY SA' (RCA)	19	17	2289	2957	
25	25	17	NATASHA BEDINGFIELD	I BRUISE EASILY (PROMINENT)	19	17	2289	2957	
26	26	17	QASIS	LYSA (REDUX)	19	17	2289	2957	
27	27	17	KEANE	THIS IS THE LAST TIME (ISLAND)	19	17	2289	2957	
28	28	17	JAMIROQUAI	FEELS JUST LIKE IT SHOULD (SONY BMG)	19	17	2289	2957	
29	29	17	BEVERLY KNIGHT	FEEL THIS FIRE (BLUANT)	19	17	2289	2957	
30	30	17	DESTINY'S CHILD	GIRL (COLUMBIA)	19	17	2289	2957	

Pos	LAST	WEEKS ON CHART	ARTIST	TRACK	Pos	LAST	WEEKS ON CHART	ARTIST	TRACK
1	2	16	COLDPLAY	SPEED OF SOUND	2420	6	70.76	19	
2	2	16	U2	CITY OF BLINDING LIGHTS	1790	-3	65.26	3	
3	1	16	JEM	JUST A RIDE	1851	16	59.09	-7	
4	4	16	CHARLOTTE CHURCH	CRAZY CHICK	1732	26	55.15	-2	
5	12	7	JAMES BLUNT	YOU'RE BEAUTIFUL	1727	24	49.45	55	
6	5	16	THE CORAL	IN THE MORNING	2172	-2	45.78	49	
7	7	16	GORILLAZ	FEEL GOOD INC.	1431	-2	44.75	16	
8	4	16	THE BLACK EYED PEAS	DON'T PHUNK WITH MY HEART	1985	0	44.14	44	
9	10	2	JOSS STONE	DON'T CHA WANNA RIDE	1035	01	42.77	69	
10	10	16	GREEN DAY	WAKE ME UP WHEN SEPTEMBER ENDS	1435	11	36.14	8	
11	11	16	MARIAH CAREY	WE BELONG TOGETHER	1303	22	36.07	37	
12	11	4	2PAC FEAT. ELTON JOHN	GHETTO GOSPEL	1107	19	33.04	1	
13	8	16	NATALIE IMBRUGLIA	SHIVER	1372	-19	29.09	-23	
14	16	5	JOHN LEGEND	ORDINARY PEOPLE	853	5	28.23	5	
15	9	16	SNOOP DOGG/C WILSON/J TIMBERLAKE	SIGNS	1154	-23	25.77	-30	
16	22	9	GWEN STEFANI	HOLLABACK GIRL	925	7	25.76	7	
17	18	10	ROB THOMAS	LONELY NO MORE	1659	3	24.10	4	
18	13	8	FOO FIGHTERS	BEST OF YOU	604	1	24	29	
19	13	7	JAMIROQUAI	FEELS JUST LIKE IT SHOULD	717	3	23.55	30	
20	20	7	THE TEARS LOUVE	IF I	21	21.57	68		
21	19	2	RACHEL STEVENS	SO GOOD	859	44	21.44	60	
22	18	2	BECK LULU	IF I	118	62	21.44	54	
23	18	11	KIT TUNSTALL	OTHER SIDE OF THE WORLD	1472	-4	20.94	32	
24	24	7	MARIO HERE I GO AGAIN	I	708	19	20.73	5	
25	24	4	STEREOPHONICS	SUPERMAN	542	10	20.64	12	

█ Highest Top 50 Entry █ Brightest new act in chart █ Andromeda new act █ Highest Top 50 Debut █ Biggest increase in plays █ Andromeda increase of 50% or more

1. Coldplay
After 11 weeks on-air, *Speed of Sound* has topped the chart for a second week. The album has sold 2,292 plays and an audience of 59,476 in 2,420 plays and an audience of 70,761 last week. It was helped by an extra four plays and a second week, and returns to the summit after the return of *U2* and *Jem*. It has sold 31 plays to Virgin FM, and from 34 to 48 plays on Xfm.

CAPITAL
1 NATALIE IMBRUGLIA SHIVER (BRIGHTSIDE)
2 COLDPLAY SPEED OF SOUND (RADIOPHONE)
3 THE CORAL IN THE MORNING (DELUXE)
4 ROB THOMAS LONELY NO MORE (ATLANTIC)
5 GORILLAZ FEEL GOOD INC. (RADIOPHONE)
6 KIT TUNSTALL OTHER SIDE OF THE WORLD (HELVETICS)
7 MARIAH CAREY WE BELONG TOGETHER (J&R)
8 KEANE THIS IS THE LAST TIME (ISLAND)
9 KELLY CLARKSON SINCE I WEN COULD (SONY BMG)
10 BODYROCKERS I LIKE THE WAY (SONY BMG)

daniel p...
THE #1 EUROPEAN
25.07.05
call Pete, Andy or Jane for the

5. James Blunt
Increasing its sales for three weeks in a row - a rare feat - James Blunt's single 'You're Beautiful' has also been boosted by far its best week on radio last week, upping its plays from 1,398 to 1,727 and its audience from 31,091 to 49,454, while jumping 12-5 on

CHRYSLIS
1 SNOOP DOGG/CHARLIE WILSON/J TIMBERLAKE SIGNS (Geffen)
2 50 CENT JUST A LIL BIT (INTERSCOPE)
3 2PAC FEAT. ELTON JOHN GHETTO GOSPEL (INTERSCOPE)
4 THE BLACK EYED PEAS DON'T PHUNK WITH MY HEART (INTERSCOPE)
5 CADUJO SO MANY TIMES (MARTINI/SUMMIT)
6 MVP RUC YA BODY (MUSIC CHECK 1.2) (PUSH)
7 MARIAH CAREY WE BELONG TOGETHER (J&R)
8 STUDIO B I SEE GIRLS (MCA)
9 BODYROCKERS I LIKE THE WAY (SONY BMG)
10 THE GAME FEAT. 50 CENT HATE IT OR LOVE IT (INTERSCOPE)

Albums listed this week: 239

Year to date: 6,241

Singles listed this week: 146

Year to date: 3,352

For full release information can be found on www.rollingstone.com or 800.295.9297 or e-mail to oswens@rollingstone.com

SCOTT HORN: CAL FROM SOUTH AFRICA TO SOUTH CAROLINA CD (V) CD (V) CD (V)	VTRC	Rock	Rock
SCOTT HORN: GIL MURPHY BIRTH DAY CD (V) CD (V) CD (V)	VTRC	Rock	Rock
SCOTT HORN: GIL MURPHY BIRTH DAY CD (V) CD (V) CD (V)	VTRC	Rock	Rock
SCOTT HORN: GIL MURPHY BIRTH DAY CD (V) CD (V) CD (V)	VTRC	Rock	Rock
SCOTT HORN: GIL MURPHY BIRTH DAY CD (V) CD (V) CD (V)	VTRC	Rock	Rock
SCOTT HORN: GIL MURPHY BIRTH DAY CD (V) CD (V) CD (V)	VTRC	Rock	Rock
SCOTT HORN: GIL MURPHY BIRTH DAY CD (V) CD (V) CD (V)	VTRC	Rock	Rock
SCOTT HORN: GIL MURPHY BIRTH DAY CD (V) CD (V) CD (V)	VTRC	Rock	Rock
SCOTT HORN: GIL MURPHY BIRTH DAY CD (V) CD (V) CD (V)	VTRC	Rock	Rock
SCOTT HORN: GIL MURPHY BIRTH DAY CD (V) CD (V) CD (V)	VTRC	Rock	Rock

WARRIOR: DUSTY (CD) (V) CD (V) CD (V) CD (V) CD (V)	VTRC	Rock	Rock
WARRIOR: DUSTY (CD) (V) CD (V) CD (V) CD (V) CD (V)	VTRC	Rock	Rock
WARRIOR: DUSTY (CD) (V) CD (V) CD (V) CD (V) CD (V)	VTRC	Rock	Rock
WARRIOR: DUSTY (CD) (V) CD (V) CD (V) CD (V) CD (V)	VTRC	Rock	Rock
WARRIOR: DUSTY (CD) (V) CD (V) CD (V) CD (V) CD (V)	VTRC	Rock	Rock
WARRIOR: DUSTY (CD) (V) CD (V) CD (V) CD (V) CD (V)	VTRC	Rock	Rock
WARRIOR: DUSTY (CD) (V) CD (V) CD (V) CD (V) CD (V)	VTRC	Rock	Rock
WARRIOR: DUSTY (CD) (V) CD (V) CD (V) CD (V) CD (V)	VTRC	Rock	Rock
WARRIOR: DUSTY (CD) (V) CD (V) CD (V) CD (V) CD (V)	VTRC	Rock	Rock
WARRIOR: DUSTY (CD) (V) CD (V) CD (V) CD (V) CD (V)	VTRC	Rock	Rock

WARRIOR: DUSTY (CD) (V) CD (V) CD (V) CD (V) CD (V)	VTRC	Rock	Rock
WARRIOR: DUSTY (CD) (V) CD (V) CD (V) CD (V) CD (V)	VTRC	Rock	Rock
WARRIOR: DUSTY (CD) (V) CD (V) CD (V) CD (V) CD (V)	VTRC	Rock	Rock
WARRIOR: DUSTY (CD) (V) CD (V) CD (V) CD (V) CD (V)	VTRC	Rock	Rock
WARRIOR: DUSTY (CD) (V) CD (V) CD (V) CD (V) CD (V)	VTRC	Rock	Rock
WARRIOR: DUSTY (CD) (V) CD (V) CD (V) CD (V) CD (V)	VTRC	Rock	Rock
WARRIOR: DUSTY (CD) (V) CD (V) CD (V) CD (V) CD (V)	VTRC	Rock	Rock
WARRIOR: DUSTY (CD) (V) CD (V) CD (V) CD (V) CD (V)	VTRC	Rock	Rock
WARRIOR: DUSTY (CD) (V) CD (V) CD (V) CD (V) CD (V)	VTRC	Rock	Rock
WARRIOR: DUSTY (CD) (V) CD (V) CD (V) CD (V) CD (V)	VTRC	Rock	Rock

People, Sorted For Es And Wizz and Discs 2000 winning them a fantastical audience. It does flag a little from time to time, primarily because it includes several short films from their tour which were incorporated into the show, but slow it down considerably. The Finbury Park gig is slicker but somehow less enjoyable, even though it reprises many of the best songs from the first gig.

Singles

ANNA VARRIA: A Musician From CD (V) CD (V) CD (V)	ADD	Rock	Rock
ALEXANDER CHURCH: ONCE AGAIN CD (V) CD (V) CD (V)	ADD	Rock	Rock
AMERIC: NEW YORK CD (V) CD (V) CD (V) CD (V) CD (V)	ADD	Rock	Rock
ART OF FORM: BLOOD SONGS CD (V) CD (V) CD (V)	VTRC	Rock	Rock
AZUL: SOLO VIBRATORY REMOVAL CD (V) CD (V) CD (V)	VTRC	Rock	Rock
BANDS: THE BROTHERS OF THE BROTHERS CD (V) CD (V) CD (V)	ADD	Rock	Rock
BANDS: THE BROTHERS OF THE BROTHERS CD (V) CD (V) CD (V)	ADD	Rock	Rock
BANDS: THE BROTHERS OF THE BROTHERS CD (V) CD (V) CD (V)	ADD	Rock	Rock
BANDS: THE BROTHERS OF THE BROTHERS CD (V) CD (V) CD (V)	ADD	Rock	Rock
BANDS: THE BROTHERS OF THE BROTHERS CD (V) CD (V) CD (V)	ADD	Rock	Rock

BEAT: THE BROTHERS OF THE BROTHERS CD (V) CD (V) CD (V)	ADD	Rock	Rock
BEAT: THE BROTHERS OF THE BROTHERS CD (V) CD (V) CD (V)	ADD	Rock	Rock
BEAT: THE BROTHERS OF THE BROTHERS CD (V) CD (V) CD (V)	ADD	Rock	Rock
BEAT: THE BROTHERS OF THE BROTHERS CD (V) CD (V) CD (V)	ADD	Rock	Rock
BEAT: THE BROTHERS OF THE BROTHERS CD (V) CD (V) CD (V)	ADD	Rock	Rock
BEAT: THE BROTHERS OF THE BROTHERS CD (V) CD (V) CD (V)	ADD	Rock	Rock
BEAT: THE BROTHERS OF THE BROTHERS CD (V) CD (V) CD (V)	ADD	Rock	Rock
BEAT: THE BROTHERS OF THE BROTHERS CD (V) CD (V) CD (V)	ADD	Rock	Rock
BEAT: THE BROTHERS OF THE BROTHERS CD (V) CD (V) CD (V)	ADD	Rock	Rock
BEAT: THE BROTHERS OF THE BROTHERS CD (V) CD (V) CD (V)	ADD	Rock	Rock

BEAT: THE BROTHERS OF THE BROTHERS CD (V) CD (V) CD (V)	ADD	Rock	Rock
BEAT: THE BROTHERS OF THE BROTHERS CD (V) CD (V) CD (V)	ADD	Rock	Rock
BEAT: THE BROTHERS OF THE BROTHERS CD (V) CD (V) CD (V)	ADD	Rock	Rock
BEAT: THE BROTHERS OF THE BROTHERS CD (V) CD (V) CD (V)	ADD	Rock	Rock
BEAT: THE BROTHERS OF THE BROTHERS CD (V) CD (V) CD (V)	ADD	Rock	Rock
BEAT: THE BROTHERS OF THE BROTHERS CD (V) CD (V) CD (V)	ADD	Rock	Rock
BEAT: THE BROTHERS OF THE BROTHERS CD (V) CD (V) CD (V)	ADD	Rock	Rock
BEAT: THE BROTHERS OF THE BROTHERS CD (V) CD (V) CD (V)	ADD	Rock	Rock
BEAT: THE BROTHERS OF THE BROTHERS CD (V) CD (V) CD (V)	ADD	Rock	Rock
BEAT: THE BROTHERS OF THE BROTHERS CD (V) CD (V) CD (V)	ADD	Rock	Rock

John Denver
A Son's Best Friend - John Denver Remembered (RCA 82276-98129)



This affectionate tribute to the slightly goofy but very popular US country/folk singer who died in a plane crash a few years ago, is told by friends and family with clips from two dozen of his best-loved songs. Although he only hit the UK Top 40 singles chart once, with Annie's Song, Denver had 18 album chart entries and composed a string of memorable songs including Calypso, Rocky Mountain High, Leaving On A Jet Plane and I'm Sorry.

Thin Lizzy
Greatest Hits (Universal 9871804)



The DVD version of an album that has sold more than 165,000 copies on CD since its release a year ago should also find sales fairly easy to come by. The video clips here are a mixture of promo videos, TV clips and live gigs, but the 5.1 stereo sound is top notch. Picture quality of clips ranges considerably and, whether promo footage or not, the band is almost invariably filmed on stage and with instruments, with little in the way of story.

Elton John
Greatest Hits - One Night Only (Mercury 9823486)



The latest CD/DVD combo release in Universal's excellent Sound + Vision series brings together the Top CD 34-song Greatest Hits 1970-2002, with the DVD One Night Only, a highly-charted 27-song live set recorded in New York with guests Bryan Adams, Mary J. Blige, Ronan Keating and Billy Joel, which also features the promo videos to another five John hits. Greatest Hits 1970-2002 is perhaps the stronger of the two elements, including the much-loved studio recordings of Elton's most popular songs, while the concert footage, though by and large whipping up more excitement, contains less perfect vocal and instrumental stylings of many of the same songs.

02/07/05
Top 75

Crazy Frog has at last been knocked off the top spot as 2 Pac shoots to number one and Hard-Fi, Missy Elliot, MVP and Bobby Valentino make impressive debuts.

The Official UK

PHYSICAL SINGLES TOP 40

Pos	Last	Artist Title	Label/Genre
1	2	2PAC FEAT. ELTON JOHN GHETTO GOSPEL	INTERSCOPE
2	1	CRAZY FROG AXEL F	DEBITO
3	2	BOBBY VALENTINO SLOW DOWN	DEF JAM
4	5	JAMES BLUNT YOU'RE BEAUTIFUL	ATLANTIC
5	2	MVP ROC YA BODY (MIC CHECK 1 2)	FOREST
6	4	AUDIO BULLYS FEAT. NANCY SINATRA SHOT YOU DOWN	SOURCE
7	3	MISSY ELLIOTT LOSE CONTROL	ATLANTIC
8	5	50 CENT JUST A LIL BIT	INTERSCOPE
9	2	AKON LOVELY	UNIVERSAL
10	6	HARD-FI HARD TO BEAT	NECESSARY
11	8	GORILLAZ FEEL GOOD INC	REPUBLIC
12	0	STEREOPHONICS SUPERMAN	V2
13	6	NELLY N DEY SAY	UNIVERSAL
14	7	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	REPRISE
15	3	DJ SAMMY WHY	BMG
16	0	BIZARRE ROCKSTAR	SACRAMENTO GREEN
17	0	THE SUBWAYS ROCK & ROLL QUEEN	INTERSCOPE
18	10	AMERIE I THING	COLUMBIA
19	13	THE BLACK EYED PEAS DON'T PHUNK WITH MY HEART	AIM
20	0	ERASURE HERE I GO IMPOSSIBLE AGAIN	MUTE
21	11	POND LIFE RING DING DING	GUT
22	17	GAVIN DEGRAW HOLLABACK GIRL	INTERSCOPE
23	19	BODYROCKERS I LIKE THE WAY	MERCURY
24	14	JEM JUST A RIDE	A&U
25	10	DAMIAN RICE & LISA HANNIGAN UNPLAYED PIANO	COMIXION/SONO
26	11	TONY CHRISTIE/PETER KAY (IS THIS THE WAY TO AMARILLO)	SONO
27	18	FOO FIGHTERS BEST OF YOU	IGA
28	9	FIGHTSTAR PAINT YOUR TARGET	ISLAND
29	12	U2 CITY OF BLINDING LIGHTS	ISLAND
30	27	WILL SMITH SWITCH	ISLAND
31	16	SHAKIN' STEVENS TROUBLE/THIS OLE HOUSE	EMI VIRGIN
32	35	THE GAME FEAT. 50 CENT HATE IT OR LOVE IT	INTERSCOPE
33	20	JAMIROQUAI FEELS JUST LIKE IT SHOULD	SONO MUSIC
34	24	COLDPLAY SPEED OF SOUND	PARLOPHONE
35	0	LADYTRON SUGAR	ATLANTIC
36	31	ROB THOMAS LOVELY NO MORE	ISLAND
37	30	JENNIFER LOPEZ FEAT. FAT JOE HOLD YOU DOWN	ENC
38	0	ARMAND VAN HELDEN INTO YOUR EYES	SOUTHERN BELL
39	0	GAVIN DEGRAW I DON'T WANT TO BE	J
40	32	MAX GRAHAM VS VES OWNER OF A LOVELY HEART	DATA



1 2 PAC
Tupac Shakur was shot dead on the age of 25 on 13 September 1996 with two UK chart entries to his credit, but the slain rapper's tally climbs to 18 this week, with Ghetto Gospel, his first number one. Selling 56,016 copies last week, the single is faced with Elton John's vocals from Indian Sunset, a track off his 1971 album *Kojin*. Across The Water Ghetto Gospel's success breathes life into 2Pac's Legacy To The Game album, which originally peaked at number 61 on 25 December, but now rockets 69-25 with sales last week of 12,561. Hitting its overall tally to 773,956.



4. Bobby Valentino
Slow Down is the introductory single from second R&B newcomer Bobby Valentino's *Distributing The Pleasure*. Previous albums, and debuts at number four after selling 18,892 copies last week. Valentino's album, and debuts on the rise too, moving 42-34 to reach a new chart peak. On release far rarer weeks to far, it has sold 38,013 copies. In America, where Slow Down reached number eight on the Hot 100, Valentino's album reached number three on debut, and dips 39-50 this week, with sales to date of 410,804.

Pos	Last	Artist Title	Label/Genre
1	1	2PAC FEAT. ELTON JOHN GHETTO GOSPEL	INTERSCOPE
2	1	CRAZY FROG AXEL F	DEBITO
3	2	JAMES BLUNT YOU'RE BEAUTIFUL	ATLANTIC
4	5	BOBBY VALENTINO SLOW DOWN	DEF JAM
5	2	MVP ROC YA BODY (MIC CHECK 1 2)	FOREST
6	3	AUDIO BULLYS FEAT. NANCY SINATRA SHOT YOU DOWN	SOURCE
7	3	MISSY ELLIOTT LOSE CONTROL	ATLANTIC
8	5	50 CENT JUST A LIL BIT	INTERSCOPE
9	2	AKON LOVELY	UNIVERSAL
10	6	HARD-FI HARD TO BEAT	NECESSARY
11	8	GORILLAZ FEEL GOOD INC	REPUBLIC
12	0	STEREOPHONICS SUPERMAN	V2
13	6	NELLY N DEY SAY	UNIVERSAL
14	7	DJ SAMMY WHY	BMG
15	0	AMERIE I THING	COLUMBIA
16	0	BIZARRE ROCKSTAR	SACRAMENTO GREEN
17	0	THE SUBWAYS ROCK & ROLL QUEEN	INTERSCOPE
18	10	AMERIE I THING	COLUMBIA
19	13	THE BLACK EYED PEAS DON'T PHUNK WITH MY HEART	AIM
20	0	ERASURE HERE I GO IMPOSSIBLE AGAIN	MUTE
21	11	POND LIFE RING DING DING	GUT
22	17	GAVIN DEGRAW HOLLABACK GIRL	INTERSCOPE
23	19	BODYROCKERS I LIKE THE WAY	MERCURY
24	14	JEM JUST A RIDE	A&U
25	10	DAMIAN RICE & LISA HANNIGAN UNPLAYED PIANO	COMIXION/SONO
26	11	TONY CHRISTIE/PETER KAY (IS THIS THE WAY TO AMARILLO)	SONO
27	18	FOO FIGHTERS BEST OF YOU	IGA
28	9	FIGHTSTAR PAINT YOUR TARGET	ISLAND
29	12	U2 CITY OF BLINDING LIGHTS	ISLAND
30	27	WILL SMITH SWITCH	ISLAND
31	16	SHAKIN' STEVENS TROUBLE/THIS OLE HOUSE	EMI VIRGIN
32	35	THE GAME FEAT. 50 CENT HATE IT OR LOVE IT	INTERSCOPE
33	20	JAMIROQUAI FEELS JUST LIKE IT SHOULD	SONO MUSIC
34	24	COLDPLAY SPEED OF SOUND	PARLOPHONE
35	0	LADYTRON SUGAR	ATLANTIC
36	31	ROB THOMAS LOVELY NO MORE	ISLAND
37	30	JENNIFER LOPEZ FEAT. FAT JOE HOLD YOU DOWN	ENC
38	0	ARMAND VAN HELDEN INTO YOUR EYES	SOUTHERN BELL
39	0	GAVIN DEGRAW I DON'T WANT TO BE	J
40	32	MAX GRAHAM VS VES OWNER OF A LOVELY HEART	DATA

DOWNLOADS

Pos	Last	Artist Title	Label/Genre
1	2	JAMES BLUNT YOU'RE BEAUTIFUL	ATLANTIC
2	1	AUDIO BULLYS FEAT. NANCY SINATRA SHOT YOU DOWN	SOURCE
3	2	2PAC GHETTO GOSPEL	INTERSCOPE
4	1	GORILLAZ FEEL GOOD INC	REPUBLIC
5	6	CHARLOTTE CHURCH CRAZY CHICK	SONO MUSIC
6	4	FOO FIGHTERS BEST OF YOU	IGA
7	4	THE BLACK EYED PEAS DON'T PHUNK WITH MY HEART	AIM
8	11	BODYROCKERS I LIKE THE WAY	MERCURY
9	13	JAMIROQUAI FEELS JUST LIKE IT SHOULD	SONO MUSIC
10	20	STUDIO B I SEE GIRLS	DATA
11	3	COLDPLAY SPEED OF SOUND	PARLOPHONE
12	5	CRAZY FROG AXEL F	DEBITO
13	7	GAVIN DEGRAW HOLLABACK GIRL	INTERSCOPE
14	10	AMERIE I THING	COLUMBIA
15	12	THE CORAL IN THE MORNING	DELMONICO
16	22	U2 CITY OF BLINDING LIGHTS	ISLAND
17	24	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	REPRISE
18	23	MARIAH CAREY WE BELONG TOGETHER	DEF JAM
19	33	KELLY CLARKSON SINCE U BEEN GONE	UNIVERSAL
20	31	JOHN LEGEND ORDINARY PEOPLE	COLUMBIA

TITLES 42 (15 THIS WEEK) NEW 103 AMARILLO 27 1 THING 15 1275744 AXEL F 2 BEST OF 10225 BUBBLES 46 BOYS WILL BE BOYS 46 CANT GET THE FEELING 40 COVER 105 56 CITY OF BLINDING LIGHTS 10 DONT DRINK WITH ME IF U CANT DRINK WITH ME 42 GAVIN DEGRAW 42 HATE TO BEAT 9 HATE TO LOVE 11 33 FEEL JUST LIKE IT SHOULD 13 FEEL GOOD INC 23 HERE I GO IMPOSSIBLE 25 HOLLYWOOD 38 I LOVE YOU 36 I LOVE THE WAY 19 I SEE GIRLS 34 I'M UP ALL NIGHT 35 LET ME LOVE YOU 54 LET'S DANCE 14 INTO YOUR EYES 48 JEM JUST A RIDE 36 JESSIE J AND MICHAEL B 48 KISS ME UP 48 LET ME LOVE YOU 54 LET'S DANCE 14

Singles Chart

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART	LAST WEEK
39	37	6	KAISER CHIEFS	EVERYDAY I LOVE YOU LESS AND LESS	1	1
40	29	6	MAX GRAHAM VS YES OWNER OF A LONELY HEART	OWNER OF A LONELY HEART	1	1
41	31	4	THE WHITE STRIPES	BLUE ORCHID	1	1
42	38	6	OASIS	LYLA	1	1
43	33	6	ROB THOMAS	LONELY NO MORE	1	1
44	39	7	THE CORAL	IN THE MORNING	1	1
45	NEW	1	LADYTRON	SUGAR	1	1
46	34	6	JENNIFER LOPEZ FEAT. FAT JOE	HOLD YOU DOWN	1	1
47	40	8	EMINEM	MOCKINGBIRD	1	1
48	NEW	1	ARMAND VAN HELDEN	INTO YOUR EYES	1	1
49	NEW	1	SIMPLE PLAN	WELCOME TO MY LIFE	1	1
50	26	2	BASEMENT JAXX FEAT. LISA KEKAULA	U DONT KNOW ME	1	1
51	46	7	KT TUNSTALL	OTHER SIDE OF THE WORLD	1	1
52	36	3	UB40	KISS AND SAY GOODBYE	1	1
53	NEW	1	OCEAN COLOUR SCENE	THIS DAY SHOULD LAST FOREVER	1	1
54	44	3	50 CENT	CANDY SHOP	1	1
55	NEW	1	STEVE HARLEY/COCKNEY REBEL	MAKE ME SMILE (COME UP AND...)	1	1
56	54	5	THE MAGIC NUMBERS	FOREVER LOST	1	1
57	45	6	MYLO IN MY ARMS	MYLO IN MY ARMS	1	1
58	51	3	MARIO LETA	ME LOVE YOU	1	1
59	NEW	1	BE YOUR OWN PET FIRE	DEPARTMENT	1	1
60	NEW	1	TONI YEK C-C	(YOU SET THE FIRE IN ME)	1	1
61	28	3	THE DEAD GOS LOADED GUN	THE DEAD GOS LOADED GUN	1	1
62	50	2	JACK JOHNSON	GOOD PEOPLE	1	1
63	60	1	RAZORLIGHT	SOMEWHERE ELSE	1	1
64	61	1	CIARA FEAT. MISSY ELLIOTT	12 STEP	1	1
65	42	3	THE ORDINARY BOYS	BOYS WILL BE BOYS	1	1
66	24	2	GARBAGE	SEX IS NOT THE ENEMY	1	1
67	14	1	JEM THE	JEM THE	1	1
68	52	9	DESTINY'S CHILD	GIRL	1	1
69	27	2	THE CRIBS	MIRROR KISSERS	1	1
70	48	6	GADJO FEAT. ALEXANDRA PRINCE	SO SOME TIMES	1	1
71	NEW	1	ARMAND VAN HELDEN	MY MY MY	1	1
72	NEW	1	ARMIN VAN BUUREN	SHIVERS/NERVITY	1	1
73	66	8	THE KILLERS	SOMEBODY TOLD ME	1	1
74	69	10	CAESARS	JEK IT OUT	1	1
75	70	10	FAITHLESS	INSOMNIA	1	1

■ Sales increase ■ Sales increase +5%
■ Highest in Entry ■ Platinum 600,000 ■ Silver 200,000
■ Hybrid Center ■ Gold 100,000

LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART	LAST WEEK
42	3	ROCK-A-BOLLY	QUEEN 22	1	1
43	4	ROCK-A-BOLLY	QUEEN 22	1	1
44	5	ROCK-A-BOLLY	QUEEN 22	1	1
45	6	ROCK-A-BOLLY	QUEEN 22	1	1
46	7	ROCK-A-BOLLY	QUEEN 22	1	1
47	8	ROCK-A-BOLLY	QUEEN 22	1	1
48	9	ROCK-A-BOLLY	QUEEN 22	1	1
49	10	ROCK-A-BOLLY	QUEEN 22	1	1
50	11	ROCK-A-BOLLY	QUEEN 22	1	1
51	12	ROCK-A-BOLLY	QUEEN 22	1	1
52	13	ROCK-A-BOLLY	QUEEN 22	1	1
53	14	ROCK-A-BOLLY	QUEEN 22	1	1
54	15	ROCK-A-BOLLY	QUEEN 22	1	1
55	16	ROCK-A-BOLLY	QUEEN 22	1	1
56	17	ROCK-A-BOLLY	QUEEN 22	1	1
57	18	ROCK-A-BOLLY	QUEEN 22	1	1
58	19	ROCK-A-BOLLY	QUEEN 22	1	1
59	20	ROCK-A-BOLLY	QUEEN 22	1	1
60	21	ROCK-A-BOLLY	QUEEN 22	1	1
61	22	ROCK-A-BOLLY	QUEEN 22	1	1
62	23	ROCK-A-BOLLY	QUEEN 22	1	1
63	24	ROCK-A-BOLLY	QUEEN 22	1	1
64	25	ROCK-A-BOLLY	QUEEN 22	1	1
65	26	ROCK-A-BOLLY	QUEEN 22	1	1
66	27	ROCK-A-BOLLY	QUEEN 22	1	1
67	28	ROCK-A-BOLLY	QUEEN 22	1	1
68	29	ROCK-A-BOLLY	QUEEN 22	1	1
69	30	ROCK-A-BOLLY	QUEEN 22	1	1
70	31	ROCK-A-BOLLY	QUEEN 22	1	1
71	32	ROCK-A-BOLLY	QUEEN 22	1	1
72	33	ROCK-A-BOLLY	QUEEN 22	1	1
73	34	ROCK-A-BOLLY	QUEEN 22	1	1
74	35	ROCK-A-BOLLY	QUEEN 22	1	1
75	36	ROCK-A-BOLLY	QUEEN 22	1	1

As used by Top Of The Pops and Radio One

Chart compiled from actual sales data from Saturday evening to a range of more than 4000 radio stations. The Official UK Charts Company (2005) President with 50% of BBC comparison.



13. Stereophonics
Stereophonics scored the first number one of their career with *Dokotoi*, the introductory single from their current album *Language. Sex. Violence. Other?* in March. Follow-up *Superman* debuts this week at number 13 with first week sales of 8,669 compared to *Dokotoi*'s 40,378. On its 15th week in the chart, the album dips 28-20 (on new low) this week, with sales of 9,231 lifting its cumulative to 243,174, meaning it's nearly halfway to the 692,099 sales of its predecessor *You Gotta Go There To Come Back*, which celebrated its second birthday last week. *Stereophonics' 21st Top 40 hit.*



34. Studio B's 1
See Girls has survived for 13 weeks on the chart so far, without reaching the Top 10, and looks set for many more. Moving 12-14-13-13-15-19-23-34-44-40-32-25-26, the record's first three weeks in the chart were prior to downloads being included but demand for the track has outstripped its physical availability and the CD and 12-inch have become increasingly scarce.

HIT 40 UK

WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	LAST WEEK
1	1	2PAC FEAT. ELTON JOHN	GHE TO GOSPEL	1	1
2	1	CRAZY FROD	AZEL F	1	1
3	2	JAMES BLUNT	YOU'RE BEAUTIFUL	1	1
4	3	BOBBY VALENTINO	LOSE CONTROL	1	1
5	3	MIP RDC	VA BODY (MIP CHECK 12)	1	1
6	4	AMID BULLIES FEAT. NANCY SINATRA	SHOT YOU DOWN	1	1
7	5	MISSY ELLIOTT	LOSE CONTROL	1	1
8	5	GORILLAZ	FEEL GOOD DIB	1	1
9	6	HARD-FI	HARD TO BEAT	1	1
10	6	50 CENT	JUST A LIL BIT	1	1
11	11	THE BLACK EYED PEAS	DON'T PUNK WITH MY HEART	1	1
12	12	COLORFUL SPEED OF SOUND		1	1
13	8	GREEN DAY	WAKE UP! WHEN SEPTEMBER ENDS	1	1
14	14	JEM	JUST A RIDE	1	1
15	14	ARON LOVELY		1	1
16	17	THE CORAL	IN THE MORNING	1	1
17	6	NELLY N DEY SAY		1	1
18	15	AMERIE I THINK		1	1
19	13	ROD DODGERS	I LIKE THE WAY	1	1
20	15	SHAMPOO	FEELS JUST LIKE IT SHOULD	1	1
21	16	STEFANO NICK SPERMAN		1	1
22	16	GWEN STEFANI	HOLLABACK GIRL	1	1
23	19	ROB THOMAS	LONELY NO MORE	1	1
24	7	DJ SHAMMY		1	1
25	16	RIZARDE	BIKAR	1	1
26	21	NATALIE IMBRIGLIA	SHYVER	1	1
27	18	JAMM DOOG FEAT. CHARLIE WILSON/JUSTIN TIMBERLAKE	SIKES	1	1
28	18	SHINOBU	INDIGAL FEELS JUST LIKE IT SHOULD	1	1
29	38	MARLAIN CAREY	WE BELONG TOGETHER	1	1
30	33	CHARLIE CHURCH	CHAZY CHAZ	1	1
31	22	FO FIGHTERS	BEST OF YOU	1	1
32	16	KT TUNSTALL	OTHER SIDE OF THE WORLD	1	1
33	27	JOHN LEGEND	ORDINARY PEOPLE	1	1
34	24	THE GAME	FEAT. 50 CENT HATE IT OR LOVE IT	1	1
35	6	DAMIEN RICE & LISA ANNALAN	UNPLAYED PIANO	1	1
36	6	THE SUBWAYS	ROCK & ROLL QUEEN	1	1
37	29	WILL SMITH	SWITCH	1	1
38	23	TONY CHRISTIE FEAT. PETER KAY	IS THIS THE WAY TO AMARILIO	1	1
39	20	STUDIO B	1 SEE GIRLS	1	1
40	23	OASIS	LYLA	1	1

DANCE SINGLES

WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	LAST WEEK
1	1	LADYTRON	SUGAR	1	1
2	1	AMID BULLIES FEAT. NANCY SINATRA	SHOT YOU DOWN	1	1
3	1	ARMAND VAN HELDEN	INTO YOUR EYES	1	1
4	1	MIP RDC	VA BODY (MIP CHECK 12)	1	1
5	1	ARMIN VAN BUUREN	SHIVERS/NERVITY	1	1
6	3	TIESTO	ADAGIO FOR STRINGS	1	1
7	2	BASEMENT JAXX FEAT. LISA KEKAULA	U DONT KNOW ME	1	1
8	1	SEMIAN MOBILE	DISCOYD SCHMIDT THE COUNTDOWN: CODE FROM THE...	1	1
9	1	PULP	PLUS RUB OFFICARD MUSIC	1	1
10	1	MILK	PLUS RUB OFFICARD PRESSURE	1	1

R&B SINGLES

WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	LAST WEEK
1	1	2PAC FEAT. ELTON JOHN	GHE TO GOSPEL	1	1
2	1	BOBBY VALENTINO	LOSE CONTROL	1	1
3	1	MISSY ELLIOTT	LOSE CONTROL	1	1
4	1	50 CENT	JUST A LIL BIT	1	1
5	1	ARON LOVELY		1	1
6	1	AMERIE I THINK		1	1
7	2	NELLY N DEY SAY		1	1
8	1	RIZARDE	BIKAR	1	1
9	1	THE BLACK EYED PEAS	DON'T PUNK WITH MY HEART	1	1
10	1	GWEN STEFANI	HOLLABACK GIRL	1	1

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